

18
Sonata XVIII

Allegro 2/4

Florilegium
& Bolivian soloists
Bolivian Baroque

Baroque music from the
missions of *Chiquitos* and *Moxos* Indians





the crew from left to right:

Jared Sacks producer, **Gian-Carla Tisera** mezzo soprano, **Ashley Solomon** baroque flute, recorder, producer, **Henry Villca** tenor, **Robert Nairn** bass, **Sarah Moffatt** violin, **Alejandra Wayar** soprano, **Kati Debretzeni** violin, **Eligio Quinteiro** theorbo, guitar, **Jennifer Morsches** cello, **Katia Escalera** soprano, **James Johnstone** harpsichord, organ

This recording is the culmination of many months of excited and exhausting preparation. We were first drawn to this repertoire when taking part in the IV Festival Internacional de Musica Renacentista y Barroca Americana “Misiones de Chiquitos” in 2002 in Santa Cruz, Bolivia. This festival, which was created and founded by Dr. Piotr Nawrot – musicologist and musical director of the Pro Art and Culture Foundation (APAC) from Bolivia – is a vehicle in which to celebrate the rediscovery of the vast amount of music which flourished in the seventeenth and eighteenth centuries in the Jesuit missions that were established in the east of the country.

After a successful performance of Bolivian baroque music in London’s Wigmore Hall (2003) we decided to record this programme for Channel Classics. I travelled to Bolivia in January 2004 in search of four native singers to join us for this project. Auditions were held in Santa Cruz with singers travelling from all over the country to take part. The four singers on this recording were selected from these auditions and we planned rehearsals each month in Bolivia up to the actual recording in April. The learning curve was steep, the results exceptional and in the process I had the pleasure of working with very talented and receptive musicians.

The recording venue was an inspiration to us all and we will carry lifelong memories of our time in Concepcion. This collaboration between Florilegium and the Bolivian soloists was truly a meeting of two cultures. We hope that more than a taste of these experiences have been captured on this unique DVD accompanying the SACD recording.

The final track on this CD is a bonus really and has nothing to do with Bolivian Baroque music. It was the result of a late night session following two gruelling days of recording. Henry Villca who inspired us not only with his wonderful singing on this recording but also with his remarkable pan pipe playing encouraged both Eligio (guitar) and Rob (bass) to join him in some improvisations. It was fortunate that Jared and I decided to record this session and the results are here for posterity.

Recording in the middle of the Bolivian jungle created many unusual situations for us to deal with. One pleasurable one was the amount of tropical bird song throughout this recording. We have not attempted to remove this – a good example can be heard at the end of this final improvised track.

Ashley Solomon, Artistic Director

Regular performances in some of the world's most prestigious venues have confirmed **Florilegium's** status as one of Britain's most outstanding period instrument ensembles. Following a recent performance at London's Wigmore Hall the Times newspaper wrote: "Florilegium climbed the heights of dancing bliss and left the Wigmore sighing with pleasure. They have become an indispensable feature on the early music landscape."

Since its formation in 1991, Florilegium has established a reputation for stylish and exciting interpretations of music from the baroque era to the early romantic revolution. Among the numerous Residencies Florilegium has held over the years was the coveted post of Ensemble in Residence at London's Wigmore Hall, a position they enjoyed for three seasons from 1998 to 2000. During that time they performed several series of concerts each year and became actively involved in the Hall's education work. Their last season as Ensemble in Residence featured a six-concert series marking the 250th anniversary of J.S.Bach's death.

Concert engagements have taken Florilegium throughout Eastern and Western Europe and to North and South America, Canada, China, Hong Kong, Australia, Israel and Turkey. The group receives numerous invitations to perform at major international festivals each season and recent concert venues have included the Sydney Opera House, Frick Collection in New York, Teatro Colon in Buenos Aires, The Concertgebaw in Amsterdam, The Vienna Konzerthaus in Austria, Beethoven Haus in Bonn, Handelhaus in Halle, and Théâtre Grevin in Paris.

Florilegium is a flexible ensemble, performing a range of music from intimate chamber works to large-scale orchestral repertoire. The Florilegium Choir has recently been re-launched after a break of nearly 6 years under the new musical directorship of David Hill to perform baroque choral and orchestral repertoire including mainstream Passions and Oratorios. Florilegium regularly works with some of the world's finest musicians and recent engagements have featured guest artists including Emma Kirkby, Derek Lee Ragin, and Andrew Manze. Following their first collaboration with the Bach Choir and David Hill during the Easter 2002 Season, Florilegium have been frequent guests of the Bach Choir at the Royal Festival Hall. They will also be working alongside the Choir of Winchester Cathedral.

At the age of 29 **Katia Escalera** was recently awarded Outstanding and Excellent Bolivian Professional 2004 from the Human Development Foundation of Bolivia. She began her musical studies in Instituto Eduardo Laredo in Cochabamba, Bolivia and received her Bachelor's and Master's degree in Vocal Performance and Literature at Eastman School of Music. A recent winner of the Neue-Stimmen Voice Competition Preliminaries of Teatro Colón in Buenos Aires, Argentina, she has also won both the Concerto Competition at the Aspen Summer Music Festival (1998) and the Lotte Lenya Vocal Competition (1999).

Katia's vocal versatility has allowed her to perform a variety of repertoire including opera, oratorio, recital and chamber music. As well as this current collaboration with Florilegium she will be participating in the 5th International Masterclass 'Neue Stimmen' in Gütersloh, Germany. She has performed in countries as far afield as Chile, Argentina, Holland, Germany, Austria and many cities of the USA. Recent recitals and concerts include Strauss' Vier letzte Lieder with the Bolivian Symphonic Orchestra in La Paz, and concert tour around Bolivia called Trío Lírico and Lírico Vivace: Opera Scenes. Recent Oratorio performances have included Handel's Messiah, Fauré's Requiem, Beethoven's Mass in C, Verdi's Requiem, Szymanowsky's Stabat Mater, and Vivaldi's Gloria.

Henry Villca was born in 1978 and began his studies at the National Conservatory of La Paz in Bolivia in 1996 playing classic guitar. In 1997 he won the 5th National Competition in Classic Guitar. In 1998 he studied with Carlos Illanes in Bolivia. He used the award from the Guitar Competition to attend singing classes in Chile with Fernando Lara at the University of Chile in 1999. Following this period of study he sang as a soloist in several concerts of Baroque Music of Chiquitos with Coral Nova and the Chamber Orchestra of La Paz under the direction of the Ramiro Soriano.

In the field of Opera he has sung the role of Dancaïro in Carmen and Pong in Turandot. Both productions were with the National Symphonic Orchestra under the direction of David Händel. In 2004 in order to prepare for this production with Florilegium he studied with the Chilean tenor Rodrigo del Pozo with a scholarship from APAC and the Prince Claus Fund.

Alejandra Wayar was born in La Paz, Bolivia. She began her musical studies in the La Paz National Music Conservatory specializing in voice and continued her musical studies in the Bolivian Catholic University where she majored in composition and conducting.

As part of the Coral Nova Choir since 1994, she has travelled to Portugal for the Gulbenkian Journals of Music in 2000. Besides performing a variety of repertoire from different periods in her home country and several cities of South America, Alejandra's passion lies in singing Early Music. She has participated in several International Festivals of Baroque and Renaissance Music from the Chiquitos Missions. As a soloist, she has performed in Colonial and American Missions Music concerts and recordings.

She has performed with the Argentinean lutenist Gabriel Schebor, as well as the Yubal Pulso y Púa Orchestra. On numerous occasions, Alejandra has been invited to sing for the President of the Bolivian Republic as well as the United States of American Embassy.

Gian-Carla Tisera was born in Cochabamba, Bolivia. She studied in Instituto Musical Eduardo Laredo of Cochabamba and graduated with honors from the Hamilton Academy of Music and the University of Southern California (usc) in Los Angeles. She was accepted into the International Vocal Institute Music Programme in Croatia and the Aims in Graz programme in Austria.

Originally considered a mezzo-soprano she has performed in operas and with various symphony and chamber orchestras both as a mezzo-soprano and a soprano, including the National Symphony Orchestra of Bolivia under David Handel and the Los Angeles Philharmonic under Helmuth Rilling. She has also performed in a variety of recitals and concerts in the United States, Croatia and Bolivia. In Bolivia she gave the world premiere of a contemporary piece by Gaston Sejas during the 6th Bolivian Contemporary Music Festival. For three consecutive years (1999-2002) she received the Mexican American Alumni Association Scholarship.

Baroque Music in the Jesuit Reducciones (Settlements)

The study of the music in the South American archives has revolutionized our knowledge of the musical culture in the urban and missionary centres between the XVI and XVIII Centuries in the Americas. European, native South American and Creole (Spaniards born in South America) composers and musicians created a uniquely South American Renaissance and Baroque repertoire, comparable in its magnitude and originality to the musical innovations of the outstanding European musical centres of that time.

To date two important collections of South American missionary music have been preserved. The first can be found in Concepción, Bolivia, at the Library of the 'Vicariato Apostólico de Nuflo de Chávez'. This collection comes from the missionary churches of San Rafael and Santa Ana. The other, discovered and organised more recently, belongs to the collection of music manuscripts of the former Jesuit Mission of the Moxos Indians, in Bolivia. Copies of the latter were still being produced up to the 1990s. Several vocal works with accompaniment can be found in both collections, as well as a truly exceptional group of instrumental pieces within the Latin American repertoire, which usually consists only of a vocal and choral repertoire and not an instrumental one. Although a big part of the composition is of Indian authorship (with texts in native languages: Chiquitana, Baure, Moxa, Canichana, Guarani), the manuscripts include also six Masses of Giovanni Battista Bassani (1657-1716), two motets by Johann Joseph Ignaz Brentner (1689-1720) and 14 compositions by Domenico Zipolli (1688-1726), which have been used as models for the music teaching which was disseminated at the missions. Its value is unique and is the only means of clarifying our knowledge of the musical culture of the ancient missions in the Americas.

Music was used by the missionaries as a means of communicating with the natives. Once a *reducción* was founded, a choir and an orchestra were created, consisting of 30 or 40 musicians. In each village there would be a school where the children of the nobility of the town took lessons: reading, writing music and dancing. Amongst the Indians the children with the best voices would be chosen to sing in the choir, and the strongest would play the wind instruments. The man in

charge of the music school was the Chapel Master, who was always an Indian. His job would receive due recognition when, in a solemn ceremony during the first day of the year, the public authorities of the towns were elected. Each school had a library whose music collections were renewed constantly with copies of works from neighbouring missions and news brought from Europe by the Spanish attorneys and the new missionaries. Because of all of these, the musical style of the Missionary Baroque went through different stages of evolution.

Although the polyphonic repertoire was prevalent, Gregorian chant formed part of all the musicians' education and was included in many of the liturgies of the missions. Lessons and practice sessions took place every day. Consequently the students would learn to sing and play by heart many of the sacred pieces¹. The catalogue included masses, vespers, hymns, motets, Christmas carols, sacred operas, sonatas, concerts and many other musical forms that were common at the time. Two principles governed the admission of new compositions into the repertoire: the works had to be from the best composers and had to be sacred music. The job of musician was very prestigious. Several missionaries maintained that the musical level attained in the *reducción* was equal to that of the most famous cathedrals in Europe. In a short time, the enjoyment of the music and the Indians' great musical talent would transform the apprentices into talented musicians, capable of surprising with their skill the dignitaries and travellers who visited their villages. Cayetano Cattaneo, a Jesuit missionary of Santa Rosa, in Uruguay, in a letter to his brother José included the following report from the Bishop of Asunción of Paraguay concerning the state of the people:

“...one of the things which we Spaniards found marvellous was to see (...) a young boy of about 12 years of age, who played the violoncello, with such grace and skill, that the Prelate, admiring him much, ordered the Choir to stop and made the young boy come before him and play a solo sonata. The boy obeyed, and (...) put his violoncello on top of one of his feet and played for about a quarter of an hour, so perfectly, and with such ease and speed, that deserved the admiration and applause of each and everyone present. And while at other times, when passing through some *Reducción* (...) I heard this music more than once and was



very surprised by the union and rigorous tempo with which they play, and so I think, that they do not lag behind any of the most famous cathedrals of Spain.”²

Referring to the music and talent of the Indians for learning how to sing, play and make instruments, to the music schools and to the quality of the choirs and orchestras, Lodovico Antonio Muratori wrote the following:

“The natural inclination to harmony that those peoples have is incredible, which, at the beginning, some attentive Ministers of God took no little advantage of. (...) Apart from the inclination mentioned above, they also have admirable skill for the Music of the voices, and of musical instruments, i.e. for learning all that relates to singing and sound. They have excellent voices, aiming to make them so, and even more harmonious than in other countries. (...) Therefore, the wise missionaries are in the habit of choosing those boys who, from an early age, show the best voice timbre and through education make them into musical experts who understand notes and tempo to the point where their sacred music pleases and delights no less than European music. In this way, in each of the *reducciones*, a Chapel of Musicians has been established, who are ideally trained and in accordance with chant and polyphony. What is most admirable is that there is no musical instrument in Europe which has not been introduced to these fine Indians and which is not played amongst them, such as organ, guitar, harp, spinet, lute, violin, violoncello, trombone, cornet, oboe and others. Nowadays such instruments are not only finely played by them but also made, most of them by their own hands. More than one man, when passing through those lands and hearing that music (so well harmonized) expresses his wonderment, maintaining that they have nothing to envy those of Spain.”³

The psalm **Beatus vir**, for a solo soprano, with a choir of three, two violins and basso continuo, forms part of the five vesper psalms composed by Zipoli in America. This set of vespers was sung in the missions to introduce solemn festivities observed by the Indians. The Bolivian collections also have other arrangements of vesper psalms; however, this seems to be the most refined and

appreciated of its time. According to the demands of liturgy, each psalm had to be preceded by an antiphon, sung in Gregorian chant or polyphony. The music manuscripts of Chiquitos comprise five polyphonic antiphons whose text corresponds to the Feast of the Confessor. Although the name of the composer does not appear on the copies, judging by the style of the antiphons, the work is attributed also to Zipoli (see studies by Bernardo Illari). What was known in Bolivia and was kept through three centuries are not Zipoli's originals – who never visited the *reducciones* – but copies of his music made by South American copyists. It is difficult to speculate up to what point the musical practice of the missions was different from what was usually done in the church where Zipoli worked, in Cordoba, Argentina. The disappearance of the copies in all the American countries, except Bolivia, prevents their study.

From the series of sonatas for two violins and continuo, nearly 20 works of the manuscripts of Chiquitos, which the Archive catalogue lists as complete, have been saved, and 20 more that are incomplete or in segments. There is no doubt that this music was composed in Europe and only copied for the South American musicians. Their origins could be found in some musical centre in Italy. Nonetheless, in order to better place these works in the South American colonial repertoire, we will call them 'Chiquitana' sonatas, although the cover of the manuscript does not include a reference to the Chiquitano Indians. The character of the **Sonata XVIII** leads us to believe that it was played not only in the classroom but also in the church. As with the other sonatas of the Chiquitos Archive, the work included in this CD consists of three movements: fast, slow, fast. On the other hand, sonatas which adopted dance movements were also known in the missions.

Aqui ta naqui, Caïma, Iyaï Jesus. The abundance in the Chiquitos Mission of musical scores of a sacred repertoire, with texts in native languages, was a natural consequence of the Jesuit missions. The music of the mission towns must not be perceived as an imposition from the missionaries on the indigenous musical practices. This was rather a gradual process of transformation, in which talent, preference and creativity on the part of the natives played a major role. Neither was there an attempt to rigorously eliminate the indigenous music. The presence of Western ways on the musical production was not an obligation but a preference, whose protagonists, maybe partly

authors, were the native people themselves. The European element, in other words, the model and composer, together with the indigenous element, i.e. the performers of the works, instruments made by the Indians themselves, the texts, the inclusion of their languages, respect for their taste etc, resulted in the creation of a new repertoire of Missionary Baroque. The Indians did not play a passive role, rather they filtered and modelled the two realities, the European and the Hispanic American.

Copies of **In hoc mundo**, by Domenico Zipoli, were found in both missionary archives. However, the Chiquitano copyist did not write down the name of the author of the piece. In the copy from Moxos, from the middle of the XIX Century, the name of the composer appears in the tenor vocal part, written in the manuscript. Although the chroniclers at the time maintained that tenors were “numerous and very good” – not so the bass singers who were always in short supply – the Bolivian collection includes very few pieces for solo tenor. There is no doubt that several of the works meant for a solo soprano were sung by tenors or shared between the two voices. Similarly, the compositions meant for a tenor were sometimes sung by a soprano. **In hoc mundo** could be part of a stage composition (sacred opera or oratorio) by Zipoli, of whose existence some visitors to the missions were certain.

La Folia. The instrumental repertoire of the Musical Archive of Moxos is limited and consists only of about 12 pieces. The works come from two periods of the life at the missions. The oldest ones became part of the collection during the first half of the XVIII Century. According to reports from that time, this repertoire was large and consisted of music for small instrumental groups, for specific string and wind instruments (sonatas and concerts) and for keyboard. It would seem that, at least in some instances, the Indians also used select indigenous instruments in the playing of this repertoire. Nonetheless, it has not been possible to establish until now how they did it. This work was found in the Archive only in 2003 and the present interpretation is the first one in over a century, possibly longer.

In hac mensa novi Regis belongs to the repertoire of one of the biggest feasts observed at the *reducción*, i.e. Corpus Christi. Vespers and solemn Masses, sermons, opera, processions with four altars, erected in each corner of the town square, where musicians and dancers performed their dances, were the outstanding moments of the fiesta. The preparation for the Corpus Christi feast included expeditions by the Indians to the fields and the hills in order to hunt wild animals, parrots and colourful birds to decorate the church and town square. Once the solemn was finished, a bright and colourful procession *accompanied by the resounding and devout roar of all the instruments that there are in the village* – European and native – proceeded towards the four altars. In each station, while the priest burned the incense near the Holy Sacrament, the choir would sing a motet. It seems that this piece was sung during Solemn Mass and not before the altars. According to a common practice at the missions, a young boy from the music school, diligently prepared for the occasion, interpreted the solo part.

The **Pastoreta Ypeché Flauta**, for flute, violin and continuo, deserves a privileged place amongst the repertoire of colonial America. Copies have been found only in the Musical Archive of Chiquitos. Its author and place of origin are unknown. Everything indicates that this music already existed at the missions by about 1740. Similarly to **Sonata XVIII**, this **Pastoreta** points to a rich instrumental musical tradition which existed in South America in the XVIII Century. Until now we lack precise information concerning the structure of music groups that played these compositions at the missions. The inventories seem to show a certain tendency in the structuring of orchestras, where the part of the continuo was shared mainly between the organ and the harp, the part of high-pitched instruments between violins, shawms and flutes and that of low-pitched instruments between double basses and bassoons. The use of the other instruments was linked to the degree of festivity observed at the mission: the more solemn the feast, the more elaborate the instrumental and sound arrangements. The clarions – able to play each tone of the musical scale – and altar bells were at the summit of the hierarchy. Their introduction was reserved for the moments of utmost gala.

Copies of the *alegre canto* for the feast of the Assumption of the Lord, **Exaltate Regem regum. Ascendit Deus in iubilatione**, were discovered in both the Chiquitos and the Moxos collections. Their existence at the missions seems to be earlier (circa 1730) than those arias presented above. It was one of the most popular cantos in the mission, known in all the churches where the manuscripts come from. It is sung even today in Santa Ana de Chiquitos, as well as in San Ignacio and San Lorenzo de Moxos, although with some alterations. The work has some characteristics of the so-called Missionary Baroque style. Some of the most visible characteristics of this style are the preference for a four-person choir (also three-person although less frequently), with some parts for solo as well as little instrumentation – always with one or two violins and bass continuo. Only occasionally an unidentified high-pitched instrument makes its appearance. Nevertheless, the letters and reports from travellers all agree that at the Jesuit towns one could hear choir or solo music, accompanied by magnificent orchestras comprising several instruments. José Cardiel, priest and teacher to the Guarani Indians, stated that the number of musicians – those in the choir and those in the orchestra – was between 30 and 40. However, the documents lack the necessary precision and technical definition in their statement concerning the use of choir and instruments. Not all the instruments were played from the beginning to the end of a piece. The distribution of the material between ‘solo and tutti’ – probably the task of the Chapel Master – depended both on the taste of the conductor and on the instrumental possibilities.

Piotr Nawrot

Translation: Mariana Swann

- 1 José Cardiel, S.J., **Declaración de la Verdad** (Buenos Aires: Imprenta de Juan A. Alsina, 1990), pp.276-279.
- 2 Lodovico Antonio Muratori, **Il Christianesimo Felice nelle Missioni de’ Padri della Compagnia di Gesu nel Paraguai** (Venezia: Giambattista Pasquali, 1743), pp.60.
- 3 *Ibid.*, pp.59-60.

Cet enregistrement est l'aboutissement de longs mois d'épuisante et excitante préparation. Nous avons été attiré pour la première fois par ce répertoire en 2002, lors d'un passage en Bolivie : Nous prenions part au 4^{ème} Festival Internacional de Musica Renacentista y Barroca Americana "Misiones de Chiquitos" à Santa Cruz. Ce festival, créé par le Dr. Piotr Nawrot — musicologue et directeur musical de la Fondation pour l'Art et la Culture (APAC) de Bolivie —, a notamment pour mission de célébrer la redécouverte d'un vaste répertoire musical qui a connu son apogée aux 17^{ème} et 18^{ème} siècles dans les missions jésuites établies dans l'est du pays.

Après un concert de musique baroque bolivienne très bien reçu à Wignore Hall (Londres, 2003), nous avons décidé d'enregistrer ce programme pour Channel Classics. Je me suis rendu en Bolivie en janvier 2004 afin d'essayer de trouver des chanteurs boliviens susceptibles de se joindre au projet. Des auditions ont été organisées à Santa Cruz auxquelles ont participé des chanteurs de tout le pays. Les quatre chanteurs que vous entendez ici ont été sélectionnés lors de ces auditions. Des répétitions ont ensuite eu lieu tous les mois en Bolivie jusqu'à la date de l'enregistrement, en avril dernier. Le chemin à effectuer était ardu, les résultats ont été exceptionnels. Durant ce processus, j'ai eu le plaisir de travailler avec des musiciens très doués et réceptifs.

La période d'enregistrement a été particulièrement inspiratrice pour chacun et nous garderons toute notre vie le souvenir de ce temps passé à Concepcion. La collaboration entre Florilegium et les solistes boliviens a réellement été une rencontre entre deux cultures. Nous espérons que ce qui a été saisi sur cet unique DVD qui accompagne l'enregistrement SACD est plus qu'un échantillon de ces expériences.

La dernière plage du disque compact est en réalité une sorte de bonus : il ne s'agit pas de musique baroque bolivienne. Cette plage est née après une session nocturne, au bout de deux épuisantes journées d'enregistrement. Henry Villca, qui nous a inspiré non seulement avec son merveilleux chant mais aussi avec son jeu remarquable de la flûte de pan, a soudain demandé à Eligio (guitare) et à Rob (contrebasse) de se joindre à lui dans quelques improvisations. Il est heureux que Jared ait décidé de continuer d'enregistrer. Le résultat est désormais gravé pour la postérité.

Enregistrer en pleine jungle bolivienne exige de pouvoir gérer un certain nombre de situations inhabituelles. Une situation agréable a été l'importance du chant d'un oiseau tropical durant tout l'enregistrement. Nous n'avons pas tenté d'effacer ces interventions — un bon exemple peut être entendu à la fin de cette dernière plage d'improvisation.

Ashley Solomon, Artistic Director

Musique baroque dans les colonies jésuites (reducciones)

L'étude de la musique conservée dans les archives sud-américaines a révolutionné notre connaissance de la culture musicale dans les centres urbains et missionnaires américains du 16^{ème} au 18^{ème} siècle. Des compositeurs et musiciens européens, sud-américains autochtones et créoles (Espagnols nés en Amérique du Sud) ont créé un répertoire unique de musique renaissance et baroque, comparable au niveau de son ampleur et de son originalité aux innovations musicales des éminents centres européens de cette époque.

Jusqu'ici, deux importants recueils de musique missionnaire sud-américaine ont été conservés. Le premier, qui peut être consulté à la bibliothèque ' , en Bolivie, provient des 'Vicariato Apostólico de Ñuflo de Chávez' églises missionnaires San Rafael et Santa Ana. L'autre, découvert et organisé plus récemment, appartient à la collection de manuscrits musicaux de l'ancienne mission jésuite des indiens moxos, en Bolivie. Des copies de ce second recueil ont été effectuées jusque dans les années 1990. Dans les deux recueils, on peut trouver diverses œuvres vocales avec accompagnement ainsi qu'un ensemble de pièces instrumentales vraiment exceptionnel puisque le répertoire d'Amérique latine est principalement constitué d'œuvres vocales et chorales. Une grande partie des compositions est de paternité indienne (avec des textes en langues autochtones: chiquitana, baure, moxa, canichana, guarani), toutefois les manuscrits comprennent également six messes de Giovanni Battista Bassani (1657-1716), deux motets de Johann Joseph Ignaz Brentner (1689-1720), et quatorze compositions de Domenico Zipolli (1688-1726). Ces œuvres étaient utilisées comme modèles dans le cadre de l'enseignement promulgué dans les missions. Ces deux recueils sont extrêmement précieux car ils constituent le seul moyen de clarifier nos connaissances en ce qui concerne la culture musicale des anciennes missions américaines.

La musique était utilisée comme un moyen de communication avec les autochtones. Lorsqu'une *reduccion* était fondée, un chœur et un orchestre étaient créés comprenant entre 30 et 40 musiciens. Dans chaque village, il y avait une école où les enfants de la noblesse du lieu prenaient des leçons: ils apprenaient à écrire et à lire la musique, ainsi qu'à danser. Parmi les indiens, les enfants

qui avaient la plus belle voix étaient choisis pour chanter dans le chœur, les plus robustes jouaient les instruments à vent. Le maître de chapelle, toujours un indien, était responsable de l'école de musique. Son travail obtenait toute la reconnaissance méritée lors de la cérémonie solennelle qui avait lieu le premier jour de l'année et lors de laquelle les autorités publiques du lieu étaient élues. Chaque école possédait une bibliothèque. La collection musicale de cette bibliothèque était constamment élargie par des copies d'œuvres provenant de missions avoisinantes et par de nouvelles œuvres apportées d'Europe par les représentants officiels espagnols et les nouveaux missionnaires. Cela explique les différents stades d'évolution stylistique de cette musique baroque des missions.

Si le répertoire polyphonique était courant, le chant grégorien constituait aussi une part non négligeable de l'éducation de tous les musiciens et possédait une place dans de nombreuses liturgies missionnaires¹. Les cours et les sessions de travail avaient lieu tous les jours. Les étudiants devaient apprendre à jouer et à chanter par cœur un grand nombre de pièces religieuses¹. Le répertoire incluait messes, vêpres, hymnes, motets, carols de Noël, opéras sacrés, sonates, concerts ainsi qu'un grand nombre d'autres formes musicales courantes à cette époque. Deux principes régissaient l'admission de nouvelles compositions dans ce répertoire : les œuvres devaient être de la plume des meilleurs compositeurs et il devait s'agir de musique sacrée. La fonction de musicien était très prestigieuse. Plusieurs missionnaires ont soutenu que le niveau musical atteint dans les réducciones était identique à celui des cathédrales d'Europe les plus éminentes. Rapidement, le goût pour la musique et le grand don musical des indiens ont transformé les élèves en musiciens de talent, capables de surprendre par leur adresse les voyageurs et dignitaires de passage dans leur bourgade. Cayetano Cattaneo, jésuite missionnaire de Santa Rosa, en Uruguay, a inclus dans l'une de ses lettres à son frère José le rapport de l'évêque d'Asunción, au Paraguay, concernant l'état de la population :

“...Une des choses qui nous émerveilla, nous, les Espagnols, fut de voir (...) un jeune garçon d'environ 12 ans, qui jouait du violoncelle avec une telle grâce et une si grande adresse que le prélat, qui l'admirait beaucoup, ordonna au chœur de s'arrêter, puis au jeune garçon de s'avancer et de lui jouer une sonate solo. Le garçon obéit, (...) plaça le violoncelle sur l'un de

ses pieds, et joua pendant environ un quart d'heure avec une telle perfection, une telle aisance, et une telle promptitude, qu'il obtint l'admiration et les applaudissements de toutes les personnes présentes. J'entendis cette musique plus d'une fois lorsque, à d'autres occasions, je passai par l'une de ces réducciones (...). J'étais très surpris par l'ensemble et le tempo rigoureux avec lequel ils jouaient. Je pense qu'ils ne sont absolument pas en retard sur les cathédrales d'Espagne les plus célèbres."²

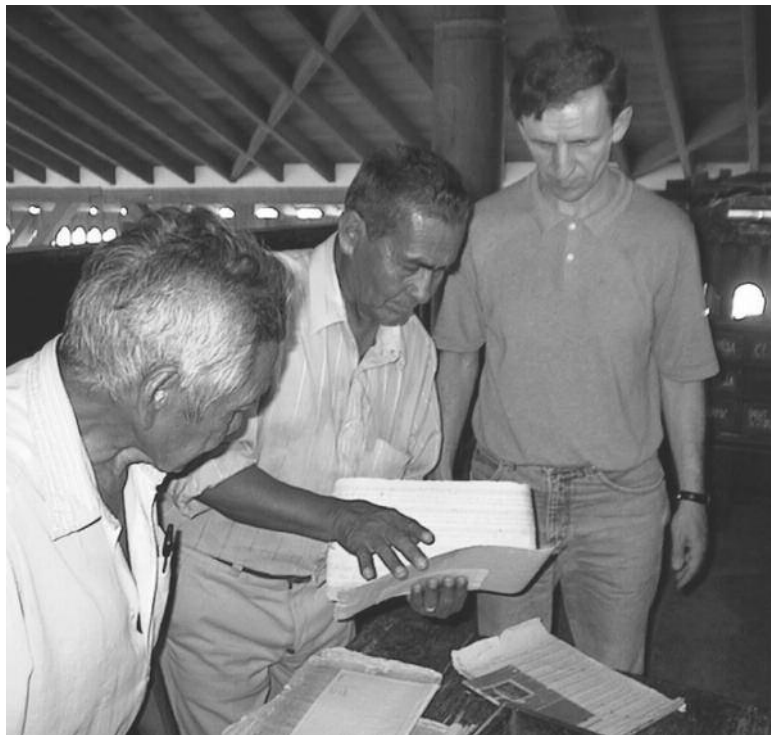
À propos de la musique et du talent des indiens pour l'apprentissage du chant, des instruments et de la facture instrumentale dans les écoles de musique et de la qualité des chœurs et des orchestres, Lodovico Antonio Muratori a écrit ce qui suit:

“Le penchant naturel qu'ont ces gens pour l'harmonie est incroyable, et au début un certain nombre de Serviteurs de Dieu prévenants n'en tirèrent pas mince avantage (...). Mis à part le penchant mentionné plus haut, ils ont une adresse admirable pour la musique vocale et instrumentale, c'est-à-dire pour l'apprentissage de tout ce qui est lié au chant et au son. Ils possèdent d'excellentes voix, aspirent à les rendre telles, et elles sont souvent plus harmonieuses que dans d'autres pays. (...) Pleins de sagesse, les missionnaires ont par conséquent pris l'habitude de choisir ces garçons qui, très tôt, montrent les meilleurs timbres vocaux. Par l'éducation, ils les transforment ensuite en experts de la musique qui comprennent les notes et le tempo au point de ne pas rendre leur musique sacrée moins plaisante et charmante que la musique européenne. En ce sens, dans chacune de ces réducciones, une chapelle de musiciens a été établie, qui travaille de façon idéale selon les exigences du chant et de la polyphonie. Le plus admirable est qu'il n'y a pas d'instrument de musique européen, comme l'orgue, la guitare, la harpe, l'épinette, le luth, le violon, le violoncelle, le trombone, le cornet, le hautbois etc., qui n'ait été introduit auprès de ces indiens raffinés et qui ne soit pas joué par eux. Ces instruments sont aujourd'hui non seulement admirablement joués par eux mais aussi fabriqués pour la plupart de leurs propres mains. Plus d'une personne, lorsqu'elle passe dans ces pays et entend cette musique (si bien harmonisée) exprime son étonnement et soutient qu'elle n'a rien à envier à celles d'Espagne.”³

Le psaume *Beatus vir*, pour soprano solo, un chœur à trois voix, deux violons et basse continue, fait partie des cinq psaumes vespéraux composés par Zipoli en Amérique. Ce recueil de vêpres était chanté dans les missions pour introduire des fêtes solennelles observées par les Indiens. Les collections boliviennes possèdent d'autres arrangements de psaumes vespéraux; toutefois, ceux-ci semblent être les plus raffinés et appréciés de cette époque. Suivant les besoins de la liturgie, chaque psaume devait être précédé par une antienne grégorienne ou polyphonique. Les manuscrits chiquitos comprennent cinq antiennes polyphoniques dont les textes correspondent à la Fête du Confesseur. Si le nom du compositeur n'apparaît pas sur les copies, le style des antiennes a également permis d'attribuer ces œuvres à Zipoli (cf. les études sur ce sujet de Bernardo Illari). Les originaux de Zipoli – qui ne se rendit jamais dans les *reducciones* – n'étaient pas connus en Bolivie, seules l'étaient des copies de sa musique effectuées par des copistes sud-américains. Il est difficile de savoir à quel point la pratique musicale dans les missions divergeait de celle de l'église de Cordoue, en Argentine, où Zipoli travaillait. La disparition de toutes les copies dans les pays d'Amérique, à l'exception de la Bolivie, nous empêche d'en faire l'étude.

Dans le manuscrit chiquito, une vingtaine de sonates pour deux violons et basse continue, mentionnées comme complètes dans le catalogue, ont été conservées. Une vingtaine d'autres sont incomplètes ou conservées sous forme fragmentaire. Cette musique sans aucun doute composée en Europe dans certains centres musicaux d'Italie, ne fut que copiée par des musiciens sud-américains. Néanmoins, afin de pouvoir mieux situer ces œuvres dans le répertoire colonial sud-américain nous les avons qualifiées de sonates 'chiquitana' – même si la page de couverture du manuscrit ne fait aucunement référence aux indiens chiquitos. Le caractère de la **Sonata XVIII** prête à penser qu'elle a été jouée dans les salles de classe mais aussi à l'église. Comme avec les autres sonates de l'archive chiquito, l'œuvre enregistrée possède trois mouvements : vif, lent, vif. D'autres sonates, composées de mouvements de danse, étaient également connues dans les missions.

Aqui ta naquí, Caíma, Iyái Jesus. Dans le répertoire de musique sacrée de la mission chiquito, le nombre important de partitions composées sur des textes de langage autochtone découlait de façon naturelle du fonctionnement des missions jésuites. Dans les missions, la musique ne devait



pas être perçue comme imposée par les missionnaires au détriment des pratiques musicales autochtones. Il s'agissait plutôt d'un processus progressif de transformation, dans lequel le talent, la préférence et la créativité de la part des autochtones jouaient un rôle majeur. Il n'y a jamais eu de tentative d'élimination de la musique indigène. La présence de manières européennes dans la production musicale n'était pas le résultat d'une obligation mais d'une préférence dont les protagonistes, peut-être en partie les auteurs, étaient eux-mêmes autochtones. Autrement dit, l'association de l'élément européen – le modèle et le compositeur –, et de l'élément indigène, à savoir les exécutants des œuvres, les instruments fabriqués par les autochtones eux-mêmes, les textes, l'utilisation de leur langage, le respect de leur goût etc., a conduit dans les missions à un nouveau répertoire de musique baroque. Les indiens ne jouaient pas un rôle passif, ils épuraient et modelaient plutôt les deux réalités, l'europpéenne et l'américaine hispanique.

On a trouvé des copies d'*In hoc mundo* de Domenico Zipoli dans les deux archives missionnaires. Le copiste chiquito n'a cependant pas mentionné le nom de l'auteur de la pièce. Dans la copie de Moxos, qui date du milieu du 19^{ème} siècle, le nom du compositeur apparaît sur l'une des parties vocales: le manuscrit de la partie de ténor. Les chroniqueurs de l'époque ont soutenu que les ténors étaient "très nombreux et excellents" – à la différence des basses dont on manquait toujours –, pourtant, le recueil bolivien ne comprend que très peu de pièces pour ténor solo. On sait que diverses œuvres composées à l'origine pour soprano solo furent chantées par des ténors ou partagées entre les deux types de voix. De même, les compositions pour ténor furent parfois chantées par une soprano. *In hoc mundo* pourrait être issu d'une composition scénique (opéra sacré ou oratorio) de Zipoli dont l'existence a été attestée par un certain nombre de visiteurs.

La Folia. Le répertoire instrumental des archives musicales de Moxos est limité. Il consiste seulement en 12 pièces. Ces œuvres proviennent de deux différents épisodes de l'existence des missions. Les plus anciennes sont venues enrichir la collection durant la première moitié du 18^{ème} siècle. Selon des rapports de cette époque, ce répertoire était vaste et comprenait de la musique pour ensembles instrumentaux restreints, pour instruments à cordes ou à vent spécifiques (sonates et concerts), et pour clavecin. Il semblerait que dans certains cas les indiens aient utilisé des instru-

ments autochtones spécifiques pour jouer ce répertoire. Néanmoins, jusqu'à nos jours, il n'a pas été possible d'avoir plus de renseignements à ce sujet. Cette œuvre n'a été trouvée dans les archives qu'en 2003 et la présente interprétation est la première depuis plus d'un siècle.

In hac mensa novi Regis appartient au répertoire de l'une des plus grandes fêtes observées à la réduction: celle du Corpus Christi. Vêpres, messes solennelles, sermons, opéras, processions vers quatre autels érigés à chaque coin de la place de la bourgade où les musiciens et les danseurs exécutaient leurs danses, constituaient les temps forts de la fiesta. La préparation pour la fête du Corpus Christi comprenait des expéditions menées par les indiens dans les champs et dans les collines afin de rapporter des animaux sauvages, des perroquets, et des oiseaux de couleurs pour décorer l'église et la place. Une fois les solennités terminées, une procession animée et bigarrée accompagnée par la clameur sonore et dévote de tous les instruments du village – européens et autochtones – s'avavançait vers les quatre autels. Selon une pratique courante dans les missions, un jeune garçon de l'école de musique, préparé avec soin pour l'occasion, interprétait la partie solo.

La **Pastoreta Ypeché Flauta**, pour flûte, violon et basse continue, mérite une place privilégiée au sein du répertoire de l'Amérique coloniale. Des copies de cette œuvre n'ont été trouvées que dans les archives musicales chiquito. Le nom de son compositeur et sa source sont inconnus. Tout semble indiquer que cette **Pastoreta** était déjà connue dans les missions vers 1740. Comme la **Sonata XVIII**, elle attire l'attention sur la riche tradition instrumentale que connaissait l'Amérique du Sud au 18^{ème} siècle. Nous manquons aujourd'hui encore d'informations concernant la structure des ensembles musicaux qui jouaient ces compositions dans les missions. Les inventaires semblent montrer une certaine tendance dans la constitution des orchestres. Les parties de basse continue étaient principalement partagées entre l'orgue et la harpe, celles des instruments aigus entre les violons, les chalumeaux et les flûtes, et celle des instruments graves entre les contrebasses et les bassons. L'utilisation des autres instruments était liée au degré de festivité observé dans la mission : plus la fête était solennelle, plus les arrangements sonores et instrumentaux étaient élaborés. Les clairons – capables de jouer tous les tons de l'échelle musicale – et les clochettes d'autel étaient au sommet de la hiérarchie. Leur introduction était réservée aux moments suprêmes

de la fête.

Des copies de *l'alegre cantum* pour la fête de l'Ascension du Seigneur, **Exaltate Regem regum – Ascendit Deus in iubilatione**, ont été découvertes dans les deux collections, chiquito et moxo. Leur existence dans les missions semble antérieure (vers 1730) à celle des airs présentés ci-dessus. C'était l'un des chants les plus populaires dans les missions, connu dans toutes les églises d'où les manuscrits sont issus. Il est encore chanté aujourd'hui, quoique avec certaines modifications, à Santa Ana de Chiquitos comme à San Ignacio et San Lorenzo de Moxos. L'œuvre possède un certain nombre de caractéristiques propres au style baroque des missions. Parmi les caractéristiques les plus évidentes de ce style on peut mentionner une préférence pour un chœur à quatre voix (ou trois voix, bien que moins fréquemment), la présence de quelques parties solistes et une légère instrumentation – toujours un ou deux violons et basse continue. Ce n'est qu'occasionnellement qu'un instrument aigu non identifié faisait son apparition. Les lettres et les rapports des voyageurs affirment tous que dans les bourgades jésuites on pouvait entendre de la musique pour chœur ou soliste, accompagnée par de magnifiques orchestres comprenant divers instruments. José Cardiel, prêtre et enseignant auprès des indiens guarani, affirmait que le nombre des musiciens – ceux du chœur et de l'orchestre – variait entre 30 et 40. Les documents, dans leur formulation, manquent cependant de définitions techniques et des précisions nécessaires quant à l'utilisation du chœur et des instruments. Tous les instruments n'étaient pas joués du début jusqu'à la fin de la pièce. La distribution du matériel en 'solo' et 'tutti' – qui était probablement du ressort du maître de chapelle – dépendait du goût du chef d'orchestre et des possibilités instrumentales de l'effectif.

Piotr Nawrot

Traduction: Clémence Comte

- 1 José Cardiel, S.J., **Declaración de la Verdad** (Buenos Aires: Imprenta de Juan A. Alsina, 1990), p.276-279.
- 2 Lodovico Antonio Muratori, **Il Christianesimo Felice nelle Missioni de' Padri della Compagnia di Gesu nel Paraguai** (Venezia: Giambattista Pasquali, 1743), p.60.
- 3 *Ibid.*, p.59-60.

Beatus vir

Beatus vir qui timet Dominum

In mandatis eius volet nimis

Potens in terra erit semine eius,

Generatio rectorum benedicetur.

Gloria et divitiae in domo eius

Et iustitia eius manet in saeculum saeculi

Exortum est in tenebris lumen rectis.

Misericors et miserator et Justus

Jucundus homo qui miseretur et commodat

Disponet sermones suos in iudicio.

Quia in aeternum non commovebitur

In memoria aeterna erit Justus

Ab auditione mala non timebit

Paratum cor eius sperare in Domino

Confirmatum est cor eius

Non commovebitur donec

Despiciat inimicos suos.

Dispersit dedit pauperibus

Iustitia eius manet in saeculum saeculi

Cornu eius exaltabitur in gloria.

Peccator videbit et irascetur,

Dentibus suis fremet et tabescet

Desiderium peccatorum peribit.

Gloria Patri et Filio

Et Spiritui Sancto.

Sicut erat in principio

Et nunc et semper.

Et in saecula saeculorum

Amen.

Beatus vir

*Blessed is the man who fears the Lord,
who takes delight in all his commands.*

*His offspring will be powerful on earth;
the children of the upright are blessed.*

*Riches and wealth are in his house
his justice stands firm forever*

he is a light in the darkness for the upright.

*He is generous, merciful and just
the good man takes pity and lends,
he conducts his affairs with honour.*

*The just man will never waver
he will be remembered forever
he has no fear of evil news.*

*With a firm heart he trusts in the Lord
with a steadfast heart
he will not fear
he will see the downfall of his foes.*

*Open handed he gives to the poor
his justice stands firm for ever
his head will be raised in glory.*

*The wicked man sees and is angry,
grinds his teeth and fades away
the desire of the wicked leads to doom.*

*Glory to the Father, and to the Son
and to the Holy Spirit.*

*As it was in the beginning
is now, and ever shall be
for ever and ever*

Amen.

Aqui ta naqui Iyaí

*Aqui ta naqui Iyaí,
aquíp' oxíma nacumanata iñemo,
aichequíatoñe,
otuborio nizuba aemo,
aqui ta naqui nizuba aemo.
Chapie, Iyaí Jesu Christo,
chapie na ayecatí ichusi,
chapie, Iyaí.
Chapie ito nauçipí oi
cuzanau au Sacramento.
Chapie, ixanca, chapie.
Chapie ananca anene,
chapie, Iyaí.
Chapie na ayecatíchu,
ipoquínunc' anene.
Aizumaicazatee au nichuci,
nipequi nacuba iñemo.
Aizumaicazatee na gracia,
acunautaca Icbupa,
acunautaca,
acunau iñemo,
itobo nizuba aemo,
itobo nacumana iñemo.*

In hoc mundo inconstante ubi ruinae

*In hoc mundo inconstante ubi ruinae
Tantae ubi tantae miseriae,
Ioannes tuam iam deprecor opem
Ut liber et securus evadam*

Aqui ta naqui Iyaí

*Here our Father in present,
it is a gift which you give us,
you give yourself to us,
to nourish you love for me,
bere he is present, with his love.
Thank you, Lord Jesus,
thank you for coming to my heart,
thank you, my Lord.
Thank you for you Spirit
present in this Sacrament.
Thank you, I love you, thank you.
Thank you for the light,
thank you, Father.
Thank you for your coming,
your light makes me happy.
Become great in my heart,
for the warmth of you love toward me.
May you grace for me augment,
for only you are my God,
only You,
be for always my companion,
because you truly love me,
because of you gift for me.*

In hoc mundo inconstante ubi ruinae

*In this world where all the time
there are such ruins, so many miseries
I ask for your help, Saint John,
to escape, free and safe.*

*In te spero, in te confido
Omnes fraudes, omnes insidias
Nimici superare spero, in te confido
Omnes fraudes, omnes insidias
Inimici superare
Et in portu malefido
Inter fluctus, et inter undas,
Non timebo naufragare,
Eia Ioannes adesto precibus meis
In hoc terreno carcere,
Succurre animae meae
Caeli demonstra viam,
Ut regem regum valeam super astra videre.
Tunc lectis organis bene cantantibus
Simul cum cimbalis bene sonantibus,
Tonantem Dominum laudabo.
Tubis ductilibus, sonoris fidibus,
Sanctum Ioannem decantabo,
Sanctum Ioannem decantabo.*

Aria: 'In hac mensa novi Regis'

*In hac mensa novi Regis
In hac in hac in hac mensa novi Regis
Novum novum novum Pascha
Novae legis in hac mensa novi Regis
Novum Pascha novae legis novae legis
Novae legis phase vetus phase vetus
Terminat phase vetus terminat
Ecce panis ecce panis,
Panis ecce panis Angelorum*

*In you I hope,
in you I trust to overcome
all the deceits,
all the plots of the evil one.
In you I hope, in you I trust.
In the harbour I am fearful
but I will not fear shipwreck
amid the storms and waves.
Listen to my prayers, Saint John.
Help my soul in this earthly prison.
Show me the way to heaven
that I may have the strength
to see the King of Kings above the stars.
Then I will praise the thundering Lord
with plucked instruments sounding well
and with resounding cymbals.
With sweet trumpets and resonant lyres
I will praise Saint John.
I will praise Saint John.*

Aria: 'In hac mensa novi Regis'

*At this table of the new King
At this table of the new King,
the new Passover of the new law,
the new Passover of the new law,
at this table of the new King,
the rite of the old law comes to an end
the rite of the old law comes to an end.
Behold this bread,
the bread of angels,*

*Factus cibus factus cibus
Cibus factus cibus viatorum
Dimitte nobis debita nostra
Nostrum panem da nobis
Ecce panis panis Angelorum
Factus cibus cibus viatorum
Cibus viatorum cibus viatorum
Bone pastor panis vere lesu
lesu nostri miserere
Tu nos bone fac videre
Nos tuere tu nos pascere
Nos tuere in terra viventium.*

Caïma, Iyaï Jesus

*Caïma, Iyaï Jesus,
izet' aemo, au niñooutimo,
na apoquenu nauxcica,
mta auna cubare iñemo.
Acuacíríca iñemo,
Iyaï, Ichupa,
ñominana nanaiña numuquñiaca
na abe aquí apeito.
Acuacíríca iñemo, atacuatoiñe.
Ache iñemo na gracia,
mo nacu[b]a iñemo,
quñataiai,
au siboriquís,
quñataiai.
Tari izoma aubo mýyrot' ape,
yazaraicari au napooatoñe,*

*which has become,
which has become,
the food of pilgrims.
Give us this day our daily bread,
Behold this bread,
the bread of angels
which has become the food of pilgrims.
O Jesus, good shepherd and true bread,
Jesus, have mercy on us.
You make us see clearly
You look after us, You pasture us,
You care for us in the land of the living.*

Caïma, Iyaï Jesus

*Today, Lord Jesus,
I come to you, for you are my hope,
in you I find my happiness,
because I love you, too.
I love you,
my Lord, my Father,
because of my fear of the wrong
on earth and in heaven.
I love you,
with all what I am.
so that I could love you for ever,
I do not need anything else,
for the rest of my life,
I do not need more [but your love].
So that I can die and with it [your grace] enter heavens,
and contemplate you in your own house,*

*mo nacuatoche cai inemo nana,
mon taquinunau,
mon taquinunau nana.*

Ascendit Deus in jubilatione

*Ascendit Deus in iubilatione
Ascendit, ascendit, ascendit Deus,
In iubilatione,
In iubilatione.
Alleluia,
Alleluia.
Et Dominus in voce tubae,
Et Dominus in voce,
In voce, voce tubae,
Alleluia.
Et Dominus in voce,
Voce tubae, alleluia. alleluia.*

Exaltate regem regum

*Exaltate regem regum
Hymnum Deo dicite.
Exaltate regem regum
Et hymnum Deo
Hymnum Deo dicite.
Deo hymnum dicite
Deo dicite
Alleluia alleluia.
Alleluia alleluia.*

*and contemplate you in your own house,
and love you now and for ever,
for ever, for ever more.*

Ascendit Deus in jubilatione

*God ascends in jubilation
God ascends, ascends, ascends,
in jubilation.
in jubilation,
Alleluia,
Alleluia.
The Lord ascends
with the sound of trumpets,
the Lord with the sound of trumpets,
Alleluia.
The Lord with the sound,
with the sound of trumpets,*

Exaltate regem regum

*Glorify the King of Kings
sing a hymn to God.
Glorify the King of Kings
and sing a hymn to God
a hymn to God.
Sing a hymn to God
sing a hymn
Alleluia alleluia.
Alleluia alleluia.*

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PHOTOGRAPHY

Channel Classics/Florilegium

DESIGN

Ad van der Kouwe, Manifesta, Rotterdam

LINER NOTES

Piotr Nawrot

RECORDING LOCATION

Catedral de Concepción, Bolivia

RECORDING DATE

April 2004

Technical information

MICROPHONES

Bruel & Kjaer 4006, Schoeps

DIGITAL CONVERTER

DSD Super Audio / Meitner Converters
Pyramix Editing/Merging Technologies

AMPLIFIERS

Van Medevoort, Holland

DVD

produced and directed by Jonas C. Sacks

Instruments

Ashley Solomon

baroque flute by R. Cameron 1999 after Denner,
recorder by F. von Huene 1990 after Terton

Kati Debretzeni

violin Anonymous Italian (poss Gagliano family) c.1780

Sarab Moffatt

violin Anonymous, Netherlands, c.1700

Jennifer Morsches

cello Anonymous Italian Tyrol c.1800

Robert Nairn

violone by S. Krattenmacher, Berlin 2003 after G. Da Salo

Elijo Quinteiro

theorbo by K. Jacobsen, London, 2003, baroque guitar by C. González, Paris, 1999

James Johnstone

harpsichord after P. Taskin, by W. Takahashi, 2004

organ by W. van der Putten 1996

Florilegium & Bolivian soloists *Bolivian Baroque*

Baroque music from the missions of Chiquitos and Moxos Indians

Florilegium

Ashley Solomon *baroque flute, recorder*

Kati Debretzeni *violin*

Sarah Moffatt *violin*

Jennifer Morsches *cello*

Robert Nairn *bass*

Eligio Quinteiro *theorbo, guitar*

James Johnstone *harpsichord, organ*

Bolivian soloists

Katia Escalera *soprano*

Henry Vilca *tenor*

Alejandra Wayar *soprano*

Gian-Carla Tisera *mezzo soprano*

Domenico Zipoli (1688-1726)

Beatus Vir AMCh 006

- | | | |
|---|------------------|------|
| 1 | Beatus vir | 2:15 |
| 2 | Exórtum est | 1:37 |
| 3 | Incúndus homo | 2:11 |
| 4 | Peceátor vidébit | 1:44 |
| 5 | Glória Patri | 0:34 |
| 6 | Sicut erat | 1:30 |

(soloist KE, chorus AW, G-CT, HV, 2 violins, cello, bass, theorbo, organ)

Anon

Sonata Chiquitanas XVIII

AMCh 278

- | | | |
|---|---------|------|
| 7 | Allegro | 3:01 |
| 8 | Andante | 3:28 |
| 9 | Presto | 1:39 |
- (2 violins cello, bass, theorbo, harpsichord)

Anon

Aqui Ta Naqui Iyai

- | | | |
|----|---------------------------|------|
| 10 | Aqui ta naqui | 0:48 |
| 11 | Chapie, Iyai Jesu Christo | 4:00 |
- (soloist KE, flute, cello, theorbo)

Domenico Zipoli (1688-1726)

In hoc Mundo AMCh 156

- | | | |
|----|-------------------------|------|
| 12 | Sonata | 1:53 |
| 13 | Recitative In hoc mundo | 0:41 |
| 14 | In te spero | 3:35 |
| 15 | Recitative Eia Ioáñnes | 0:41 |
| 16 | Tunc lectus órganois | 4:35 |
- (soloist HV, 2 violins, cello, bass, theorbo, organ)

Anon

La Folia AMMOXOS

- | | | |
|----|---------|------|
| 17 | Allegro | 3:12 |
| 18 | Largo | 4:02 |
| 19 | Allegro | 3:09 |
- (2 violins)

Anon

Aria In hac Mensa Novi

Regis AMM, San Ignacio

- | | | |
|----|-------------------------|------|
| 20 | In hac Mensa Novi Regis | 7:13 |
|----|-------------------------|------|
- (soloist KE, 2 violins, cello, bass, theorbo, organ)

Anon

Motet Cáima, Iyai Jesus

AMCh 319

- | | | |
|----|------------------------------|------|
| 21 | Sonata | 1:07 |
| 22 | Recitative Cáima, Iyai Jesus | 0:34 |
| 23 | Acuacáitrica inema | 3:16 |
- (soloist HV, flute, cello, theorbo)

Anon

Pastoreta Ychepe Flauta

AMCh 159

- | | | |
|----|----------|------|
| 24 | Untitled | 1:23 |
| 25 | Allegro | 2:04 |
| 26 | Adagio | 2:30 |
| 27 | Allegro | 2:59 |

(recorder, 2 violins, cello, bass, guitar/theorbo, harpsichord)

Anon

Aria Ascendit Deus in

jubilatione AMCh 194

- | | | |
|----|------------------------------|------|
| 28 | Ascendit Deus in jubilatione | 3:28 |
|----|------------------------------|------|
- (soloist KE, 2 violins, cello, bass, guitar, organ)

Anon

Exaltate Regem Regum

AMCh 194

- | | | |
|----|----------------------|------|
| 29 | Exaltate Regem Regum | 1:49 |
|----|----------------------|------|
- (soloist KE, chorus AW, G-CT, HV, 2 violins, cello, bass, guitar, organ)

Henry Vilca *Suntura*

- | | | |
|----|--|------|
| 30 | Improvisation sikus (HVS), bass and guitar | 2:52 |
|----|--|------|

Total time

72:28