

UNIVERSITY OF CALIFORNIA, RIVERSIDE
Department of Music presents

The Songs of
Pedro Ximénez Abril y Tirado

Rafael Montero, *tenor*

John Sloboda, *piano*

Dr. Amy Skjerseth, *Coordinator*

Wednesday, May 20, 2026

12:00 P.M.

ARTS 157

PROGRAM

LOSS [1] : *focus on neoclassical poetry, and characters appearing in songs of European composers*

Pues por ti mi veo	Lyrics: Juan Francisco Adana y Bustamante
La muerte de Adonis	Lyrics: Francisco Martinez de la Rosa, 1787-1862
Las sombre de la noche	Lyrics: author unknown
Lamentos con motivos de la muerte de Filis	Lyrics: José Cadalso y Vazquez de Andrade, 1741-1782
El Amor fugitivo	Lyrics: Juan Meléndez Valdés, 1754-1817

LOVE [1] : *focus on younger Latin American poets and outpourings of love and passion*

Mucho amor	Lyrics: José Maria Heredia y Heredia, 1803-1839
A tu amor	Lyrics: José Estaban Echeverria Espinosa, 1805-1851
La Lágrima de piedad	Lyrics: José Maria Heredia y Heredia
A Dolores	Lyrics: Salvador Bermúdez de Castro y Diez, 1817-1883

INTERLUDE [2] : *piano solo*

Vals al estilo Americano (No. 34)

JARAVIS [3] : *drawing on a traditional genre of Andean music and indigenous sentimental lyric poetry*

Al Corazon	Lyrics: Juan Bautsta Arriaza, 1770-1837
Donde estas dueño adrodaro	Lyrics: author unknown
A donde vas dueño amado	Lyrics: author unknown
Para que razon dulce dueño	Lyrics: author unknown

[1] *Canciones de Pedro Ximénez Abrill Tirado. Transcription y edición de partituras Juan Conrado Quinquivi Morón. Archivo y Biblioteca Nacionales de Bolivia. Fundación Cultural del Banco Central de Bolivia. 2021. ISBN 978-99974-840-6-2.*

[2] *Transcribed and edited by Juan Conrado Quinquivi Moron from an original manuscript in the private collection of Sachiko Sakuma.*

[3] *Coleccion de Jaravies por Don Pedro Tirao Ximenes de Abril. Mtro Mayor de Arequipa. Para Canto y Piano. 1890 [?]. Almacen de Musica de E. Niemeyer È Inghirami. Lima, Calle de Mercaderes (Union) 195.*

NOTES

Pedro Ximénez Abril y Tirado was one of Latin America's most successful and prolific composers of the early 19th century, whose work spanned the critical period of the establishment of independent Latin American states in the period after the end of the Spanish Empire. Known at the time as "El sinfonista de los andes", he learned his craft during colonial years but was able to contribute to the body of early postcolonial repertoire. In the 20th Century his work fell from view. It is only now, with the greater interest in postcolonial studies and the rehabilitation of indigenous musics that his work has begun to receive scholarly and artistic attention. His work exemplifies the cosmopolitanism and cultural mobility that was an important strand in the establishment of a distinct Latin American cultural life. At the peak of his career, he occupied a prestigious position as director of music at Sucre Cathedral, the most important cultural and religious city of the newly created state of Bolivia, under the direct patronage of President Andrés de Santa Cruz.

These secular songs exemplify this cosmopolitanism in both words and music. The poems are drawn eclectically from European and Latin American sources. In his post-colonial period, he set to music South American poets like Esteban Echeverría and Manuel Martínez, from Argentina and Mexico respectively, who took their inspiration from the culture in which they were living, working in the neoclassical and romantic poetic style. The music also shows stylistic variety. Whilst the predominant style draws on European models (with similarities to Mozart, Haydn, and Bellini), there are also strong indigenous influences in some, particularly in a set of "Jaravi", songs drawing on the ancient traditional genre of Andean music and indigenous lyric poetry.

In all these respects, Pedro Ximénez exemplifies the cultural syncretism that has been a prevailing feature of Latin American music at many historical junctures. At a time when the impetus to de-privilege the European classical canon grows ever stronger, Ximénez is a neglected composer of the highest quality whose works deserve wide contemporary exposure and integration into the corpus of established art songs.

Rafael Montero has made the first professional recordings of some of these songs, with John Sloboda as project coordinator and producer. This recital will offer a selection of the more than 300 songs now discovered and gradually being transcribed and edited for contemporary performance. As an instructive comparison, John will also play one of the more than 50 "Valses" that Ximénez wrote for solo keyboard. He was a prolific miniaturist, and his piano repertoire also includes minuets, polkas, and quadrilles.

ORIGINAL LYRICS AND ENGLISH TRANSLATIONS

LOSS

Pue por tí me veo
Pues por tí me veo
lleno de dolor,
muévante mis penas
Mise á compasión.
Te fuiste , y dexaste
cruel mi corazón,
lleno de pesares,
lleno de aflicción,
cercado de horrores,
y de confusión:
Muévante mis penas
Nise á compasión,

Al oírte Nise
el último á Dios,
sentí yo en el alma
no sé qué dolor,
que de mi sentido
fuera me sacó

Since because of you
*Since because of you I find myself
so full of pain,
let all my sorrow move you,
Nise, to compassion.
You left me—abandoned
my heart to cruelty,
filled it with grieving,
filled it with misery,
surrounded by darkness
and confusion:
Let all my sorrow move you,
Nise, to compassion.*

*When I heard you, Nise,
speak your final farewell,
I felt in my soul
a pain I cannot name,
that tore me from myself,
and left me senseless.*

[Tr OpenAI]

La Muerte de Adonis

«Hijos del alma,
Llorad , Amores;
Finó mi dicha,
Murió mi Adonis:

»Siempre en mi labio
Suenan su nombre;
Vuélvelo el eco,
Y él no responde...

»¿Dó estás, bien mío,
Dónde te escondes,
Que de tu amada
La voz desoyes?

»Ven a mis brazos,
No me abandones;
Yo dejé el cielo
Por tus amores:

»Tuya mi gloria,
Tuyos mis dones;
¡Celos y envidia
Diste a los Dioses!

»En tu regazo
Me vio la noche;
Sin voz ni aliento
La aurora hallome;

»Aún reclinadas
Están las flores;
Tu hermosa huella
Aún se conoce:

»¡Ven, amor mío,
Ven a mis voces,
Antes que el llanto
Mi aliento ahogue!... »

Las sombras de la noche

Las sombras de la noche
Madre del sueño
Me levantan donde habita
mi amado dueño
sobre un mullido
lecho dormida estaba
en actitud que el alma
me arrebatada.

Lamentos con motivos de la muerte de Filis

Oh!, musa (si acaso
la hay tan infeliz, que esté destinada
para presidir el llanto
y gemido),
venid, influid
el tono más triste
que se pueda oír:
Mi Filis ha muerto
¡Ay triste de mí!

The Death of Adonis

"Children of my soul,
weep, little Loves;
my joy is ended—
my Adonis is dead.

His name forever
trembles on my lips;
the echo answers—
but he does not...

Where are you, my beloved?
Where do you hide,
that you no longer hear
your lover's voice?

Come to my arms,
do not forsake me;
for love of you
I left the heavens.

My glory was yours,
my gifts were yours;
you stirred the gods
to envy and to jealousy.

Night once found me
resting in your arms;
dawn discovered me
voiceless, breathless.

The flowers still lie
where we left them;
your lovely footsteps
linger there still.

Come, my love—
come to my calling,
before my weeping
steals away my breath..."

[Tr Open AI]

The shadows of night

The shadows of night,
mother of sleep,
carry me away
to where my beloved dwells.
There, on a soft
and yielding bed,
I lay asleep—
in a posture that stole away my soul

[Tr. Open AI]

Lament on the Death of Phyllis

O Muse—if such there be
so wretched as to be destined
to preside over tears
and sighing—
come, inspire in me
the saddest strain
that ever was heard:
my Phyllis is dead—
ah, wretched me!

[Tr. Open AI]

El amor fugitivo

Por morar en mi pecho
el traidor Cupidillo,
del seno de su madre
se ha escapado de Gnido.

Sus hermanos le lloran,
y tres besos divinos
dar promete Citeres
si le entregan el hijo.

LOVE

Mucho amor

Si de un tesoro pudiera
disponer a discreción,
a mi Amira se lo diera
como di el corazón.
Satisfaría al momento
hasta su antojo menor
no soy, no soy avariento,
pero tengo mucho amor.

¡Oh si me inspirase Apolo!
en las cuerdas de mi lira
se immortalizará solo
el dulce nombre de Amira.
Fuera eterna su memoria,
y eterno fuera mi honor;
no tengo amor a la gloria,
pero tengo mucho amor.

A tu amor

Las delicias que ofrece la vida
apuremos burlando al dolor,
que la muerte devora homicida
los deleites y glorias de amor.
Ten ¡Oh tiempo! [tu] rápido vuelo,
déjanos un instante gozar;
sed propicio una vez al anhelo
de los seres que saben amar.

Infelices bastantes te imploran
en la tierra con largo gemir,
vuela, vuela para ellos que lloran,
déjanos nuestra dicha sentir.
Déjanos un momento siquiera,
los pesares amando olvidar,
y sin sombra fatal a la esfera
del amor y la dicha volar.

La lágrima de piedad

¡Cómo exalta y diviniza
el rostro de la hermosura,
la expresión celeste y pura
de la sensibilidad!
¡Cuán estático, mi amiga,
tu semblante contemplaba,
cuando en tus ojos temblaba
la lágrima de piedad!

The Runaway Love

*The treacherous little Cupid,
now dwelling in my breast,
has fled from Cnidus—
escaping his mother's arms.*

*His brothers weep for him,
and Cytherea promises
three divine kisses
to whoever brings her son back.*

[Tr. Open AI]

Much love

*If I could get my hands
on an honest fortune,
I would give it to Amira
as I gave her my heart.
I would instantly satisfy
her merest whim.
I'm not, I'm not miserly
but I have much love.*

*If only Apollo would inspire me
on the strings of my lyre
the sweet name of Amira
would be immortalized alone!
Her memory would be eternal,
and eternal my honour;
I have no love of glory,
but I have much love*

[Tr. Barry Ife © 2021]

To your love

*Let us drink the delights
that life offers, mocking pain,
for killer death devours
the pleasures and glories of love.
Oh time! Stay your rapid flight,
let us enjoy a moment;
favour, for once, the yearning
of those who know how to love.*

*Enough sorrowful souls on earth
implore you with their wailing,
fly, fly for those who weep,
leave us to enjoy our good fortune.
Let us for just a moment
forget our pains by loving,
and flee from the shadow of death
to the realms of love and joy.*

[Tr. Barry Ife © 2021]

The tear of pity

*Oh how the face of beauty
exalts and deifies
the heavenly, pure expression
of sensibility!
How ecstatically I looked on
your face, my love,
when in your eyes there trembled
the tear of pity!*

Grata es la luz apacible
que occidente nos envía;
cuando al expirante
día sepulta la eternidad.
Del crepúsculo es la hora
grata al alma pensativa,
pero muy más la cautiva
la lágrima de piedad.

¡Ved a la virgen amable!
cuando más bella se ostenta
si al pobre anciano alimenta
con modesta caridad!
¡[No]2 lo niega avergonzada...!
¿Es un ángel, o una bella?
¡Ved en sus ojos centella
la lágrima de piedad

A Dolores

Dos estrellas son tus ojos,
tiernos suspiros tu acento
aroma blando tu aliento
y tus labios de carmin.
Alabastro es tu garganta;
como el cielo hermosa brillas;
son dos rosas tus mejillas
y tu frente es un jazmin.

Nace la aurora: el arroyo
ni murmura ni suspira:
cuando el sol su carro gira,
ama y calla el girasol.
Yo que adoro tu hermosura,
¿qué he de decirte, señora,
si eres pura cual la aurora,
si eres bella como el sol?

JARAVIS

Pobre corazón

Pobre corazón mío,
te siento palpar apresurado.
¿Qué es del antiguo brío?
¿Tú tan acongojado? ¡Ay!
¿Quién te ha puesto,
dime, en tal estado? ¡Ay!

Donde estas

¿Donde estás, dueño adorado,
bello cielo, dónde estás?
que al ruido de mi tormento
no recuerda tu piedad. ¡Ay, ay!
¿A qué podré yo quejarme
de este mi prolijo afán
si tú mi bien no socorres
aquella vida que das?

*The gentle light from the west
is welcome
when eternity buries
the dying day.
The twilight hour is welcome
to the thoughtful soul,
but even more so to the captive soul
is the tear of pity.*

*Behold the lovely virgin,
seen at her most beautiful
as she feeds the poor old man
with modest charity!
She does not deny him out of shame!
Is she an angel or a beauty?
Behold how in her eyes there sparkles,
the tear of pity!*

[Tr. Barry Ife © 2021]

To Dolores

*Your eyes are two stars,
tender sighs your voice,
sweet perfume your breath
and your lips are carmine.
Your throat is alabaster;
beautiful like the sky you shine;
your cheeks are two roses
and your forehead a jasmine.*

*Dawn is breaking: the stream
neither murmurs nor sighs:
when the sun drives its chariot,
the sunflower loves and stays silent.
I, who adore your beauty,
what can I say to you, my lady,
since you are pure like the dawn,
since you are beautiful like the sun?*

[Tr. Barry Ife © 2021]

My poor heart

*I can feel your hurried beat.
Where is your old spirit?
Why so distressed? Ay!
Who has put you,
tell me, in such a state? Ay!*

[Tr. Barry Ife © 2021]

Where are you?

*Where are you, beloved lord,
beautiful heaven, where are you?
For your pity does not respond
to the sound of my torment. Ay! Ay!
How can I complain
of this my endless love
if you, my dear, won't rescue
the life that you give?*

[Tr. Barry Ife © 2021]

A donde vas

¿A dónde vas dueño amado?
¡No te retires de mí!
Tu ausencia me da la muerte,
no puedo vivir sin tí.
El alma sin ti no vive,
que me aparte no es posible
del que es absoluto dueño
de este corazón sensible

Para qué

¿Para qué razón, dulce dueño?
Dí ¿qué motivo te causa,
te precipita
para hacer tan larga ausencia
sin dar treguas al dolor
para sentir

Where are you going?

*Where are you going, beloved master?
Don't leave me.
Your absence is killing me,
I can't live without you.
My soul can't live without you.
It's impossible to be apart
From him who is absolute master
Of this tender heart.*

[Tr. Barry Ife © 2021]

For what reason?

*For what reason, sweet lady?
Say, what motive makes you,
drives you
to be absent for so long,
giving no respite
to painful feelings?*

[Tr. Barry Ife © 2021]

Rafael Montero is an Argentinian solo tenor and ensemble singer, singing teacher, and coach. He is founder and artistic director of El Parnaso Hispano early music ensemble (www.elparnasohispano.com).

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 Neuchatel, Switzerland.

He has researched and devised the programmes that El Parnaso Hispano presents, drawing on his heritage and wide contacts in the Latin American world. In 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. In 2023, he sang in the first UK performance of the Vespers of Corpus Christi by Pedro Ximénez Abril y Tirado, in a new Urtext edition which he commissioned. In 2024 he brought to the National Centre for Early Music in York the first UK concert performance of the Indigenous Baroque Opera, San Francisco Xavier.

John Sloboda, OBE, FBA is a singer, pianist, conductor, and researcher. He is a founder member of the vocal quartet of El Parnaso Hispano. 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, and the City of Birmingham Symphony Chorus.

At Keele University he was founder conductor of the Keele Bach Choir and conducted performances of many major works including Monteverdi's Vespers and Bach's Mass in B Minor. He is currently Assistant Conductor of Chorus of Dissent, a community choir based in Hackney, London.

He trained as a pianist with Else Cross and has specialised in accompanying, currently working with the tenor Rafael Montero. Their debut concert was hosted by the Instituto Katarina Gurska, Madrid, in April 2020 as an academic-artistic contribution to the debate about new concert formats under the restrictions of Covid-19. He is also a music psychologist, and Emeritus Professor at both the University of Keele, and the Guildhall School of Music & Drama, where his recent interests have been the psychology of the live concert, and the social benefits of music engagement. He is the author of several books and over 200 academic papers.



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