

A historical painting depicting a brass band of men in 16th-century attire. They are wearing dark, heavy robes with large white ruffled collars and puffed sleeves. The men are playing various brass instruments, including trumpets, trombones, and a large tuba-like instrument. They are walking in a line on a cobblestone street. The background shows other figures in period clothing, suggesting a public event or festival.

9th Early Music Festival La Vila del Joy

from September 22 to October 9, 2023

Santa Maria and Assumpció Church

La Vila Joiosa

lavideljoy.com

ARBEAU PROJECT 22 Sep.

HARMONIA DEL PARNÀS 29 Sep.

VESPRES D'ARNADÍ 6 Oct.

ADRIANA MAYER 9 Oct.

La Vila del Joy 9th Early Music Festival

La Vila Joiosa, from September 22 to October 9, 2023

The 9th edition of the Early Music Festival "La Vila del Joy" presents a very varied and attractive programme that covers medieval, renaissance, baroque, classical and, for the first time, early romantic sounds with period instruments. **The Church of Santa María (and Assumption) of La Vila Joiosa**, a Catalan Gothic temple rebuilt in the 16th century, will be the setting for four high-level musical proposals that bring together musicians of renowned prestige in the field of early music, such as the singers Ruth Rosique, Belén Roig and Adriana Mayer, the young Ukrainian violinist Vadym Makarenko, the guitarist Rubén Parejo, the harpsichordist Dani Espasa and the percussionist Pere Olivé, among others.

The festival will begin on FRIDAY **22th September** with a concert by the percussion group **Arbeau Project** led by Pere Olivé, one of the most sought-after musicians by prestigious historicist ensembles in Europe. They present the programme Batteries de Tambours, which takes us through medieval, renaissance, baroque and modern music, with a view that reflects the tradition of the different cultures of the Mediterranean.

On FRIDAY **29th September**, sopranos Ruth Rosique and Belén Roig together with the group **Harmonia del Parnàs** conducted by Marian Rosa Montagut, present a programme celebrating the 350th anniversary of the birth in Artà (Mallorca) of Antoni Lliteres, one of the best composers of the stage music in the first half of the 18th century. Along with works by the Mallorcan, we will hear others by the Aragonese José de Nebra and Antonio Ripa, and also the Valencians Josep Prades, Francisco Hernández y Llana, Pasqual Fuentes and Vicent Martín y Soler.

And after the success of the previous edition, on FRIDAY **6th October** we will once again be delighted by the baroque orchestra **Vespres d'Arnadí**. On this occasion they will present concertos for solo instruments by Johann Sebastian Bach, such as the concerto in A major for harpsichord whose soloist will be the group's conductor Dani Espasa, as well as the double concerto for oboe and violin featuring Pere Saragossa and the young Russian Vadym Makarenko, and the 5th Brandenburg concerto with Marina Durany on traverso in addition to the aforementioned soloists on violin and harpsichord.

And as every year, the closing concert will be on MONDAY **9 October** with a project to recover the work of the Valencian Josep Melcior Gomis. The programme **Hôtel Favart** will allow us to take on, for the first time in our festival, music of romanticism made with period instruments. Gomis' music has many expressive registers of great lyrical inspiration, reflecting part of the Valencian Romantic heritage. Along with the works of Gomis, we will be able to listen to Giacomo Rossini, Ferdinando Carulli and Manuel Garcia. They will be performed by the mezzo-soprano **Adriana Mayer**, the guitarist Rubén Parejo, the pianist Carles Budó and the percussionist Pere Olivé.

CONCERT SCHEDULE

ON LINE TICKET SALES: entrapolis.com | TICKET SALES OUTLETS: Especialitats Lloret | Bar La Placeta | Cristo Resucitado Church
SEASON TICKET FOR THE 4 CONCERTS: 35 €

ARBEAU PROJECT *Batteries de Tambours*

Pere Olivé percussion i direction
Onofre Serer saltiri i percussion
Marc Vall percussion
Albert López percussion
Josep Mateu organetto, hurdy-gurdy & harpsichord



FRIDAY
SEPTEMBER 22nd 20:30h
Assumpció Church
ADVANCE TICKET 10€
BOX OFFICE TICKET 12€

HARMONIA DEL PARNÀS *Confiado jilguerillo*

Marian Rosa Montagut harpsichord & direction
Ruth Rosique soprano
Belén Roig soprano
Fernando Pascual i Sònia Benavent violins
Guillermo Martínez cello



FRIDAY
SEPTEMBER 29th, 20:30h
Assumpció Church
ADVANCE TICKET 10€
BOX OFFICE TICKET 12€

VESPRES D'ARNADÍ *Bach Concertos*

Dani Espasa harpsichord & direction
Marina Durany traverso **Pere Saragossa** oboe
Vadym Makarenko solo violin
Oriol Algueró, Kathleen Leidig, Cecilia Clares violins
Natan Paruzel alto **Oriol Aymat** cello **Mario Lisarde** violone



FRIDAY
OCTOBER 6th, 20:30h
Assumpció Church
ADVANCE TICKET 15€
BOX OFFICE TICKET 18€

ADRIANA MAYER & ENSEMBLE *Hôtel Favart*

Adriana Mayer mezzosoprano
Rubén Parejo romantic guitar
Carles Budó fortepiano
Pere Olivé percussion



MONDAY
OCTOBER 9th, 20h
Assumpció Church
ADVANCE TICKET 10€
BOX OFFICE TICKET 12€

Friday **22** september, 20:30h

ARBEAU PROJECT

Pere Olivé

*tambourine, carillon of bells, riq,
redoblant, castanets, tambourine
and baroque timpani and direction*

Onofre Serer

*tambourine, psaltery,
redobling, castanets, baroque
timpani and tambourine*

Marc Vall

*tambourine, riq, redoblant,
castanets and tambourine*

Albert López

*darbuka, tambourine, redobling
and castanets*

Josep Mateu

*organetto, wheel viola
and harpsichord*

Batteries de tambours

A musical journey from the Middle Ages to the present day

West Naima, Hossam Ramzi (1953-2019)

Inperayritz de la ciutat joyosa, Llibre Vermell de Montserrat (14th c.)

La Bionda treçça, Francesco Landini (1325-1397)

Mariam Matrem, Llibre Vermell de Montserrat (14th c.)

Mirage, Norman Scott Robinson (20-21th c.)

Batteries de tambours, Jean Baptiste Lully (1632-1687) - Philidor brothers (17th c.)

Fandango, anonymous Basque (18th c.)

Sonata en la major K113, Domenico Scarlatti (1685-1757)

Variacions sobre un tema de Johann Ernst Altenburg (1734-1801), Ben Harms (20th c.)

Marche des timballes, Philidor brothers (17th c.)

Bufons, Pere Olivé (1979)

Batteries de tambours

PROGRAMME NOTES

Pere Olivé DIRECTION

ARBEAU PROJECT

Batteries de Tambours, which gives the title to this concert programme, is a piece by the Italian-born French dancer, choreographer and composer Jean-Baptiste Lully. Lully's two nations, France and Italy, during the 17th century, were radiant centres of fashions that influenced the art of courts in all corners of Europe and its colonies. Lully's Batteries de Tambours, therefore, are at the centre in space and time (17th century) of the musical journey proposed to us by the Arbeau Project percussion quartet and keyboardist Josep Mateu, travelling through medieval monasteries, Renaissance and Baroque courts and the theatres and auditoriums of our times.

Pere Olivé is a percussionist who brings together the freshness of the oral musical tradition of his country and the academicism of classical percussion. Pere graduated in historical percussion and traditional Catalan music from the ESMUC, where he studied with Pedro Estevan. He furthered his training at the Schola Cantorum Basiliensis (Switzerland). As for his professional activity, he combines teaching as a repertoire percussionist in the traditional music department of the ESMUC with his life as a performer, forming part of the groups Quintet Montsant, Tañer, Cobla Catalana dels Sons Essencials, So Nat Grallers de Tarragona and Lucentum XVI. He regularly collaborates with internationally renowned ensembles such as Le Poème harmonique, Ensemble Correspondances, La Grande Chapelle, Forma Antiqua, Vespres d'Arnadí, Concerto 1700, Hespèrion XXI and Le Concert des Nations. He has recorded some thirty CDs ranging from traditional and early music to contemporary music..

The **Arbeau Project**, directed by Pere Olivé, is a quartet of percussionists who have turned their "historical" instruments into tools for expressing themselves in the 21st century. Its members have been disciples of the maestro Pedro Estevan, who has brought a fresh and carefree vision to accompany medieval, renaissance and baroque repertoires. The group tackles repertoires from before the 19th century where percussion plays a predominant role, as well as current repertoires from the neighbouring popular traditions of the Mediterranean, where many of their percussion instruments are closely linked to the instruments of historical percussion.

Friday **29** september, 20:30h

HARMONIA DEL PARNÀS

Marian Rosa Montagut,
harpsichord & direction

Ruth Rosique
soprano

Belén Roig
soprano

Fernando Pascual
violin I

Sònia Benavent
violin II

Guillermo Martínez
cello

Confiado jilguerillo (*Confident little goldfinch*)

350 anniversary of the birth of Antoni Lliteres 1673-2023

Antoni Lliteres (1673-1747)

Froncosa, apacible estancia, from *Los Elementos*

El aire soy, from *Los Elementos*

Confiado jilguerillo, from *Acis y Galatea*

José de Nebra (1702-1768)

Adiós prenda de mi amor, from *Amor aumenta el valor*

¿Qué han de ser los maridos?, from *Iphigenia en Tracia*

Francisco Hernández y Llana (ca.1700-1780)

Verso de segundillo

José Pradas Gallén (1689-1757)

¡Fuego, fuego! (Introducción - Estribillo - Recitado - Aria - Estribillo)

Pascual Fuentes (1721-1768)

Ayer con vista (Recitado - Aria)

Vicente Martín y Soler (1754-1806)

L'innocenza - La speranza - La pastorella

José de Nebra (1702-1768)

Ídolo amado, from *Viento es la dicha de Amor*

Antonio Ripa (1721-1795)

Si rayo a rayo (Introducción - Recitado - Aria)

Confiado jilguerillo

PROGRAMME NOTES

**Marian Rosa
Montagut**
HARPSICHORD &
DIRECTION

**HARMONIA
DEL PARNÀS**

Confiado jilguerillo is one of the arias from the Baroque zarzuela *Acis y Galatea* by the composer from Artà (Mallorca) Antoni Lliteres, an aria that gives the title to this programme dedicated to the 350th anniversary of the composer's birth. Literas was one of the best composers of stage music in the first half of the 18th century, and his zarzuela *Acis y Galatea* was a great success not only in Madrid but also in Valencia. Alongside works by the Mallorcan, we will hear other composers from the Setcents. Among them are the Valencians Josep Pradas, Francisco Hernández y Lana, Pasqual Fuentes and the international Vicent Martín y Soler, together with the Aragonese José de Nebra and Antonio Ripa. The selection of works chosen shows the evolution of their own musical language towards a universal musical language of Italian influence.

Marian Rosa Montagut has a degree in Philosophy, teaches piano and harpsichord, and obtained a diploma in advanced studies in Musicology at the Autonomous University of Barcelona. She combines her performing activity with musicological research, publishing the results of her work in *Anuario Musical* (CSIC), *Diccionario de la Música Valenciana* (SGAE), *Història de les Terres de l'Ebre* (Fundació Il·lencavònia-URV), etc. He directs the Centro de Investigación y Difusión Musical TEMPUS located in Valencia. He has been awarded several grants and prizes and has formed and forms part of different teams of researchers in projects of the Ministry of Science and Technology in the framework of R&D projects, foundations and other public and private institutions.

Harmonia del Parnàs performs pre-1800 works with historical instruments and criteria, based on musicological research of musical manuscripts from all over the world. The ensemble, led by the Valencian musicologist and harpsichordist Marian Rosa Montagut, has been invited by the most important national and international festivals, institutions and auditoriums, such as the Santander International Festival, the Auditorio Nacional de Madrid, the Festival Internacional de Música Sacra de Tortosa, the Festival Internacional de Música Antigua y Barroca de Peñíscola, the Festival de Música Antigua de Aranjuez, the Auditorio de León, Clásicos en Verano de la Comunidad de Madrid, the Festival de Música Renacentista y Barroca de Vélez Blanco, the Palacio de la Música de Valencia, the Auditorio de Cuenca, the Festival de Música Antigua de Úbeda y Baeza, or the Palau de les Arts, among others. Abroad, he has toured Europe on numerous occasions, performing at the Château de Paz (France), the Góis Art Festival (Portugal), the Villa Ephrussi de Rothschild in Nice (France), the Miejski Theatre in Gdynia (Poland) and the American continent, where he has given numerous concerts in the United States and Europe, where he has performed numerous concerts in the United States in cities such as Chicago, Miami and New York, and in Latin America where he tours regularly and has performed in cities such as Buenos Aires and Córdoba (Argentina), Montevideo (Uruguay), Havana (Cuba), etc. Armonía del Parnaso's concerts have been broadcasted by Televisión Española (the concerts on La 2), RNE (Radio Clásica), Red Europea de Radio, Catalunya Ràdio, etc. The group has eight CDs and is working on the next release.

Friday 6 October, 20:30h

VESPRES D'ARNADÍ

Dani Espasa

harpsichord & direction

Marina Durany

traverso

Pere Saragossa

oboe

Vadym Makarenko

solo violin

Oriol Algueró

violin I

Kathleen Leidig

violin II

Cecilia Clares

violin II

Natan Paruzel

viola

Oriol Aymat

cello

Mario Lissarde

violone

Bach Concertos

Johann Sebastian Bach (1685-1750)

Harpsichord concerto in A major, BWV 1055

Allegro

Larghetto

Allegro ma non tanto

Oboe and violin concerto in C minor, BWV 1060R

Allegro

Adagio

Allegro

Brandenburg concerto No. 5, for traverso, violin and harpsichord, BWV 1050

Allegro

Affettuoso

Allegro

Bach Concertos

PROGRAMME NOTES

A monograph of Bach concertante, inspired in its beginnings by the concertato style that had been developed in Italy since the last decades of the 17th century, Johann Sebastian Bach composed and arranged for harpsichord and orchestra a series of concertos that are among the first for harpsichord and orchestra. In the Concerto for harpsichord and orchestra no. 4, in A major, BWV 1055, Bach combines the mould established by Vivaldi, whom he admired, with the contrapuntal density and rhythmic and expressive intensity that are characteristic of him. The second piece that Vísperas de Arnadí will perform will be the Concerto for oboe and violin, in D minor, BWV 1060R, which was probably composed during Bach's years in Köthen (1717-1723). Although the original score was lost, it has been reconstructed thanks to a version Bach arranged in 1736 for two harpsichords and string orchestra. And the programme will close with the Brandenburg Concerto No. 5, in D major, BWV 1050, written in 1721 with three soloists: traverse flute, violin and harpsichord. On 24 March (or May) 1721, Bach sent Marquis Ludwig of Brandenburg a letter of dedication accompanied by "Six Concerts avec plusieurs instruments", which today is considered a seminal work of instrumental music of all time. Another noteworthy fact is that the first movement of the Brandenburg Concerto No. 5 includes a formidable 65-bar cadenza, making this work the embryo of what was to become the modern concerto for piano and orchestra.

Vadym Makarenko

SOLO VIOLIN

Born in the Ukrainian town of Korsun-Shevchenkivskiy, in 2012 **Vadym Makarenko** completed the studies of modern violin at the Kiev Institute of Music in the class of Vadym Kozin, and years later he began studying baroque violin with Amandine Beyer at the Schola Cantorum in Basel. He mainly develops his musical activity with groups such as Gli Incogniti (Amandine Beyer), Collegium 1704 (Václav Luks) or his own ensemble Infermi de Amore, and is also frequently invited as soloist or concertmaster by numerous ensembles all over Europe. In January 2022 the Jumpstart Jr. Foundation in Amsterdam lent him a violin by Lorenzo & Tomaso Carcassi built in 1760.

Marina Durany

TRAVERSO

Marina Durany is a musician, painter, illustrator and often writes many stories and poems. She believes that if anyone wants to label her as a troubadour. She studied flute and traverso in Badalona and Amsterdam and has participated in concerts with the Orquestra Simfònica de Barcelona i Nacional de Catalunya, the Orquesta Ciudad de Granada, the Orquesta Sinfónica de Galicia, the Orquestra Simfònica del Vallès; early music orchestras such as Al Ayre Español, Bach Zum Mitsingen, Bachvereniging and Harmony of Nations, and is currently a flute soloist with Vespres d'Arnadí and the Orquestra Barroca Catalana. In addition to exhibitions, he has performed live with the Barcelona Clarinet Players at the Auditori de Barcelona and, as part of the Festival de Vespres d'Arnadí, in the opera Apollo e Dafne by Haendel.

Pere Saragossa

OBOE

Pere Saragossa He studied oboe at the Ateneu Musical in his native Vila Joiosa, at the conservatories of Alacant and Valencia, and baroque oboe with Alfredo Bernardini at the ESMUC in Barcelona. He worked for 9 years in the Orquestra Simfònica del Vallès, and in 2005 he created Vespres d'Arnadí with the harpsichordist Dani Espasa, a baroque group with which he has performed in prestigious festivals in Europe. He has collaborated with prestigious baroque orchestras such as the Accademia Bizantina, Zefiro Ensemble, Balthasar Neumann Ensemble, Europa Galante, Helsinki Baroque Orchestra, Ensemble Matheus, Stockholm Barokorkester, Le Concert des Nations and Austrian Baroque Company. Since 2016 he has been professor of historical oboes at the Conservatori Superior de Música de Castelló.

Dani Espasa
HARPSICHORD &
DIRECTION

VESPRES
D'ARNADÍ
BAROQUE ORCHESTRA

Born in La Canonja (Tarragona), **Dani Espasa** has worked as a composer, pianist and musical director for dance, film, television and, above all, theatre. He is the musical director of the singer Maria del Mar Bonet and collaborates with the Orquestra Simfònica de Barcelona i Nacional de Catalunya. After studying harpsichord with Béatrice Martin at ESMUC, he began an intense activity with baroque, renaissance and medieval music groups, performing in prestigious auditoriums in Europe, America and Asia. He currently teaches improvisation and chamber music at ESMUC.

Vespres d'Arnadí is a baroque orchestra created in 2005 by Dani Espasa and Pere Saragossa to offer versions full of emotion, freshness and spontaneity, using historical instruments and criteria. Its name recalls the concerts that in the 18th century were usually offered in the VESPRES (evenings) as a dessert at the distinguished dinners of nobles and bourgeois. Pumpkin, sugar and almonds are the ingredients of ARNADÍ, one of the oldest desserts in the Valencian Country. With an intense concert activity, the ensemble performs in important concert halls and festivals in Europe such as Peralada, Torroella de Montgrí, Barcelona, Seville, Santander, Madrid, London, Halle, Prague and Ostrava, among others, and collaborates with prestigious soloists such as Vivica Genaux, Mary Ellen Nesi, Marta Infante, Núria Rial, María Hinojosa, Ana Quintans, Sunhae Im, Marie Lys, Hilary Summers, Sonia Prina, Emiliano González Toro, Juan Sancho and Thomas Walker, to name but a few. Vespres d'Arnadí has the discographic works Pièces de Simphonie by Charles Desmazes, Mass in D Major by Josep Mir i Llussà and Anna Maria Strada, Händel's favourite, all three on the Musièpoca label. The last of the discs is entitled L'Alessandro amante, featuring the countertenor Xavier Sabata and released on the Aparté label. The Mezzo television channel recorded the opera Rinaldo performed at the Peralada Festival in 2018. The group receives grants from the Department of Culture of the Generalitat de Catalunya and the Institut Ramon Llull.

Monday 9 October, 20h

ADRIANA MAYER & ENSEMBLE

Adriana Mayer

mezzosoprano

Rubén Parejo

romantic guitar Petit Jean

l'Aîné 1830

Carles Budó

Broadwood fortepiano

1828

Pere Olivé

percussió

Hôtel Favart. Soirée autour de Gomis

A romantic evening around Josep Melcior Gomis

Ouverture du Barbier de Séville I, **Giacomo Rossini (1792-1868) - Ferdinando Carulli (1770-1841)**

Vieni, o Ruggiero (Boléro), **G. Rossini**

El dolor de los zelos, **Josep Melcior Gomis (1791-1836)**

No Feature like the Eye, **J.M. Gomis**

Je suis un amoureux nocher, **J.M. Gomis**

Fantasia sobre un tema de Gomis, **Rubén Parejo**

Bacchanale No. 1, **Daniel Steibelt (1765-1823)**

La gitanilla zelosa, **J.M. Gomis**

Ouverture du Barbier de Séville II, **G. Rossini - F. Carulli**

Si la mar fuera de tinta, **J.M. Gomis**

Yo que no sé callar, **Manuel García (1775-1832)**

A unos ojos verdes (si los hay), **J.M. Gomis**

The Swiss Boy, **J.M. Gomis**

El Curro marinero, **J.M. Gomis**

Hôtel Favart PROGRAMME NOTES

The biography of **Josep Melcior Gomis** presents, like his work, a journey full of contrasts. Born in Ontinyent, he spent his early childhood in this Valencian city. At the age of ten he moved to Valencia where he studied in the cathedral of the town with his maestro de Capella, the Girona-born Josep Pons. In the middle of his youth, and after taking part in several revolutionary acts, he settled in Madrid. There he became politically involved with the liberal movements and composed various patriotic hymns (including Riego's Hymn). The arrival of the absolutist monarchy of Ferdinand VII forced him to go into exile, from which he would never return. He first settled in Paris, where he received the help of Manuel García, a famous Rossini composer and tenor, who introduced him to the artistic circles of the city and gave him access to Rossini himself, with whom he established a good relationship. In 1827 he moved to London, where he developed the project of a singing academy and composed and published a large part of his vocal repertoire for the salon. In 1829 he returned to Paris, where he lived until his premature death from consumption in 1836. Throughout this period he premiered several operas, supported by friends such as the Hispanist Louis Viardot (future husband of Pauline, daughter of Manuel García), Berlioz and the librettist Scribe.

Gomis' work ranges from polyphonic motets with basso continuo to revolutionary operas and a wide variety of vocal chamber music. As far as this genre is concerned, his output presents a great variety of styles: English song, Italian romanza with reminiscences of the Bellinian style, some French compositions strongly influenced by Meyerbeer, as well as a considerable number of Spanish songs of a notably popular character, seguidillas and boleros, many of them with piano and guitar accompaniment. One of the most common Parisian meeting points for exiles and displaced persons from the Iberian Peninsula was the famous Hôtel Favart, where musical evenings were held and where artists such as the guitarists Dionisio Aguado and Ferran Sor, and the painter Francisco de Goya, also resided. Gomis' participation in these gatherings is sufficiently documented.

This concert is intended as an approach to Gomis' life journey and a recreation of the meetings at the Hôtel Favart. In addition to a selection of songs by Gomis, the programme includes others by Rossini, García or Carulli, as well as pieces with percussion included in French or English compilations. According to the testimony of his letters, despite being based in France, his predilection was for English pianos. In fact, for this concert we have a romantic guitar and an original Broadwood piano, built in London in 1828, during the composer's stay in the city.

Adriana Mayer

MEZZOSOPRANO

Adriana Mayer collaborates with ensembles such as Al Ayre Español, Vox Luminis, Collegium Vocale Gente, Forma Antiqua, Musica Ficta, Capilla de Ministros, La Grande Chapelle, Concerto 1700, Vespres d'Arnadí, Barcelona Ars Nova and the Milenio Ensemble of London. He has performed in renowned theatres and auditoriums in Europe and America, and has participated in numerous international festivals. Many of his concerts have been recorded by international television and radio stations, such as BBC, Radio Clásica de RNE, Osterreichischer Rundfunk (ORF), Radio Nacional de Colombia, Polskie Radio or RTVE. He has made recordings for the labels CDM, Enchiriadis, DUX, Universum Records and IVM, and has participated in the recording of the soundtrack for the film *Quién te cantará* (Carlos Vermut) and the American film *Walking Out* (Alex Smith).

Rubén Parejo

GUITARIST

Rubén Parejo has been awarded in several international competitions, he is guest professor in numerous courses, seminars, competitions and master classes in universities and conservatories. As a solo guitarist he has performed in Holland, Italy, Portugal, Mexico, France, USA, Argentina, Austria, England, Brazil, Germany, Croatia, Switzerland, Israel, Czech Republic, Thailand... where his playing has been praised by the press and specialised magazines. He has given concerts and master classes in different cities in Japan (Tokyo, Chiba, Azumino, Osaka, Sapporo).

Carles Budó

PIANIST

Carles Budó has studied piano with Árpád Bodó, Wolfram Rieger, Roger Vignoles, Irwin Gage, among others. At the same time he works on the interpretation of early music, harpsichord, basso continuo (Pia Elsdörfer, Pierre Hantaï, Christian Curnyn...) and medieval repertoire (Pedro Memelsdorff). He obtained a Master's degree in fortepiano with Arthur Schoonderwoerd and Luca Guglielmi. She has performed with performers and ensembles such as Chiara Banchini, Gilles Apap, Ara Malikián and La Colombina. He accompanies courses by Emma Kirkby, Ana Luisa Chova, Chiara Banchini or Marianne Muller. Since 2005 he has been teaching vocal repertoire at the Conservatorio Superior de Música Joaquín Rodrigo in Valencia.

Pere Olivé

PERCUSSION

Pere Olivé is a percussionist who brings together the freshness of the oral musical tradition of his country and the academicism of classical percussion. He holds a degree in historical percussion and traditional Catalan music from ESMUC, where he studied with Pedro Estevan. He has also trained with other teachers from all over the world: Andrea Piccioni, Michael Metzler, Yshai Afterman, David Kuckhermann and Glen Velez. He combines teaching with his life as a performer, collaborating regularly with ensembles such as Le Poème harmonique, Grande Chapelle, Achéron, Hespèrion XXI and Le Concert des Nations, and is a member of Quinteto Montsant, Cobla Catalana dels Sons Essencials, So Nat Grallers de Tarragona, Eròtic-Giust and Tañer. He has recorded some twenty CDs ranging from traditional and early music to contemporary music.

organised by

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Ajuntament de La Vila Joiosa

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Departament de Cultura de la Generalitat de Catalunya

Onda Cero Marina Baixa

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