

# Correa de Arauxo

ORGAN MUSIC

Francesco Cera



## Francisco Correa de Arauxo 1584-1654

### Organ Music

1. Segundo tiento de tiple de septimo tono	6'00	11. Tiento de duodecimo tono	7'02
2. Tiento y Discurso de segundo tono	6'43	12. Tres glosas sobre el canto llano de la Immaculada Concepción	4'12
3. Tiento de dos triples de septimo tono	6'26	13. Tiento de quinto tono	2'59
4. Segundo tiento de quarto tono a modo de canción	4'44	14. Discurso de dos baxones de segundo tono	6'55
5. Segundo tiento de baxon de septimo tono	5'08	15. Tiento y Discurso de tercero tono	8'39
6. Tiento de primero tono	6'32	16. Tiento de tiple de segundo tono	8'23
7. Tercero tiento de tiple de septimo tono	6'22	17. Quinto tiento de quarto tono	5'56
8. Tiento de sexto tono sobre la Batalla de Morales	7'17	18. Tiento de baxon de dezimo tono	4'39
9. Canción Gaybergier	4'10	19. Tiento de septimo tono	6'33
10. Tiento de tiple de septimo tono	5'06		

Francesco Cera *organ*  
Renaissance Organ in the church of Santa María  
in Garrovillas de Alconétar, Extremadura, Spain

## Francisco Correa de Arauxo (1584-1654)

Francisco Correa de Arauxo's *discursos de música* for organ produce an unexpectedly powerful emotional impact on those who hear them. Listeners are moved by the tension created by his alternation of impassioned, dissonance-laden passages with others that are simpler, or have a canonical or didactic purpose. While the latter sections convey the more everyday human passions that the writers Cervantes, Lope de Vega and Quevedo were capturing in words at around the same time, the former reveal the same kind of divinely-inspired ardour and profound spirituality that characterise the work of sculptor Juan Martínez Montañés, whose masterpieces were by then illuminating the churches of Seville. It may be pure coincidence, but in 1626, it was two enlightened intellectuals from Seville – artist Diego Velázquez and composer Francisco Correa, both of whom lived in cosmopolitan cities, who stood out for their ability to depict a true microcosm of human emotions in their work.

Correa was an organist, cleric and rector of the fraternity of priests at Seville's Collegiate Church of San Salvador when his *Facultad orgánica* (The Art of the Organ), a volume containing first and foremost a set of compositions – *tientos y discursos de música, canciones glosadas* and other works – as well as some theoretical writings, was printed in 1626. By that time, he had already had something of a turbulent life – that of a devout man of enormous talent, sensitivity and intelligence who found himself obliged to write music while pushing against the boundaries of a rigid moral framework. On being asked to provide more organ music than had been stipulated in his contract, he confronted the San Salvador chapter, which suggests he was a man of strong character, shaped after being slighted by other musicians when, hoping to be appointed organist of, in turn, the cathedrals of Seville, Málaga, Toledo and Murcia, he unsuccessfully took part in their highly testing examination procedures, although his skills did not go unrecognised. It seems likely that the *Facultad orgánica* enjoyed no greater luck or acceptance than did the organist himself in his lifetime, in that it does not appear to have been financed by any patron, has no formal dedication, does not include details of a maximum retail price (meaning

it could not legally be sold) and lacked the backing of any other musician, with the exception of the San Salvador *maestro de capilla*, Juan Álvarez de Alániz, author of the *Facultad's* Latin epigram.

Correa's use of dissonance was aimed at enabling his listeners to feel (and not just imagine) the hardships facing them on their path towards a longed-for paradise. There is another side to Correa and his music, however – he was a generous teacher and a man of enormous spiritual and human depth, and as such allowed himself to incorporate moments of repose, sweetness, tenderness and even humour in his work. In so doing, he also expanded the boundaries of the *tiento* genre itself.

#### **The *Facultad orgánica* (Alcalá, 1626)**

We know from a description by Juan Álvarez de Alániz that some feast-day services held in the San Salvador Church in 1633 (i.e. during Correa's tenure as organist) featured interventions from its organs, including a *realejo*, to help represent "Christian and religious feeling" and depict "wealth and display in rhetorical colours". Such services also saw the participation of eminent preachers, whose sermons were not only lengthy but could involve the use of elaborate visual aids and props (such as a ship floating in the church courtyard), or of enigmatic images, known as hieroglyphs, displayed on the walls of the church.

This theatrical manner of addressing both the intellect and the emotion of worshippers was so much a part of daily church life that in 1589 rhetorician Juan de Guzmán wrote of his envy at the fluidity of music and its cadences, models that could not be bettered by sermons. In his treatise of 1617, Francisco Terrones mentions using the natural break and high point in the voice as a technique for separating one section of a sermon from another, in the same way as "the organist" does. By contrast, Juan de Huarte's 1575 treatise gives a less than flattering description of church musicians, who "display the greatest ineptitude for Latin and for all the other sciences that pertain to understanding and memory". As late as 1649, meanwhile, an anonymous treatise mentions that in some monasteries there are organists lacking in education,

and intellectuals who cannot play the organ like trained musicians.

It is understandable, then, that in an age of such high-flown church rhetoric, and in an academically demanding world, Correa felt the need to dignify and professionalise the organist's art in the eyes of both musicians and orators, by improving the image of the performer and creating a volume that would serve not only as a source of repertoire but also as a guide to composition. All in all, his discussion in the *Facultad* of technicalities such as the nature of the interval of the fourth, or the benefits of tablature notation (*cifra*), his knowledge of theorists from different eras, such as Wollick, Salinas, Montanos and Cerone, his ability to quote from Josquin, Coelho and others, and the mentions of various (lost or never written) theoretical publications of his own, reveal the solid nature of his training and tell us that he was no average church organist but a "master of the Art".

Each of Correa's *discursos de música* is a compendium of composition, featuring both conventional passages and others that he dubs liberties and "tasty morsels" – exceptions to the rules of counterpoint. Correa the cleric carefully signals any deviations from the norm, these being the work of Correa the poet, by using manicules (images of little hands) to indicate special features in his notated examples. In the *Facultad*, Correa refers to the fact that he also intends to publish a "Book of moral cases in music" to explain these many "liberties", a work whose title mirrors those of the clerical manuals of the day that provided guidance to priests by relating general moral principles to particular cases, especially where there might be a conflict of principles. No copies of this book are known to exist, but it is fascinating that he might have chosen a method appropriate to his clerical status as a kind of scientific system for analysing his hundreds of exceptions (the "exception" being an elusive concept whose teaching was not covered in existing texts on counterpoint).

The full title of Correa's only surviving work is *Libro de tientos y discursos de musica practica, y theorica de organo intitulado Facultad organica*. The term *discurso* is ambiguous, borrowed from the world of oratory – at this point only Sebastián Aguilera de Heredia and Francisco de Montanos had used it with reference to an

instrumental work or fragment, rather than a verbal text. Coincidentally or not (this is yet to be determined), the *Facultad orgánica* was printed in Alcalá, a university city and centre of printing, famed for its publication of academic and scientific texts. Correa's work therefore acquired an aura of intellectual respectability unusual for a practical music book.

### The *tientos y discursos*

Correa underlines for budding composers how important it is to order *tientos* well, handling voices and intervals effectively and with character. The order of pieces in the *Facultad* not only works well for fellow organists, but invites listeners of all backgrounds to participate in the music, by featuring passages that vary in style and complexity. Simpler, everyday writing and other, more elevated styles appear in a single work (mirroring the mixed rhetorical styles heard in sermons), with the aim of moving people in some places, and introducing new, more complicated techniques in others.

Analysis of the *tientos* shows there to be a basic structure that is then manipulated by lengthening fugues and extending the works. This structure comprises five or six blocks of similar length, with various themes and forms of counterpoint displaying a range of different behaviours. The first two sections establish the fugue (the second on the fifth degree of the first). In the third section, new themes emerge, and couplets, free counterpoint on a cantus firmus, mixed scales and fauxbourdons are all introduced. The fourth and fifth sections employ a greater number of notes to the bar and make a more extreme use of dissonance – one last, all-out attempt to influence listeners as the end of the work approaches (again, echoing ecclesiastical rhetoric). The tension is resolved in the sixth section, which is virtually independent of the others and favours a change in proportion to bring the work to a close, without establishing links to earlier sections – a technique that can also be found in the endings of novels and plays of this period. This structure is maintained throughout – sometimes extended or interpolated – whether the music is written for undivided or divided registers (*registro entero* or *medio registro*). The listener therefore has the impression of a constant succession of self-contained, overlapping or, in rare cases,

cadential ideas. The different sections offer listeners both intellectual and sensory experiences, the latter being inspired by deviations from the home key, unexpected proportions and the emotional responses fired by Correa's use of dissonance. A very similar structure is to be found in some of the sermons preached in Seville in 1626 and, more notably, in exercises given in books of ecclesiastical rhetoric designed to enable preachers to convince their listeners with their eloquence and thus save their souls. Correa plays with the ambivalent term *discurso* which could mean a path, indicating a route through the tone, as well as alluding to a kind of text belonging to the world of oratory and which also, intentionally or not, achieves among its listeners similar results to those expected from a sermon.

The *tientos y discursos* are graded in order of difficulty in the *Facultad's* index (grouped into five levels), seemingly on the basis of the number of notes in a bar, although in fact the layout actually follows another system – by mode (*tono*), use of undivided or divided registers and, finally, genre. The *tientos* for undivided register 1, 2, 3, 7, 12 (CD1 tracks 2 & 6; CD2 tracks 1, 5 & 9) are extended, complex structures. They are, perhaps, the latest and the most fully developed works in the collection – those that reveal Correa's most personal style – and are therefore placed at the beginning at the start of the book in order to showcase its attractions. The first *tiento* in the book acts as the composer's calling card – it reveals his skill at counterpoint by employing thematic inversion and experimenting with different types of imitative technique. These first *tientos* are organised as a collection following the twelve modern modes – an exceptional practice in Spanish keyboard music. *Tientos* 20, 31, 54, 55 and 58 (CD1 tracks 3 & 5; CD2 tracks 3, 4 & 6) use various techniques to expand their sections, shattering any kind of symmetry once beyond the more simply conceived *Tiento* 19 (CD2 track 7).

Correa experiments with virtuosic writing in the *glosas* (diminutions – a form of embellishment) that appear in the works for divided register (CD1 tracks 1, 3, 5, 7 & 10; CD2 tracks 2-4, 6, 8), exploring the possibilities offered by the divided keyboard – the fact that each hand can create a different tone colour allows a complex contrapuntal fabric to be woven between the two. While these works are

less innovative harmonically and structurally than those for undivided register – as demonstrated by the use of the opening subject of *Tiento 26* (CD1 track 1) singled out by the theorist Lodovico Zacconi as a useful model for counterpoint (the incipit to the *Salve Regina*) and also an appropriate choice for Correa in the Marian context of 1626 Seville – they are nonetheless rich in digressions, chromatic writing and a particularly powerful kind of clash called in Spanish a *punto intenso contra remiso* (meaning the simultaneous sounding of a note in its normal form and a chromatically altered form).

Another, less intellectual Correa can be discerned in *Tientos 16* and *23* (CD1 tracks 4 & 8) which, exceptionally, put together sections that are unconnected, more easily recognisable, with a change in proportion, reminiscent in style of vocal *batallas* (here Correa indicates that No.23 is based on a now lost *Batalla* by Morales) and hence differing from the oratorical idea of “discourse” established in the other *tientos*. The inclusion in the *Facultad orgánica* of a variation on the well-known French song *Gay Bergier* (CD1 track 9) and of the *Otro canto llano, y tres glosas* (CD2 track 2) based on a popular song sung by children in the streets of Seville in the early seventeenth century as part of a campaign to have the doctrine of the Immaculate Conception included as part of Catholic dogma, demonstrate the Correa had some interest at least in tunes that were simpler and easier to play.

His way of blending different styles and techniques within a single *tiento* points to the idea of different realities, some part of the experience of the common man, some far removed from the day-to-day. The *tiento* thus becomes a path bringing the human and the divine closer together, an agonising interplay between reason and emotion within a musical-rhetorical scheme which is highly complex and yet speaks to all listeners. It is also a reflection of the erudite but challenging environment in which the composer lived and worked.

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Translation by Susannah Howe



### The Renaissance organ in Garrovillas de Alconétar

The organ in the church of Santa María in Garrovillas de Alconétar, in the Spanish region of Extremadura, is probably the oldest Spanish organ in playing condition. It still retains most of the original pipes and a beautiful carved case, built in around 1550 by an unknown Spanish organ maker. The original pitch, which is high (a tone and a half above 440 Hz), was reinstated as part of Gerard de Graaf's meticulous restoration work of 1990. This high pitch corresponds with the description of the highest-pitched organs - called "de nueve palmos" - given in 1555 by the theorist Juan Bermudo. In 1677 a partial renovation of the organ was carried out by Juan Amador, according to a painted inscription on the front panels. The renovation consisted of the replacement of the original wind chest with a new one in the new style, with each stop divided into bass and treble, except for the front stop of Flautado, still undivided. The specification included a Llano (with no Docena 2 2/3' rank) and an independent rank called "Diecisetena 1 3/5' and only one stopped flute. No reed stops were included in the specification.

This kind of organ, with few variants including one or two reed stops, was the most common in the Spain at the time of Francisco Correa de Arauxo. The horizontal reed stops were introduced only in the late 17th century, as was the Cornet stop. Therefore, the Renaissance organ in Garrovillas de Alconétar provides a rare opportunity to hear Correa de Arauxo's music in a very authentic fashion, with its appealing and limpid sonorities. Its clear voicing combined with a high pitch, renders the polyphony in a very transparent way.

One keyboard of 42 keys C/E-a", no pedalboard.

Flautado	8'		
(Bass C-c')		(Treble c#'-a")	
Octava	4'	Octava	4'
Tapadillo	4'	Tapadillo	4'
Quincena	2'	Quincena	2' (2 unison ranks)
Llano 4-5 ranks		Llano 6-7 ranks	
Diecisetena	1 3/5'	Diecisetena	1 3/5'

Two wedge bellows

Pitch one and a half tones above 440 Hz

¼ comma mean-tone temperament





**Francesco Cera** is regarded as one of Italy's leading early music specialists, admired for his extensive knowledge of musical styles and expressions. Born in Bologna, Italy, he studied organ and harpsichord, specialising in early music under Luigi Ferdinando Tagliavini and later with Gustav Leonhardt at the Amsterdam Conservatory.

Francesco Cera applies his distinctive interpretative approach not only to early keyboard instruments, but also to Baroque vocal and instrumental music. From 1991 to 1994 he was a member of the ensemble *Il Giardino Armonico*, and since 1996 he has directed the *Ensemble Arte Musica*, with whom he performs vocal Italian repertoire spanning the period from Gesualdo's madrigals to 18th-century cantatas. He has performed as a soloist and leader of *Ensemble Arte Musica* in important international

festivals such as *Resonanzen* at Konzerthaus in Vienna, *Festival of Flanders* in Gent and Bruges, *Musica e Poesia* in San Maurizio in Milan, *Festival de Saint-Michelen-Thiérache*, *Mestival de Musique Ancienne* in Maguelone, *Baroktage* in Melk, *Les Gouts Reunis* in Lausanne, *Musica Transalpina* in London, *Arte Organica en Castilla y Leon*, *Academia J. de Echevarria*, *Organ Festival* in Granada, and on historic organs throughout Europe.

Cera's recordings of harpsichord and organ works by 17th-century Italian composers and Scarlatti's Sonatas for the label *Tactus* were highly acclaimed by international music magazines. His Bach recordings include the *French Suites*, four harpsichord *Concertos* (on the label *Arts*) and the complete *Orgelbüchlein* with alternated sung chorals (*Brilliant Classics* 94639). Among his recent recordings for *Brilliant Classics* are: *Jean-Henri D'Anglebert's Complete Harpsichord Works* (94793); *'Scarlatti and the Neapolitan Song'* (94488); *Giovanni Maria Trabaci's Keyboard Music* (94897); and *'The Organ at European Courts'* (95240).



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