

Música Ficta

Founded in Bogotá, Colombia in 1988, Música Ficta has earned an international reputation for its passionate performances of Renaissance and Baroque music from Latin-America and Spain. Its innovative and creative programs reflect scholarly research and have generated wide popular and critical acclaim. The versatility of the artists and the colorful variety of music and instrumentation have led to performances in such diverse places as the Sainte-Chapelle in Paris, the Jesuit missions in the Bolivian Amazon and the Victoria Concert Hall in Singapore. The ensemble has performed at major international early music festivals throughout Europe, Latin America, the USA, and the Far East, and venues such as Inter-American Development Bank (Washington, DC), International Press (Japan), Cleveland Museum of Art (USA), Corcoran Gallery (Washington, DC), UNESCO, Caja Madrid (Spain), University of Hong Kong (China) and Banco de la República (Colombia). Música Ficta has recorded for Arts Music (Germany), Centaur (USA) and Milan-Jade (France) labels.

Booking contact:

CONTACT
INFORMATION
(Managers)



MEMBERS

Jairo Serrano:
Tenor and percussion

Carlos Serrano:
Recorders, shawm, dulcian, pipe and tabor

Julián Navarro:
Baroque guitar, vihuela de mano, theorbo

Elisabeth Wright:
Harpsichord

Carlos Serrano
Managing Director
Música Ficta
Carrera 16 No. 94-68
Bogotá, Colombia
Phone and fax +57 1 2579828
cserrano@indiana.edu
<http://www.musicafictaweb.com>



Música Ficta

Latin-American Baroque Music

"...sparkling performances ...rhythmic vitality and fine sense of color... sung with style and expressive power."

The Washington Post, USA

"...completely at home with the vocal and instrumental style ...extremely effective natural rhythmic impetus."

Goldberg Magazine, Spain

"...a noteworthy discovery... the music spoke volumes. Thanks to an accomplished performance, Spanish colonial music made a belated entry to Singapore and was welcomed with open arms."

Singapore Business Times

CD RECORDINGS BY MÚSICA FICTA



"Romances & Villancicos from Spain and the New World"

Éditions Jade No. 198-142-2
(France)

1996, p. 2001

"Overwhelming freshness in their approach ...an unaffected clarity far from the sterile outpourings of many European ensembles ...a tremendous sense of enjoyment of the performers... full of life and vitality..."

- The Recorder Magazine, UK



"De Antequera Sale Un Moro"

Music of the Christian, Moorish and Jewish Spain c. 1492

Éditions Jade No. 74321-79256-2
(France)

1999, p. 2000

"Passionate performances... evokes the Spanish 'Reconquista' with vivid colors."

- Le Monde de la Musique, France



"Sepan Todos que Muero"

Music of Peasants and Courtiers in the Viceroyalty of Peru, 17th-18th c.

Centaur Records CRC 2797
(USA)

2003, p. 2006

"Limpid and dulcet voice... stylistic penchant, attractively performed... accompaniments are exquisite and haunting."

- American Record Guide, USA



"Esa Noche Yo Bailá"

Feast and Devotion in High Peru of the 17th Century
Arts Music No. 47727-8
(Germany)

2005, p. 2006

"Fine and full sound, energetic and effortless playing of florid passagework. ...an array of pyrotechnical sound effects... A highly recommended CD."

- The Recorder Magazine, UK

CURRENT PROGRAMS

"Cuando Muere el Sol" (When the sun dies)

Musical poetry in the works of Sebastián Durón

Sebastián Durón died in exile in France, neglected and criticized as the Spanish composer who "opened the doors to Italian influences." This kind of controversy is typical when new elements are brought into traditional forms. Critics and music theorists at that time were unaware that Durón's music had transcended the Spanish frontiers and was to be found in music sources in Colombia, Bolivia, Peru, Guatemala and Mexico, attesting to its international esteem. *Cuando muere el sol* (When the sun dies) is an exquisite melancholic *tono divino* that exists in various archives, including the Music Archive of the Cathedral of Bogotá. Combining great poetic imagery and a refined compositional technique that brought the best of its own Spanish popular music tradition into genres like the earthly *tonos humanos* or the lively *villancicos*, Durón's music reveals today, after three centuries, a new light... when the sun dies.

Program includes:

Folias gallegas - Santiago de Murcia (c.1682 - c.1740)
Qué es esto alevoso - Sebastián Durón (1660-1716)
Corazón, no suspiréis - Sebastián Durón
Gaitilla de mano izquierda - Sebastián Durón
Xacona - Spanish anonymous (17th c.)
Tiento - Juan Cabanilles (1644-1712)
Sosieguen, descansen - Sebastián Durón
Cuando muere el sol - Sebastián Durón
Canarios - Gaspar Sanz (1640-1710)
Gaitas - Santiago de Murcia

Al dormir el sol en la cuna del alva - Sebastián Durón

"Esa Noche Yo Bailá" (Tonight we shall dance)

Feast and devotion in 17th c. Peru

Prayers that rise to the sky while dancing: Prayers in a context that, nowadays, would be unimaginable. Syncretism of pagan ceremonies into the Catholic ritual resulted from the attempt to bridge the gap, at least musically, between violently clashing cultures. The villancico, as a religious musical genre full of secular elements in 17th century viceroyal Latin America, is the focus of this concert program. All its expressive variations are explored, allowing us to feel the proximity of the street to the church, the sound of percussion knocking at the doors of "paradise."

Program includes:

Obra de clarín - Spanish anonymous (1709)
Ballo e corrente italiano - Juan Cabanilles (1644-1712)
Tírale flechas - Francisco de Santiago (1578-1644)
Villano - Gaspar Sanz (1640-1710)
Yo joben e ignorado - Colombian anonymous (17th c.)
Anaustia - Bolivian anonymous (18th c.)
Ay, divino amor - Juan de Navas (1647-c.1709)
Aquella hermosa nube - Maestro Loaysa (c.1642-1695)
Corazón que en prisión - José Marín (1618-1699)
Sólo es querer, penar, morir - Juan Hidalgo (1614-1685)
Pavanas por la D - Gaspar Sanz
Esa noche yo bailá - Peruvian anonymous (17th c.)