



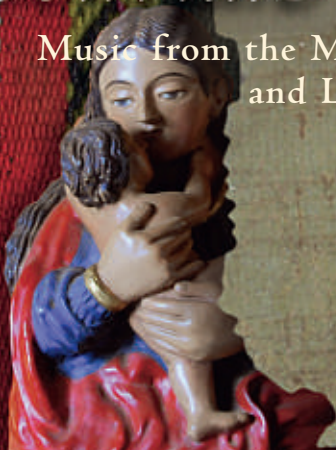
CHANNEL CLASSICS

CCS SA 28009

Florilegium
& Arakaendar Bolivia Choir
Bolivian Baroque

Music from the Missions
and La Plata

Vol. 3



Ashley Solomon



Bolivian Baroque vol. 3

Welcome to our third volume of Bolivian Baroque music which was, unusually, recorded in three different venues, in two different countries almost 6250 miles apart. This time the majority of the CD was recorded in Holland (in both the Waalse Kerk in Amsterdam and the Doopsgezinde Kerk in Deventer) during Arakaendar Bolivia Choir's first tour of Europe with Florilegium in 2008. In addition we have included a number of solo organ pieces from the Bolivian archives which James Johnstone recorded on the restored anonymous 18th century Blockwerk organ in the Mission Church of Santa Ana de Chiquitos. This is the first European recording on this remarkable instrument, its raw sound recorded here for posterity.

The music on this volume differs considerably from the other two Channel Classics recordings (CCS 22105 & CCS 24806) as it mainly showcases Arakaendar Bolivia, the choir I set up in 2005. They continue to thrive and have shown tremendous commitment and determination in preparing this challenging and varied programme. We were delighted to be nominated by BBC Music Magazine for the best choir recording of 2008 for our last CD recording, as well as receiving our 5th Editor's Choice from Gramophone magazine. I hope this new volume is received as warmly.

As with our first two volumes we have an additional piece which has little to do with the archives in Bolivia. Instead this charming arrangement by Luis Craff of a popular Bolivian folk song *Naranjita* ("little orange") is offered as an encore with one of the tenors from the choir, Daniel Aguilar, accompanying the choir on his charango.

Each recording project in Bolivia has been an adventure and this one was no exception. James and I flew out to Bolivia ahead of Florilegium's trip to take part in the VI Festival Internacional de Musica Renacentista y Barroca Americana "Misiones de Chiquitos" in April 2008. From there we embarked on a 22 hour journey by 4-wheel jeep into the Amazonian jungle and arrived in the Mission Church of Santa Ana in the east of the country. Several years ago I had been told about this unique organ, restored in 2000, and having seen photos was keen to include some of the rich repertoire for organ from the archives on this

new recording. We borrowed equipment from a Bolivian sound engineer who came with us to help with the recording and after the local organist had finished his daily practise (!) James had a little time to get acquainted with the organ before we started to record. It was important to include some music recorded in Bolivia on this disc and I am delighted we were able to achieve this.

We are grateful to Neil Wallace and de Doelen in Rotterdam for co-ordinating the tour of Holland which gave us this opportunity to record in the Waalse Kerk. In addition, the continued support from the Prince Claus Fund and Asociación Pro Arte y Cultura (APAC) in Bolivia for my ongoing work in training and developing the choir has been integral to the success of this project. I am particularly grateful to the Fund's Director Els van der Plas and Caro Mendez (Programme Co-ordinator).

Thanks are also due to two colleagues for their help with this project - James Johnstone for his solo contribution to this CD and his support and detailed work with the choir in the final stages of preparation in Europe, and Karina Troiano whose encouragement and training of the choir in Bolivia in my absence was invaluable.

My final and most sincere thanks are to Piotr Nawrot, without whose tireless work on the manuscripts in the archives and enthusiasm for this project would have made my job impossible.

The third chapter is now presented here. I hope it is enjoyed.

Ashley Solomon
Director Florilegium and Arakaendar Bolivia Choir

Bolivian Baroque vol. 3

Bienvenidos a nuestro tercer volumen de música barroca boliviana; curiosamente, éste ha sido grabado en tres emplazamientos diferentes y en dos países distintos separados entre sí por una distancia de casi 10.100 kilómetros. En esta ocasión la mayor parte del CD fue grabado en Holanda (tanto en la Waalse Kerk de Amsterdam como en el Doopsgezinde Kerk de Deventer) durante la primera gira europea del Coro Arakaandar de Bolivia con Florilegium en el año 2008. Hemos incluido además una serie de piezas para solo de órgano procedentes de los archivos bolivianos que James Johnstone grabaría con el anónimo órgano Blockwerk restaurado del s. XVIII de la Iglesia de la Misión de Santa Ana de Chiquitos. Esta es la primera grabación que se hace de este instrumento en Europa, cuya sonoridad cruda queda aquí preservada para la posteridad.

La música de este volumen difiere considerablemente de la contenida en las otras dos grabaciones de Channel Classics (CCS SA 22105 y CCS SA 24806) en tanto que se centra esencialmente en el Arakaandar de Bolivia, el coro que formé en 2005. Agrupación que sigue medrando y que ha mostrado un sólido compromiso y determinación a la hora de preparar este desafiante y variado programa. Nos hizo mucha ilusión que la *BBC Music Magazine* nos nominase en la categoría de mejor disco coral de 2008 por nuestro último disco y ser premiados con un quinto Editor's Choice de la revista *Gramophone*. Espero que este nuevo volumen tenga una acogida tan buena como los anteriores.

Al igual que en los dos volúmenes previos hemos incluido una pieza adicional que no guarda relación con los archivos bolivianos. En lugar del primoroso arreglo de Luis Craft de una canción folclórica popular boliviana, decidimos meter *Naranjitay* ("pequeña naranja") en una versión para charango que uno de los tenores, Daniel Aguilar, interpretó acompañando al coro.

Cada uno de los proyectos que hemos llevado a cabo en Bolivia ha resultado ser una aventura, y éste no ha sido una excepción. James y yo volamos a Bolivia antes que Florilegium para participar en el VI Festival Internacional de Música Renacentista y Barroca Americana

“Misiones de Chiquitos” en abril de 2008. Desde ahí nos embarcamos en un viaje de 22 horas en un 4x4 al interior de la jungla amazónica en dirección a la Iglesia de la Misión de Santa Ana, que se halla al este del país. Hace unos cuantos años que oí hablar de este órgano, único en el mundo, restaurado en 2000 y después de ver unas fotografías del mismo decidí incluir en este compacto unas cuantas piezas extraídas del rico repertorio para órgano conservado en los archivos. Tomamos prestado el equipo de un ingeniero de sonido boliviano que vino para ayudarnos con la grabación y una vez el organista local concluyó sus ejercicios diarios (!) James dispuso de muy poco tiempo para familiarizarse con el órgano antes de empezar a grabar. Nos parecía importante el hecho de incluir en esta grabación música grabada en Bolivia y estoy contento de haberlo conseguido.

Queremos agradecer a Neil Wallace y a De Doelen en Rotterdam su coordinación de la gira en Holanda, gracias a la cual pudimos grabar en la Waalse Kerk. También ha sido esencial para la consecución de este proyecto el continuo respaldo del Fondo del Príncipe Claus de Holanda y de la APAC (Asociación Pro Arte y Cultura) de Bolivia en lo que respecta a mi labor de formación y desarrollo del coro. Les estoy particularmente agradecido al Director del Fondo, Els van der Plas, y a Caro Méndez (Coordinador del Programa).

Les debo también las gracias a dos de mis colegas por la ayuda brindada en este proyecto – James Johnstone por su participación como solista en este CD y por su apoyo y concienzuda labor con el coro en las últimas fases de trabajo en Europa, y a Karina Troiano, cuyo ánimo y preparación del coro en Bolivia durante mi ausencia resultó vital.

Mi último y más sincero agradecimiento es para Piotr Nawrot, sin cuyo infatigable trabajo con los manuscritos o el entusiasmo mostrado por el proyecto mi labor habría resultado inasequible.

Les presentamos aquí y ahora el tercer capítulo. Espero que lo disfruten.

Ashley Solomon
Director de Florilegium y del Coro Arakaendar de Bolivia

Chiquitos, Moxos and La Plata (Sucre)

The recent gathering together of manuscripts, previously scattered across different locations in the rainforest of Beni in Bolivia, is currently permitting a new approach to the study of the musical repertory of the old Jesuit missionary settlements (or reductions) in Latin America. Within the more than 7000 musical documents – today held in the Archivo Misional of San Ignacio de Moxos – a striking balance exists between the musical forms: those on the one hand characteristically-associated with the missions (music for the purposes of teaching the Catechism in indigenous languages, the polyphonic Mass, Passion, Vespers, Sonata and Baroque Concerto forms etc), and on the other the villancico, the principal development of which was carried out in the cathedrals as well as in some convents. The interchange of music between the reductions (inhabited by between three to five thousand Indians together with only two or three members of religious orders) and the large Spanish cities in South America (chiefly comprising Creoles and Spaniards), was in fact more extensive than had been hitherto appreciated. The singing of the Passions in native languages did not prevent villancicos in the Spanish of Spain being included, nor did the taste and preference for the music of Domenico Zipoli present an obstruction to the performance of compositions from other musicians. What was important was not so much from where the music originated but its melodious and harmonious qualities and its potential for directing the minds of the musicians and those who had recently been converted to Christianity towards God. This all has provided the starting point for a programme here which incorporates music from both these environments: that of the missions (the reductions of Chiquitos and Moxos) and the urban (the Cathedral of La Plata – present day Sucre).

Zipoli was the most important Jesuit composer who made the journey to South America. A renowned organist and a prolific composer, although he never visited the missions, his music was considered as a model for all Baroque music in those missionary posts. In each mission church there would be between one and three organs, built by the Indians themselves and it was the musicians from the reductions who played them; not the missionaries nor musicians brought in from elsewhere. The organ repertory there included music written by Zipoli, the Italian-born composer and Jesuit missionary. Nonetheless, works by other composers were

also adapted in the missions, such pieces being made suitable to the characteristics of the instruments built for the churches there and also the preferences regarding sound qualities and the technical abilities of the local musicians. The authorship of the keyboard repertory of the Archivo Musical de Chiquitos is largely anonymous and of the numerous pieces contained within it, many may well have been composed by local musicians, be they missionaries or Indians. Our recording includes music by both Zipoli and an unknown composer. The only original organ to have survived in the missionary churches – built by the Indians not much later than the expulsion of the missionaries from their territories in 1767 – is that in the church of Santa Ana de Chiquitos and for that reason we have chosen to record the keyboard music there.

A second and contrasting group of works recorded here includes the *Missa Octavo Tono* and the *Salve a 8*. Both of these polychoral works have very different aesthetic characteristics from those of Zipoli. Polychoral music was well-known and performed in the cathedrals and in the missions in South America. For example, the psalm *Laudate Dominum* found in the collection in Cuzco is witness to the fact that music composed for seven choirs was capable of being performed in the services in the famous cathedral there, whilst the *Vespers* by Roque Ceruti, located in La Plata (Sucre) was composed for four choirs and orchestra. We find also that the Moxeño manuscripts attest to the frequency of the singing of masses, motets, psalm and larger antiphons scored for two choirs and in that same collection have also been found fragments of mass scored for three choirs. What can also be concluded is that in the missions polychorality was used to complement the prevailing Zipolian style.

To date it has not proved possible to establish at what point the villancico made its first appearance in the missionary collections. Castilian Spanish was used infrequently in the reductions and communications would have been carried out in the Indian languages and additionally church services would be celebrated in Latin. On the other hand, not a single villancico has been found which has its text in any of the South American languages. Nor, it can be averred, would the majority of the Indians understand the Spanish emanating from Spain. Although the Archivo de Moxos contains a voluminous body of villancicos (more than a hundred pieces), the shortness of time since the date of this archive being created has not

permitted the study, transcription and inclusion of any of these works on this recording. Consequently, we have turned to the nearest of the cathedrals, Sucre, choosing from its rich and precious collection what we regard as being representative of this cathedral and for the missions, in terms of the villancico.

The Trio Sonata, Sonata IV (So 18), AMCh 264 forms part of an extensive body of instrumental music held by the indigenous inhabitants of the pueblos of San Rafael and Santa Ana, the former reductions of the Chiquito Indians. We are calling them *Sonatas chiquitanas* in order to distinguish them from other sonatas that come for the missionary posts, such as the missions of the Moxeño Indians. In 2006 twenty of these sonatas were published, immediately attracting interest and gaining popularity from performers who perform Baroque music from the missionary epoch. It is the fourth sonata from this cycle that has been recorded here by Florilegium. Whilst instrumental combinations such as sonatas for violin and basso continuo, for a single instrument or other ensembles were familiar in these situations, they tended to be played less frequently than the much more typical Trio Sonata. In our opinion, such compositions would be commonly performed in the age of the reductions by instrumental ensembles made up of more than one player per part. It is evident finally that these Trio Sonatas would be customarily formed of three rather than four movements.

Piotr Nawrot

Chiquitos, Moxos y La Plata (Sucre)

El reciente apilo de los manuscritos musicales, dispersos anteriormente por la selva beniana de Bolivia, permitió una nueva mirada sobre lo que era el repertorio musical de las antiguas reducciones jesuíticas en América. Entre más de 7 000 documentos musicales – hoy reunidos en el Archivo Misional de San Ignacio de Moxos – existe una llamativa simetría entre las formas musicales característicamente misionales (canto catequético en lenguas nativas, misa polifónica, pasiones, vísperas, sonata y concierto barroco etc.) y el villancico, cuyo principal cultivo fue emprendido en las catedrales y algunos conventos. El intercambio de música entre

las reducciones (donde solían vivir entre tres a cinco mil indígenas con solo dos o tres religiosos) y las urbes españolas en América (conformadas mayormente por criollos y españoles), era mayor de lo que comúnmente se admitía hasta la fecha. El canto de las pasiones en lenguas nativas no impedía inclusión de villancicos en castellano, ni el gusto y preferencia por la música de Zipoli cerraban el camino para creaciones de otros compositores. Lo que era importante no era tanto de dónde venía la música, sino su calidad sonora y su potencial de dirigir las mentes de los músicos y de los recién convertidos al cristianismo a Dios. Es a partir de este hecho que surge la idea de un programa que incorpora música de ambos entornos, misional (reducciones de chiquitos y moxos) y urbano (catedral de La Plata / Sucre).

Zipoli fue el más importante compositor jesuita que viajó a América. Gran organista y prolífico compositor, aunque nunca visitó las misiones, su música fue considerada como modelo de toda música barroca misional. En cada iglesia misional hubo desde uno hasta tres órganos, construidos por los indígenas mismos y fueron los músicos de las reducciones quienes los tocaban; no los misioneros o músicos importados. El repertorio que ejecutaban incluía composiciones de este músico y misionero jesuita. Sin embargo, en las misiones se adaptaban obras de otros compositores, acomodándolas a las características de los instrumentos construidos en las iglesias misionales y de acuerdo a las preferencias sonoras y habilidades técnicas de músicos locales. El repertorio de música para teclado del Archivo Musical de Chiquitos es mayormente de autoría anónima. Múltiples piezas que lo componen podrían haber sido compuestas por músicos locales; misioneros o indígenas. En nuestra selección ofrecemos música tanto de Zipoli, como de un compositor cuyo nombre desconocemos. El único órgano antiguo que sobrevivió en los templos misionales – construido por los indígenas mismos no mucho después de la expulsión de los misioneros de sus dominios (1767) – es el de la iglesia de Santa Ana de Chiquitos. Por ello, la música de teclado reunida aquí fue grabada en aquel templo.

El segundo bloque sonoro de esta producción lo constituye la *Missa Octavo Tono* y el *Salve a 8*; ambas obras policorales, muy diferentes de la estética característica de Zipoli. La música policoral era conocida y practicada tanto en las catedrales como en las misiones en América Meridional. El salmo *Laudáte Dóminum* del repertorio de Cusco testimonia que la famosa

catedral tenía capacidad de incluir en sus liturgias música compuesta para siete coros. Las *Vísperas* de Ceruti de la colección de La Plata (Sucre) fueron compuestas para cuatro coros y orquesta. Los manuscritos de moxos evidencian que el canto de misas, motetes, salmos y antífonas mayores para dos coros era frecuente. En la misma colección fueron encontrados también fragmentos de una misa a tres coros. La policoralidad en las misiones complementaba el prevaleciente estilo zipoliano.

Hasta la fecha no ha sido posible establecer cuándo el villancico entró a las colecciones misionales. El uso de la lengua castellana en las reducciones fue poco frecuente y toda la comunicación se hacía en lenguas nativas. Las liturgias oficiales de la iglesia se oficiaban en latín. Por otra parte, no se encontró ni un solo villancico con su letra en alguna de las lenguas americanas. La mayoría de los indígenas no entendía español. Aunque en el archivo de Moxos hay un cuerpo voluminoso de villancicos (más de cien), la brevedad de tiempo desde la fecha del establecimiento del archivo no permitió el estudio, transcripción e inclusión de alguno de ellos en este cd. Por ello hemos recurrido a la más próxima de las catedrales, Sucre, escogiendo de su rico repertorio lo que consideramos representativo para dicha catedral y para las misiones, en cuanto al villancico se refiere.

La Trio Sonata, Sonata IV (So 18), AMCh 264, es parte de un extenso *corpus* de música instrumental guardado por los indígenas, pobladores de los pueblos San Rafael y Santa Ana, antiguas reducciones de los Indios Chiquito. Las llamamos *sonatas chiquitanas* para diferenciarlas de otras sonatas del contexto misional, a saber, las de las misiones de los Indios Moxo. En el año 2006, veinte de estas fueron editadas y de inmediato ganaron popularidad entre los músicos que interpretan barroco misional. Es la cuarta sonata de este ciclo que es grabada por Florilegium. La Trio sonata era la más habitual combinación de instrumentos para la música instrumental. En cambio, las sonatas para violín y bc, instrumento solo, u otro conjunto de instrumentos eran conocidas, pero menos practicadas. Nos parece que en el tiempo de las reducciones estas composiciones fueron ejecutadas, comúnmente, por ensembles instrumentales compuestos por más de un músico por cada cuerda. Es usual también, que estas sonatas sean de tres y no de cuatro movimientos.

Piotr Nawrot

Florilegium – Director Ashley Solomon

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, frequently working with some of the world's finest musicians.

Concert venues include Sydney Opera House, 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 the coveted post of Ensemble-in-Residence at London's Wigmore Hall, a position they enjoyed from 1998 to 2000, performing several series of concerts each year and becoming actively involved in the Hall's education work. Since September 2008 they have been Ensemble in Association at the Royal College of Music.

Their 19 recordings for Channel Classics have been awarded many prizes including a Gramophone Award nomination, Editor's Choice from Gramophone, Diapasons d'Or and Chocs de la Musique. Florilegium's CD of Telemann's Paris Quartets vol.2 received the Classical Internet Award from Classicstoday.com. The first volume of Baroque Music from Bolivian Missions was released to critical acclaim; the second volume was nominated for a 2008 BBC Music Magazine award, and their Bach Cantatas disc with Johannette Zomer was awarded a 2008 Edison Award.

www.florilegium.org.uk

Arakaendar Bolivia Choir – Director Ashley Solomon

Arakaendar Bolivia Choir was founded in December 2005 by Ashley Solomon in order for them to work with Florilegium on their Bolivian Baroque projects. Ashley auditioned over 50 singers, who came from different cities and backgrounds from all over Bolivia, and selected a mixed choir of 16 voices. He then commuted each month from London to Bolivia (thanks to the generous support of the Prince Claus Fund and Association Pro Art y Culture (APAC) in Bolivia) to work with the choir.

This new national chamber choir was launched at the 6th International Festival of Renaissance and Baroque Music in Bolivia in April 2006. As well as giving four concerts in Bolivia they recorded a CD with Florilegium on the Channel Classics label in the mission church of Concepcion, and made a documentary for the American CBS '60 Minutes' programme which was aired nationwide across the USA on Easter Sunday 2007. That CD (Bolivian Baroque vol.2 – Music from the Missions and La Plata) was nominated for a 2008 BBC Music Magazine Award in the 'Best Choral Recording of 2007' category.

The choir enjoyed three Bolivian national tours during 2007, each one directed by Ashley Solomon.

In February 2008 they undertook their first European tour, which included a series of concerts in major concert halls in The Netherlands, including Rotterdam, Enschede, Groningen and Utrecht. As part of the tour, this third volume of Bolivian Baroque music was recorded in the Waalse Kerk in Amsterdam. In January 2008 a Dutch television crew travelled to Bolivia to film the choir's final rehearsals with Ashley before their European tour, and this documentary was shown on Dutch TV, as was the CBS '60 Minutes' programme, which was broadcast five times each day during the tour. In the UK, they performed a concert at the Royal College of Music, London, and broadcast live on BBC Radio 3's 'In Tune'.

In Bolivia in May 2008 the choir collaborated once again with Florilegium in the International Festival of Renaissance and Baroque Music in Conception and Santa Cruz.

Both concerts were shown live on television, and in addition, at the invitation of HE The British Ambassador to Bolivia, they performed in a music festival in La Paz.

Arakaendar is a word in one of the indigenous languages of Bolivia, Guarayo – and means ancient or old.

“A robust performance from the Bolivian choir, with bouncing rhythms, tightly executed runs and beautiful change of pace and colour.”

International Record Review, February 2007

“The overall sound, accompanied here by Solomon’s Baroque-instrument group Florilegium, is enchanting. These are gossamer light and radiantly clear voices, singing with delicacy, a wonderfully springy sense of rhythm and true joy.”

The Times, February 2008

Ashley Solomon

As its Director, much of Ashley’s time is spent working and performing with Florilegium, the ensemble he co-founded in 1991.

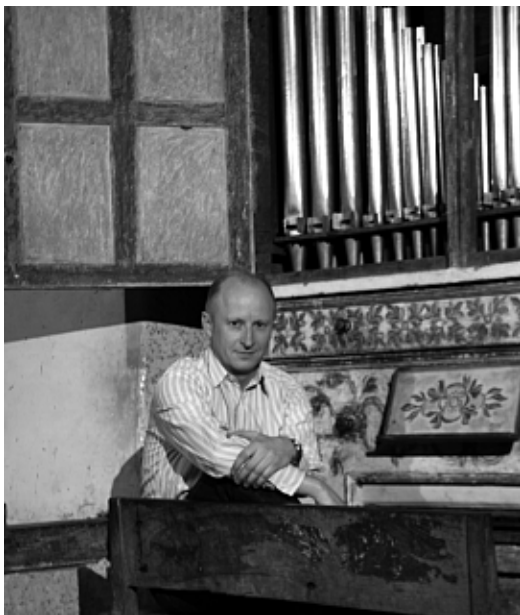
Ashley won a recorder and flute scholarship to the Royal Academy of Music in London where he was awarded first class honours. He has performed as a soloist throughout Europe, the Americas, the Far East and Australia. He frequently records programmes for radio and television and has been recording as a solo artist since 1998.

Much in demand as a teacher he has been Professor at London’s Royal College of Music since 1994 and given masterclasses and lectures in Australia, the Americas, across Europe and the UK. In September 2006 he was appointed Head of Historical Performance at the Royal College of Music.

As a result of his work in Bolivia and with Bolivian singers, which he started in 2003, Ashley was awarded the 2008 Hans Roth Prize, the first European to receive this prize. This prestigious Bolivian award has been given to him in recognition of the enormous assistance he has given to the Bolivian native Indians, their presence on the international stage and the promotion and preservation of this music.

James Johnstone

James Johnstone is established as one of the UK's leading performers on early keyboards. As a recitalist he is active in Holland, Germany, Switzerland, Belgium, Poland, Denmark, Iceland, Spain, Israel, Colombia and the USA. His six solo discs to date have garnered numerous awards both for their performances and their innovative programming. Besides *Florilegium*, he is a member of *Trio Sonnerie* with Monica Huggett, and *Trinity Baroque*. A respected teacher, he has given masterclasses in Europe and the States, and is professor at the Guildhall School of Music and Drama and at Trinity College of Music in London.



Roque Jacinto de Charvarria (1688-1719)
Fuera, fuera! Háganles lugar!

Españoles

Fuera, fuera!
Háganles lugar!
Que los indios vienen
y no es novedad.
Ha, ha, ha, hay!
el que en el portal
la perdida tribu
fuese a resollar
Ha, ha, ha, hay!
Además.
Ha, ha, ha, hay!
que al pesebre vino
todo irracional.
Ha, ha, ha, hay!

Indios

No borláis, pastor
español, mera
todos somos gente
hijos de al Adán,
y la Niño todos
veneron buscar.
Con perdón
no viste
también, animal?

Boye, mula, ppsico

Roque Jacinto de Charvarria (1688-1719)
Fuera, fuera! Háganles lugar!

Spaniards

Get away from here!
Make space!
For the Indians are coming
And that's not news.
Ha, ha, ha, hah!
That the remote tribe
Was noisily going to breathe
On he who is in the stable
Ha, ha, ha, hah!
Furthermore.
Ha, ha, ha, hah!
For everything that was crazy
Had come to the manger
Ha, ha, ha, hah!

Indians

Do not mock us, Spanish
Shepherd, All of us
Are simply people
Who are sons of Adam,
And everyone has come
In search of the Christ Child.
Excuse us,
Did you also not see
An animal?

Snake, mule, turkey

en Belén estar
Ima raicu mari
gentes no habarán
Ay, tal!
Todos somos mundo
hijos de el Adán,
Ay tal!
No borláis reyendo
con su ha, ha, ha, hay!

Espanoles

Dicen bien, zagales,
dejémoslos ya
celebar al Sol,
pues su claridad
para todos nace
hermosa, bella,
lúcida y sagaz
Ha, ha, ha, hay!

Indios

Ari, ari cusichisum
con música de cantar,
a la Niño más mijor
que composo Tenedad.
Achalay, achalay!
Pputijnijpac, sosperar.
Achalay, chalay!
Llanquijnijpac, sollozar.
Achalay, achalay!

Are all gathered in Bethlehem.
Why shouldn't people
Also be there?
Alas!
In this world we are all
Sons of Adam,
Alas!
Do not mock us in your laughing manner
With your Ha, ha, ha, hah!

Spaniards

Listen to how well they speak, lads,
Let's leave them now
To worship the Sun,
For clarity of its light
Was born for everybody,
Beautiful and lovely,
Magnificent and wise.
Ha, ha, ha, hah!

Indians

Yes, yes, allow us to cheer him
With music to sing
To the best Child
Part of the Trinity.
Rejoice, rejoice!
We shall grieve and sigh.
Rejoice, rejoice!
We shall work and sob.
Rejoice, rejoice!

Españoles

Como es su gloria descanso
sosiego y serenidad
suspira

Indios

Sospera.

Españoles

Y llora

Indios

Y llora

Españoles

Gime sin parar.

Indios

Achalay, achalay!

Todos

Fuera, fuera

Hagánles lugar!

Ha, ha, ha, hay!

Coplas

1. *Indios*

Quezás Neño, sois la Dios
que io meramos quezás.

Y no hey visto mas muy lindo
como osté en la portal.

Achalay, achalay!

Spaniards

Such is his glory that in his slumber,
With peacefulness and tranquillity,
He sighs.

Indians

He sighs.

Spaniards

And cries.

Indians

And weeps.

Spaniards

Wailing without stopping.

Indians

Rejoice, rejoice!

All

Get away from here!

Make space!

Ha, ha, ha, hah!

Coplas

1. *Indians*

Maybe, Child who we are gazing at,
Perhaps you are the God.

And there is no more lovely sight
Than you in the crib.

Rejoice, rejoice!

Espanoles

Es verdad
como hermosura del Cielo,
de sus luces claridad
Achalay, achalay!

2. Indios

Quezás Vergan la Maria
son tu Mahre, porque está,
más mejor que mejorado.
como Sol, un poco más
Achalay, achalay!

Espanoles

Necedad
es pansar que hubiese otra
de tal alta dignidad
Achalay, achalay!

Tomás de Torrejón y Valesco (1644-1728)

Missa Octavo Tono

Kyrie

Kyrie, eléison.
Christe, eléison.
Kyrie, eléison.

Gloria

Et in terra pax hominibus bonae voluntátis.
Laudámus te. Benedícimus te.
Adorámus te. Glorificámus te.

Spaniards

It is truly like
Beauty from Heaven,
The light from its stars.
Rejoice, rejoice!

2. Indians

Perhaps the Virgin Mary
Is your mother, because she is there,
Greater than greatness.
Like the Sun, but yet a little more.
Rejoice, rejoice!

Spaniards

You need
To think that there another existed
Of such lofty dignity.
Rejoice, rejoice!

Tomás de Torrejón y Velasco (1644-1728)

Missa Octavo Tono

Kyrie

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria

And peace to men of good will.
We praise you, we bless you.
We worship you, we glorify you.

Grátias ágimus tibi propter magnam glóriam tuam.

Dómine Deus, Rex coeléstis,
Deus Pater omnípotens,
Dómine Fili unigénite, Iesu Christe;
Dómine Deus, Agnus Dei, Fílius Patris.

Qui tollis

Qui tollis peccáta mundi,
miserére nobis;
Qui tollis peccáta mundi,
Súscipe deprecationem nostram;
Qui sedes ad dexteram Patris,
Miserere nobis.
Quóniam tu solus Sanctus,
Tu solus Dominus,
Tu solus Altíssimus, Iesu Christe.
Cum Sancto Spíritu in glória Dei Patris.
Amen.

Credo

Patrem omnípotentem, factórem coeli et terrae.
Visibílium ómnium, et invisibílium.
Et in unum Dóminum Iesum Christum
Fílium Dei unigénitum.
Et ex Patre natum ante ómnia saécula.
Deum de Deo, lumen de lumine, Deum
verum de Deo vero.

We give you thanks for your great glory.
Lord God, heavenly King,
God the Father Almighty,
Lord God, only-begotten Son of God;
Lord God, Lamb of God, Son of the Father.

Qui tollis

You, who take away the sins of the world,
Have mercy upon us;
You, who take away the sins of the world,
Receive our prayer;
You, who are seated at the right hand of the Father,
Have mercy upon us.
For you alone are holy,
You alone are the Lord,
You alone are the most High, Jesus Christ,
With the Holy Spirit in the glory of God the Father.
Amen.

Credo

[I believe in one God]
The Father almighty, maker of heaven and earth.
And of all things, visible and invisible.
In one Lord Jesus Christ, only-begotten Son of God.
Born of the Father before all time.
God from God, Light from Light, True God

Génitum, non factum, consubstantiálem
Patri: per quem ómnia facta sunt.
Qui propter nos hómínes et propter nostram
salútem descendit de coelis.
Et incarnátus est de Spíritu Sancto ex María
Virgine:
et homo factus est.

Crucifixus

Crucifixus étiam pro nobis: sub Póntio
Piláto passus, et sepúltus est.
Et resurréxit tértia die, secúndum Scripturas.

Et ascéndit in coelum: sedet ad dexteram
Patris.
Et íterum ventúrus est cum glória iudicáre
vivos et mórtuos,
cujus regni non erit finis.
Et in Spíritum Sanctum, Dóminum et
vivificántem:
qui ex Patre Filióque procedit,
qui cum Patre et Filio simul adorátur et
conglorificátur,
qui locútus est per Prophétas.
Et unam sanctam cathólicam et apóstlicam
Ecclésiám.
Confíteor unum baptísma in remissiónem
peccatórum.
Et expécto resurrectionem mortuórum.
Et vitam ventúri saeculi. Amen.

from true God.
Begotten not made, of one substance with the
Father: through Him all things were made.
Who, for us men, and for our salvation, came
down from heaven.
And was incarnate by the Holy Spirit of the
Virgin Mary:
And was made man.

Crucifixus

He was crucified also for us: suffered under
Pontius Pilate, and was buried.
On the third day He rose again, according to
the Scriptures.
And He ascended into Heaven and He sits at
the right hand of the Father.
And He shall come again in glory to judge
the living and the dead,
Of whose kingdom there shall be no end.
And I believe in the Holy Spirit, the Lord
and giver of life:
Who proceeds from the Father and the Son,
Who together with the Father and the Son is
adored and glorified,
Who spoke by the Prophets.
And in one holy, catholic and apostolic
Church.
I confess one baptism for the remission of
sins.
And I look for the resurrection of the dead.
And for the life of the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus Dóminus Deus
Sábaoth,
Pleni sunt caeli et terra glória tua.
Hosánna in excélsis.

Juan de Araujo (1646-1712)

Al Llanto mas tierno

Al Llanto más tierno
Que el Alba engendró
Al dulce gemido
A la tierna voz.

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

Coplas

1. Quedito, flores, notad
Que nace tierra una flor,
y las que liquida perlas,
graciosas lágrimas son.
Flores suspensión!

Sanctus

Holy, Holy, Holy Lord God of hosts,
Heaven and earth are full of your glory.
Hosanna in the highest.

Juan de Araujo (1646-1712)

Al Llanto mas tierno

The most tender lament
That the sunrise begot,
The sweetest complaint
The tender voice.

Birds, be still!
Flowers, be still!
Stars, halt your course!
Springs, cease!
Stars and flowers,
Birds and springs,
In harmonious union
With the sunrise, go and imitate
The Sun's lament.

Coplas

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

2. Pasito, fuentes, parad
que lo perenne de un Dios
saliendo de madre inunda
el Orbe todo en amor
Fuentes suspensión!

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

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

Anonymous

Aires me hielan al Niño

Aires me hielan al Niño
y hacer que lllore es muy fácil
qué aires me han dado sus ojos?
de qué lloran por los aires?

Airado el tiempo esgrime
y un mar su llanto arroja.
Aires, olas,

2. 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!

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

4. Gently, birds, hush,
For out of the loving stillness
The most divine swan
Is singing with the magnificence of its voice.
Birds, be still!

Anonymous

Aires me hielan al Niño

My winds are scaring the Child
And it is very easy to make him cry,
Because his eyes have given me those winds?
For they weep through the winds?

In anger the weather wields
And a sea hurls out its lament.
Winds, waves,

que en dos soles un mar se forma.
Olas, aires.
que se anega un Sol en dos mares.

Olas, aires,
no me lo den más enojos,
qué aires me han dado sus ojos?
de qué lloran por los aires?

Coplos

1. Dios del aires el duro helar
tierno siente y muestra ahora
que es el aire por quien llora,
en el aire del llorar.
Del aire es su queja: olas.
Mas no es cosa de aire: aires.
Aires siente el Niño
y más mis desaires.

Olas, aires,
no me lo den más enojos,
qué aires me han dado sus ojos?
de qué lloran por los aires?

2. Gima yo, que divertir
del tiempo podré el desaire
pues mi llanto templá el aire
con el aire del gemir.
Que si es de sus quejas: olas.
Instrumento el aire: aires.
Suena bien si mi fuego

For one sea is formed by two suns.
Waves, winds.
Let a Sun be drowned by two seas.

Waves, winds,
Give me no further tribulations,
Because his eyes have given me those winds?
For they weep through the winds?

Coplas

1. The God of the harshly freezing winds
Feels tender and shows now
That it is the wind making him cry.
In the wind of weeping.
From the wind arises his protest: waves.
But it is not a question of the wind: winds.
The Child feels the winds,
And my slights yet more.

Waves, winds,
Give me no further tribulations,
Because his eyes have given me those winds?
For they weep through the winds?

2. Let me wail, so that I can distract
The slights of the weather
For my lament restrains the winds
With the wind of wailing.
Let it arise out of their complaints: waves.
I manipulate the wind: winds.
How well it sounds if my fire

Ilega a temprarle.

Olas, aires,
no me lo den más enojos,
qué aires me han dado sus ojos?
de qué lloran por los aires?

Diego de Cosseda (fl. 1673-94)
Silencio, no chiste el aire

1. Silencio, silencio
no chiste el aire.
Jilguero, calle tu voz,
que duerme en brazos de Anarda,
rendido, el vendado Dios.
A la rorro, a la rorro,
que se duerme el Amor.

2. Pasito, pasito
que el sol de Anarda apacible,
que si sabe un Sol dormir,
arrullarlo sabrá mi voz.
A la rorro, a la rorro,
que se duerme el Amor.

3. Cuidado, cuidado,
no se despierte,
que será cruel rigor
hallar en ambas Deidades

Succeeds in calming him.

Waves, winds,
Give me no further tribulations,
Because his eyes have given me those winds?
For they weep through the winds?

Diego de Cosseda (fl. 1673-94)
Silencio, no chiste el aire

1. Silence, wind,
Quiet, breathe not a sound.
Goldfinch, hush your voice.
For exhausted, the blindfolded God is
sleeping
In the arms of Anarda,
Hushaby, hushaby,
For Cupid is asleep.

2. Softly, gently,
For the sun of gentle Anarda,
For if it recognises a Sun sleeping,
My voice will know how to lull him to sleep.
Hushaby, hushaby,
For Cupid is asleep.

3. Take care, watch out,
Do not awaken him,
For it will be a harsh and cruel thing
For both deities to discover

partida la adoración.
A la rorro, a la rorro,
que se duerme el Amor.

Juan de Araujo

Oh, que bien suspenden los Cielos

Oh, qué bien se suspenden los Cielos
oh, qué bien, de ver Niño al Amor!
Cóma cantan los pastorcillos
cuando llora mi Niño, llora mi Dios!

Qué rigores, qué finezas,
qué favores, qué desvelos!
Válgame Dios, que se hiela
con mi desdén todo el Cielo!

Oh, qué bien siente pastores
del tiempo los rigores!
Oh, qué bien que muere de amores
mi Vida en Belén.

Miren al Lucero, mírenle.
Miren al Clavel, mírenle.
Miren a mi Amado, mírenle.
Miren a mi Bien.

Coplas

1. Zagalito pobre

That the adoration is divided.
Hushaby, hushaby,
For Cupid is asleep.

Juan de Araujo

Oh, que bien suspenden los Cielos

Ah, how quiet and still the Heavens are,
Ah, how good is it to see the Child of Love!
How the little shepherds sing
When my Child is weeping, when my God
weeps!

What trials, what compliments,
What help, what efforts!
God help me, how all Heaven
Is freezing with my scorn!

Oh, how well do the shepherds feel
Of the time of the efforts!
Oh, how good is that my Life
Is dying from loves in Bethlehem.

Look at the Bright star, gaze at it.
Look at the Carnation, gaze at it.
Look at my Beloved, look at him.
Look at my Master.

Coplas

1. Poor young shepherd,

que desnudo al hielo
vela el rebaño
de mis pensamientos.

Qué rigores, qué finezas,
qué favores, qué desvelos!
Válgame Dios, que se hiela
con mi desdén todo el Cielo!

2. Un portal tu albergue
y tu capa el Cielo,
tu cabello de oro
de escarchas cubierto.

Qué rigores, qué finezas,
qué favores, qué desvelos!
Válgame Dios, que se hiela
con mi desdén todo el Cielo!

3. Di a tu hermosa Madre
te franquee el pecho,
que sola hacer puede
gloria tu tormento.

Qué rigores, qué finezas,
qué favores, qué desvelos!
Válgame Dios, que se hiela
con mi desdén todo el Cielo!

4. Mas si es de tus ansias
padecer emperño

Who bare in the ice
Is watching over the flock
Of my thoughts.

What trials, what compliments,
What help, what efforts!
God help me, how all Heaven
Is freezing with my scorn!

2. A stable shelters you
And your cloak is the sky,
Your golden hair is
Covered by frost.

What trials, what compliments,
What help, what efforts!
God help me, how all Heaven
Is freezing with my scorn!

3. Say to your beloved Mother
That she should take you to her breast,
For she alone is able to make
Your torment magnificent.

What trials, what compliments,
What help, what efforts!
God help me, how all Heaven
Is freezing with my scorn!

4. But, if by your anxieties,
You endure in a determined way,

sea enhorabuena,
llorad y cantemos.

Qué rigores, qué finezas,
qué favores, qué desvelos!
Válgame Dios, que se huela
con mi desdén todo el Cielo!

Sebastián Durón (1660-1716)
Al compás airecillos

Al compás airecillos
corred ligeros
templando con escarchas
del Niño los hielos.

Ay, ay, ay,
qué veloces!
Ay, ay, ay,
que parleros!
Rasgan el Cielo
las avecillas
beban alientos.
puros cristales,
del Queridi, Queridito,

Ay, mi Niño.
Que en Ti sólo se mira
lucir el Cielo.
Vegan, miran,
gocen, beban!

Let there be celebrations,
Weep and let us sing.

What trials, what compliments,
What help, what efforts!
God help me, how all Heaven
Is freezing with my scorn!

Sebastián Durón (1660-1716)
Al compás airecillos

Blow lightly in time
Gentle winds
And calm down with frost
The Child's fears.
Ay, ay, ay,
With what speed!
Ay, ay, ay,
With what singing!
The strings of the sky are strummed.
Let the little birds
Drink in courage
With chastely clean crystals
From the beloved one.

Oh, my Child.
For by you alone is seen
Heaven lit up.
Come and gaze,
Enjoy and imbibe!

Sacros raudales
a hacer pucheros.

Adórole el Cielo,
corridi, corridito, corriendo
al Enamoradito Hechizo!
Al Queridi, Queridito,
ay! más bello.

Coplas

1. Niño de amore
precioso Objeto,
mi culpa buscas,
ay, qué remedio.
Buena es la noche,
pues entre el hielo,
tu Deidad, Niñito mío.
No quiero, no,
padezcas mis yerros.

Adórole el Cielo,
corridi, corridito, corriendo
al Enamoradito Hechizo!
Al Queridi, Queridito,
ay! mas bello.

2. Portal de flores,
que bate el viento
aunque tiritas,
ay, qué remedio.
De amor wl broche

Sacred abundance
With which to make nourishment.

Heavens, adore him,
Run, hasten, running
To the enchanted beloved!
To the beloved one,
Oh, how yet more handsome he is.

Coplas

1. Child of Love
And precious thing,
You seek out my faults,
Oh, what else can I do?
How good is the night since
In amongst the frost there is
Your Godness, my little Child.
No, I do not want
You to suffer for my errors.

Heavens, adore him,
Run, hasten, running
To the enchanted beloved!
To the beloved one,
Oh, how yet more handsome he is.

2. Even though you shiver
In the manger of flowers
Beaten by the wind.
Oh, what else can I do?
By the love of my treasure,

y a mi consuelo,
no duermes mi Niño hermoso.
No quiero, no,
privarte el sosiego.

Adórele el Cielo,
corridi, corridito, corriendo
al Enamoradito Hechizo!
Al Queridi, Queridito,
ay! mas bello.

And to my comfort
You do not sleep my wonderful Child,
No, I do not want,
To deprive you of your peace.

Heavens, adore him,
Run, hasten, running
To the enchanted beloved!
To the beloved one,
Oh, how yet more handsome he is.

Bolivian Baroque series



CCS SA 22105
Bolivian Baroque vol.1
Florilegium & Bolivian
soloists
Music of the Chiquitos
and Moxos Indians

Florilegium's follow-up is similarly
terrific, comprising a wealth of
discoveries, all given performances that
show just how much the participants
believe in the project.

Gramophone



CCS SA 24806
Bolivian Baroque vol.2
Florilegium & Arakaendar
Bolivia Choir
Music from the Missions
and La Plata

Spread the word!

BBC Music Magazine

Lovely performances, every one, of music
that has been in the dark too long.

American Record Guide

Florilegium & Arakaendar Bolivia Choir –
Directed by Ashley Solomon
Solo Organ – James Johnstone
Music transcribed by Piotr Nawrot

Florilegium

Ashley Solomon – flute
Simon Jones – violin
Jennifer Morsches – cello
Christine Sticher – bass
Sofie Vanden Eynde – theorbo/guitar
James Johnstone – harpsichord/organ

Arakaendar Bolivia Choir

sopranos
Paola Cuellar (***)
Alina Delgadillo
Silvia Inclan (*)
Tatiana Mendoza (*)
Karina Troiano (***)
altos
Adelina Anori (*)
Valeria Castro (*)
Abisag Chanez (*)
Angélica Monje (**)

tenors

Daniel Aguilar (*)
Lucio Paz
Christian Tarifa (**) *basses*
Fred Alba
Christian Alba (***)
Fernando Arena
Isaac Padilla

(*) soloists in *Villancicos*

(**) soloists in *Fuera Fuera*

(***) soloists in *Missa Octavo Tono*



Jennifer Morsches



Christine Sticher

Instruments

Ashley Solomon, baroque flute –

Martin Wenner, 2005 after Palanca, 1720

Simon Jones, violin – Carlo Tononi, Venice 1703

Jennifer Morsches, cello – Tyrolean, anon, c1800

Christine Sticher, double bass – Anon after

Maggini, c1886

Sofie Vanden Eynde, theorbo – Andreas von

Holst, München, 2004;

baroque guitar – Julian Behr, Basel, 2006

James Johnstone, Amsterdam: Two-manual

harpsichord built by Titus Crijnen, Amsterdam

1992 after Joannes Ruckers, Antwerp 1638;

Continuo organ built by Henk Klop;

Santa Ana: 18th century Blockwerk organ,

renovated 2000;

Deventer: Two-manual Flemish harpsichord after

Albert Delin

with special thanks to Henk Klop and Edwin Beunk

Santa Ana organ

This organ is the sole surviving 18th century organ in the Chiquitania that has been preserved with its entire case and mechanics. It was probably built in the workshop of Fr. Martin Schmid in San Javier, and was

already in the church in Santa Ana when an inventory of church contents was made in September 1767.

The organ was restored in November-December 2000, by the French organ builder Jean François Dupont with the help of the Bolivian builder Amado Cadena. It is possible that the pipes were taken to make bullets during the Chaco War (1932-1935).

Having made a thorough analysis of the ruined instrument Dupont was able to rebuild, together with a new bellows case, the different rows of the 198 pipes that make up this 'Blockwerk' instrument (an organ with an indivisible set pipes, meaning that all the rows play at the same time). This kind of organ, which existed in other Missions, was used to accompany the liturgy.

The composition of the pipe rows is as follows:

Basses

(C 1 – B 2, first octave)

Octava 4

Quinta 2 2/3

Quincena 2

Decimonovena 1 1/3

Soprano voice

(C 3 – C 5)

Flautado 8

Octava 4

Docena y Quincena

2 2/3-2

Quincena 2

Please send to Veuillez retourner:

CHANNEL CLASSICS RECORDSWaalddijk 76, 4171 CG Herwijnen,
the Netherlands

Phone: (+31.418) 58 18 00

Fax: (+31.418) 58 17 82

**Where did you hear about Channel Classics?** Comment avez-vous appris l'existence de Channel Classics?☐ **Review** Critiques☐ **Radio** Radio☐ **Recommended** Recommandé☐ **Store** Magasin☐ **Advertisement** Publicité☐ **Other** Autre**Why did you buy this recording?** Pourquoi avez-vous acheté cet enregistrement?☐ **Artist performance** L'interprétation☐ **Sound quality** La qualité de l'enregistrement☐ **Packaging** Présentation☐ **Reviews** Critique☐ **Price** Prix**What music magazines do you read?** Quels magazines musicaux lisez-vous?**Which CD did you buy?** Quel CD avez-vous acheté?**Where did you buy this CD?** Où avez-vous acheté ce CD?☐ **I would like to receive the CHANNEL CLASSICS CATALOGUE****Name** Nom**Address** Adresse**City/State/Zipcode** Code postal et ville**Country** Pays**Please keep me informed of new releases via my e-mail:**



Production

Channel Classics Records

Producer

Ashley Solomon, C. Jared Sacks

Recording engineer, editing

C. Jared Sacks

Photography

Jonas Sacks

Cover design

Ad van der Kouwe, Manifesta, Rotterdam

Liner notes

Piotr Nawrot

Translations

Mark Wiggins

Recording locations and dates

10-12 February 2008, Waalse Kerk, Amsterdam,
The Netherlands

1 May 2008, Church of Santa Ana de Chiquitos,
Bolivia / 29 August 2008, Doopsgezinde Kerk,
Deventer, The Netherlands

*Technical information***Microphones**

Bruel & Kjaer 4006, Schoeps

Digital converter

DSD Super Audio / Meitnerdesign AD/DA

Pyramix Editing / Merging Technologies

Speakers

Audiolab, Holland

Amplifiers

Van Medevoort, Holland

Cables

Van den Hul*

Mixing board

Rens Heijnis, custom design

*Mastering Room***Speakers**

B+W 803d series

Amplifier

Classe 5200

Cable*

Van den Hul

*exclusive use of Van den Hul cables
The INTEGRATION and The SECOND®

Florilegium Discography

ccs 5093	Telemann: Concerti da Camera
ccs 7595	Le Roi s'amuse
ccs 8495	Vivaldi: Concerti
ccs 9096	In the name of Bach
ccs 11197	C.P.E. Bach - Sonatas
ccs 13598	Telemann: Paris Quartets vol.1
ccs 14598	Bach: A Musical Offering
ccs 16898	Fatale Flame: French composers
ccs SA 19102	Telemann: Tafelmusik
ccs SA 19603	Haydn: London Symphonies vol.1
ccs SA 20604	Telemann: Paris Quartets vol.2
ccs SA 21005	Telemann: Paris Quartets vol.3
ccs SA 22105	Bolivian Baroque vol.1
ccs SA 23807	Bach: Cantatas, with Johannette Zomer
ccs SA 24806	Bolivian Baroque vol.2
ccs SA 27208	Bach & Telemann, with Lucy Crowe

With cellist Pieter Wispelwey

ccs 6294	Vivaldi: Cello Sonatas
ccs 7395	Haydn: Cello Concertos; London Symphony no. 104
ccs 10097	Vivaldi: Cello Concertos

Florilegium & Arakaendar Bolivia Choir

Bolivian Baroque vol.3

Music from the Missions and La Plata

Directed by Ashley Solomon

Solo organ: James Johnstone

Music transcribed by Piotr Nawrot

	Roque Jacinto de Chavarría		Anon	
1	Fuera, Fuera! Haganles lugar!	5.42	11	Aires me hielan al Niño 2.42
	Domenico Zipoli		Diego Casseda	
2	Toccata in D minor	4.10	12	Silencio, no chiste el aire 3.00
	Tomás de Torrejón y Velasco		Anon	
3	Missa Octavo Tono	10.19	13	Misiones de Chiquitos AMCh 393 in C major 1.05
	Anon		Juan de Araujo	
	Sonata 'Chiquitana' No.IV		14	Oh que bien se suspenden los Cielos 4.11
	AMCh 264 (So 18)		Sebastián Duron	
4	<i>Allegro</i>	2.50	15	Al compás airecillos 3.16
5	<i>Andante</i>	2.18	Anon	
6	<i>Minuete</i>	1.59	16	Salve a 8 2.21
	Domenico Zipoli		Encore: Anon	
7	All'Offertorio	1.46	17	Naranjitay - Huaiño 1.49
	Juan de Araujo			<i>Traditional folk tune arranged by Luis Craff</i>
8	Al Llanto mas tierno	4.27		
	Anon		Total time	60.00
9	Siempre Piano from Sonata XIV in G major	3.27		
	Domenico Zipoli			
10	Canzona in G minor	3.18		