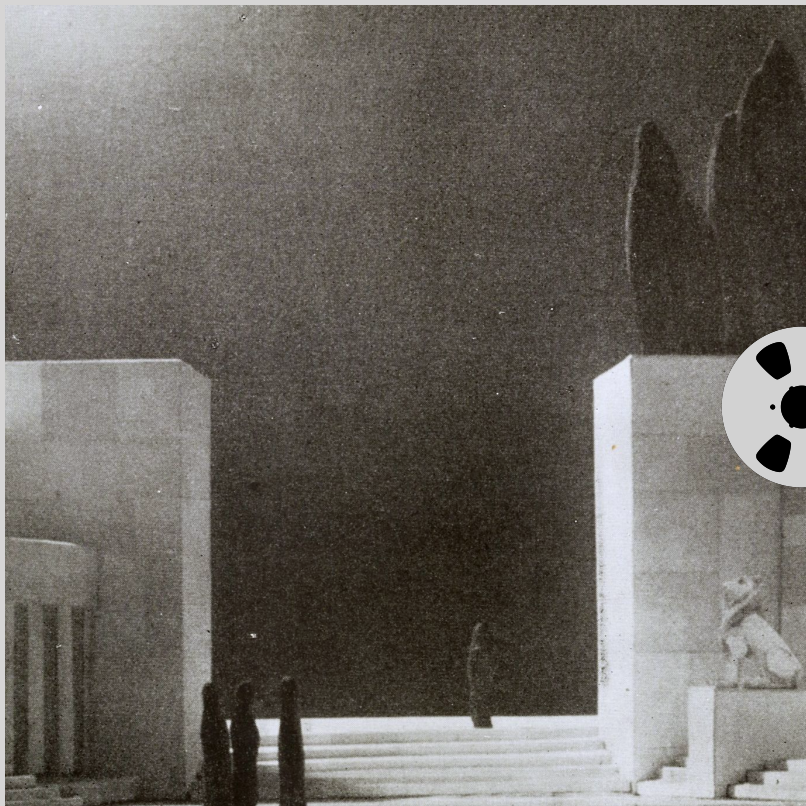


QIYAN



HUNNIA RECORDS

MAN IS A DREAM ABOUT A SHADOW

QIYAN

Péter Ajtai: Double Bass

Ákos Szelevényi (Akosh S.): Saxophone

Dániel Cseke: Saxophone

Vito Szelevényi: Trumpet

Ádám Czitrom: Guitar

Ádám Mészáros: Guitar

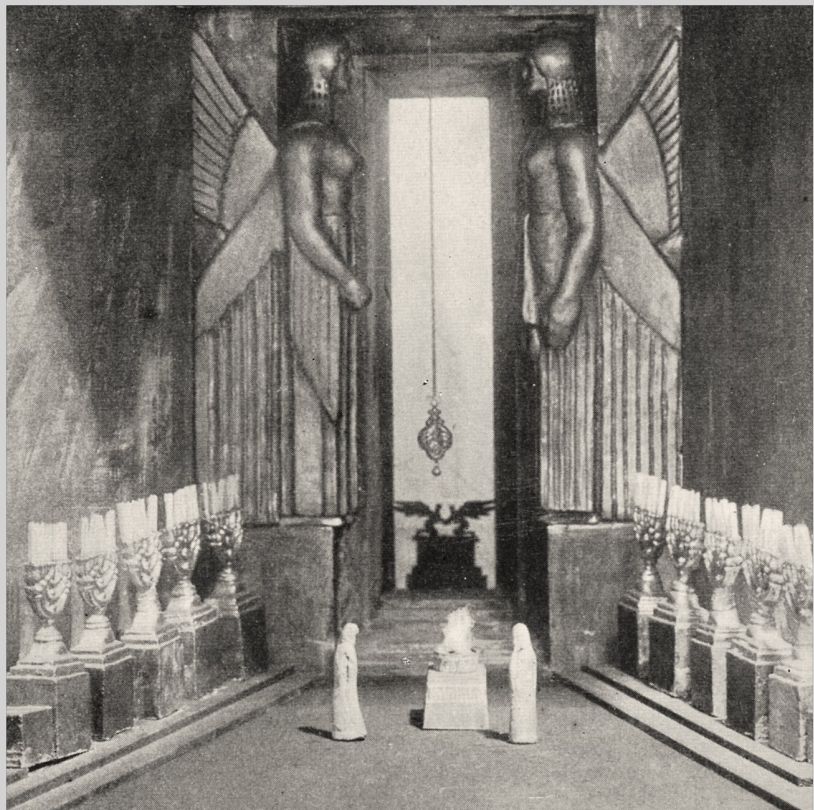
Áron Porteleki: Drums



The word '**qiyān**' in classical Arabic terminology refers to female slaves, mostly Jewish, who were required to entertain their masters through singing, instrumental music and charm. Like the Japanese geisha, the qiyān were highly skilled in music, poetry, the arts in general, and wrote a large amount of surviving medieval Arabic poetry. As a result, during the pre-modern Islamist women's society, they were regarded as the highest order of slaves.

The region of Al-Andalusia experienced its golden age under the Córdoba Caliphate (929-1031), when the economy and culture flourished universally. The Córdoba Caliphate was generally characterized by its religious and cultural tolerance: this was true for the Jews as well as for many of the Christians who had converted to Islam. At this time a distinct musical tradition developed in Al-Andalusia from the melodic treasures of the qiyān trained in Medina, Baghdad and Córdoba. It continued as an artistic form even after the abolition of slavery.

The band Qiyān draws on the incredibly rich Arab-Jewish musical output of this period and celebrates the artistic contribution of an enslaved people. This large ensemble was created by the bassist Péter Ajtai (AMP, Akosh. S. Trio, Baló Project, Geröly Trio, Aram Shelton Quartet and others.), and the album will be his debut as a leader.



- | | |
|--|-------|
| 1. Fidanico de Yasimin - Turkish (Péter Ajtai) | 23:34 |
| 2. Yo era nina (Péter Ajtai) | 12:37 |
| 3. Morenica - for Schönberg (Péter Ajtai, Schönberg) | 17:05 |
| 4. Mahala (Péter Ajtai) | 20:45 |
| 5. No soy de aquí, ni soy de allá (Péter Ajtai, Lyrics by Facundo Cabral) | 06:50 |



The images in the booklet are the work of 20th century Hungarian Jewish architect **Béla Lajta**. His early works are in the Art Nouveau and Folk styles, while his later works bear the characteristics of Art Deco. His works have enriched the landscape of Hungary for nearly a century. Its historicism is akin to the Qiyān orchestra's way of thinking.

<http://lajtaarchiv.hu/>



Recording at **SuperSize Recording**, 23 September, 2021
Balance and recording engineer: **András Makay, Gábor Halász**
Mastering engineer: **Tom Caulfield**
Recorded audio format: **Native DSD256** (Pyramix, Merging Hapi)
Photo: **Lujza Nényei, Vince Varga**
Producer: **Róbert Zoltán Hunka**
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