



7th Festival
of Ancient Music
**La Vila
del Joy
2021**

26 set **MÚSICA TROBADA** · 03 oct **ALENAR** · 09 oct **LUCENTUM XVI**
Assumpció's Church, La Vila Joiosa

La Vila del Joy 2021

7th Festival of Ancient Music

La Vila Joiosa, from 26 September to 9 October

The seventh festival of ancient music in La Vila Joyosa is about to begin. La Vila del Joy celebrates the agreement between the Town Hall and the Parish that enables our Festival to return to the Church of the Assumption, built in the Catalan Gothic style in the 16th century, and ideal setting to enjoy the sound of the voices and historic instruments in which the melodies of those times were given voice.

The Festival commences on Sunday the 26th September with the musical group Trobada directed by Francesc Valdecabres presenting the programme "La Dolça Melodia" dedicated to the 300th anniversary of the birth of Pasqual Fuentes Alcásser . This composer was born in Aldaia in the year 1721 and in 1757 was named capella master of the Cathedral of Valencia. His Lamentations are distinguished by their robust harmony, by their formal simplicity and by their assimilation of the Italian language blending the Baroque with Classicism.

On Sunday 3rd October we have one of the most innovative groups to have emerged from Girona. The flautist, Sara Parés, the accordionist Perepaua Ximenis and the percussion and oriental instruments of Àlex Guitart let us move between the traditional music of Mediterranean and Celtic Europe, the Middle East and India, joining up the "classical" music of the Medieval and Baroque times. A bridge is formed between Ancient music and Folk music.

The closure of the Festival will take place on Saturday 9th October with the group Lucentum XVI, commemorating the 450th anniversary of the death of Francesc de Borja (Gandia, 1510 – Rome, 1572) as well as the 350th anniversary of his canonisation in 1671. Francesc was 4th duke of Gandia and Viceroy of Catalonia, later entering the Jesuit order. In this concert we present the Passion according to Saint Matthew, which Ferdinand of Aragon, Viceroy of Valencia and Duke of Calabria. commissioned from the Flemish composer Jan Nasco as a gift to the Cathedral of Valencia. In addition music will be performed which accompanied the lives of his Borja antecedents, Pope Calixt III and Alexandre VI.

CALENDAR

SUNDAY 26 SEPTEMBRE, 18h

Música Trobada: *La dolça melodia*

Francesc Valldecabres, organ and direction

Pilar Moral and Carmina Sánchez, sopranos

Enric Llorens and Víctor Yusà, baroque violins

Regina Fuentes, baroque cello

Advance ticket: 10 € / At the concert: 12 €

SUNDAY 3 OCTOBER, 20h

Alenar: *Sento d'amor la flama*

Sara Parés, renaissance and barroque flutes

Perepau Ximenis, diatonic accordions and ektara (Indian guitar)

Àlex Guitart, lavta, tombak, tambourine, bendir, wind feng gong

Advance ticket: 10 € / At the concert: 12 €

SATURDAY 9 OCTOBER 19h

Lucentum XVI: *Francesc de Borja*

Pere Saragossa, shawms and direction

Quiteria Muñoz, soprano; **Caio Durán**, tenor

Jesús Navarro, tenor; **Giorgio Celenza**, bass

Xavier Boïls, cornetto; **Vicent Osa**, sacabutx; **Antoni Lloret**, shawms

Antoni Llofriú, dulzian and shawms; **Nando Fernández**, lute

Carlos García-Bernalt, organ; **Facundo San Blas**, percussion

Advance ticket: 15 € / At the concert: 18 €



CONCERT Sunday 26 September, 18h

MÚSICA TROBADA

Francesc Valdecabres

organ and direction

Pilar Moral and Carmina Sánchez

sopranos

Enric Llorens and Víctor Yusá

baroque violins

Regina Fuentes

baroque cello

La dolça melodia (The sweet melody)

Concert to commemorate the 300th anniversary of Pasqual Fuentes Alcàsser's birth

Pasqual Fuentes Alcàsser (Aldaia, 1721 – València, 1768)

Oh, admirable sacramento, villanelle for the Corpus Christi*

Aleph. Ego vir videns, lamentation in duet for the Holy Thursday

El dragón que hoy envidioso, recitative and aria of the villanelle for the Virgin of the Forsaken*

Si de un ave, la dulce melodía, duet for two sopranos with violins from the Archive of Girona Cathedral

All the works have been recovered by Música Trobada.

*Première in modern times

La dolça melodia

PROGRAMME NOTES

Pasqual Fuentes Alcàsser was born in Aldaia on May 15th 1721, into a family dedicated to the flax business who had been settled in the town since the middle of the 17th century. Bit by bit we have learnt more about his childhood growing up in a town with a population of about 1500 inhabitants still linked to the monastery of Poblet and surrounded by orchards and fields. Pasqual Fuentes was the son of Victoriano Fuentes and Maria Alcàsser, he was the third of six brothers. His god father was Miguel Marco, a village teacher, who we might imagine to have taken an active part in Pascual's education, even music.

At the age of nine he began his training as an infant in one of the main Hispanic centres, the Cathedral of Valencia under the tutelage of the well-known Josep Pradas, where later on he would occupy the roles of Choirboy and acolyte, From that moment on thanks to different studies, we can, little by little, follow the trajectory of this famous musician, possibly one of the least known of eighteenth century Valencia. Fuentes worked as a tenor in the Cathedral of Albarrasí and was chapel master of the church of Sant Andreu until he became chapel master of the Cathedral of Valencia succeeding his master, Josep Pradas.

The productivity of this man from Aldaia is surprising for several reasons: the huge number of works, the quality and use of a new musical language with a galant Italian influence the use of Valencian in some works, the emergence of highly elaborate vocals and the use of both popular and traditional music.

In addition among the compositions, we find true historical gems such as the Mass for Our Lady of the Forsaken of 1767 and others relating to prominent events such as the celebration of the third centenary of the canonization of Saint Vicent Ferrer in 1755; or the proclamation, in Valencia, of Carles III, in 1759, or the "oppositions" for organist at the cathedral etc.

The study of the texts used in the Christmas carols as well as musical analysis, allow us to define a very clear aesthetic which relates to the musical and theological theorists of the time, who sought a simplicity in which the word dominates and enlightens the listener.

So far, we have located the work of Pascual Fuentes in such important centres as the Cathedral of Cádiz, the monastery of El Escorial, the Cathedral of Tarragona, the national library of Catalunya, the Cathedral of Girona and, of course, in all the catalogued Valencian archives: the Cathedral of Valencia, the College of Corpus Christi and the Co-Cathedral of Sagorbo and the Cathedral of Oriola etc.

The research work carried out by Música Trobada, has allowed us to recover some twenty works by the composer and devote two recordings to him dedicated to lamentations and carols in Valencian. In addition the group has brought its music to the Zarzuela theatre in Madrid and the festivals of Vélez Blanco Peñíscola and the Pyrenees.

The study of the author, the music and the texts used allow us to know better an 18th century Valencia that does not seem so far from today, a city with lights and shadows, big and small stories within which we can recognise and identify ourselves.

MÚSICA TROBADA

ABOUT THE GROUP



Since its foundation in 2009, **Música Trobada** has sought to position itself as a platform for research, recovery and dissemination of ancient and Baroque music, mainly of Spanish and Valencian musical heritage, with key figures such as Joan Cabanilles and Pasqual Fuentes Alcàsser. Formed by Francesc Valdecabres (continuo and conductor), Pilar Morano (soprano) and Regina Fuentes (cello), it regularly has the collaboration of renowned professionals in the artistic sector, within both musical and other disciplines. Música Trobada has performed in different spaces such as the Palau de la Música in Valencia, the Alfons el Magnanim Room, the Museum of Fine Arts in Valencia. They have performed in Cycles and Festivals such as, the Valencia Philharmonic society, FeMap, Desert de las Palmas, Muses de Sagunt, Peniscola, Vélez Blanco and the Requena Sacred Music Week, among others.

In recent years there has been significant collaboration with the museum of Fine Arts of Valencia where they performed a series of concerts of new productions mainly recovering Valencian musical heritage as well as the organisation of the course of Renaissance and Baroque Singing of Requena.

Música Trobada has published three recordings : "Joan Cabanilles . The music of a time "(Assisi 2011) with works by Cabanilles, Pradas and traditional music with the collaboration of the singer, Pep Gimena Botifarra: "With or Without a license" (La Má de Guido 2017) with the carols in Valencian by Pascual Fuentes (1721-1768) with which they began the project to recover the music of the Aldaian composer and were nominated for the Carles Santos Valencian Music prize in 2018: and "Lamentation" (DCB Produccions, Crissanjor S.L. 2020)dedicated to the Lamentations of Fuentes and presented in the Zarzuela Theatre, with which they opened the 2021 celebration of the 300th anniversary of his birth.

CONCERT Sunday 3 October, 20h

ALENAR

Sara Parés

*Renaissance alto and tenor flutes
baroque sopranino, soprano, alto, tenor
and bass flutes.*

Perepau Ximenis

*diatonic accordions
ektara (Indian guitar)*

Àlex Guitart

*lavta, tombak, tambourine, bendir
wind feng gong*

Sento d'amor la flama

Medieval and World music (Celtic, Mediterranean, Indian and others)

- ***Sento d'amor la fiamma***, by Lorenzo da Firenze (m. 1372)
- ***Stella Splendens, Mariam Matrem***, anonymous from the *Llibre vermell* of Montserrat (14th Cent.)
- ***Istampitta "Tre Fontane"***, anonymous of the Manuscript of London BL 29987 (14th Cent.)

- ***Lord Aboyne's welcome***, Scottish suite by Francesco Barsanti (1690-1772)

- ***Logan water***
- ***Birks of Envermay***

- **Irish suite:**

- ***Down by the Salley Garden***, by Herbert Hugues (1889)
- ***Jiggs.***, traditional Irish song
- ***Geordie***, traditional English song
- ***Tempus fugit / Bretanya***, by Erwan Menguy (s. XXI)

- ***Chatok Bache Kemone, Moner Manush***, traditional bengali songs by Lalon Shah (1774-1890)

- ***Masar / Palestina***, of the Trio Joubran (2004)

- ***A la núvia***, anonymous Catalan Jewish wedding songs of the Renaissance

- **Mediterranean Dames**, four Balearic traditional songs:

- ***La dama d'Aragó, La dama de París", La dama de Mallorca, La dama de Beirut***

- **Three Balearic fandangos:** tradicional songs from Mallorca and Menorca

Sento d'amor la flama

PROGRAMME NOTES

Francesco Barsanti, Italian flautist, oboist and Baroque composer settled in Scotland in his youth where he came into contact with popular music which inspired him to write a series of pieces as startling as they are everyday, since they are nothing more than harmonisations of Scottish folksongs. This repertoire allows us to take a true journey into 18th century Celtic music and at the same time demonstrates an early experience of fusion between traditional music and so-called "cultured" music. But where is the boundary between these two musical universes? It would certainly be very difficult to define where tradition ends and where scholarship begins... both in terms of the repertoire and the design of the instruments themselves

It is in this spirit that we venture, with "I feel the flame of love", to break down barriers and to confront songs taken from their respective contexts, handed down and presented to us as blood brothers. And all this we do deliberately, incorporating instruments from these diverse worlds, ranging from those commonly used in what is called World Music, to those most typical of classical music, passing through what we can only call "indigenous". Scottish and English ballads and Irish jigs are mixed with music from the Mediterranean, and also from India and Palestine. Compositions from the Middle ages and the Baroque emerge as a branch of newly created Folk music.

The nexus which serves to blend all these ingredients and make the recipe so aromatic is none other than the universal theme of Love, which has been, and will continue to be, the reason for so much music since time imemorial.

ALENAR

ABOUT THE GROUP

ALENAR was born in 2018, as a result of the joint work of **Perepau Ximenis** on the accordions and **Sara Parés** on the flutes. With their instruments which breathe through them and give sound to the music, they cover a repertoire that goes from Medieval music to the newly created Folk, fusing styles and techniques and complementing the qualities of the instruments' origins and those of early music.

Overcoming the bias of cataloguing this time they enter the world of World Music, thanks to the collaboration of the multi-instrumentalist **Àlex Guitart**, a performer with great experience in this field.

In their respective careers they can count many concerts at national and international level as well as numerous recordings with prestigious record labels



CONCERT Saturday 9 October, 19h

LUCENTUM XVI

Quiteria Muñoz

soprano

Caio Durán and Jesús Navarro

tenors

Giorgio Celenza

bass

Carlos García-Bernalt

organ

Xavier Boïls

cornetto

Antoni Lloret

shawms

Vicent Osca

sackbut

Antoni Llofriú

dulzians and shawms

Fernando Fernández

renaissance lute

Facundo San Blas

percussions

Pere Saragossa

shawms and direction

Francesc de Borja

Commemoration of the 450th anniversary of his death and 350th anniversary of his canonisation

La Bataille, by Clément Janequin (c.1485-1558), in the *Dixième livre* (Amberes, 1545) of Tielman Susato

Rondeau «Ce jour», by Guillaume Dufay (c.1397-1474)

Ave Maris Stella, by G. Dufay / Songbook of Montecassino (c.1480)

Miserere Nostri – Vexilla Regis, S. Montecassino

El cervel mi fa, anonymous of the Songbook of Palacio (c. 1500)

Susanne un jour, by Orlando de Lassus (1532-1594)

Credo in unum Deum of the Mass of imitation of *Susanne un jour*, by Orlando de Lassus

Makam Muhayyer «Kúme» usules Düyek Acemler, Turkish war march.

*Passio Domini nostri Iesu Christi secundum Mattheum**, by Jan Nasco (c.1510–1561) and Joan

Baptista Comes (c.1582-1643)

*Cited as «Passió de València» by Joan Baptista Comes (Archive of the Monastery of El Escorial, Madrid)

Francesc de Borja

PROGRAMME NOTES

This programme commemorates the 450th anniversary of the death of Francesc de Borja i Aragó (Gandia 1510 - Roma 1572) who was Duke of Gandia, Lieutenant of Catalunya, later joining the Jesuit order being proclaimed a Saint in 1671, for which reason the Catholic church is now celebrating the 350th anniversary of this fact.

In this concert we present the premiere in modern times, of the Passion of Our Lord Jesus Christ according to Matthew, a work which Ferran d'Aragó, viceroy of Valencia and Duke of Calabria commissioned from the Flemish composer, Jan Nasco (1510-1561) to give as a gift to the Cathedral of Valencia, being known at the time as the Passion of Valencia. This work is part of the repertoire of the choir of the monastery of Murta d'Alzira, a musical body to which our group has dedicated the first of their albums released earlier this year. The representation or interpretation of the Passion according to Matthew, where the gospel of this prophet is narrated, took place in the Roman Catholic liturgy during the Mass of Palm Sunday. The main characters of the Passion are Christ and the Evangelist narrator. Other secondary characters are Pilate, Judas, Peter etc and the crowd, the so-called "mob" played by the whole congregation. The score for the crowd has not been found in the Monastery of Alzira, so it could have been performed in plain singing or in a now lost poliphony. But some parts sung by the crowd appear in poliphony for 6 voices originally written by the Valencian Joan Baptista Comes (chapel master in the Cathedral of Valencia, successor to Josep Prades) which is in the monastery of San Lorenzo d'El Escorial, a Jerónimo monastery, like that of Alzira. And the interventions of the mob, but for 4 voices, appear in a document of 1561 signed by Jan Nasco himself. Since the Second Vatican Council, held between 1959 and 1962 the singing of the Latin Passion has been replaced in almost all diocese by the reading of the Passion in the vernacular language (except in our territory where the Catalan is not used).

Together with this great work we present among others pieces from the Cancionero de Palacio, the palace of Queen Isabel of Castilla (the Catholic) and king Ferdinand of Aragón, and the Songbook of Montecasino (Naples) a collection written in the 1480s which accompanied Alfons and Roderic de Borja to Rome where they became Popes with the names Calixtus III and Alexander VI.

LUCENTUM XVI

ABOUT THE GROUP



A group of Minstrels led by Pere Saragossa created to perform and disseminate the rich and varied musical repertoire of the Renaissance. The bands of wind instruments with the name alta capella spread to cities and towns of Europe in the 15th and 16th centuries. The main function of the minstrels in the liturgy was to accompany the vocal music, augmenting the voices. In the secular sphere the alta capella was responsible for performing dances, popular songs, and love and epic pieces of both courtly and popular origin.

Among the performances of Lucentum XVI are those performed in Bari and Molfetta as part of the Festival Anima mea in Puglia (Italy), Musical Vespers in the Monastery of Pedralbes, Festival of Early Music of the Pyrenees, Festival Serenades of the University of Valencia, Ancient Music Festival of Morella, Classics in the Frontera a la Ribigorça, Festival of Contemplative Music in Santiago de Compostela, Festival of Sacred Music in Benicassim, Festival of Ancient and Baroque music of Peñíscola.

In 2021 they published the first CD with the title "El Cantoral del Monestir de Santa Maria de la Murta d'Alzira", an album of which critics have said "the performance is absolutely exquisite, total balance between the excellent voices and the instruments (...) The record is a gem both for the interpretation and the innovative and beautiful poliphony, as well as the accompanying notes." (Manuel de Lara Ruiz, Revista Scherzo, juny 2021).

organisers

ATENEU D'HISTÒRIA I ART

ateneuha@gmail.com

<https://www.facebook.com/ateneudhistoriaiart/>

collaborators

Ajuntament de La Vila Joiosa

Institut Valencià de Cultura

Associació L'Olivera Grossa

Associació de La Vila Vella

Onda Cero Marina Baixa

Buform Advocats

Flors i Fulles

Parròquia Nostra Senyora de l'Assumpció

Auditori de la Diputació d'Alacant (ADDA)