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**Edinburgh International Music Festival**  
**Jan Fairley**

It's a moot point that possibly the only piece of music recognizably Bolivian in conventional terms came right at the end of this beautiful concert when, for the encore, Florilegium director and flautist Ashley Solomon produced an Andean bamboo quena flute and played a traditional piece learnt from a Bolivian master, while the four singers became percussionists marking the rhythm with llama-hoof shakers.

While *Caima, lyai Jesus* - sung in delicate style by soprano Karina Troiano - was in an unnamed indigenous language, its form was undeniably European. Yet there was something about this concert that evoked that other 'new' world populated for the most part at the time by Amerindians.

It could be the way that, from the opening Sonata Chiquitanas XVIII, the musicians played this music culled from important missionary collections with extraordinary attention to subtle interplay, quiet dynamics and fine timbres.

The rapport between all including Manuel Minguillan Nieto on long-necked lute theorbo was palpable.

The singing was almost bird-like in sensitivity, the four voices like filigree decoration for the exquisite *Si el amor* and **Gian-Carla Tisera singing the coloratura parts for *Quis me a te* and *Beatus vir* with thrilling yet superbly refined emotion.**