

EL INDIANO

EL PARNASO HISPANO



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SANDS FILMS MUSIC ROOM
THURSDAY 27TH OCTOBER, 20.00

El Parnaso Hyspano (www.elparnasohyspano.com) presents a dramatised imagined encounter between Latin American and English musical cultures of the 17th Century.

The year is 1690.

A noble and cultivated Indigenous singer from Potosí (now Bolivia) in the Kingdom of Spain, comes to Spain to intercede with the Spanish King for his people. When Queen Mary II hears of this indigenous musician nobleman, she invites him to the London Court. El Indiano performs music of the natives but also music that inspired the European courts, displaying the indigenous soul in his heartfelt interpretation. She sings the English songs she learnt from her musician tutors. Prejudice, curiosity, humour, dialogues, understandings and misunderstandings, songs and dances, raise universal themes about intercultural encounter.

Created by Rafael Montero (tenor and founder), written and directed by Charles Sloboda-Bolton.
Scenery, sound and lighting by Sands Films.

THE CAST

QUEEN MARY II OF ENGLAND Kate Smith (soprano)

Her musicians, XAVIER Fábio Fernandes (baroque guitar & lute)

and PEDRO Pablo Tedejor Gutiérrez (viola da gamba)

EL INDIANO, a nobleman from Potosi Rafael Montero (tenor)

THE SONGS

Strike the viol Words: Nahum Tate Music: Henry Purcell (1659 – 1695)
From the Ode “Come ye sons of art” (1694)

Strike the viol, touch the lute,
Wake the harp, inspire the flute.
Sing your patroness’s praise,
In cheerful and harmonious lays.

Prado verde y florido Music: Francisco Guerrero (1528-1599)
From Canciones y Villanescas espirituales Venice, (1589)

Prado verde y florido, fuente clara,
alegres arboledas y sombrías;
pues veis las penas mías cada hora -
contadlas blandamente a mi pastora;
que, si conmigo es dura,
quizá la ablandará vuestra frescura.

Green and flowery meadow, clear fountain,
Happy and shady groves;
You see my sorrows every hour,
Tell them softly to my shepherdess;
For, if she is hard with me, perhaps she will be
softened by your freshness.

El fresco y manso viento que os alegra
está de mis suspiros inflamado,
y, pues os ha dañado hasta agora -
pedid vuestro remedio a mi pastora;
que, si conmigo es dura,
quizá la ablandará vuestra frescura.

The cool and gentle wind that makes you happy,
Is filled with my sighs,
And, since it has harmed you until now,
Ask my shepherdess for your remedy;
For, if she is hard with me, perhaps she will be
softened by your freshne

Far from triumphing court Music: John Dowland (1563 – 1626)
Words: attrib Sir Henry Lea From A Musicall Banquet (1610)

Far from triumphing Court and wonted glory
He dwelt in shady unfrequented places,
Time's prisoner now, he made his pastime story;
Glady forgets Court's erst-afforded graces.
That goddess whom he served to heaven is gone,
And he on earth in darkness left to moan.

But lo, a glorious light from his dark rest
Shone from the place where erst this goddess dwelt;
A light whose beams the world with fruit hath blest;
Blest was the knight while he that light beheld.
Since then a star fixed on his head hath shined,
And a saint's image in his heart is shrined.

Madre, la mi madre. Music: Anonymous
Words: Cervantes (1547 - 1616) from "El celoso extremeño"
From Cancionero de Turín (XVI - XVIIth Century)

Madre, la mi madre Guardas me ponéis;
Que si yo no me guardo No me guardaréis
Dicen que está escrito Y con gran razón
Ser la privación Causa de apetito;
Crece infinito Encerrado amor ;
Por eso es mejor
Que no me encerréis;
Que si yo no me guardo
No me guardaréis.
Es de tal manera La fuerza amorosa
Que a la más hermosa
La vuelve en quimera
El pecho de cera De fuego la gana
Las manos de lana De fieltro los piés ;
Que si yo no me guardo
Mal me guardaréis.

Close you watch me, mother mine,
Watch me, and immure me:
Don't you know without my help You cannot secure me?
From love's golden lustre!
Fear you lest that beacon light
From your arms should lure me?
Well I know without my help You cannot secure me.
Close you watch me,
There's a way where there's a will:
Keep the will from straying.
Wayward hearts will have their fling,
Spite of all gainsaying.

**Muyuririsa Traditional ancient Bolivian song
(in Quichua language).
(arranged by Rafael Montero and John Sloboda)**

Muyuq wayrapi
...muyuririsa
ripusaq kaymanta...

Lost in the whirlwind
...spinning in the whirlwind
i will leave from here...

Sichus chinkasaq
... sichus wañusaq,
nis rikuwankiñachu.

I may vanish from sight
...I may cease to exist
you won't be able to see me either.

Imallapaqchus
... pakaillamanta
munanakurqanchis.

What reason for hiding out
we loved each other passionately?

Chhullunka hina,
lark'a kantupi
... waqanakunapaq.

Like the icicle
by the side of the water stream
...so that we can console each other

O solitude, my sweetest choice (1685)

Music: Henry Purcell (1659 – 1695)

Words: Katherine Philips, translation of an original poem by Marc-Antoine Girard de Saint-Amant

O solitude, my sweetest choice!
Places devoted to the night,
Remote from tumult and from noise,
How ye my restless thoughts delight!
O solitude, my sweetest choice!
O heav'ns! what content is mine
To see these trees, which have appear'd
From the nativity of time,
And which all ages have rever'd,
To look today as fresh and green
As when their beauties first were seen.

O, how agreeable a sight
These hanging mountains do appear,
Which th' unhappy would invite
To finish all their sorrows here,
When their hard fate makes them endure
Such woes as only death can cure.
O solitude, O how I solitude adore!

**O solitude rethought as a Chacona
(Arrangement Kate Smith and Rafael Montero)**

No hay que decirle el primor Music: Tomas de Torrejon y Velasco (1644-1728))

Words: Pedro Calderón de la Barca (1600-1681)

From the opera La Purpura de la rosa (1701)

No hay que decir del primor
ni con el valor que sale,
que yo sé que es la zagala
de las que rompen el aire.
Tan bizarra y presumida,
tan valiente es y arrogante,
que ha jurado que ella sola
ha de vencer al dios Marte.

Si sale, que la festejan
las florecillas y aves,
juzgará que son temores
lo que hacéis por agradables.
Muera con la confusión
de su arrogancia, pues trae
por blasón de la victoria rayos
con que ha de abrasarse.

Praise not her charms
nor the boldness of her gait,
for I know that shepherdess
is one who rules her fate.
She is so proud and intrepid,
so bold and arrogant is she,
that she has vowed that all alone

triumphant over Mars, the god, she'll be.

If she steps out,

by birds and flowers wooed,

whatever you do to please her.

she'll judge it is by fear that you are moved.
May death confound her arrogance,
by the thunderbolts she brandishes in victory
she herself one day will be consumed.

Esperar sentir, morir Music: Juan Hidalgo (1614-1685)

Words: Melchor Fernández de León (XVII century)

From Tonos y villancicos (1624).

Por qué más iras buscas
que mi tormento,
si en su primer llamado
dolor, atento,
yo propio me castigo
lo que me quejo?

Esperar, sentir, morir, adorar
Porque en el pesar de mi eterno amor
Caber puede en su dolor!

Vive tú, muera solo
quien tanto siente,
que en sus eternos males,
la vida crecen y solamente
vive porque padece

Esperar, sentir, morir, adorer...

Why do you wish that my torment is
greater if in its ever quietly vigilant grief
my complaints punish me already?
To hope, to feel, to die, to adore...
For there is a place in the eternity
Of my loving for all this sorrow!
To adore, to die, to feel, to hope
May you live, for only he dies who feels

his troubles are ever increasing
and he only lives to suffer

Change thy minde Music: Robert Dowland (1591-1641)

Words: Robert Devereux (1566 - 1601) From Robert Dowland's Musical Banquet (1610)

Change thy mind since she doth change,
Let not fancy still abuse thee.
Thy untruths cannot seem strange
When her falsehood doth accuse thee.
Love is dead, and thou art free,
She doth live, but dead to thee.

Whilst she loved thee best awhile,
See how still she did delay thee,
Using shows for to beguile

Those vain hopes which have betrayed thee.
Now thou see'st, but all too late,
Love loves truth, which women hate.

Love no more since she is gone;
She is gone and loves another.
Having been deceived by one,
Leave to love, and love no other.
She was false, bid her adieu.
She was best, but yet untrue.

In darkness let me dwell Music: John Dowland (1563 – 1626)

Words: Anonymous no. 10 in "A Musica Banquet" (1610)

In darkness let me dwell, the ground shall sorrow be
The roof despair to bar all cheerful light from me
The walls of marble black that moistened still shall weep
My music hellish jarring sounds to banish friendly sleep:
Thus wedded to my woes, and bedded to my tomb
O, let me living die, till death do come.

Un sarao de la chacona Music: Juan Arañés (d 1649)

From Libro segundo de tonos y villancicos, Roma 1624

Un sarao de la chacona
se hizo el mes de las rosas,
hubo millares de cosas
y la fama lo pregona:

A la vida, vidita bona,
vida, vámonos a chacona,
vida, vámonos a chacona.

Porque se casó Almadán,
se hizo un bravo sarao,
dançaron hijas de Anao
con los nietos de Milán.
Un suegro de Don Beltrán
y una cuñada de Orfeo,
començaron un guineo
y acabó lo una amaçona.
Y la fama lo pregona:

A la vida, vidita bona,...

One evening in the month of roses
a dancing party was held,
it afforded a thousand pleasures,

as was famed both far and wide.

Here's to the good, sweet life,
my sweet, let's dance the chaconne.

When Almadan was wed
a grand old party was thrown,
the daughters of Aneus danced

with the grandsons of Milan.
The father-in-law of Beltran
and Orpheus's sister-in-law
began a Guinea dance
which was finished by an Amazon,
as was famed both far and wide.

Here's to the good, sweet life,

KATE SMITH (soprano)

Kate Smith is a vocal artist, composer, and workshop leader based between London and Lisbon. She has traveled a diverse artistic path, moving from working in film and music in the US and China to settling in London where she studied classical voice, earned her MMus from The Guildhall, and created The Embodied Voice. Kate is passionate about creating music - and facilitating collective music-making - for voices and bodies in motion. With a varied career spanning the worlds of classical singing and vocal improvisation, Kate is an in-demand performer and maker in British vocal theatre. She is a member of Verity Standen's acclaimed Undersong, a creative collaborator with a range of artists (Kima, Re:Sound, Convex), and Artistic Director of THAT! Ensemble, an improvisational movement and voice group. She has performed leading roles with Re:Sound Music Theatre's opera *Thousand Furs*, and T;Art Productions *Così fan Tutti* the Remake. Kate has worked for and performed at the TATE Exchange, The London Charterhouse, Hundred Years Gallery, The Nest Collective, The Barbican, Greenwich Dance, Cyphers Theatre Company, Malta Philharmonic Orchestra and more. www.KateSmithMusic.com

RAFAEL MONTERO (tenor)

Founder of the Hispanic early music ensemble El Parnaso Hyspano, Rafael is a solo tenor and ensemble singer, singing teacher, and coach. Rafael's heritage is native American and Spanish, and he has spoken Quechua since he was a child. He specialises in renaissance Spanish and South American Baroque music and also in Romantic and contemporary chamber music from Hispanic South America and Spain. He studied singing at the Conservatorio Nacional de Cordoba, Argentina, and then early and chamber music at the Conservatoire de Musique de Neuchâtel, Switzerland. In 2019 he made his London debut with the celebrated pianist Nigel Foster, showcasing classical music by Spanish-American and Spanish-influenced composers. With fortepianist Carole Cerasi he has made the first recordings of the songs of South America's pre-eminent classical composer, Pedro Ximénez Abril y Tirado. He has researched and devised the programmes that El Parnaso Hyspano presents, drawing on his heritage and wide contacts in the Latin American world. In July 2022 he sang the title role in the UK première of Domenico Zipoli's *San Ignacio de Loyola*, a baroque opera written for indigenous people from whom he is descended. He is also collaborating with Border Crossings, an intercultural arts organisation founded and directed by Michael Walling, specialising in the presentation of indigenous art forms.

CHARLES SLOBODA-BOLTON (writer/director)

Charles Sloboda-Bolton is an actor, musician and theatre-maker. Originally from West London and now living in Manchester with his partner, Charles began working on the play *Mary & Mietek* from the *Love Letters* of his grandparents while studying at Fourth Monkey in 2019. After finishing his training, Charles formed KATLA Theatre company with fellow student Maria Laumark. *Mary & Mietek* had its first full premiere in September this year. As an actor, Charles has performed for the Hope Mill Theatre, Leeds Playhouse, And the Royal & Derngate theatre of Northampton, and has done work for companies Rightmove, DirectLine, and Marvel Studios. He is currently working on his first collection of poetry and reading the *Collected works* of John Betjeman.

PABLO TEJEDOR-GUTIÉRREZ (viola da gamba)

Pablo Tejedor-Gutiérrez is a cello and gamba player specialised in Historical Performance.

Having studied in Spain, Switzerland (David Pia and Bruno Cocset) and the UK (C. Rimer, S. McMahon, R. Tunnicliffe and R. Ichise at the Royal College of Music), he also attended masterclasses with Christophe Coin, Jaap ter Linden or Kristin von der Goltz. As a performer, he currently enjoys a busy career touring internationally, from Bolivia to Italy and from Portugal to Belgium, performing in mythical venues such as the Victoria Hall and the Teatro Real and prestigious festivals such as Ambronay, Utrecht or Saintes. He can be found playing historically informed creative bass lines (and some solo ones too) in many different ensembles from Baroque to Romantic repertoire, including famous groups like Le Parlement de Musique or Holland Baroque. In an incessant pursuit of inspiration, Pablo has been lucky enough to take part in projects with well-known artists such as William Christie, Philippe Herreweghe, Ashley Solomon, Ophélie Gaillard, Martin Gester, Geoffroy Jourdain, Leonardo García Alarcón, Bojan Cacic or Laurence Cummings. When he is not performing, Pablo researches on cultural history, having published different articles and papers on the Enlightenment.

<https://earlycello.wixsite.com/pablotejedor>

ABOUT EL PARNASO HYSpano

El Parnaso Hyspano is an international ensemble of singers and instrumentalists founded and led by the Argentinian tenor Rafael Montero, and presenting concerts in the UK since 2020. It is dedicated to the performance of early Hispanic music, ranging from the Medieval to the Baroque and early Classical.

Our repertoire includes religious and secular solo cantatas for voice and continuo as well as the famous polyphonic works of the Spanish Renaissance, and South American Baroque for vocal ensemble with continuo accompaniment. Projects in development include the first UK performances of the Vespers of Corpus Christi by Bolivian composer Pedro Ximénez Abril y Tirado, and the 18th century opera San Francisco Xavier, written in the Jesuit missions by an anonymous composer in the indigenous Guarani language.

FÁBIO FERNANDES (baroque guitar and lute)

Fábio Fernandes is a young classical guitarist at the beginning of a promising career. Fábio began classical guitar lessons from the age of 11 at Academia de Música de Viana do Castelo with Francisco Gomes. He then moved to London to study at Guildhall where he completed both his Bachelor in Music with Honours in 2018 and his Masters in Classical Guitar Performance with Distinction in 2020 under the guidance of Robert Brightmore, David Miller, Graham Devine and Jørgen Skogmo. Throughout his studies, Fábio was generously supported by the Adele Kramar-Chappell Award, Help Musicians UK, the Henry Wood Trust and the Charity of Mary Barnes. In 2020 Fábio was invited to be a Junior Fellow at the prestigious Guildhall School of Music & Drama. Fábio recently obtained a 2nd Prize in the 21st Ivor Mairants Guitar Award 2021 and a 3rd Prize in the Concorso di Chitarra "Gaetano Marzali" 2021. An eager and confident performer, he participated in both solo and ensemble concerts in Portugal, England, Czech Republic and Poland. Recent highlights include recitals at the Barbican Centre, St. James's Church Piccadilly, Milton Court Music Hall and a concert as soloist in Carulli's Concerto in G major for Flute, Guitar and Orchestra with the Orquestra Con Spirito. Alongside his performing of the traditional guitar repertoire, Fábio started playing the lute and theorbo in 2015 with David Miller and James Johnstone. He was notably invited by Dame Emma Kirkby to join her project Dowland Works. He performed alongside members of Academy of Ancient Music at the Deal Festival and also participated in the London Handel Festival during the GSMD Cantata Project.

To be kept in touch with our future events, please do join our mailing list, by sending an email to ephyspano@gmail.com