

CONTACT:  
Christina Kellogg 510.643.6714  
ckellogg@calperfs.berkeley.edu  
Joe Yang 510.642.9121  
scyang@calperfs.berkeley.edu

FOR IMMEDIATE RELEASE: April 5, 2007

**CELEBRATED GAMBIST JORDI SAVALL RETURNS TO CAL PERFORMANCES  
FOR TWO CONCERTS FRIDAY & SATURDAY, MAY 4 & 5 AT BERKELELY'S  
FIRST CONGREGATIONAL CHURCH**

**WITH HARPSICHORDIST PIERRE HANTAÏ AND THEORBIST AND GUITARIST XAVIER  
DIAZ-LATORRE, SAVALL OFFERS PROGRAMS OF FRENCH AND SPANISH WORKS**

**BERKELEY, April 5, 2007**—"The term 'early-music superstar' is surely an oxymoron...but **Jordi Savall** comes close to being one" (*The New York Times*). The renowned **Jordi Savall** returns to Cal Performances **Friday** and **Saturday, May 4** and **5** at **8:00 p.m.** Long-time collaborators **Pierre Hantaï** (harpsichord) and **Xavier Diaz-Latorre** (theorbo and guitar) join Savall for the two evening concerts in Berkeley's First Congregational Church. Both Hantaï and Diaz-Latorre have made numerous recordings with Savall. Conceived and meticulously researched by Jordi Savall, the May 4 program, *Marin Marais & Antoine Forqueray: L'Ange & le Diable* (The Angel and the Devil), consists of music by French composers **Marais** (1656–1728) and **Forqueray** (c. 1672–1745), as well as Marais's teacher, **Jean de Sainte-Colombe** (fl. 1658–1687; died c. 1701); works for theorbo by **Robert de Visée**, a contemporary of Marais who worked at the court of Louis XIV; and harpsichord pieces by **François Couperin** (1668–1733), organist at St. Gervais, in Paris.

The second concert on Saturday, May 5, features music from Savall's native Spain, encompassing a wide range of styles and periods. Entitled *Folias and Romanescas*, the program includes works by **Diego Ortiz** (c. 1510–1570), a Spanish composer and theorist who spent much of his life in Naples, and **Domenico Scarlatti** (1685–1757), a native of Naples who worked primarily in Spain, composing over 500 harpsichord sonatas. Also featured are a set of variations by **Antonio Martin y Coll** (born c. 1734) and a piece for guitar by **Gaspar Sanz** (born mid-17th century). The evening will be rounded out with works by **J. S. Bach**, **Marin Marais**, **Tobias Hume** and **de Saint-Colombe**, both father and son. Both concerts promise to bring to the fore the combined and individual talents of the three excellent musicians.

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## JORDI SAVALL

**Jordi Savall's** path to the *viola da gamba* was through the cello, which he studied in his native Barcelona at the Conservatory of Music, from which he graduated in 1964. "I had played some viol pieces that were arranged for cello and found them very special," he explains. "I wanted to hear them on the instrument they were composed for." In 1968, after three years of teaching himself the *viola da gamba*, Savall began studying with August Wenziger at the Schola Cantorum Basiliensis in Basel, Switzerland, becoming Wenziger's successor in 1973. "No one plays this eccentric, eloquent instrument more beautifully than Savall...Savall has recaptured, as far as anyone can tell, not just the technique but also the artistic spirit of the Renaissance musicians who made the viol the center of their world" (*The New Yorker*).

Savall's primary *viola da gamba* was built in 1697 in London by Barak Norman, and was at one time converted into a cello. Savall had it restored as a seven-string instrument with the traditional, moveable gut frets. The old instrument, combined with Savall's meticulous research and formidable technique, produces the closest possible recreation of early music and its performance practice, often shedding new light on old standards. "When we play something like *Eine kleine Nachtmusik*," notes Savall, "it's almost like new music to us.... I'm not sure a standard orchestra hears music like that." (*The Fretboard Journal*)

Savall has made over 160 recordings and continues to record at the rate of about six projects per year. He inaugurated his own early-music label, Alia Vox, in 1998. His most widely known recording is that for Alain Corneau's film *Tous les Matins du Monde* (All the Mornings of the World), which won a César award for the best soundtrack. The film features the music of composers Marais and de Sainte-Colombe, arranged and performed by Savall.

Savall was named an Officier in the French Ordre des Arts et des Lettres in 1988 and the *Creu de Sant Jordi* by the Generalitat de Catalunya (Spain) in 1990.

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Savall, additionally, has received many honors, including the *Medalla de Oro de las Bellas Artes* by the Spanish Culture and Education Ministry in 1998; Doctor *honoris causa* of the Catholic University of Louvain, Belgium (2000); “Victoire de la Musique” in recognition of his professional achievements (2002); the Gold Medal of the Parliament of Catalonia (2003), and the German “Preise der Deutschen Schallplattenkritik” (2003).

### **PIERRE HANTAÏ**

**Pierre Hantaï** discovered the harpsichord shortly after he began his study of music in 1975, at the age of 11. He studied in Paris with Arthur Haas and later with Gustav Leonhardt, forming his first ensemble with his brothers, Marc and Jerome. He has collaborated with Sigiswald Kuijken and La Petite Bande, with Phillipe Herreweghe and Gustav Leonhardt. He began his collaboration with Jordi Savall on a recording of the Bach *Brandenburg Concerti* in the early 1990s and has continued to perform and record with him.

Hantaï has a special interest in the works of the English virginalists and Domenico Scarlatti, but he has gained major recognition with his recordings of music by J. S. Bach, including the *Goldberg Variations*, the Harpsichord Concerti, *The Well-Tempered Clavier* and many others, primarily on the OPUS 111 label.

### **XAVIER DIAZ-LATORRE**

Born in Barcelona in 1968, **Xavier Diaz-Latorre** studied guitar with Oscar Ghiglia in the Musikhochschule of Basel, earning his diploma in 1993. His interest in Early Music led him to the Schola Cantorum Basiliensis, where he studied Hopkinson Smith, and since then he has been extremely active in all areas of ancient music.

Diaz has performed as a continuo player with major Baroque ensembles and opera companies throughout Europe, including the Akademie für Alte Musik of Berlin, Concerto Köln, the Balthasar Neumann Ensemble and Le Concert des Nations, directed by Jordi Savall. He has made numerous recordings with Savall’s ensembles and tours with them regularly. With the percussionist Pedro Estevan, a member of Savall’s

ensembles, Diaz recently made a solo recording of the music of Gaspar Sanz. Diaz teaches at the Escola Superior de Música de Catalunya and also in the Conservatori Isaac Albéniz of Girona.

### TICKET INFORMATION

Tickets for **Jordi Savall on Friday & Saturday, May 4 & 5 at 8:00 p.m.** at Berkeley's First Congregational Church are priced at **\$48.00**. Tickets are available through the Cal Performances Ticket Office at Wheeler Auditorium; at (510) 642-9988 to charge by phone; at [www.calperformances.net](http://www.calperformances.net); and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens and other students receive a \$2 discount, and UC Alumni Association members receive a \$3 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at [www.calperformances.net](http://www.calperformances.net).

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### CALENDAR EDITORS, PLEASE NOTE:

#### CAL PERFORMANCES PRESENTS

**Friday, May 4 at 8:00 p.m.**  
**Saturday, May 5 at 8:00 p.m.**

**First Congregational Church**  
2345 Channing Way, Berkeley

#### *Music Before 1850*

**Jordi Savall**, viola da gamba  
**Pierre Hantaï**, harpsichord  
**Xavier Diaz-Latorre**, theorbo and guitar

#### **Program:**

Program A: *Marin Marais & Antoine Forqueray: L'Ange & le Diable* (May 4, 2007)  
Marin Marais / from *Pièces de Viole*: Prelude, Muzettes, La Sautillante; *Suite d'un Gout Etranger*  
Antoine Forqueray / *Portraits Musicaux*: La Rameau, La Dubreuil, La Marella, La Du Vaucel  
(Jean-Baptiste Forqueray), La Leclair  
Robert de Visée / *Pièces de Théorbe*: Prelude – Passacaille  
de Sainte Colombe le fils / Fantaisie en mi

MORE

François Couperin / La Forqueray, Prélude en mi mineur, La petite Pince-sans-rire

Program B: *Folias and Romanescas* (May 5, 2007)

Diego Ortiz / Recercadas sobre *tenores*: Folias – Passamezzo antico, Passamezzo moderno I  
– Ruggiero, Romanesca – Passamezzo moderno II

Tobias Hume / Musical Humors: A Souldiers March - Harke, harke; Whope doe me no harme;  
A Souldiers Resolution

Gaspar Sanz / Jácaras – Canarios

Marin Marais / La Viole de Louis XIV: Prèlude – Le Labyrinthe

de Sainte-Colombe le fils / Fantasie en Rondeau

de Sainte-Colombe le pere / Les pleurs

J. S. Bach / Bourrée

Domenico Scarlatti / Sonates pour le Clavecin

Antonio Martin y Coll / Diferencias sobre las Folias

In addition the group will perform an improvisation based on the Canario, a dance form from the Canary Islands.

**Tickets:** \$48.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at [www.calperformances.net](http://www.calperformances.net); and at the door.

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