



***OY HASEMOS FIESTA***  
**Music of 16<sup>th</sup> and 17<sup>th</sup> century Guatemala**

Pabanilla.....	MS 2, Santa Eulalia, anonymous
Super Flumine .....	MS 8, San Juan Ixcoi, anonymous
Cuentas a Santa Maria.....	MS 8, San Juan Ixcoi, anonymous
Maria de solo un buelo.....	MS 1, Santa Eulalia, anonymous

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Primeros donos.....	MS 8 San Juan Ixcoi, anonymous
Gaude Mater Ecclesia .....	MS 8, San Juan Ixcoi, anonymous
Hic Solus .....	MS 8, San Juan Ixcoi, anonymous
Untitled.....	MS 8, San Juan Ixcoi, anonymous
Aparajad ballesteros.....	MS 3, Santa Eulalia, anonymous

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Salamanca .....	MS 8, San Juan Ixcoi, anonymous
Archangele Michael .....	MS 8, San Juan Ixcoi, anonymous
Dominus Regnavit.....	MS 8, San Juan Ixcoi, anonymous
Favana .....	MS 7, Santa Eulalia, anonymous

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Istadium .....	MS 8, San Juan Ixcoi, anonymous
Angelus Domini .....	MS 2, Santa Eulalia, anonymous
Y tech neap.....	MS 7, Santa Eulalia, anonymous
Romance.....	MS 2, Santa Eulalia, anonymous

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8/89 Fernandez .....	MS 8, San Juan Ixcoi, anonymous
Pange lingua gloriosi.....	MS 3, Santa Eulalia, anonymous
Pange lingua.....	MS 9, San Mateo Ixtatan, anonymous
Mulier Quit Prolas.....	MS 8, San Juan Ixcoi, anonymous
Oy sube nuestra esperanca.....	MS 4, Santa Eulalia, anonymous

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Primeros tonos.....	MS 8, San Juan Ixcoi, anonymous
Quantelcta .....	MS 2, Santa Eulalia, anonymous
Oy hasemos fiesta todos.....	MS 1, Santa Eulalia, anonymous

ensemble

# Lipzodes



## ENSEMBLE LIPZODES

Ensemble Lipzodes is a unique group of performers that came together in 2004 in Bloomington, Indiana, and whose members were students completing degrees in the Early Music Institute and the Jacobs School of Music at Indiana University. The ensemble combines voice, shawms, dulcians, recorders, and percussion to bring to life the rarely performed music of 16th century Guatemala. In addition to this singular repertoire, the ensemble also explores new directions in early music utilizing voices and winds. In 2004, Lipzodes was a finalist in Early Music America's Renaissance and Medieval Performance Competition, and in 2006 the ensemble was selected as a winner in the Ninth Competition in Performance of Music from Spain and Latin America. The ensemble has performed throughout the United States and in Latin America, featured at festivals and series such as the Bloomington Early Music Festival, the Chicago Latino Music Festival, the Boston Early Music Fringe Festival, and the National Gallery of Art Concert Series. In 2007 they were featured on a CD recording by the University of North Texas, *Christmas Vespers in Cusco: Music from an Incan Baroque City*, with the University of North Texas Collegium Singers and Instrumentalists. *Oy hasemos fiesta* is their first CD release as an ensemble with Focus Records.

**The ensemble's unique name** comes from a creative misinterpretation of the writing on the flyleaf of MS 1, Santa Eulalia, from the Guatemalan Music Manuscripts (printed on the CD label of this recording). What at first glance seems to say "Lipzodes," actually is the first part of a passage which continues further: "**LibRodeSancta** olaya Puyumatlan. Este libro de canto hize yo franc<sup>o</sup> de Leon maestro deste pueblo de sancta olaya. hizelo En el año De mill y quinientos y ochenta y dos annos. Franc<sup>o</sup> De Leon." In an orthographic transformation typical of the region, the letters "b" and "p" became exchanged, and the "R" lost its vertical bar, to become what appeared to be a Z.

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## Program Notes

The music Ensemble Lipzodes will perform on today's program is taken from a collection of early 16th century Guatemalan manuscripts held in the Lilly Library of Indiana University, Bloomington (most of it transcribed in a 1985 dissertation by musicologist Paul Borg). The music's provenance is from the state of Huehuetenango, which is located in the northwest corner of Guatemala. The majority of the original manuscripts were found in the pueblo of Santa Eulalia however several manuscripts were copied or originate in San Juan Ixcoi and San Mateo Ixtatán. The great peaks of the Cuchumatán mountain range dominate the area's landscape and the rugged terrain is largely responsible for the isolation of the indigenous peoples residing there. These communities were composed nearly entirely of native peoples with the exception of a few Spanish missionaries. □ A great variety of music is contained in these unassuming manuscripts. Latin masses and motets, psalm settings, striking *fabordones*, Spanish and vernacular *villancicos*, *pabanillas*, and other more unusual forms all reside together. The majority of the music is sacred and would have been used in church services.

Although this music demonstrates clear Old World influence, many works have no concordances outside of the Lilly Library Manuscripts and possess a distinct and imaginative character. The majority of the texts are in Latin or Spanish but the manuscripts also include works in Nahuatl and Jacalteco-Chuj languages. Music proved to be a strong selling point for the church and remained an integral part of the service. Antonio Vásquez de Espinosa visited the area in the 1600s and in his description of the diocese of Guatemala are these paragraphs:

*The Indians are all naturally impassive and at the same time ingenious; they learn easily whatever they see the Spaniards do, and whatever handicraft exercises skill. The majority are good singers and expert with all sorts of musical instruments – shawms, recorders, sackbuts, dulcians, cornets and organs which they make out of numerous reeds very cleverly and ingeniously joined together; these they use to celebrate the divine service with greater solemnity. □ ....no matter how small the villages might be, they have distinguished cantors and choir masters, who officiate with great seriousness and piety at the Mass; they sing Vespers to organ music, and celebrate saints' days much better than Spaniards do.*

In reconstructing the performance of this music, Lipzodes has taken into account descriptions such as Vazquez de Espinosa's, iconography contemporary to the period, as well as musical practices in Spain in the decades leading up to the composition period of these works. In terms of the instruments used, Lipzodes attempts to approximate as closely as possible instruments that may have been used in the original performances of these works, all the while allowing ourselves the creative flexibility to experiment with new possibilities. It is often these "informed approximations" and their resulting experiments that lead to plausible answers within the field of early music.

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## ADDITIONAL NOTES:

### **The Lilly Library Guatemalan Manuscripts**

By a remarkably good fortune the western central corner of Guatemala is the origin of a collection of manuscripts that bears witness to the amazing importation of European choral music into the New World. The Spanish colonists brought with them to the “New World” a variety of tools to convert to Christianity the native peoples they encountered. Music proved a strong selling point in an indigenous culture that held its own musicians in very high esteem.

In the 1960s several manuscripts from the sixteenth century were found in a very remote section of Guatemala. The music preserved in them offers a glimpse of what must have been common in small villages far-removed from the power centers of the Spanish colonists.

The collection of choral music and plainsong in the Lilly Library Collection of Guatemalan Music Manuscripts adds substantially to the evidence that gives Guatemala a place beside other large urban centers such as Mexico City, Cusco, Oaxaca, and Bogotá in the history of Renaissance music in the Spanish colonies.

### **Choral Music and Chant**

This preservation of the European Renaissance choral music canon can be seen foreshadowed by the devotion of the indigenous population as described in early seventeenth-century geographies such as the one by Antonio Vázquez de Espinosa:

In all Indian villages throughout the Indies, both in New Spain, Honduras, Nicaragua, the Kingdom of Grenada, and Peru, no matter how small the villages may be, they have distinguished cantors and choirmasters, who officiate with great seriousness and piety at the Mass; they sing vespers to polyphony, and celebrate saints' days much better than Spaniards do. Every day they repair with as much exactitude as if they were monks or canons, to their choir in the church to repeat the office of Our Lady, and they never fail to do this every day with great solicitude and devotion.

Antonio Vázquez de Espinosa, *Compendium and Description of the West Indies*, trans. by Charles U. Clark, Smithsonian Miscellaneous Collections, vol. 102 (Washington, D.C.: Smithsonian Institution, 1942), p. 223.

Interestingly, for the three centuries after the copying of these manuscripts it was pure-blooded Indians in Guatemala rather than *ladinos* and descendants of *conquistadores* who most carefully respected the legacy of European Renaissance music brought over by the missionaries. Doubtless, in the sixteenth century they must have marveled at the music of masters such as Mouton and Morales, as demonstrated by the copying of choir books from the Mexico and Guatemala cathedrals and the eager sharing of the same with *maestros* throughout the region. This repertory fused with the musicians' native language

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in *coplas* and *villancicos* and its use continued until the end of the colony. As the practice of singing the choirbooks' music declined, the manuscripts became in and of themselves objects of devotion, attesting to their high status amongst the indigenous population.

The music contained in the Lilly Library's manuscripts forms a miscellaneous collection. Chant and polyphony appear on adjacent pages, lengthy masses and short *fabordones* turn up in a single manuscript fascicle, and Latin motets, vernacular *villancicos*, and textless fragments showcase the range of material found throughout the manuscripts. Many are anonymous works, some of which are surely written by native Guatemalans. They exemplify the diversity and flexibility of musical form and style characteristic of motets written around the turn of the sixteenth century.

A number of languages appear among the texts in the Lilly Library manuscripts. Spanish is, of course, encountered most frequently. Within the other manuscripts, Spanish texts occasionally turn up interspersed with the more predominant Latin texts. French makes an appearance among those compositions, but only as text incipits; most of the Spanish texts are *villancicos*. Although musicologist Sheila Raney Baird states that Nahuatl is the language of the three non-European language works in MS 7, only five other compositions in the entire manuscript group have non-European language texts<sup>1</sup>; none of these others is Nahuatl (they may, however, be in Jacalteco-Chuj, another indigenous language from the area). On this recording, Ensemble Lipzodes and Pro Arte perform the Nahuatl communion responsory *Y tech nepa* (7/9).

The question of what chant was used for celebration of the office can be discerned without much difficulty. The choirbook inventory at Guatemala cathedral taken May 9, 1542, while Martin Vejarano was *chantre*, listed—amongst other items—five Sevillian missals on paper and one on vellum; two more Sevillian missals were added on April 2, 1549. These examples illustrate that, as elsewhere in Spanish New World cathedrals until late in the century, Sevillian use dictated the liturgy, the repertory, and even the instruments brought to Guatemala: the *caxa de flautas grandes* purchased for cathedral use on April 2, 1549, calls to mind similar sets of *flautas* bought at Seville during Francisco Guerrero's regime. As such, we can expect that not only were the polyphonic pieces an inheritance of the Sevillian *capilla* but also that the chant, singing style, and language employed by the *chantres* demonstrated that city's musical legacy as the mouthpiece from which musical influence in performers and repertory flowed to the New World colony.

## The Instruments

*"The majority [of Indians] are good singers and expert in all sorts of musical instruments, shawms, flutes, sackbuts, curtals, and organs which they make out of numerous reeds very cleverly and ingeniously joined together; they use these to celebrate the divine service with great solemnity..."*

Antonio Vásquez de Espinosa. *Compendio y descripción de las indias occidentales*. (An early 17<sup>th</sup> century description of the music in the Diocese of Guatemala.)

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<sup>1</sup> Sheila Raney Baird, "Santa Eulalia M. MD. 7: A Critical Edition and Study of Sacred Part Music from Colonial Northwestern Guatemala." Denton, Texas: North Texas State University, 1961. (M. M. Thesis)

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In our interpretation of this music we use many of the instruments mentioned by Antonio Vásquez in the quote above. Certainly, there is ample evidence for the use of instruments in Spanish cathedrals: an important document dated 1548 from the León cathedral describes very specifically when the instruments should play; a similar account from 1580s Seville, dictating when and where a given shawm of the consort is permitted to ornament, is particularly enlightening<sup>2</sup>. That these practices were carried to the colonies is also supported by Vasquez's account.

Other instruments used in this recording that were also mentioned by Vásquez as having been in use in Guatemala during the period the manuscripts were compiled include organ, recorders, and sackbut.

## The Instrumental Music

Most of the music in the manuscripts is texted, or at least marked with a title or *incipit*. A few pieces are completely textless, while others are quite clearly dances: the titles *Pabanilla* and *Fahuana* are found, and are probably Mayan attempts at spelling *pavanilla* and *pavana*. (Orthography in the manuscripts is always problematic as the native languages of the region often lack phonemes common in Spanish.) The apparently non-European title of one untexted pavane-like piece, *Quantelcta*, remains untranslated. Contrafacta of early sixteenth-century Parisian chansons, including the famous song *Tant que vivray* by Claudin de Sermisy, are also instrumentally viable. Finally, the Spanish tradition of *falsobordón*—while normally used to sing a Psalm in a very simple homorhythmic, multi-voice texture—is sometimes employed in compositions for instruments. Of the various polyphonic pieces without underlain text—and which the ensemble has chosen to perform as instrumental pieces—*Mulier quit prolas*, *Istadorum*, *Hic solus*, *Super Flumine* and *Angelus Domini* are all lengthy motets, each with a series of varied sections constructed on differing points of imitation that alternate with portions in chordal homophony. These pieces exemplify some of the finest music from the Old World which the Guatemalan scribes chose to include in their collections.

Program notes compiled by C. Keith Collins, Anna Marsh, and Wolodymyr Smishkewych from the following works except as noted:

Sheila Raney Baird, "Santa Eulalia M. MD. 7: A Critical Edition and Study of Sacred Part Music from Colonial Northwestern Guatemala." Denton, Texas: North Texas State University, 1961. (M. M. Thesis)

Robert Stevenson, "European Music in 16th-Century Guatemala." *The Musical Quarterly* 50 No. 3 (July 1964): 341-52.

Paul William Borg, "The Polyphonic Music in the Guatemalan Music Manuscripts of the Lilly Library." (Volumes I and II). Bloomington, Indiana: Indiana University, 1985. (Ph. D. Thesis)

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<sup>2</sup> Kenneth Kreitner. "The Repertory of the Spanish Cathedral Bands" *Early Music* 37 no. 2 (2009): 267.