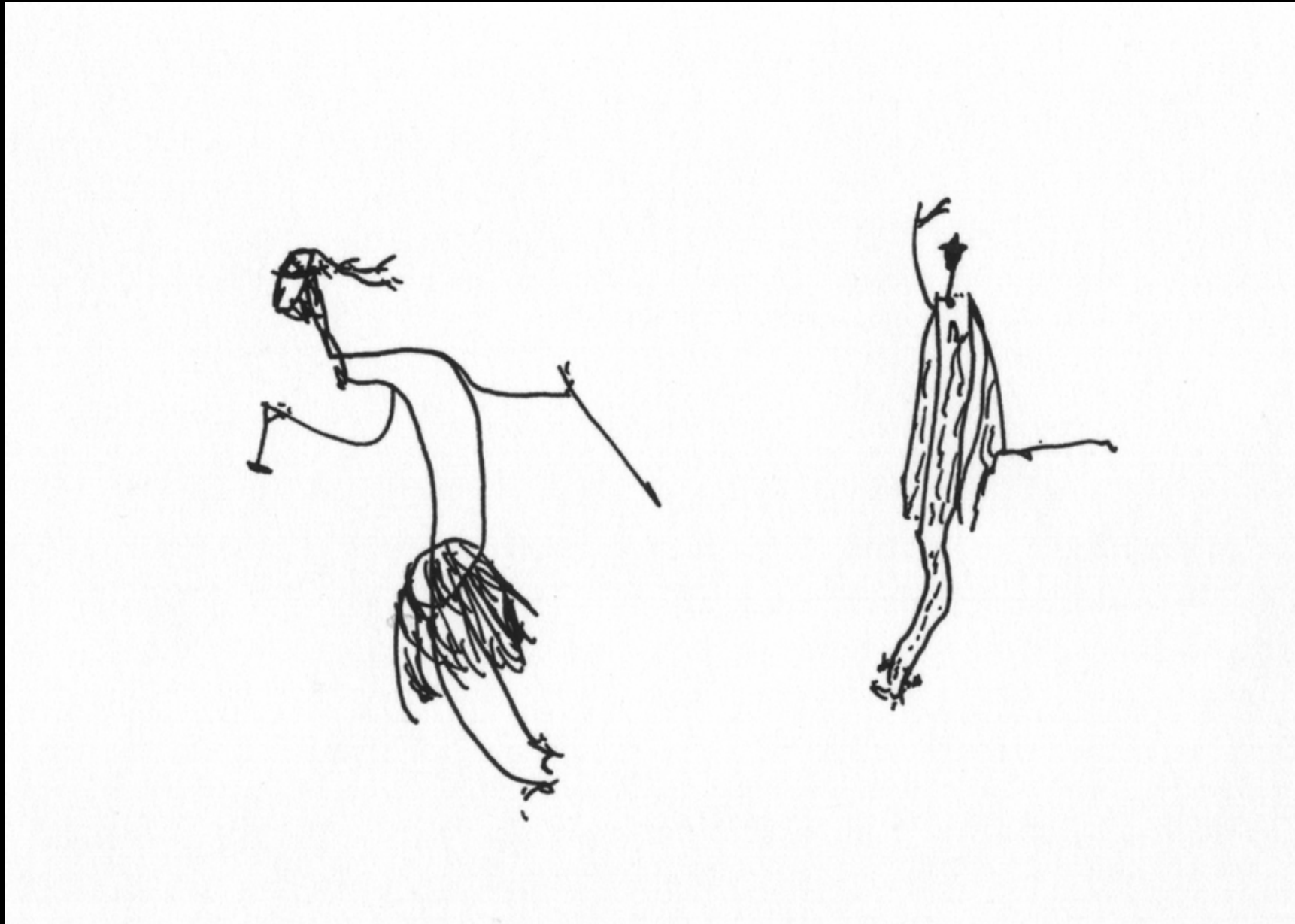

**'BARROCO HISPANO-
GUARANÍ' MUSIC**

**DECOLONIZING PARAGUAYAN EARLY
MODERN REPERTORIES**

Camila Corvalán
Ocampos

**INFORMATION
ABOUT THE IMAGES
PRESENTED**



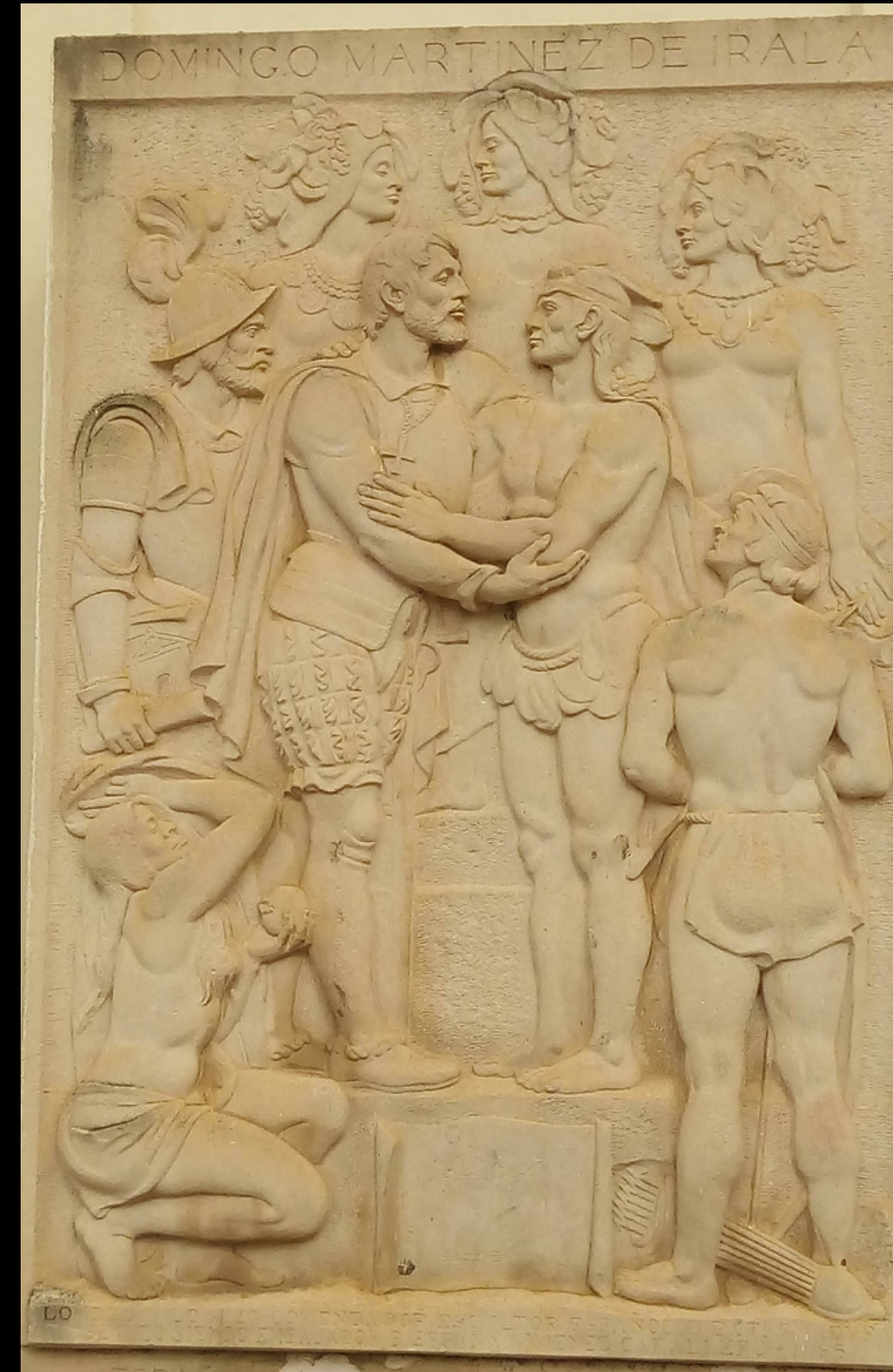
**DRAWING WYLYKY (TOMÁRAHO).
MYTHICAL STORIES. COLLECTED BY G.
SEQUERA, PEICHIOTA. COLLECTION
COSMOGRAFIA CHAMACOCO**

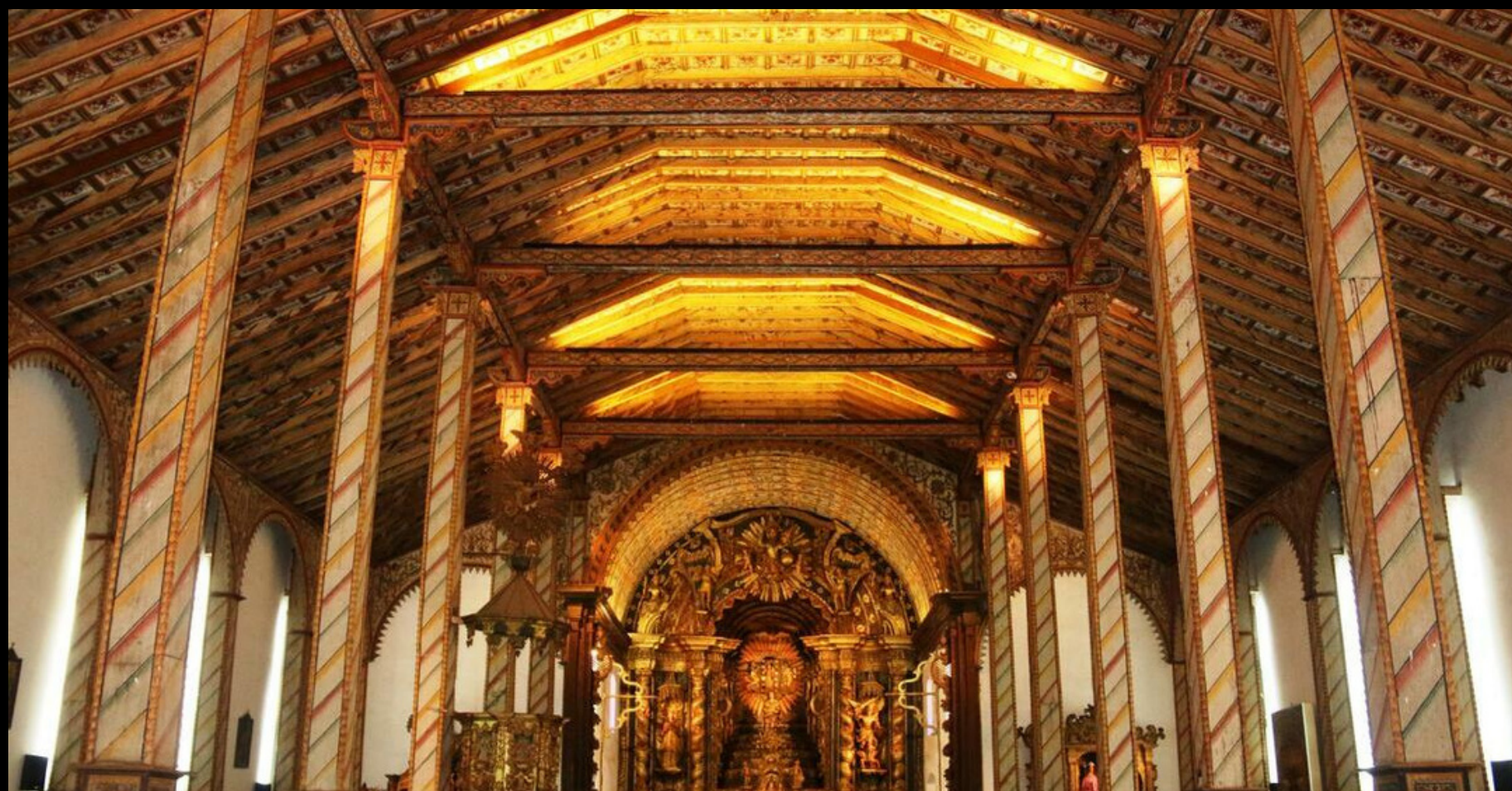
According to the indigenous of the Chamacoco ethnic group, their name is made up of two words: "Cham"; companion, and coc; which is an ancient word meaning together (although for some Chamacocos, "Coc" has no meaning at all). In the native oral literature, the mythical story "Chamacoco" refers to the time when the white man's culture clashed with their culture. The sonorous impact of the white presence, armed with old caliber blunderbusses, had a profound impact on the stories of these indigenous communities." (Guillermo Sequera, 'A La Busqueda de Una Cultura Desconocida. Los Tomárâho de Alto Paraguay', 2002, 149.)

MURAL METROPOLITAN CATHEDRAL OF ASUNCIÓN, 1965

The sculpture of the Spanish conquistador Domingo Martínez de Irala is located next to the main entrance of Asunción's Cathedral. It was donated by the Spanish government in 1965.

It is a stone stele showing Captain Irala embracing a Cacique Guaraní, surrounded by three women and another Spanish colonizer. At the bottom, another Guaraní woman and a warrior are watching.





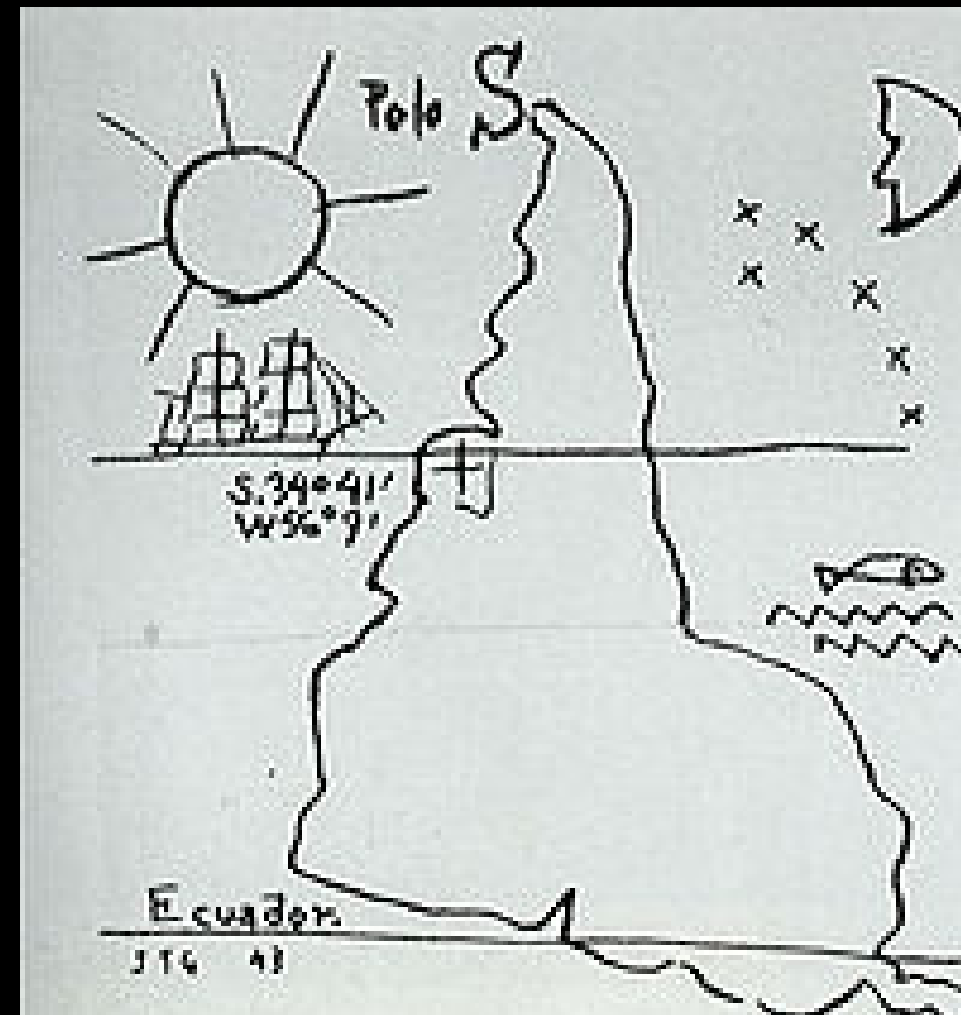
TEMPLO SAN BUENAVENTURA, YAGUARON

Located 60 km from Asuncion, the Templo San Buenaventura is located in the historical town of Yaguaron. San Buenaventura represents a typical example of the colonial Franciscan reducciones of Paraguay.

PARAQVARIA VULGO PARAGVAY

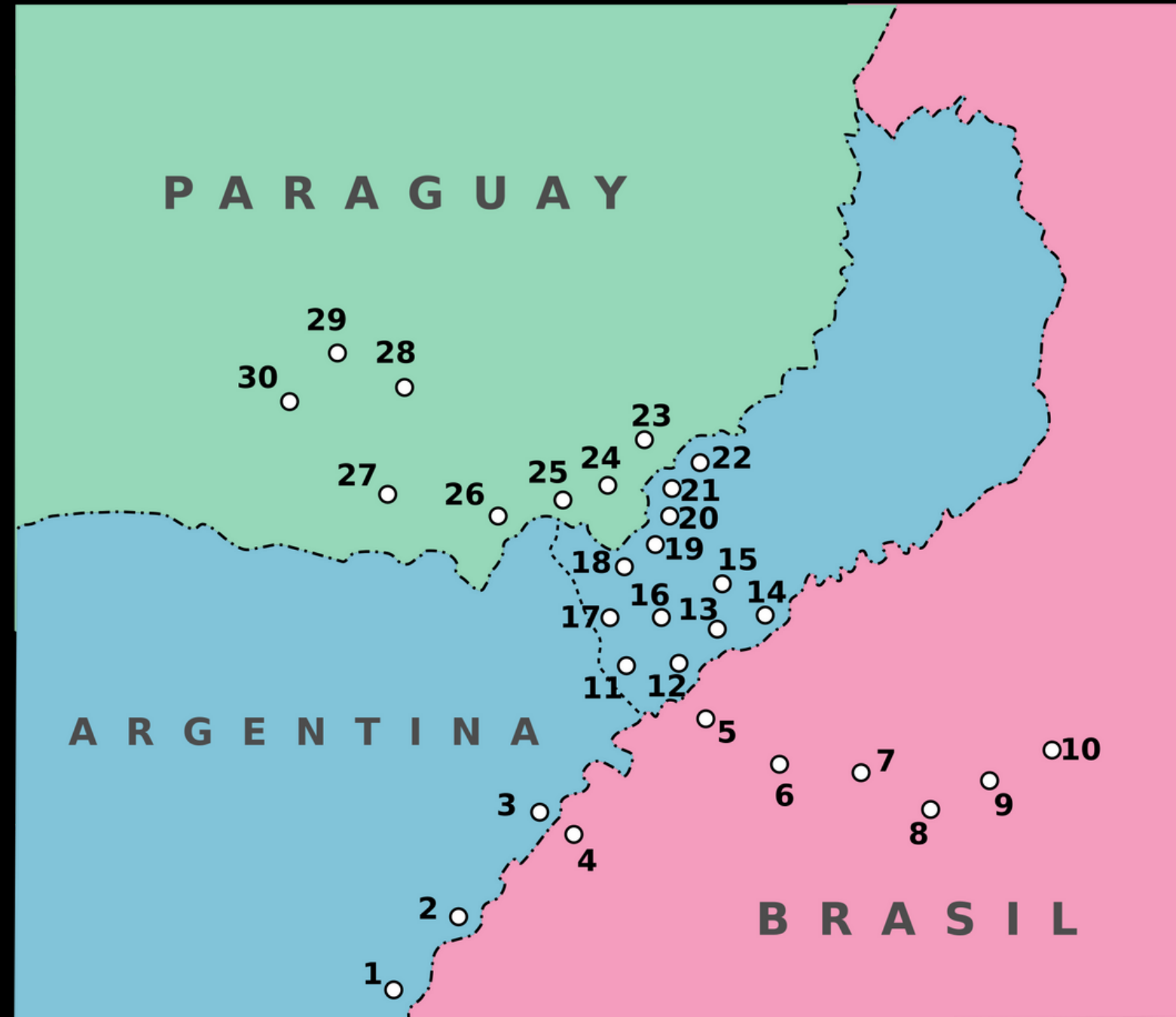
Collection of old maps.
Blæu, Joan, 1670.





JOAQUÍN TORRES-GARCÍA, MAPA INVERTIDO DA AMÉRICA DO SUL, INK ON PAPER, 1944

“I have called this “The School of the South” because, in reality, our North is the South. There must not be north for us, except in opposition to our South. Therefore we now turn the map upside down, and then we have a true idea of our position, and not as the rest of the world wishes. The point of America, from now on, forever, insistently points to the South, our north”. (Constructive Universalism, Joaquin Torres Garcia, 1944.)



JESUIT TOWNS, PARAQUARIA PROVINCE

Yapeyú, La Cruz, Santo Tomé, San Francisco de Borja, San Nicolás, San Luis, San Lorenzo, San Miguel, San Juan, Santo Ángel, Apóstoles, Concepción, Santa María, San Javier, Mártires, San José, San Carlos, Candelarias, Santa Ana, Loreto, San Ignacio Miní, Corpus, Jesús, Trinidad, Itapuá, San Cosme, Santiago, Santa Rosa, Santa María de Fe, San Ignacio Guasú.

SANTÍSIMA TRINIDAD DEL PARANÁ

Trinidad, Itapúa, Paraguay.





**‘MAIZE, WOMEN WITH
TAKUA-PU RHYTHMIC
STICKS, CHICHA BOWL,
PLACE OF THE
LUMINARIES AND
SHAMAN ÑANDE RU’**

La cultura Guaraní en el Paraguay contemporáneo,
José A. Perasso and Jorge Vera



FRIEZE OF THE ANGELS MUSICIANS

Trinidad Church, Jesuit mission. Itapúa, Paraguay

According to Bozidar Darko Sustersnic, this extraordinary stylistic phenomenon makes it impossible to distinguish between what is autochthonous Guaraní and what is European. Although the friezes contain standard European sacred figures, the Shamanism represented stems directly from Guaraní culture. The fusion of European and local culture is prominent in the angels playing instruments such as the maraca, an ancient and sacred Guaraní instrument, and the harp and violin, which came from Europe. For Sustersnic, what is striking is that all the characters are in a frontal position, in direct communication with the spectator – a Shamanic concept. (Bozidar Darko Sustersic, *El templo de Trinidad del Paraná y sus frisos de los ángeles músicos*, 1st ed. (Asunción, Paraguay: Secretaria Nacional de Cultura, 2019).



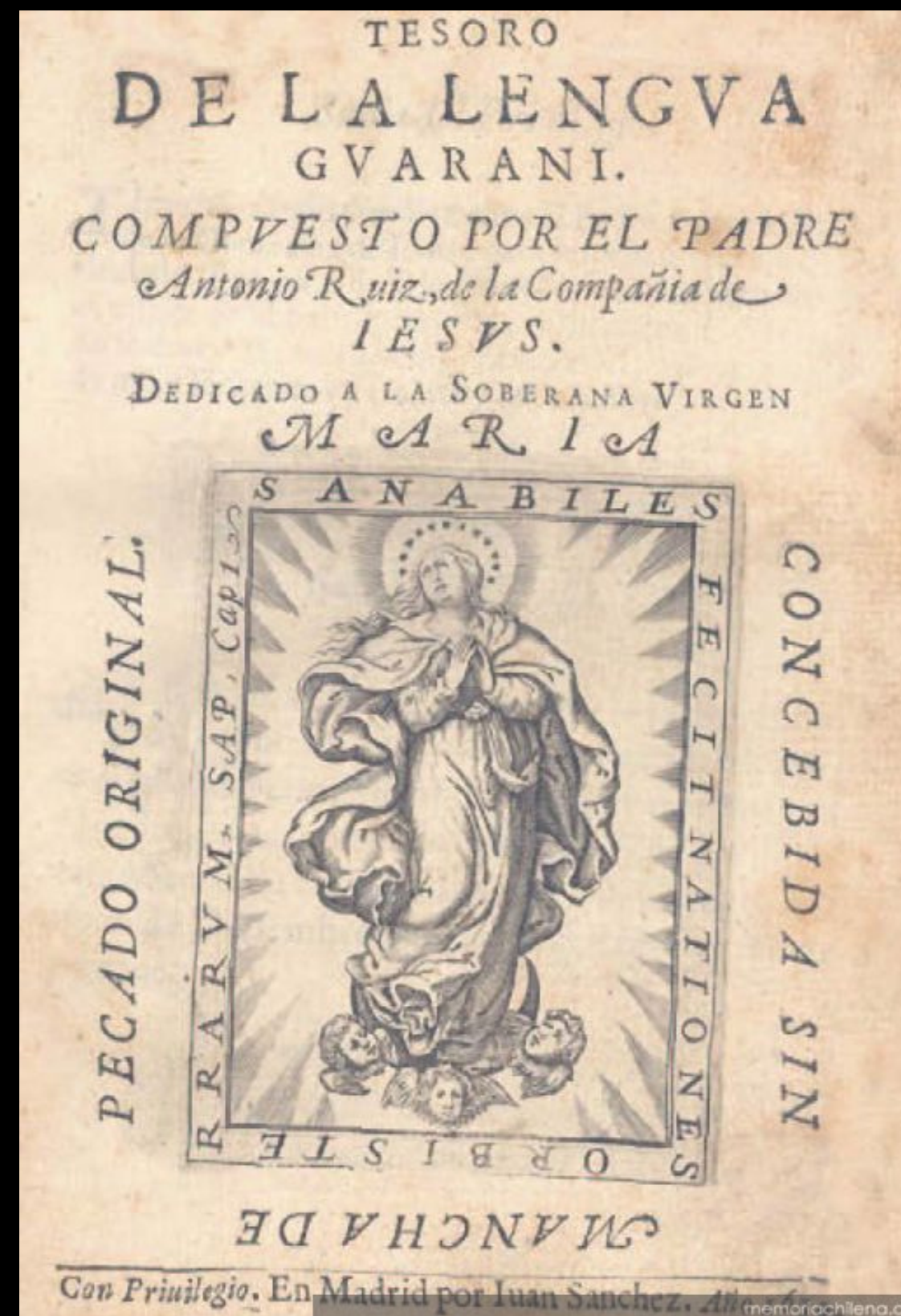
Photographic Archive: Szarán and Nestosa, 1999

SMALL BELLS FROM THE VILLAGE OF SANTA ANA, CHIQUITOS, BOLIVIA

The daily routine in the missions took the form of prayer, work on farms and in workshops, rest, entertainment, food, and study, regulated 'from dawn by the sound of bells or drums'. (Plá, Josefina, *El Barroco Hispano - Guaraní*. Paraguay: Intercontinental Editora, 1975).

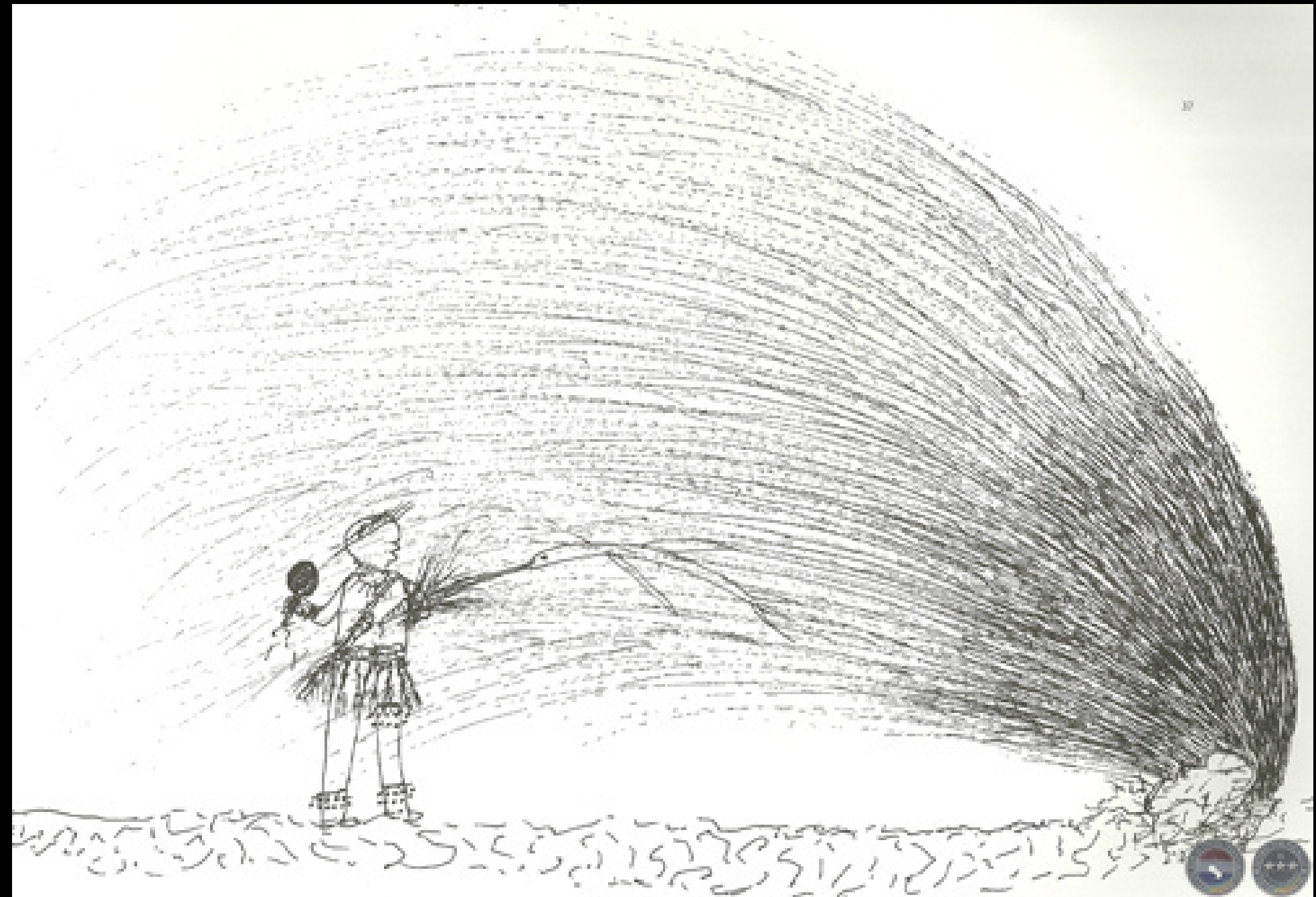
TESORO DE LA LENGUA GUARANÍ, ANTONIO RUIZ DE MONTOYA

The 'Tesoro de la lengua guaraní' is a Guarani-Spanish bilingual dictionary written by the Jesuit priest Antonio Ruiz de Montoya. This book the first book in Guarani and was published in Madrid in 1639.



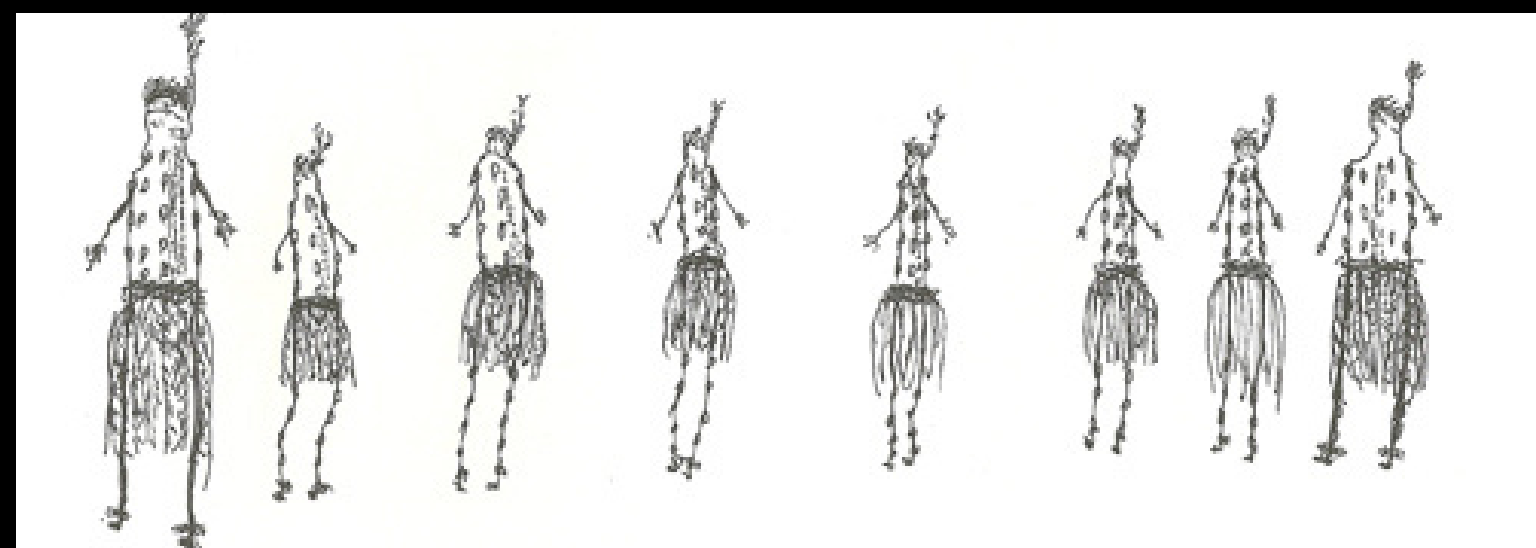
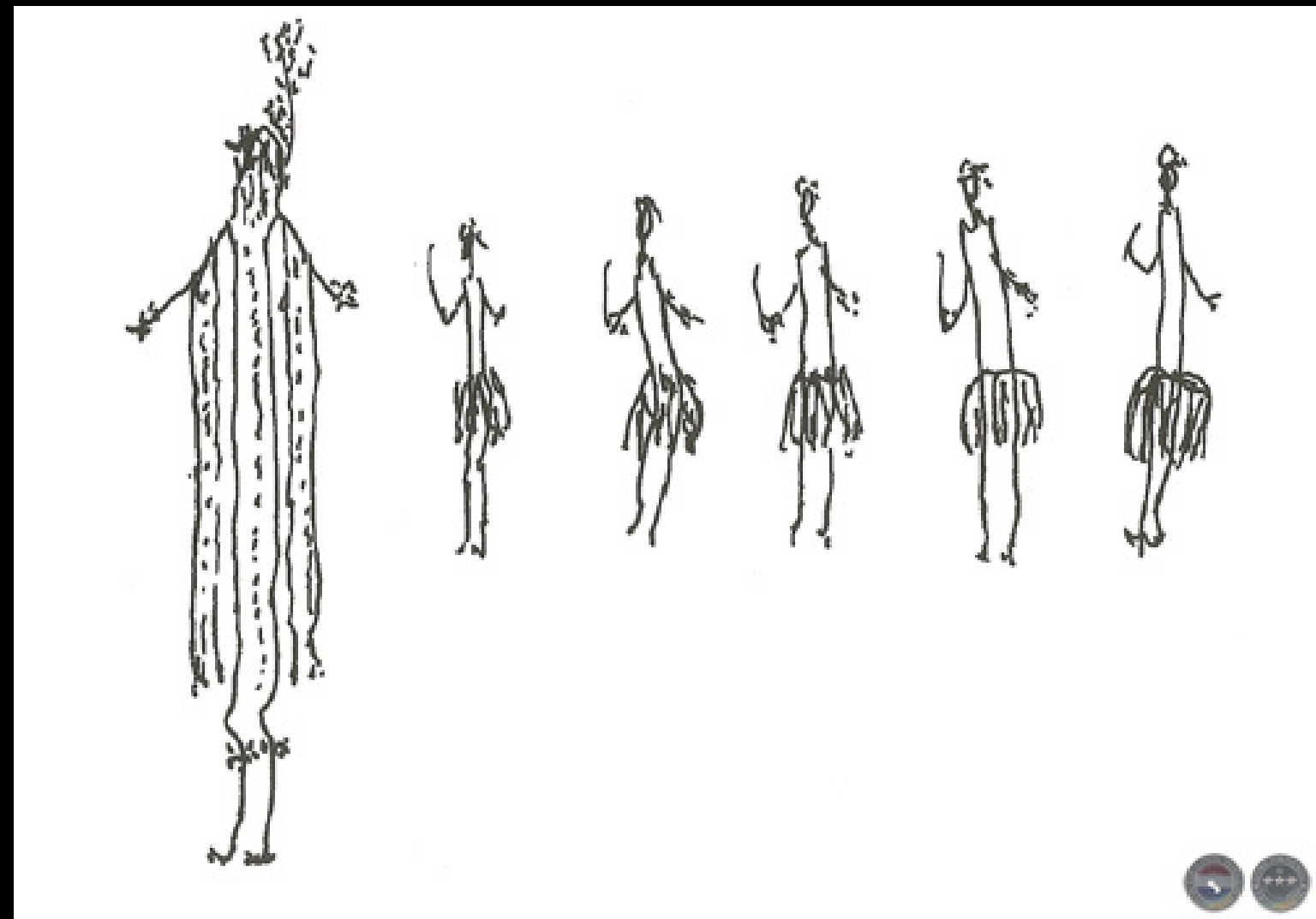
DREAMS ON THE WINDSTORM, 1988

'Cosmografía Chamacoco'.
Drawings by Ogwa Flores
Balbuena and Wulky Dohorâta.
Text and photographs by
Guillermo Sequera.



WULKY, MYTHICAL BEINGS (NETHYLÁ), 1990

'Cosmografía Chamacoco'. Drawings
by Ogwa Flores Balbuena and Wulky
Dohorâta. Text and photographs by
Guillermo Sequera.



ASUNCION SYMPHONIC ORCHESTRA AND CHOIR, 1930

In this photo, the Paraguayan composer Remberto Gimenez is conducting a choir and symphonic orchestra. From 1957 until 1973, Gimenez was the first to organize and conduct the Symphonic Orchestra of the City of Asunción.





FLORENTIN GIMENEZ CONDUCTING THE OSCA, 1958

The Symphonic Orchestra of the City of Asunción (OSCA) was led by Florentin Giménez from 1973 until 1990.

SONIDOS DE PARAQVARIA

The ensemble Sonidos de Paraquaria
performing at the reducción Jesús
del Tavarangüe in Itapúa, Paraguay.



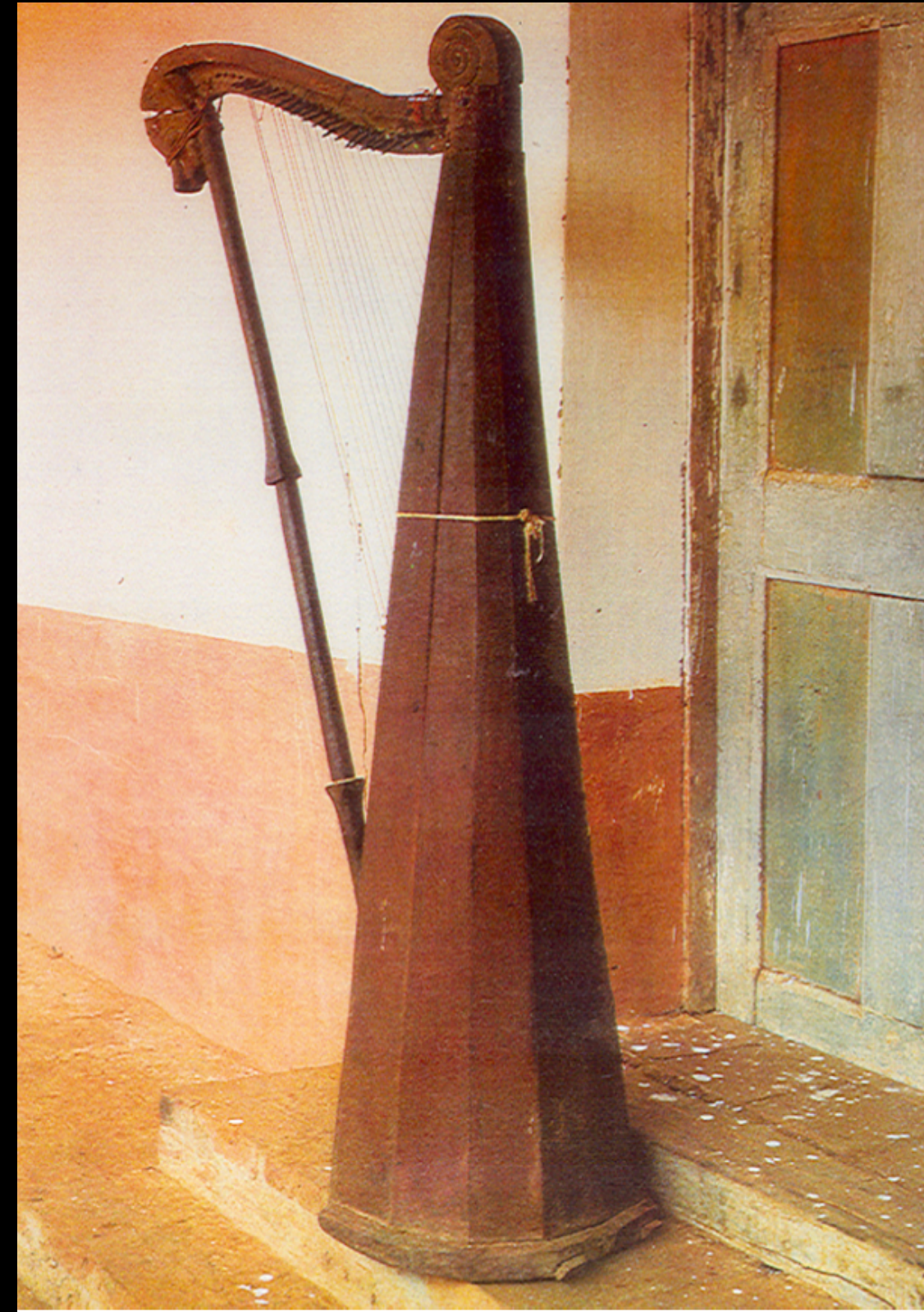


OPY MBYA GUARANÍ

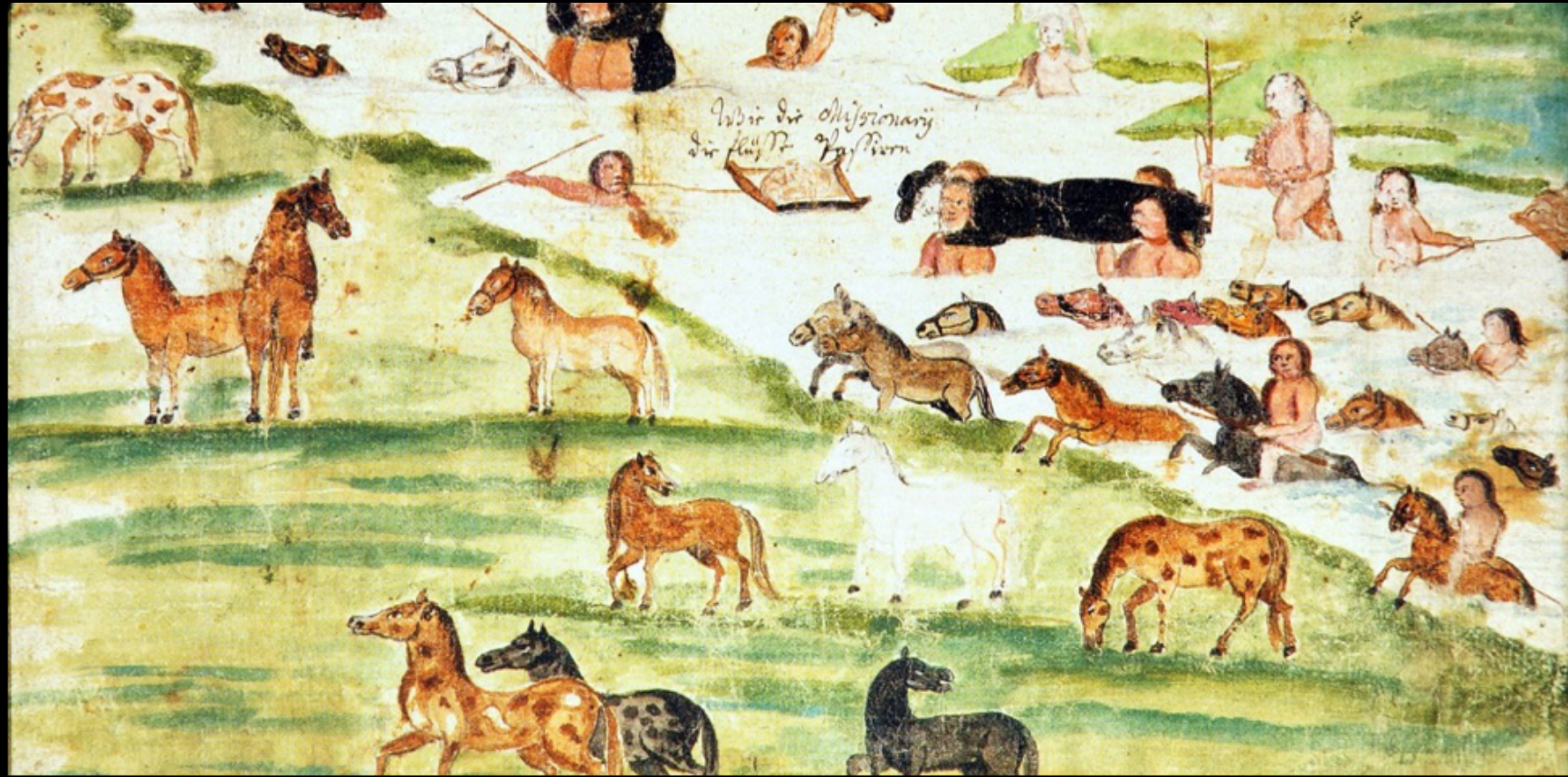
The Opy is the social, cultural, religious, and political meeting place of the Mbyá Guaraní. In Spanish it is known as 'casa de oración, cantos y danzas rituales' (house of prayers, songs, and ritual dances.) Most of the 'artistic' expressions of the Mbya Guaraní happen in the Opy.

HARP, SAN RAFAEL ARCHIVE, BOLIVIA, 1986

Anton Sepp's (1655-1733) legacy is still widely recognized and admired in the Paraguayan city now called Santa Maria (formerly in the Paraquaria Province). Sepp brought instruments unknown to the region that were then adapted for its inhabitants. Of the instruments he introduced, the harp was particularly prominent, embedding itself across communities. This process has led Sepp to become known as 'the father of the Paraguayan harp', which, along with the guitar, are now commonly referred to as 'folk' instruments, despite their being a European imports.



Photographic Archive: Szarán and Nestosa, 1999.



FLORIAN PAUCKE PAINTINGS

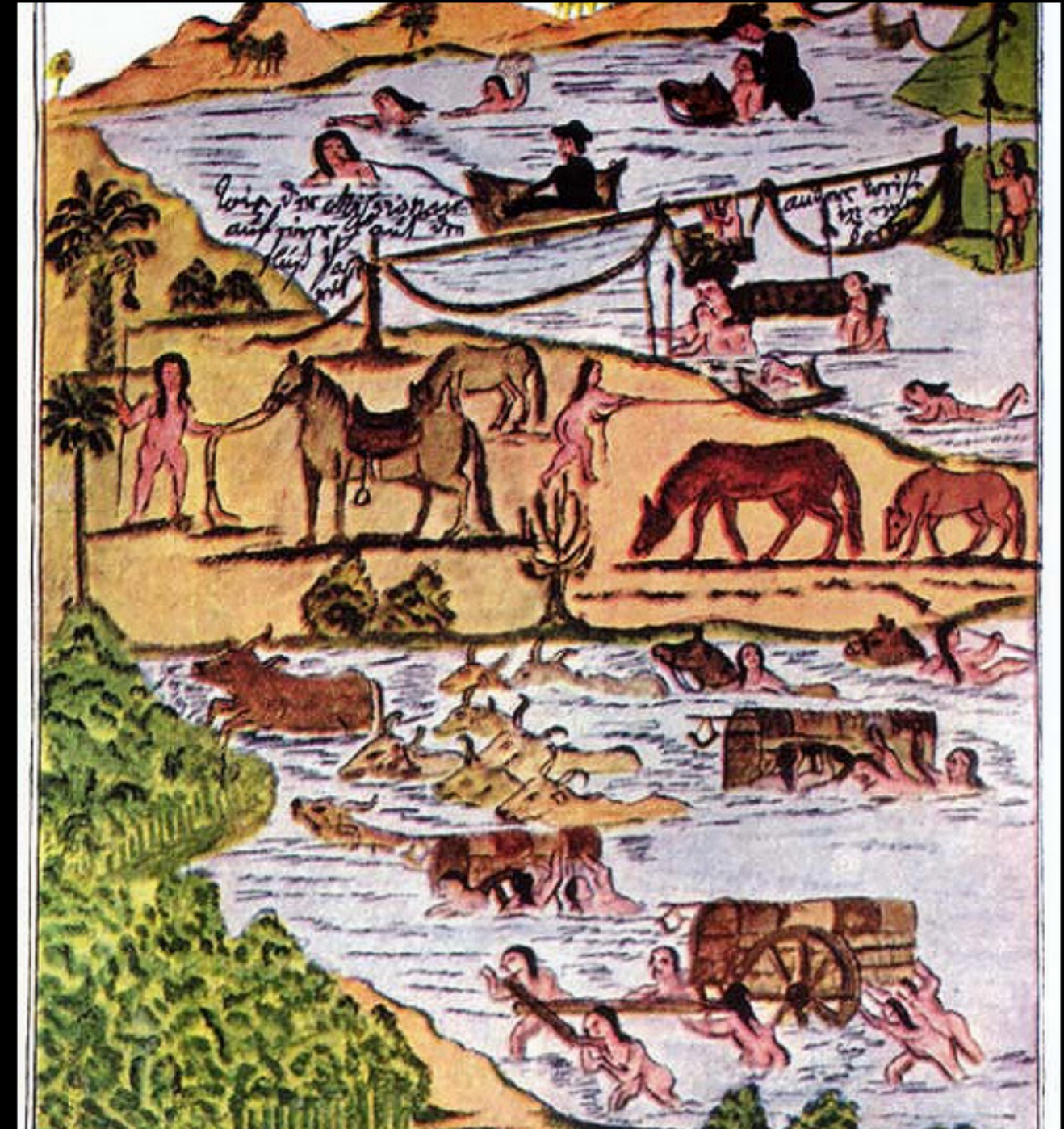
1749 - 1767

Florián Paucke was a Jesuit missionary who worked mainly among the Mocoví Indians and has left as evidence several paintings representative of the flora and fauna of the region.



FLORIAN PAUCKE PAINTINGS

1749 - 1767



FLORIAN PAUCKE PAINTINGS

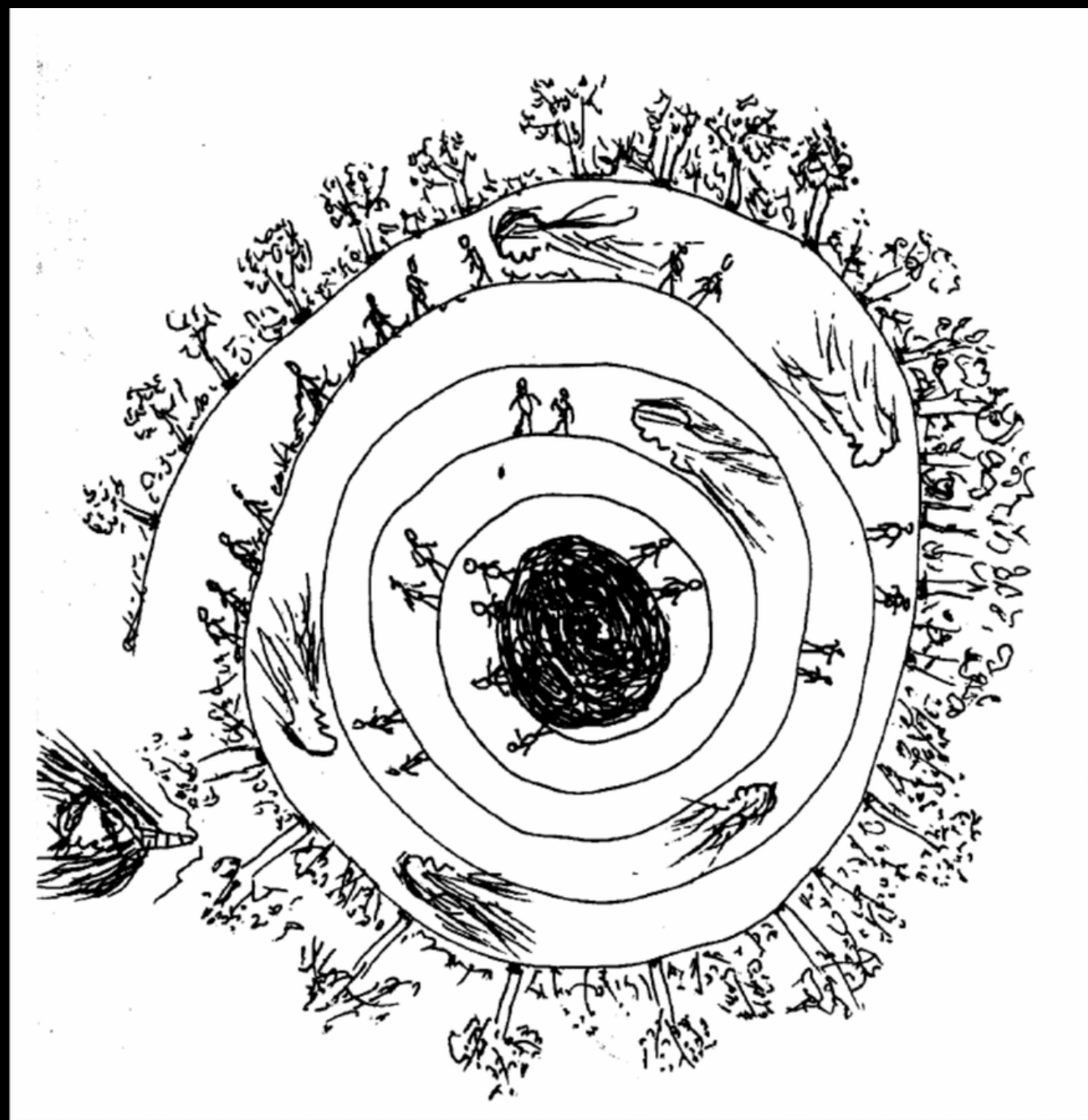
1749 - 1767



CLEMENTE JULIUZ 1972 - 2021

Clemente Juliuz was a Nivaclé artist who captured his observations of the Gran Chaco ecosystem in Paraguay through his drawings and pen paintings.





OSYPYTE WECHA. MYTHICAL ACCOUNT OF THE WORLD OF THE DEAD

Collected by Guillermo Sequera at the
Diana Port in 1989. Collection of
drawings 'Cosmografía Chamacoco'.
Drawing by Ogwa (Ybytoso).

Information about the audio examples presented

1. Ara Vale hava Pehendu

Ensemble: *Sonidos de Paraquaria*

Conductor: Luis Szarán

Composer: Anonymous

CD: *Jungle Baroque: Music from a Golden Era*, 2017.

Label: Rondeau Productions

Lyrics

Are vale hava
pehendu ava
pehendu kuña
aña retãmengua
ojyrire
Teĩ ára rehe
oangaipa pague
imboasy katu
haguãma rehe

Ára vale háva
ndapeikuái
ndapeikuái
pemano rire

ára ndipóri
ára ndipóri
pemarangatu haguã
pende reko vaikuéra
Moatyrõ haguãma
Ára kañy ramo
Tupãsy jerure
ára rehene
akói ramo peikua
teĩne ivale hague
peikua a teĩne
ara i vale hague
peikua teĩne.

2. Menuetto for two violins. Julián Atirahu (S. XVIII)

CD: Jungle Baroque: Music from a Golden Era, 2017. Rondeau Productions.

Description: Reverse Canon

*Instructions: Two violinists facing each other. One reads the score normally and the other reads the same section, but backwards. Then they both rotate the page and play in reverse. ¹

Minuetto
Para dos violines*

Julián Atirahu
Reduccionen Jesuíticas S.XVIII
Recopilación: Luis Szaran

Violin

6

Vln

12

Vln

17

Vln

22

Vln

27

Vln

33

Vln

37

Vln

DC (Violín I) Fin (Violín II)

¹ Julián Atirahu, *Minuetto (Canon Inverso) para dos violines*, Sonidos de Paraquaria Musical Editions, Music score, A4, n.d.

3. **Dixit Dominus. Domenico Zipoli (1688 - 1726)**

Chiquitos Archive. Concepción, Bolivia.

Transcription: Piotr Nawrot.

Ensemble: *Sonidos de Paraquaria*.

Conductor: Luis Szarán.

*Recorded at the reducción Jesús del Tavarangüe, Itapua, Paraguay. ²

Music director: Luis Szarán

Artistic coordination: Gisela Von Thümen

Production coordinator: Ian Szarán

Musicians

Voices: Giselle Dietze, Janet Armoa, Yemina Cazal, Gabriela Arias, Aníbal Rodríguez, and Héctor Silva.

Violins: Gustavo Barrientos, Jeannette Bogado, Rodolfo Britos, and María Eugenia Benítez.

Cello: Héctor Rodríguez.

Double bass: Mauro Figueredo.

Harpsichord: Miguel Santacruz.

4. **Ñañembo vy'a (It makes us happy), 1989.**

CD: Paraguay: *Música Mbya Guaraní*.

Edition: *Centro de Artes Visuales – Museo del Barro*

Musical archive: Guillermo Sequera. ³

* Recorded at: *Takuari* Community, September 1989. *Kanindeju*, Paraguay.

Description: 'Choral canon sang by childrens and adults during a ritual sequence of the ceremony that appeals to the reproduction of native *avati maíces*. The choreographic movement and singing of the performers can be perceived.' ⁴

² *Dixit Dominus. Domenico Zipoli (1688 - 1726)*, Video (Jesús del Tavarangüe, Itapua, Paraguay, 2020).

³ Guillermo Sequera, 'Cosmofonia de Los Indígenas Mbya Del Paraguay', *Cahiers Du Monde Hispanique et Luso-Brésilien*, no. 49 (1987): 65–75.

⁴ *Paraguay: Música Mbya Guaraní*, CD (Asunción, Paraguay: Centro de Artes Visuales-Museo del Barro, 1997).