

PREFACE

The preparation of the Basque Country music has been a splendid learning adventure for me. During my brief stay in August 2001, Juan Mari Beltran opened up whole vistas of music, language, culture, and history as he led me through his small gem of an interactive music center in Oiartzun, the treasures in his library, rehearsals of his ensembles combining old and new music, and the verdant hills dotted with white caseríos of Uitz, Lesaka, and other areas Alan Lomax wrote about with such admiration. Translation posed a special problem for these recordings, as it was two-tiered: Euskara to Spanish (Castellano/Castilian), and Spanish to English (we have included brief resumes in Spanish of the Euskara-English translations). For months on end, both Aintzane Camara and Juan Mari translated and transcribed, and re-translated. They also traveled around the Basque Country, seeking out and interviewing people who remembered Alan Lomax's visit. Over the year, Aintzane responded with good-humored patience to my endless e-mailed doubts and questions, and neither of us is likely to forget our marathon work session in Bilbao in the cold, rainy spring of 2002. Their expertise, hard work, friendship, and hospitality are deeply appreciated. A special thanks goes to José Mariano Barrenetxea (see Bibliography), whose generosity made it possible for Lomax's long-lost alboka recording to be returned to the Archives. I also thank all those mentioned in the acknowledgements, as well as Josean Martin and Jone, in whose music-filled home I first heard the gentle cadences of Euskara spoken among parents and children. To all of them: Mila esker! Eskerrik asko! — Judith R. Cohen

INTRODUCTION — *Juan-Mari Beltran*

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THE BASQUE COUNTRY

Euskal Herria (The Basque Country, “El País Vasco” in Spanish) is a historico-cultural region that straddles the Spanish-French border and is spread over seven provinces. Administratively, three of these provinces form the Basque Autonomous Community (Comunidad Autónoma Vasca or CAV, formerly called Vascongadas). These are Araba (Álava), Bizkaia (Vizcaya or Biscay), and Gipuzkoa (Guipúzcoa), whose capital cities are, respectively, Gasteiz (Vitoria), Bilbo (Bilbao), and Donostia (San Sebastián), with Álava as the administrative capital. Nafarroa (Navarra or Navarre) is a separate Autonomous Community of Spain with its own Parliament. The capital of Comunidad Foral de Navarra, Iruña (Pamplona), was the capital of the old Kingdom of Navarre, the cradle of the *linguae navarrorum*, or Euskera, the Basque language. These two Basque Country CDs include most of Alan Lomax's recordings from Biscay, Guipúzcoa, and Navarre.¹

Throughout history, the geographic situation of the Basque Country has made it a crossroads of access to the Iberian Peninsula for people from various places and with various agendas. But at the same time, its mountainous terrain and the resistance of the Basques have made it almost impervious to invasions. During the Middle Ages, the Kingdom of Navarre had almost total control of the Basque lands, until in the thirteenth century the Crown of Castile acquired the larger part, while the northern provinces passed to the Duchy of Aquitaine.

The seven Basque provinces have maintained, in different ways, the ancient Basque traditions and the lan-

guage, Euskara. There are several theories about the origins of the Basque language, and even today no definitive conclusion has been reached. It has been said to be the oldest language of Europe, as it predates the Indo-European languages, and is not related to them. Much of the Basque Country has been isolated by the Pyrenees Mountains from wars and invasions; this isolation has helped protect the ancestral language, with its endless variety of dialects. Throughout the nineteenth century, significant numbers of Basques emigrated to America, and from the end of that same century on, the industrialization of the Basque Country attracted large numbers of immigrants from other areas of Spain, especially to Biscay and Guipúzcoa. Thus, the growing percentage of Castilian speakers in the Basque Country had a negative influence on the use of Euskara. Moreover, the forty years of difficulties and prohibitions inflicted on the Basque language during Franco's dictatorship (1936–1975), along with the French government's reluctance to recognize Northern Basque claims, further endangered the survival of Euskara. The popular movement to defend Euskara resulted in a process of linguistic recovery and standardization. In the late 1970s, *Euskaltzaindia*, the Academy of the Basque Language, initiated a movement of linguistic unification called *euskara batua* to standardize the language for literary use in the academic environment and for the media and public life. In the oral language, the various dialects are still used, a testament to the perseverance of a people who for millennia have preserved their language through oral tradition: the first written work in Basque dates only from the sixteenth century ((Bernat d'Etchepare, *Linguae Vasconum Primitiae*, Bordeaux, 1545). Today the Basque language is official, along with Spanish, in the Basque Autonomous Community, and the process of recovery and standardization is a reality.

For Basques, Euskara is the most important identity marker in their culture. In Basque, "to be Basque" is *euskaldun*, which means to be "a carrier of the Basque language." This does not, however, mean that every person who is or feels Basque necessarily speaks the language. A people of shepherds, farmers, and sailors, the Basques are characterized by a certain reserve, reserve and at the same time by nobility and honesty. Though it is said that Basques are not known for displaying their feelings, and even that they are lacking in passion, their customary conviviality and energetic spirit have helped them to forge a dynamic modern society, while maintaining a profound attachment to their culture and traditions.

BASQUE MUSIC

As far back as the classical era, there are written references to Basque music, such as Strabo's reference to Basque dance styles. From the eighteenth century on, with the creation of the Royal Basque Society of the Friends of the Nation (Sociedad Bascongada de los Amigos del País), popular culture began to be valued. "People realized that the arts needed to be revitalized" (Arana Martija: 154), and a number of important artists emerged who, in the following century, would raise popular music and poetry to an exceptionally high level. The *cancionero* (song repertoire, also song anthology) became one of the areas of Basque music to receive the most attention. In 1799, the German philologist Wilhelm von Humboldt (1767–1835) carried out the first of several excursions to the Basque Country to research its language, culture, and socio-political organization. He became interested in the music he heard during his work and collected several musical examples. In 1826, Iztueta published an important collection of Basque dance melodies that is a treasure for the study of Basque music and culture as well as significant for European culture in general, since at the

time it was compiled most song collections were published without any musical notation. After the publication of the Iztueta collection, an impressive number of songbooks that included musical transcriptions began to appear.

It was in the early twentieth century, however, that a real, systematic investigation of Basque traditional music began, with Resurrección María de Azkue and Father Donostia. Father Azkue worked throughout the Basque Country, especially in Biscay and Navarre, where until then barely anything had been collected and still less published. Donostia, twenty-two years younger than Azkue, began collecting songs some years later; the work of these two folklorists would comprise the first great collection of the Basque musical tradition. Azkue travelled throughout the Basque Country, while Donostia concentrated on the eastern regions, collecting hundreds of songs and instrumental melodies from oral tradition. In 1901, Azkue reported on his work in a paper titled "La música popular baskongada" ("Basque Folk Music"). In 1912, Álava, Biscay, Guipúzcoa, and Navarre established a competition of collections of folk melodies, awarding prizes to Donostia and Azkue. While both devoted themselves to the study of Basque music, Donostia has been the most important figure in Basque music scholarship, and subsequent studies have been founded on his pioneering work. He wrote that "popular music appears firmly rooted among the people who created it, participating in the personality of the people and faithfully reflecting it" (Donostia, "De Música Popular Vasca," lecture given in the Bilbao Philharmonic Hall, 1917:10).

SONGS

Based largely on Father Donostia's innumerable lectures and publications, we have prepared the following summary of the characteristics of Basque song. It is

basically melodic, even in dance songs. It is syllabic, so that the melody is the mold into which the poetry, syllable by syllable, is poured, with the main accents always placed carefully. The song texts are extremely important, and the same melody may be used for different texts. The minor mode, used in different ways, predominates in songs, while the major mode is more common in dance music. Melodies proceed mostly by seconds and thirds; leaps rarely exceed a fifth. Many songs use a limited range, possibly reflecting their archaic nature: "the Basque people sometimes sing in ancient modes which, together with major and minor modes, sound new and attract us by their archaic flavor." (Donostia, cited in Riezu 1994, -xvii). Donostia writes of a "musical perfection" with regard to the melodic structure and observes that more than half the melodies use a tripartite structure as a general system. He also states that almost all the melodies are performed at a leisurely *andante* pace, including many that were later notated as a faster *allegretto*. There are many examples of irregular meters, but they usually appear in some kind of metrical scheme. It is quite rare to find a song composed in a single meter; more often different rhythmic patterns alternate, producing repeated groups of composed rhythms. When there is a single meter, it is inevitably a short pattern. Songs tend to begin with a weaker rhythm and end with a stronger one. Finally, the songs generally depict a rural and peaceful people, although some are bacchic, satirical, or even epic in character (Arana Martija 1987: 389).

Alan Lomax recorded a varied sampling of these various types. He was profoundly impressed by *bertsolarismo*, one of the most striking phenomena of Basque popular tradition. Basically, *bertsolarismo* is the improvisation of verses sung in public. There is a wide variety in the length of the lines and also of the strophes, and contestants are given a pattern to which they must

adhere in their improvisations. In the Basque Country, *bertsolarismo* is extremely important, and many expert *bertsolaris* measure their skill in sessions organized throughout the Basque Country and in championships which are periodically held at the township, provincial, or Basque-wide level.

In Iruña-Pamplona Alan Lomax heard another type of popular song, the *jota navarra*. The *jota cantada* (sung jota) has been and is still today the most extensive and representative song genre of Navarre, known in all its regions but especially in the south, where one finds the most jotas and *joteris* (jota singers). Although there are some jotas sung in Euskara, the texts are almost always in Spanish.

DANCE

The dance melodies that Lomax recorded in the Basque Country constitute a sampling of the two main Basque dance groups: celebration dances and dances of the main square. Among the first group are those danced in festivals or celebrations and/or to greet and show respect to authorities and distinguished visitors at official events. This collection includes:

- *Aurrekua*. The ceremonial dance par excellence, danced by a soloist (*dantzari* or *bailarin*).
- *Otsagiko dantzak* (*Danzas de Ochagavía*). See notes for track 33 (CD2).
- *Larrain Dantza* (*Baile de la Era*). See notes for track 1 (CD2).

The “main square” dances do not have the formal character of those listed above. They are danced on festive occasions, and all are invited to join in.

- *Fandango-jota* and *arin arin-porrusalda*. The *fandango* and the *arin-arin*, or *jota-porrusalda* in Biscay, comprise the most common dance suite of the Basque popular repertoire. The *fandango* is danced first, in a ternary

meter (3/4), followed by the *arin-arin* in a binary meter (2/4). They are often accompanied by rhymed couplets (*coplas*). The *biribilketa*, in 6/8, is danced in a chain on religious festive occasions or may be danced by the *dantzaris* as they enter or leave the area where the dances are performed.

- *Mutil-dantzak*. *Muxikoak*, *tellarin*, and *mutil dantza* are three dances of the Baztan Valley, of the type known as *mutil-dantzak* (young men's dances), as they were danced exclusively by young men in a circle. They are played by *danboliteroak* (*tamborileros*) or, as they are now called, *txistularis*, the group composed of a *txistulari* who plays the *txistu* and *tamboril*, and an *atabalari* playing the *atabal* (see below).

INSTRUMENTS

Txistu; grupo or banda de txistularis: The *txistu* is one of two versions of the three-holed recorder, used all over the Basque Country in both rural and urban settings. In recent times, it has been the most widely played instrument of traditional Basque music. As in other areas where the combination of three-holed pipe and drum is found, the musician (*txistulari*) plays the flute with one hand, the drum with the other. The drums are of two types: *danbolina* (*tamboril*), a small two-headed drum that the *txistulari* hangs from one arm, and the *ttun-ttun*, a string drum or string tambourine (in Spanish, *salteri* or *tambor de cuerdas*). The latter is composed of a long wooden box strung with six strings tuned in two sets of three, each set at the tonic and fifth. Both drums are beaten with a stick. The *banda de txistularis*, band of *txistu* players, is the most common type of urban, formally trained *txistulari* ensembles in the Basque Country, and it has been documented for over two hundred years. These bands are composed of four musicians: two *txistulari* (first and second *txistus* with *tamborils*), one *silbotelari* on the *silbote* (large *txistu* tuned a fifth lower than the standard

txistu) and one *atabalari* on the *atabal*, a larger drum than that of the *txistularis* and beaten with two sticks.

Alboka: Type of double clarinet with a range of six notes (La-Fa#/A-F#). It consists of two short barrels, with a cow horn placed at each end. Two single reeds are inserted in the cavity of one horn, which acts as a mouthpiece, while the wider horn of the other end acts as a resonator. These pieces are held together by a wooden support known as *uztari*. One of the barrels has five holes and the other three, enabling the musician to play harmonies. The *albokari* (*alboka* player) uses circular breathing to obtain a continuous sound, similar to that of a bagpipe. The repertoire consists of *fandango-jotas* (3/4), *arin arin-porrusaldas* (2/4), and *marcha-pasacalles* (6/8). These are interpreted very freely, each *albokari* in his own style, resulting in innumerable variations on the same melody. Usually, the *albokari* accompanies someone else who sings while playing tambourine. While similar instruments are found in North Africa, this particular form is unique to the Basque Country.

Dulzaina (Gaita): There are two similar versions of this double-reed, oboe-like instrument used in Basque holidays and celebrations and also found in several other regions in Spain. With few exceptions, in the region closer to the Mediterranean (Álava and Navarre), musicians specializing in the *dulzaina* have been trained in specialized regional academies and play both local melodies and a more modern repertoire shared by other urban instrumental performers. Those from the Cantabrian area (Guipúzcoa and Biscay) do not have formal training and work in rural areas, with more traditional styles and repertoires. The Pérez de Lazarraga brothers recorded by Alan Lomax belong to the first, the formally trained group.

Txalaparta: This is an idiophone composed of one or more wooden tablets hit with special sticks called *mak-ilak*. These tablets rest on two supports — upside-down baskets, benches, chairs, and the like — covered with dried grass, corn husks, or old bags so that they are isolated from the wood and do not interfere with the resonance. Each wooden tablet is approximately two meters long, twenty centimeters wide, and six centimeters thick. There are usually two performers who compose the music as they use their *makilas* to beat the tablets. Each player has a specific function and plays the part that corresponds to it, with variations in different places. The first part, known as *ttakun-ttakun*, alternates with the other part, known as *herrena* (limping), which interrupts the balanced order of the first player's beats. On this base the performance is improvised, getting faster as it goes along. Traditionally, the *txalaparta* is played at night, for fiestas, for apple cider preparation time, and for weddings, as well as other occasions. Alan Lomax was not able to record the *txalaparta*, but several recordings are available.

Toberak: This can be considered a variant of the *txalaparta*. It is composed of one or more steel bars approximately one and a half meters long, each held up on ropes by two people. Each player, usually two players, plays the bars with two metal sticks, in a manner similar to *txalaparta* technique. The playing alternates with verses sung by a *koplari* (verses singer) or a *bertsolari*. The *toberak* is not only a musical instrument, but also an event that takes place in a festive context, more often than not a wedding. Lomax recorded *toberak* playing in Lesaka, Navarre, but unfortunately this tape has been lost.

Trikitixa: The diatonic accordion has become an integral part of Basque popular music. To a large extent it has appropriated the *txistu*, *dulzaina*, and *alboka* reper-

toires, and today it is going through changes in repertoire and playing style. Although this has not always been the case, it now usually accompanies a singer playing a tambourine.

Pandero: The *pandero* is a tambourine, known as *pandereta* in many regions of Spain. It is a single-skinned, round frame drum with jingles, held with one hand and played by the other and used to accompany songs, the alboka, the accordion, or other instruments.

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WEB SITES:

- www.herrimusika.org
www.bertsozale.com
www.basque.unr.edu (Basque Studies Center, University of Nevada)
www.eresbil.com

SONG NOTES

NOTE: We have added a brief note for Spanish-speaking listeners. —Eds.

LIZARRA (ESTELLA). This central Navarran town, rich in historical monuments, was at one point the seat of the Navarran monarchy. It was important as a mercantile and crafts center, and as part of the Road to Saint James of Compostela.

1. BAILE DE LA ERA / DANCE OF THE THRESHING FLOOR

José and Eugenio Pérez de Lazarraga, dulzainas;

Pablo Pérez, drum.

Recorded in San Sebastián, January 4, 1953.

**Previously unreleased.*

The “Baile de la era” or Larrain Dantza (“Dance of the Threshing Floor”) is a suite of popular dances from the Lizarra-Estella area, notated and possibly arranged as a dance suite by the famous Estella dulzaina player Julián Romano Ugarte (1831–1899). In 1903, it was danced in Estella as “El baile de las eras” before the royal couple, in honor of their visit to the town. It was scored for two dulzainas and one drum, just as Alan Lomax recorded it and as it is still performed. The order of dances as they appear in the 1903 publication is as follows: 1. Cadena, 2. Jota, 3. Fandango, 4. Bolerás, 5. Corrida. For many years it has been customary to play a waltz after the fandango; in this recording the waltz appears after the jota. Alan Lomax’s recording was done in two different sessions. The dulzaina performers are the brothers José and Eugenio Pérez de Lazarraga, originally from Estella, but who lived in San Sebastián, and Pablo, Eugenio’s son, then ten years old, on drum. *Se trata de una suite de danzas populares de la zona de Estella, que fue escrita en partitura y posiblemente*

configurada como tal corpus de danzas por el famoso gaitero de Estella Julián Romano Ugarte (1831–1899). Fue bailado en Estella el año 1903 con motivo de la visita real a esta ciudad. Aunque desde hace muchos años es costumbre interpretar el Vals después del Fandango, aquí aparece después de la Jota.

Introduction

Cadena (Part 1 in 2/4, Part 2 in 3/8)

Jota

Vals

Fandango (opening missing on tape)

Bolerás

Corrida (6/8)

UITZI

UITZI is a small village of the municipality of the Valle de Larraun, near the Sierra de Aralar hills, and the sanctuary of San Miguel de Aralar, a site of great cultural and religious significance for the Basque people.

2. SAN JUAN BEZPERAN / ST. JOHN’S EVE

Men’s voices.

Recorded in Uitz, December 30, 1952.

A house visit song, sung by the young men on Saint John’s Eve (June 23). The text alludes to Saint John and includes compliments to the master of the house along with satirical comments about the poor quality of his offerings.

Canción de ronda y cuestión, para la víspera de San Juan; alude al santo y comenta las “virtudes” de los dueños de las casas que visitan.

Alabatua, bedeinkatua, / sakramentu santua.

Alabatua izan dedila, / berorren izen santua.

Gaur San Juan bezpera, / bihar San Juan Batiste,

*Jesukristoren lengusuagaz / San Joan Ebanjeliste.
Han goien goien izarra, / erreka ondoan lizarra,
Etxe hontako nagusi jauna / urre gorrizko bizarra.
Urre gorrizko bizarra eta / zilarrekoa espalda,
Erreal txikiz eginik dauka / elizerako kaltzada.
Armarioan sague, / kontrarioa katue,
etxe hontako limosnarekin / ez de(g)lu beteko zakue.
la! Gabon! Gabon jauna! laaaaa!*

Translation:

Praised, blessed be the holy sacrament, the holy name.

Today is St. John’s Eve, tomorrow St John’s Day,

Christ’s cousin, St John the Evangelist.

Up high is the star; next to the river is an ash tree.

The master of this house has a golden beard.

His beard is gold and his back is silver.

He’s had the road to the church / paved with small reales [coins].

*A mouse in the cupboard, / and in the one opposite,
a cat,
in this house, with alms, / we won’t fill even one bag.*

Good night! Good night, Sir!

3. BENTARA NOA / I’M GOING TO THE VENTA

Andresa Ariztimuño, Mikaela Ariztimuño, Engrazia Ariztimuño,

María Josefa Araniguria, Txarito Araniguria and

Rosario Zabaleta, vocal.

Recorded in Uitz, December 30, 1952.

This song and the next two are artaxuriketa, corn shucking songs sung by the young women during the winter, when young people of both sexes would get together to shuck the corn. These work parties usually turned into song sessions, mostly with a courtship theme. The songs become a kind of game with the object of naming the young men attractive to each girl. As is customary, the girls who sang for Alan Lomax are

identified by the names of their houses: Andresa Ariztimuño (Apezenea), Mikaela Ariztimuño (Apezenea), Engrazia Ariztimuño (Etxeberria), María Josefa Araniguria (Maisuenea), Txarito Araniguria (Maisuenea), and Rosario Zabaleta (Baztarrika).

Tres canciones para pasar el tiempo durante la tarea de deshojar el maíz, con jóvenes de ambos sexos colaborando en el trabajo; las mozas que cantan se identifican por sus caseríos. A cada moza le dan el nombre del joven que le interesa.

Bentara noa, bentatik nator, / bentan det nik nire gogo.

Hango arrosa klabelinetan, / hartu det nik amodioa.

Zu eder eta ni galant eta / ederretan det nik nire gogo.

Ederrenetan galantena da / Kattalin presentekoa.

Honek amarez behar emen du / bera den bezalakoa.

Bera ona da ta hobia luke / martintxo Aizarrenekoa.

Translation:

*I’m going to the Venta, I’m coming from the Venta,
in the Venta I have my thoughts.*

Between the roses and carnations there, I have my love.

*You are beautiful and I’m a gallant,
among the beautiful ones I have my thoughts.*

*The most elegant among the most beautiful,
Kattalin here.*

She’d need a love / similar to her.

She’s good, and would prefer

Martintxo, the one from Aizarrenea.

4. LARRE BERRIAN / IN THE MEADOWS

Andresa Ariztimuño, Mikaela Ariztimuño, Engrazia Ariztimuño, Maria Josefa Araniguria, Txarito Araniguria, and Rosario Zabaleta, vocal.
Recorded in Uitz, December 30, 1952.

*Larre berrian eperrak dire, / pagadietan usaok.
Neskakxa gazte airosoda da, / Bixenta presentekoa.*

*Horrek amorez behar emen du, / bera den bezalakoa.
Bera ona ta hobea luke / Patxiko Errekaldekoa.*

Translation:

*In the meadows the partridges fly, / In the beech groves, the doves.
She's a graceful girl, / Bixenta, here.*

*She'd need a love / similar to her.
She's good, and would prefer / Patxiko, the one from Errekalde.*

5. GOGOAN NERABILEN / SOMEONE NOT FAR AWAY

Andresa Ariztimuño, Mikaela Ariztimuño, Engrazia Ariztimuño, Maria Josefa Araniguria, Txarito Araniguria, and Rosario Zabaleta, vocal.
Recorded in Uitz, December 30, 1952.

*Gogoan nerabilen ez errutikua, ez errutikua
Mantoni eder galnt presentekoa. [2x]
Horrek amorez merezi du emaitera nua . . .
Manueltxo eder galant Etxetxikikoa.*

Translation:

*Someone not far away I had in my thoughts.
Mantoni, beautiful and elegant, here.
The love she deserves I'm going to announce to you,
the handsome gallant Manueltxo, from Errekalde.*

6. HAURRA EGIZU LO / SLEEP, BABY

Juanita Azpiroz, vocal.
Recorded in Uitz, December 30, 1952.

This is a lullaby. Alan Lomax noted in his diary that the singer, an unmarried girl of 21, seemed embarrassed, speculating that her discomfiture might be due to the sexual connotations of having a baby and her single state; but if she was indeed embarrassed, it might have been more likely because of the three corn-shucking courtship songs the girls had just sung, in which they named the boys they were interested in. The singer still lives in Uitz.

Nana cantada por una joven soltera de 21 años.

*Haurra egizu lo, lo, lo, / emanen daizut bi goxo.
Orain bat eta bestia gero.
Bai, bai, bai, bai, bai, bai, bai, / Ez, ez, ez, ez, ez, ez.
Ikusi nituanian, nik zure begiak.
Izuritu zitzaidan izartxo argiak. [Song repeats]*

Translation:

*Sleep, baby, I'll give you two sweets.
one now and the other one later.
Yes, yes . . . / No, no . . .
When I saw your eyes, / they looked to me like two little stars.*

7. JESUS GURE JAUN MAITE / JESUS, OUR BELOVED LORD

Mixed voices.
Recorded in Uitz, December 30, 1952.
**Previously unreleased*

Song for Easter Week.
Canción religiosa, de Semana Santa.

Jesus gure Jaun Maite, / amodio osua,

*Damu de(za)gun guztiok [2x] / zu nahigabetua. [2x]
Josirik ikustea / gurutze horretan zu / Guri jarriz bihotza. [2x]
Nork urratuko ez du? [2x]
Baita baleuka ere / arri bihurtua.
Damu degun guztiok [2x] / zu nahigabetua . . . [2x]*

Translation:

*Jesus, our beloved Lord, full of love,
we all repent your affliction.
Seeing you crucified / on the cross,
whose heart would not break, even if it were made of stone.
We repent . . .*

8. GURE JAINGOIKOAK / IF OUR LORD HAD MADE ME

Andresa Ariztimuño, Mikaela Ariztimuño, Engrazia Ariztimuño, Maria Josefa Araniguria, Txarito Araniguria, and Rosario Zabaleta, vocal.
Recorded in Uitz, December 30, 1952.

A love song with a different melody than "Bartarratsian," from Zeanuri (track 4, *Basque Country 1: Biscay and Guipuzcoa*, the companion CD to this one) but with a similar text.

Canción amorosa con melodía diferente pero texto similar a la segunda parte de "Bartarratsian." (CD 1, Track 4, Zeanuri).

*Gure Jangoikoak egin banindu / zeruetako giltzari,
azken orduan jakingo nuke / atea zeñi irik. [Repeat line]*

*Lehenengo aitari, / ta gero amari,
gero anai-arrebari, / azken orduan sekretotxuan nere maite politari. [Repeat verse]*

Translation:

*If our Lord had made me / the porter of heaven,
at the last moment I'd know / whom to open the door to.
First to Father, / then to Mother,
then to my brothers, / and last, secretly,
to my beautiful beloved.*

IRUÑA-PAMPLONA

IRUÑA-PAMPLONA, the capital of Navarre, was founded by Pompey in 76 BCE. In the ninth century it became a kingdom, and it functioned as the Kingdom of Navarre until the sixteenth century. This historic city is known for the Saint Fermín festival and the running of the bulls; it has maintained its traditional atmosphere, with bagpipe melodies that fill the streets on weekends and holidays.

9. DIANA DE SAN FERMÍN

Hermanos Pérez de Lazarraga (José and Eugenio), dulzaina.
Recorded in San Sebastián, January 4, 1953.
**Previously unreleased*

The dulzaina players, or pipers, as they are also known, have long been the most typical musicians for the fiestas of San Fermín in Pamplona. They play the morning "Dianas" and accompany the impressive procession of the Giants (giant stilts puppets), the running of the bulls, and the evening popular dances. *Los dulzaineros o gaiteros como también son conocidos estos músicos, han sido y son hoy en día los más representativos de las fiestas de San Fermín en Pamplona. Tocan para las fiestas de San Fermín: las "Dianas," el desfile de gigantes y cabezudos, la corrida y los bailes populares.*

**10. BLIND LOTTERY TICKET
SELLER'S CRY**

Recorded in Pamplona, December 31, 1952.

**Previously unreleased*

The lottery vendors of Pamplona sang out their work in this way until very recently.

*Para el sorteo de hoy, para el sorteo de hoy,
las 10 20 y 50 iguales para el sorteo de hoy, [2x]
las 2500 para hoy, las 2,500 para hoy. . .*

Translation:

*For today's draw, for today's draw,
ten, twenties and fifties for today's draw,
two thousand five hundred for today.*

**11. PARA SER UN BUEN NAVARRO /
TO BE A GOOD NAVARRAN Jota navarra**

Miguel Ángel Leoz, vocal and guitar.

Recorded in Pamplona, December 31, 1952.

**Previously unreleased*

The sung jota continues to be the most typical and widespread song genre of Navarre, known in all its regions but particularly in the center and, above all, the south. Some jotas in Basque do exist, but most are in Spanish only. The jotas recorded here are three classic ones of the Navarre repertoire, accompanied on guitar, which plays the standard introduction to the song and marks the jota's basic rhythmic pattern. The text of the first jota refers to the running of the bulls on St. Fermin's Day and the personality of the Navarrese people. The singer was sixteen years old; Alan Lomax's field notes describe his voice as "soaring like a hawk" and his "pockets stuffed full of jota words, in notebooks . . ." [Today, Miguel Leoz has kept all these words. When I managed to contact him late in 2002, he

explained that when Lomax recorded him, he had just won first prize in a "Concurso de los Amigos de Arte" (Contest of the Friends of Art) for children and youth, and he scanned us the photograph seen here. He began an interesting e-mail exchange, discussing the jota, and his two sons' successful popular music groups—Ed.]

Jota navarra. Escribe Alan Lomax en su diario que el cantante tenía sus bolsillos llenos de letras para jotas, en pequeños cuadernos. Aunque se conocen algunas jotas cantadas en euskara, los textos son casi exclusivamente en castellano.

*Para ser un buen navarro,
aunque seas de Pamplona.
Para ser un buen navarro,
tienes que correr el encierro,
has de ser noble y ser bravo, [2x]
aunque seas de Pamplona.*

Translation:

*To be a good Navarran
even if you're from Pamplona.
To be a good Navarran,
you have to run around the enclosure,
you have to be noble and brave, [2x]
even if you're from Pamplona.*

**12. DICEN QUE ME HA DE MATAR /
THEY SAY HE HAS TO KILL ME
Jota navarra**

Miguel Ángel Leoz, vocal and guitar.

Recorded in Pamplona, December 31, 1952.

**Previously unreleased*

*Dicen que me ha de matar
un majo de una estocada.*

*Dicen que me ha de matar.
Yo le perdono la vida
si me la da cara a cara. [2x]
Dicen que me ha de matar.*

Translation:

*They say he has to kill me:
a guy, with one blow,
they say he has to kill me.
I will spare him his life
if he tells me face to face. [2x]
They say he has to kill me.*

**13. DE ACARREAR DE MONTEBAJO /
BRINGING GOODS DOWN FROM
MONTEBAJO Jota navarra**

Miguel Ángel Leoz, vocal and guitar.
Recorded in Pamplona, December 31, 1952.

*De acarrear de Montebajo,
ya vienen los carreteros,
carreteros calandrianos,
de acarrear de Montebajo.
Traen rosas en los labios,
los mozos para las mozas,
y en cada carreta un ramo, [2x]
los mozos para las mozas.
Ya vienen los carreteros,
carreteros calandrianos.*

Translation:

*Transporting [their goods] down from Montebajo,
Here come the wagoners, the wagoners with their
stone wheels,*
transporting [their goods] down from Montebajo.
The lads carry roses between their lips
for the young girls,
and in each cart a bouquet, [2x]*

*the lads for the young girls.
Here come the wagoners, the wagoners with their
stone wheels.**

** The meaning of “calandrianos” is unclear. Initially, we thought it might mean the men sang like larks, from calandria, lark. Eventually, we found the singer, and in e-mail exchanges with him and with an acquaintance in a nearby town, two other possibilities emerged. As a parallel to a jota about the “carreteros corellanos,” referring to the town of Corella, it could mean they were from Calanda, whose old name was Calandria and its residents calandrianos; even today, its jota group is called “La Calandria” (thanks to Blanca García for this information). The singer himself thinks it more likely that it refers to the old word “calandria,” in this case a stone wheel used to break up the newly ploughed field. Perhaps it is a play on words involving all these allusions. Montebajo, Miguel Leoz also explained, is the name of a caserío, and not “de monte abajo,” “from down the mountain,” as we had assumed. We are delighted that following up these questions has brought us into contact with the singer, who wrote in an e-mail message that on receiving my letter he felt as if fifty years had “passed in a microsecond.”—Ed.*

LESACA

This lovely, historic town in the Bidasoa Valley has maintained much of its old Basque culture. Its dances, its txistularis, and the toberas verses and toques are unique. Alan Lomax recorded dance melodies played by txistularis and toberas toques, with koplari (coplas singer) songs, but unfortunately this recording has been lost. In a series of interviews in late 2002, it emerged that the composer Pascual Aldave, whom the great anthropologist Julio Caro Baroja had recommended to Lomax, led the latter to Lesaka and neighboring towns. When we visited Pascual Aldave in October 2002, he

regaled us with his memories of the recording sessions, held on a Sunday with many people in attendance, including several singers and instrumentalists. He recalled Alan Lomax himself picking up a guitar and singing songs from his native Texas.

**14. ADIOS ENE MAITIA /
FAREWELL, MY LOVE**

José María Alzugarai, vocal and guitar.
Recorded in Lesaka, January 1, 1953.
**Previously unreleased*

Mr. Alzugarai remembers the session well and provided the information that led to our interview with Pascual Aldave.
Canción amorosa. “Adiós, amada mía, adiós para siempre . . .”

*Adios ene maitia, adios sekulako. [2x]
Nik ez dut beste penarik
maitia zuretako,
zeren uzten zaitudan
hain libro bestentzako. [Last four lines repeat]*

Translation:

*Farewell, my love, farewell forever,
I have no other sorrow than my love for you,
for I’m leaving you free for others.*

**15. HORRA BERTSO BERRIA /
HERE’S A NEW POEM**

Composed and sung by Marcos Maritxalar.
Recorded in Lesaka, January 1, 1953.
**Previously unreleased*

These are bertsos, previously composed and sung from memory, in “small eight” meter (ocho pequeño, zortziko txikia). The theme is that of the Ten Commandments.

Bertsos ya compuestos, cantados de memoria; en zortziko txikia (de ocho pequeño); habla de los Diez Mandamientos.

*Horra bertso berria nik orain paratu.
Hamar mandamenduak nola guardatu.
Lendabizikua da Jainkua amatu
Geren lagun- projimoa ondo estimatu.
Bigarren mandamenduan juramento gutxi
mingainarik nahi duena erraiten ez utzi.
Hortan ez da diferentzi gutxi
zerura igo edo inpernura jaitsi.*

*Meza bana entzutia hirugarrenian
obligatua gaude igande egunian.
Obra onak eginaz gero ahal degunian
gloria gozatzeko eternidadian.*

Translation:

*Here’s a new poem I’ve just prepared,
like obeying the Ten Commandments:
the first is to love the Creator
and respect the next person.*

*In the second commandment, swear little,
and do not permit the tongue to say whatever it likes.
In this there is no difference between
ascending to heaven or descending to hell.*

*With the third we are obliged
to hear Mass on Sundays.
To the extent that we work well,
we will enjoy Glory for eternity.*

16. BELENEN SORTU ZAIGU / IN BETHLEHEM WAS BORN

José María Alzugarai, vocal.

Recorded in Lesaka, January 1, 1953.

**Previously unreleased*

A song for the Christmas season.

Canción navideña.

*Belenen sortu zaigu Jainkoa / arratseko gaberdian.
Hotzez, dardaraz dago gaixoa. / lasto pixkaren gainean.
Beroa alez bero dezagun, / Apa! emanez muxua.*

Translation:

In Bethlehem the Lord was born this midnight.

The innocent one shivers with cold, on a bit of straw.

Apa! [sound of a kiss] Let's warm him up.

BAZTAN

The Baztan Valley, in the western Pyrenees, is the largest municipality of Navarre; it includes Elizondo, Erratzu, and Arizkun, where Lomax made several recordings of Basque traditional music. In this area, numerous *caseríos* or *baserriak*, the typical old Basque houses, are scattered through a verdant countryside of beech, oak and chestnut groves and green meadows. Elizondo is the administrative center of the valley municipality and the most important commercial center of the area.

17. MUXIKOAK dantza

Maurizio Elizalde, txistu and tamboril, and Manuel Juarena, atabal.

Recorded in Arizkun, January 2, 1953.

**Previously unreleased*

Mauricio Elizalde, a txistulari from Arizkun, was considered, after his father António Elizalde, the best performer of this genre of dances (see the Introduction),

accompanied by the master atabal player Manuel Juarena.

18. TELLARIN

Maurizio Elizalde, txistu and tamboril; Manuel Juarena, atabal.

Recorded in Arizkun, January 2, 1953.

**Previously unreleased*

19. MUTIL dantza

Maurizio Elizalde, txistu and tamboril; Manuel Juarena, atabal.

Recorded in Arizkun, January 2, 1953.

This mutil dance (see introductory notes) is known as "Ardoarena" or "Ardoaine" ("Wine"). Alan Lomax's notes describe the mutil-danza near Elizondo: "each individual performing small circular figures, stomping around with his feet wide apart in heavy, almost clumsy strides; watching, one compared these dancing Basques to a room full of bears or bulls."

Mutil-dantza conocida con el título de "Ardoarena" o "Ardoaine" (del vino).

20. BAZTANGO YOYAK-BAZTAN TROUSSEAU

Maurizio Elizalde, txistu and tamboril; Manuel Juarena, atabal.

Recorded in Arizkun, January 2, 1953.

** Previously unreleased*

Music played by groups of txistularis during the traditional wedding banquet in the Baztan Valley.
Para las bodas tradicionales en el Valle de Baztan.

21. BOTOILAN EZ DEK ARDORIK / THERE'S NO WINE LEFT IN THE BOTTLE

José Fagoaga, vocal.

Recorded in Erratzu, January 2, 1953.

**Previously unreleased*

A drinking song.

*"En la botella no queda vino. . . . esta es la costumbre,
hartarnos de vino . . . vámonos de aquí . . . a donde
venden aguardiente. . ."*

*Botoilan ez dek ardorik,
berriz bete behar dik. [Repeat]
Bai gorritik, ez txuritik,
zahagian den hoberenetik.
Goazin hemendik berriz edanik,
bihotza alegerarik. [Repeat]*

*Hauxen degu kostuma,
ardoz ase eta deguna.
Goazin aguardientera
neure laguna. [Repeat]*

*- Erraiten dautzuet egia,
kontzientzia garbia:
akabatua dudala
ene barrika ttipia.
Xorta-xortaño batez
bertze guztia. [Repeat, and go back to first and
second verses as before]*

*Nik ez dut ura yarik,
ez ez erraitekorik.
Goazin beraz hemendik
ageri denaz argirik,
aguardientea saltzen den
etxe huntatik. [Repeat]*

*Allegatu genian bortara,
lehendabiziko kax, kax, kax,
adieraztiagatik norbait bazala.
Etxeko anderia hor heldu da
ahal duan bezala,
zaiaren kotilun kordela
esku ezkerrian duela.
- Pasa zaitziak jaunak,
ixil ixila. [2x]*

*- Gabon, etxeko, anderia,
pizt dakuzu argia.
Edan bihar baitugu
kutxut erdia. [Repeat]*

*- Erraiten dautzuet egia,
kontzientzia garbia:
akabatua dudala
ene barrika ttipia.*

*Xorta-xortaño batez
bertze guztia. [Repeat]*

Translation:

There's no wine left in the bottle.

I'll have to fill it again, with red and white wine,

the best there is in the wineskin.

Let's go to drink again, and make our hearts happy.

*This is the custom / to fill ourselves with wine,
let's go for eau-de-vie, / my friend.*

*I don't want water, / don't even mention it.
Let's go from here / to where we see light,
from this house / where they sell eau-de-vie.*

*We get to the door, and knock, knock, knock, knock,
to let them know we've arrived.*

*The lady of the house appears before us, half-dressed,
with the cord of her belt / in her left hand.*

"Come in, sirs, / silently."

*"Good evening, Madame, / light the light for us,
we need to drink / half a cuartillo."*

*I tell you the truth, / with a clear conscience:
I've finished / my little barrel,
there's no more, / not even a little drop.*

22. BARTARRATSIAN BURUAN GORA / LAST NIGHT WITH MY HEAD HIGH

José Fagoaga, vocal.

Recorded in Erratzu, January 2, 1953.

**Previously unreleased*

*The singer sings before three beautiful women.
El cantante canta ante tres mujeres hermosas.*

*Bart arratsian buruan gora, / kantatzen nuen plazerki,
aberatsen bat naizelakoan, / hiru damatxo jarraiki.*

[Repeat]

Bata hura zen txuri-gorria.

Bigarrena beltzarantxua.

Hirugarrenak irudi zuen / arrosa maiatzekua. [Repeat]

Translation:

*Last night, with my head high, I sang with pleasure,
letting myself pass for a rich man, before three women.*

*One was blushing red, the second dark,
the third was like a rose in May.*

23. APIRILAN / IN APRIL

José and María Fagoaga, vocal.

Recorded in Erratzu, January 2, 1953.

A love song.

Canción de amor.

*Apirilian gaua da labor
ilargitxua berandu. [Repeat]*

Inposible da etzaituen zu

Ama Birjinak lagundu.

Behin betikotz nahi zaitut hartu

neure penen kontsolatzeko. [Repeat]

Translation:

Nights are short in April, / the moon is late.

It's impossible that / the Virgin would not help you.

I want to have you forever, / to comfort my sorrows.

24. XO, XO, MARIAÑO / HEY, HEY, MARIA

José and María Fagoaga, vocal.

Recorded in Erratzu, January 2, 1953.

A man comes home drunk and gets a noisy reception.

*"Xo, María, llego borracho. . . el gato maullando, el
perro ladrando, el gallo a picotazos, el burro pedorreando,
la mujer recriminando . . ."*

Xo, xo Maríaño,

mozkorrak jinda naun gaur. [Repeat]

Katuak miau,

zakurrak riau,

amuak huntara ekarri nau.

Katuak miau,

zakurrak riau,

zer mila deabru ote duk hau?

Xo, xo, Maríaño,

mozkorrak jinda naun gaur.

Jose: Ailegatu naizela etxera.

Katuak, miauka,
zakurak riauka,
oilarrak pikoka,
astoak puzkaka,
ta andriak beti ezpalaz mintzo:
Maria: Gizon gokina, non habil?
[Repeat first two lines]

Translation:

Hey, hey, Maria, today I get home completely drunk.
The cat's meowing, the dog's barking,
the wine's laid me low.
The cat's meowing, the dog's barking.
What the devil's going on?

Hey, hey, Maria, today I get home completely drunk.
The cat's caterwauling, the dog's yapping,
The rooster's pecking, the donkey's braying,
and the woman always finding fault:
"Hey, you bum, where are you?"

25. HAURRA EGIZU LO / SLEEP, BABY

María Fagoaga, vocal.

Recorded in Erratzu, January 2, 1953.

*Previously unreleased

This lullaby uses the melody of a well-known song,
"Uso Zuria."
Canción de cuna con la melodía de la conocida canción
Uso Zuria.

Haurra egizu lo, lotxo, / nik emanen bi kokotxo [Repeat]
orain bat eta gero bestia, / arratsaldian txokolatia.
[Repeat first line]

Translation:

Sleep, baby, sleep, I'll give you two sweets,

one now and one later, and in the afternoon, chocolate.

26. KAILA KANTUZ / THE QUAIL SINGS

Mariano Izeta, vocal.

Recorded in Elizondo, January 2, 1953.

A love song.

Canción de amor: ". . . llevo la sonrisa en los dientes
pero el llanto en los ojos . . ."

Kaila kantuz ogipetik
Uztaila agorrietan. [2x]
Maitiagandik etxerakuan
Entzun izan dut bortzetan.
Amodioak bainerabilkan
Haren bortaño lehiotan. [2x]

Bazterretik bazterrera,
oi munduaren zabala! [2x]
Ez dakienak errango luke
ni alegera naizela:
hortzetan didiz irriak eta
bi begietan nigarra. [2x]

Translation:

The quail in the wheat fields
sings in July and August.
I've heard it more than a few times,
coming back from the house
of my beloved, to whose door love brought me.
From end to end, how immense the world is!
Anyone who didn't know better would say that
I'm happy:
I wear a smile on my teeth, but a lament in my eyes.

27. AKERRA IKUSI DEGU / WE'VE SEEN THE BUTCHER

Mariano Izeta, vocal; men's voices.

Recorded in Elizondo, January 2, 1953.

[This cumulative song exists elsewhere on the Iberian
Peninsula, and an old version in Aramaic and the local
vernacular is also sung at the end of the Jewish
Passover ritual meal.—Ed.]
[Esta canción acumulativa existe en otras regiones de
la península ibérica, y, con variantes, se canta después
de la cena ritual de la Pascua Judía.—Ed.]

Hemos visto al carnero comiendo en la huerta . . .
Hemos visto al ratón soltando la cuerda . . . Hemos
visto al gato apresando al ratón . . . Fuera el carnero de
la huerta, fuera, fuera . . .

Akerra ikusi degu baratzian jaten,
makila ikusi degu aker hori jotzen:
makilak akerra, akerrak artoa,
akerra ken, / baratzetik akerra ken, ken, ken, ken, ken.

Sua ikusi degu makil hori erretzen,
ura ikusi degu su hori itzaltzen:
urak sua, suak makila,
makilak akerra, akerrak artoa,
akerra ken, / baratzetik akerra ken, ken, ken, ken, ken.

Idia ikusi degu ur hori edaten,
soka ikusi degu idi hori lotzen:
sokak idia, idiak ura,
urak sua, suak makila,
makilak akerra, akerrak artoa,
akerra ken, / baratzetik akerra ken, ken, ken, ken, ken.

Sagua ikusi degu soka hori etetzen,
katua ikasi degu sagu hori harrapatzen:

katuak sagua, saguak soka, sokak idia,
idiak ura, urak sua, suak makila,
makilak akerra,
akerrak artoa, akerra ken,
baratzetik akerra ken, ken, ken, ken, ken.

Translation:

We've seen the ram eating in the field,
we've seen the stick beating the ram,
the stick the ram, the ram and the corn,
out, ram, out, ram, from the field, out, out.
We've seen the fire burning this stick,
we've seen the water quenching this fire.
the water, the fire, the fire, the stick, the stick, the ram .
. . .

We've seen the ox drinking the water,
we've seen the rope binding the ox,
the rope the ox, the ox the water . . .
We've seen the mouse loosening the cord,
we've seen the cat catching the mouse,
the cat, the mouse — out!

28. TXORIÑO A NORA HUA? / LITTLE BIRD, WHERE ARE YOU GOING?

Mariano Izeta, vocal, and men's voices.

Recorded in Elizondo, January 2, 1953.

*Previously unreleased

A love song.
Canción de amor: "¿Pajarito, adonde vas?"

Txoriño a nora hua bi hegalez airian? [2x]
Espainiara joaiteko elurra dek aldian.
Joango gaituk elkarrekin hura urtzen danian.

Hasperena, hua abil maitearen bordara.
Habil eta esan hakiok nik bigaltzen haidala.

Bihotzian sar hakiok asko maite detala.

Translation:

"Little bird, where are you going with your two wings in the air?"

"To Spain, where there's snow;

We'll go together when the snow melts."

I sigh: "Go to my beloved's house, and tell her I'm sending you.

May it enter her heart: to know I love her."

29. UNA PLANETA / A PLANET

Coro de Elizondo (Elizondo Choir). Directed by Juan Eraso.

Recorded in Elizondo, January 2, 1953.

**Previously unreleased*

Lullaby, with some nonsense words, as well as words imitating sounds of various instruments.

Canción de cuna con sonidos onomatopéyicos de algunos instrumentos

Una planeta salsamison, kanutison, kanutison.

Xunbe, xunbe dela tronpeta,

larriskitin-rriskitin, kitarra,

lazirrinkitin, zirrinkitin bioliñe,

lattunkuttun, ttukuttun danboliñe,

lafiflilitin, fliflilitin, flaiola,

bolon eder.

Translation:

A [salsamison] planet [kanutison, kanutison]

Xunbela, xunbela, goes the trumpet,

larriskitin-rriskitin the guitar

lazirrinkitin, zirrinkitin the violin.

lattunkuttun, ttukuttun the drum.

lafiflilitin, fliflilitin, the flute.

Beautiful [bolon].

30. AI HORI BEGI EDERRA! / HOW BEAUTIFUL YOUR EYES ARE!

Coro de Elizondo (Elizondo Choir). Directed by Juan Eraso.

Recorded in Elizondo, January 2, 1953.

"¡Oh, cuán hermosos son tus ojos! . . . ¡Ay, si fueses para mí! . . ."

Ai hori begi ederra! / Iduritzen zait eperra

Gauza hoberikan zer da. [Repeat]

Ointxo polita zapata eder.

Txorkatila guztiz fina, / jantzi ederki egina,

Oihala modako fina,

ai, neretzako bazina. [Repeat]

Translation:

Oh, how beautiful your eyes are!

There is nothing more beautiful for me.

Beautiful little foot, beautiful shoe,

fine ankle, elegant robe, fine weave.

Ah! If you were only for me!

31. ELEIZATIKAN KONBENTURAINO / FROM THE CHURCH TO THE CONVENT

Coro de Elizondo (Elizondo Choir). Directed by Juan Eraso.

Recorded in Elizondo, January 2, 1953.

A festive song.

Canción festiva " . . . De la Iglesia al convento, bailando

. . . ¡Si siempre viviéramos así, bien estaríamos

Kattalin! . . ."

Eleizatikan konbenturaino

egin (du)zute dantzara. [Repeat]

Azkeneko eguna da eta. [3x]

goazen guztiok dantzara. [2x, etc.]

Txin txin txilibitu soinua,

txin txin txilibitu danbolin. [Repeat]

Kattalin nere maitea.

Horrela bizi bagiña beti

ondo giñake Kattalin. [2x]

Kattalin, Kattalin maitia!

Kattalin, Kattalin neure maitia! [Etc.]

Translation:

From the church to the convent, dancing,

it's the last day, and so let's all go to dance.

Txin, txin, the sound of the whistle,

txin, txin, the sound of the drum.

Oh, my love, if we could always live like this,

we would be happy, Kattalin.

Kattalin, Kattalin, my love!

OTSAGI (OCHAGAVÍA)

OTSAGI (OCHAGAVÍA) is a beautiful Pyrenean area of the Salazar Valley in the most northerly part of Navarre. Even today, many important old traditions are practiced there.

32. OTSAGIKO DANTZAK (DANZAS DE OCHAGAVÍA)

32A Introduction, Pañuelo-Dantza. (Handkerchief Dance);

32B Emperador, Katxutxa, Modorro, Emperador, Katxutxa,

Dantza, Modorro (Moyorro);

32C Introducción, Jota.

Performed by Hermanos Pérez de Lazarraga;

José and Eugenio, dulzainas; Pablo, drum.

Recorded in San Sebastián, January 4, 1953.

**32B and 32C previously unreleased.*

These dances, documented since the sixteenth century, are performed by the Danzantes de Ochagavía, a group of eight dancers and a "director" also known as "Bobo." They are danced on September 7, 8, and 9 in

honor of Our Lady of Muskilda, the patron saint of Ochagavía. Formerly, they were played on different instruments, but in more recent times they have been played on txistus or dulzainas. The usual order of this set of dances is as follows: Karrika-dantza (pasacalle), Enperadorea, Katxutxa Danza, Modorro, Pañuelo dantza, and jota. Here we have respected the order as the Pérez Brothers recorded them for Alan Lomax. They used these as concert pieces, as well as for the dance. In this recording, pieces flow together, giving the impression of a medley, which is not the typical performance style for these dances in the Ochagavía region:

Introduction

Pañuelo dantza

Emperador (2/4)-katxutxa (3/4)-dantza (3/8)-modorro

(2/4) - emperador

(2/4)-katxutxa (3/4)-dantza (3/8)-modorro (2/4).

Introduction

Jota

Estas danzas, documentadas desde el s.XVI, las bailan los "Danzantes de Ochagavía," ocho bailarines con un director conocido como "El Bobo." Son ejecutadas los días 7, 8, y 9 de septiembre para la Virgen de Nuestra Señora de Muskilda, patrona de Ochagavía. Antes se tocaban con otros instrumentos; ahora son interpretadas por gaiteros o dulzaineros. En este caso lo interpretaron casi como un "pupurri," uniendo partes y danzas que no suelen ser tocadas de este modo en Ochagavía.

33. IRRINTZI

Mariano Izeta, vocal.

Recorded in Elizondo, January 2, 1953.

Alan Lomax's recordings in the Basque Country ended his six months in Spain.

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PERIODICALS

- Anuario Musical*
Interfolk
Revista de Dialectología y Tradiciones Populares
Revista de Folklore

WEB SITES

- The Folk Music Page*
<<http://www.arrakis.es/~josugp/folk.htm>>
Joaquín Díaz Ethnographic Museum
<<http://www.funjdiaz.net/>>
Ethnomusicology Journal: TRANS
<<http://www2.uji.es/trans/>>

FOOTNOTES

- ¹ The three provinces of the French Basque Country, administered through the Department of the Atlantic Pyrenees, are Lapurdi (Labourd), Nafarroa Beherea (Basse Navarre or Lower Navarre), and Zuberoa (Soule), with their capitals: Bayonne (Baiona), St. Jean Pied de Port (Donibane Garazi), and Maule (Mauléon). Recordings from these areas made by Claudie Marcel-Dubois and Marguerite Pichonet-Andrai in 1947 can be heard on the *World Library: France* CD (Rounder 1836) in a series edited by Lomax; Lomax himself did not make recordings there.
- ² Alan Lomax, "Saga of a Folksong Hunter," in *Hi-Fi Stereo Review*, May 1960, p. 45 (other page numbers refer to this article).

THE SPANISH RECORDINGS

— Judith R. Cohen, Ph.D.

A folklorist in Spain finds more than song: he makes life-long friendships and renews his belief in mankind.²

Spain — the name conjures up flamenco and beaches and bullfights — but few also think of *vaqueiradas*, *albaes*, *desafios*, or pig castrators' panpipes. Alan Lomax's pioneering field recordings from Spain, made half a century ago, brought to light the diversity of musical traditions in this endlessly fascinating and contradictory country. They constitute an invaluable historical document of music from all over the country: Andalusia, Aragón, Asturias, Baleares, Castile, Catalonia, Extremadura, Galicia, Murcia, Navarro, País Vasco, and Santander. Lomax made contacts but was unable to carry out fieldwork in other areas, including Canarias, Salamanca, and Zamora. Besides these recordings, the Lomax Archive houses his field notes and photographs, records of payments scrupulously made to the people he recorded, and copies of scores of letters he somehow found time to write, thanking people for their help.

Never one for stereotypes, Lomax wrote: "The Spain that was richest in both music and fine people was not the hot-blooded Gypsy south with its flamenco, but the quiet somber plains of the west, the highlands of Northern Castile, and the green tangle of the Pyrenees" (p. 45). The recordings, together with detailed, sensitive field notes and fine photographs, lead us through a plethora of cultures, traditions, languages, dialects, and music that defies generalization. But, Alan Lomax had not originally intended to spend time in Spain:

In the summer of 1953 [sic; should be 1952], I was informed by Columbia that publication of my series depended on my assembling a record of Spanish folk music, and so, swallowing my distaste for El Caudillo and his works, I betook myself to a folklore conference on the island of Mallorca with the aim of finding myself a Spanish editor... The professor who ran the conference [Marius Schneider] was a refugee Nazi, who had taken over the Berlin folk song archive after Hitler had removed its Jewish chief... [and he was now] in charge of folk music research at the Institute for Higher Studies [CSIC] in [Barcelona]. He let me know that he personally would see to it that no Spanish musicologist would help me. He also suggested that I leave Spain.

I had not really intended to stay. I had only a few reels of tape with me and I had made no study of Spanish ethnology. This, however, was my first experience with a Nazi, and, as I looked across the luncheon table at this authoritarian idiot, I promised myself that I would record the music of the benighted country if it took me the rest of my life (p. 43).

It did not take the rest of his life, but it did take much longer than he had planned. Lomax and his assistant Jeanette Bell traveled for seven months: thousands of kilometers over barely passable roads, frequently hounded by the Guardia

Civil, setting up the heavy tape recorder in villages with no electricity or running water, often in bone-chillingly damp cold. Recording was a cumbersome process: Lomax's recorder was the best machine available at the time, but it was light-years away from our present-day pocket micromachinery that can be turned on with the flick of a thumb whenever someone begins to sing. Even when circumstances were favorable, running out of tape was an almost insurmountable problem.

This classically difficult fieldwork and Lomax's profound appreciation for the people he met did not imply a pristine, mythically "authentic" folklore. He evokes the varied, often harsh beauty of the music and the humanity of the singers without sliding into facile romanticism. The recordings reflect a wide variety of contexts, from isolated villages to official folk festivals, and local choirs and instrumental groups:

For a month or so I wandered erratically, sunstruck by the grave beauty of the land, faint and sick at the sight of this noble people, ground down by poverty and a police state. I saw that in Spain, folklore was not mere fantasy and entertainment. Each Spanish village was a self-contained cultural system with tradition penetrating every aspect of life; and it was this system of traditional, often pagan mores, that had been the spiritual armor of the Spanish people against the many forms of tyranny imposed upon them through the centuries. It was in their inherited folklore that the peasants, the fishermen, the muleteers and the shepherds I met found their models for that noble behavior and that sense of the beautiful which made them such satisfactory friends (pp. 43, 45).

It was in Spain that Alan Lomax began to draw direct correlations between folksong style and culture. Spain's music has long reflected what we have now come to think of as "multiculturalism," showing the influences of Celtic, Carthaginian, Visigoth, and indigenous Iberian peninsular traditions; the complex legacy of medieval Moslem and Jewish music and poetry; and musical traditions brought by Gypsies, pilgrims, and a host of travelers throughout the centuries. But in 1952 no one talked about "multiculturalism." Economic hardships, poor roads, areas separated by mountain ranges, and ancient agricultural methods made for a difficult life. But, along with firmly entrenched life-cycle and calendar-cycle events, these circumstances helped maintain musical traditions that might otherwise have disappeared. At the same time, an officially promoted nationalism was establishing folklorized version of traditional music, a process begun in the nineteenth century. Under Franco's dictatorship, the Galician, Catalanian, and Basque and their variants were severely repressed, while local traditions were standardized and "cleaned up," often by the Sección Femenina of the Falange. Founded in 1937 by the sister of José Antonio Primo de Rivera, the founder of the Falange, and dissolved in 1977, the Sección Femenina saw music as a crucial means of achieving national unity through education within a specifically Catholic context. It sent out mobile units of women educators — whose mission included "rescuing" local music, dance, and folklore — to teach in schools and to organize local dance groups that were encouraged to participate in regional, national, and international competitions and festivals. Not surprisingly, they arranged or re-arranged many songs and dances and especially song texts to conform to their ideology. In addition, heavy censorship resulted in folklorists being afraid to publish many song texts they collected, and in people being afraid to sing their songs when asked to record their repertoires:

The black-hatted and dreadful Guardia Civil had me on their lists — I will never know why, for they never arrested me. But apparently, they always knew where I was. No matter in what God-forsaken, unlikely spot in the mountains...they would appear like so many black buzzards carrying with them the stink of fear — and then the musicians would lose heart (p. 45).

In 1953, shortly after Alan Lomax returned to England, Spain began to open diplomatic relations, trying to construct an image of democracy although the Franco dictatorship continued in full swing. During the dictatorship, ethnomusicological fieldwork was mostly undertaken by individuals, either on their own or with some minimal local support; or, mostly, by the Instituto Español de Musicología at Barcelona, founded in 1943 under the aegis of the government's High Council for Scientific Research (CSIC: Consejo Superior de Investigaciones Científicas). While many printed publications appeared, no sound archive was created. Besides Manuel García Matos's *Magna Antología del Folklore Musical de España* on LP and CD (now out of print), and footage recorded and filmed by the Sección Femenina, there are few important sound documents of traditional music from early- and mid-twentieth-century Spain; thus the Lomax recordings are of special interest.

In the last quarter of the twentieth century, following Franco's death and the change of government, Spain changed radically. From the perspective of musical traditions, there have been several levels of change: in the villages, in the universities, in the media, among revival musicians, and in the perception of non-Spaniards. Provincial and regional centers and museums for the study and teaching of local folklore have been established. While much of their work has ended up perpetuating a folkloristic approach, they have also been carrying out invaluable work documenting and teaching local traditions. Small recording companies have carried out their own fieldwork and issued documentary recordings of local traditions. Ethnomusicology has become an accepted program at some universities, and the SIBE (Sociedad Ibérica de Etnomusicología) holds annual conferences, publishing several volumes of conference papers. Academic journals, as well as popular folk-music magazines and Internet sites provide easily accessible information on traditional music, instruments, and musicians.

"It was never hard to find the best singers in Spain, because everyone in their neighbourhood knew them and understood how and why they were the finest stylists in their particular idiom," Lomax wrote (p. 45). Village traditions have disappeared to a large extent, as in so many countries. But even now [2001], it is still possible to carry out village fieldwork and record songs and other oral traditions, although mostly working with elderly people. Folk musicians are carrying out their own fieldwork and performing regional traditional songs on traditional instruments, sometimes trying to reproduce traditional styles and often incorporating innovations. World-music workshops, concerts, and festivals proliferate, and with Spain's participation in the European Community, musicians from other countries are becoming part of the musical tapestry. Flamenco and Gypsy ("Gitano") traditions are beginning to receive serious ethnomusicological attention, even as old stereotypes are maintained and new debates about "flamenco fusion" emerge. Though the itinerant blind balladeers have disappeared, late twentieth century *cantaautores*, singer-songwriters, have in some ways taken their place. The notion of the *convivencia* of the medieval "three cultures" (Christians, Moslems, and Jews), although romantically mythologized, has led to serious ethnomusicological studies, as well as

to Spanish folk musicians learning the Sephardic and Arabic songs of people whose ancestors their own forbears expelled from the Iberian peninsula 500 years ago. Medieval Spain's legacy of diversity is being vindicated and reclaimed.

Still, no matter how positive one may be about changes, metamorphoses, hybrids, and new traditions, many aspects of traditional musical life may be gone forever, crushed under what Alan Lomax called a "system of cultural super-highways" (p. 46). In 1996 an elderly flute and drum player in a small Salamanca village told me he worried constantly about who would take his place, performing at weddings and ritual events after he died. "Young people who learn in the provincial folklore center," he said, "just don't play the same way. They all live in cities and want to be performers." And few people sing the old ballads and wedding songs. One old village woman told me that on cold winter nights, she lay bundled up in bed, singing all the longest old ballads to herself, one after another, till she finally fell asleep to her own lonely voice in the darkness. With these recordings, Alan Lomax has given many lonely voices in the dark a different life: providing a gentle, steady glow that softens the harsh lights of our new millennium.

—Toronto, 2001

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Every effort has been made to make these historic recordings sound as good as they did when they were made in the field. All transfers were made from the original source materials using the Prism 24-bit A to D converters and the Prism 24-bit Noise Shaping System.

The **Alan Lomax Collection** is planned to include 150 or more albums. The Collection is organized into various series, yet will also contain other unique releases as well. The Rounder Records website will always have the most up-to-date information, and the Alan Lomax Collection portion of the website can be directly accessed at http://www.rounder.com/rounder/artists/lomax_alan/ or for more info, email: info@rounder.com

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