

BRIEF NOTES

Gaspar Sanz (1640-1710) is the greatest Spanish guitarist, writer and priest of the XVII century. He wrote three instruction books, containing more than one hundred guitar pieces from simple strummed to difficult exercises of pavaues and galliards employing the plucked style. The pieces played in tonight's concert are included in the "Instrucción de Música", Zaragoza, 1674. The performers have chosen *Pasacalles*, *Pavanas* and *Canarios* which are old stately popular dances from Italy and Spain; the first in triple time and written on a ground bass of four measures and the second one, in a slow two-beat tempo and *alla breve* time, usually followed by the Galliard. The *Pavana* was originally used to open ceremonial balls. *Canarios* appeared in Book 2, page 6, of his Instruction where he added tablature elements by hand, concerning slurs, explanation of symbols, octave doublings and leading measure; the piece ends with a half one. Noticeably, many of these dance types are well known to classical music especially in the stylized suites of J.S. Bach. It is assumed that most of the XVII century dances were of a style close to the late Renaissance and they were adopted at fashionable courts.

The **Peruvian Pieces** of the 17th century are from Colonial times (1600-1760). We have to consider the time context and geographical area either costa, sierra and amazonia, where these pieces were played. The major centres were Lima, Cuzco and la Plata, the cities most culturally developed, each region with their own musical expression. There was an intense interchange of musical pieces and composers and this constant communication was consolidated by the mid-XVIII century when the Chilean composer José de Campderrós, who died in 1803, moved to Chile from Lima in 1793. In the book *Ritual Formulario e Institución de Curas* (1631) by Fray Juan Pérez Bocanegra, priest of Andahuaylillas, and published by Géronimo de Contreras, we found the piece *Hanac Pachap*, supposedly written by a native, however, in previous pages there is a transcription by Pérez Bocanegra, therefore the lyrics were attributed to him. It is a polyphonic hymn in four voices with lyrics in quechua referring to a fruit offering to Jesus' Mother. The harmonic resolutions are of European sacrum characteristics of the Renaissance, its rhythm suggests the passing of a procession. On the other hand, *María todo es María* is another polyphonic piece with choral voices singing the praise of the blessed Virgin Mary.

Fray **Gregorio de Zuola**, was a competent musician who compiled music in the Cuzco region towards the end of XVII century; there is no trail of aboriginal character in it. It is a collection of 16 songs entirely European. It is interesting to note that this *códice* confirms the permanence of medieval modes with archaic music notations. *Un códice musical cuzqueño del siglo XVII* was made known by the Argentine musicologist Carlos Vera who wrote a transcription with modern notation. The one voice song *Yo sé que no ha de ganar* is intrinsically rhythmic and melodic. It is undeniable that the actual musical manifestations are part of Peruvian old history dated from around twenty thousand years ago.

Chilean Pieces (17th Century) At the beginning of Colonial times Chile did not have regal status, which meant the country took longer to develop culturally than other cities in Latin America. The secular music of this period includes *villancicos*, dramatic music, arias, rorros and *tornados*. The *villancicos* are Christmas songs with defined structural form. Silvia Soublette was the first Chilean musicologist of ancient music who wrote in the second half of the 60s, her own arrangements of this beautiful villancico *Vamos a Belén Pastores* when she conducted the *Musical Ensemble of the Catholic University*. Moreover, *Caminito*, *Caminito*, *Canto al niño Dios*, a song praising Jesus is a villancico telling us about his miracles. It was compiled in northern Chile and was included in the book *Romancero Chileno* by Manuel Dannemann and Raquel Barros, University of Chile, Editions 1970.

Chilean Pieces, information supplied by Professor Oscar Ohlsen

Santiago de Murcia (1682-1732) *Cifras Selectas de Guitarra*, 1722, (Selected Methods for Guitar, 1722) European première. The manuscripts were discovered in Santiago de Chile in 2005 by the musicologist Alejandro Vera, lecturer at the Pontifical Catholic University of Chile. Three books were previously written by Santiago de Murcia: *Resumen de acompañar la parte con la guitarra*, (1714), *Codex Saldivar No.4* (1730), which is owned by Gabriel Saldivar, Mexican musicologist, and *Pasacalles y obras de guitarra*, (1732), the manuscript of which is kept in the British Library. In *Cifras Selectas de Guitarra*, (1722) there are 87 pieces for guitar of which 42 did not appear in any of the other sources, that is to say the *Jácaras*, *Mariones* and *Cumbées* which are French and Spanish unique dances. Santiago de Murcia was interested in a wide range of musical cultures; French, Italian, Mexican and Spanish, therefore in his repertoire we find a diversity of styles and rhythms ordered next to one another.