

8th Early Music Festival
La Vila del Joy

La Vila Joiosa 2022

LUCENTUM XVI 17 set

GLI INCOGNITI 24 set

VESPRES D'ARNADÍ 1 oct

AL FIRDAUS ENSEMBLE 9 oct



La Vila del Joy 2022

8° Early Music Festival

La Vila Joiosa, from 17 September to 9 October

The **Early Music Festival "La Vila del Joy"** presents its **8th edition** with the most ambitious programme of those held to date. The Church of the *Assumpció* in La Vila Joiosa, a 16th century Catalan Gothic building, will be the auditorium for exquisite performances by some of the most in-vogue musicians, such as the violinist Amandine Beyer, the countertenor Xavier Sabata, the specialist in Sufi music Ali Keeler, the cornetist Gebhard David, the harpsichordist Dani Espasa, and the specialist in oriental lutes Efrén López.

The opening concert will take place on Saturday **17 September**, when we will be able to enjoy the exquisite voice of **Èlia Casanova**, one of the most international Valencian sopranos in the field of early music. Èlia, together with the group **LUCENTUM XVI**, will perform a programme dedicated to the female presence in the music of the 15th, 16th and 17th centuries, with a compilation of polyphony from the songbooks of Barcelona, Palacio, Montecassino and Colombina, combined with beautiful arias by two excellent early Baroque composers, Francesca Caccini and Barbara Strozzi.

On Saturday **24 September** it will be the turn of the French violinist **Amandine Beyer** and her group **GLI INCOGNITI**. Amandine is a reference in the interpretation of the baroque repertoire for violin, with repeatedly awarded recordings and performances in the best concert halls around the world. Accompanied by the Italian Anna Fontana on the harpsichord and the viola da gamba of the Galician Baldomero Barciela, she will perform a set of exquisite sonatas and concertos in the "touchant" style of François Couperin, Jean-Philippe Rameau and Jacques Champion de Chambonnières, together with other French, but Italian-influenced, composers such as Jean-Féry Rebel and Jean-Marie Leclair.

On Saturday **1 October**, we will attend the premiere of the international tour of the countertenor **Xavier Sabata** and the baroque orchestra **VESPRES D'ARNADÍ** under the direction of the harpsichordist Dani Espasa, in the programme "inVISIBILI". The tour of this ensemble will continue at the prestigious Wigmore Hall in London, followed by concerts in Salamanca, Madrid, Seville and Barcelona. This programme brings together a series of arias and symphonies by baroque composers such as Giacomelli, Porta, Gasparini, Bononcini and Pollarolo, who have been overshadowed by the better known Händel, Bach and Vivaldi.

The closing concert will be on Sunday **9 October**, the Valencian holiday, and will feature the group **AI FIRDAUS ENSEMBLE**. This ensemble, directed by Ali Keeler, specialises in Andalusí and Sufi music, and is made up of musicians of Moroccan, English and Venezuelan origin. In this concert they will have the collaboration of the Valencian lute player **Efrén López**, and will perform verses set to music by Al-Russafí and other poets of the Sharq Al-Andalus, or in other words, the pre-Christian Valencia that King James I encountered on 9 October 1238.

CALENDAR OF CONCERTS

Èlia Casanova & Lucentum XVI: *Dolcissimi respiri*

Èlia Casanova, soprano
Pere Saragossa, shawms and direction
Gebhard David, cornet; **Carles Vallès**, dulzian and flutes; **Antoni Lloret**, shawms
Elies Hernandis and **Ricardo Ortíz**, sackbuts
Fran López, lute and theorbo; **Fernando Fernández**, lute and baroque guitar
Facundo San Blas, percussion

Gli Incogniti: *J'aime mieux ce qui me touche...*

Amandine Beyer, violin and direction
Baldomero Barciela, viola da gamba
Anna Fontana, harpsichord

Xavier Sabata & Vespres d'Arnadí: *inVisibili*

Xavier Sabata, countertenor
Dani Espasa, harpsichord and direction; **Pere Saragossa**, oboe
Farran Sylvan James, **Luca Giardini**, **Oriol Algueró**, **Kathleen Leidig**, **Cecilia Clares** violins
Natan Paruzel, viola; **Oleguer Aymamí**, cello; **Mario Lisarde**, violone
Rafael Bonavita, theorbo and baroque guitar

Al Firdaus Ensemble: *València of the Xarq Al-Andalus*

Ali Keeler, violin and solo voice
Youssef El Mezghildi, qanun; **Omar Benlamlih**, solo voice and percussion
Montserrat B. Vives, cello; **Muhammad Domínguez**, percussion and chorus
Efrén López, oud

Saturday

17 SEPTEMBER 19:30h

Església de l'Assumpció

La Vila Joiosa

ANTICIPATED TICKETS: 10 €

AT THE CONCERT: 12 €

Saturday

24 SEPTEMBER, 19:30h

Església de l'Assumpció

La Vila Joiosa

ANTICIPATED TICKETS: 10 €

AT THE CONCERT: 12 €

Saturday

1 OCTOBER, 19:30h

Església de l'Assumpció

La Vila Joiosa

ANTICIPATED TICKETS: 15 €

AT THE CONCERT: 18 €

Sunday

9 OCTOBER 20h

Església de l'Assumpció

La Vila Joiosa

ANTICIPATED TICKETS: 10 €

AT THE CONCERT: 12 €

SEASON TICKET FOR THE 4 CONCERTS: 35 €

TICKET SALES AT:

WWW.ENTRAPOLIS.COM | ESPECIALITATS LLORET (C. Ciutat de València 31, La Vila Joiosa) | **BAR LA PLACETA** (Pl. Castelar 4, La Vila Joiosa)

8th Early Music Festival La Vila del Joy

CONCERT Saturday **17** SEPTEMBER, **19:30h**

Èlia Casanova

soprano

LUCENTUM XVI

Pere Saragossa

shawms and direction

Gebhard David

cornet

Carles Vallès

flutes and dulzian

Antoni Lloret

shawms

Elies Hernandis

sackbuts

Ricardo Ortiz

sackbuts

Fran López

lute, theorbo and baroque guitar

Fernando Fernández

lute and baroque guitar

Facundo San Blás

percussion

Dolcissimi respiri

Women in Renaissance songbooks and in the Italian Seicento.

Virgen reina gloriosa, by Lope de Baena (fl. 1470-1520). Barcelona songbook [BC454]

La bella malmaridada, by Gabriel Mena (1470-1528). Palacio songbook [1490-1505]

Aquella mora garrida, by Gabriel Mena. Palacio songbook

La Fille Guillemín, anonymous ballo from the Montecassino songbook (1480-90)

De ser mal casada, by Diego Fernández, Palacio songbook.

Niña e viña, anonymous from the Colombina songbook (1460-1480)

De la dulce enemiga, by Gabriel Mena, Palacio songbook.

Basciami mille, mille volte, from the *Quinto libro de madrigali* (1585) by Luca Marenzio (1533-1599).

Maria, dolce Maria, from the *Primo libro dell' musiche* (1618) by Francesca Caccini (1587-1645?)

Che si può fare?, op.8 (1664) by Barbara Strozzi (1619-1677)

Lasciatemi qui solo, from the *Primo Libro* (1618) by Francesca Caccini

Sinfonia de **La Liberazione di Ruggiero dall'isola d'Alcina** (1625), by Francesca Caccini

O Chiome belle, from the *Primo Libro* (1618) by Francesca Caccini

Chi desia di saper, from the *Primo Libro* (1618) by Francesca Caccini

Dolcissimi respiri, o Il silentio nocivo, op.1, (1644) by Barbara Strozzi

Amor dormiglione, from the *Cantate, ariette e duetti* (1651), op.2, by Barbara Strozzi

Tant lo seny y fantasia, contrafacta of the *Un sarao de la Chacona*, (1644) by Joan Aranyés (c.1580-c.1650), with text of the *Sarao de Amor* by Joan Timoneda (València, 1520-1583)

Dolcissimi respiri

Women in Renaissance
songbooks and in the Italian
Seicento.

PROGRAMME NOTES

Dolcissimi respiri is the title of a madrigal by the Venetian Barbara Strozzi, one of the most important women composers in history, the title of this programme. Barbara could be one of the many women singers or instrumentalists that we find in so many paintings from the Middle Ages to Romanticism. A prominence which, usually and unfortunately, is not matched by the signing of compositions, as if they were not qualified for top-level musical creation. Far from reality, we must look for the reason in the role given by the patriarchal society of those societies. Relegated to certain trades and banned from others, there were few women who managed to break the established paradigms in the field of composition.

This concert will have as a common link the female presence in Renaissance music of the 15th and 16th centuries, and the early Baroque of the 17th. We will begin with a selection of Renaissance polyphony from the Barcelona, Palau, Montecassino and Colombina songbooks. Through this compilation, we will learn about the customs and episodes of religious, noble and bourgeois women, albeit through the prism of male composers who taught us about the prevailing moralising patriarchal society.

In ***Virgen, reina gloriosa*** from the Barcelona songbook, the virgin is presented as queen, thus equating her with the "divine" monarchs, rewarding the begetting of Jesus of Nazareth, and having done so without fertilisation (!). Women in many texts are the object of desire, as in the attempt to justify adultery as being *La bella mal maridada*, curiously enough a work from the Palacio songbook of the court of Isabella of Castile and Ferdinand of Aragon, where such themes were funny, while women were mostly the victims of the purges of the Inquisition. On the other hand, in another of the songbook's own ***De ser mal casada***, set to music by Diego Hernández, a woman laments the injustices and humiliations to which she is subjected. Desire for women is also present in the disturbing, because of its incitement to pederasty, ***Niña e viña*** from the Colombina, a songbook used at the court itself and preceding the aforementioned compilation by Palacio, and so known for

having been acquired by Hernando Colón, son of the famous Christopher Columbus, in 1534. The longing for the loss of a Moorish woman's love because she was "kidnapped" by other Moors is narrated in ***Aquella mora garrida***. The work that closes the Renaissance repertoire and opens the door to the Italian Seicento is another sensual piece, such as *Basciame mille, mille volte* (kiss me a thousand times) by Luca Marenzio. The presence of pieces written by men will have one more sample with a contrafacta of the ***Sarao de la Chacona*** by Joan Aranyés from Lleida, to which we have incorporated the text of the poem ***Tant lo seny y fantasía*** from the songbook *Sarao de amor* by the 16th century Valencian writer Joan Timoneda.

And now it is time for women composers and the baroque with **Francesca Caccini**, a singer at the Florentine court of the Medici, as were her mother Lucia and her sister Settimia. The composer's facet, however, has remained invisible under the surname associated with her father, Giulio Caccini. In 1625 Francesca, known as La Cecchina, premiered *La Liberazione di Ruggiero de l'isola d'Alcina*, an opera in which the male protagonist, Ruggiero, is a coward and incapable man who is surpassed in imagination, desire, goodness and thought by two women, Melissa and Alcina. The *Liberazione* of the title is undoubtedly a declaration of intent. From this opera we will hear its opening symphony, framed by true sapphires of beauty such as the arias ***Maria, dolce Maria, Lasciatemi qui solo, Chiome belle***, and ***Chi desia di saper***.

And a few years later, from Florence we move on to Venice in the hands of **Barbara Strozzi**, christened Barbara Valle, daughter of Isabella Garzoni, maid of Giulio Strozzi, who in addition to adopting her, interceded for the great Francesco Cavalli to be her musical instructor, thus getting her into the prestigious Accademia de Gli Incogniti. From her we will hear the madrigal ***Dolcissimi respiri***, or ***il silenzio nocivo***, perhaps another message denouncing female submission, the sad and moving ***Che si puo fare*** in version, and the joyful and sparkling ***Amor dormiglione***. It serves as a tribute to all the women who throughout history, and even now, have suffered the yoke of the male chauvinism.

ÈLIA CASANOVA

soprano

www.eliacasanova.com



Born in Faura (Valencia), Èlia Casanova graduated in singing at the Valencia Conservatory of Music under the tutelage of Consol Rico, specialising in early music, with a scholarship from the Institut Valencià de la Música, at the Royal Birmingham Conservatorium with the prestigious tenor Andrew King. She has been awarded several prizes, including the Cecil Drew Oratorium Prize, the prize for the best Early Music singer at the Royal Birmingham Conservatorium, and the Special Jury Prize at the International Early Music Competition in Gijón. In 2019 her album *L'Universo sulla pelle* was awarded the Carles Santos prize for best heritage recovery album. He has received classes from Andreas Scholl, Jean Tubery, Richard Levitt, Maria Jonas, María Schiabo, Carlos Mena, Lambert Climent, Robert Expert, Helena Lazarska, Paloma Gutierrez del Arroyo among others and has worked with conductors such as Jordi Savall, Fabio Biondi, Massimo Spadano, Carlos Magraner, Eduardo López Banzo, Patrick Fournillier or Josep Ramon Gil-Tàrrega, among others.

As a soloist, he has performed in auditoriums, theatres, cathedrals, churches and chapels all over the world, from the Palau de la Música Catalana and the Palau de les Arts in Valencia, to the Walt Disney Concert Hall (Los Angeles), the Symphony Center Orchestra Hall (Chicago), the Tang Xianzu Theater in Fuzhou (China), or the Acropolium of Carthage (Tunisia), among others.

To date, he has recorded twenty-six albums with various ensembles. In the last two years he has recorded *Super Lamentationes*, *Cristóbal de Morales*, *Germanías*, *Cantigas de Santa Maria* and *Mediterrània* with Capella de Ministrers, among others.

He has taken part in music festivals all over the world, including a tour of the USA with Jordi Savall, the Cremona Festival, the BachFest Leipzig, the Festival Academia Musica Antica di Milano and the Festival Voix et Route Romaine in Alsace.

LUCENTUM XVI

ALTA CAPELLA



A group of minstrels directed by Pere Saragossa, created to perform and disseminate the rich and varied musical repertoire of the Renaissance. Bands of wind instruments, known as *alta capilla*, spread throughout the towns and cities of Europe in the 15th and 16th centuries. The main function of the minstrels in the liturgy was to accompany the vocal music, doubling the voices. In the civil sphere, the high chapel was in charge of performing dances, popular songs, and love and epic pieces of courtly and popular origin.

Among the performances of Lucentum XVI are those in Bari and Molfetta as part of the Festival Anima Mea in Puglia (Italy), Vespers Musicals of the Pedralbes Monastery in Barcelona, Festival de Música Antiga dels Pirineus, Festival Serenades of the University of Valencia, Festival de Música Antiga in Morella, Clásicos en la Frontera en la Ribagorza, Festival de Músicas Contemplativas in Santiago de Compostela, Festival de Música Sacra in Benicàssim, Festival de Música Antiga i Barroca de Peníscola.

In 2021 they released their first album entitled *El Cantoral del Monestir de Santa Maria de la Murta d'Alzira*, of which the specialised critics Manuel de Lara in the *Scherzo Magazine* have said "The performance is absolutely exquisite, full of balance in the excellent voices and instruments (...). The disc is a jewel, both for the interpretation and for the unpublished and beautiful polyphony and documentation" (June 2021).

CONCERT Saturday **24** SEPTEMBER, 19:30h

GLI INCOGNITI

Amandine Beyer

violin and direction

Baldomero Barciela

viola da gamba

Anna Fontana

harpsichord

J'aime mieux ce qui me touche...

A stroll to the sound of French classical music

François Couperin (1668-1733)

Deuxième Concert Royal (1722)

Jean-Marie Leclair (1697-1764)

Sonata II in E minor (1743)

Jacques Champion de Chambonnières (ca. 1601-1672)

Suite in F of the Deuxième livre (1670)

Jean-Féry Rebel (1666-1747)

Sonata VI in B minor (1713)

J. Ph. Rameau (1683-1764)

5ème concert from Pièces pour clavecin en concert (1741)

«*J'aime mieux ce qui me touche...*»

PROGRAMME NOTES

GLI INCOGNITI

www.gliincogniti.com



«I like more what moves me than what surprises me» ("*J'aime mieux ce qui me touche que ce qui me surprend*"), as François Couperin described and contrasted French and Italian music. In this programme, the musicians of Gli Incogniti side with French music and present a variety of little gems dear to their hearts.

However, the influence of Italian music is never less evident, as in the case of Rebel, Leclair or Jacquet de la Guerre, who, fascinated by it, offer a very personal adaptation. Couperin and Rameau, for their part, achieved a kind of classical perfection of this "touchant", i.e. moving, style.

Founded in 2006 by a group of friends gathered around the violinist Amandine Beyer, the group takes its name from the Accademia degli Incogniti, an active liberal literary circle in 17th century Venice. With its name it also inherits its spirit, a taste for the unknown in all its forms, for experimentation with sonorities, the search for repertoire, the rediscovery of the "classics" and unknown masterpieces.

Gli Incogniti is today a reference point for historically informed interpretation. The group is regularly invited by the most important theatres in the world: Philharmonie de Paris, Théâtre des Champs-Élysées, Wigmore Hall in London, Philharmonie d'Essen, Operas de Bordeaux, Dijon and Rouen, Oji Hall in Tokyo, Philharmonie de Luxembourg, BOZAR Brussels, Fondation Royaumont, Arsenal de Metz, Théâtre de la Ville (Paris), Auditorium du Louvre, La Cursive, etc.... He also participates in major festivals such as the Boston Festival in the USA, the Oude Muziek Utrecht, the Printemps des Arts in Monte Carlo, the MA Festival Brugge, the Bergen International Festival in Norway, the Torroella Festival in Spain, the festivals of Saintes, Montpellier, Sablé, Ile-de-France...

CONCERT Saturday **1** OCTOBER, **19:30h**

Xavier Sabata

countertenor

VESPRES D'ARNADÍ

Dani Espasa

harpsichord and direction

Pere Saragossa

oboe

Farran Sylvan James

solo violin

Luca Giardini, Oriol Algueró

Kathleen Leidig, Cecilia Clares

violins

Natan Paruzel

viola

Oleguer Aymamí

cello

Mario Lisarde

violone

Rafael Bonavita

theorbo and baroque guitar

inVISIBILI

Arias and symphonies by invisible baroque composers

T. Albinoni, Il nascimento dell'Aurora (Venice c.1710)

"Con cetra più sonora"

G. Bononcini, Astianatte (London 1727)

"Render mi vuole"

A. Lotti, Ascanio (Dresden 1718)

Sinfonia

G.A. Ristori, Le fate (Dresden 1736)

"Bellezze adorate"

G. Porta, Farnace (Bologna 1731)

"Non sempre gradina"

F. Gasparini, L'Oracolo del fato (Vienna 1709)

"Qui ti scrivo o nome amato"

N. Porpora, Deianira, Ercole e Iole (Naples 1711)

"Scuote la chioma d'oro"

F. Mancini, Alessandro il Grande in Sidone (Naples 1706)

Sinfonia

G. Giacomelli, Gianguir (Venice 1729)

"Mi par sentir la bella"

D.N. Sarro, Siroe, re di Persia (Naples 1726)

"Gelido in ogni vena"

inVISIBILI

PROGRAMME NOTES

by Xavier Sabata

XAVIER SABATA

COUNTERTENOR

www.xaviersabata.com



Some synonyms for invisible: imperceptible, hidden, concealed, covered...

inVISIBILI is a double homage:

-first of all, to all those composers whose relevance and presence has been hidden, covered, concealed... by complex processes during the development of music history.

-And then to all those extraordinary musicians whose presence is hidden, covered, concealed, unnoticed by the homogeneous nature of an orchestra.

This recital is a collection of arias that focus on extraordinary composers and operas - rarely performed - and on the extraordinary musicians who accompany me, as most of the arias feature a solo instrument, an obligato.

Catalan countertenor Xavier Sabata trained as an actor at the Institut del Teatre in Barcelona before studying singing at the ESMUC in Barcelona and at the Musikhochschule in Karlsruhe. Sabata's repertoire ranges from Cavalli and Monteverdi, through the heroes of baroque opera seria to contemporary works. He has performed with ensembles such as Les Arts Florissants, Europa Galante, Collegium 1704, the Venice Baroque Orchestra. He has performed in prestigious halls around the world such as Concertgebouw in Amsterdam, Barbican Center and Wigmore Hall in London, Lincoln Center in New York, Kennedy Center in Washington DC and Tchaikovsky Hall in Moscow. He was awarded the Premio Ópera Actual in 2013. His extensive discography on major labels such as Virgin Classics/EMI, Decca, Armonía Mundi Iberica and Aparté includes recordings of operas by Händel, Faramondo, Arminio, Ottone and other award-winning works such as Alessandro and Tamerlano.

VESPRES D'ARNADÍ

BAROQUE ORCHESTRA

www.vespresdarnadi.com



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 at vespers 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 Valencia.

With an intense concert activity, the ensemble performs in important concert halls and festivals in Europe such as Peralada, Barcelona, Seville, Santander, Madrid, London, Halle, Prague and Ostrava, among others.

Vespres d'Arnadí has recorded *Pièces de Simphonie* by Charles Desmazes, *Missa en D Major* by Josep Mir i Llussà and *Anna Maria Strada, la favorita de Händel*, all of them 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.

In addition to the singers mentioned above, the orchestra collaborates with prestigious soloists, such as the mezzo-sopranos Vivica Genaux, Mary Ellen Nesi and Marta Infante; the sopranos Núria Rial, María Hinojosa, Anna Devin, Sunhae Im and Marie Lys; the altos Hilary Summers and Sonia Prina; and the tenors Emiliano González Toro and Juan Sancho, to name but a few. Vespres d'Arnadí receives grants from the Institut Ramon Llull and the Department of Culture of the Generalitat de Catalunya.

CONCERT Sunday 9 OCTOBER, 20h

AL FIRDAUS ENSEMBLE

Ali Keeler

violin and solo voice

Youssef El Mezghildi

qanun

Omar Benlamlih

solo voice and percussion

Montserrat B. Vives

cello

Muhammad Domínguez

percussion and chorus

Efrén López

oud

Memorias de la Valencia del Xarq Al-Andalus

Músicas en torno a **Al-Rusafi**, el mejor poeta de la Valencia almohade

Ayatun-Nur, recitation of the Qur'an

The Call, Aleppo traditional song

Blooms in the medina, traditional Mediterranean song

Back to the one and only, lute taqsim in maqam Rast

Gul Yuzunu, Turkish Sufi song

Celtic Salawat

Uzzal Pesrev, instrumental

Save Valencia!, poem by Ibn al-Abbār (Valencia 1199 - Tunis 1260)

Atainaka bil Faqri, moaxaha by Abu al-Hasan al-Shushtari (Guadix? c.1203 - Egipte 1269)

Andalusí song, poema d'Muhammad ibn Gālib al-Rusāfi (València c.1141 - Màlaga 1177)

Al- Madha Moorish, Moorish in Aljamia language

Al Fiyashiyya, traditional Andalusí song

The Valencia of the Xarq Al-Andalus

PROGRAMME NOTES

The programme brings together different songs and melodies of Andalusí tradition around the poet known as AL-RUSAFI. Abū 'Abd Allah Muhammad Ibn Gálib al-RUSAFI was one of the best poet of Valencia during the Almohad period. Although he wrote his output in Malaga, he is the great nostalgic singer of Valencia. His Elegía Valenciana (Valencian Elegy) is the masterpiece, not only of this author, but of all the poetry that continues the Jaffa style, written by the Arabic-Valencian poets. He was born in Ruzafa, a district of Valencia, at a date that some historians place in the middle of the 12th century, perhaps in 1141. Valencia is in the poet's memory as the distant and esteemed homeland; the lost paradise from which he left as a young man and to which it is impossible to return. This distance inspires him with magnificent verses and turns the home of his ancestors into a magical name, full of literary resonances that had turned it into a landscaped paradise in the poems of Ibn Jafaya or Ibn al-Zaqqaq, poets of whom al-Rusafi is considered a disciple and continuator.

AL FIRDAUS ENSEMBLE

www.alfirdaus-ensemble.es



Al Firdaus Ensemble is an Andalusí and Sufi music ensemble based in the city of Granada, composed of professional musicians of Moroccan, English and Venezuelan origin. The group takes its inspiration from the word Firdaus, which is the Arabic name, of Persian origin, for the most elevated abode in Paradise. As the musicians tune their instruments, they tune their hearts to receive the inspiration of the moment and thus elevate the audience to a state of contemplation. Traditionally this type of music is defined by the Arabic word sama which could be translated as the art of listening. The highly original style of their music is a summary of different musical styles and includes original songs with Celtic and Flamenco influences, as well as arrangements of songs from the rich legacy of Sufi tradition from Arabic, Andalusian and Turkish sources. The songs are mainly in Arabic with lyrics from the poetry of the great Sufi masters of al-Andalus and the Arab world, Ibn Arabi and Al Shushtari. Their repertoire includes adaptations of poems written in Aljamiado, the language written by the Spanish Moors during the 16th century using the Arabic script.

organised by

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Ajuntament de La Vila Joiosa

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Institut Ramon Llull

Departament de Cultura de la Generalitat de Catalunya

Parroquia Nuestra Señora de la Asunción de La Vila Joiosa

Flors i Fulles

Especialitats Lloret

Bar La Placeta

Associació La Vila Vella - La Vila Joiosa

Onda Cero Marina Baixa

Buform Advocats