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Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti

Under the honorary patronage of the
Slovenian Academy of Sciences and Arts

Četrtek / Thursday
22.8.2024, 19:30

Celje
Narodni dom

Glasba iz bolivijskih misijonov, produkcija Indijancev po izgonu jezuitov
Music from the Bolivian missions, produced by Indians after the expulsion of the Jesuits.

CAPILLA DEL SOL

(Argentina)

Ramiro Albino: kljunasta flavta / recorder
Silvina Sadoly: sopran / soprano
Gonzalo Cuadra Balagna: tenor
Julio Menéndez: čembalo / harpsichord
/
Kot gosta / As guests
Gregor Fele (SI): violončelo / cello
Boris Šinigoj (SI): kitara / guitar

Snemanje / Recording:
Radio Slovenija

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Domenico Zipoli (1688 - 1726)
Del Príncipe / Deus In Adjutorium

Anonymus
Caima Iyai Jesus

Anonymus (indijanski skladatelj / Indian composer)
Iyai ichupa

Bernhard Havestadt (1714 - 1781)
Ufchigepe

Domenico Zipoli (1688 - 1726)
Pastaralla
Angelus Nostrae

Domenico Zipoli (1688 - 1726)
Pieza Primer Tono

Antonio Durán De La Mota (1675 - 1726)
Resplandor

Anonymus (indijanski skladatelj / Indian composer)
Ane Nupaquima Suchetaña

Anonymous Composer
Tierno infante divino

Anonymous Composer
Aqui tanaqui iyai

Anonymous
Suite
Pisipie / Quitasol / Bore / Aria / Minuet / Gigue

Domenico Zipoli (1688 - 1726)
Ad Mariam

Anonymous Composer
Volate angeli

Anonymous Composer
Dulce Jesús mío

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Poslanstvo ansambla: Smo ena redkih skupin na svetu, specializiranih za raziskovanje in razširjanje hispanoameriške kolonialne glasbe, kar nam je omogočilo dostop do zelo pomembnih krajev, dogodkov in koncertnih ustanov v Argentini, kot je Teatro Colón, ki je najpomembnejše dvorani pri nas (tja smo prvi popeljali kolonialno glasbo!). A svojo glasbo prenašamo tudi preko naših meja. Obožujemo to glasbo in opažamo, da kjer koli jo igramo, pa naj bo v majhnem kraju v Latinski Ameriki ali v pomembni koncertni dvorani, ljudi resnično gane. Zaradi svoje preprostosti in čustvenega naboja, glasbene zanimivosti in novih vsebin nam je delo v neizmerno veselje.

The mission statement of the ensemble: We are one of the few groups in the world specializing in the research and dissemination of Hispano-American colonial music, and that allowed us to access very important places, events and concert institutions in Argentina, such as the Teatro Colón, which is most important hall in our country (we were the first to take colonial music there!). But we also take our music beyond our borders. We love this music, and we notice that wherever we play it, whether it is in a small place in Latin America or in an important concert hall, it really moves people. Because of its simplicity and emotional charge, its musical interest and new content, our work is an immense joy.

Sporočilo umetnikov obiskovalcem: Veseli in ponosni smo, da evropski javnosti ponovno predstavljamo glasbeni koncert Bolivijskega jezuitskega misijona. Naš program vključuje dela, večinoma anonimna, ki nas napotijo v resničnost, ki je popolnoma drugačna od naše: majhna mesta sredi južnoameriške džungle, daleč od vseh mest, kjer so ljudje živeli v skupnostnem režimu, močno zaznamovanem z versko izkušnjo. Gre za dela, ki so povsem drugačna od tistih, ki sta jih v istih letih ustvarila Bach in Vivaldi, ne iščejo virtuoznosti ali briljantnosti in zato niso niti podpisana s strani avtorjev, temveč bolj meditacijo in predanost. Zdi se, da so preproste in v tem je največja kompleksnost: zahtevajo napor dojemanja, ki nas vodi in vrača k bistvu. V redukcijah je bilo toliko glasbe, da nekateri pravijo, da je bilo to pravo »glasbeno stanje«. Naš koncert je le majhen vzorec, kapljica, ki nas lahko popelje v globino nas samih.

Artists' message to visitors: We are happy and proud to offer a music concert once again from the Jesuit Missions of Bolivia to European public. Our program includes works, mostly anonymous, that refer us to a reality totally different from ours: small towns, in the middle of the South American jungle, far from any city, where people lived in a community regime strongly marked by religious experience. These are works that are totally different from those made by Bach and Vivaldi in those same years, they do not seek virtuosity or brilliance (which is why they are not even signed by the authors), but rather meditation and devotion. They seem to be simple, and therein lies the maximum complexity: they require a perception effort that leads us to return to the essentials. There was so much music in the reductions that some say it was a true "musical state." Our concert is just a small sample, a drop capable of taking us to the depths of ourselves.

V vseh teh mestih se že sliši zvok mojih orgel. Izdelal sem vse vrste glasbil in učil Indijance igrati nanje. Ne mine dan brez pesmi v naših cerkvah in pojem, igram na orgle, citre, flavto, trobento, psalterij, liro. Vse te glasbene umetniške oblike zdaj izvajam in jih učim otroke domačinov. Vaša prečastitost bi z veseljem opazovala, kako dobro znajo otroci skupaj s starši peti in v popolnoma točnem taktu, igrati na citre, liro in orgle ter plesati z natančnimi gibi in ritmom, da bi lahko tekmovali s samimi Evropejci. (p. Martin Schmid, 1744)

The sound of my organ can already be heard in all these cities. I made all kinds of musical instruments and taught the Indians to play them. Not a day goes by without songs in our churches and I sing, play the organ, zither, flute, trumpet, psaltery, lyre. I now perform and teach all these musical art forms to local children. Your Reverence would be pleased to observe how well the children can sing together with their parents and in perfect time, play the zither, lyre, and organ, and dance with precise movements and rhythm, to compete with the Europeans themselves. (Fr. Martin Schmid, 1744)

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Glasbeni arhivi v Južni Ameriki so polni partitur iz »jezuitskega obdobja« (ki se je končalo leta 1767, ko je bila Družba Jezusova izgnana iz celotnega španskega kraljestva, vključno z njegovimi kolonijami). Ti arhivi vsebujejo veliko notnih zapisov, ki so jih iz Evrope v kolonije prinesli misijonarji, katerih cilj ni bil le pridigati ali izobraževati v krščanstvu, ampak tudi "civilizirati" Indijance z glasbeno prakso, v skladu z evropskimi idejami pozne renesanse. Čeprav je bila ideja španskih osvajalcev in oblasti odstraniti vso kulturno identiteto Indijancev, so se jezuitski očetje odločili ohraniti nekatere temeljne elemente, kot so njihov jezik, nekaj glasbil in plesov. Večina notnih del v arhivih je nepopolnih: številni listi in notni deli manjkajo ali pa so preprosto nečitljivi. V želji, da bi zaigrali vso tisto glasbo, shranjeno v zgodnjih arhivih, so tako muzikologi kot glasbeniki delali na tem, da bi zapolnili manjkajoče dele, včasih komponirali cele dele skladb ali neposredno prepisali tisto, kar je ohranjeno, ker »glasba ni tako dobra kot bi morala biti«. Nekatere od teh partitur so izvirna dela, ki so jih sestavili misijonarji ali morda Indijanci, da bi jih peti in igrali v misijonih. Druge so anonimne priredbe skladb, ki so jih napisali znani skladatelji (Corelli, Vivaldi, Locatelli itd.) ali anonimni lokalni glasbeniki. Večina teh priredb je poenostavitev izvirnih skladb, da bi jih glasbeniki teh misij lažje zapeli ali zaigrali. Eden najbolj znanih jezuitskih misijonarjev je bil Martin Schmid (Baar, 1694 / Luzern, 1772), vsestransko razgledan človek, ki je imel rad Indijance tako kot oni njega. Gradil je cerkve in glasbene šole, izdeloval inštrumente in skladal glasbo. Vsaka vas je imela orgle, veliko violin, basov, čembala, harf, trobent, šalmajev itd. Njegov cilj je bil poučevati in prinašati krščanstvo domorodcem skozi umetnost in glasbo. Njegova glasbena zapuščina je preživela vse do danes in je del žive kulture. Capilla del Sol raziskuje to glasbo in skuša najti »avtentičnost« svojih koncertov v skladu s pravili zgodovinsko informirane interpretacije. Njen cilj je poustvariti izvajanje glasbe v misijonih, tako v cerkvi kot zunaj nje.

Jesuit Legacy in the Bolivian Jungle: A Love of Baroque Music (Nicholas Casey, The New York Times, 8.5.2018)

Musical archives in South America are full of scores from the “Jesuit period” (which came to an end in 1767, when the Society of Jesus was expelled from the whole Spanish Kingdom, including its colonies). Those archives contain lots of music sheets brought from Europe to the colonies by the missionaries, whose aim was not only to preach or to educate in Christianity, but also to “civilize” the Indians through musical practise, according to European ideas of the late Renaissance. Although the idea of the Spanish conquerors and authorities was to remove all the cultural identity of the Indians, the Jesuit fathers decided to keep some fundamental elements, such as their language, some musical instrument, and dances. Most of the musical works in the archives are incomplete: many sheets and musical sections are missing or are simply illegible. In the eagerness to play all that music saved in early archives, both musicologists and musicians have worked to fill in the missing parts, sometimes composing entire sections of the pieces, or directly rewriting what is preserved, because “the music is not as good as it should”. Some of those scores are original works, composed by the missionaries, or perhaps by the Indians, to be sung and played in the missions. Others are anonymous arrangements of pieces written by well-known composers (Corelli, Vivaldi, Locatelli, etc.) or by anonymous local musicians. Most of these arrangements are simplifications of the original pieces to make them easier to be sung or played by the musicians of those missions. One of the most renowned Jesuit missionaries was Martin Schmid (Baar, 1694 / Luzern, 1772), a multifaceted cultured person, who loved the Indians as they loved him. He built temples and music schools, making instruments and composing music. Every village had an organ, many violins, basses, harpsichords, harps, trumpets, shawms, etc. His goal was to teach and bring Christianity to the natives through art and music. His musical legacy survives until our days, and it is part of a living culture. With Capilla del Sol, we research on that music, trying to find “authenticity” in our concerts, according to the rules of the historically informed performance. Our aim is to recreate the use of music in the missions both in and outside the church.

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Capilla del Sol je argentinski ansambel historičnih instrumentov, ustanovljen leta 2003, specializiran za špansko-ameriško baročno glasbo. Capilla del Sol je nastopala po vsej Argentini, v obeh Amerikah in Evropi. Osvajanje in kolonizacija Amerike je pomenila mešanice, enotnost, a tudi številne polemike med zatiralci in zatiranimi. Tak je bil ameriški družbeni scenarij v kolonialnih časih, saj je bila kulturna raznolikost ena od številnih značilnosti tega obdobja. Glasbeno dejavnost so večinoma vodile capillas musicales (glasbene kapele), ki so delovale v okviru katoliške liturgije. Kljub temu je verjetno večina misli glasbenikov teh kapel še vedno imela Sonce in Mati Zemljo za svoja božanstva. Evropska in domorodna kultura sta sobivali, kar je rodilo nov kulturni sinkretizem. Interpretacije Capille del Sol si prizadevajo poustvariti izvirne načine izvajanja glasbe z raziskovanjem glasbe, kot so jo izvajali v cerkvah. Poustvarja jo ne le z velikimi liturgičnimi skladbami, temveč tudi petjem in pesmimi, ki jih poje zbor, instrumentalno glasbo, nezgrešljivimi španskimi villancicos in tudi plesi. Zaradi tega so njihovi programi vedno raznoliki, a tudi močno povezani. Koncert je del prizadevanj festivala Seviqc k povezovanju slovenskih in mednarodnih umetnikov.

Ramiro Albino je glasbenik, novinar in specialist za vizualne komunikacije, študiral je na Nacionalnem glasbenem konservatoriju Carlos López Buchardo v Buenos Airesu. Trenutno pripravlja doktorsko disertacijo iz muzikologije na Universidad Católica Argentina v Buenos Airesu. S svojo umetniško in pedagoško dejavnostjo razvija obsežno delo na področju preučevanja in širjenja pred klasične glasbe, s posebnim zanimanjem za kolonialni repertoar Južne Amerike. Na to temo je koncertiral ter vodil tečaje in konference po vsej Argentini in v številnih državah v Evropi in Ameriki. Trenutno vodi Capilla del Sol, ansambel za hispanoameriško baročno glasbo, kot harfist pa stalno deluje v duu s sopranistko Griseldo López Zalba. Vzporedno razvija projekte kot solist in dirigent, sodeluje pri raziskovalnih projektih in vodi svoj program na Radio Nacional Argentina.

Silvina Sadoly, sopran, je z zlato medaljo diplomirala iz klavirja na glasbeni šoli v svojem rojstnem mestu Buenos Airesu in na Instituto Superior de Arte del Teatro Colón, kjer je študirala vokalno tehniko. Od leta

Capilla del Sol is an Argentine ensemble of period instruments, created in 2003 specialized in Spanish American Baroque Music. Capilla del Sol has performed all over Argentina, the Americas and Europe. The conquest and colonization of America implied mixtures, unity, but also many controversies between oppressors and oppressed. Such was the American social scenario in colonial times, being cultural diversity one of the many characteristics of the period. Musical activity was mostly led by the "capillas musicales" (musical chapels), who worked for the catholic liturgy. Nevertheless, most of the minds of the musicians of these chapels were probably still considering the Sun and Mother Earth as their divinities. European and indigenous cultures coexisted, giving birth to a new cultural syncretism. Capilla del Sol's interpretations strive to recreate the original ways the music was performed, through research on the music played in churches, recreating it, including not only the great liturgical pieces, but also chant and the songs sung by the assembly, instrumental music, the unmissable Spanish Villancicos, and even dances. This makes their programmes always varied but also strongly coherent.

Ramiro Albino is a musician, journalist, and specialist in visual communication, he studied at the Carlos López Buchardo National Conservatory of Music in Buenos Aires. He is currently working on his PhD thesis, at the Universidad Católica Argentina (Buenos Aires), in musicology. He develops extensive work in the study and dissemination of pre-classical music, with special interest in the colonial repertoire of South Americas, through his artistic and pedagogical activity. He has offered concerts, courses, and conferences on this topic throughout Argentina and in numerous countries in Europe and the America. He currently conducts the Capilla del Sol, Hispanic American baroque music ensemble, and as a harpist he has a permanent activity in a duo with the soprano Griselda López Zalba. In parallel, he develops projects as a soloist and conductor, work in research projects, and hosts his program on Radio Nacional Argentina.

Silvina Sadoly, soprano, graduated from the of Music in her hometown, Buenos Aires, with a gold medal in piano, and from the Instituto Superior de Arte del Teatro Colón, where she studied vocal technique. Since 2000 she has specialized in the interpretation of music from

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2000 se specializira za interpretacijo glasbe 16., 17. in 18. stoletja. Pridružila se je pedagoškemu osebju programa stara glasba kot učiteljica petja na konservatoriju za glasbo v mestu Buenos Aires. V Teatru Colón je pela v Monteverdijevem Orfeju, Rameaujevih Les Indes Galantes in Gluckovi Armide ter številnih oratorijih. Z baročnim repertoarjem je sodelovala na festivalih po vsej Argentini, Boliviji, Urugvaju, Čilu, Ekvadorju, Mehiki, ZDA, Franciji in Rusiji. Je članica Državnega polifonega zbora.

Gonzalo Cuadra Balagna je diplomirani glasbenik, vrhunski pevec in magister muzikologije. Je izvajalec, ki se posveča predvsem stari glasbi. Kot solist zasedb Syntagma Musicum, Estudio MusicAntigua in Ensamble Terra Australis je kot solist nastopil na festivalih stare glasbe v Južni Ameriki in Evropi ter pel vloge v operah in odrskih delih od zgodnjega baroka in 19. stoletja do sodobnih premier. Bil je glasbeni direktor gledališke družbe La Calderona, specializirane za hispansko baročno gledališče, in ustanovitelj družbe Del salon al cabaret, specializirane za scensko reševanje popularne glasbe Latinske Amerike prve polovice 20. stoletja. Kot režiser je postavil dela Verdija, Mozarta, Blowa, Charpentierja, Torrejóna y Velasca, Johanna Sebastiana Bacha, Pergolesija, Rossinija, Purcella, Ravela in Donizettija. Kot muzikolog je izdal pomembne knjige, ki so mu prinesle nagrade in priznanja.

Julio Menéndez je diplomiral iz zborovskega dirigiranja, klavirja in čembala. Vodil je različne vokalne skupine a cappella, baročne in operne glasbe. V provinci Salta v severni Argentini je bil pianist uradnega baleta in nato pomočnik direktorja vokalno-zborovskega oddelka. Bil je čembalist in direktor društva za baročno glasbo in je dirigiral prvim baročnim operam v pokrajini. Je učitelj liričnih pevcev ter komorne in baročne glasbe. Lirične pevce izobražuje v operni, komorni in baročni glasbi. Koncertiral je v La Plati (Buenos Aires), Tucumanu, Jujuyu in Salti. Kot dirigent in čembalist se intenzivno ukvarja s širjenjem baročne glasbe. Trenutno se je preselil v provinco Córdoba, kjer vodi zbor Coro Polifónico Delfino Quirici.

the 16th, 17th, and 18th centuries. She joined the teaching staff of the Early Music program as a singing teacher at the Conservatory of Music of the city of Buenos Aires. At the Teatro Colón she sang in Monteverdi's Orfeo, Rameau's Les Indes Galantes and Gluck's Armide, as well as many oratorios. Performing baroque repertoire, she participated in festivals throughout Argentina, Bolivia, Uruguay, Chile, Ecuador, Mexico, USA, France, and Russia. She is a member of the National Polyphonic Choir.

Gonzalo Cuadra Balagna is Bachelor of Arts Mention in Music and Superior Performer in Singing and Master in Musicology. He is a performer especially dedicated to early music. Soloist of Syntagma Musicum, Estudio MusicAntigua and Ensamble Terra Australis. He has been a soloist in Early Music Festivals in South America and Europe he has sung roles in operas and stage works ranging from the early baroque, XIX century, to contemporary premieres. He was musical director of the theatre company “La Calderona” - specialized in Hispanic Baroque theatre - and founding part of the company “Del salon al cabaret” - specialized in the scenic rescue of Latin American popular music from the first half of the 20th century. As a stage director he has staged, works by Verdi, Mozart, Blow, M. A. Charpentier, Torrejón y Velasco, J.S. Bach, Pergolesi, Rossini, Purcell, Ravel and Donizetti. As a musicologist he published important books, which earned him awards and distinctions.

Julio Menéndez has a degree in choral conducting, piano and harpsichord. He has directed various vocal groups of a cappella, baroque and opera music. In the province of Salta in North Argentina, he was the pianist for the Official Ballet and then assistant director of the Vocal and Choral Department. He was harpsichordist and director for baroque music association, conducting the first baroque operas ever in the province. He is trainer of lyrical singers and chamber and baroque music. He is dedicated to the training of lyrical singers, in opera, chamber and baroque music, having performed concerts in La Plata, Buenos Aires, Tucumán, Jujuy and Salta. He has an intense activity in the dissemination of baroque music as a conductor and harpsichordist. Currently he moved to Córdoba Province to conduct the Coro Polifónico Delfino Quirici.

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Kot gosta

Gregor Fele je študiral violončelo na Akademiji za glasbo v Ljubljani pri Milošu Mlejniku in nadaljeval študij na Univerzi Mozarteum Salzburg pri Enricu Bronziju ter baročni violončelo pri Marcu Testoriju. Kot solist je nastopal s številnimi orkestri in kot komorni glasbenik na neštetih mednarodnih festivalih. Redno snema za RTV Slovenija. Sodeloval je z znanimi izvajalci baročne glasbe, kot so Reinhard Goebel, Dorothee Oberlinger, Marco Testori, Midori Seiler, Lorenzo Ghielmi, Hiro Kurosaki, Stefan Temmingh, Anne Freitag in Oliver Weber. Redno igra z violinistko Boženo Angelovo in gambistom Domnom Marinčičem. Od leta 2006 je član Simfoničnega orkestra RTV Slovenija, ki ga je vodil na številnih koncertih baročne glasbe.

Boris Šinigoj je začel nastopati z renesančno lutnjo in raziskovati izvirne vire tistega časa že pred diplomo iz klasične kitare in filozofije na ljubljanski univerzi. Lutnjar Ivo Magherini ga je seznanil z vodilnima lutnjistoma Paulom O'Dettom in Hopkinsonom Smithom. Izpopolnjeval se je v sodelovanju z Orkestrom Slovenske filharmonije, Simfoničnim orkestrom RTV Slovenija ter ansambli Slovenicum, Consortium Musicum, Dufay Collective in Camerata Trajectina. Nastopal je s solističnimi recitali in kot član komornih zasedb po Evropi, ZDA, Kanadi in Egiptu. Trenutno je umetniški vodja ansambla Nova Schola Labacensis in profesor lutnje, kitare in komorne igre na Glasbeni šoli Ljubljana Vič Rudnik.

As guests

Gregor Fele studied violoncello at the Academy of Music in Ljubljana with Miloš Mlejnik and continued his studies at the University Mozarteum Salzburg with Enrico Bronzi and baroque cello with Marco Testori. As a soloist he performed with many orchestras and as a chamber musician at countless international festivals. He regularly records for the RTV Slovenia. He has worked with well-known performers of baroque music auch as Reinhard Goebel, Dorothee Oberlinger, Marco Testori, Midori Seiler, Lorenzo Ghielmi, Hiro Kurosaki, Stefan Temmingh, Anne Freitag and Oliver Weber. Regularly he plays with violinist Božena Angelova and gambist Domen Marinčič. Since 2006 he has been a member of the RTV Slovenia Symphony Orchestra, which he directed in many baroque music concerts.

Boris Šinigoj started to perform on Renaissance lute and to research original sources of the period even before graduating in classical guitar and philosophy at the Ljubljana University. The luthier Ivo Magherini introduced him to the leading lutenists Paul O'Dette and Hopkinson Smith. He perfected his skills playing with the Slovene Philharmonic Orchestra, the Symphony Orchestra of RTV Slovenia and with the ensembles Slovenicum, Consortium Musicum, Dufay Collective and Camerata Trajectina. He appeared in solo recitals and in chamber ensemble concerts around Europe, USA, Canada, and Egypt. He is currently the artistic director of the Nova Schola Labacensis ensemble and a teacher of lute, guitar, and chamber music at Music school Ljubljana Vič Rudnik.

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