



DE

AQUEL INMENSO

MAR

A Trip to South-America

THE LITTLE BAROQUE COMPANY

THE LITTLE BAROQUE CO.



DE AQUEL INMENSO MAR

'SONATA CHIQUITANA XVIII'
Allegro-Andante-Presto

Anonymous, Mission of Chiquitos (Bolivia) 18th century

'IN HAC MENSA NOVI REGIS'

Anonymous, Mission of Moxos (Bolivia) 18th century

'SUITE IN D'

Domenico Zipoli (1688-1726)

'SINFONIA VOLANTE'

Sinfonía-Alegre-Grave-Giga
Domenico Zipoli

'DE AQUEL INMENSO MAR'

Roque Ceruti (1683-1760)



'SONATA CHIQUITANA X'

Allegro-Andante-Allegro

Anonymous, Mission of Chiquitos (Bolivia) 18th century

'ADAGIO'

'SONATA DE MISON'

Libro de Zifra, Perú s. XVIII

'CACHUA AL NACIMIENTO DE CRISTO DE NUESTRO SEÑOR'

'TONADA EL TUPAMARO'

'TONADA EL DIAMANTE'

Baltazar Jaime Martínez de Compañón (1735-1797)

'MARIPOSA DE SUS RAYOS'

Jose de Orejon y Aparicio (1706-1765)

THE LITTLE BAROQUE COMPANY

Clara Sanabras, Soprano and baroque guitar

Helen Kruger, Violín

Frouke Mooij, Violín

Kinga Gaborjaní Szabo, Cello

Laura Tivendale, harpsichord

Manuel Minguillon, Theorbo and baroque guitar



PROGRAMME NOTES

During the 17th and 18th centuries many European composers travelled to South-America, choosing to spend the rest of their lives there. Some of them, like Roque Ceruti, had heard about the opportunities of being chapel master at important Cathedrals such as Peru or Mexico; others such as Domenico Zipoli and Martinez de Compañon decided to move because of their religious convictions to become missionaries and teach music. There was only one thing for certain, “Aquel inmenso Mar”, that immense sea in front of them that separated their European countries from their dreams. The Cantata “De Aquel Inmenso Mar” by Roque Ceruti not only provides us the title of the recital but also the intention of bringing to light music that is as exciting and fresh as unknown and neglected.

Our programme includes both sacred and secular music, from the Jesuits missions to the Cathedrals, both instrumental and vocal, the refine cantatas by Ceruti and Orejón y Aparicio and the folk tunes compiled by Compañon. It is a complete trip to baroque South-American music, its style and form.

The programme begins with the anonymous *Sonata Chiquitana XVIII* for two violins and continuo, composed in the Missions of Chiquitos in Bolivia. The Jesuits developed significant musical activities in the missions of Moxos and Chiquitos where the Indians were taught singing, instrumental performance and instrument making. Historical documents attest to the ability of the Indians in mastering the European musical idiom. The San Ignacio de Moxos church and the Episcopal Archive of Concepción, in particular, hold fairly substantial collections of secular and sacred works (including copies of works by Juan de Araugo and Domenico Zipoli).

Also from the Missions of Chiquitos, *In Hac Mensa Novi Regis*, a Motet for soprano, two violins and continuo will follow. It belongs to the repertoire of one of the most important feasts observed at the mission, the Corpus Christi. This piece was sung during Solemn Mass and according to common practice at the mission, a young boy from the music school, diligently prepared for the occasion, interpreted the solo part.

The next works are a solo harpsichord suite and a cello sonata, *Sinfonia Volante*, arranged/composed by Domenico Zipoli (two movements are by Corelli, and two movements by Zipoli) from the Chiquitos Jesuit Missions. Zipoli was born in Prato, Italy in 1688 and died in Córdoba, Argentina in 1726. He studied with Alessandro Scarlatti in Naples, at Bologna under Lavinio Felice Vannucci, and in Rome with the veteran Bernardo Pasquini. In 1715 Zipoli was appointed organist of the Jesuit church at Rome where he joined the Society of Jesus on July 1st, 1716. Soon after he went to Seville to await passage to the Paraguay province, and in April 1717 he sailed from Cádiz with 53 other prospective Jesuit missionaries. In July, after a violent storm, he and the others disembarked at Buenos Aires, and then after 15 days set out for Córdoba. Zipoli was one of many excellent musicians recruited by the Jesuits between 1650 and 1750 for work in the so-called Paraguay reductions. He was the most renowned Italian composer to have ventured to the New World in colonial times and the most famous to have chosen the Jesuit order.

The first half ends with the cantata *De Aquel Inmenso Mar*, by *Roque Ceruti* for soprano, two violins and continuo. It is composed in the typical European style that alternates recitative and aria. Ceruti was born in Milan c. 1683. Upon his arrival to Lima, Peru in 1707, he entered the service of the viceroy Manuel de Oms y Santa Pau, the Marquis de Castelflosríos. Ceruti left the court in 1720 and from 1721 to 1728 he held the post of *maestro de capilla* at Trujillo Cathedral, Peru. After the death of Torrejón y Velasco in 1728 he was invited by the authorities of the Lima Cathedral to replace Torrejón y Velasco as *maestro de capilla*. Ceruti was responsible for the introduction of Italian musical traditions to Peru: the use of obbligato violins, *recitativo secco*, the da capo aria, and functional tonality. A source from 1792 describes him as a composer for whom the harmonic line took precedence over the melody.

The second half of the programme continues with another Sonata Chiquitana from the Jesuit mission of Chiquitos and two pieces for solo guitar from *Libro de Zifra*, a 18th century manuscript held in the Museum of Antropology in Lima, Peru.

A unique feature of our programme are three works: one *Cachua* and two *Tonadas*, called *Negrillas* ("black songs"), folk songs that were sung and danced by the African slaves in the New World on Feast days, a total of 20 pieces were compiled by Don Baltasar Jaime Martínez Compañón y Bujanda. He was born in Cabredo, Spain in 1737. In 1780 he became the "named" bishop of Trujillo, Peru. During an extensive trip throughout Peru he put together an encyclopedia of nine volumes which contained hundreds of watercolors of animals, plants, clothes, races, dances, etc. In the second volume there are twenty songs, each from a different region of Peru, representing the folklore of different tribes. He died in Santafe de Bogota in 1797.

We will finish our trip to the New World with the cantata *Mariposa de sus Rayos* for soprano, two violins and continuo by José de Orejón y Aparicio born in Lima in 1706. He studied in Lima first with the Spanish-born director of music at Lima Cathedral, Tomás de Torrejón y Velasco and then with successor Roque Ceruti. He also studied the organ with Juan de Peralta, the Lima Cathedral chief organist, a post that he took in 1742. On Ceruti's death, Orejón was nominated *maestro de capilla* in 1760, while continuing as organist. He died only five years later 1765.

Manuel Minguillón



THE LITTLE BAROQUE COMPANY

The Little Baroque Company is a multi-national ensemble specialising in 17th and 18th century music. Formed in London in 2006 the group's members are Helen Kruger and Frouke Mooij (Violins / Violas), Kinga Gáborjáni (Cello / Viola da Gamba), Manuel Minguillon (Theorbo / Baroque Guitar / Lute) and Laura Tivendale (Harpsichord). The Little Baroque Company is dedicated to making early music more accessible and is particularly interested in education and outreach work, giving inspiring and imaginative workshops for schools and other community groups.

Performances by the Little Baroque Company include the Edinburgh Fringe Festival, Brighton Early Music Festival, Art in Action festival (Oxford), Handel's Partenope at Les Azuriales (Cap Ferrat), the opening of the V&A Jewellery Gallery and the British Museum's Clocks and Watches Gallery, a promenade concert at the Wallace Collection, a lunchtime recital at St. Martin-in-the-Fields and a collaboration with the Esterhazy Singers of Handel's Ester for the London Handel Festival. The Little Baroque Company has broadcast on BBC Radio 3 and was the winner of the Audience Prize at the new Fenton House Early Keyboard Ensemble Competition and finalist of the Nancy Nuttal Early Music Prize (RAM 2007).

Future engagements for the Little Baroque Company, whose players are from Australia, Holland, Hungary, Spain and England, include performances of 'The Isle of Chacona' and 'Musica Poetica' for the London Handel Festival 2009 and recitals in Essex, Gloucestershire and Perth, Australia.



CLARA SANABRAS

Originally from Barcelona, Clara Sanabras came to London to study music at the Guildhall School of Music and Drama. Since then she has performed all around the world with some of the finest international artists and ensembles, including The Harp Consort, Theatre of Voices, The Royal Philharmonic Orchestra & John Rutter, The Israel Camerata, The Dufay Collective, Andrew Parrott, Harvey Brough, Charivari Agréable & Natacha Atlas.

While best known for her singing, she plays exotic string instruments from lutes & early guitars to charango & ukelele. She also works in Theatre, mainly at the National Theatre and at the Globe. She collaborated with Jocelyn Pook in the soundtrack of “The Merchant of Venice” (the film with Al Pacino) where she was also featured as a street musician. She now leads her own bands Retrospect and The Real Lowdown with whom she performs old and new music respectively.



HELEN KRUGER

Australian born violinist Helen Kruger started the violin at the age of 8 and went on to receive a music/academic scholarship to Perth College, Western Australia. She gained a Bachelor of Music Degree at the University of Western Australia under Paul Wright before winning an award to study with Yury Gezentsvey in Wellington, NZ. Helen completed the PGDip program at the Royal Academy of Music in 2005 on modern violin, studying with Howard Davis, winning the RAM Development Award. She was awarded the San Martino scholarship and the Peter le Huray award to study towards a Masters Degree on baroque violin under Catherine Mackintosh, winning the John Baker Award and a Dominions fellowship. She is an Open Academy Fellow for the academic year 2008-9.

In 2006 Helen formed the Little Baroque Company which won the Mortimer Award from RAM and went on to perform at both the Edinburgh Fringe and Brighton Early Music festivals in 2007 and 2008. The LBC made it's BBC Radio 3 debut earlier this year.

Helen plays for the OAE, New European Opera and Australian Classical Era Orchestra and freelances for various UK based ensembles and orchestras. She has worked with distinguished musicians such as Trevor Pinnock, Sir Charles Mackerras, William Christie, Laurence Cummings, Vladimir Jurowski, Catherine Mackintosh and Maggie Faultless.

She has a strong interest in education and has been a teacher at the junior department of the RAM for the past 5 years, recently accepting the post of director of chamber music for the FSE program.



FROUKE MOOIJ

Dutch born baroque violinist, Frouke Mooij began her advanced violin studies at the Brabantsch Conservatorium, Tilburg while she was still at secondary school. She furthered her studies at the Royal Conservatoire The Hague with Hans Scheepers. Frouke then specialized in historical performance and studied baroque violin and viola for 5 years at the Royal Conservatoire The Hague, The Netherlands with Ryo Terakado.

Frouke has performed extensively in early music festivals throughout the UK, Europe, Korea, New Zealand and Australia. She has lead the *Academia Montis Regalis* and the *Contrasto Armonico* and has performed with many leading and up and coming ensembles and orchestras such as the *Orchestra of the Age of Enlightenment*, the *European Union Baroque Orchestra*, *New Dutch Academy*, *Barokensemble de Swaen*, *Bach Concentus*, *Harmony of Nations*, *Little Baroque Company*, *La Sfera Armoniosa*, *Salut! Baroque*, Sydney, Australia, *AK Barok*, Auckland, NZ and *Concerto d'Amsterdam*.

She has worked with distinguished musicians such as Sir Simon Rattle, Ivan Fisher, Edward Gardner, Andreas Scholl, Nigel North, Elizabeth Walfisch, Rachel Podger, Pavlo Beznosiuk, Katherine McGillivray, Kati Debretzeni, Roy Goodman, Jaap ter Linden, Bartold Kuijken and Lars Ulrik Mortensen, amongst others.



KINGA GÁBORJÁNI

Kinga Gáborjáni completed her postgraduate degree at the *Royal Academy of Music* in London with distinction in 2007. She studied the Baroque Cello with Jennifer Ward Clarke and the Viola da Gamba with Richard Campbell. Born in Hungary, Kinga gained her BMus degree in Budapest in 1999.

As a student at RAM she was principal cellist of the Academy's Baroque Orchestra, premiering Rameau's *Dardanus* with Laurence Cummings. She won the Academy's Early Music Prize for chamber music in both 2006 and 2007 and she was very highly commended in the Herbert Walenn Prize for an unaccompanied Bach Suite.

This year Kinga is taking part in the *English Baroque Soloists'* project of Bach's Brandenburg Concertos, performing on both cello and gamba. She also plays in the *Orchestra of the Age of Enlightenment* as a participant of the 'Ann and Peter Law Scheme for Young Players'. Kinga is principal cellist of the *English Touring Opera's* Baroque Orchestra. She has played with several other groups, including *La Serenissima*, *the Dunedin Consort and Players* and *Ex Cathedra*.

Kinga is also an active member of several chamber groups. She performs regularly with the *Four Temperaments*, the first early music ensemble to be awarded a fellowship at the Royal Academy of Music. She performed at the *Brighton Early Music Live Festival* in 2007 with her ensemble *Triologue* and won the audience's prize at the Fenton House Early Music Competition in 2008 with the *Little Baroque Company*.

She has worked with distinguished musicians such as William Christie, Laurence Cummings, Sir John Eliot Gardiner, Sir Charles Mackerras, Trevor Pinnock, Rachel Podger, Sir Simon Rattle and Andreas Scholl. Kinga has been generously supported by the Leverhulme, the San Martino and the Hungarian State Eötvös Trust. Her future engagements include further tours with the English Baroque Soloists, the Gabrieli Consort and Players, the English Touring Opera and La Serenissima.



LAURA TIVENDALE

Laura Tivendale graduated with first class honours and an LRAM from the Royal Academy of Music where she studied harpsichord with Virginia Black. Laura won the Harold Samuel Bach Prize two years running, as well as receiving the Howard Carr Memorial Prize in 2007 and a Foundation Award for general excellence in 2006. Laura enjoys playing a wide variety of repertoire both as a soloist and chamber musician and has made a special study of the virtuoso works of Scarlatti and Rameau.

Laura is harpsichordist of the Little Baroque Company, with whom she has given festival performances, education and community workshops and a live broadcast on BBC Radio 3. Laura has played in the Academy's Period Instrument Baroque Orchestra and as both soloist and continuo player with the Capelle Baroque Orchestra. Laura has performed J. S. Bach's Fifth Brandenburg Concerto and the Walter Leigh Concertino with the Stamford Chamber Orchestra. Future engagements include concerts with the Little Baroque Company for the 2009 London Handel Festival, a solo recital for the British Harpsichord Society and a performance marking the 250th anniversary of Handel's death at the Handel House Museum.

Alongside performing, Laura dedicates much of her time to music education, to which she is particularly passionate about. She teaches at the Junior Royal Academy of Music and at Queens College London. Laura has worked with many distinguished musicians including Laurence Cummings, Nicolette Moonen, Simon Standage, Catherine Mackintosh and Monica Huggett and has participated in masterclasses with Kenneth Gilbert and Trevor Pinnock.



MANUEL MINGUILLÓN

Manuel Minguillón was born and raised in Madrid, Spain. He obtained his bachelor degree in guitar performance from the Conservatorio de San Lorenzo de El Escorial where he studied with Gerardo Arriaga. Captivated by the music of the Renaissance, he continued his studies in “Early Plucked Instruments” at the Conservatorio de Arturo Soria, in Madrid, with Jesús Sanchez. Subsequently, Minguillón perfected his skills under the guidance of master lutenist Hopkinson Smith in Basel, Switzerland. In 2004 he moved to Rochester, New York to complete a Master’s Degree and Doctorate in Lute and Early Plucked Instruments with the world renowned lutenist Paul O’Dette at the Eastman School of Music.

Manuel Minguillón has performed as both soloist and ensemble player in many countries (including Spain, Italy, France, Switzerland, Slovenia, Poland, Portugal, Canada, Mexico and USA), having appeared in several Festivals and Concert Halls in these countries. He is a founder of the vihuela Duo *Delectiae Musicae* together with Jesús Sanchez which he plays throughout Europe and North America and has been broadcast by various national radios such RNE of Spain, RTP of Portugal and Radio France. Manuel currently lives and works in London, United Kingdom, where he collaborates with various ensembles such as *Gabrieli Consort & Players*, *Charivari Agreeable*, *Armonico Consort*, *Saraband Consort*, *The Rare Theatrical*, *The Little Baroque Company*, *Broschi Ensemble*, and *Earl’s Court Baroque*, amongst others. He is also a member of the multidisciplinary research group *The Hispanic Baroque* where he is researching about the baroque *Tonos Humanos* in Spain.



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