

## CD REVIEWS

Reviews are printed in roughly historical order of repertoire. The views expressed here do not represent any 'official' view of the Lute Society. Any comments and queries should be sent to the editor at [secretary@lutesociety.org](mailto:secretary@lutesociety.org) not to individual reviewers.

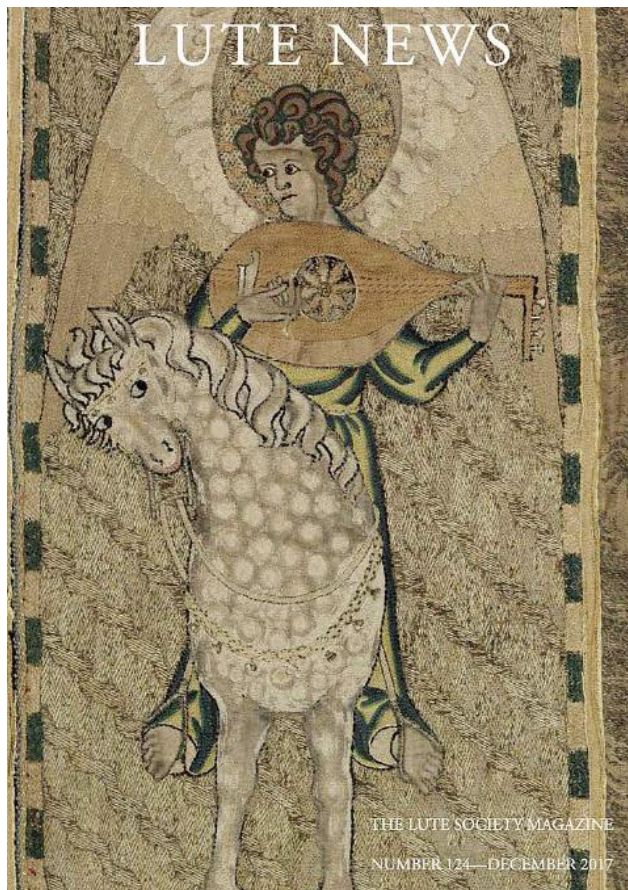
There has not been space in this issue (because of airmail postage weight constraints) to print all the reviews received; some have been carried over to *The Lutezine* and will be printed in the next 'fat' issue of *Lute News*.

*Juan de Navas, Aves, flores y estrellas: tonos y arias.* Música Ficta: Jairo Serrano, tenor/ percussion, Carlos Serrano, recorders, Julián Navarro, baroque guitar, Lindoro NL 3037 [www.lindoro.es](http://www.lindoro.es)  
[www.musikaficta.com](http://www.musikaficta.com)

This is a wish come true. When reviewing a previous recording by Música Ficta I expressed a hope that there would another opportunity to hear them again in the not-too-distant future so it was a pleasure to listen to the present CD devoted mainly to vocal works by the late 17th century Spanish composer Juan de Navas (1647–1719). Navas was appointed as a harpist to the Royal Chapel in Madrid in 1669 and succeeded Juan Hidalgo as principal harpist in 1688, a post which he held until his death in 1719. He composed a substantial number of works for the theatre and other court festivities and is regarded as the heir to Hidalgo's style although his work also features more modern practices such as the use of obbligato

instrumental parts. Only one of his theatrical works, the zarzuela *Destinos vencen finezas*, has survived complete; it was the first work published by the Imprenta de Música created under the auspices of Joseph Torres in 1699. Two pieces, '¿Donde he de ir?' and 'Amor ¿Dónde éstas?' are from this source. The plot is a retelling of the story of Dido and Aeneas. Most of the other *tonos* or arias survive only in manuscript as independent *tonos*. The disc opens with a rousing performance of 'Rústicos ciudadanos de las ondas' from *Duelos de ingenio y fortuna* performed in 1687. 'Llega pues a mis brazos' from the zarzuela *Apolo y Dafne* (c.1705) is a dialogue between Apollo and Cupid with recitative. Two of the items, 'Aves, flores y estrellas' and 'Sosiego, sosiego' are from the recently discovered 'Sutro' manuscript (Us.SFs SMMS MS1). Most of Navas' work is secular, but the disc includes one item 'a lo divino' addressed to the Holy Sacrament and another which survives with both sacred and secular texts 'Y advierta quien oye'. Stylistically there is nothing to choose between the two forms. The disc is really a show case for the singer Jairo Serrano and as before I was impressed by his versatility. His attractive tenor voice is well suited to the repertoire with which he is obviously very familiar; his insight into the characteristic Spanish zarzuela style and clear diction makes for very enjoyable listening.

The vocal numbers are interspersed with five instrumental pieces. As well as providing the obbligato parts to the *tonos*, the recorder players perform a lovely arrangement of the evergreen 'Amable' from Campra's *Hésione* and an unusual four-movement suite by



the French composer Claudio Vuyenne originally for two musettes or vielles but played very effectively by two recorders. The viol player takes centre stage in a piece with the title 'Babau', possibly a Catalan dance, in 6:8 time which actually sounds like something out of Playford. It is not clear what the term 'Babau' refers to but there is a piece with this title although with a different version of the tune in Murcia's *Resumen de acompañar* on p. 78. For good measure two pieces by Sanz are included, the 'Passacalles por la E' played on the baroque guitar and the 'Fuga por primer tono' on the Mexican *jarana*. The liner notes by Daniel Zuluaga are exemplary and the sources together with the folio numbers of all the pieces are listed with the track guide.

Monica Hall