



Saturday 31 October, 7pm on YouTube  
available until Saturday 7 November

## REBELLION!

### Joglaresa

Belinda Sykes *director, voice, bagpipes, shawm*

Angela Hicks *voice, harp*

Cerian Holland *voice, harp*

Victoria Couper *voice*

Hazel Askew *voice*

Jeremy Avis *voice*

Lea Cornthwaite *voice*

Elisabeth Flett *fidel, voice*

Sianed Jones *fidel, voice*

May Robertson *fidel, voice*

Jean Kelly *harp, electric harp*

Tim Garside *percussion, voice*

Jordan Murray *percussion, voice*

Magnus Mehta *percussion, voice*

Louise Anna Duggan *percussion, voice*

Elsa Bradley *percussion*

Zands Duggan *percussion*

Stuart Hall *bass, electric bass*

Frank Moon *cittern, oud*

Tad Sargent *bouzouki*

### The music

Magno gaudens gaudio

Hush

Trotto

Quand vei lo temps renovar

Entre Robin & Robin m'aime

Ne m'oubliez mie

Etas auri & Floret fex favellea

Veritas

Ave Maria gratia plena

Beati divites

King John

Seignor, saichiés qui or ne s'en ira

Ire si vis

Killer Rabbit – Aka: A virgen que  
de Deus madre

Man mai longe lives weene

Bailemos!

Cuncti simus concanentes

Anonymous 12th century

**Joe South** 1940–2012

Anonymous 14th century

**Bertran de Born** 1140s–by 1215

Anonymous 13th century & **Adam de la Halle** 1240–1287

Anonymous 13th century

Anonymous 12th century & 14th century

Based on a conductus by **Philip the Chancellor** 1165–1236

Anonymous 14th century (Llibre Vermell de Montserrat)

Anonymous

Lyrics by **David Sykes**; melody adapted from *Orientis partibus*

**Thibaut de Champagne** d.1253

Based on a melody by **Walther von der Vogelweide**

c.1170–c.1230; text anonymous 13th century

Based on a song from the 13th-century Spanish *Cantigas de  
Santa Maria*

Anonymous 13th century

Melody by Belinda Sykes; text 12th century

Anonymous 14th century (Llibre Vermell de Montserrat)

## The performers

Directed by Belinda Sykes, this London-based ensemble has been playing since 1992. Now well-established, they are particularly interesting for the way in which they imaginatively push, and often transcend, the limits of what is often thought of as early music.

They were the first medieval band to develop a programme of songs entirely devoted to Mary Magdalen, and they were pioneers in programming medieval Jewish and Arabic texts for otherwise more commonplace Iberian and Crusades programmes - their Crusades programme *The Scimitar and the Sword* represents the voices of Judaism and Islam alongside the Christian viewpoint, and their Arts Council-award-winning programme of medieval Hebrew/Arabic/Spanish song *Dreams of Andalusia* includes songs by medieval Arab-Andalusian poets and Spanish-Hebrew poets.

Their work focuses on connecting ancient and traditional musics but, rather than create a 'fusion' or a surreal mix of these styles, they aim to use their combined experiences (upbringings drenched in traditional Irish, English, Maghrebi, Balkan and Middle Eastern music) to create a homogenous sound. Joglaresa members spent years in North Africa and the Middle East absorbing the best traditional tunes and learning the local languages (Arabic and Hebrew).

Their performances include the Aldeburgh Festival, York Early Music Festival, London's Lufthansa Festival, the Queen Elizabeth Hall, St David's Hall, Barbican Centre, Sana'a & Aden (Yemen), Brezice Early Music Festival (Slovenia), Istanbul, Amsterdam International Festival of Jewish Music, Chinchilla Early Music Festival and tours in Germany, Belgium, Italy and Holland, along with numerous radio broadcasts - the world over...

[joglaresa.com](http://joglaresa.com)

If you have enjoyed this programme, please make a donation at [bremf.org.uk](http://bremf.org.uk) or text BREMFATHOME 10 to 70450 to donate £10 (texts cost £10 plus one standard rate message)

You can also buy V-tickets for any BREMF@home event. These are voluntary tickets and provide an easy way to donate in advance.

All arrangements are by Belinda Sykes and members of Joglaresa

Film, audio and mixing: Ignacio Lusardi Monteverde, Graham Wood & members of Joglaresa

Animation: Belinda Sykes & Alex Smith

Editing: Sam Stadlen, Maurice Shipsey & Deborah Roberts

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