

La Compañía

Music of the Spanish Renaissance



- 1** El Balenton de los Zielos 2'16" ❀
(Diego de Pontac 1603-1654)
- 2** Oy, Joseph 2'40"
(Francisco Guerrero 1528-1599)
- 3** A un nino llorando 3'25"
(Francisco Guerrero 1528-1599)
- 4** El Fuego 2'57"
(Matheo Flecha the Elder 1481-1553)
- 5** Fantasía suelta del quarto tono 2'02"
(Enríquiez de Valderrábano fl mid-16th C)
- 6** De Antequera sale el moro 5'15"
(Miguel de Fuenllana 1525-1585)
- 7** Hola Han Pastorcillos 2'13" ✦
(Dom Gabriel de S.João, Portuguese early 17thC)
- 8** Rodrigo Martinez 2'16" ✕
(Anonymous c. 1500)
- 9** Si habrá en este baldrés? 3'09"
(Juan del Enzina 1468-1529/30)
- 10** Claros y frescos rios 4'07"
(Alonso Mudarra 1510-1580)
- 11** Si me llaman, a mi llaman 3'10"
(Alonso Mudarra 1510-1580)
- 12** Nino Dios d'amor herido 3'25"
(Francisco Guerrero 1528-1599)
- 13** Levanta, Pascual 5'10"
(Juan del Enzina 1468-1529/30)
- 14** Pero que seja a gente 2'53"
(Anonymous, from the Cantigas de Santa Maria, 13th C)
- 15** Partístesos, mis amores 3'02"
(Juan del Enzina 1468-1529/30)
- 16** La Spagna 1'44"
(Heirich Isaac 1450-1517)
- 17** Hoy comamos y bebamos 4'11"
(Juan del Enzina 1468-1529/30)

✕ ✦ ❀ ... these
items were featured
in the 1998 film
ELIZABETH
performed by La
Compañia, but not
included on the
soundtrack CD

❀ the Duke of
Anjou's marriage
proposal scene

✕ mock sea battle

✦ the Queen offers a
ring to Anjou

La Compañia
re-recorded these
tracks for this CD

La Compañia

Vivien Hamilton
voice

Danny Lucin
cornetto, mute cornet

Mitchell Cross
soprano & Spanish alto shawm, bells

Racheal Cogan
soprano and alto recorders

Bob Collins
tenor sackbut, Spanish bagpipes

Glenn Bardwell
tenor sackbut

Rosemary Hodgson
vihuela

Christine Baker
long drum, darabuka, tambourine

Mara Saiz
castanets

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Early in the eighth century Moorish armies from Northern Africa invaded the Iberian peninsula and established a new Islamic kingdom.

Some 50,000 Jews also came, increasing in number throughout the century.

This racial mix of Moors, Jews and Christians survived in Spain up until the year 1492 – the fall of Granada (the last Moorish kingdom). Unconverted Jews were exiled and with the assistance of the Inquisition Catholicism became a state religion. With the discovery of gold and silver in the Americas, Spain became the largest and most wealthy empire on earth.

Spanish rulers had previously tended to employ musicians from abroad but with the accession of Ferdinand and Isabella in 1474, only Spanish musicians were employed at court. A new direction in art music evolved alongside a new nationalistic cultural awareness. The new style was closely aligned with folk music,

and based on simpler harmonic structures. There was less emphasis on counterpoint and a greater interest in the feeling and expression of the text. Although the style was a celebration of a newly united kingdom, in a sense the elements that formed it were derived from the melting pot of cultures that existed before it.

Charles V crowned King of Castille in 1518 and later Holy Roman Emperor kept an outstanding choir and inherited a group of seven instrumentalists (ministriles) from Ferdinand. The group was soon expanded to ten members and it was this group that played in his chamber and travelled abroad.

In 1526 Seville Cathedral hired an instrumental group to supplement its choir and provide purely instrumental music at particular points in the

service. Other churches soon followed the example and by the mid 16th century cathedrals such as Granada, Burgos, Toledo and Valencia all had such an ensemble. It seems that nowhere else in Europe were so many instrumental groups employed in churches.

Spanish aristocracy also had instrumental ensembles and composers of note in their service. Juan del Enzina served the Duke of Alba and Mateo Flecha served under the Duke of Calabria.

In the larger cities such as Madrid and Barcelona there was never a shortage of freelance musicians and as in other European countries instrumentalists in the street or town square were readily found.

La Compañía



A un niño llorando

A un niño llorando al yelo, van tres Reyes a
adorar, por que el niño puede dar por que el
niño puede dar reynos, vida, gloria y çielo.

Nasçe con tanta baxeza, aunqu'es poderoso Rey,
porque nos da ya por ley abatimiento y pobreza.

Por esto llorando al yelo, van tres Reyes a
adorar, por que el niño puede dar por que el
niño puede dar reynos, vida, gloria y çielo.

Three kings go to adore a child crying
in the cold because the child can give us
kingdoms, life, glory and heaven.

Born in such humility, although he is a
powerful king and that sets for us the
example of humbleness and poverty.

To this one crying in the cold go three
kings to adore, because the child can give
us kingdoms, life, glory and heaven.



De Antequera sale el moro

De Antequera sale el moro, | de Antequera se salía,
cartas llevaba en su mano, | cartas de mensajería.

O buen rey, si tú supieses | mi triste mensajería,
mesarías tus cabellos | y la tu barba bellida.

Que el infante don Fernando | cercada te la tenía,
Fuertemente la combate, | sin cesar noche ni día.

Quando sedió la batalla, | de los nuestros tan herida,
Que por ciento y viente muertos, | quinze mil moros.

En la villa de Archidonia | o qual todo se cumplía,
Y así se ganó Antequera, | a loor de Santa María.

From Antequera departed the Moor,
carrying in his hand letters with urgent
messages.

"O good King, if you only knew my sad
tidings, you would tear out your hair and
your fair beard."

"That Prince Fernando has you besieged.
Fiercely they do battle, ceasing neither by
day or night."

When the battle was over, only one
hundred and twenty of our men had died,
compared with fifteen thousand Moors.

The town of Archidonia, all was
concluded, and Antequera was won in
praise of Santa Maria.

Si abrá en este baldrés

¿Si abrá en este baldrés
Mangas para todas tres?

Tres mocas d'aquesta villa
Tres mocas d'aquesta villa
Desollaban una puta
Pars mangas a todas tres.
Tres mocas d'aquesta barrio
Tres mocas d'aquesta barrio
Desollaban un cornudo
Para mangas a todas tres.
¿Si abrá ...

Desollaban una puta
Desollaban una puta
Y faltóles una tira
Para mangas a todas tres.
Y faltóles una tira
Y faltóles una tira
La una a buscalla yba
Para magas a todas tres.
¿Si abrá ...

Desollaban un cornudo
Desollaban un cornudo
Y faltóles un pedaco
Para mangas a todas tres.
Y faltóles un pedaco
Y faltóles un pedaco
La una yba a buscallo
Para mangas a todas tres.
¿Si abrá ...

From this hide you will have
sleeves for all three?

Three girls from this town,
three girls from this town
skinned a whore
for sleeves for all three.
Three girls from this quarter,
three girls from this quarter
skinned a cuckold
for sleeves for all three.
From this hide ...

They skinned a whore,
they skinned a whore
and lacked a strap
for sleeves for all three,
and lacked a strap,
one went to find one
for sleeves for all three.
From this hide ...?

They skinned a cuckold,
they skinned a cuckold
and lacked a piece
for sleeves for all three,
and lacked a piece,
one went to find one
for sleeves for all three.
From this hide ...



Claros y frescos rios

Claros y frescos rios,
que mensamente vays
siguiendo vuestro natural camino;
Desiertos montes mios,
que en un estado estays
de soledad muy triste de contino;
Aves en quien ay tino
de descansar cantando;
Arboles que vivis,
Y al fin tambien moris,
Perdiendo a vezes tiempos y ganando;
Oydme iuntamente
mi box amarga,
ronca y tan doliente!

Pues quiso ml ventura
que aviesse de apartarme
de quien jamas osé pensar partirme;
en tanta desventura
conviene consolarme,
que no es agora tiempo de morirme;
El alma ha de estar firme,
que en un tan baxo estado
vergonçosa es la muerte;
Si acabo en mal tan fuerte;
todos dirán que voy desesperado;
y quien tan bien amó
no es bien que digan que tan mal murrio.

Si me llaman a mí

Si me llaman, a mí llaman.
Que cuido, que me llaman a mí.
Y en aquella sierra erguida,
Cuido que me llaman a mí.
Llaman a la mas garrida
Que cuido que me llaman a mí

Clear and cool rivers
that flow gently
on following your natural course;
my bleak mountains
that are in a state
of perpetual and sad solitude;
birds that out of habit
are always singing;
trees that live,
but also die in the end,
sometimes losing time
and sometimes gaining;
listen altogether to my bitter,
hoarse and sorrowful voice!

For my fate wanted
to separate me from
the one I never dared to think of leaving;
in the midst of such misfortune
I need to console myself,
for now is not the time to die;
The soul must be strong,
for in such a low state
death is shameful;
if I come to such a bad end
everyone will say that I was desperate;
and of the one who loves so well
it should not be said that he died so badly.

If they call me, its me they call,
and I take care that they call me.
Even in those steep mountains
I take care that its me they call.
They call the most beautiful,
and I take care that they call me.

Levanta, Pascual

– Levanta, Pascual, levanta,
aballemos a Granada,
que se suena qu'es tomada.

Levanta taste priado,
toma tu perro y currón,
tu çamarra y çamarrón,
tus albogues y cayado.
Vamos ver el gasajado
d'aquella ciudad nombrada,
que se suena qu'es tomada.

– ¿Asmo cuidas que te creo?
Juro a mí! que me chufear
Si tú mucho lo desseas
Soncas, yo más lo desseo.
Mas a la mie fé no veo
apero de tal majada.
Que se suena qu'es tomada.

– Hora ¡pese a diez contigo!
siempre piensas que te miento:
Ahotas que me arrepiento
porque a ti nada te digo!
and'acá, vete comigo,
no te tardes más tardada,
que se suena qu'es tomada.

¡Qué consuelo y qué connorte
ver por torres y garitas
alzar las cruces benditas!
O qué plazer y deporte!
Y entraba toda la corte
a milagro ataviada.
Que se suena qu'es tomada.

Por vencer con tal vitoria
los reyes nuestros señores,
demostramos gracias y loores
al eterno Rey de Gloria,
que jamás quedó memoria
de Reyes tan acabada:
que se suena qu'es tomada.

Up, Pascual, up,
let us go to Granada,
now they say it is taken.

Up quickly,
take your dog and pouch,
your sheepskin jerkin and coat,
your boots and shepherd's crook.
Let us go to see the rejoicing
of that famous city
that they say is taken.

– Do you think I believe you?
I swear it! You jest
if you want it
any less than I do.
By my faith I see nothing more
of this sheepfold,
now they say it is taken.

– Now, you will be sorry!
You always think I am lying:
you suppose that I am sorry
for telling you lies!
go there, see it with me,
do not delay more,
for they say it is taken.

What comfort, what consolation
to see on the towers and turrets
rise the blessed crosses!
Oh what pleasure, what delight
And I entered the whole courtyard
wonderfully decorated,
for they say it is taken.

To conquer with such a victory,
our royal masters,
we shall give thanks and praise
to the eternal King of Glory,
that the memory of this
act of our kings remain praised for ever:
for they say it is taken.



Hoy comamos y bebamos

Hoy comamos y bebamos,
y catemos y halguemos,
que mañana ayunaremos.

Por honra de Sant Antruejo
parémonos hoy bien anchos.
Embutamos estos panchos,
recalquemos el pellejo:
que costumbre es de consejo
que todos hoy nos hartemos,
que mañana ayunaremos.

Hanremos a tan buen santo
porque en hambre nos acorra;
comamos a calca porra,
que mañana hay gran quebranto.
Comamos, bebamos tanto
hasta que reventemos,
que mañana ayunaremos.

Beve Bras, más tú Beneito.
Beva Pedruelo y Lloriente.
Beve tú primeramente;
quitarnos has desse preito.
En beber bien me deleito:
daca, daca, beberemos,
que mañana ayunaremos.

Tomemos hoy gasajado,
que mañana vien la muerte;
bebamas, comamos huerte,
vámonos carra el ganado.
No perderemos bocado,
que comiendo nos iremos,
y mañana ayunaremos.

Today let us eat and drink
and sing and have a holiday,
for tomorrow we fast.

In honour of Saint Antruejo
let us be together today.
Let us fill our stomachs,
let us empty the wine-skin:
it is the general custom
that we all sate ourselves today
for tomorrow we fast.

Let us honour the good saint
because he comes to us hungry;
let us eat our fill,
for tomorrow is a great falling off.
Let us eat, let us drink
as much as we can
for tomorrow we fast.

Drink, Bras, more
for you Beneito.
Drink Pedruelo and Lloriente.
Drink first; before you go.
Drinking is my delight:
come, we shall drink
for tomorrow we fast.

Let us be merry today
for tomorrow comes death;
let us drink, let us eat fruit,
let us eat meat.
We will not lose a mouthful
and tomorrow we fast.

Instruments and makers

Cornetto – Paolo Fanciullacci (Italy) 1997

Mute cornet – Henri Gohin (France) 1995

Ganassi recorder in C – Michael Grinter (Australia) 1992

Ganassi recorder in G – Michael Grinter (Australia) 1998

Soprano shawm – John Hanchet (Germany) 1996

Spanish alto shawm – John Hanchet (Germany) 1998

Tenor sackbut – Frank Tomes (England) 1992

Tenor sackbut – Meinl (Germany) 1978

Long drum – Ben Harmes (USA) 1998

Vihuela de mano – Lourdes Uncilla Moreno (Spain) 1986

Spanish bagpipes – Ian Mackenzie (Australia) 1997

La Compañía, established in 1997, is dedicated to the music of the 16th century with a primary focus on loud winds and percussion, improvisation being a key element of the group's performance. La Compañía's Melbourne debut received critical acclaim, and since then the group has been active in concert performances, festival appearances and the recording of the early music components for the English feature film *Elizabeth*. This CD is La Compañía's first recording.

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