

Saturday, March 1, 2014, 8pm
First Congregational Church

Hespèrion XXI & Tembembe Ensamble Continuo

Folías Antiguas & Criollas: From the Old World to the New

HESPÈRION XXI

Xavier Díaz-Latorre
theorbo & guitar

Andrew Lawrence-King
arpa cruzada

David Mayoral
percussion

Jordi Savall
treble viol Anonymous Italian, ca. 1500
seven-string bass-viol by Barak Norman, London 1697
& Direction

TEMBEMBE ENSAMBLE CONTINUO

Ulises Martínez
violin, guitarra de son & voice

Enrique Barona
huapanguera, leona, jarana jarocho 3a, mosquito, maracas, pandero & voice

Leopoldo Novoa
marimbol, guitarra de son 3a, jarana huasteca, quijada de caballo & arpa llanera & voice

This performance is made by possible with the support of the Departament de Cultura of the Generalitat de Catalunya, the Institut Ramon Llull, and the program México en Escena del Fondo para la Cultura y las Artes de Conaculta—México.

Cal Performances' 2013–2014 season is sponsored by Wells Fargo.

PROGRAM

Folías Antiguas & Criollas: From the Old World to the New

PROGRAM

Folías Antiguas	
Diego Ortíz	La Spagna
Anonymous (CMP 121)	Folías antiguas (improvisations)
Anonymous	Folías “Rodrigo Martínez” (improvisations)
Gaspar Sanz (song from Tixtla)	Jácaras (La Petenera)
Ortíz	Folía IV — Passamezzo antico I — Passamezzo moderno III — Ruggiero Romanesca VII — Passamezzo moderno II
Pedro Guerrero	Moresca
Antonio de Cabezón	Folías “Pavana con su glosa”
Juan García de Zéspedes (traditional from Tixtla & improvisations)	Guaracha

INTERMISSION

Celtic Traditions in the New World	
Regents Rant	Traditional Scottish
Crabs in the Skillet	Ryan’s Mammoth Collection (Boston)
Lord Moira’s Hornpipe	Ryan’s Collection (Boston)
Santiago de Murcia	Traditional Jarocho Fandango — El Fandanguillo
Antonio Martín y Coll (& improvisations)	Diferencias sobre las Folías
Francisco Correa de Arauxo	Glosas sobre “Todo el mundo en general”
Anonymous	Canarios (improvisations)
Antonio Valente (improvisations)	Gallarda Napolitana — Jarabe Loco (Jarocho)

FOLÍAS ANTIGUAS & CRIOLLAS:
FROM THE OLD WORLD TO THE NEW

Tunes rescued from long-vanished colonial cultures pour forth in early dance-songs and their traditional incarnations. A variegated mixture of sailors and soldiers, nobles and clerics, musicians and merchants, adventurers and African slaves, and all kinds of people hoping to get rich quickly, sailed to the New World from Andalusia via the Canary Islands. In the Caribbean, Mexico, and Latin America, the newcomers encountered the astonishingly rich cultures of the indigenous peoples. Fragments of indigenous musical practice can be heard still today, traced through documents from the so-called “conquest,” though many of the original languages disappeared, along with the peoples who spoke them. Some songs, dances, tunes, and rhythmic patterns survive, however, within hybrid or “Creolized” traditional versions.

Spanish *Siglo de Oro* writers provide multicolored references to these well-known tunes and dances. In his play *El amante agradecido*, Lope de Vega described the *chacón* as a “mulatto-like” female ambassadress from “the Indies.” For Cervantes, worldly songs and dances of the *jacarandina* sounded in opposition to the decorous *música divina* of sacred polyphony.

Chaconas, folias, canarios, jácaras, and *fandangos* circulated freely and rapidly, forging audible bonds between “old” and “new” territories and societies. Even today, they retain an extraordinary mixture of European, Iberian, and indigenous elements.

The churches, cathedrals, convents, and missions were the institutions whose evangelizing practices not only affected which musical repertoires would be preserved, but also how musical history might be recorded and interpreted. Music was a catechistic art that lent itself to the evangelizing project in both the northern and the southern parts of the Americas. Both material musical forms (written into choir books or psalm books, for example) and audible, aural ones (musical instruction in European instruments and religious song) were engaged to bring native musicians and listeners into the cult of the Eucharist. While the suppression of profane music is a story we

know too little about, it surely influenced the transmission of music in the colonies. Even amorous *romances* and lively *bailes* could be misinterpreted when performed in public spaces, perhaps filled with new meanings or magical associations.

In *Folias Antiguas & Criollas: From the Old World to the New*, we bring to life the dialogue among the Llanero and Huasteco oral traditions, the anonymous *mestizo* folk repertoires influenced by Nahuatl and African cultures, and early modern European and Hispanic music preserved in manuscripts and printed collections. This dialogue is tirelessly engaging, humbling, and ennobling—it is among the most essential of conversations. Musicians from both the old and new worlds who believed in the power of music enlivened it through ingenious improvisation. They continue to polish it with passion and spirituality in our time. This music that has been kept alive for centuries, often in remote regions by unnamed musicians whose sensitivity and talent has ensured the survival of indigenous and culturally significant music from the distant past.

Spanish and colonial musicians were especially famous for their improvisatory talent. Our program displays several manifestations of this passionate musical “madness,” “frenzy,” or *folía*—the practice of making variations or *diferencias* on a tune, sounding the tune in the bass while spinning daring figurations above and around it. There are variations on the repeated or “ostinato” bass known as *folía*; variations by the late 16th-century Spanish organist Antonio de Cabezón, and improvisations on early *villancicos* that preserve the *folía* in what might be its earliest form. Our improvisations on “Rodrigo Martínez” from the *Cancionero musical de palacio* (1499) are shaped by Renaissance conventions of improvisation described by famous practitioners, including Diego Ortíz himself.

In his *Trattado de glosas* (Rome, 1553), Ortíz included sets of variations with the bass tune of the *folía*, as well as bass patterns with the Italian labels *Romanesca*, *passamezzo antico*, and *passamezzo moderno*. In these, a repeating ostinato harmonic pattern is played on the harp, guitar, or other polyphonic instruments,

while the solo viola da gamba player performs virtuoso melodic and rhythmic elaborations.

Many songs derived from the *folía* (“*Rodrigo Martínez*,” for example) are included in the *Cancionero musical de palacio* and other manuscript anthologies. Some appear as instrumental intabulations (vocal pieces notated for instrumental performance). Luis Venegas de Henestrosa’s *Libro de cifra nueva* (1557), an anthology of music for keyboard instruments, harp, or guitars, includes Cabezón’s “*Pavana con glosa*,” with its *glosas*, or elaborations, on the *folía*. “*Pavana con glosa*” is the first set of *folía* variations to be published in organ tablature; its inclusion in the *Libro de cifra nueva* attests to its currency in an epoch famous for competition among emerging styles.

Circulating in Spain and Italy before traveling to the Americas, the *Moresca* known as “*La perra mora*” has a strong Arabic flavor in its characteristic rhythmic design with 5/2 time. The version attributed to Pedro Guerrero (fl. 1560–1580 in Seville) comes from the *Cancionero de Medinaceli*, collected in the late 16th century. The term “*perra mora*” was a low insult commonly hurled at Jews, Moors, and others belonging to marginalized groups. In the poem set by Guerrero it refers metaphorically by the love-crazed speaker, who regards his lover as a “slayer of hearts”:

Di, perra mora,	Tell me, filthy [Moorish] bitch,
di, matadora,	Tell me, murderess,
¿Por qué me matas,	Why do you slay me,
y, siendo tuyo,	And, though I am yours,
tan mal me tratas?	You treat me so poorly?

In contrast, the *folía* variations or *diferencias* in the *Flores de música* anthology compiled between 1690 and 1708 by the Franciscan organist Antonio Martín y Coll present the common tune in an embellished setting closer in style to the better-known *folía* variations of his Italian contemporary, Arcangelo Corelli. *Flores de música* also contains pieces by Corelli and Handel, reflecting Madrid’s cosmopolitan musical culture in the early 18th century. Our choice of instruments for this performance, however, includes viol, harps, guitars, and

castanets, in keeping with the characteristic sound of Iberian musical practice.

While the *Romanesca*, *passamezzo*, *pavana*, and *gallarda* were high-class dances appropriate at aristocratic court balls, other dances known as *bailes*, including *zarabandas*, *chacanas*, *seguidillas*, *folías*, *fandangos*, and *jácaras*, loudly announced their popular origin and were unrestricted in social class. They danced from streets and taverns to printed guitar and harp anthologies for literate amateurs. These were profane, even lascivious dances, as described in legal prohibitions, but their slick popularity allowed them to “squeeze through the cracks and even enter the convents” (Cervantes, *La ilustre fregona*).

The *jácara* was a wildly popular urban *baile* in the late 17th century across the Hispanic dominions. *Jácaras* (also *xácaras*) explore the world of sassy ruffians and lowlife mercenaries in adventurous and sometimes violent fantasy. The slang-filled *jácara* strophes relate the mythical exploits of underworld heroes dangerous to women. The *jácaras* and the traditional son Huasteco, *La Petenera*, share similar harmonic structures, melodic motives, and rhythms. *La Petenera* is found in both the flamenco and Huasteco traditions, but reaches back to medieval Sephardic communities in Andalusia as well. The lyrics always tell of a dangerous woman. She is a siren or mermaid in the Huasteco song *La Petenera*, the salty lament of a damned sailor doomed by her seduction.

The *fandango* has brought forth exuberant celebration on both sides of the Atlantic since the 17th century. *Fandango* is the ultimate expression of the Mexican *son* (also called the *huapango*), a celebration in which everyone dances, sings, shouts, claps, whistles, and plays instruments. The *Fandanguito jarocho* is musically identical to the early 18th-century *fandango* by Santiago de Murcia from the Mexican Saldívar Codex No. 4 manuscript. The *fandango* became famous across Europe and the Americas for its vivid choreography and brilliant strumming. The Venetian Giacomo Casanova described it as expressing passionate love, from the “sigh of desire to the ecstasy of possession.”

The popular *canarios* dance (perhaps born in the Canary Islands) became a “ground” bass

for instrumental variations. Endearingly “barbarian,” the joyful *canarios* was assimilated through Spanish and French adaptation to be transformed into a sophisticated courtly dance. Something of its untamed origin may have been featured in its choreography. When the *canarios* were danced onstage causing a scandal in Madrid, the dancers’ bodies surely pointed to the dance’s exotic origin. The *canarios* remind us how music traveled, shaped by the vagaries of oral transmission while incorporating Iberian, European, African, and indigenous American traditions of improvisation.

The *guaracha* from Mexico has a characteristic rhythm in common with a much-performed *villancico* by Juan García de Céspedes (ca. 1619–1678). This composer from Puebla, Mexico, based his humorous Christmas *villancico*, “*Ay que me abraso*” (literally, “Oh, I am burning”) on the *guaracha* rhythm. In the *villancico*, peasants celebrating the birth of Jesus are panting and gasping for air in the excessive heat of their spiritual rapture. The repeating rhythmic pattern mimics the rising intensity of the metaphorical flames of their emotions.

Variation sets (*diferencias* and *pasacalles* in the harp and guitar collections) were composed or collected by acclaimed instrumental virtuosos. Their publications allow us to know of their technical mastery as improvisers. Performers would embellish with *ad libitum* ornaments and diminutions, so each performance of any work would be unique. Pieces that have survived to our time in notation for a single instrument were surely performed by soloists and ensembles interchangeably, on vihuelas, guitars, harps, harpsichords, or organ. The *tientos* and other organ pieces in the *Facultad orgánica* (1626) by Francisco Correa de Arauxo are among the most brilliantly virtuosic of inventions. Correa chose a long, contemplative bass melody as the basis for a stunningly beautiful set of variations, “*Todo el mundo en general*.”

Correa de Arauxo’s older contemporary, the organist Antonio Valente, working in Spanish Naples, published his small collection in the same notational system or “*tablature*” used by

Correa. The *Gallarda Napolitana* on our program is virtually the same as a *son jarocho* entitled *El jarabe loco*, which in turn appears to be related to *Pan de Jarabe*, a *son* banned in the 17th century by the Inquisition in Mexico.

For the variation sets on *folías*, *jácaras*, *chacónas*, and other tunes, and the traditional Mexican *sones*, both composition and successful performance require a succession of freely virtuosic elaborations over a preexisting bassline, pattern, or melody. This constant elaboration brings alive the Celtic tunes as well.

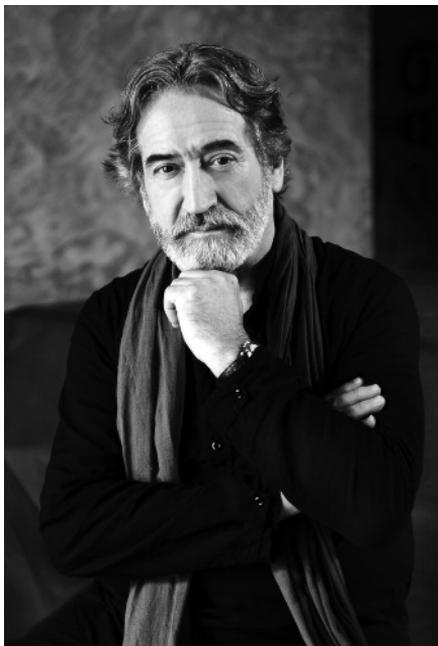
The Celtic tunes have long traveled back and forth across the Atlantic. Indeed, some of the first “concert” performers and music teachers in the former British colonies were Scots or Irishmen. The huge *Ryan’s Mammoth Collection of 1,050 Reels and Jigs*, printed in 1883 in Boston contains over a century’s worth of the popular dance-tunes that working itinerant musicians needed to know as they traveled among communities in the northern regions of the Americas.

The raw popular and folk tunes of the Irish and the Scots were gentrified and written down in the 18th century in Europe as well, though 17th-century collections also witness their transformation in variation sets and character pieces for harp, treble viol, or the lower *lyra* viol, with a long list of special tunings that imitated familiar sounds, including the bagpipes. Performing music for *lyra*-viol, or in the “*lyra-way*,” also brings up the many similarities between Celtic improvisation and the baroque performance—*inégal* playing and very distinctive bowing, along with elaborate, virtuosic improvised ornamentation.

All of the music on this program has traveled oceans of transformation, adapting, absorbing, and reshaping a musical inheritance with many points of origin.

The pursuit of true “authenticity” in modern performances grows from the personal rediscovery of the spark of creativity. Hence, our program embraces a constant improvisatory approach replete with moments of fresh collective improvisation.

Jordi Savall and Louise K. Stein



David Ignaszewski

One of the most multifariously gifted musicians of his generation, his career as a concert performer, teacher, researcher and creator of new projects, both musical and cultural, make **Jordi Savall** one of the principal architects of the current reevaluation of historical music. Together with Montserrat Figueras, he founded the ensembles Hespèrion XXI, La Capella Reial de Catalunya, and Le Concert des Nations.

He has recorded over 170 CDs and won many awards, such as Officier de l'Ordre des Arts et des Lettres (1988), Honorary Member of the Konzerthaus in Vienna (1999), Victoire de la Musique (2002), the Preis der deutschen Schallplattenkritik (2003), and various MIDEM Classical Awards (1999, 2000, 2003, 2004, 2005, 2006, 2008, and 2010). His double CD *Don Quijote de la Mancha, Romances y Músicas* (Alia Vox) was among the five nominees for the 2006 Grammy Awards in the Early Music category. The book-CD *Jérusalem, La Ville des deux Paix* was awarded the 2008 Orphée d'Or de l'Académie du Disque Lyrique as well as the Caecilia Award as best CD of the year. Mr. Savall was also

awarded the 2009 Händelpreis der Stadt Halle and the 2009 National Prize for Music by the Catalan Arts Council.

In 2008, Mr. Savall was appointed an "Artist for Peace" in the Goodwill Ambassador's program of UNESCO. In 2009, he was appointed Ambassador of the European Year of Creativity and Innovation by the European Union. In 2010, he received the Prætorius Musikpreis given by the Niedersächsisches Ministerium für Wissenschaft und Kultur in Germany. In 2011, the book-CD *Dinastia Borgia* received the Grammy Award for Best Small Ensemble Performance. In 2012, Mr. Savall was awarded the prestigious Léonie Sonning Music Prize.

For 40 years, Hespèrion has led the way into the vibrant world of medieval, renaissance, and baroque music. From Hespèrion XX's beginning in Basel, founding director Jordi Savall and his co-founders—Montserrat Figueras, Lorenzo Alpert, and Hopkinson Smith—never wavered from their initial motivation. Thanks to the energy of its members, **Hespèrion XXI** has conquered a new world of nations and extracted the precious ore of their musical traditions. Harvesting the music of Europe, the Middle and Far East, and the New World, Hespèrion XXI has revealed Sepharad through live performances and recordings of Judeo-Christian songs, Golden Age Spain, the Madrigals of Monteverdi, the Creole *villancicos* of Latin America, and much more. Guided by the energy and commitment of Mr. Savall and the late Ms. Figueras, Hespèrion XXI has succeeded in uniting the common threads of disparate cultures.

Tembe Ensemble Continuo's vision is to seek out, recreate, and share what intimately connects baroque music with traditional music from Mexican and Latin American. They do this by breaking down historical and imaginary boundaries that have come to separate these worlds over time, thus bringing to bear new possibilities of appreciation, comprehension, and truly novel interpretation of this flourishing music.

Tembe has tasked itself with bringing together the music of the Hispanic baroque

guitar and the music of Mexican and Latin American contemporary culture. The group explores the similarities between the instruments and the practices of each of these traditions, presenting all aspects of performance including music, song and dance that bring alive the festive spirits of both the Hispanic *fandango* of the 17th century and contemporary traditional *fandango*.

Members of Tembembe are graduates of the National University (UNAM) in Mexico City, as well as having completed their studies in

other music institutions in Mexico, Colombia, France, and the United States. Today they teach at the UNAM and the Centro Ollin Yoliztli. They organize workshops aimed at reconstructing and interpreting traditional instruments, as well as *fandango* jam sessions in the Morelos state communities. The ensemble has been featured at numerous venues in Mexico, the Americas, Europe, and Asia. They have recorded for UDC (Mexico), Sony BMG Deutsche Harmonia Mundi, and AliaVox. They are currently recording their third CD.