

Música Antigua Ensemble Ars Continua

Argentina

THE DIRECTOR

Veronica Dalmasso directs the Choir School of Colonial Music and Música Antigua Ensemble Ars Continua, also performs the Tour Jesuítico , guided tour of the missions of Argentina and eastern Bolivia and Colonial live music, in the building that was the school of the Jesuits in the Buenos Aires colonial , currently Museo Manzana de las. Dedicated to the study of the colonial period in America, she made transcriptions of musical works.

She worked as a soprano, music director and organist Baroque church Our Lady of Balvanera and San Ignacio in Buenos Aires (1997-2003) . In 1997 she collaborated with Carlos Seoane at the start of the photographic work of Canto Llano codices of the Cathedral of Sucre . She participated in the II and VI International Festival of Renaissance and Baroque Music Misiones de Chiquitos , was presented at the opening concert of the International Festival of Culture 2001 and 2004 (Potosi, Bolivia) . In 2002 she gave a vocal technique workshops to the choir Tomas Frias University of Potosí. Participated as soprano in concert organ rededication of the seventeenth century church of Santa Monica Potosi with Mass of our Lady of Guadalupe.

About the Group

Ars Continua is an independent project that was created to diffuse researches on colonial American music, to bring to light a repertoire , in many cases, almost forgotten. Founded in 1995 in the church San Ignacio de Buenos Aires. Into their relevant activities include: in 2002 the premiere in Argentina of music attributed to Thomas Calvo(Guatemala , 1726) ; in 2003 the opening of the Ars Continua Music Festival with jesuític works and reading documents of the period ; the organization and participation in the show directed by Gabriel Garrido *Fiesta Barroca* in the Ars Continua Festival, in 2004 .

Ars Continua in 2005 recreated a veritable feast of San Ignacio eighteenth century. The ceremony was presided by Father Provincial Jesuit , in the Church of the Savior of Buenos Aires. Internationally , she has been invited and sponsored by the International Cultural Festival of Potosi (2001 and 2004) and Deputy Minister of Culture of Bolivia ; she has participated in the II and VI International Festival of American Renaissance and Baroque Music " Misiones de Chiquitos " . She made numerous tours inside Argentina . In 2009 she conducted the premiere, in Argentina, of Missa de Santa Ana by Giovanni Battista Bassanni of Chiquitos Musical Archive .

Today theEnsamble performs music and tourism activities inMuseo Manzana de las Luces, in Buenos Aires , under the Ministry of Culture. She performed teaching concerts and guided visitors by Colonial and Jesuit thema; participates in conferences and exhibitions on American missions illustrated with live music and every event that allows today to bring this rich cultural heritage.

REPERTOIRE

Musical practice in colonial cathedrals met the essential duty to give solemnity and splendor to the Christian ritual. Currently, valuable music collections are kept secure in many cathedrals in the New World. The repertoire of the Cathedral of Guatemala consists of a large number of works of choirmasters and in its catalog there are in total fifteen carols Tomás de Torrejón y Velasco . The way these works came to Guatemala remains a research topic. The Missa Eighth Tone 3 V or MissaPariache part of the music collection of the canton of San Lorenzo and became part of the musical repertoire of missions at the beginning of the eighteenth century. As Torrejón never visited the missions of Moxos , it is believed that the Mass was copied in one of the cathedrals of Peru , that reductions maintained contact with. Sometime it was sung at Mass or minor parties.

Dulce Jesús mío, with text in chiquitano , is a clear example of cultural fusion emanating from music, current still in the repertoire of the natives. *Ay que me anego* has a very complex imitative texture and his melodic lines have a very wide range so that each voice perform imitation with singular

freedom. In *Ay mi amado Pastor* was not possible to document the origin of the text but the title *Lamentación a 5* refers to both the liturgical office and the characteristics of the text. While Juan de Vega Bastán was choirmaster at the Cathedral of La Plata between 1673 and 1680, the copy of *Totapulchra* was made in Trinidad, 1942. It would have included in the liturgies of the Feast of the Immaculate Conception of the year. The motet was sung at Mass, vespers and to conclude the night prayers of the community.

REPERTOIRE



Anónimo (Chiquitos, s. XVIII). **Dulce Jesús mío. Ichepeniquilpihiyubai elevación**

Juan de Vega Bastán (La Plata - Sucre, s XVII). **Tota Pulchra**

Tomás de Torrejón y Velasco (1644 – 1728). **Missa de Octavo Tono à 3 Voces**

– Kyrie eleison

- Gloria in excelsis Deo
- Credo in unum Dominum
- Sanctus

Anónimo (Sucre, s. XVIII). **Ay, mi amado Pastor** (Lamentación)

Anónimo (Blas Tardío?, 1694? – 1762). **Ay, que me anego**(Acto de contrición)

Tomás de Torrejón y Velasco (1644 – 1728).

- **Ah, del mar**
- **Al reloj se os compara**
- **A este Sol Peregrino a 4 con acompañamiento**
- **Atencions**



MEMBERS

Soprano

Gabriela Ferrari
Verónica Durigneux
Verónica Dalmaso (Directora)

Mezzosoprano

Norma Almirón

Contralto

Cecilia M. Corrent

Contratenor

Rodrigo Castillo

Tenor

Jorge Torres (Sub director)
Claudio Messina

Dulcian

Mónica Fucci

Guitar

Silvia Misiunas

Órgano

Julián Gardella