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FLORILEGIUM

MUSIC FROM THE MISSIONS

THURSDAY 23 JANUARY 2020 - 7:30 PM







Florilegium

Music from the Missions

music from the Bolivian archives of the Chiquitos and Moxos Indians

Thursday 23 January 2020 - 7:30 PM

Jesuits' Church, Valletta



The Valletta Baroque Festival

Since its launch in 2013, the Valletta Baroque Festival has treated audiences to a unique event featuring some of the best soloists and ensembles in the baroque music scene. Taking as its main venue one of the oldest working theatres in the world, Teatru Manoel, this prestigious two-week festival also plays out within many wonderful baroque and historical venues, such as St. John's Co-Cathedral and Verdala Palace. This year's musical programme has once again secured some of the best contemporary exponents of Baroque music from the international and local sphere to contribute to the celebration of Malta.

Front Cover Image

Detail from the composite portrait of the Van Lennep Family by Antoine Favray (1706-1798) from the Rijksmuseum Amsterdam.

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Programme

Ignacio BALBI (ca.1695-ca.1773)

Sonata Chiquitana No.9
Allegro, Adagio, Allegro

Anon.

Stella Coeli
Tota Pulchra

Anon.

Sonata Chiquitana No.4
Untitled, Andante, Allegro

Juan DE ARAUJO (1646-1712)

Al Llanto mas tierno
Si el amore

Domenico ZIPOLI (1688-1726)

Motet In Hoc Mundo

[interval]

Anon.

Pastoretta Ychepe flauta
Vivace, Allegro, Largo, Allegro

Pietro Antonio LOCATELLI (1695-1764)

Sonata Chiquitana No. 10
Allegro, Grave, Allegro

Anon.

Caima lyai Jesu

Anon.

Sonata Chiquitana No.18
Allegro, Largo, Presto

Domenico ZIPOLI

Beatus Vir

Musicians

Florilegium

directed by **Ashley Solomon** (flute/recorder)

with

Karina Troiano, soprano

Laura Jarrall, soprano

Rebekah Jones, mezzo soprano

Nicholas Mulroy, tenor



Programme notes

The eight decades of the presence of Jesuit missionaries among the Chiquitos (1691-1767) and the Moxenos (1680-1767), in the Amazonian forest of eastern Bolivia saw a rapid development of the musical training of the indigenous population. By the time the Jesuits were expelled in 1767, an impressive collection of musical manuscripts had been produced by the composers and copyists of the ancient missions of San Rafael and Santa Ana in Chiquitos and San Ignacio in Moxos. Almost all of these works are sacred in character, used in the numerous daily services of the Church.

The music in these communities were not exclusively a result of the missionaries imposing their musical practices. It was a gradual process of transformation, where the creativity of the natives played an equally important role. Although the European foundations evident in this style cannot be denied, they only served as models and were transformed according to the taste, abilities and preferences of the indigenous peoples themselves. Although it is true that the contributions of the locals often remained obscure, they never ceased to be present.

Of the cycle of **trio sonatas** for two violins and continuo, the manuscripts of the Chiquitos missions have saved nearly twenty works that are listed in the archives catalogue as complete as well as a couple of other ones that are incomplete or fragmentary. Without any doubt, this music was written in Europe and only copied for South American musicians. Musicologists have recognised works by a number of well-known 17th and 18th century composers including Arcangelo Corelli, Antonio Vivaldi, Niccolò Jommelli, Ignazio Balbi, Pietro Locatelli and Giovanni Sammartini. The original sonatas by these composers were copied, arranged and often simplified by local musicians trained in the Missions.

The two motets ***Stella coeli*** and ***Tota pulchra*** are anonymous and were composed for the liturgy and feasts in honour of the Virgin Mary. Both belong to the group of baroque compositions often referred to as *stile antico*.

Juan Araujo (1646-1712) was born in Spain and went to Lima at an early age with his father and studied composition with Velasco. He was ordained as a priest in 1672 and appointed choirmaster of Lima cathedral. By 1680 he had moved to La Plata (Sucre) in Bolivia, where he remained until his death. He was a prolific composer, writing over 200 works, almost all of these were villancicos. His use of effects such as unusual rhythmic syncopations and word painting are very clearly conveyed in the two villancicos we present in this programme - ***Al Llanto más tierna*** and ***Si el Amor se quedare dormido***.

In the entire colonial repertoire from the Americas, there is only one work composed for flute (recorder), violins and continuo - ***Pastoreta Ychepe Flauta***. Copies of this work were only found in the Chiquitos archive. We know neither its composer nor its place of origin, but everything indicates that it was adopted in the Missions from about 1740.





The abundance among the musical scores in the Chiquitos missions of sacred repertoire with texts in indigenous languages was a natural consequence of what the Jesuit missions stood for. The music created in the Missions was not a direct result of European imposition, but rather a gradual process of transformation, in which the 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 or language from some of the compositions.

Caïma, Iyaî Jesus is a solo motet with texts in Guaraní from the collection in Moxos. This relatively simple and naïve composition, presents the solo soprano voice together with the flute and continuo, and in this intimate setting the composer gently expresses love for Jesus.

The final work in this evening's programme, the psalm ***Beatus vir***, was composed for solo soprano, three-part chorus, 2 violins and continuo and forms part of the five vesper psalms that Zipoli composed during his time in South America. This set of vespers was sung in the Missions to introduce native solemn feasts.

The main goal of music in the Missions was evangelization. Its first function was to praise God and elevate minds towards him, and thus its sacred character is undeniable. The peoples' cultures influenced the music, in that part of its repertoire was composed by local musicians, and was, almost invariably, interpreted by indigenous musicians. The compositions brought from outside went through a process of assimilation to correspond to the Indians' musical tastes and preferences, and to the characteristics of the Missions' liturgical practices of the time.

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Lyrics

ORIGINAL

ENGLISH

Stella coeli extirpavit

Stella coeli extirpavit
que lactavit Dominum,
mortis postem
quam plantavit
primus parens hominum.
Ipsa stella nunc dignetur
sidera compescere,
quorum bella plebem caedunt
dirae mortis ulcere
O piissima stella maris,
apes te succure nobis.

The Star of Heaven
that suckled the Lord,
hath rooted out the plague
that the first father of
men (Adam) planted
May that star now deign.
to control the constellations
whose wars slay the people
with the scar of loathsome death
O most sanctified Star of the Sea
rescue us from the plague.

Audi nos Domina
nam filius tuus
nihil negans te honorat
Salva nos, Iesu, por quibus
Virgo Mater te orat.

Hear us blessed Virgin
For your son
honoureth thee by denying thee nothing
Save us, Jesus
for whom thy mother prayeth to thee.

Tota pulchra es Maria

Tota pulchra es Maria,
et macula originalis non est in te.
Tu gloria Ierusalem,
tu laetitia Israel,
tu honorificentia populi nostri,
tu avocata peccatorum.
O Maria, Virgo prudentissima,
Virgo (Mater) clementissima,
Ora pro nobis
ad Dominum Deum tuum.

Thou art all fair, Mary,
and the original stain is not in thee.
Thou art the glory of Jerusalem,
thou art the joy of Israel,
thou art the honour of our people
thou art the advocate of sinners.
O Mary, Virgin most wise,
Virgin mother most merciful,
pray for us
To the Lord thy God.

Al Llanto más tierna

Al Llanto más tierno
Que el Alba engendró
Al dulce gemido
A la tierna voz.
Aves, suspensión!
Flores suspensión!
Luces suspensión!

The most tender lament
That the sunrise begot,
The sweetest complaint
The tender voice.
Birds, be still!
Flowers, be still
Stars, halt your course!



Fuentes suspensión!
Luces y flores
Aves y fuentes
en acorde unión
con el Alba, imiten
el llanto del Sol.

Coplas
Quedito, flores, notad
que nace tierra ua flor,
y las que liquida perlas,
graciosas lágrimas son.
Flores suspensión!

Pasito, fuentes, parad
que lo perenne de un Dios

saliendo de madre inunda
el Orbe todo en amor
Fuentes suspensión!

Quedito, luces mirad
que la Aurora en su mansión
sin equivocar refljos,
rie y llora con el Sol.
Luces suspensión!

Pasito, aves, callad,
que de amante suspensión
el mejor divino Cisne
canta que es gloria a una voz.
Aves, suspensión!

Si el amore se quedare dormido

Si el amore se quedare dormido
y herido de amores
en cantre de flores
quiere descansar.
Ay, dejadle dormir,
Dejadle velar!

Que de Rey los desvelos
aun al sueño le roban el sueño.
Quediro, quedo, que vela dormido,
que duerma despierto,
nadie se meuva.
Que de amor, en la pena
duerme el sentido
y el alma vela,
nadie se meuva.

Springs, cease!
Stars and flowers,
Birds and springs
In harmonious union
With the sunrise, go and imitate
The Sun's lament.

Softly flowers feel
That on earth has been born a flower,
and that those liquid pearls,
Are lovely tears.
Flowers, be still

Gently, springs, halt
For with what unendingly is issuing from
a God,
emerging from an overwhelmed mother,
with the world consumed by love.
Springs, cease!

Softly, stars, watch
How Aurora, in its mansion,
without confusing its reflections,
Is laughing and weeping with the sun.
Stars, halt your course!

Gently, birds, hush,
for out of the loving stillness
the most devine swan
Is singing with the magnificence of its voice
Birds, be still!

If the lover falls asleep
wounded by love
he wants to rest
in a bed of flowers.
Let him sleep
Let him stay awake!

These burning questions
Keep the King's sleep at bay.
he remains awake in his dreams,
he dreams while awake,
Let no one move.
for if love is unrequited
reason is lulled asleep
only the soul remains awake
Let no one move.



Coplas

El Niño gigante
dejando la guerra
se viste de amante
y dando en la Tierra
su valor constante
vence con gemir
su misma dolencia.

**Dejadle dormir
y nadie se mueva!**

Con su llanto ardiente
trae corazones
de todo el Oriente,
sus blandos arpones
le hacen más doliente
de amor singular
que el pecho penetra

**Dejadle dormir
y nadie se mueva!**

El suspiro blando
de su mismo aliento
lo arrulla callando,
y el grande contento,
le está preparando
catre en que vivir
pueda su Fineza.

**Dejadle dormir
y nadie se mueva!**

De Rey poderoso
las grandes finezas
hacen cuidadoso
del hobre tibiezas,
turban el reposo,
sin poder formar
flores en que duerma.

**Dejadle dormir
y nadie se mueva!**

In hoc mundo AMCh 156

In hoc mundo inconstante ubi ruinae
Tantae ubi tantae miseriae,
Ioannes tuam iam deprecor opem
Ut liber et securus evadam
In te spero, in te confido
Omnes fraudes, omnes insidias
Inimici superare spero, in te confido
Omnes fraudes, omnes insidias
Inimici superare

The gigantic child
allows war to happen
he dresses like a lover
and gives the earth
his constant bravery
he uses pain to conquer
His own torture.

**let him sleep
Let no one move!**

With his hot tears
he moves the hearts
of the entire East,
his soft arrows
hurt him more
than the love that
pierces his chest.

**let him sleep
Let no one move!**

the soft sighs
of his breathing
lull him to sleep,
and with great joy,
a bed is made
for his Highness
to rest.

**let him sleep
Let no one move!**

This powerful King
takes extreme care
under these circumstances
for even the smallest things
can disturb his slumber
even in a bed
of flowers.

**let him sleep
Let no one move!**

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 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.





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 cimbaliis bene sonantibus,
Tonantem Dominum laudabo.
Tubis ductilibus, sonoris fidibus,
Sanctum Ioannem decantabo,
Sanctum Ioannem decantabo.

Caíma, Iyaí Jesus

Caíma, Iyaí Jesus,
izet' aemo, au niñooutimo,
na apoquenu nauxiica,
mta auna cubare iñemo.

Acuacíríca iñemo,
Iyaí, Ichupa,
ñomínana nanaiña numuquínaca
na abe aquí apeito.
Acuacíríca iñemo, atacuatõe.
Ache iñemo na gracia,
mo nacu[b]a iñemo,
quíñataiai,
au siboriquís,
quíñataiai.

Tarí izoma aubo mîyîro
yazaraícarí au napooatoñe,
mo nacuatoche caí iñemo ñana,
mon taquínunauí,
mon taquínunauí ñaana.

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.

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



Artist Biography

Florilegium

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. Since their formation in 1991 they have established a reputation for stylish and exciting interpretations, from intimate chamber works to large-scale orchestral and choral repertoire, working as an instrumental ensemble and also in collaboration with some outstanding solo singers and choirs.

Concert venues have included Sydney Opera House, Esplanade (Singapore), Teatro Colon (Buenos Aires), Concertgebouw (Amsterdam), Konzerthaus (Vienna), Beethoven-Haus (Bonn), Handel-Haus (Halle) and Frick Collection (New York). Among the numerous residencies Florilegium have held was Ensemble-in-Residence at London's Wigmore Hall from 1998 to 2000, performing several series of concerts each year and becoming actively involved in the Hall's education work. They have now given 75 performances at this renowned concert hall. Since September 2008 they have been Ensemble in Association at the Royal College of Music, working regularly each term with students on both period and modern instruments in the area of baroque chamber music.

This season sees Florilegium travelling around the UK with concerts in London (Wigmore Hall, Kings Place, Cadogan Hall and Royal Festival Hall), Winchester, Cambridge, Oxford, Bath, Beaminster, Bristol, Huddersfield and Salisbury. They will be touring the complete Brandenburg Concertos in major UK festivals this coming summer, performing the six concertos in reverse order as on their award-winning recording.

Florilegium's recordings for Channel Classics have been awarded many prizes including two Gramophone Award nominations, three BBC Music Magazine awards, numerous Editor's Choice from Gramophone, and half a dozen Diapasons d'Or and Chocs de la Musique in France, and their Bach Cantatas disc with Johannette Zomer was awarded an Edison Award, Dutch music's most prestigious prize. In 2014 Florilegium released their 25th recording, the complete Bach Brandenburg Concertos, which was awarded a Dutch Luister 10 Award, Classical CD Choice CD of the Month and was Classic FM Featured Album. They have followed this award-winning release with a recording of Telemann: Concertos & Cantata 'Ihr Völker hört' with the mezzo soprano Clare Wilkinson. This CD received Gramophone's "Editor's Choice" and was shortlisted in the Gramophone annual awards in the category best baroque chamber music CD. It was elected "Recording of the Month" for BBC Music Magazine. A CD of Handel's German Arias and Trio Sonatas with the Canadian soprano Gillian Keith followed and their most recent release was a double CD of Telemann's Essercizii Musici last year. Their ground-breaking recordings of Bolivian Baroque music (3 volumes) have garnered many international awards.

Florilegium have recently released their 30th CD with Channel Classics of music





from the Court of Frederick the Great, King of Prussia. The programme was inspired by James Gaines's novel "An Evening in the Palace of Reason" and showcases some remarkably virtuosic works by composers including CPE Bach, Quantz, Benda, Muthel, Graun and will open with JS Bach's *Ricercar a 6*, based on a theme supposedly presented to the great master by King Frederick when they met in 1747 at Potsdam.

Karina Troiano, soprano

Karina Troiano (soprano) from Bolivia combines a career as a singer, choral conductor and musical arranger. She trained at the *Instituto Superior de Bellas Artes* under the guidance of Rosa Pina. As a choral director she has taken part in workshops with Juan Pablo Cadiermo, Mario Esteban, Dr. Charles Houmard and Eric Stark. In 2009, she was awarded the first prize in the First Municipal Competition of Choral Arrangements in Santa Cruz de la Sierra, Bolivia. Since 1996 she has conducted numerous children's choirs including Santa Cecilia Joven, EnCanto Joven, the *Instituto Superior de Bellas Artes*, *Colegio Mayor San Lorenzo* juvenile choirs, San Xavier Mission Choir, OSJ Symphonic Choir. With these choirs she has participated in international choral festivals and toured Bolivia and South America. In 2007 she toured and recorded with the Dutch Ensemble "Música Temprana", and was invited to join Arakaendar Bolivia Choir, directed by Ashley Solomon. Since then she has frequently performed as a soloist together with Florilegium throughout the UK as well as in the Netherlands, France, North America and Singapore. She also appeared with them on their third volume of Bolivian Baroque music for the Dutch Channel Classics label. At the present time, Ms. Troiano is the Conductor of *Eufonía* Vocal Ensemble, *Eufonía* choir and Philharmonic Choir of Santa Cruz de la Sierra.

Laura Jarrell, soprano

French soprano Laura Jarrell is currently studying at the Opera course of *Le Pont Supérieur* in Rennes under the tutelage of mezzo-soprano Stéphanie d'Oustrac. Last June, she graduated from the Masters of Performance course at the Royal College of Music under the tutelage of Veronica Veysey-Campbell, Alison Wells and Sergey Rybin where she was supported by the Josephine Baker Trust, the Big Give award and the Audrey Sacher award. In September 2018, she was a finalist in Froville baroque singing competition, in 2017 she won the "Irène Jaumillot" operetta prize in Béziers international singing competition and was awarded the 1st prize and jury's special prize in Léopold Bellan international singing competition 2016 in Paris.

Previous to this, she studied singing with soprano Sophie Hervé in Paris, sang in the ensemble *Académie vocale de Paris* conducted by Iain Simcock and graduated from La Sorbonne Université in Music and Musicology in 2016.





Role experiences includes Clizia Teseo (Rennes Opera House) Zerlina *Don Giovanni*, Maria *The sound of music*, Susanna *Nozze di Figaro* (RCM opera scenes), Belinda *Dido and Aeneas* (RCM), Despina *Così fan tutte* (RCM), Constance *Dialogue des Carmélites* (RCM), Sophie *Werther* (RCM). As an ensemble singer, Laura performs with *Les voix animées*, *Les Métaboles*, *English voices*, *London Choral sinfonia* and she is a soprano at the American Cathedral in Paris. She has been selected as one of the 9 apprentices 2018-2019 of the *Monteverdi choir* conducted by Sir John Eliot Gardiner. She continues to sing with the Monteverdi Choir for the season 2019-2020, touring around America, Russia and Europe.

Rebekah Jones, mezzo soprano

Mezzo soprano Rebekah Jones read music at King's College London and is currently studying on the Masters course at the Royal College of Music as a Leverhulme Arts Scholar under the tutelage of Tim Evans-Jones. Solo career highlights include the role of Waitress in *Greek* (RCM scenes 2019), Alisa in *Lucia di Lammermoor* with Fulham Opera (reprised at Grimeborn 2018), oratorio performances at the St Endellion Music Festival and with the Vasari Singers (both 2017), Bach's *St Matthew Passion* at Chichester Cathedral, masterclasses with Michael Chance and Sir Thomas Allen (RCM, Summer 2019) and performing as part of the Winter 2016-17 season at Shakespeare's Globe Theatre. Rebekah regularly appears as a soloist with Pembroke College, Cambridge and with groups nationwide such as Siglo de Oro, the choir of the OAE and the Marian Consort. She has performed internationally as Solomon in Paris (2017) and at music festivals in Switzerland, Utrecht, Gozo, Frankfurt and Bruges. Rebekah was selected to sing as a soloist as part of the Bach Cantata and Chamber music festivals at the RCM in 2019, and in June of the same year made her debut in the RCM International Opera School as The Grand Duchess (*A Dinner Engagement*). Future plans include Vivaldi's *Gloria* at Chichester Cathedral in 2020. Rebekah is grateful to be supported by the Josephine Baker Trust.

Nicholas Mulroy, tenor

Born in Liverpool, Nicholas Mulroy (tenor) studied Modern Languages at Cambridge and completed postgraduate vocal studies at the RAM. Recent engagements have included Monteverdi *Vespers* in New York's Carnegie Hall and at the Salzburg Festival, Bach *Weihnachts-Oratorium* in the Sydney Opera House, Britten *Serenade* in Shanghai, Bach *Johannes-Passion* in Boston, *Matthäus Passion* in Bach's Thomaskirche, and Rameau at the Opéra de Paris. He has enjoyed prolonged collaborations with some of the leading conductors of the day, including Sir John Eliot Gardiner, Jordi Savall, Lars-Ulrik Mortensen, John Butt, and Paul McCreesh. Recital work has included many performances at Wigmore Hall (complete Britten *Canticles*; Schubert and Purcell songs), St Magnus, Bath, Edinburgh, Oxford Lieder, and Glyndebourne Festivals. Recordings include a *Gramophone* Award-winning *Messiah*, Bach cantatas for SDG, and Piazzolla's amazing *María de Buenos Aires* for Delphian. Future projects include concerts with Concerto Copenhagen, Phantasm, Antwerp Symphony Orchestra, the Britten Sinfonia, and Les Violons du Roy in Canada. He was recently elected an ARAM, in 2014 was Distinguished Artist in Residence at ANU (Canberra), and is a Musician in Residence of Girton College, Cambridge. In a previous life, Nicholas lived in Ecuador, so is particularly happy to be singing this repertoire.







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