

PEDRO RABASSA

ASTRO NUEVO



A large, intricate tile pattern featuring stylized flowers and leaves in blue and yellow, typical of Andalusian ceramics.

ORQUESTA
BARROCA
DE SEVILLA

JULIA DOYLE
CARLOS MENA
ALEJANDRO CASAL
ENRICO ONOFRI
DIRECTION



PEDRO RABASSA ASTRO NUEVO

- 01 **PEDRO RABASSA** (1683-1767)
Astro Nuevo. Cantata al Santísimo con violines 10:09
- 02 **PEDRO RABASSA**
Aleph. Ego vir videns.
 Lamentación 3ª de Viernes Santo a solo con violines (1766) 13:11
- 03 **JUAN PASCUAL VALDIVIA** (ca. 1737-1811)
Si recatada, si traslúcida. Área a Solo con violines para tiple
 (de la Cantada *A del brillante cóncavo*) (1763) 08:42
- 04 **PEDRO RABASSA**
Corred, corred, pastores.
 Villancico al Nacimiento de Cristo para tiple solo con violines (1745) 06:15
- 05 **JUAN MANUEL GONZÁLEZ GAITÁN** (1716-1804)
Eternamente triste. Cantada a solo a la Purísima Concepción
 para soprano, violines, trompas y acompañamiento (1762) 11:16
- 06 Giusto 02:44
- 07 Allegro 02:36
- 08 Adagio 01:30
- 09 Allegro 03:52
- 10 **JUAN MANUEL GONZÁLEZ GAITÁN**
Voy buscando a mi cordero. Cantada a solo al Santísimo Sacramento
 para tiple, violines y acompañamiento (1764) 06:46

The original orthography of the titles has been respected

total time: 67:08

World première recordings



ORQUESTA
BARROCA
SEVILLA

CONDUCTOR ENRICO ONOFRI

SOLOISTS JULIA DOYLE soprano
 CARLOS MENA countertenor
 ALEJANDRO CASAL harpsichord

ORQUESTA BARROCA DE SEVILLA

VIOLIN I Enrico Onofri (*concertmaster & solo on track 3*),
 José Manuel Navarro, José Manuel Villarreal, Valentín Sánchez

VIOLIN II Leo Rossi, Antonio Almela, María Ramírez

VIOLA José Manuel Navarro, María Ramírez

CELLO Mercedes Ruiz

DOUBLE BASS Ventura Rico

HARPSICHORD & ORGAN Alejandro Casal
 (*solo harpsichord on tracks 6-9*)

HARP Sara Águeda

NATURAL HORN Rafel Mira, Vicente Giner

SOLISTAS DE LA
ORQUESTA BARROCA DE SEVILLA (*on track 2*)

VIOLIN Enrico Onofri, Alexis Aguado

VIOLA Kepa Artetxe

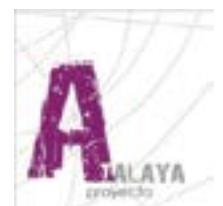
CELLO Diana Vinagre

DOUBLE BASS Ventura Rico

ORGAN Alejandro Casal



Junta de Andalucía
 Consejería de Economía, Conocimiento,
 Empresas y Universidad



UNIVERSIDAD DE SEVILLA
 cicus
 Centro de Iniciativas Culturales de la Universidad de Sevilla

PROYECTO ATALAYA Recovery of Andalusian Musical Heritage

Public universities do not flourish in a cultural vacuum – culture constitutes their identity and an essential foundation of society at large. Cultural support is thus among the Andalusian public sector's longest-held commitments. Since its foundation fifteen years ago the Atalaya Project – which, promoted by the Andalusian Regional Government's Council of Economic Affairs, Knowledge, Business and University Affairs, brings ten public Andalusian universities together in close collaboration – perfectly exemplifies such commitment.

Among the sum total of activities undertaken by the Atalaya Project we must highlight the 'Andalusian Musical Patrimony' initiative, coordinated by the University of Seville. It has become one of the most prominent and long-lasting musicology programs in the country, fostering music ensembles at universities as well as the recovery of much valuable Andalusian musical heritage. Under its auspices a substantial number of unpublished works have already been catalogued, edited, and performed, thus securing their dissemination. This CD – brought about by the Orquesta Barroca de Sevilla's research, selection, transcription, and critical editing of music – is a case in point; it is consecrated to music by Pedro Rabassa, Juan Pascual Valdivia and Juan Manuel González Gaitán, featured in many concerts throughout Andalusian campuses in recent years.

As Rector of the University of Seville, I am proud to have a hand in the dissemination of this land's rich musical heritage. These documents reassert the aforementioned composers' value, as well as that of others who remain unrecognized. Bridging the gap between research and audiences through live performance and recordings such as this CD is indeed a most commendable and necessary endeavour.

Miguel Ángel Castro Arroyo
Rector of the University of Seville





Si pudiéramos viajar a la Sevilla del siglo XVIII y nos adentrásemos en la catedral durante una de las festividades más significativas del calendario litúrgico, podríamos comprender que la importancia de la música en el templo trascendía más allá de su funcionalidad meramente religiosa. Encontraríamos piezas que en muchos casos miraban a modelos compositivos de épocas pasadas pero que en otros presentaban un estilo a la moda en el panorama musical europeo, donde las influencias italianas habrían sido asimiladas; escucharíamos villancicos en castellano que recogían una variada temática social de la época; nos sumergiríamos en un espacio sonoro diverso donde la música fluía no solo en el coro, sino también en cada una de las capillas dotadas por personas ilustres desde tiempo inmemorial, y asistiríamos a una interpretación colorida donde la polifonía, el canto gregoriano, los ministriles, los instrumentos de cuerda, el órgano y los seises podían tener cabida, y todo ante un público concurrido donde a los devotos se les sumaba una multitud de curiosos atraídos por la puesta en escena y el lucimiento de los cantantes virtuosos.

Las instituciones catedralicias siguieron siendo centros esenciales en la producción e interpretación musical y sus maestros aportaron vastos repertorios a un *corpus* de música religiosa que aún permanece en buena parte en silencio en las estanterías de los archivos. Esta grabación rescata un selecto grupo de piezas de prestigiosos compositores del s. XVIII como Pedro Rabassa, Juan Manuel González Gaitán y Juan Pascual Valdivia, que llevaban más de doscientos años en el olvido en las catedrales de Palencia, Sevilla, Córdoba y la colegiata de Olivares, entre otras.

La Europa setecentista es una época de pugna entre las monarquías absolutistas y la burguesía emergente, de tránsito entre “verdades” heredadas y críticas al legado histórico. Un siglo de enorme interés para la historia de la música pues coincide en el tiempo con grandes compositores del barroco tardío, como Bach o Händel, y con la maestría de los compositores clásicos, como Mozart y Haydn. En España se asienta la dinastía borbónica tras una larga guerra de sucesión y los reinados de Felipe V y Fernando VI favorecerán en la Corte la presencia de músicos italianos de la talla de Farinelli o Domenico Scarlatti.

Pedro Rabassa (1683-1767) fue uno de los grandes compositores hispanos del periodo barroco. Formado en Barcelona con el maestro Valls, ejerció el magisterio de capilla en las catedrales de Vic y Valencia antes de su llegada a Sevilla en 1724, ciudad en la que permaneció 43 años de su vida hasta su fallecimiento. Su música fue difundida más allá de los organismos asociados a su trayectoria profesional y la encontramos también en otros espacios devocionales como la catedral de Palencia, que conserva una cantata al Santísimo para voz solista con violines titulada **Astro nuevo**.

Aún queda por esclarecer cómo llegó esta obra al archivo palentino, pero posiblemente se trate de una pieza temprana del compositor proveniente de su etapa en Barcelona, ciudad donde la presencia de músicos italianos al servicio del archiduque Carlos (1707-1713) favoreció la difusión de la cantata, profana en origen, pero adaptada rápidamente al templo con temática religiosa. Consta de dos arias seguidas de sendos recitativos, finalizando con una sección lenta en tiempo ternario, ‘¡Ay! que me muero de amor’, influencia del teatro musical hispano.

Los recitativos están compuestos combinando la repercusión de sonidos con algunos saltos más llamativos en un estilo silábico que subraya las inflexiones del habla por encima de las métricas. En las arias se hace uso de un carácter lírico con pasajes melismáticos donde el texto se convierte en una excusa para la exhibición del cantante. Las tres arias que incluye esta cantata tienen la típica estructura ternaria ABA (*aria da capo*) que incluye una sección A con repetición exacta, y una sección B en la que se modula al tono menor relativo.

En la colegiata de Olivares se conserva un conjunto muy interesante de obras de Pedro Rabassa, dentro del que destaca un conjunto de lamentaciones. La incluida aquí, sobre el texto **Aleph. Ego vir videns** para el Viernes Santo, es una pieza para dos violines, voz y acompañamiento que se encuentra en un documento fechado en el año 1766, copia para la colegiata posiblemente realizada o gestionada por su maestro de capilla Juan Pascual Valdivia, pero registrada en el inventario de música de 1759 de la catedral de Sevilla. También permanecen inéditos o poco conocidos más de 50 villancicos, algunos

para voz solista, como ***Corred, corred pastores***, una obra compuesta para el día de Navidad del año 1745 que incorpora el estilo moderno estructurado en recitativos y arias, aunque el villancico como “metagénero” siguiera manteniendo en otras muchas obras las tradicionales estructuras de estribillos y coplas.

La generación de compositores posterior a Pedro Rabassa, como Gaitán, Ripa o Valdivia, fue abandonando algunas de las técnicas compositivas frecuentes en el periodo barroco (uso de bajo continuo, figuras retóricas, virtuosismo en la voz solista, texturas contrapuntísticas, policoralidad y progresiones melódicas), y fue adentrándose en otros modelos compositivos más acordes con el nuevo estilo galante, anunciados ya también en algunas obras del compositor barcelonés. No obstante, en general, todos dominaban el empleo de varias prácticas, que usaban dependiendo de la funcionalidad de las obras. En el transcurso del siglo XVIII y por influencia de la música teatral, el número de obras compuestas para uno o varios solistas fue en aumento. La nueva tendencia estética incluía un tratamiento más libre de la voz solista combinando pasajes muy adornados con notas largas moldeadas expresivamente por el cantante, modulaciones más alejadas en el círculo de quintas y un uso más libre de las notas alteradas y las disonancias. A todo ello hay que sumar una plantilla instrumental más rica en la que a las tradicionales dos partes para violín se podían sumar otros instrumentos, como flautas, oboes y trompas, utilizados de forma independiente, no meramente como recursos tímbricos, con una escritura diferenciada capaz de producir efectos que potenciaran la acción dramática y mostrando así un pensamiento orquestalmente más rico.

Juan Pascual Valdivia (ca. 1737-1811) nació en Alcalá la Real y, desde 1760, ejerció el cargo de maestro de capilla de la colegiata de Olivares. Su legado incluye más de 200 obras conservadas, en las que predomina el género villancico. De su producción hemos seleccionado la sección '**Si recatada, si traslúcida**' de la cantata *A del brillante cóncavo*, fechada en el año 1763 para la calenda de Navidad, cuyo texto describe los sufrimientos de un mundo en pecado y la esperanza de la redención, resultando en una pieza de un precioso lirismo.

Juan Manuel González Gaitán y Arteaga (1716-1804) nació en Córdoba y fue nombrado maestro de capilla de la catedral de dicha ciudad en 1752. De su producción hemos

seleccionado dos cantatas para solista: ***Eternamente triste***, para la festividad de la Purísima Concepción, fechado en 1762, y ***Voy buscando mi cordero***, para el Santísimo Sacramento, que data del año 1764. Ambos documentos se conservan en archivos americanos, lo cual es una muestra de la importante difusión de la música hispana hacia las colonias. El modelo de cantata utilizado por Gaitán se asemeja al de otros compositores contemporáneos y es similar al de su sucesor en el magisterio cordobés, Jaime Balius. Consta de un recitativo *accompagnato* y *obbligato*, es decir, acompañado de la orquesta íntegra, con breves intervenciones de carácter temático en los puntos de inflexión del texto, tras el cual sigue un *aria da capo*.

En las primeras décadas del siglo XVIII, el repertorio español para instrumento de teclado se alimentaba fundamentalmente de tres fuentes: la tradición organística ibérica, la música francesa, consistente en danzas y secciones de ópera arregladas para clave, y los géneros instrumentales italianos; es este último el estilo que más claramente influye en la ***Sonata*** de Pedro Rabassa. El término “sonata”, para una pieza que probablemente data con anterioridad a 1724, resulta novedoso para la música en España en esta época, y aludiría aquí a una obra en cuatro movimientos con alternancia de movimientos lentos y rápidos, un modelo que se ajusta al de la *sonata da camera* de Arcangelo Corelli, y clara influencia de los ritmos de danza.

El conocimiento que actualmente tenemos de la vida y obra de estos compositores ha sido debido al estudio encomiable de musicólogos como Rosa Isusi sobre Pedro Rabassa, Joaquín Romero sobre Juan Pascual Valdivia, y Asunción Onieva sobre Juan Manuel González Gaitán, al que debemos sumar la labor de archiveros, intérpretes, directores y la de organismos que han creído en la recuperación de nuestro patrimonio musical. Al camino ya recorrido es necesario seguir aportando una importante labor de difusión a través de conferencias, conciertos, grabaciones y ediciones musicales que pongan en valía este precioso legado de nuestros antepasados.

Juan María Suárez Martos

Universidad de Sevilla



If we could time travel to eighteenth-century Seville and enter the cathedral during one of the most significant festivities of the liturgical calendar, we would realise that the music there actually transcended mere religious function. We would see that while some pieces betrayed traditional influences, others were influenced by Italian trends then in vogue all over Europe; we would listen to Spanish *villancicos* based on relevant social themes; we would immerse ourselves in a complex soundworld where music flowed not only in the choir loft, but also in each of the chapels where illustrious people rested since time immemorial; we would witness a colourful performance where polyphony, Gregorian chant, minstrels, stringed instruments, the organ, and the *seises* [choirboys] all came together before a large crowd of devotees – as well as many a curious onlooker attracted by the staging and the showmanship of virtuoso singers.

Cathedral institutions remained essential centres for the production and performance of music, and their chapel masters contributed a vast *corpus* of sacred music which has for the most part remained silent on archival shelves. This recording retrieves a selection of pieces by prestigious eighteenth-century composers such as Pedro Rabassa, Juan Manuel González Gaitán, and Juan Pascual Valdivia, buried in oblivion for over two hundred years in, among other archives, the cathedrals of Palencia, Seville, Cordoba and the Collegiate Church of Olivares.

Eighteenth-century Europe was a time of struggle between absolutist monarchies and the emerging bourgeoisie, of transition between acceptance of inherited ‘truths’ and criticism of the historical legacy. It is also a time of momentous interest for the history of music, for it coincides with great late-Baroque composers such as Bach and Handel, and the mastery of classical composers such as Mozart and Haydn. In Spain, where the Bourbon dynasty settled after a long war of succession, the reigns of Felipe V and Fernando VI favoured the presence at Court of famed Italian musicians such as Farinelli or Domenico Scarlatti.

Pedro Rabassa (1683-1767) was one of the great Spanish composers of the Baroque

period. Trained in Barcelona with Master Valls, he worked as chapel master at the cathedrals of Vic and Valencia before moving to Seville in 1724, where he was to remain until his death forty-three years later. His music circulated well beyond the organizations with which he was professionally associated, as attested by copies in other devotional spaces such as the Palencia Cathedral, which preserves a cantata to the Blessed Sacrament for solo voice and violins entitled **Astro nuevo** [New Star]. Although it is not known how this cantata came to be at the Archive of the Palencia Cathedral, it could be surmised to be an early piece, from Rabassa’s time in Barcelona, where the presence of Italian musicians in the service of Archduke Charles (1707-1713) could have favoured the dissemination of the cantata, secular in origin but quickly adapted for sacred use. It consists of two arias followed by recitatives, and ends with a slow section in ternary time ‘¡Ay! que me muero de amor’ [‘Woe! I die of Love’] very much influenced by Spanish theatre music.

The recitatives alternate repeated notes and striking leaps in a syllabic style which favors speech-like inflection over meter, and although the arias are lyrical in character, the text occasionally becomes a pretext for the virtuoso display of the singer through highly melismatic writing. The three arias featured in this cantata evince the typical ABA ternary structure (*da capo aria*) – including an exact repetition of the A section – and a B section which modulates to the relative minor key.

There is a very interesting set of works by Pedro Rabassa preserved at the Collegiate Church of Olivares, among which stands out a set of lamentations. The one included here, on the text **Aleph. Ego Vir videns** for Good Friday, is written for two violins, voice, and accompaniment; it is found in a document dated 1766 possibly made or overseen by its chapel master Juan Pascual Valdivia for the Collegiate, but which was entered in the 1759 music inventory register of the Seville Cathedral. There are also about fifty unpublished or little known *villancicos*, some for solo voice such as **Corred, corred pastores**, a work composed for Christmas day, 1745, which incorporates the modern style recitative and aria scheme, though the *villancico* as

‘meta-genre’ retained the traditional pattern of refrains and four-line stanzas in many other instances.

The composers of the generation following Pedro Rabassa’s, such as Gaitán, Ripa, or Valdivia, were gradually abandoning some common baroque compositional techniques (e.g. *basso continuo*, rhetorical figures, solo vocal virtuosity, contrapuntal textures, polychorality, melodic progressions) and using compositional models closer to the new galant style – foreshadowed in some works by Rabassa as well. Nevertheless, in general these composers had all mastered a variety of practices, which they adapted to whatever musical function was required.

Due to the influence of theatre music during the eighteenth century, the number of works written for one or more soloists increased significantly. This new aesthetic trend brought with it a freer treatment of solo parts, which combined highly ornamented passages with plain notes expressively shaped by the singer, farther modulations into the circle of fifths, and freer dissonance treatment and chromaticism. In addition, the ensemble traditionally consisting of two violin parts was enlarged by (two each) flutes, oboes, and horns, and used not as mere timbral accessories but in independent kinds of writing, which greatly enriched the overall orchestral conception and thus the dramatic action as well.

Juan Pascual Valdivia (ca. 1737-1811) was born in Alcalà la Real, and from 1760 on served as the chapel master at the Collegiate Church of Olivares. His output includes more than 200 extant works, predominantly in the *villancico* genre. From his production we have selected the section ‘**Si recatada, si traslúcida**’ [‘If demure, if translucent’] from the lovely lyrical cantata *A del brillante cóncavo* [O bright hollow], dated 1763 for the Christmas *calenda*, whose text depicts the sufferings of a world in sin but also hope for redemption.

Born in Cordoba, Juan Manuel González Gaitán y Arteaga (1716-1804) was appointed chapel master of the city’s cathedral in 1752. We have selected two solo cantatas, **Eternamente triste** [Eternally Sad] for the feast of the Immaculate Conception, dated 1762, and **Voy buscando a mi cordero** [I Seek my Lamb] for the Blessed Sacrament, dated 1764. Both documents are kept in American archives,

which goes to show the extent of dissemination of Spanish music in the colonies. Gaitán used a similar model of cantata writing to those of his contemporaries, including his successor as chapel master at the Cordoba Cathedral, Jaime Balius. It consists of an *accompagnato* and *obbligato* recitative, i.e. accompanied by the whole orchestra and interspersed with brief thematic material at key points of the text, followed by a *da capo* aria.

In the first decades of the eighteenth century the Spanish repertoire for keyboard instruments drew mainly from three sources: the Iberian organ music tradition, French dance-based music and operatic sections arranged for the harpsichord, and Italian instrumental genres. It was the latter styles that most influenced Pedro Rabassa’s writing in this **Sonata**. The term “sonata” for a piece probably dating from 1724 is novel for Spanish music; it refers to four alternating slow and fast movements modelled on Arcangelo Corelli’s *sonata da camera*, and where the influence of dance rhythms is easily discernible as well.

Our current knowledge of these composers’ lives and works owes a great deal to commendable studies by musicologists such as Rosa Isusi on Pedro Rabassa, Joaquín Romero on Juan Pascual Valdivia, and Asunción Onieva on Juan Manuel González Gaitán; and to much other work by archivists, performers, conductors, and several organizations who placed their faith in the recovery of this invaluable musical heritage. It is still necessary, however, to keep disseminating it through further conferences, concerts, recordings, and music editions in order to secure its rightful place in the culture at large.

Juan María Suárez Martos

University of Seville

Translated by David Williams

01 PEDRO RABASSA Astro Nuevo Cantata al Santísimo con violines

Archivo de la Catedral de Palencia

Area

Astro nuevo, blanca flor,
en el cielo amanezió.

Recitado

A la esphera divina y soberana
una paloma buela tan ufana
que la vaga región del aire pisa
y por llama elevada se eterniza,
quando herida de amor, de afectos
llena,
en llama se transforma y azuzena.

Area

Pura rosa, vella, hermosa,
oy exala en suavidad.

Siendo víctima que ofreće,
perfeciona y enobleze
obras de la voluntad.

Recitativo

En oscuro velo de accidentes,
zifra una gala que se admira zielo
y aunque no se descubre, es del
cariño
holocausto más puro que el harmiño.
Yris que a tus deseos les serena
de sus ansias dulzíssima cadena.

Aria

New star, white flower
Awoke in the sky.

Recitative

To a grand, sovereign sphere
A proud dove glid through the air
As the eternal flame beckoned,
Lovesick, her affections filled,
Was in lily and passion recast.

Aria

Pure rose, so lovely and fair,
She oozes sweetness today.

As victim she gives,
Perfects and enskies
Her works of goodwill.

Recitativo

A dark-veiled figure,
Dons garbs for the sky to admire,
And though it isn't shown, affection
From holocaust is purer than ermine.
The rainbow makes passions calm
From affliction's sweetest chain.

Area

Qué dichoso es el efecto
a quien sigue pues consigue
todo quanto deseó,

quando amando lo perfecto
a la causa y al efecto
ygual efecto causó.

Adagio

¡Ay! que me muero de amor,
en sus brazos descansa mi vida
y en sus delizias desmaia el amor.

Aria

How blessed the fate is
Of those who seek and gain
All they ever wished,

When loving that which is perfect,
In cause and effect
An identical effect is caused.

Adagio

Woe! I die of love.
My life rests in its arms
And to delightful love succumbs.

02 PEDRO RABASSA Aleph. *Ego vir videns*

Lamentación 3^a de Viernes Santo a solo con violines (1766)

Archivo de la Colegiata de Olivares, Sevilla

ALEPH. Ego vir videns paupertatem
meam in virga indignationis eius.
ALEPH. Me minavit, et adduxit in
tenebras, et non in lucem.

ALEPH. Tantum in me vertit, et
convertit manum suam tota die.

BETH. Vetustam fecit pellem meam,
et carnem meam, contrivit ossa mea.

BETH. Aedificavit in gyro meo, et
circundedit [sic] me felle, et labore.

BETH. In tenebrosis collocavit me,
quasi mortuos sempiternos.

GHIMEL. Circumaedificavit
adversum me, ut non aegrediar:
agravavit compedem meum.

GHIMEL. Sed et cum clamavero, et
rogavero, exclusit orationem meam.

GHIMEL. Conclusit vias meas
lapidibus quadris, semitas meas
subvertit.

Ierusalem, Ierusalem, convertere ad
Dominum Deum tuum.

ALEPH. Hombre soy yo, que veo mi
pobreza en la vara de la indignación
de Él.

ALEPH. Me hizo andar, y me trajo a
tinieblas, y no a luz.

ALEPH. Solamente contra mí volvió,
y revolvió su mano todo el día.

BETH. Hizo envejecida mi piel, y mi
carne, quebrantó mis huesos.

BETH. Edificó alrededor de mí, y me
cercó de hiel, y de trabajo.

BETH. Me colocó en obscuridades,
como los muertos para siempre.

GHIMEL. Edificó alrededor contra
mí, para que yo no salga: agravó mis
grillos.

GHIMEL. Y aun cuando hube de
clamar, y rogar, desechó mi oración.

GHIMEL. Cerró mis caminos con
piedras cuadradas, trastornó mis
veredas.

Jerusalén, Jerusalén, conviértete al
Señor tu Dios.

ALEPH. I am the man that hath seen
affliction by the rod of his wrath.

ALEPH. He hath led me, and brought
me into darkness, but not into light.

ALEPH. Surely against me is he
turned; he turneth his hand against
me all the day.

ALEPH. My flesh and my skin hath
he made old; he hath broken my
bones.

ALEPH. He hath builded against
me, and compassed me with gall and
travail.

ALEPH. He hath set me in dark
places, as they that be dead of old.

GHIMEL. He hath hedged me about,
that I cannot get out: he hath made
my chain heavy.

GHIMEL. Also when I cry and shout,
he shutteth out my prayer.

GHIMEL. He hath inclosed my ways
with hewn stone, he hath made my
paths crooked.

Jerusalem, Jerusalem, return unto
the Lord thy God.



03 JUAN PASCUAL VALDIVIA *Si recatada, si traslúcida*

Área a Solo con violines para tiple (de la Cantada A del brillante cóncavo) (1763)

Archivo de la Colegiata de Olivares, Sevilla

Recitado solo

Así como en aquel Capitán fuerte
del Pueblo de Israel ocultó el fuego,
para mostrarle luego
los libertó de la propincua muerte.
Así al hombre con más felice suerte,
le dará eterna vida,
luz que en humano ser
está escondida.

Área

Si recatada, si traslúcida,
se ve adorada, se ve temida,
al golpe fuerte se mostrará.

Porque muriendo mate a la muerte,
y estableciendo de Adán la suerte
a eterna vida le ensalzará.

Solo recitative

*Like to that strong Captain
Of the Israelites who
hid then revealed the fire,
Hence freeing them from near death,
So to a most fortunate man,
Will He grant eternal life –
A light ever hidden
from human being.*

Aria

*If demure, if translucent,
A strong blow will itself show
When adored, when feared.*

*For dying will kill death,
And settling Adam's fortune
Will grant him eternal life.*

04 PEDRO RABASSA *Corred, corred, pastores*

Villancico al Nacimiento de Cristo para tiple solo con violines (1745)

Archivo de la Colegiata de Olivares, Sevilla

Introducción

Corred, corred, pastores,
dexad las cumbres luego,
calzad alas,
presto, presto.

Venid, venid, zagalas,
que ay en el valle un cielo,
vestid plumas,
presto, presto.

Calzad alas, vestid plumas,
presto, presto, presto, presto.

Recitado

Corred, que presuroso,
el manantial divino inunda el valle,
queriendo misterioso,
que todo pecho fiel corriente le halle,
pues las fuentes risueñas,
que destilan dulzuras por las breñas,
se miran suspendidas,
cuando claras confiesen lo corridas.

Introduction

*Run, run, shepherds,
Hurry, leave the summits,
Put on wings,
Quick, quick.*

*Come, come, shepherd boys,
There's a sky in the valley,
Don feathers,
Quick, quick.*

*Put on wings, don feathers,
Quick, quick, quick, quick.*

Recitative

*Run, for a hasty
Divine spring floods the valley –
Mysterious, wishing
All loyal brooks joined,
As the beaming fountains
Trickled sweetness by the scrublands,
See themselves hanging,
And confess to flowing when lucid.*

Aria

Dexa fuente de correr
suspendiendo tu raudal,
porque nace en un portal,
dando al valle nuevo ser,
otra más clara.

Para y toma propiedad
de su gracia y su poder,
que salpica en el placer,
cuando da su inmensidad
en donde para.

Aria

Stop flowing, fountain,
Hold your torrent –
Born in a hallway

And making a new valley,
There comes a clearer one.

Stop and take in
Its grace and power,
Splashing at pleasure,
Flaunting its immensity
When it comes to rest.

■ 05 JUAN GONZÁLEZ GAITÁN *Eternamente triste*
Cantada a solo a la Purísima Concepción para soprano, violines,
trompas y acompañamiento (1762) Archivo Arzobispal de Lima

Recitado

Horroroso infernal
fiero enemigo,
cuando al precipitarte,
una tercera parte
de los ángeles bellos
caen contigo.

Enlazar no pudiste con tu cola,
a una Niña pequeña, Mujer sola,
siendo en esta victoria
tuyo el infierno,
mas suya la gloria.

Aria

Eternamente triste,
envidiarás la gracia,
que en esa tu desgracia
tormento fue el mayor.

No hay dolor tan penoso
a un infame homicida,
como dejar con vida
al mismo que alevoso
la muerte dispensó.

Recitative

Dreadful, hellish,
Fiery enemy –
When you plunged,
One third
Of pretty angels
Fell with you.

Failing your tail to entangle
A little Girl, lone Woman,
Though hell is yours
In this victory,
The glory is all hers.

Aria

Eternally sad,
You'll envy the grace,
When in misfortune
Torment was greatest.

There's no sadder pain
For vile murderers
Than leaving alive
The very traitor
Whom death had shielded.

■ 06-09 PEDRO RABASSA *Sonata para clave* (ca. 1724)

Biblioteca de Catalunya

*Played on a harpsichord after Joachim José Antunes's original (Lisbon, 1785),
preserved at the Goudhurst Finchcokcs Collection (UK).*

Modern copy by Ugo Casiglia, 2011.

■ 10 JUAN GONZÁLEZ GAITÁN *Voy buscando a mi cordero*

Cantada a solo al Santísimo Sacramento para tiple, violines y acompañamiento (1764)

Archivo Histórico Arquidiocesano de Guatemala

Recitado

Qué es esto dulce dueño de mi
vida,
tu cuerpo y sangre brindas en
comida,
a vista pues de gracia tan notoria
nada pido Señor más que la gloria.

Aria

Voy buscando a mi cordero
que partido, y siempre entero,
en un suave manjar
sabe darme todo un Dios.

Oh mi dueño soberano,
el favor de tu alta mano,
no le niegues a tu siervo,
que se abraza hoy en tu amor /
en ardor.

Recitative

*Sweetest master of my life,
Your body and blood give.
Upon such evident grace,
My Lord only glory I ask.*

Aria

*I Seek my lamb,
Halved yet ever whole –
A gentle delicacy
Bestowing a full God.*

*Oh, my sovereign master,
Don't deny your serf
Your high-handed favour,
As today he embraces your love /
with ardor*



JULIA DOYLE soprano

Julia was lucky enough to have a childhood filled with music; as the daughter of musical parents, she regularly presented the concert bouquets and bottles from a very young age and was principally a violinist before her first singing lesson at the age of 16. Her first singing teacher, Linda Kitchen inspired a deep love of communication and attention to text, and this, combined with her instrumental upbringing, helped to shape the foundations of her singing.

Julia sang as a Choral Scholar whilst studying Social Political Sciences at Gonville and Caius College, Cambridge. Having completed her degree, she worked for a short time in both research and arts management, but in her spare time she began to sing in choirs such as Tenebrae, The Sixteen, Polyphony and The Monteverdi Choir. It soon became clear that singing was her real passion, and so she decided to turn to singing full time, and was lucky enough to spend the next ten years working with many of the UK's most distin-

guished ensembles. Gradually her work evolved into more of a solo career, and Julia is now widely known as a specialist in music from the Renaissance and Baroque periods.

Some personal highlights include performances at the Thomaskirche in Leipzig (English Baroque Soloists), Alice Tully Hall in New York (Collegium Vocale Gent), The Concertgebouw in Amsterdam (Orchestra of the 18th Century), The Royal Albert Hall (Royal Philharmonic Orchestra), concerts in Toronto (Tafelmusik), at the Handel Festival, Halle (The English Concert), in the Palace of Versailles (The King's Consort), Moscow International House of Music (Orchestra of the Age of Enlightenment), and at Sydney Opera House (Australian Chamber Orchestra). Her discography includes J.S. Bach *St John Passion* and *Mass in B Minor* (J. S. Bach Stiftung/Rudolf Lutz), *Magnificat* (Dunedin Consort/John Butt and The Bach Choir of Bethlehem/Greg Funfgeld) and *Lutheran Masses* (The Sixteen/Harry Christophers), Handel *Messiah* (British

Sinfonia/Stephen Layton and B'rock Orchestra/Peter Dijkstra), *Occasional Oratorio* (Akademie für Alte Musik Berlin/Howard Arman), *Israel in Egypt* (Arsys Bourgogne/Pierre Cao and Le Concert Lorraine/Roy Goodman), and *L'Allegro* (Kölner Kammerchor/Peter Neumann), Handel - Mendelssohn *Israel in Ägypten* (The King's Consort/Robert King), *Codebreaker*, a new piece by James McCarthy (BBC Concert Orchestra/David Temple), and a new disc of Purcell songs with Matthew Wadsworth and Ensemble Unmeasured.

juliadoylesoprano.com



ENRICO ONOFRI conductor & violin

Enrico Onofri was born in Ravenna, Italy. His career began with an invitation from Jordi Savall to be the concertmaster of La Capella Real when he was still a student. Very soon he found himself working with groups such as Concentus Musicus Wien, Ensemble Mosaiques and Concerto Italiano.

From 1987 to 2010 he was the concertmaster and soloist of Il Giardino Armonico.

In 2002 he entered upon a conductor's career, which has brought him great critical acclaim and numerous invitations from orchestras, opera houses and festivals in Europe, Japan and Canada. From 2004 to 2013 he was the principal conductor of Divino Sospiro in Lisbon and since 2006 he is invited conductor with Orquesta Barroca de Sevilla. In 2019 he has been appointed both as musical director and principal conductor of Academia Montis Regalis orchestra and principal guest conductor of Haydn Philharmonie.

Invitations as conductor or as conductor in residence include orchestras

such as Akademie für Alte Musik, Camerata Bern, Festival Strings Lucerne, Kammerorchester Basel, Bochumer Symphoniker, Tafelmusik Toronto, Filarmonica Toscanini, Orchestra Ensemble Kanazawa, Orchestra del Maggio Musicale Fiorentino, Real Orquesta Sinfónica de Sevilla, Orchestre de l'Opéra de Lyon, Vienna Chamber Orchestra, Orquesta Sinfónica de Galicia, Orchestra Metropolitana Lisbon, Real Filharmonia de Galicia, Riga Sinfonietta and more. He founded the chamber group Imaginarium Ensemble to perform the Italian baroque repertoire.

Enrico Onofri has performed in the world's most famous concert halls and many of his recordings with Teldec, Decca, Astrée, Naïve, Deutsche Harmonia Mundi/Sony, Passacaille, Nichion, Pentatone, Winter&Winter, Opus111, Virgin, Zig Zag Territoires etc., have been awarded prestigious international prizes.

Enrico Onofri is the professor of baroque violin and interpretation of baroque music at the Conservatorio A.

Scarlatti in Palermo since 1999. He has been invited to give master classes throughout Europe, Canada, USA (at the Juilliard School in New York) and Japan. He was tutor and invited

conductor with the EUBO (European Union Baroque Orchestra). In 2019 he has been awarded the *F. Abbiati* prize as best soloist of the year.



ALEJANDRO CASAL harpsichord & organ

Alejandro Casal was born in Seville, where he studied piano, doublebass, composition, harpsichord and musicology at the conservatory. Later, he studied harpsichord and basso continuo with Tony Millán, Jan Willem Jansen and Jacques Ogg, taking also interest in organ.

As a harpsichordist, he has played in different orchestras and ensembles, such as the King's Consort, Cappella della Pietà de' Turchini, Orquesta Barroca de la Universidad de Salamanca, Orquesta Ciudad de Granada, Orquesta Ciudad de Málaga, Orquesta Sinfónica de Navarra, Real Orquesta Sinfónica de Sevilla, Coro Barroco de Andalucía... He played at the Orquesta Barroca de Sevilla with conductors such as Gustav Leonhardt, Monica Huggett, Christophe Coin, Pablo Valetti, Enrico Onofri, Alfredo Bernardini, Antonio Florio, Pierre Cao, Robert King, Hervé Niquet, Alan Curtis, Giuliano Carmignola, Hiro Kurosaki, Barry Sargent and many others.

He has performed at London, Milano,

Lisbon, Würzburg, Toulouse, Festival de Musique Sacrée & Baroque de Froville, Festival Internacional de Música y Danza de Granada, Festival de Música Antigua de Úbeda y Baeza, Festival de Música Antigua de Gijón, Ciclo de Caja San Fernando, Festival de Música Antigua de Aranjuez, Ciclo Los Siglos de Oro de Caja Madrid, Festival de Música Antigua de Sevilla, Teatro de la Zarzuela...

In 2007 he took part in the contemporary première of Domenico Scarlatti's *Ottavia* with the Cappella della Pietà de' Turchini under Antonio Florio at the Quincena Musical Donostiarra and Naples. Since then, he has played regularly with this ensemble, including the stage of *L'Incoronazione di Poppea* at Valladolid.

Alejandro Casal made his debut recording with the label Enchiriadis performing harpsichord and organ music by Johann J. Froberger (EN2032) with excellent reviews by the critic. The CD was chosen as one of the ten best recordings of the year by Ritmo

magazine. He has recently released the very first complete recording of Sebastián de Albero's (1722-1756) *Recercatas, fugas y sonatas* as a whole (Brilliant Classics).

Under Enrico Onofri, he has made the first recording of Joseph Barrera's (1729-1788) organ concerts with the Orquesta Barroca de Sevilla and the *Sonata by Pere Rabassa* (1683-1767). He has also taken part in different recordings with the labels Alqhai&Alqhai, Verso, Prometeo, Documentos Sonoros de la Junta de Andalucía, as well as RNE- Radio Clásica and Canal Sur.

He has taught at the Universidad de Cádiz, Universidad de Sevilla and P. A. Soler Conservatory at El Escorial and, as an accompanist, in many ancient music stages. He has been the principal player of Coro Barroco de Andalucía. He is the harpsichord teacher at JOBA (Joven Orquesta Barroca de Andalucía). Since 2005 he teaches harpsichord and basso continuo at the Conservatorio Superior de Música "Manuel Castillo" in Seville.

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CARLOS MENA countertenor

A graduate of the Schola Cantorum Basiliensis (CH) where he studied with R. Levitt and R. Jacobs, Carlos Mena is a singer in high demand, appearing regularly at the Vienna Musikverein, the Berlin Philharmonie, the Teatro Colón in Buenos Aires, the Bellas Artes in México DF, the New York MET, the Opera City Hall in Tokyo, the Osaka Symphony Hall, and the Sydney Opera House. Mena has performed title roles such as Handel's *Radamisto* at the Salzburg Festival, Britten's *A Midsummer Night's Dream* at the Teatro Real de Madrid, Mozart's *Ascanio in Alba* at the Barbican Center, Handel's *Rinaldo* at the Concertgebouw in Amsterdam. He has released about 50 recital recordings with Mirare, Harmonia Mundi, IBS Classical, which have been awarded numerous prizes. He was "artist in residence" at the BO-ZAR in Brussels, the CNDM in Spain and the OCG in Granada. Carlos Mena is also active as an orchestra conductor, with orchestras such as the Sinfonica of Portugal, Ciudad de Granada and symphonic orchestras of Principado de Asturias, Navarra, Bilbao and Galicia.



ORQUESTA BARROCA DE SEVILLA

The Orquesta Barroca de Sevilla stands unquestionably among the top level of Spanish ensembles dedicated to the interpretation of early music with historicist criteria. It was founded in 1995 by Barry Sargent and Ventura Rico, and Pedro Gandía Martín has served as its artistic director since 2001. International figures that have led the orchestra, some of which are of mythical standing, include Gustav Leonhardt, Christophe Coin, Sigiswald Kuijken, Jordi Savall, Christophe Rousset, Rinaldo Alessandrini, Monica Huggett, Harry Christophers, Andreas Spering, Alfredo Bernardini, Diego Fasolis, Juanjo Mena, Eduardo López Banzo, Pablo Valetti, Fabio Bonizzoni, Enrico Onofri, Andoni Mercero, Maxim Emelyanychev, Hiro Kurosaki, Dmitry Sinkovsky, Riccardo Minasi and Ivor Bolton. In addition to its intense activity in Seville and in Andalusia, the orchestra performs at major Spanish (Auditorio Nacional, Teatro Real, Teatro Arriaga, Teatro de la Maestranza...) and European venues (Thüringer Bachwochen; Festival 'Musiques des Lumières' in Sorèze, Salle

Gaveau in Paris and Festival Baroque de Pontoise; and others in Italy, Switzerland...).

The OBS has received numerous awards, such as *Editor's Choice* from Gramophone magazine, *exceptional* from Scherzo and Ritmo Parade reviews, *recommended* from CD Compact and AudioClásica magazines, 5 stars from Goldberg magazine and *Melómano GOLD* from Melómano magazine. The OBS has released with the label Passacaille a CD/DVD with the first complete recording of the C. P. E. Bach's Cello concertos, with Christophe Coin, and *Trauermusik. Haydn in Sevilla*, devoted to the rediscovery of Andalusian musical heritage and conducted by Enrico Onofri. In 2011, the orchestra won the National Music Award from the Spanish Ministry of Culture. It also won the 2010 Manuel de Falla award from the Regional Government of Andalusia, the 2011 FestClásica award, and an Honorary Distinction from the Seville City Council. The OBS enjoys the support and collaboration of the Spanish Ministry of Culture, Seville City Council and University of Seville.

orquestabarrocadesevilla.com



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