



Saturday 25 June, 5pm
Royal Spa, Queen's Park

¡BAILEMOS!

Joglaresa

Jeremy Avis *voice*

Victoria Couper *voice*

Louise Anna Duggan *percussion, harp, dulcimer, chorus*

Richie Hart *bass guitar, chorus*

Frank Moon *oud, chorus*

Jordan Murray *percussion, dulcimer, chorus*

May Robertson *fidel, chorus*

with

BREMFB Community Choir

Andrew Robinson *director*

Steve Hoar *assistant director*

The music

Founded in 1992 by the unforgettable Belinda Sykes, Joglaresa is a band of musicians from all walks of life who share a passion for medieval music.

Sadly, Belinda died late last year, leaving the band with an invitation to continue performing and to carry her spirit onwards into the future. She was insistent that if we did so we must keep the anarchic energy of the band whilst remaining true to her scholarly understanding of the medieval sources.

A fan of Rage Against the Machine, Blondie and Iron Maiden, Belinda wove the spirit of the heavy metal she loved into her arrangements of medieval music. She delighted in the 'power chords', the elemental raw fifths, which she found in the music of both the 1280s and the 1980s. She noticed a subversive, counter-cultural boldness in the music of the Middle Ages and the late 20th century, with frequent invectives against corruption and injustice.

In the last decade, starting with the 2013 album *Nuns and Roses*, Belinda's arrangements became increasingly daring, incorporating electric instruments and quoting the songs she loved. Today, in order to celebrate her vision of 'historically informed electro-medieval performance practice', we've amplified ourselves and added bass guitar for extra funk. Embracing the sound of *Nuns and Roses*, we've mixed in some of the songs we worked on for Belinda's last album, *Boogie Knights*. We want to share with you Belinda's love of medieval music, her sense of fun, and her unique artistic imagination.

Ire si vis

Words: anonymous, 12th century

**Music: Walther von der Vogelweide, d. 1230,
with a nod to Iron Maiden**

The Palästinalied, by Walther von der Vogelweide, glorifies the Crusades. Belinda subversively took the tune of Walther's song and used it to set anonymous words suggesting that those planning to join the Crusades might want to think again. Her arrangement references a later well-known song about the horrors of battle.

Cuncti simus concanentes

Llibre Vermell de Montserrat, 14th-century Catalonia

At the monastery of Montserrat, pilgrims kept themselves warm during their night-time vigils by singing and dancing. Unfortunately their choice of repertoire was not considered to be sufficiently chaste, compelling an anonymous compiler to provide some more pious alternatives.

Sempr' acha Santa Maria

Cantiga de Santa Maria 137, 13th-century Spain

Alfonso X, 'the Wise', a 13th-century ruler in northern Spain, had the *Cantigas de Santa Maria* compiled at his court. The collection contains many stories of miracles wrought by the Virgin Mary. Here, a knight prays to be released from his lust. Mary finds an efficient, if drastic, solution.

I am Made for Glory

Words: Wallada bint al-Mustakfi of Cordoba, 11th-century Spain

Music: Belinda Sykes

Belinda used the Arabic mode *hijaz* for this text by an 11th-century princess. Wallada saw the beginning of the decline of the Muslim caliphate, which was known for its relatively tolerant attitude towards other religions.

Le Lai de la Pastourelle

13th-century France

Medieval musicians often set texts to existing pieces of music. Here, the singers think of the Virgin Mary, but the instrumentalists think of a bawdy song about a shepherdess.

The Merciful Knight

Cantiga de Santa Maria 207, 13th-century Spain

This beautiful cantiga, arranged for the group by Louise Anna Duggan, tells the story of a knight who abandons revenge and forgives the man who killed his son.

Onne Omo

Laudario di Cortona, 13th-century Tuscany

Belinda loved the intense processional feel of this non-liturgical, vernacular praise song. Our arrangement showcases the range of instruments in the band.

La Novia

Traditional Judaeo-Spanish, Morocco

The Jewish people expelled from Spain in 1492 settled around the Mediterranean, taking their music and language with them. This story of lovers under the lemon trees comes from Tetuan in Morocco.

Tahmila bayyati**Traditional Arabic**

This Arabic tune highlights the Middle Eastern influences that helped to shape our instruments and repertoire.

Veritas**Philip the Chancellor d. 1236**

The Sex Pistols influenced Belinda's arrangement of a song, featured in the satirical Roman de Fauvel, which asks where truth has gone.

Bailemos**Aires Nunes c. 1230–1293, Spain, with a nod to Rod Templeton**

Aires Nunes, who may have contributed to the Cantigas, here imagines three women dancing and singing of love under the hazelnut trees. Joglaresa imagines dancers from more recent times.

Knight & Day**Cantiga de Santa Maria 158, 13th-century Spain**

Jordan Murray based this piece on a cantiga which describes the miraculous rescue of an imprisoned knight.

Esta Muntanya**Traditional Judeo-Spanish, Turkey**

An unhappy lover links personal secrets and sorrow to the mountains, the sea and the sky, in this song from the Turkish Sephardic community.

Orientis partibus**Medieval Latin conductus, with a nod to Blondie**

Belinda references Blondie in this song from medieval France in praise of donkeys, which had their own day in the church calendar. (Sadly, the festival was eventually banned for being too riotous).

Bailava in Tetuan**Traditional Arabic/Judeo-Spanish, Morocco**

This song gives its name to Joglaresa's album of multicultural Spanish music. In two languages, and using a flamenco musical mode, the speaker addresses a beautiful dancing girl.

Magno gaudens gaudio**13th-century England****Hush****Joe South, translated into Latin by Dr Elena Borelli****Trotto****14th-century Tuscany**

According to a story in Matthew's Gospel, Herod, feeling threatened by the news of the birth of Jesus, orders the murder of all boys aged under two. This song from England imagines the delight of small boys on hearing the news that Herod is dead. Belinda asked Dr Elena Borelli to translate Joe South's 'Hush' into Latin, and ended her arrangement with a famous Tuscan dance from a manuscript in the British Library with the catchy name of Add. MS. 29987.

Douce dame jolie**Guillaume de Machaut, 14th-century France,
with a nod to Donna Summer**

The 14th century is unusually modern for Joglaresa, so it seemed a small leap to let Donna Summer add some happier words to Machaut's famous song about unhappy love.

The performers

For 25 years Joglaresa has followed the flow of modal music through time and across continents, from the 'Dark' Ages to the present day. It can be tempting to think of music's journey through time and space in terms of an unquestioned, and limited, search for 'differences' or 'progress'. However, in comparison the connections and continuities are much stronger, infinitely more human, and more completely linked to other aspects of life and living. Bringing alive these connections, joining hands with musicians through time and space, is at the centre of Joglaresa's music-making. Our modern-but-modal arrangements are the essence of our singing and playing, making '*all time ... eternally present*'. We want fellow minstrels from across time to step out of the history books and join us in our concerts and recordings right here and now.

joglaresa.com is currently undergoing a transformation... until the new site is unveiled, please check us out and drop us a line on social media:

Twitter: @_Joglaresa

Instagram: @joglaresa

Facebook: @Joglaresa

BREM Community Choir is a non-auditioned, enthusiastic and friendly group dedicated to studying and performing a wide range of repertoire from medieval through to classical periods, as well as traditional and folk music from around the world. It offers a high degree of vocal and choral training, workshops with visiting experts, regular concert performances and opportunities to go on singing tours abroad. The choir meets every Thursday in St Paul's Church, West Street, Brighton.

bremf.org.uk/ensembles/bcc

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