

SEVENTIMES SALT

presents

The Adventures of Esplandián



May 13, 2022

Filmed by Samuel Gossner at St. Anne's in-the-Fields, Lincoln, MA

www.seventimesalt.com

The Adventures of Esplandián

Chapter I: A Mysterious Island

Diferencias sobre el canto llano de Cavallero Antonio de Cabezón (1510-1566)
Jota improvisation

Chapter II: Strange Dreams

Dormiendo esta el cavallero *Cancionero de Palacio* (c.1505-1520)
Fantasía que contrahaze la harpa en la manera de Ludovico Alonso Mudarra (1510-1580)
Amor çiego y atrevido Diego Garzón (d.1620)

Chapter III: The Serpent, the Shipwreck, and the Knight of the Bridge

Dindirindin *Cancionero de Palacio*
Aggiu vistu lu mappamundu Anon. Sicilian (15th c.)
Corten espadas afiladas *Cancionero de Medinaceli* (16th c.)
Rodrigo Martinez *Cancionero de Palacio*

Chapter IV: Ladies in Love

Dezilde al Cavallero Diego Pisador (c.1509–after 1557)
Nunca fue pena mayor Juan de Urrede (c.1430-after 1482)
Chacona improvisation
Al alba venid *Cancionero de Palacio*

Chapter V: The Emperor & The Queen of California

Diferencias sobre la Dame le Demanda Antonio de Cabezón (1510-1566)
Guardame las vacas Luis de Narváez (1490-1547)
Aquel cavallero Luis de Milán (c.1500-1561)
Amor con fortuna Juan del Encina (1468-1529)

Chapter VI. The Final Battle

Tiento sobre la Batalla de Morales Francisco Correa de Arauxo (1584-1654)
Paseábase el rey moro Luis de Narváez
Paduana del Re Anon. 16th c. arr. Jordi Savall
Jota improvisation
Hespañoleta *Flores de Música* (c.1706-1709)

SEVEN TIMES SALT

Michael Barrett, *tenor, recorders* ✦ Camila Parias, *soprano*
Karen Burciaga, *tenor viol, guitar, harp* ✦ Elizabeth Hardy, *recorder, shawm, dulcian*
Dan Meyers, *recorders, flute, percussion* ✦ David H. Miller, *bass viol*
Catherine Stein, *recorder, shawm, dulcian, alto* ✦ Matthew Wright, *vihuela, guitar*

Notes

Tonight's program is based on the *Sergas de Esplandián* (Adventures of Esplandián), the fifth novel written by Garci Rodríguez de Montalvo around 1500, as a sequel to his wildly popular *Amadis de Gaula* quartet. These books were among the first chivalric romances published in Castilian Spanish, and Montalvo found such success with the first three novels, which were essentially his translation of an older Portuguese text (now lost, but perhaps dating back to the 14th century), that he went on to write two more volumes entirely of his own invention. By the time he published *Esplandián*, his fiction had become popular enough that he even includes a sly "found document" origin story in the introduction, claiming that the *Sergas de Esplandián* is merely his edition of an old manuscript that was found buried in a chest in Constantinople and serendipitously brought to Spain by a Hungarian merchant, who was unaware of its true value! The narration you'll hear is a vastly condensed version of Montalvo's sprawling story, meant to provide a tiny taste of typical Spanish romances of the 16th century.

Montalvo's quintet of novels spins the tale of Amadis of Gaula (a fairy-tale version of northwestern France) and his adventures in the British Isles and around the world. Raised by a surrogate because he is the illegitimate son of a French king and an English noblewoman, through his sensitivity and martial prowess (like many knights of chivalric romance, he is equally likely to shed tears over the love of his lady or cut down dozens of enemy knights with his avenging sword) Amadis eventually discovers his true heritage, slays monsters and evildoers, and woos the beautiful English princess Oriana. In the fifth book their son Esplandián has greater adventures still; he faces down dragons and giants, defies evil enchantresses, and even accidentally duels his own father Amadis before defending Constantinople from an infidel army and winning the love of the Princess Leonorina (since Constantinople had in fact been conquered by the Ottoman Turks in 1453, this may have been a bit of willful rewriting of history on Montalvo's part!). In a development that will sound familiar to 21st-century fans of the MCU and similar storytelling franchises, the adventures of Amadis, Esplandián, and their companions inspired over 70 spinoff novels in Portugal, France, and Great Britain and maintained cultural relevance for over a century; Montalvo's works are mentioned by Cervantes as being on Don Quixote's bookshelf, and they inspired Thomas Morley to title a 1601 madrigal collection "The Triumphs of Oriana" (Oriana, in this case, probably referring to Elizabeth I). They also influenced the Spanish *conquistadores*, who named the peninsula of Baja California after *Esplandián*'s mythical island realm of California, a country of dark-skinned Amazons ruled by the warrior queen Calafia (who, despite her skills and independence, nonetheless is defeated by the charms of the legendary hero and falls one-sidedly in love with him...).

16th-century Spanish readers were already primed for tales of adventure and exploration, reading Montalvo's books alongside the real-life accounts of explorers such as Columbus, Cortés, Pizarro, and Coronado, and listening to the prolific *villancico* and *romanza* output of 16th-century Spanish composers. The "Siglo de Oro" of the 16th century was an era of immense wealth in Spain, and a portion of that wealth went towards the patronage of gifted artists and the creation of enduring works of literature, architecture, art and music, some of which you'll hear in this concert. It would be an oversight, however, to present this music in 21st-century America without acknowledging the darker truth of Spain's prolific imperialism in the 1500s, which began in 1492 with the military conquest of the Moorish kingdom of Granada and the expulsion of Jews and Muslims from a newly-unified Spain, and continued with the annexation of the Netherlands and the violent exploitation of the indigenous peoples of the Americas. Chivalric heroes like Esplandián are often portrayed as being equally adept in the arts of the pen and those of the sword; this mythology reflects a real and messy truth about humanity, which has often created great art even while engaging in wanton destruction.

Despite its frequently disturbing political backdrop, the music of Renaissance Spain is a feast for the ears, ranging from brilliant instrumental set pieces like *La Spagna* and the *Fantasia en la manera de Ludovico*, to poetic villancicos of love and loss like *Aquel cavallero* and *Paseábase el rey moro*, to infectious ground basses and rhythmic jams like the jota and chacona, which came to Spain from the New World. Spanish composers of the era had a particular fondness for fretted strings—the music composed for solo vihuela and viol is some of the best Renaissance repertoire for those instruments—and they also loved the sound of loud wind instruments, even including *ministriles* (town wind musicians), with their shawms and dulcians, in church services. We hope that our selection of music, though it barely skims the top of the rich repertory of the Spanish Renaissance, helps you to enjoy the tale of Esplandián in all its over-the-top glory. —Dan Meyers, 2022

Program concept and synopsis work by Dan Meyers

Narrations by Karen Burciaga

Our thanks to St. Anne's Episcopal Church, Jane Hershey, Douglas Freundlich, and Shelley Otis

Texts & Translations

Amor ciego y atrevido,

¿quién os dió a vos tanto mando,
que a todos andaís burlando?
Hazéis llorar y rreir,
Hazéis callar y hablar,
Hazéis temer y esforçar,
a cometer y huir,
si bien lo sé deçir,
en todo tenéis tal mando,
que de todos andaís burlando.

Aggiu vistu lu mappamundu

E la carta di navigari,
Ma Cicilia mi pari
La chiù bella di quistu mundu.
Tri Cicilie son, nun chiui,
Tutti tri son curunati:
Re Alfonso 'n tien li dui,
Citrapharum et Ultrapharum.

La terç'ha 'n lu calendari,
Nun zi parla di la quarta,
Chi nun zi truva in carta:
È vinuta di l'autru mundu.
Vidi Corziga e Sardigna
E la isula di Medea,
Nun zi ha nullu chi m'inzigna
Cipra, Candia e la Morea.

Ai' circatu cun la gallea
La nov'isula di Castella,
Ma Cicilia è tantu bella
Chi pinzandu mi cunfundu.
Aggiu vistu lu mappamundu
E la carta di navigari,
Ma Cicilia mi pari
La chiù bella di quistu mundu.

Corten espadas afiladas lenguas malas

Mañana de San Francisco
levantado me an un dicho
que dormi con la niña virgo.
Libera me, Domine
a labiis iniquis et a lingua dolosa
Lenguas malas corten espadas afiladas.
Beatus vir qui timet Dominum:
in mandatis ejus volet nimis.

Dezilde al cavallero

que non se quexe,
que yo le doy mi fe
que non le dexe.
Dezilde al cavallero,
cuerpo garrido,
que non se quexe
en ascondido,
Dezilde al cavallero
que non se quexe,
que yo le doy mi fe
que non le dexe.

Blind and daring love

who gave you so much control,
that you are making fun of everyone?
You make us all cry and laugh,
You make us all be silent and speak,
You make us all fear and strive,
commit and flee,
although I know it well,
you have such command over everything,
that you are making fun of everyone.

I have seen the world map

And the navigational chart,
But Sicily seems to me
The most beautiful in this world.
There are three Sicilies, no more,
All three are crowned:
King Alphonsus holds two,
On the side of the Punta del Faro and beyond.

The third one [saint Cecilia] is in the calendar,
I won't say anything of the fourth,
That is not on the map
And came from Heaven.
I saw Corsica and Sardinia
And the island of Medea too [the Colchis],
I did not find anything remarkable
In Cyprus, Candia and Peloponnese.

I have searched out with the galley
The new island of Capo Rizzuto,
But Sicily is so beautiful
That my mind is confused.
I have seen the world map
And the navigational chart,
But Sicily seems to me
The most beautiful in this world. —*Transl. Francesco Spiga*

May sharp swords cut out all evil tongues!

In the morning of St Francis Day
a slander was spread about me
that I had slept with the virgin lady.
O Lord, deliver my soul
from wicked lips, and a deceitful tongue.
May sharp swords cut out all evil tongues!
Blessed is the man who fears the Lord:
he shall delight exceedingly in his commandments.

Tell the gentleman

not to complain,
that I promise
I won't leave him.
Tell the gentleman
with the graceful body
not to complain
secretly,
Tell the gentleman
not to complain,
that I promise
I won't leave him.

Nunca fue pena mayor

Nin tormento tan estraño,
Que iguale con el dolor
Que rescibo del engaño.

Y este conocimiento
Haze mis días tan tristes,
En pensar el pensamiento
Que por amores me distes,

Me haze aver por mejor
La muerte, y por menor daño,
Que el tormento y el dolor
Que rescibo del engaño.

Al alba venid, buen amigo,
al alba venid.

Amigo el que yo más quería
Venid al alba del día.
Amigo el que yo más amaba,
venid a la luz del día.
Venid a la luz del alba,
no traigais gran compañía.

Aquel caballero, madre,

que de mí se enamará
pena él y muero yo.
Madre, aquel caballero
que va herido de amores,
también siento sus dolores
porque dellas mismas muero;
su amor tan verdadero
merece que diga yo:
pena él y muero yo.

Amor con fortuna

me muestra enemiga.
No sé qué me diga.

No se lo que quiero,
pues busque mi daño,
Yo mesmo m'engaño,
me seto do muero.
Y, muerto, no spero
salir de fatiga,
No se que me diga.

Amor me persigue
con muy cruda guerra
Por mar y por tierra
Fortuna me sigue.
¿Quien ay que desligue
amor donde liga?
No sé qué me diga.

Fortuna traidora
me hace mudanca
Y amor, esperanza
Que siempre empeora
Jamás no mejora
Mi suerte enemiga
No sé que me diga.

Never was there greater pain

Nor torment so terrible
To equal the pain
That I receive from this deception.

The recognition of this
Makes my days so sad
Reflecting on the thoughts
Of love that you gave me

Better that I should have
Death, and less hurt,
Than the torment and pain
That I receive from this deception.

Come at dawn, good friend,
at dawn come.

Friend whom I wanted the most
Come at dawn of the day.
Friend whom I loved the most,
come in the light of day.
Come in the light of dawn,
don't bring a large company.

That gentleman, mother,

who fell in love with me
pity him and I die.
Mother, that gentleman
who is wounded by love,
I also feel his pains
because of them I die;
his love so true
deserves me to say:
pity him and I die.

Love and good fortune

have turned against me.
I don't know what to say.

I don't know what I seek,
Since it was I who sought my ills.
I am my own deceiver,
and go to my own death.
And, dying, I have no hope
of escaping my weariness.
I don't know what to say.

Love pursues me
and wages cruel war on me.
Over sea and land,
Fate follows me.
Who can break the bonds
that love has tied?
I don't know what to say.

Treacherous fortune
has turned on me,
And hopes of love
grow ever poorer.
Never will my
adverse fate improve.
I don't know what to say.

Paseábase el rey moro
por la ciudad de Granada,
desde la puerta de Elvira
hasta la de Vivarrambla.
«¡Ay de mi Alhama!»

Cartas le fueron venidas
que Alhama era ganada:
las cartas echó en el fuego,
y al mensajero matara.
«¡Ay de mi Alhama!»

Habéis de saber, amigos,
una nueva desdichada:
que cristianos de braveza
ya nos han ganado Alhama.
«¡Ay de mi Alhama!»

The Moorish king was walking
through the city of Granada,
from Elvira's gate
to Vivarrambla.
"Woe is my Alhama!"

Letters were sent to him
that Alhama was taken:
he threw the letters in the fire,
and he killed the messenger.
"Woe to my Alhama!"

You must know, friends,
a new misfortune:
that brave Christians
have already won Alhama from us.
"Woe to my Alhama!"



The Musicians

Michael Barrett (tenor, recorders) is a Boston-based conductor, singer, multi-instrumentalist, and teacher. He serves as music director of The Boston Cecilia and Convivium Musicum, a chamber choir for Renaissance music. He directs the Meridian Singers, a vocal ensemble based at MIT. A longtime STS collaborator, Michael has performed with many early music ensembles including Blue Heron, the Boston Camerata, the Huelgas Ensemble, Vox Luminis, Handel & Haydn Society, Boston Baroque, Netherlands Bach Society, L'Académie, Schola Cantorum of Boston, Exsultemus, and Nota Bene. He is currently an Assistant Professor at the Berklee College of Music, where he teaches undergraduate courses in conducting and European music history. He holds degrees in music from Harvard University, voice from Royal Conservatory in The Hague, The Netherlands, and choral conducting from Indiana University and Boston University.

Karen Burciaga (tenor viol, harp, guitar) is an early string specialist who enjoys bridging the worlds of classical and folk music. She holds a BM from Vanderbilt University and an MM from the Longy School of Music, where she studied Baroque violin with Dana Maiben, viol with Jane Hershey, and historical dance with Ken Pierce. She has performed with The King's Noyse, Arcadia Players, Zenith Ensemble, Meravelha, Austin Baroque Orchestra, and period ensembles in New England and Texas. Karen is a founding member of viol consort Long & Away and has taught at workshops by the Viola da Gamba Society - New England (VdGS-NE) and Pinewoods Dance Camp. A lifelong love of Irish music led her into the world of fiddling in college, when she discovered Scottish, Irish, English, and contra styles. She is now the fiddler for Ulster Landing and for years played with Newpoli, an Italian folk music group. Karen is an arts administrator, teacher and serves as president of the VdGS-NE.

Elizabeth Hardy (recorders, shawm, dulcian) is a regular both on stage and behind the scenes of Boston early music. She has served as performer and administrator with Helios Early Opera, Grand Harmonie, 7 Hills Renaissance Wind Band, and the Society for Historically Informed Performance, and was a founding member of 17th-century mixed consort The Weckmann Project. She is principal bassoon of the Austin Baroque Orchestra, and has appeared with the Handel & Haydn Society, Ashmont Bach Project, Newton Baroque, New York State Baroque, the Salon/Sanctuary Orchestra, the Atlanta Baroque Orchestra and Ensemble Caprice. Elizabeth also spent a season in New York playing reeds and recorders for *Shakespeare on Broadway*, the Globe Theatre's Tony-winning, historically-informed productions of *Twelfth Night* and *Richard III*. She holds a Master's degree in Early Bassoons from Indiana University's Early Music Institute, where she studied with Michael McCraw, and a Bachelor's degree from Oberlin Conservatory.

Dan Meyers (recorders, flutes, percussion, baritone) is a versatile multi-instrumentalist with a reputation as an engaging performer of both classical and folk music. His credits range from premieres of new chamber music, to the Newport Folk Festival, to playing Renaissance instruments on Broadway. In addition to STS, he performs with the 7 Hills Renaissance Wind Band and the medieval ensemble Meravelha. Dan has also appeared with The Folger Consort, The Newberry Consort, The Boston Shawm and Sackbut Ensemble, Early Music New York, In Stile Moderno, The Henry Purcell Society of Boston, the Cambridge Revels, and at the La Luna e I Calanchi Festival in Italy. He is the director of early wind studies for the Five Colleges Early Music Program and has taught at Pinewoods Early Music Week and Tufts University. He performs southern Italian folk music with the award winning group Newpoli and traditional Irish music with Ulster Landing and Ishna.

David H. Miller (bass viol) is a musicologist and performer, and holds a Ph.D. in musicology from Cornell University. On Baroque and modern double bass, viola da gamba, and violone, David has appeared with groups such as the Handel and Haydn Society, Arcadia Players, Trinity Wall Street, Music at Marsh Chapel, and New York Baroque Incorporated. His musical interests include the intersection of performance and analysis, the music of Schütz and Schein, pedagogy, modernism, music and mountains, and historical performance. In fall 2021 David joined the music faculty of UC Berkeley as Assistant Professor of Practice, and has happily endured cross-country flights to continue playing with Seven Times Salt.

Colombian native **Camila Parias** (soprano) brings her versatile and unique voice to a variety of styles in the musical scene. Her repertoire ranges from Medieval works to New Music, and she performs with various groups such as The Boston Camerata, Handel+ Haydn Society, La Donna Musicale and Dünya. She has appeared at Boston Symphony Hall, Jordan Hall, The Palais de Chaillot, Oulu City Theatre, and Biblioteca Luis Angel Arango, among other worldwide venues. She is also a chorister of the all-professional Choir of The Church of the Advent. As a soloist, recently Camila participated in the New York Festival of Song singing the world premiere of Lautaro Mantilla's "Bravement" and she appears on the first CD of the Latin-baroque fusion ensemble Rumbarroco. She is also now in her third season with the Turkish ensemble Dünya, where she plays the role of "Suzan" in the GRAMMY® nominated Mehmet Ali Sanlikol's opera Othello in the Seraglio, a work that highlights the fusion of seventeenth-century Italian music and traditional Turkish music.

In high school, **Catherine Stein** (recorders, shawm, dulcian, alto) used to go to her best friends' house after school to sing madrigals. Then at UNCG, where she studied the oboe and completed her B.A. in music history, she got in with an even weirder crowd - the Collegium Musicum, UNCG's period performance ensemble. Not quite done, she went to the Longy School of Music for her M.M., studying Baroque oboe with Stephen Hammer, Renaissance reeds with Daniel Stillman, and early vocal performance with Laurie Monahan. A longtime choir member at Church of the Redeemer in Chestnut Hill, Catherine is a founding member of medieval group Meravelha, plays shawm and dulcian with the Seven Hills Renaissance Wind Band, and freelances on the Baroque oboe. By day, she is a web developer for Wayfair.com. By night, she can often be found at home in Somerville with her husband Matthew, daughters Cora and Emilia, and cat Natasha.

Matthew Wright (vihuela, guitar) spent the years 1987-2000 impersonating a classical guitarist while playing bass guitar in an original rock band in the state of Maryland. He attended the Peabody Conservatory as an undergraduate and studied classical guitar with Ray Chester and lute with Mark Cudek. Upon moving to Massachusetts, he took up the lute seriously and studied with Douglas Freundlich at The Longy School of Music, earning a Master of Music degree. Currently, Matthew struggles through this world playing the lute with Seven Times Salt and insists on playing bouzouki with Ulster Landing, a Celtic traditional group, as well as playing continuo on archlute across New England. Matthew teaches guitar privately, at Brimmer & May and Belmont Hill Schools, and he is the tenor section leader at St. John's Episcopal Church in Beverly Farms, MA.

NEWS! To celebrate 20 years of Salt, we are raising \$12,000 to record our beloved Shakespearean program

Easy As Lying



Learn more and donate at seventimesalt.com