

Vidala

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|----|---|-------|
| 1 | La Folia (Antonio Vivaldi, 1678–1741) | 10:13 |
| 2 | Ciaconna in partite variate (Alessandro Piccinini, 1566–1638) | 2:49 |
| 3 | La Bolivianita (Traditional) | 2:29 |
| 4 | Te'i de olvidar (Traditional) | 2:28 |
| 5 | Chacarera de un triste (Hermanos Simón) | 2:37 |
| 6 | Cuando nada te debía (Andrés Chazarreta) | 2:54 |
| 7 | Passacaglia à 4, op. 22 (Biagio Marini, 1594–1663) | 5:08 |
| 8 | La Telesita (Andrés Chazarreta) | 2:56 |
| 9 | De puro gusto (Hermanos Ríos) | 1:43 |
| 10 | Piedra y camino (Atahualpa Yupanqui) | 3:59 |
| 11 | Ciaccona op. 12 Nr. 20 (Tarquinio Merula, 1595–1665) | 2:49 |
| 12 | La Vieja (Hermanos Díaz) | 3:05 |
| 13 | Zamba de Lozano (Gustavo Leguizamón) | 3:52 |
| 14 | Chacarera de Gualiana (Abel Mónico Saravia) | 2:15 |
| 15 | Pobre mi negra (Traditional) | 3:34 |
| 16 | El Siestero (Torres y Ferreyra) | 2:43 |
| 17 | Aria di Saravanda in varie partite (Alessandro Piccinini) | 2:56 |

At the beginning of the 16th century three cultures intermingle in Latin America: Natives, Spanish conquistadors and African slaves. From Argentina to Mexico there is an explosion of new dances with exciting names: Sarabanda, Chacona, Zamacueca, Pasacalle and Folia.

As stowaways traveling with the colonial loot back to Spain, those dances will soon conquer entire Europe and change European music forever.

Bach Consort Wien

Rubén Dubrovsky

cello, charango, direction

Agnes Stradner, *violin*

Farran James, *violin*

Daniele Caminiti, *lute*

Mirko Arnone, *lute*

Roberto Sensi, *double bass*

Martin Bruhn, *percussion*

Dominik Richter, *percussion*

Francisco Brito, *tenor*

Recorded June 29 - July 3, 2012, at
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