

SEPHARDIC SONGS

# La Roza Enfloresce



ARTS/SCENE  
DIFFUSION

# La Roza Enflorese

The Belgian group La Roza Enflorese has been interpreting the Sephardic monodic repertoire since 2000. Made up of five musicians with a variety of backgrounds, the ensemble presents these songs as an encounter between early, folk and modern music, drawing both on instrumental techniques inspired by classical and popular music and on improvisation.

Aiming to create a varied and contrasting sound-world, La Roza Enflorese brings together instruments from different places and periods. While this instrumental richness contrasts with the Sephardic tradition (in which songs were performed by a female singer, accompanied at most by a frame drum), it nonetheless exemplifies the influences which have enriched this tradition since the 1492 diaspora. This approach seems particularly relevant at the time when cultural boundaries are being erased and when culture is becoming more than ever a matter of encounters.

In their last programmes and particularly in *Exilio*, their 5<sup>th</sup> album released in 2016, La Roza Enflorese opens to new repertoire: medieval monodic songs, Spanish Renaissance polyphonies and original compositions.

---

## Programmes Suggestions

### **Exilio**

Sephardic romances, cancionero of Palacio, original music of Philippe Malfeyt

*voice, recorders, accordión, ud, lauta, vihuela, percussions & string quartet – 9 musicians*

### **Kantes de Boda**

Sephardic wedding songs

*voice, recorders, accordión, ud, vihuela, viola da gamba, percussions – 6 musicians*

### **La vida es un pasahe. Koplas djudeo-espanyoles**

Sacred judeo-spanish songs

*voice, recorders, ud, vihuela, viola da gamba, percussions – 5 musicians*

*Stemmige wereldmuziek met een klassiek randje: broerig, zwanger van heimwee, opzweepend en dromig [...]*

**Annemarie Peeters,  
De Standaard,  
June 2016**

*I liked very much the warmth and immediacy that are among the distinctive characteristics of Sephardic culture. This production is much more than a mere artistic event. It has rare depth and purity [...] I was as much affected by the form as by the background. It is the best production of this type that I have so far seen.*

**Claude Rouleau,  
Fureteur québécois,  
October 2016**



### **Exilio**

*with the Alfama quartet  
Pavane Records, 2016*