

More Hispano YR A OYDO

Vicente Parrilla









TRACKLIST

- 1 **Passacaglia** [14:47]
Barbara Strozzi (1619-1677) - G.A. Pandolfi Mealli (fl.1660-69) - improv.
- 2 **Passamezzo moderno** [04:47]
Diego Ortiz (1510 - d.1570) - Vicente Parrilla - improv.
- 3 **Folías** [09:49]
Ay, que no me las ame nadie*
Pavana con su glosa - Final I - Para quien crie yo cabellos (A. de Cabezón, 1510-1566)
Recercada VIII (Diego Ortiz - Vicente Parrilla)
Ay, que no me las ame nadie* (improv.)
- 4 **Gaillarde** [06:16]
Pierre Attaignant (ca.1494-1552) - improv.
- 5 **Guárdame las vacas** [05:10]
Luis Venegas de Henestrosa (ca. 1510-1570) - D. Ortiz - improv.
- 6 **Conde Claros** [09:40]
Improvisation based on works by E. de Valderrábano & anon.
- 7 **Ciaconna** [10:11]
Improvisation based on works by C. Monteverdi (1567-1643) & B. Ferrari (1603/4-1681)

*Texts: Danzas cantadas en el Renacimiento español, J. José Rey, SEdeM (1978)

YR A OYDO



La tercera [manera] es sallir dela composition y yr a oydo, o a poco más o menos, no llevando certinidad delo que se haze.

(Modo de glosar sobre el libro, D. Ortiz, Trattado de Glosas... 1553)

Yr a oydo (old Spanish for 'Going by heart') rethinks the role of a performer of early music today (who is often limited to playing only what is written in the music) and tries to put into place the creative aspect that he not only owns, but also shouldn't avoid.

Improvisation was more than a common practice in daily music-making during the Renaissance. Spanish musicians of the time provide a brilliant example of this practice. Regardless of the type of publication, whether theoretical (Tomás de Sancta María's *Arte de tañer fantasía*, Valladolid 1565; Francisco Salinas' *De Musica libri septem*, Salamanca, 1577), pedagogic (Diego Ortiz's *Trattado de Glosas...* Roma, 1553) or purely practical (all pieces included in the numerous vihuela and keyboard collections), improvisation and *glosas*, which can be seen as a written reflection of a parallel written improvisational practice, were always present to a greater or lesser extent and demonstrate great excellence and a good deal of inventiveness.

A glance at any of the copious performing directions of these books and, by extension, nearly any 16th century

music book, will immediately reveal an active approach to repertory and music making. Even a superficial analysis of almost any piece included in the music publications by such eminent musicians as Cabezón or any of the vihuelists (just to mention the Spanish scene) clearly shows a profound urge to – literally – inundate every piece of music, which got in the performers' hands (or ears), with all kind of manipulations, from the simplest embellished versions to the most thoughtful reworking, including the addition of extra lines or the alteration of the original structure of the pieces. And I don't say that the performers *took liberty to do so* or that they *allowed themselves* to do so. A widely neglected fact in today's performance practice is that there are repertories within Western art music (Renaissance music being one of the finest examples) that not only *allow* but *desperately ask for* our involvement as performers in every aspect of these creative techniques mentioned above.

This *active* approach, completely alien nowadays, leads us to consider many of these musicians as composers rather than *just* performers. Certainly, during the Renaissance the division between these two roles was often unclear, but I would bet many of the crafts we normally associate exclusively with the composer's work were indeed common tools for most 16th century professional performers. And it's just a matter of statistics: I haven't done the maths, but the amount of pieces that underwent these newly-creating techniques within the vihuela or keyboard anthologies was probably quite close to 99'9%. I would even say that, if we disregard this fact, our performances would not do justice to the repertory.



Vuelta de tuerca a la música antigua

(La Nueva España)

More Hispano's aim (and **Yr a oydo** is a good example of this) has to do with this active approach described above, taking care not to *just* play the written notes of the scores of the pieces, but as early performers adding another dimension to the performance. Instead of being *passive* readers, we play the same game as early perform-





ers, using their same tools and resources, and thus creating new melodic phrases, improvised solos, nuances and agogics, never planned in advance. Through this improvisational strategy we spontaneously create a way of punctuating the musicians' dialogue on stage, playing with open structures that will resolve unpredictably during the course of the performance on stage (or during the recording itself), taking us on new and unsuspected paths. Our unique approach to Renaissance music could be summarized in an extremely unusual proposition within the field of early music performance: the fully improvised performance of virtually all the pieces included in our programs.

So one of our aims is to show that this creative aspect, at least in the repertoire of the Renaissance and Baroque, is not only a possibility or a permission, but almost always an inescapable duty of the professional performer: something that is expected of him, distinguishes him and endows him with a clear and marked individuality that makes his interpretations unique while allowing him to develop his own personal non-transferable language...

This is exactly what we find in the many ornamental treatises of the 16th and 17th century and this is the thing most lacking in today's interpretations of this repertoire.



*El mejor concierto de todo el Festival Oude Muziek de Utrecht.
Su actuación me hizo saltar las lágrimas por el mero placer y
gozo de escuchar tan virtuosa y apasionada interpretación.*

(Goldberg magazine)

Nowadays, with a varying degree of success, historical repertoires are mostly approached from a *present-day* point of view. These present-day tendencies try to modernise the historical repertoire by only adding current musical elements, but contrary to this **More Hispano** suggests something different. We opt for a perhaps more arduous task: to recover the art of improvisation by basing it only on the encoded material in the numerous early publications. It is difficult to say if this process can be considered early or modern, since the material being used

is definitely old, but everything that we now create is inherently modern, by definition. So it is probably worth taking into account that the mistakenly called *early music* wasn't *early* at the time of its creation, but we can be sure that this kind of approach has hardly been heard by present audiences nor been brought to concert halls.

Yr a oydo is our second recording after eleven years of recording silence. Eleven years of unceasing concert activity in which we have experimented, matured and put into practice ideas, concepts and all the experiences and reflection absorbed during these years. But if I mention this, it's only because I consider the change of direction we've made with regard to the first album (and with regard to current standards) to be significant. The repertoire has not been chosen according to any composer, style, period or country, nor according to the interpreters themselves, but according to what we wanted to show and what we could do with it. It is in this context that improvisation comes into play. In this recording, for better or for worse, we have at times, freely and consciously, given up one of the parameters of current recording practice: the control and perfection of each and every note. But we have gained elsewhere: Improvisation brings a range of ingredients to the musical performance – among others a free expression, a rare and amazing ability to communicate with the audience, the underlying risk of, but even more importantly an opportunity for creating. Once the musician tries it out, it can get a little addictive. Addictive for the musician because of the great possibilities and the sensations he gets to experience. Addictive for the listener because he can surely sense all these elements and as a result usually rushes to incorporate them in his own catalogue of personal requirements when enjoying music.

In this way, through improvisation, the performer creates and decides what to play, providing the music with full significance and fluency – barely to be sensed when the interpretation is made exclusively from the written text. With the force of the so newly obtained possibility for unpredictable decision and ability to communicate directly with the listener, the improvisation becomes the perfect vehicle for the performer's expressiveness. At the same time improvisation enables something vital for any artist, that connects the musician with his or her own period of time and that nowadays, in the field of classical music (and ancient music by extension), is exclusively reserved for composers: creation.



*Uno de los espectáculos más originales y poderosos que
puede brindar hoy la música antigua española.*

(Scherzo)

Vicente Parrilla recorders, direction

Raquel Andueza soprano

Fahmi Alqhai viola da gamba

Jesús Fernández lute, theorbo

Miguel Rincón lute, guitar, theorbo

Javier Núñez harpsichord

Álvaro Garrido percussion

Read more (and stay in touch) at:

morehispano.com

vicenteparrilla.com





THANKS

Vicente would like to thank Raquel, Fahmi, Jesús, Miguel, Javier and Álvaro: all the great musicians involved in this CD. This record is the result of many years of playing together (10, 15 or even 23 in some cases!), during which I've been lucky to play with you all. I believe our concerts have never been *just another gig* for you, and we've always shared the highest musical and human standards. And that's incredible. ¡Por muchos años!

Thanks also to Jonas and the Carpe Diem's team. It has been a total privilege working with such a high degree of artistic freedom. I really appreciate that, and it was essential for this project.

Many thanks to Bob Marvin and Monika Musch for the great instruments; Aníbal for lending the harpsichord; Ariel, for being there, and last but not least, Núria for these 6 years, and my family for their love and support.

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