

LUXMUSICAE LONDON

THE SECRETS OF ANDALUSIA

Julian Harris, Ignacio Lusardi

& Lux Musicae London

Programme:

Trad. Arabic (arr. Ignacio Lusardi)

Aspania

Trad. Sephardic (arr. I. Monteverde, A. Mukhtar, Lux Musicae London)

Durme, Durme

Pierre Francisque Caroubell (1556-1611 or 1615)

Spagnollettes (from "Terpsichore" published by Michael Praetorius, Wolfenbuettel 1612)

Trad. (arr. I. Monteverde)

Pueblo Blanco

Trad. Sephardic (arr. I. Monteverde, A. Mukhtar, Lux Musicae)

A la una yo naci

Francisco Guerau (1649-1722)

Passacalle (from "Poema Harmonico", Spain 1694)

Anonymous ¿Qué me queréis, caballero? (from "Cancionero de Palacio")

Julian Harris (2019)

Melted Stone (*Maqam Kurd*).

Antonio de Cabezón (c. 1510-1566)

Glossada sobre Susana un jur (from “Obras de musica para tecla, arpa y vihuela”, Madrid 1578, after “Susanne ung jour” by Orlando di Lasso)

Lucas Ruiz de Ribayaz (1626-c.1677)

Spagnoletta (from “Luz y Norte musical...”) Madrid 1677

Trad. Arabic (arr. I. Monteverde)

Romance

Juan Aranes (?-ca. 1649)

Un serao de la chacona

-INTERVAL-

Trad. (arr. J Harris)

Ya Qawam

Trad. Sephardic

Majo, majo

Jose Marin (1619-1699)

Si quieres dar Marcia en lo çierto

Bartolomeo de Selma y Salaverde (1580/1590-1640)

Diminutions on Vestiva i colli (from “Canzoni fantasie et correnti da suonar ad una 2, 3, 4 con basso continuo”, Venice 1638)

Trad. Sephardic (arr. I. Monteverde)

Yo me enamoré de un aire

Maestro Juan Bonet de Paredes (?-1710)

Cuando podré logarte? (from “Caudernos de Daroca III, Tonos humanosa solo con acompañamiento de arpa”) only 2 verses.

Trad. (arr. A. Mukhtar)

Gypsy Song

Anonymous

Con qué la lavare (from “Cancionero de Uppsala”, publ. Venice 1556)

Anonymous

Din dirin din (from “Cancionero de Palacio”, Ms. c.1470-c. 1510)

PROGRAMME NOTES

We know that key influences on Flamenco date back to Islamic Iberia or the Al-Andalusian era of Spain between the 8th – 15th centuries. Yet the first mention of Flamenco by name is not until 1774, where it appears in an epistolary novel, *Cartas Marruecas*, by the playwright and soldier, José de Cadalso y Vázquez.

What happened in these intervening centuries?

In collaboration with esteemed Oud player, Julian Harris, and Flamenco guitarist, Ignacio Lusardi, this programme seeks to explore this question by tracing the

influences on Flamenco through Arabic music alongside Sephardic song and the Spanish composers of the late-16th to 18th centuries.

It is perhaps impossible to find with any certainty the origins of Flamenco. But to seek its origins reveals an intense and turbulent time in which crossing borders was often necessary and the borders themselves were none too stable. The Al-Andalus era ended in 1492 with the fall of Grenada. In the centuries that followed, the Kingdom of Spain carried out programmes of religious persecution through driving out or forcing conversion on Muslims and Jews from the turn of the 16th century to the 1720s. Yet by the records of this persecutions, we know that Islamic and Jewish worship and culture must have been practiced unofficially and in private throughout this time.

Music of the Spanish baroque and some late Renaissance repertoire form the final piece of this puzzle. Spanish composers, perhaps more than their European counterparts, embraced popular forms and explored their possibilities. Villancicos from the *Cancionero del Palacio* reveal a popular Castilian form that eventually fell from favour in court but continued to be sung in the countryside, influencing the development of the *Solea* - a key flamenco form.

The Oud is thought to be the primary influence on the development of the European lute, and so Lux Musicae London are thrilled to be working with Oud player, Julian Harris. He will be performing work that evokes this time and culture (one that, by necessity, left little documentation) using musical forms and scales that form the basis of medieval Arabic musical theory. It is through this work that we seek to investigate not only the origins of the definitive complex rhythms of flamenco, but also the instrumental influence on the ornaments and melodic patterns that make up the sound of the flamenco guitar.

As early musicians, this project has been one of discovery for us. In looking at the notated repertoire of the period, we have also been guided towards cultures that, due to the persecution they faced and the nature of the communities, were necessarily based on oral tradition. Though the exact origins of flamenco will continue to be elusive, we hope that showcasing the connections between these musical worlds can reveal the complex cultural synergy behind Flamenco, and highlight the possibilities that arise when people from different cultures listen to each other.

Julian Harris

Julian has been a student of oud master Ahmed Mukhtar since 2009. Before that he studied piano, voice and composition variously at the Junior Guildhall School of Music and Drama London, Girton College, Cambridge (BA) and Worcester College, Oxford (MPhil). He was awarded a PhD from King's College London for his research into *maqām* composition and performance with the oud, particularly following the

legacy of the modern Iraqi solo school, working with oud masters in London and the Gulf. He currently teaches oud and *maqām* theory at London's Taqasim Music School, where he has been working since 2012.

Ignacio Lusardi

Flamenco guitarist and producer based in London. Lusardi graduated as choir master and currently working for a number music festivals such as Ketevan World Sacred Music Festival (India), Babylon Festival (Iraq), London Strings Festival and intensely with a number of performers of classical and Early Music.

Victoria Couper

A versatile performer with a wide range of experience in the UK and abroad. Victoria sings music from the medieval period through to the present day, currently performing with: a cappella trio Voice; Greek Epic-inspired band Daemonia Nymphe; established early music groups Joglaresa, and Musica Secreta; Helen Chadwick's song-theatre ensemble; and Emily Levy's Songs of Belonging. She enjoys the extra expression that movement and story allow, delighting in the challenge of an ever expanding repertoire.

For this programme with Lux Musicae she is excited to be delving into the genre of Sephardic song, that she researched as part of her studies in Ethnomusicology at SOAS, in a new and innovative way.

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www.victoriacouper.com (website coming soon)

Lux Musicae London

Lux Musicae London formed in 2014 to musically explore the transition from the Renaissance to the Early Baroque. They have been in increasing demand, appearing on In Tune, performing at BREMF, Beverly early Music Festival, London Festival of Baroque Music, and around Europe, including a tour of County Cork, the Fringe of the MA Festival Brugge, the Fabulous Fringe of Utrecht's Oude Muziek Festival and the International Young Artists Presentation in AMUZ, Antwerp.