

WIGMORE HALL

Friday 31 December 2021 7.00pm

New Year's Eve Gala Concert: Christmas in Puebla

Siglo de Oro

Ailsa Campbell soprano

Hannah Ely soprano

Helena Thomson soprano

Christine Buras alto

Rebekah Jones alto

Paul Bentley-Angell tenor

Chris Fitzgerald-Lombard tenor

David Le Prevost bass

Ben McKee bass

Ben Rowarth bass

Sergio Bucheli guitar

Toby Carr guitar

Aileen Henry baroque harp

Kate Conway bass viol

Stephanie Muncey-Dyer sackbut

Katie Cowling dulcian

Katherine de la Matter chamber organ

Tom Hollister percussion

Patrick Allies artistic director

Juan Carlos Zamudio language coach

Plainchant

Juan Gutiérrez de Padilla (c.1590-1664)

Francisco de Vidales (c.1630-1702)

Plainchant

Gaspar Fernandes (1570-1629)

Francisco López Capillas (1614-1674)

Juan Gutiérrez de Padilla

Juan Gutiérrez de Padilla

Plainchant

Juan Gutiérrez de Padilla

Plainchant

Joan Cererols (1618-1680)

Gaspar Fernandes

Giovanni Pierluigi da Palestrina (c.1525-1594)

Juan Gutiérrez de Padilla

Juan Garcia de Zéspedes (1619-1678)

Introit: Hodie scietis

Joseph fili David

From *Missa Joseph fili David*

Kyrie • Gloria

Los que fueren de buen gusto

Alleluia: crastina die

Xicochi

Cui luna sol et omnia

Credo from *Missa Joseph fili David*

Interval

Deus in adiutorium meum intende

A la xácara xacarilla

Offertory: tollite portas

Sanctus from *Missa Joseph fili David*

Benedictus

Marizápalos a lo divino

Tleycantimo

Agnus Dei from *Missa O admirabile commercium*

Christus natus est

Convidando está la noche

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Angels appeared to shepherds in Palestine and angels showed the Spanish where to build Puebla in 1531, halfway between Mexico City and the sea. No community had occupied the site before but the indigenous were drawn to 'Angelopolis' by the extraordinary music reverberating round the Baroque buildings of the new religion. 'Music,' said the bishop, 'is an indispensable aid to conversion.'

The beauty of Gregorian chant begins the programme as it does the Christmas Eve vigil. A melody for every sentence of the Latin liturgy, which includes much of the Bible, was commissioned by Pope Gregory around 600AD to unify Christendom. Once the monks had devised a system of notation the melodies remained remarkably uniform. The verses here from Exodus compare Christmas Day to the Promised Land. Moses said the Israelites would wake to a new world in the morning, the Latin *mane* producing *mañana*, a philosophical concept in South America.

By the end of the century Puebla had a cathedral and from 1622 until his death 40 years later the organist was Juan Gutiérrez de Padilla who had emigrated from Spain where he'd been a chorister at Málaga and organist of Cadiz Cathedral. A generous budget afforded a choir of 28 including 14 each of trebles and men who were also instrumentalists. The cathedral valued its choirmaster and at the end of his life copied and bound at high cost his works in a single volume which remains at the cathedral.

The records show that during Padilla's tenure, singers in the choir also played and taught harp, guitar, sackbut, dulcian and bass viol – the instruments played here. The bass viol is associated with *basso continuo*, a new way of making music from 1600. Over a given bassline composers indicated the harmonic filling by numbers, a 'figured bass'. The instruments create a warming shadow, more noticeable, perhaps, when absent. Seven items on the programme have no instruments.

Padilla's eight-voice, double-choir motet 'Joseph fili David' sets the reassurances of the angel that it was the Holy Spirit who had impregnated Joseph's fiancée when he was inclined to finish the relationship. The pacifying voices enter in imitation with the Latin text. The first six notes in the alto state the theme (GAGECG). The excited voices, split across the chancel, home in on 'Jesum', the name the angels said to call the child, with a glowing chord, twice for emphasis.

The theme continues through Padilla's *Missa Joseph fili David*, a so-called 'parody mass' because of this. Padilla sets four of the traditional six movements – still for eight voices, but now one choir has no bass and two sopranos. In the 'Kyrie', the alto again has the theme against the soprano's florid line, the syllables *ky-ri-e-e-lei-son* fitting *jo-seph-fi-li-da-vid*. The continuo disappears for the 'Christe eleison section' sung by the higher choir. The 'Gloria' follows without a break, the choirs battling phrases across the auditorium, hushing at 'Christe', rocking at 'qui tollis'. The 'Credo'

follows at the end of the half, with more amusements, the scales descending at 'descendit' and a surprise for 'resurrexit'.

The *Missa* ends after the 'hosannas' of the brief 'Sanctus' in the second half. In Puebla, the Mass ended with the angels. 'Benedictus' and 'Agnus Dei' were omitted, but included here, the former as plainsong, the latter in a setting by the Italian Palestrina which had made it to Mexico. The soprano line is the plainsong for the text 'O admirabile commercium' from the Feast of the Circumcision on New Year's Day (in a couple of hours), sung in very long notes which made it easy to teach the boys at a busy time.

The Mass movements bookend works by Padilla's contemporaries which show the new culture integrating. 'Los que fueren', by the Mexican born Francisco de Vidales, is a *jácara*, a popular dance/song from Moorish Spain. A singer announces she's learnt a new one. Two others say, show us! She sings of the trinity with a refrain 'tres a tres'. The rhythm flits like a firefly. 'Xicochi' by Padilla's teacher and predecessor at Puebla, Portuguese-born Gaspar Fernandes, is an Aztec lullaby calling on Puebla's angels in that language while introducing the Christian 'alleluia'. His dancing 'Tleycantimo' in the second half fuses Spanish and Aztec in its title, the virgin singing.

'Cui luna sol et omnia' by Padilla's student and briefly successor at Puebla, Father Francisco López Capillas, is four-part polyphony for the cathedral. He went on to Mexico City and grammatical Latin to express the new concepts, in this case a virgin birth. He was organist at the capital from 1654 and composed prolifically, but nothing in the *jácara* line.

Padilla wrote church music that danced and continuo accompanied dances to religious texts. The tenors intone the opening of 'Deus in adiutorium meum intende' – hear me! – which lengthens the 'ever shall be' and ends with a peal of both amens and alleluias. 'A la xácara xacarilla' connects the dance with Christmas joy, the four-part chorus urging the soloists on in a 'vaya! vaya!' refrain.

The home church also welcomed dance forms into Christmas, perhaps inspired by the new communities, and the *marizápolos*, a 16-bar repeating bass pattern (like *la follia*) is the basis of tonight's work by Joan Cererols who passed his entire life at the monastery of Montserrat in Spain. A healthy musical commerce across the southern Atlantic grew. Anything to do with angels went down well in Puebla.

Each of Padilla's published collections of Christmas music also contains 'Christus natus est', a slow reflective motet keeping a check on frivolity. The concert ends though with 'Convidando está la noche' by Juan Garcia de Zéspedes, a Puebla musician man and boy, which could not be more exuberant. Christmas joy to the New World.

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Plainchant

Introit: Hodie scietis

Hodie scietis, quia veniet

Dominus, et salvabit nos: et mane videbitis gloriam eius.

Domini est terra, et plenitudo eius: orbis terrarum, et universi, qui habitant in eo.

Gloria Patri, et Filio, et Spiritui Sancto: Sicut erat in principio, et nunc, et semper, et in saecula saeculorum.

Amen.

This day you shall know the Lord

will come, and save us: and in the morning you shall see His glory.

The earth is the Lord's and the fullness thereof: the world and all they that dwell therein. Glory be to the Father, and to the Son: and to the Holy Ghost; As it was in the beginning, is now, and ever shall be: world without end.

Amen.

Juan Gutiérrez de Padilla (c.1590-1664)

Joseph fili David

Joseph, fili David, noli timere

accipere Mariam conjugem tuam: quod enim in ea natum est, de Spiritu Sancto est.

Pariet autem filium: et vocabis nomen ejus Jesum.

Joseph, son of David, fear not to

take unto thee Mary thy wife, for that which is conceived in her, is of the Holy Ghost. And she shall bring forth a son: and thou shalt call his name Jesus.

Missa Joseph fili David

Kyrie

Liturgical text

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord have mercy.

Christ have mercy.

Lord have mercy.

Gloria

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te.

Benedicimus te.

Adoramus te.

Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis, Deus Pater omnipotens.

Domine Fili unigenite, Iesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Glory be to God on high,

and on earth peace, good will towards men.

We praise thee,

we bless thee,

we worship thee,

we glorify thee,

we give thanks to thee for thy great glory, O Lord God,

heavenly King, God the Father Almighty.

O Lord, the only-begotten Son, Jesus Christ;

O Lord God, Lamb of God, Son of the Father,

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus.

Tu solus Dominus.

Tu solus Altissimus, Iesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

that takest away the sins of the world, have mercy upon us.

Thou that takest away the sins of the world, receive our prayer.

Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy; thou only art the Lord;

thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father.

Amen.

Francisco de Vidales (c.1630-1702)

Los que fueren de buen gusto

Los que fueren de buen gusto,

óiganme una xacarilla nueva que he de cantar en Belén.

¡Siempre el garbo y la voz! Y o la cantaré también. ¿Cómo qué, cómo qué? A que só me toca a mí, y el porque yo me lo sé. ¿Cómo qué, cómo qué? Pues quitémonos de ruidos y cantemos a las tres. Tres a tres y una a una, ¡vaya, vaya de xácara, pues.

Three singers want to sing the

new xácara in Bethlehem.

Let's stop this racket and start singing it together then. On to the xácara!

En el mesón de la luna junto a la

Puerto del Sol del cielo de una doncella en tierra un lucero dió. A ser galán de las almas el Verbo al hielo nació, que lo tomó con fineza pero con poco calor.

In the House of the Moon by the

Gate of the Sun a young girl brought a star from heaven into the cold world.

Sin duda el Jayán divino que

naçe a morir de amor, pues cuando se emboza el rostro me descubre el corazón. Por ser de la Trinidad vino por la redempción. Metióse en Santa Maria, ya dado en San Salvador.

No doubt it was the will of the

Giant of heaven he should die of love, one of the Trinity, our saviour and redeemer.

Tres a tres y una a una, ¡vaya,

vaya de xácara, pues! Metióse en cuna de nieve, que no es nuevo en su afición dexarse llevar del agua el espíritu de Dios. Al soberano Cupido desde que naçe le hirió la

He lay in a cradle of snow:

there's nothing new in God's spirit being carried on water; the sovereign love was wounded by an arrow the moment he was born.

flecha, que en el desnudo
hiere más presto el harpón.

A matar vino a la muerte, picado
de que el amor le dió una
herida mortal, y fue porque le
encarnó. Que no se caiga el
portal es un milagro de Dios.
Bien puede el Jayán haçer
cuenta que ha naçido hoy.
Tres a tres y una a una,
¡vaya, vaya de xácara, pues!

Se anda perdonando vidas, muy
preçiado de león, y le suele
haçer llorar el más pobre
pecador. El naçer en la
campaña es prueba de su
valor, y esperarle cuerpo a
cuerpo es cosa de confesión.

El sangriento açero esgrime
Herodes, que en su región
contener mala conçiencia
deseaba ver de Dios. ¡Bien
aya la xacarilla y el padre que
la engendró, y a las que
también la cantan buenas
Pascuas las dé Dios!

Plainchant

Alleluia: crastina die

Alleluia. Crastina die delebitur
iniquitas terrae: et regnabit
super nos salvator mundi,
alleluia.

He came to deal out death to
death, for love had given him
a mortal blow. It was God's
miracle the cradle didn't fall:
well may the Giant tell us that
he was born today.

He goes his way forgiving us for
our lives; more precious than
a lion, he weeps for sinners.
He was born on campaign, a
proof of his valour; it's a
matter for confession to long
for him flesh to flesh.

Herod, he wields the bloody
steel in his land, trying to
control evil notions in the
name of God. Good luck to our
xácara and those who sing it,
and a merry Christmas!

Alleluia. Tomorrow the earth's
wickedness will be wiped
away: and the world's saviour
will reign over us, alleluia.

Gaspar Fernandes (1570-1629)

Xicochi

Xicochi conetzintle.
Caomiz huihui joco in angelos
me,
Aleloya.

Gently sleep, little Child.
Cry no more, for the angels are
here.
Alleluia.

Francisco López Capillas (1614-1674)

Cui luna sol et omnia

Cui luna, sol et omnia
deserviunt per tempora

Him to whom the moon, sun and
every thing bows down for all

perfusa caeli gratia,
gestant puellae
viscera.

ages, by an outpouring of
heaven's grace a virgin's
womb is bearing.

Juan Gutiérrez de Padilla

Credo from *Missa Joseph fili David*

Credo in unum Deum, Patrem
omnipotentem, factorem caeli
et terrae, visibilium omnium
et invisibilium.

Et in unum Dominum Jesum
Christum, filium Dei
unigenitum, et ex Patre natum
ante omnia saecula,

Deum de Deo, lumen de lumine,
Deum verum de Deo vero.

Genitum non factum,
consubstantialem Patri; per
quem omnia facta sunt.

Qui propter nos homines et
propter nostram salutem
descendit de caelis.

Et incarnatus est de Spiritu
Sancto, ex Maria Virgine; et
homo factus est.

Crucifixus etiam pro nobis sub
Pontio Pilato, passus et
sepultus est.

Et resurrexit tertia die
secundum scripturas, et
ascendit in caelum,

Sedet ad dexteram Patris, et
iterum venturus est cum
gloria iudicare vivos et
mortuos,

Cuius regni non erit finis.

Et in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit,
qui cum Patre et Filio
simul adoratur et
conglorificatur, qui locutus
est per prophetas.

Et unam sanctam catholicam et
apostolicam ecclesiam.

Confiteor unum baptisma in
remissionem peccatorum,

Et expecto resurrectionem
mortuorum, et vitam venturi
saeculi.

Amen.

I believe in one God, the Father
almighty, maker of heaven
and earth, of all things visible
and invisible.

And in one Lord Jesus Christ,
only-begotten Son of God,
begotten of the Father before
all ages.

God of God, light of light, true
God of true God;

begotten, not made; consubstantial
with the Father, by whom all
things were made.

Who for us men, and for our
salvation, came down from
heaven,

and was incarnate by the Holy
Ghost of the Virgin Mary, and
was made man.

He was crucified also for us,
suffered under Pontius Pilate,
and was buried.

On the third day he rose again
according to the Scriptures,
and ascended into heaven.

He sits at the right hand of the
Father, and shall come again
with glory to judge the living
and the dead.

And his Kingdom shall have no end.

I believe in the Holy Ghost, Lord
and giver of life, who
proceeds from the Father and
the Son, who together with
the Father and the Son is
worshipped and glorified, who
spoke through the prophets.

I believe in one holy catholic and
apostolic Church.

I confess one baptism for the
remission of sins.

And I await the resurrection of
the dead, and the life of the
world to come.

Amen.

Interval

Juan Gutiérrez de Padilla

Deus in adiutorium meum intende

Deus in adiutorium meum intende: O God, hurry to my aid:
Domine ad adiuvandum me festina. Lord, hasten to help me.
Gloria Patri et Filio et Spiritui Sancto: Glory be to the Father and to the Son and to the Holy Spirit:
Sicut erat in principio et nunc et semper et in saecula saeculorum. as it was in the beginning, is now and ever shall be.
Amen. Amen.

A la xácara xacarilla

A la xácara xacarilla, de buen garbo y lindo porte, traygo For my little xácarilla, pretty and lively, I've brought simple fare from the village, not a courtly dish.

De novedad de novedades Even though it's been livening up thousands of Christmases, aunque a más de mil navidades que alegra la Navidad, it's new as new.

¡Vaya, vaya de xacarilla!, que el altísimo se humilla, ¡vaya vaya de xácara, vaya! que amor pasa de rraya. On with the xácara: the highest has come down and love bursts its bounds.

Agora que con la noche se suspenden nuestras peñas y a pagar culpas ajenas nace un bello Benjamí, si el Rey me escuchara a mí ¡o! qué bien cantara yo, como ninguno canto del niño más prodigioso. Night has come, our suffering is on hold, a fair Benjamin is born; if the King would listen to me I'd sing so well; I sing like none other of that amazing baby.

Con licencia de lo hermoso rayos desembayna ardientes. Escúchenme los valientes esta verdadera historia que al fin se canta la gloria y a él la cantan al naçer, general se vió el plaçer que el velo a la tierra embía. He unsheathes burning rays: listen, brave ones, to the story of his glory.

Que en los ojos de María madrugaba un claro sol, con celestial arrebol mostró la aurora más pura muchos siglos de hermosura en pocos años de edad. Si no sol, era In the eyes of Mary shone a glorious morning sun: if she's not the sun, she's a divinity, and the sun gave her her robe.

deidad, y el sol es quien la a vestido.

¿Quién como ella le ha tenido, Who is like Mary to bear him? quién como ella le tendrá? Virgin and mother, a Virgen y Madre será de él que shepherdess but more an es sin principio y fin. Serrana, angel, she prepares for her y más serafín que serrana y journey. que mujer, porque Dios quiere nasçer, aperçive su jornada.

La bella bien maridada, de las más lindas que ví, bien es que This lovely, married lady, her más linda que ví, bien es que gallant husband: the truest se diga aquí de su esposo lo lover, keeping her from the galante: el más verdadero chill within a Hail Mary. Amante y el más venturoso joben, sin que los yelos la estorven dentro de una Ave María.

Muerta de amores venía la diosa The Goddess of love came, de los amores; salúdanla dying of love, greeted by rruyseñores y por madre de la nightingales: love led them to vida la daban la bienvenida the gate of Bethlehem in an perla a perla y flor a flor. A un icy night. portal los llevó amor, y en la noche más elada.

Miran de çierra nevada altos y From the snowy mountains they encumbrados rriscos. En los look on the great pyramids grandes obeliscos ya no ay now in ruins. I used to know piedra sobre piedra. Escollo that building; now its glories armado de yedra, yo te conoçí can only be seen through the edificio. Ya se miran por cracks. rresquiçio las glorias a manos llenas.

En un retrete que apenas se In a dark refuge she rests: the divisan las paredes, está para sun is glimpsed in a corner of haser merçedes, que en su of the sky. His glory came to primer arrebol dividido se vió earth. el sol en breve espacio de cielo. Su gloria puso en suelo con la voluntad más viva.

Quien liverta descautiva, quien Freed herself, she sets us free: rroba la voluntad, la noche de the earth saw her rejoice on Navidad la tierra vió su Christmas night. A tender sun alegría. Al pie de una peña opposes the ice and wind. fría, ques madre de perlas ya, tierno sol mostrando está opuesto al yelo y al aire.

Valentía en el donayre y Valour in his charm, charm in donayre en el mirar, para his gaze: bathing his prison empear a pagar de un criado with the tears he sheds. He obligaciones. Bañando está

las prisiones con lágrimas que derrama. Tiene de campo la cama, del yelo puesto al rrigor.

has the field for a bed, freezing cold.

¡Ay verdad es que en amor siempre fuistis desgraciadas las promesas confirmadas! El más tosco más se afila, y a la gayta baylo Gila que tocaba Antón Pascual. Dejémosle en el portal con principios de Romançes.

Ay! The truth is in love, the firmest promises are always unhappy. Gila dances to the bagpipe Anton Pascual plays: we will leave him in the gate with our songs' beginnings.

Y pues no ha de haber más lançes y mi xacarilla vuela, acabóse y acabéla que era de vidrio y quebréla. Acabéla y acabóse, que estava al yelo y quebróse. Acabóse y acabéla, questava al yelo y quebréla.

My xácara has flown: it was glass and I broke it; I'm done with it, it was ice and I broke it.

Plainchant

Offertory: tollite portas

Tollite portas principes vestras et elevamini portae aeternales et introibit rex gloriae.

Lift up your gates, you princes, and be raised up, you everlasting gates, and the King of Glory will come in.

Juan Gutiérrez de Padilla

Sanctus from *Missa Joseph fili David*

Sanctus, Sanctus, Sanctus.
Dominus Deus Sabaoth:
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Holy, Holy, Holy,
Lord God of Sabaoth.
Heaven and earth are full of your glory.
Hosanna in the highest.

Plainchant

Benedictus

Benedictus qui venit in nomine Domini:
Hosanna in excelsis.

Blessed is he that comes in the name of the Lord:
Hosanna in the highest.

Joan Cererols (1618-1680)

Marizápalos a lo divino

Serafín, que con dulce harmonía la Vida que nace requebrando estás; cántale glorias mirándole en penas, que amante y quejoso, su alivio es un ¡ay! ¡ay, ay, ay! Tan fragrantés, lucientes y bellas en cielo y en tierra distantes se ven las estrellas vestir de colores, las flores brillar y las selvas arder. En albergue, aunque pobre dichoso en nuevos afectos se mira esta vez una luna que alumbra el empíreo, y un sol que de aljófár guarnece sus pies.

You angels who are singing to new-born Life, sing his glory, gaze on his suffering, who, loving us, has for comfort an 'ay!' The stars in far-off heaven, the flowers and woods on earth shine with colours. In his lodging, poor but blest, in new affection the moon and sun light him.

En los brazos de alma más pura, picado de amor un hermoso clavel desabrocha el color encarnado del nácar precioso que quiere verter. ¡Oh! mil veces dichosa la culpa, en cuya sentencia ha llegado a tener por descargo un tesoro infinito: un Dios por padrino y un Niño por juez. Llorar el sol y la aurora se alegra, la pena y el gozo en sus ojos se ven; que es afecto muy propio del alma llorar y reír al amanecer. Un jazmín entre espinas y abrojos nos da testimonio en metáfora fiel, que entre humanos y graves pesares siempre hay escondido un divino placer. Hoy el hombre suspenso y absorto ignora, cobarde, lo mismo que ve: pues mirar tan divino lo humano es cosa que apenas se puede entender. Una noche de siglos tan largos dobladas las luces habrá menester, y por eso amanecen dos soles que bañan de luz el portal de Belén.

In the arms of the purest soul, a carnation wounded by love sheds drops of crimson. A thousand times blest is that sin that is redeemed by an infinite treasure: God for godfather and a Child for judge. The sun weeps and dawn is joyful: to weep and rejoice is proper for a soul. A jasmine among thorns: a faithful metaphor, witness that amidst human hardship there is always divine joy hidden. Today, man is blind to what he can see: for something so divine to be human is almost more than can be understood. So great a night needs double light: two suns bathe Bethlehem gate in light.

Gaspar Fernandes

Tleycantimo

Tleycantimo choquiliya, mis prasedes, mi apission. Alleloya, alleloya, alleloya. Dejalto el llando creçida mizalto el mulo y el buey.

The Virgin Mary sings to her new-born baby: My passion, don't cry: My beautiful boy, my lily, why do you cry?

Ximoiollali mi rey, ¿tlein miztolinia mi vida? No se porque deneis pena tan linto cara de rosa, nocpiholotzin niño hermosa, nochalchiuh nasoxena. Jesus de mi goraçon no lloreis mi pantasia.

I don't know what the trouble is. Do not cry, my heart's Jesus, my dream.

Giovanni Pierluigi da Palestrina

(c.1525-1594)

Agnus Dei from *Missa O admirabile commercium*

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, who takes away the sins of the world, have mercy upon us.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, who takes away the sins of the world, have mercy upon us.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world, grant us peace.

Juan Gutiérrez de Padilla

Christus natus est

Christus natus est nobis, venite adoremus.

Christ is born to us, O come let us adore him.

Juan Garcia de Zéspedes (1619-1678)

Convidando está la noche

Convidando está la noche aquí de músicas varias al recién nacido infante canten tiernas alabanzas alegres cuando festivas unas hermosas zagales con novedad entonaron juguetes por la guaracha.

The night was inviting for all sorts of music to sing tender praise to the new-born babe, when pretty girls sang amusing new verses for the dance of the guaracha.

¡Ay! Que me abraso, ¡ay! divino dueño, ¡ay! en la hermosura, ¡ay! de tus ojuelos, ¡ay!

Ay! I'm on fire with the beauty of your eyes, Lord!

¡Ay! cómo llueven, ¡ay! ciento luceros, ¡ay! rayos de gloria, ¡ay! rayos de fuego, ¡ay!

Ay! A hundred stars pour down rays of light!

¡Ay! Que la gloria, ¡ay! del portaliño, ¡ay! ya viste rayos, ¡ay! si arroja hielos, ¡ay!

Ay! How the rays light up the glory of Bethlehem gate in the frost!

¡Ay! Que su madre, ¡ay! como en su espero, ¡ay! mira en su lucencia, ¡ay! sus crecimientos, ¡ay!

Ay! How his mother watches him grow in light!

En la guaracha, ¡ay! le festinemos, ¡ay! mientras el niño, ¡ay! se rinde al sueño, ¡ay!

Ay! Let's celebrate the sleepy child in our guaracha!

Toquen y bailen, ¡ay! porque tenemos, ¡ay! fuego en la nieve, ¡ay! nieve en el fuego, ¡ay!

Ay! Let's play and dance, for we have fire in the snow, snow in the fire!

Pero el chicote, ¡ay! a un mismo tiempo, ¡ay! llora y se ríe, ¡ay! qué dos extremos, ¡ay!

Ay! The little lad cries and laughs at the same time!

Paz a los hombres, ¡ay! dan de los cielos, ¡ay! a Dios las gracias, ¡ay! porque callemos, ¡ay!

Ay! Peace to men from heaven, thanks to God, so we can shut up!

Texts and translations provided courtesy of Siglo de Oro. Edited by Henry Howard.