

**ACCADEMIA DEL PIACERE - FAHMI ALQHAI**

**REDISCOVERING SPAIN**

**PROGRAM**

Dí, perra mora  
*Anonymous s. XVI*

La dama le demanda  
*Antonio de Cabezón (1510-1566) & Fahmi Alqhai*

La Spagna  
*Glosado Heinrich Issac & Fahmi Alqhai*

O felici occhi miei  
*Jacobus Arcadelt (1505-1568) Diego Ortiz (c.1510-c.1570) & Fahmi Alqhai*

Diferencias sobre Guárdame las vacas  
*Improvisation & Fahmi Alqhai*

Tientos III en el primer tono  
*Antonio de Cabezón*

Glosa sobre el Mille Regretz de Josquin  
*Fahmi Alqhai*

Fandango  
*Santiago de Murcia*

Susana un jur glossada  
*Hernando de Cabezón (1541-1602), arrangement Fahmi Alqhai*

Xácaras & Folías  
*Anonymous & Fahmi Alqhai*

Improvisation on Pasacalle  
Marionas & Canarios  
*Gaspar Sanz (1640-1710) & Fahmi Alqhai*

## **Accademia del Piacere**

Fahmi Alqhai, viola da gamba & direction

Johanna Rose, viola da gamba

Rami Alqhai, viola da gamba

Javier Núñez, harpsichord

Juan Carlos Rivera, Baroque Guitar

Pedro Estevan, percussion

### **Program notes**

The first goal and only objective of this program and this collection of Spanish pieces (that have come together under the title *Fantasías, diferencias y glosas*) is not merely the usual interpretation of the music, such as it is generally understood today—under the soft protection and the blind blessing of the so-called historically informed performance, very diluted in form, and more and more lacking both content and authenticity. Now Accademia del Piacere wants to go beyond: we aim at recovering every stage of the practice of musicians-instrumentalists of the XVIth and XVIIth centuries. Any music is an excuse to develop all possibilities for comment, paraphrase and gloss of the original material composed by other musicians and in many cases created for just this purpose.

It is well known by all the musicians and musicologists of our time that the routines of instrumental performance in past centuries did not go by merely reading the music written by its creators, but by adapting it to the performer or to a new instrumentation, different from that for which it was created (as was the case of most of the extant music for vihuela and organ). In most cases this adjustment involves a re-reading of the original text and the transformation of the pieces: adding or removing voices, glosses, instrumentation or using characteristic motifs as a basis for improvisation or creation of new counterpoint.

In this program Accademia del Piacere seeks the recovery of the main instrumental practice (Hispanic, in this case) and of the musical reading of the Sixteenth and Seventeenth centuries, keeping us away from the superficial interpretation of *fantasías, diferencias y glosas* created at its time as mere examples of a practice, and focusing on pure creation and performance following true historicist criteria: the real aim and purpose of the musicians at all times.

*Fahmi Alqhai, Košice (Slovakia)*