MÚSICA ENCERRADA
The oral legacy of the Sephardic Diaspora
We still have the legend according to which the Sephardic Jews of the diaspora have kept the keys of their former homes generation after generation. The year 1492 was an *Annus horribilis* with the promulgation of the Alhambra edict that provoked the forced migration of the Jews that still remained in Spain. They will go (they will be evicted) on the one hand to the Eastern Mediterranean, above all to the Ottoman Empire, and, on the other hand, to the north of Africa.

With them they will carry the liturgical texts of the poets of the so-called Golden Age of Judaism in Spain (10th to 12th century A.D.) and the music, extant via oral transmission, together with ballads and poems of the medieval Spanish culture. Jewish jugglers and musicians would take part in musical celebrations together with Arabs and Christians, since both James I of Aragon and Alfonso X of Castile made no distinction of race or religion, in order to attract new settlers. Only the religious unity imposed by the kings of the Peninsula would preserve the tokens of identity of medieval Christian society and that required the conversion or expulsion both of the Jews (1492) and of the *Mudéjares* (1502).

What we here present is part of their musical legacy. A fragment of our tradition and of our history. A music which, like their customs, was part and parcel of the privacy of their family circle. Music that remained pent-up in space and, now, in time.
El Hombre Reflejo del Universo
Sephardic music was born from the Jewish Spaniards who were installed in Castilla and Aragón and adapted popular Castilian songs until their expulsion in the times of the Catholic Kings; becoming a fusion of Arab and Christian music. The songs were Arab in their rhythm and the instruments played, and Christian because they were sung in Castilian. The most recurrent theme of Sephardic songs is love, although one could also point out lullabies and wedding songs. For that matter, when speaking about Sephardic music one cannot refer to it as a new music genre, but rather as an adaptation of melodies that already existed, that were composed by the Jewish people arriving to Spain and of the rhythmical and instrumental richness that they won with the arrival of the Sephardim. After the Sephardim were expelled from Spain, they carried their musical traditions to Turkey, Greece, and Bulgaria; the countries were they primarily established. Despite the passing by of the centuries, they have been able to keep in Castilian the songs that they inherited from their Iberian ancestors, adding words from the vernacular. It is through the Sephardi music that continues to be played in the Oriental Mediterranean that today one can get an idea of how this music sounded in the Middle Ages.
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Carles Magraner
Capella de Ministrers
CD album luxury edition

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Mara Aranda, voice
Carles Magraner, conduction & violas da gamba
David Antich, flutes
Jota Martínez, zanfona, setar, lavta
Aziz Samsaoui, kanun
Pau Ballester, drums

Texts by:
Mª Antonia Bel Bravo
Miguel Ángel Nieto
Mara Aranda
Carles Magraner
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"Amor es Mi Doctrina y Mi Fe" 
Ibn Arabí

La Estrella de Seis Puntas es la Representación de la Unión entre el Macrocósmos y el Microcósmos, la intersección de los dos Triángulos △ y △.

Es decir, para el Buscador, es la Señal de que el hombre es el Reflejo del Universo y que ese Buscador está en el Camino del Gobierno Divino del Reino Humano...