





Friday, January 27, 2017, 8pm
Zellerbach Hall

Jordi Savall and Hespèrion XXI

Jordi Savall, *treble viol and director*
Philippe Pierlot, *alto and bass viol*
Imke David, *tenor viol*
Lorenz Duftschmid, *bass viol*
Xavier Puertas, *violone*
Xavier Díaz-Latorre, *theorbo and guitar*
David Mayoral, *percussion*

Musica Nova 1500–1700

Venetian Influences in Musical Europe
Ricerari, Capricci, Canzone, Sonate, Danze & Variazioni

1500 DANZE VENEZIANE

Anonymous Pavana del Re – Galliarda la Traditora
El Todescho – Saltarello

Giorgio Mainerio Hungaresca

1540 MUSICA NOVA

Hieronimus Parabosco Ricercare XIV “Da Pacem”

1589 RICERCARI & CAPRICCI

Andrea Gabrieli Ricercar VII

Giovani Battista Grillo Capriccio V

1612 ELIZABETHAN & JACOBAN CONSORT MUSIC

John Dowland Lacrimae Pavan
The King of Denmark Galliard

Orlando Gibbons In Nomine a 4

William Brade Ein Schottisch Tanz

1600-1630 FANTASIES & DANCES AT THE COURT OF LOUIS XIII

Anonymous (Mss. Philidor) Pavane de la petite Guerre & Gaillarde

Luigi Rossi Fantaisie “Les pleurs d’Orphée”

Anonymous (Mss. Philidor) Sarabanda “A l’impero d’amore”

Bourrée d’Avignonez

INTERMISSION

PROGRAM

1601 CANZONE ALLA FRANCESE

Giuseppe Guami Canzon 7 “La Cromatica”
Canzon 4 “Sopra La Battaglia”

1621 LUDI MUSICI IN GERMANY

Samuel Scheidt Paduan V
Courant Dolorosa IX
Allemande XVI
Galliard Battaglia XXI

1644 CORONA MELODICA

Biagio Marini Passacaglia à 4

1673 LA CETRA

Giovanni Legrenzi Sonata VI a 4 viole da gamba

1680-1700 IBERIAN FOLIAS & DANCES

Pedro de San Lorenzo Folia (Obra de 1^{er} Tono, No. 10)
Improvisation on the *Canarios*
Antonio Valente (and improvisations) Gallarda

With the support of the Departament de Cultura of the Generalitat de Catalunya, the Diputació de Barcelona, and the Institut Ramon Llull.

For more information, visit the Centre Internacional de Música Antiga at www.fundaciocima.org

Venice achieved its greatest territorial expansion in the 15th century, and it was just as this process was beginning to wane that the city became a leading center for culture and the arts. Thanks to its atmosphere of tolerance, as early as the 15th century the government of the *Serenissima* achieved a remarkable degree of social peace, attracted a large number of printers (including music publishers), and fostered the development of autonomous forms of artistic thought. In the case of music, this process found fertile soil at St Mark's Basilica: built and rebuilt in what could be considered a Latinisation of the Byzantine style, thanks to its cruciform ground plan based on the Greek cross covered with cupolas, it became an ideal place for musical experimentation, and the epicenter of what was to become known as the Venetian School, founded by the Flemish composer Adrian Willaert. A certain decline in the city of Rome following the Sack of Rome in 1527 also contributed to the emergence of Venice as an artistic power house, which was to last until the 18th century.

At the same time, the 16th century gave rise to a new awareness of instrumental music as such; until that time, purely instrumental music had been either dance music or a (re)interpretation of the vocal repertory. For the first time, large quantities of music were composed to be played rather than to be sung.

These developments led to the invention of numerous new instruments: plucked and bowed string instruments, as well as brass and woodwind. The influence of vocal polyphony, however, was formidable and shaped the early stages of conceptually instrumental music in at least two ways. First of all, changes came in the way in which many of the new instruments were conceived: many of them were built in a range of sizes and tunings, which allowed polyphonic compositions to be performed using ensembles of instruments with a homegeneous timbre, thus imitating vocal choirs. The most prolific case was that of the viola de gamba.

Secondly—although chronologically this came first—vocal music genres provided the starting point for new musical genres that were from the very beginning conceived as instru-

mental. Dance music, however, was an exception. It was widespread practice to perform pairs of dances in which a slow binary dance was followed by a quick dance in ternary form, thus laying the foundations for the Suite.

The composers of this newly invented instrumental music faced the challenge of composing in the absence of a text, which provided the structure of vocal music. The terms *ricercare*, *fantasia*, *capriccio*, *canzona*, among others, are—often interchangeably—used to refer to musical genres with a contrapuntal and frequently imitative texture, reminiscent of the vocal music that served as their model. In other cases, a low-pitched melody known as the “bass” provided a guiding thread for improvisation and variations, a *modus operandi* that furnished instrumental compositions with the necessary structure and the dimensions required.

Most of the composers featured on this evening's program have links with the city of Venice: Parabosco studied in the city under Willaert. Julio da Modena, Andrea and Giovanni Gabrieli (uncle and nephew), Giovanni Battista Grillo, Giuseppe Guami, Biagio Marini, and Giovanni Legrenzi worked at St Mark's. The others are interesting examples of how this style became influential in other contexts.

—Josep Maria Vilar
(translated by Jacqueline Minett)

Ancient music's most important value stems from its ability as a universal artistic language to transmit feelings, emotions, and ancestral ideas that even today can enthral the contemporary listener. With a repertoire that encompasses the period between the 10th and 18th centuries, Hespèrion XXI searches continuously for new points of union between the East and West, with a clear desire for integration and for the recovery of international musical heritage, especially that of the Mediterranean basin and with links to the New World.

In 1974 Jordi Savall and Montserrat Figueras, together with Lorenzo Alpert and Hopkinson Smith, founded the ensemble Hespèrion XX in Basel as a way of recovering and disseminating the rich and fascinating musical repertoire prior

ABOUT THE ARTISTS

to the 19th century on the basis of historical criteria and the use of original instruments. The name Hespèrion means “an inhabitant of Hesperia,” which in ancient Greek referred to the two most westerly peninsulas in Europe: the Iberian and the Italian. It was also the name given to the planet Venus as it appeared in the west. At the turn of the 21st century, Hespèrion XX became known as Hespèrion XXI.

Today Hespèrion XXI is central to the understanding of the music of the period between the Middle Ages and the Baroque. The ensemble’s efforts to recover works, scores, instruments, and unpublished documents have a double and incalculable value. On one hand,

the work itself, and the circumstances surrounding it. But as a craftsman in the art of music, the performer is also obliged to make decisions about the piece being played: musicians’ capacity to connect the past with the present and to connect culture with its dissemination depend on their skill, creativity, and capacity to transmit emotions.

Hespèrion XXI’s repertoire includes the music of the Sephardi Jews, Castilian romances, and pieces from the Spanish Golden Age. Thanks to the outstanding work of numerous musicians and collaborators who have worked with the ensemble, Hespèrion XXI still plays a key role in the recovery and reappraisal of



David Ignaszewski

the musicians’ rigorous research provides new information and understanding about the historical knowledge of the period; at the same time, their exquisite performances enable people to freely enjoy the aesthetic and spiritual delicacy of the works of this period.

From the beginning, Hespèrion XXI set out on a clearly innovative and artistic course that would lead to the establishment of a school in the field of ancient music because the artists conceived—and continue to conceive—ancient music as an experimental musical tool and with it they seek the maximum beauty and expressiveness in their performances. Any musician in the field of ancient music will have a commitment to the original spirit of each work and has to learn to connect with it by studying the composer, the instruments of the period,

our shared musical heritage, and one that has great resonance throughout the world. The group has recorded more than 60 CDs and performs concerts around the world, appearing regularly at the great international festivals of ancient music.

For more than 50 years, **Jordi Savall**, one of the most versatile musical personalities of his generation, has rescued musical gems from the obscurity of neglect and oblivion and given them back for all to enjoy. A tireless researcher into early music, he interprets and performs the repertory both as a gambist and a conductor. His activities as a concert performer, teacher, researcher, and creator of new musical and cultural projects have made him a leading figure in the reappraisal of historical music.

ABOUT THE ARTISTS

Together with Montserrat Figueras, he founded the ensembles Hespèren XXI (1974), La Capella Reial de Catalunya (1987), and Le Concert des Nations (1989), with which he explores and creates a world of emotion and beauty shared with millions of early music enthusiasts around the world.

Through his essential contribution to Alain Corneau's film *Tous les matins du monde*, which won a César Award for its soundtrack, his busy concert schedule (140 concerts per year), his recordings (six albums per year), and his own record label, Alia Vox, which he founded with Figueras in 1998, Jordi Savall has proved not only that early music does not have to be elitist, but that it can appeal to increasingly diverse audiences of all ages. As the critic Allan Kozinn wrote in the *New York Times*, his vast concert and recording career can be described as "not simply a matter of revival, but of imaginative re-animation."

Savall has recorded and released more than 230 albums covering the Medieval, Renaissance, Baroque, and Classical music repertoires, with a special focus on the Hispanic and Mediterranean musical heritage, receiving many awards and distinctions, including the Midem Classical Award, the International Classical Music Award, and the Grammy Award. His concert programs have made music an instrument of mediation to achieve understanding and peace between different and sometimes warring peoples and cultures. Accordingly, guest artists appearing with his ensembles include Arab, Israeli, Turkish, Greek, Armenian,

Afghan, Mexican, and North American musicians. In 2008 Savall was appointed European Union Ambassador for intercultural dialogue and, together with Montserrat Figueras, was named "Artist for Peace" under the UNESCO Goodwill Ambassadors program.

He has played a seminal role in the rediscovery and performance of *Una cosa rara* and *Il burbero di buon cuore* by the composer Vincent Martín y Soler. He has also conducted Le Concert des Nations and La Capella Reial de Catalunya in performances of Monteverdi's *L'Orfeo*, Vivaldi's *Farnace*, Fux's *Orfeo ed Euridice*, and Vivaldi's *Il Teuzzone*.

Savall's prolific musical career has brought him the highest national and international distinctions, including honorary doctorates from the universities of Evora (Portugal), Barcelona (Catalonia), Louvain (Belgium), and Basel (Switzerland); the order of Chevalier de la Légion d'Honneur (France); the Praetorius Music Prize awarded by the Ministry of Culture and Science of Lower Saxony; the Gold Medal of the Generalitat of Catalonia; and the prestigious Léonie Sonning Prize, which is considered the Nobel Prize of the music world. "Jordi Savall testifies to a common cultural inheritance of infinite variety. He is a man for our time" (*The Guardian*, London).

Management

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