

The Villages Music Festival presents

Early Music from The New World

Saturday 22nd May 2021
6pm

Live Concert

St John The Baptist Church
Ripe · BN8 6AU

Live-stream concert also available

'El Parnaso Hyspano'

Baroque Music Ensemble

Kate Smith · Soprano

Verónica Chacón · Mezzo soprano

Rafael Montero · Tenor · Founder

John Sloboda · Bass

James Akers · Guitar & Theorbo

Tickets £15

available from 5th April online at
www.VillagesMusicFestival.org,
boxoffice@villagesmusicfestival.org
or 01323 811 835,
also in person from Ripe Village Stores.

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The Villages Music Festival

22 May 2021 | St John the Baptist Church | Ripe, Sussex

Early Music from the New World

El Parnaso Hispano | Early Music Ensemble

Singers Kate Smith (soprano), Verónica Chacón (alto), Rafael Montero (tenor and founder), John Sloboda (bass), and **instrumentalists** Toby Carr (theorbo/guitar), with Shaun Marten (flute).

******* COVID REGULATIONS FOR IN-THE-ROOM ATTENDERS *******

The Villages Music Festival is concerned about your safety and that of the performers with respect to the Covid pandemic and understandable ongoing anxiety about transmission of infection. Masks should be worn inside the church, though they may be removed when you are outside, but please replace when buying a drink or mingling with others. Refreshments will be served outside. We would ask that you go outside to mingle and talk. Please use hand sanitiser when entering the churches or before purchasing refreshments. The performers will be at a distance of 3 metres from the nearest member of the audience. We hope very much that you will observe these precautions and will stay safe.

The conquest of Latin America was characterised by boldness, cruelty and related to the rare metals discovered there, particularly silver and gold. The story was marked by the ambitions of the European kings, who wanted the silver and gold for their own goals and purpose. But what they didn't know is that the real prize was the magnificent baroque music that was born from the mixing of indigenous music with the European styles and instruments. Later the African slaves brought their rhythm and enriched this music, which first came from Spain to America and then back to Spain with these new influences. The first written works were religious hymns, for the Native Americans, incorporating elements of symbolism from both Christian and ancient indigenous religions in a sort of religious syncretism. This programme contains music of Passiontide and Christmas, the most important religious celebrations but with the influence and the characteristic colour of native traditions. The dance is a very special component of the native American cultures, which connected those living on earth with the Gods living in the heavens.

El Parnaso Hispano is the creation of Rafael Montero, tenor of native American descent, who researched and devised this programme of music sung and played in South America by his ancestors during the colonial times, many of them written in native American languages.

Hanac pachap cusicuinin | Quartet

Anon | 1631 | Peru

This is the earliest notated piece of choral music from Latin America, and is sung in Quichua, one of the continent's most spoken indigenous native American languages. It shows from the earliest times the mixing of indigenous traditions with those of the European colonisers. The words honour not only the Christian Virgin Mary but also the native earth goddess Pachamama, combined into one person. It is often sung in procession, entering a church.

From the Archivo Musical de Chiquitos

Anon | c. 1700 | Bolivia

Y-yai Jesu Christo | Solo + flute

AMCh 548

Y-yu chupa | duet

AMCh 314

Dulce Jesus mio | quartet

AMCh 371

In the late 17th Century the Spanish Jesuits established several religious missions in Latin America, which encouraged the performance and production of vocal and instrumental music among the local people, including compositions by indigenous musicians in languages such as Guarani, sometimes

mixing Latin, Spanish and Guarani in different verses. Lost for more than 2 centuries, these manuscripts have recently been discovered and are being transcribed and edited for modern performers. Written for Passiontide, these three songs express the penitent's devotion to Jesus, sorrow for wrongdoing, and the asking of forgiveness.

Si tus penas no pruebo | trio

Francisco Guerrero | 1528 – 1599 | Spain

Guerrero was a Spanish composer of the first rank, along with Victoria and Morales. He was noted for his great emotional expressiveness. His works became particularly popular in Latin American cathedrals. This is a Passiontide motet, asking that Christ's suffering should heal the penitent heart.

From the Codex Trujillo del Peru

Anon | c. 1783 | Peru

**Jayallunch Jayalloch | duet
Tonada el Diamante | Solo**

**Tom. II. fol. 180
Folio E. 187**

Codex Trujillo del Peru is a manuscript edited in nine volumes by the bishop of Trujillo containing 1,411 paintings and 20 musical scores documenting life in his diocese. It was given to the Royal Library of Charles IV of Spain, and clearly shows the mixture of indigenous and Spanish influences that persisted throughout the Spanish empire. These two penitential pieces show the very strong influence of indigenous folk traditions, the first being sung in the now extinct native language Mochica.

Xácaras por la e | guitar

Santiago de Murcia | 1673 – 1739 | Spain/Mexico?

Turning from the sacred penitentiary to the joyful dance-inspired and the secular, we bring two guitar works of Murcia, one in each half of the programme, both from the *Codice Saldivar no. 4* a manuscript recently discovered in Mexico. It is not certain if the composer visited Latin America but his works were clearly known and played there. Murcia drew eclectically from the traditions of different regions of the world, and this piece is a joyful dance, possibly derived from the Arabic "Yakkara".

Un sarao de la Chacona | quartet

Juan Arañes | c. 1649 | Spain

Alex Ross describes the origins of the *chacona* as actually having been a sexily swirling dance that appeared in South America at the end of the sixteenth century and quickly spread to Europe. It became the queen of the dances, such that even Monteverdi, Lully, and Bach adapted in their own style. Juan Arañes was a Spanish composer, many of whose works have been lost, but this - his best known work - is a bawdy song set to words of Cervantes which "tells of all manner of nefarious goings-on at the wedding of Almadán, including an African heathen dancing with a Gypsy and a blind man poking at girls with a stick."

SHORT BREAK – 5 MINUTES – PLEASE DO NOT LEAVE THE CHURCH

Los Xtoles | Quartet

Anon | Prehispanic | Mexico

An ancient Mayan warrior dance song to the sun god, sung in the indigenous Mayan language, in this arrangement using voices more as instruments, both melodic and percussive.

Two Christmas lullabies

Antonio Durán de la Mota | 1672-1736 | Bolivia

Para arrullar al amor | Duet.

A lullaby to the sleeping baby Jesus, armed not with a bow and arrow, but with peace and love. A boy sings "ta, ta, ta; the divine child goes to sleep". A Shepherd sings "ro, ro, ro; give love to the sleeping baby. The leaves of a laurel tree whisper "ce ce ce; he sleeps well"

Pasitico, arroyuelos! | Duet.

This lullaby has a refrain saying "Hush, stay still, don't move. Watch the sleeping newborn child. Tiptoe quietly so my little lord sleeps well and good. Ro ro ro" [*No, no os mováis, no, no corráis! Que di tico pasito, silencio, a la ro ro ro Que duerme mi dueño y mi bien*]

Two Christmas dances from Guatemala

Vachonlo Ibanquinal | Quartet.

Anon | 1582 | Santa Eulalia, Guatemala

This song to the virgin is written in K'iche' (or Quiché) the language of the Mayan people of Guatemala. It describes the angels carrying Mary in victory and triumph to be presented to her Son today, the day of Christ's birth.

Xicochi | Quartet

Gaspar Fernández | 1565-1629 | Guatemala

A song written in the native American language Nahuatl. "Sleep, sleep my child, the angels will without doubt be your companions on your way, Alleluia. Sleep, sleep my babe".

Aqui ta naqui | solo + flute obbligato

Anon | c. 1700 | Bolivia

This joyful Christmas song, sung in the native Chiquitano language, begins with an adagio introduction, followed by a faster dance-like section, where the singer tells of his joy and thankfulness that Jesus has come to dwell in his heart.

Two Christmas lullabies

Juan de Araujo | 1646-1712 | Bolivia

Cayósele al alba | Trio

This song says that at dawn a red carnation fell from heaven to earth, and angels came down to adore Jesus and present to him this beautiful flower. Jesus, lying helpless on the straw is the expression of love and power uniting heaven and earth.

Avecillas sonoras | Duet

A lullaby with the refrain "Dear birds who sing sweetly to the sun, stop the chatter of your voices because my dear love [baby Jesus] is asleep. Don't let me hear your song, neither wake him, but lull him to sleep with your silence".

Cumbées | guitar

Santiago de Murcia | C 1673 -1739 | Spain/Mexico?

This music for guitar is a dance inspired by the black culture of Latin America.

Two Christmas Negrillas

These are works which were inspired by the music and dances of the black Africans living in Latin America, and use some calls that Africans of the time would make, in a hybrid language called creole.

A Suluta lo neylo | Duet + chorus

Anon | C18 | Bolivia

"Black people are going to greet God that is born. He looks so beautiful. We go to him dancing, singing, playing the drums and clarinets. Turutum turutum tirintin."

Ay andar, andar | Quartet

Juan de Araujo | 1646-1712 | Bolivia

This song encourages everyone to sing and dance. "If you don't want to sing, you will be breaking the law of the dance, and you will lose your voice. Everyone has to play the tambourine, no excuses, so that there will be the sound of many tambourines!"

The Villages Music Festival is a registered charity no 1174945. We are very grateful to the performers for coming to Sussex to give such a delightful and unusual performance tonight.

Drinks are available in the churchyard after the concert

*Details of The Villages Music Festival 19-27 June 2021 are on www.villagesmusicfestival.org
Thank you for your support.*

EL PARNASO HYSpano (www.elparnasohyspano.com) is an international chamber group of singers and instrumentalists 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.

You can follow us on Facebook <https://www.facebook.com/El.Parnaso.Hyspano.Early.Music> and Youtube https://www.youtube.com/channel/UCkS5Ff_DNCJA79fXCR1xT1g

PERFORMER BIOGRAPHIES

KATE SMITH (soprano) Kate is a vocal artist, composer and workshop leader who is passionate about creating music, and facilitating collective music-making, for voices and bodies in motion. Having earned her MMus in classical voice from The Guildhall School of Music and Drama, Kate enjoys a diverse artistic career spanning the worlds of classical singing to vocal improvisation. She is a cast member of Verity Standen's acclaimed Undersong, Artistic Director of THAT! Ensemble and creator of The Embodied Voice. She 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.

VERÓNICA CHACÓN (alto) Verónica is a versatile mezzo soprano who is particularly passionate about the physicality of the human voice. This passion has allowed her to explore different vocal universes : improvisation (The Improvisers' Choir, THAT Ensemble, Dancing with Parkinson's), jazz and French songs (V&J), Early Music, Romantic and Classical as Conductor for V&J Ensemble. Verónica is also a voiceover artist, illustrator and designer. She is delighted to be part of El Parnasso Hispano from its inception.

RAFAEL MONTERO (tenor) Founder of *El Parnaso Hispano*, Rafael is a solo tenor and ensemble singer, singing teacher, and coach. Rafael's heritage is native American and Spanish, and he has spoken Quichua 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 Córdoba, Argentina, and then early and chamber music at the Conservatoire de Musique de Neuchatel, Switzerland. In 2016, he created the first Early Music Festival in Jujuy, Argentina "Xuxuy Barroco". In 2019 he made his London debut with the celebrated pianist Nigel Foster, showcasing classical music by Spanish-American and Spanish-influenced composers. Most recently with fortepianist Carole Cerasi he has made the first recordings of the songs of South America's pre-eminent classical composer, Pedro Xlmenez Abril y Tirado.

JOHN SLOBODA (bass) John Sloboda, OBE, FBA is a singer, pianist, conductor, and researcher. He has sung with many groups including the Chapel Choir of the Queen's College Oxford, the Chorus of the Academy of St Martin's in the Field, the City of Birmingham Symphony Chorus, and the City Chamber Choir. At Keele University he was founder conductor of the Keele Bach Choir and is currently Assistant Conductor of Chorus of Dissent, a community choir based in Hackney, London. He is also a music psychologist, currently Research Professor at the Guildhall School of Music & Drama, where one of his major interests has been the psychology of the live concert, and how to enhance the audience experience. John compiled tonight's programme notes.

TOBY CARR (theorbo/guitar) Toby Carr is known as an engaging and responsive artist, performing with some of the finest musicians in the business. Having studied at Trinity Laban and the Guildhall School he is now active as a soloist, continuo player and chamber musician with a varied diary of work in the field of historically informed performance, bringing old music to new audiences in exciting and innovative ways. This has included working many of the foremost period instrument groups in the UK and beyond, including Dunedin Consort, Academy of Ancient Music, Early Opera Company, La Nuova Musica and Irish Baroque Orchestra. Toby is a founding member of Ceruleo and Lux Musicae London, and appears on a recent recording of the works of Barbara Strozzi by Fieri Consort. In 2019 he made his Wigmore Hall debut with Dame Emma Kirkby and her group Dowland Works.

SHAUN MARTEN (flute) Shaun gained a recorder teaching diploma from Trinity College London and studied recorder with Marianne Mezger and traverso with Neil McClaren. He has played concerti with Brighton Chamber Orchestra and Kent Baroque and appeared with New Music Brighton. He has played for local choirs and the US chamber group Echoing Air on their annual visits to England.