

La Vila del Joy 2026

12th EARLY MUSIC FESTIVAL

from September 24 to October 9. La Vila Joiosa

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La Vila del Joy 2026

La Vila Joiosa, from September 24 to October 9, 2026

La Vila del Joy is an early music festival that offers high-quality musical experiences in one of the best-preserved Renaissance temples in the Valencian Mediterranean, the Church-Fortress of the Assumption in La Vila Joiosa. In this edition, we are presenting five concerts and two lectures on consecutive days from September 24 to October 9. Soloists and ensembles of the highest quality and international renown give us the privilege of traveling through Renaissance polyphony, Italian Seicento madrigals, and the great composers of the late European Baroque, all performed with period-appropriate criteria and instruments. And to provide context for some of the repertoire, we will add three lectures at the local university branch of the University of Alicante.

The opening of the festival will take place on **THURSDAY, September 24**, with a program dedicated to John Dowland, whose 400th death anniversary is being commemorated this year, featuring a lute program performed by one of the best lutenists in the world, like the Sevillian Miguel Rincón. The melancholic spirit that permeates Dowland's music is deeply connected to English Renaissance poetry, refinement, introspection, and spiritual depth. Miguel Rincón is now one of the most highly regarded lutenists on the international scene, as shown by his repeated collaborations with singers like Philippe Jaroussky, Cecilia Bartoli, Joyce Di Donato, and conductors like René Jacobs, Diego Fasolis, or Enrico Onofri.

The next concert will be on **SATURDAY, September 26**, where we will be lucky to enjoy the voice of soprano Núria Rial, accompanied by the festival's usual group Vespres d'Arnadí. In this concert, they will perform the program "Gardens of the Soul," which we will explore through the music of Johann Sebastian Bach and other related German composers, such as his predecessor Johann Christoph Erlebach and contemporaries Georg Philipp Telemann and Christoph Graupner.

The Italian group Orfeo Futuro will star in two concerts, the first one on **FRIDAY, October 2nd**, together with soprano Cristina Fanelli, with the program La Tartaruca centered around arias and sonatas on the chaconne, a slow-paced dance with a repeating bass that was danced in the 16th and 17th centuries, featuring works by Marco Ucellini, Barbara Strozzi, Maurizio Cazzati, and especially Claudio Monteverdi.

The next day, **SATURDAY, October 3rd**, the same group Orfeo Futuro will accompany countertenor Alessandro Giangrande presenting "Ti amo allà follia," which could be translated as "I love you madly." This concert includes a selection of 17th-century Italian vocal and instrumental pieces dedicated to themes of love, passion, irony, and melancholy. Alongside beautiful works by Benedetto Ferrari, Falconiero, and Buonamente, the program highlights repertoires like Simone Coya's serenade and the popular song "Tu bella ca lu trattene." A musical journey between affection and the madness of Love that moves between culture and folklore, between words and dance.

At the closing concert on **FRIDAY, October 9**, the vocal group Qvinta Essença, together with Lucentum XVI, will close the cycle by performing John Dowland again, but in a very different version from Miguel Rincón's in the festival's first concert. Here, some of the composer's most emblematic works will be presented in a polyphonic version with the rich diversity of four voices and various Renaissance wind and percussion instruments.

Parallel activities at the festival will include two **lectures** in collaboration with the University of Alicante's University Hall in Vila Joiosa, the Vilamuseu museum, and the Vila Joiosa City Council. The first will take place on THURSDAY, September 24, and will be dedicated to composer John Dowland, led by Doctor Manuel de Lara Ruiz. The second will be on FRIDAY, October 2, led by Pierfrancesco Borrelli and Pere Saragossa Galvany, and will focus on Renaissance and Baroque music at the courts of Naples and Valencia

CONCERT CALENDAR

Miguel Rincón

Dowland's tears.

Miguel Rincón, Renaissance lute

THURSDAY

SEPTEMBER 24th, 8.30 pm

Església de Santa Maria l'Assumpció

Plaça de l'església La Vila Joiosa

10 € / 12 €

Vespres d'Arnadí

Gardens of the soul

Núria Rial, soprano

Farran Sylvan James, Alba Roca, violins

Anna Aldomà, alto

Oriol Aymat, cello

Mario Lisarde, violone

David Gutiérrez, traverso

Dani Espasa, organ and direction

SATURDAY

SEPTEMBER 24th, 7.30 pm

Església de Santa Maria i Assumpció

La Vila Joiosa

15 € / 17 €

Orfeo Futuro

La Tartaruga

Cristina Fanelli, soprano

Giovanni Rota, Valerio Latartara, violins

Gioacchino De Padova, viola da gamba

Gabriele Natilla, theorbo

Pierfrancesco Borrelli, harpsichord and direction

FRIDAY

OCTOBER 2nd, 8.30 pm

Església de Santa Maria i Assumpció

La Vila Joiosa

10 € / 12 €

Orfeo Futuro

Ti amo alla follia

Alessandro Giangrande, contratenor

Giovanni Rota, Valerio Latartara, violins

Gioacchino De Padova, viola da gamba

Pino Petrella, baroque guitar **Gabriele Natilla**, theorbo

Pierfrancesco Borrelli, harpsichord and direction

SATURDAY

OCTOBER 3rd, 7.30 pm

Església de Santa Maria i Assumpció

La Vila Joiosa

15 € / 17 €

Qvinta Essència & Lucentum XVI

Colored Dowland

Èlia Casanova, soprano **Hugo Bolívar**, alto

Marc Garcia, tenor **Pablo Acosta**, bass

Laia Puig, shawm **Israel García**, cornetto

Álvaro Zanón and Laura Ortega, sackbuts

Carles Vallès, dulcian and recorder **Violeta Casado**, lute

Pere Olivé, percussion

Pere Saragossa, shawms and direction

FRIDAY

OCTOBER 9th, 7.30 pm

Església de Santa Maria i Assumpció

La Vila Joiosa

15 € / 17 €

FESTIVAL PASS: 50 €

CONFERENCES of the JOY

John Dowland, the passions of the soul. 400th anniversary of his death

Manuel de Lara Ruiz

Manuel de Lara Ruiz (Madrid, 1966) holds a PhD in Architecture from the Escuela Técnica Superior de Arquitectura de Madrid (ETSAM, UPM). He is also a music researcher and critic, with an interdisciplinary career that bridges architectural space and cultural and musicological analysis. His professional work as an architect has been published in various magazines and exhibited in Madrid, New York, Brussels, Venice, Stockholm, Paris, Rome, Chicago, Washington, New Orleans, Richmond, Houston, Venice, Porto, and Ottawa. Since 2008, he has been a professor of Architecture at the Universidad Francisco de Vitoria in Madrid and has published several articles and books on architecture. After starting his career as a music critic for the now-defunct magazine **Diverdi**, he continued this work regularly for **Scherzo**, as well as collaborating with other publications like **Intermezzo**, a magazine dedicated to opera. Throughout his career, his critical work has been characterized by a deep specialization in the repertoire of early music, particularly from the Renaissance and Baroque periods.

THURSDAY
SEPTEMBER 24th, 7 pm
Vilamuseu
Carrer Colón 57
La Vila Joiosa

Música antiga en les corts napolitana i valenciana

Pierfrancesco Borrelli i Pere Saragossa i Galvany

Pierfrancesco Borrelli studied piano, conducting, and harpsichord at the San Pietro a Majella Conservatory in Naples and later earned a degree in Arts, Music, and Entertainment Studies at the University of Bologna with a thesis on the Neapolitan madrigal. He has performed as a conductor, pianist, and harpsichordist in prestigious concert halls across Europe, as well as in Tunisia, Libya, Japan, and South Korea, collaborating with J. Schröder, C. Banchini, M. Larrieu, B. Kuijken, J. C. Gerard, S. Mingardo, R. Alessandrini, and A. De Marchi, among others. Since 2015, he has been working as a harpsichordist at the Teatro San Carlo in Naples and, since 2021, as a professor at the Accademia Nazionale di Santa Cecilia in Rome. Widely regarded as one of the greatest Italian continuo performers, he collaborates with many other baroque ensembles. He has recorded for Imprint Records, INEDITA from SONY Dadc, STRADIVARIUS, RAI, Mediaset, and ZDF.

Pere Saragossa i Galvany studied oboe at the Ateneu Musical de la Vila Joiosa and at the conservatories of Alicante and Valencia, and baroque oboe with Alfredo Bernardini at ESMUC in Barcelona. He worked for 9 years at the Orquestra Simfònica del Vallès, and in 2005 he founded *Vespres d'Arnadí* with harpsichordist Dani Espasa, a baroque group with which he has performed at prestigious festivals across Europe. He has collaborated with renowned baroque orchestras such as 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 a professor of historical oboes at the Higher Conservatory of Music of Castelló. ...

SATURDAY
OCTOBER 2nd, 6 pm
Vilamuseu
Carrer Colón 57
La Vila Joiosa

THURSDAY

September 24th, 8.30 pm

MIGUEL RINCÓN

RENAISSANCE LUTE

Dowland's tears

400th anniversary of John Dowland's death 1626-2026

John Dowland (1563-1626)

Fantasia P.1

Sir John Langton, his pavin

Mr. Langston Gaillard

Sir John Smith, his allmain

Lachrimae

My Lady Hunnsdon's Puff

La Mia Barbara

The King of Denmark

A Fancy P.6

The Lady Laiton's Almain

Mrs. Winter's Jump

My Lord Willobies Welcome Home

The Most Sacred Queen Elisabeth, his Gaillard

A Pavin P.16

The Frog Gaillard

A Dream

A Fancy P.7 (chromatic)

Semper Dowland, semper dolens

Earl of Essex Gaillard

Dowland's tears

NOTES TO THE
PROGRAMME
by Miguel Rincón

The melancholic spirit that permeates the music of John Dowland (1563–1626) travels through the centuries with the same intensity as in his time. His art, deeply tied to English Renaissance poetry, fits within a sensibility that made melancholy a sign of refinement, introspection, and spiritual depth. In an era when art reflected the human soul, Dowland turned the lute and voice into instruments of a contained, delicate emotion, almost suspended in the air. The title 'Tears in Time' refers to this endurance. The melancholy present in his compositions—especially in the famous *Lachrimae* and the song *Flow, My Tears*—travels through the centuries like a silent river. Every chord, every melodic line, seems to pronounce a simple and universal truth: beauty and pain share the same origin. In Dowland, lament never turns into despair, but rather transforms into a kind of aesthetic consolation, a form of balance between suffering and serenity. His music reflects a Europe in motion: Elizabethan England in its splendor, the northern courts, the echoes of Italy, where musical and poetic expression reached new heights. A traveler and restless spirit, Dowland knew how to translate this mix of rootlessness and contemplation, this tension between belonging and distance that so marked his life, into his art. "Tears in Time" offers a look at this old sensibility that, far from having disappeared, still speaks to us today with a clear and moving voice. Listening to Dowland is like recognizing yourself in a mirror that reflects, through the centuries, the image of our own humanity. This program is presented as part of the 12th La Vila del Joy Early Music Festival, as a tribute to the timeless beauty of melancholy and to the enduring legacy of John Dowland.

MIGUEL RINCÓN

Renaissance lute

Miguel Rincón (1979) is a performer specializing in plucked string instruments from the Renaissance and Baroque periods: Renaissance lute, Baroque lute, Baroque guitar, viola da mano, theorbo, and archlute. His artistic work is characterized by a rigorous search for historically informed performance, as well as openness to new forms of creativity like improvisation. He completed his higher studies at the Manuel Castillo Conservatory in Seville, earning a top distinction under Juan Carlos Rivera. Later, he continued his training with Xavier Díaz-Latorre (ESMUC, Barcelona) and completed a specialization master's degree at the Zürcher Hochschule der Künste (Zurich) with Eduardo Egüez. He has shared the stage with internationally recognized figures such as Philippe Jaroussky, Cecilia Bartoli, Giovanni Antonini, Joyce Di Donato, Plácido Domingo, René Jacobs, Diego Fasolis, Gianluca Capuano, Patricia Petibon, and Enrico Onofri, among many others. He regularly collaborates with some of the most prominent ensembles on the international scene: Akademie für Alte Musik Berlin, Il Pom d'Or, Les Musiciens du Prince, Artaserse, Vespres d'Arnadí, among others. As a soloist, he has released the following albums: Johann Sebastian Bach (*Carpe Diem* Records, 2013); *Els Llibres del Llaüt* (Lindoro, 2014); *Sones del Viejo Mundo – Spanish Baroque Guitar* (Lindoro, 2019); *J. S. Bach: Cello Sonatas for Archlute BWV 1010-1012* (Lindoro, 2021); *Baroque Lute Concerts with Il Pomo d'Oro* (Aparté, 2025).

SATURDAY September 26th, 7.30 pm

Núria Rial

SOPRANO

VESPRES D'ARNADÍ

Farran Sylvan James, Alba Roca
violins

Anna Aldomà
alto

Oriol Aymat
cello

Mario Lisarde
violone

David Gutiérrez
traverso

Dani Espasa
organ and direction

Gardens of the soul

German baroque music around J.S. Bach

Johann Christoph Bach (1642-1703)

Ciacona 'Mein Freund ist mein' de la Cantata Meine Freundin, du bist schön

Dietrich Buxtehude (1637-1707)

Sonata in C major, BuxWV 266

Philipp Heinrich Erlebach (1657-1714)

Aria: 'Seine Not recht überlegen wird manch Tränen-Bad erregen'

Johann Sebastian Bach (1685-1750)

Passacaglia in C minor, BWV 582 (Dani Espasa's arrangement)

Aria: 'Seele, Deine Spezereien' de l'Oratori de Pasqua, BWV 249

Georg Philipp Telemann (1681-1767)

Quartet in D major, TWV 43:D4

Adagio-Allegro-Adagio-Allegro

Christoph Graupner (1683-1760)

Cantata Verleih, dass ich Herzensgrund, GWV 1114/16

1. Choral and recitative acompanyat: 'Verleih, dass ich Herzensgrund'

2. Recitative: 'Ja, freilich muss dein Wort'

3. Aria-Recitative-Arioso-Recitative-Aria da capo: 'Ich habe Jesum auch vonnöten'

4. Recitative: 'Mein Gott wir den ganz hart und grausam strafen'

5. Aria: 'So bin ich Gottes Kind'

The gardens of the soul

NOTES OF THE PROGRAMME

Núria Rial and Vespres d'Arnadí present a program focused on the musical context surrounding Johann Sebastian Bach, who is represented with the Passacaglia in C minor arranged by Dani Espasa and an aria from the Easter Oratorio. They also include the wedding cantata *Meine Freundin, du bist schön* by Johann Christoph Bach, based on the Song of Songs and notable for a Chaconne with sixty-six variations. Johann Christoph Bach is said to have played an important role in the education of the young Johann Sebastian, along with his brother and other musicians. Another major influence on Bach was Dietrich Buxtehude, represented here with a sonata for instrumental ensemble. Music by Philipp Heinrich Erlebach is also performed, a lesser-known composer but of great quality.

The program also explains the famous competition at the Thomasschule in Leipzig to replace Johann Kuhnau. At that time, Georg Philipp Telemann was the preferred candidate, as he was considered a more modern and trendy composer than Bach. Eventually, the two main candidates were Christoph Graupner and Johann Sebastian Bach, and Graupner seemed more likely to win. However, he couldn't accept the position because he didn't get permission to leave the court of Hesse-Darmstadt. So, Bach ended up being the cantor in Leipzig for twenty-seven years. The concert lets you discover the music of Graupner and other composers from his circle, showing different expressive paths of the Baroque and exploring these symbolic 'gardens of the soul.'

NÚRIA RIAL

SOPRANO

Núria Rial studied voice and piano in her native Catalonia and was a member of Kurt Widmer's class at the Basel Music Academy. In 2003, she was awarded the "Preis der Helvetia Patria Jeunesse Stiftung" by Pro Europa for her exceptional achievements as a singer. She has performed at major music festivals across Europe and works with conductors like Ivan Fischer, Sir John Eliot Gardiner, Paul Goodwin, Trevor Pinnock, Howard Griffiths, Gustav Leonhardt, René Jacobs, Thomas Hengelbrock, Laurence Cummings, Neville Marriner, and Teodor Currentzis, as well as notable ensembles like Concerto Köln, The English Concert, Kammerorchester Basel, Collegium 1704, Il Giardino Armonico, Les Musiciens du Louvre, Elbipolis Barockorchester, Le Cetra Basel, and L'Arpeggiata, Festival Lucerne Strings. She has appeared in important operatic productions at many of Europe's most prestigious opera houses: *Eliogabalus* (Eritea) by Cavalli at Théâtre de la Monnaie in Brussels with René Jacobs; Monteverdi's *L'Orfeo* (Euridice) at the Staatsoper Unter den Linden in Berlin with René Jacobs and at the Grand Théâtre in Geneva with Giovanni Antonini; and Mozart's *The Magic Flute* (Pamina) at the Teatro Carlo Felice in Genoa.

Núria Rial has an extensive discography, having recorded for labels such as Harmonia Mundi France (award-winning recording of *Le Nozze di Figaro* conducted by René Jacobs or more recently *Traces to Anna Magdalena Bach*). Since 2009, she has had an exclusive recording contract with Sony Classical / BMG Masterworks. The 9 German arias by Händel with Michael Oman / Austrian Baroque Company were awarded the prestigious Orphée d'Or 2010. In 2009, the CD Haydn - *Arie per un'amante* with Michi Gaigg / Orfeo Barockorchester won an Echo Classical Music Award, and she received a second Echo Award for her contribution to the CD Teatro d'Amore. In 2010, she received the Echo Klassik for the CD *Via Crucis* with L'Arpeggiata led by Christina Pluhar, and in 2012 she was awarded for her CD Telemann with the Basel Chamber Orchestra in the category 'Best Opera Arias CD'.

VESPRES D'ARNADÍ

baroque orchestra

Vespres d'Arnadí was created in 2005 by Pere Saragossa and Dani Espasa to offer performances full of emotion, freshness, and spontaneity, using historical instruments and criteria. Its name recalls the concerts that in the 18th century were usually held in the evenings as desserts after 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. The group has performed in important venues and festivals across Europe, including Peralada, Barcelona, London, Halle, Prague, Madeira, Seville, Santander, Santiago de Compostela, Lugo, and Madrid, among others. With the label Musièpoca, they have recorded the discs "Pièces de Symphonie" by Charles Desmazes, "Missa en Re Major" by Josep Mir i Llussà, and "Anna Maria Strada" by Händel with soprano María Espada, "Invisibili" with Xavier Sabata, "Giuseppe Riconosciuto" a oratorio by Domènec Terradellas, and "El regreso del hijo pródigo" an oratorio by Carles Baguer. These last two were released in 2026. In 2018, 'L'Alessandro amante' was presented, starring Xavier Sabata, under the French label Aparté. Besides the mentioned singers, the orchestra collaborates with prestigious soloists such as, to name a few, sopranos Núria Rial, Serena Sáenz, Ana Quintans, Anna Devin, Sunhae Im, Giulia Semenzato, and Marie Lys; contraltos Hilary Summers and Marta Infante; mezzo-sopranos Vivica Genaux, Ann Hallenberg, Mary Ellen Nesi; tenors Emiliano González Toro, Mark Milhofer, Thomas Walker, and Juan Sancho; and basses Nicolas Brooymans, Luigi di Donato, José Antonio López, and Josep-Ramon Olivé. Vespres d'Arnadí receives support from the Ramon Llull Institute, the Department of Culture of the Generalitat de Catalunya, and the Ministry of Culture.

FRIDAY October 2nd, 8.30 pm

Cristina Fanelli

SOPRANO

La Tartaruca

Arias and sonatas on the chaconne

**ORFEO
FUTURO**

Marco Uccellini (1603-1680)

Sonata 12th in cannon on Iste Confessor, anomenada "La Tartaruca"

Claudio Monteverdi (1567-1643)

Iste Confessor, from the Selva morale et Spirituale, Venice 1641

**Giovanni Rota
Valerio Latartara**

violins

17th-century anonymous

Passacaglia e Ciaccona

Barbara Strozzi (1619-1677)

Che si può fare, from the Arie, Venice 1664

Gioacchino De Padova,
alto da gamba

Claudio Monteverdi

Et è pur dunque vero, from the Scherzi musicali, Venice 1632

Gabriele Natilla
theorbo

Claudio Monteverdi

Confitebor tibi, from the Selva morale et Spirituale, Venice 1641

Pierfrancesco Borrelli,
harpsichord and direction

Maurizio Cazzati

Ciaccona a due violini e basso

Claudio Monteverdi

Voglio di vita uscir, Venice 17th century

La Tartaruca

NOTES TO THE PROGRAMME

The title of the program comes from Marco Uccellini's Sonata on "Iste Confessor" called La Tartaruca, from which we will also listen to Claudio Monteverdi's version: a direct comparison of the same theme, between two opposing approaches to early 17th-century instrumental writing. This comparison unfolds on a journey through the key figures of Italian vocal and instrumental music of the century: Monteverdi himself, Barbara Strozzi (one of the few active female composers in Venice at that time), Biagio Marini, a pioneer of solo violin works, and Maurizio Cazzati, a key figure of the Bolognese school. These composers, from diverse backgrounds and training, are united by a common quest: to shape vocal and instrumental writing for the immediate expression of emotion. The program alternates motets and cantatas for soprano with instrumental sonatas, showing how this quest perfectly encompasses both dimensions. The voice becomes an instrument in virtuosity, and the instrument becomes a voice in open singing. Orfeo Futuro in this program features two violins, a viola da gamba, a harpsichord, and an archlute, which support and interact with the soprano's voice.

CRISTINA FANELLI soprano

Cristina Fanelli, a graduate in singing, under the direction of maestros Lucrezia Messa and Domenico Colaïanni, has collaborated and continues to collaborate with the leading conductors in the early and Baroque music scene, such as Antonio Greco, Fabio Missaggia, Stephan Kofler, Estevan Velardi, Stefano De Micheli, Ryo Terakado, Olivier Fortin, Francesco Corti, Federico Maria Sardelli, Michele Pasotti, and Emiliano Gonzalez Toro. These collaborations have led her to perform at some of the most important Italian festivals, such as the Maggio Musicale Fiorentino Festival, Alessandro Stradella Festival, Roma Festival Barocco, Monteverdi Festival, and Milan Arte Musica, as well as internationally at festivals like the Tokyo Hokutopia Festival, the Oude Muziek Festival in Utrecht, the Beaune International Baroque & Romantic Opera Festival, Schwetzingen Festspiele, and at the Palau de la Música in Barcelona. Alongside her solo career, she has worked with various vocal madrigal groups and instrumental ensembles. Alongside her career as a soloist, she has worked with various vocal madrigal groups and top-notch instrumental ensembles, such as Labyrinth and RossoPorpora, led by maestro Walter Testolin; the Accademia D'Arcadia, led by Alessandra Rossi Lürig; Concerto Italiano with Rinaldo Alessandrini; La Divina Armonia with Lorenzo Ghielmi; La Florida Capella with Marian Polin; the Capella Lanensis with Joseph Hoehn; and Concerto Scirocco with Giulia Genini.

ORFEO FUTURO baroque group

ORFEO FUTURO is an ensemble with a variable geometry, ranging from a quartet to an orchestra. It brings together Italian and non-Italian musicians who specialize in performance practices with historical instruments, since 2010. It works on new and large-scale projects, sometimes even crossing old repertoires with new music. It has produced hundreds of concerts and numerous CDs, also in collaboration with other artists and groups. Among its most recent productions are: Around the Ground, L'Eredità di Arcangelo, Dancing Bass, Estimada Cantonada, which mixes Spanish Golden Age music with early 20th-century Latin American song; and Insight Lucrezia, a chamber opera with Nunzia Antonino, directed by Carlo Bruni, based on an original text by Antonella Cilento with electronic music by Gianvincenzo Cresta. Together with the vocal ensemble Spirito di Leone, it debuted in 2019 at the Venice Music Biennale. It regularly collaborates with the Anima Mea Festival in Bari and other cities in Apulia.

SATURDAY **October 3rd, 7.30 pm**

**Alessandro
Giangrande**

COUNTERTENOR

Ti amo alla follia

Cantatas and serenades of love from the Italian Seicento

Benedetto Ferrari (1597 - 1681)

Amanti io vi so dire

from the *Musiche e poesie varie à voce sola*, 3r llibre, Bartolomeo Magni, Venice 1641

**ORFEO
FUTURO**

Giovanni Battista Buonamente (1595-1642)

Ballo del Gran Duca

from the 4t llibre de *Varie Sonate*, Venice, 1626

**Giovanni Rota
Valerio Latartara**
violins

Anonymous folk music

Tu bella ca lu tiene

Gioacchino De Padova,
viola da gamba

Andrea Falconiero (1585/6 - 1657)

Folias echa para mi Señora Doña Tarolilla de Carallenos,

from the 1r llibre de *Canzoni, sinfonie e fantasie*, Naples, 1650

Pino Petrella
baroque guitar

Simone Coya (17th century)

L'Amante impazzito

from *L'Amante Impazzito con altre Cantate, e Serenate*, Op.1, Milan, 1679

Gabriele Natilla
theorbo

Pierfrancesco Borrelli,
harpsichord and direction

Ti amo alla folia

NOTES TO THE PROGRAMME

This concert program features a selection of Italian vocal and instrumental pieces from the 17th century dedicated to themes of love, passion, irony, and melancholy. Alongside the famous works of Benedetto Ferrari, Falconiero, and Buonamente, the program highlights less common repertoire such as the serenades of Simone Coya and the folk song “Tu bella calu ti eni.” A musical journey full of affection and love-induced madness, suspended between high culture and folk songs, between words and dance.

ALESSANDRO GIANGRANDE

countertenor

Alessandro Giangrande, tenor and countertenor, graduated with top marks in singing and violin from the Nino Rota Conservatory in his hometown of Monopoli. He has deepened his study of the baroque repertoire with internationally renowned teachers such as Maria Cristina Kiehr, Roberta Invernizzi, and Paul Esswood. He won the first absolute prize at the VI Spazio&Musica Baroque Singing Competition at the Conservatory of Vicenza, and his career stands out especially for the interpretation of works by Claudio Monteverdi. He has performed Orfeo at the Aix-en-Provence Festival and at the Teatro Colón in Buenos Aires, and has taken on the role of Ottone in L'incoronazione di Poppea at the Ambronay and MITO Settembre Musica festivals. He has worked with conductors such as Jordi Savall, René Jacobs, Rinaldo Alessandrini, Leonardo García Alarcón, and Christina Pluhar, performing at prestigious international venues like Carnegie Hall in New York, the Philharmonie in Paris, and the Concertgebouw in Amsterdam. His discography includes works by Pergolesi and Cavalli, and maintains an intense activity in the performance of early, medieval, and baroque music.

ORFEO FUTURO

grup barroc

ORFEO FUTURO is an ensemble with a variable geometry, ranging from a quartet to an orchestra. It brings together Italian and non-Italian musicians who specialize in performance practices with historical instruments, since 2010. It works on new and large-scale projects, sometimes even crossing old repertoires with new music. It has produced hundreds of concerts and numerous CDs, also in collaboration with other artists and groups. Among its most recent productions are: Around the Ground, L'Eredità di Arcangelo, Dancing Bass, Estimada Cantonada, which mixes Spanish Golden Age music with early 20th-century Latin American song; and Insight Lucrezia, a chamber opera with Nunzia Antonino, directed by Carlo Bruni, based on an original text by Antonella Cilento with electronic music by Gianvincenzo Cresta. Together with the vocal ensemble Spirito di Leone, it debuted in 2019 at the Venice Music Biennale. It regularly collaborates with the Anima Mea Festival in Bari and other cities in Apulia.

FRIDAY **October 9th**, **7.30 pm**

QVINTA ESSENÇIA

Èlia Casanova

soprano

Hugo Bolívar

alto

Marc Garcia

tenor

Pablo Acosta

bass

Dowland de colors

400th anniversary of John Dowland's death 1626-2026

John Dowland (1563 - 1626)

All people that on earth do dwell, Salm

M. John Langtons Pavan

The King of Denmarks Galiard

Mr George Whitehead his Almand

Clear or Cloudy

I saw my lady weep

O Lord, turn not away thy face, salm pel funeral de Henry Noell

Lord hear my prayer, salm Domine exaudi pel funeral de Henry Noell

The Earl of Essex Galiard

Mistresse Nichols Almand

Sorrow Stay

Can She Excuse My Wrongs?

Fain Would I Wed, by Thomas Campion (1567-1620)

Corant & Volta, by Thomas Simpson (1572-1656)

Come Again, Sweet Love

Flow My Tears

Lacrimae Gementes

LUCENTUM XVI

Pere Saragossa

shawms and direction

Laia Puig

shawm

Israel García

cornetto

Álvaro Zanón i Laura

Ortega

sackbuts

Carles Vallès

recorder and dulcian

Violeta Casado

lute

Pere Olivé

percussion

Colored Dowland NOTES TO THE PROGRAMME

John Dowland is one of the most iconic musicians of the English Renaissance, and his work reflects the melancholy that pervaded the country at the end of the 16th century. Some scholars believe that this melancholy might have been a strategy aimed against Elizabeth I of England, due to Dowland's conversion to Catholicism while he was in Paris between 1580 and 1584, a move that closed many doors for him in England and forced him to work in other European countries. Between 1594 and 1598 he worked at the royal court of Brunswick and Hesse (Nuremberg). From 1598 he worked for King Christian IV of Denmark until 1606. It was during this period that he published his second book of compositions (1600), in which he introduced the motif of 'tears' that would become his trademark. The program includes the most representative dances of northern Europe, such as pavaues, galliards, and allemandes, which have a more cheerful character and which Dowland would intersperse among his 'Lachrimae'..

QVINTA ESSENÇA GRUP VOCAL

Qvinta Essència explores the interpretation of polyphony, moving away from the path of orthodoxy. Their performances are characterized by a great richness of detail and color, in a dialogue where each of the four voices finds its place within the ensemble, ensuring that the expression of the text and music take center stage. They currently perform a wide variety of programs, all representative of the main composers and styles of the 16th, 17th, and 18th centuries, from Spanish Renaissance music, through the great Italian madrigalists, to Johann Sebastian Bach. Qvinta Essència has participated in the programming of some of the most important festivals in Europe: Oude Muziek, the Montfaucon Festival, the Early Music Day in Liège, Torroella de Montgrí, Palau de la Música Catalana, Santander International Festival, Barcelona Early Music Lights, the Juan March Foundation in Madrid, Baroque Music Festival in Puerto de la Cruz in Tenerife, among others. In 2019, she released her first musical project, entirely devoted to Luca Marenzio's first book of madrigals. She has recorded the program 'Germanies' with the Capella de Ministrers and, in 2023, released 'El sentir de mi sentido', dedicated to the music and love poetry of the Spanish Golden Age. She has also recorded the soundtrack for 'Teresa', the new film by director Paula Ortíz, and has just recorded 'Maria Magdalene', her third CD dedicated to Spanish sacred music focusing on the figure of Mary Magdalene.

LUCENTUM XVI ALTA CAPELLA

Lucentum XVI is a group of minstrels led by Pere Saragossa, formed to perform and promote the rich and varied musical repertoire of the Renaissance. Wind ensembles, known as 'alta capella', spread across towns and cities in Europe during the 15th and 16th centuries. The main role of the minstrels in the liturgy was to accompany vocal music, doubling the voices. In the secular sphere, the alta capella was responsible for performing dances, folk songs, and epic or love pieces of both courtly and popular origin. Among Lucentum XVI's most notable performances are those in Bari and Molfetta, as part of the Anima mea Festival in Apulia (Italy), Vespres Musicals at the Pedralbes Monastery in Barcelona, the Ancient Music Festival of the Pyrenees, the Serenata Festival at the University of Valencia, the Contemplative Music Festival in Santiago de Compostela, and the Ancient and Baroque Music Festival in Peñíscola. In 2021, they released the album 'El Cantoral del Monestir de Santa Maria de la Murta d'Alzira,' about which the specialized press said: 'The performance is absolutely exquisite, finding a perfect balance between the excellent voices and the instruments (...). The album is a gem, both for the performance and for the previously unknown precious polyphony and the accompanying documentation' (Scherzo Magazine, June 2021).

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