

Friday, February 27, 2009, 8pm
First Congregational Church

Le Concert des Nations

Les Goûts Réunis (1670–1780)

PROGRAM

Jean-Baptiste Lully (1632–1687) *Le Bourgeois Gentilhomme* Suite
Marche pour la Cérémonie des Turcs
1st Air des Espagnols — 2nd Air des Espagnols
Gavotte — Canarie
L'entrée des Scaramouches
Chaconne des Scaramouches

Heinrich Ignaz Franz Biber (1644–1704) *Battalia à 10*
Das liederliche Schwärmen, Mars, die Schlacht,
undt Lamento der Verwundten, mit Arien
imitirt und Baccho dedieirt
Sonata
Die liederliche Gesellschaft von allerley Humor
Presto — Der Mars — Presto
Aria — Die Schlacht
Lamento der Verwundten Musquetirer

Arcangelo Corelli (1653–1713) *Concerto IV in Re maggiore (1712)*
Adagio — Allegro
Adagio — Vivace
Allegro — Allegro

INTERMISSION

Charles Avison (1709–1770) *Concerto IX in Seven Parts, done from the*
Harpichord Lessons by Domenico Scarlatti
Largo — Con Spirito — Siciliana — Allegro

Antonio Rodriguez de Hita (1725–1787) *Música Sinfonica para los Ministriles (1751)*
Despacio cantable — Andante —
Pastoral — Allegro

Luigi Boccherini (1743–1805) *La Musica notturna di Madrid (1780)*
Le campane di l'Ave Maria —
Il tamburo dei Soldati
Minuetto dei Ciechi “con mala grazia”
Il Rosario Largo assai — Allegro —
Largo come prima
Passa calle Allegro vivo — Il tamburo
Ritirata Maestoso

Le Concert des Nations

Manfredo Kraemer *concertino*
Riccardo Minasi *violin I*
Mauro Lopez *violin II*
Isabel Serrano, Alba Roca *violins*
Laura Johnson *violin & viola*
Angelo Bartoletti, Gianni da Rosa *viols*
Jordi Savall *viola da gamba*
Balasz Mate, Antoine Ladrette *cellos*
Xavier Puertas *violone*
Enrique Solinis *guitar & theorbo*
Luca Guglielmi *harpsichord*
David Mayoral *percussion*

Jordi Savall, *director*

North American representation for Jordi Savall and Le Concert des Nations:
Jon Aaron, Aaron Concert Artists, Inc., New York, New York, www.aaronconcert.com.

The work of Jordi Savall, Le Concert des Nations, Hespèrion XXI and La Capella
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Tastes of the Musical *Galant* from Lully to Boccherini

Les goûts réunis—“the tastes united,” the theme of tonight’s program—appeared first as the title of François Couperin’s second collection of chamber music, published in 1724, in which Couperin strove to combine the best elements of the French and Italian musical styles of his time. The final piece in the volume—an Italian-style trio sonata entitled *Le Parnasse, ou l’Apothéose de Corelli*—memorialized the Italian composer-virtuoso whose archetypal sonatas and concertos all Europe strove to imitate.

This joining of musical tastes was a central ideal of the *galant* musical style of the 18th century. The connotations of the term *galant* were manifold, from “chivalrous” to “elegant” and even “sexy” (*fêtes galantes*, scenes of lovers engaging in idle pleasures, were a favorite subject of contemporary art). In music, *galant* style privileged the whims and impressions of the ear over the compositional rules of the past. Daniel Hertz (*Music in European Capitals*, 2003) has pointed out parallels between the *galant* style and the rococo style of visual art: just as the rococo reacted against the “classical” strictness of Louis XIV’s reign (1661–1715), emphasizing elegance, grace, lightness, and color on a small scale, *galant* music was lighter and less contrapuntally complex than the “learned” music of previous generations. This freer style opened the way not only to a blending of national “tastes,” but also to music that took sound itself as its subject, imitating the sounds of the street, the battlefield, and everyday life. Tonight’s program, spanning from the 1670s to the 1770s, brings together music from all over Europe in a sampler of the many tastes of the *galant*.



We begin during the reign of Louis XIV, with his most preeminent court composer. Jean-Baptiste Lully (1632–1687), though born Giovanni Battista Lulli in Florence, was the creator of a genre of musical theater that was quintessentially French: the *tragédie en musique*, with libretti by Philippe

Quinault. These epic works were the opposite of *galant*, with their mythic-heroic themes, grandiose scaling, and carefully choreographed homages to the Sun King. In 1664, however, Lully began a collaboration with Molière that produced theatrical music of a more lighthearted ilk. Lully’s music for *Le bourgeois gentilhomme* (1670) was not a setting of Molière’s comedy to music, but rather a series of picturesque *entrées* or *tableaux*: most remain separate from the action of the plot, though some complement it (like the buoyant *gavotte* of the tailors’ apprentices who re-dress the hero, M. Jourdain, in the clothes of a nobleman). Several of these are nationally themed, giving an impression of musical sounds of nations beyond France while remaining firmly grounded in French musical practice. The raucous *Marche pour la Cérémonie des Turcs*—perhaps Lully’s best known single movement—became a model of the strident, percussive “Turkish” musical style that gained popularity in the following century. Two *Airs des Espagnols*, danced by two Spaniards who sing in their native language of the trials of love, borrow the triple meter and off-beat entrances of Spanish *zarabandas*. Finally, the *Chaconne des Scaramouches*—in contrast to the lofty *chaconnes* and *passecailles* that crown many a *tragédie lyrique*—is Lully’s impression of the lighter, freer Italian *ciaccona* long associated with the *commedia dell’arte*.

Meanwhile, on the other side of Europe, the renowned violin virtuoso Heinrich Ignaz Franz von Biber (1644–1704) was writing a different kind of music for a different kind of court. In his more than 30 years as violinist and *Kapellmeister* at the archiepiscopal court of Salzburg, he produced a staggering variety of compositions, including his famous violin sonatas in *scordatura*, grandiose sacred works for 4 to 53 voices, and pictorial compositions imitating birds, bells, night watchmen’s calls and peasants on their way to church. His *Battalia à 10* (1673) belongs to a longstanding tradition of pieces that mimic the sounds of battle, from Janequin’s *La guerre* (1528) to Monteverdi’s *madrigali guerrieri* (1638) and the organ *batallas* of Iberia. Like these, Biber’s *Battalia* makes extensive use of what Monteverdi had called the *stile concitato* (“agitated style”), characterized by rapid repeated notes and trumpet-like harmonies. *Die*

liederliche Gesellschaft von allerley Humor (“disso-lute company of humors of all kinds”) is one of the most astonishing movements in Baroque music: each instrument plays a different tune, all in mismatching keys and rhythms, representing the utter cacophony of the soldiers’ drunken singing. In *Der Mars* (“the march”), one violin and one violone imitate the sounds of fife and drum; the two surrounding *Presto* movements recreate the training of the infantry (duple meter) and cavalry (triple meter). During the actual engagement (*Die Schlacht*), the violones snap their strings against the sound-board (so-called “Bartók pizzicato”) to imitate artillery fire—“and loud!” Biber directs. Yet for all his clever sound effects, Biber is not insensitive to the tragedies of war: his musical battle concludes not with a triumphant march but with a plaintive “lament for the wounded musketeers,” in which the repeated notes of the *concitato* style are transformed into the sobs and sighs of the survivors.

The next two works on tonight’s program are Italian-style *concerti grossi*, contrasting a small group of soloists (*concertino*, usually two violins and cello) with the sound of the full orchestra (*ripieno*). Through much of the 18th century, Italian music was held up as a standard of excellence for serious music throughout Europe—and most composers who imitated Italian music were imitating the Roman violin virtuoso Arcangelo Corelli (1653–1713). After retiring in 1708 from a brilliant performing career, Corelli began to busy himself with the composition of concerti; his 12 *concerti grossi*, Opus 6 (1714), were considered the archetypal models of the genre even in his day, spawning numerous similar publications in the generations following, both in Italy and abroad. The clearest alternation between *ripieno* and *concerto* can be heard in the central *Vivace* and the final *Allegro*, which borrow the rhythms of the minuet and gigue.

Even as far away as England, the Corellian *concerto grosso*—also called the “grand concerto”—quickly became the most popular genre of orchestral music. It found one of its most prolific composers outside of Italy in Charles Avison (1709–1770), who published over 60 grand concertos in his lifetime. The *Concerto IX in Seven Parts* is from Avison’s *Twelve Concertos...Done from the Harpsichord Lessons of Domenico Scarlatti* (1744), a

collection that capitalized both on the grand concerto and on another Italian musical sensation that was sweeping England at that time. The incredible popularity in England of Scarlatti’s keyboard music led Charles Burney (*A General History of Music*, 1776–1789) to write of a “Scarlatti sect” who played almost nothing else. The two fast movements of the present concerto (*Con spirito* and *Allegro*) are arranged from sonatas by Scarlatti; Avison may have composed the *Largo* and *Siciliana* to go with them, or they may be based on works by Scarlatti that no longer survive.

National Spanish styles and pan-European *galant* styles coexist in the work of Antonio Rodríguez de Hita (1724–1787), *maestro di capilla* at the cathedral in Palencia (1744–1765) and at the Monasterio de la Encarnación in Madrid (1765–1787). He is best known as composer of *zarzuelas*, humorous musical dramas that combined sung and spoken text, and is credited with reintroducing nationalistic, specifically Spanish elements into that genre (*Diccionario de la zarzuela*, 2003). His sacred and instrumental music from the Palencia period, however, are purely in the popular *galant* styles of his time, imported from Italy and Vienna; sacred music, both in Latin and the vernacular, makes up by far the bulk of his output. The four pieces on tonight’s program are taken from his *Escala diatónico-cromático-enarmónica* (1751), a collection of 77 individual movements, for three to five instruments, for use by the cathedral’s *ministriles* (i.e., players of wind instruments) “as processions or other interludes” (*en las funciones de Procesiones y de otros intermedios*). The three-part works—to which tonight’s pieces belong—are scored for two treble instruments and one bass instrument in the manner of the Italian trio sonata. True to the liberal attitude toward dissonance treatment outlined in his *Diapasón instructivo* (1757), Rodríguez frequently introduces his own harmonic idiosyncrasies, such as sudden dissonances or switches to unison texture (both of which abound in the *Pastoral*). Originally intended for the oboes and bassoons of the cathedral’s wind band, the parts are taken by strings in tonight’s performance.

Though Luigi Boccherini (1743–1805) spent more than half of his life in Spain, very few of his musical works are in specifically Spanish styles.

Those that are seamlessly weave local musical influences together with the *galant* style, in a manner that Elisabeth Le Guin (*Boccherini's Body*, 2006) has likened to the formation of a musical pidgin. Among these is the evocative Quintettino in C major, Opus 30, No. 6, subtitled *La musica notturna della strade di Madrid* ("night music of the streets of Madrid"). Composed during Boccherini's most productive period in Spain, while serving as *compositore e virtuoso di camera* to the Infante Don Luis Borbón y Farnesio (1727–1785), *La musica notturna* hearkens back to the extravagant programmatic music of Biber's era. As in Biber, tunefulness sometimes give way to sheer mimesis: the piece opens with pizzicato open fifths imitating the ringing of the evening *Angelus*, followed by strident string tremolos representing the distant drums of soldiers beating the retreat. In the lurching *Minuetto dei Ciechi* ("minuet of the blind [beggars]"), the cellists are to hold their instruments on their laps and strum them "as one plays a guitar," giving even the performers a chance to "act out" the scene created by the music. Some of Boccherini's most beautiful cello writing can be found in the central movement,

Il Rosario, depicting the locals' chanting of the Rosary: first a plaintive tune in the treble register accompanied in parallel thirds by the fist violin, then a florid bass line "on the third string, in imitation of the bassoon." Yet 18th-century *galanterie* resurfaces in the final *Ritirata*, a cheerful march to the accompaniment of tremolo drum-rolls, whose long final decrescendo imitates the gradual retreat of the garrison for the night. Boccherini had been reluctant to publish this work, fearing its more Spanish elements would be "totally useless and even ridiculous outside Spain," as he wrote to his publisher in 1797. Despite this, *La musica notturna* has become one of Boccherini's best-loved and most famous compositions—and, like the famous E major Minuet of *Ladykillers* (1955) fame, has even had its turn on the silver screen (*Master and Commander: The Far Side of the World*, 2003).

Esther Criscuola de Laix

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Sightlines

Les Concert des Nations

Saturday, February 28, 2009, 7–7:30pm
First Congregational Church

Pre-performance discussion with Jordi Savall and Professor Kate van Orden, UC Berkeley Department of Music. This *Sightlines* event is free to all event ticket holders.

Saturday, February 28, 2009, 8pm
First Congregational Church

Le Concert des Nations

The Stage Music in the Plays of William Shakespeare

PROGRAM

Robert Johnson (ca. 1583–1633) Jacobean Masque & Stage Music (1600–1612):
The Masque of Oberon, The Winter's Tale and
The Witch

The Nobleman — Courant
The Satyrs' Dance
Volta
The Pilgrim's Dance — Galliard
A Scottish Dance
The Witches' Dance

Matthew Locke (1621–1677) Music for *The Tempest* (1674)

Introduction — Galliard
Gavot — Saraband
Lilk
Curtain Tune
Rustick Air
Minoit — Corant
A Martial Jigge
The Conclusion: A Canon 4 in 2

INTERMISSION

Henry Purcell (ca. 1658–1695) *The Fairy Queen* (1692):
Shakespeare's *A Midsummer Night's Dream*

First Music: Prelude — Hornpipe
Second Music: Aire — Rondeau
First Act Tune: Jig — A Prelude
Fairies' Dance — Dance for the Followers of Night
Second Act Tune — Air
Overture: Symphony While the Swans
Come Forward
Dance for the Fairies — Dance for the Green Men
Dance for the Haymakers — Third Act Tune:
Hornpipe
Fourth Act Tune: Air — Prelude
Entry Dance — Monkeys' Dance —
Birds' Prelude
Chaconne: Dance for the Chinese Man
and Woman

Le Concert des Nations

Manfredo Kraemer	<i>concertino</i>
Riccardo Minasi	<i>violin I</i>
Mauro Lopez	<i>violin II</i>
Isabel Serrano, Alba Roca	<i>violins</i>
Laura Johnson	<i>violin & viola</i>
Angelo Bartoletti, Gianni da Rosa	<i>viols</i>
Jordi Savall	<i>viola da gamba</i>
Balasz Mate, Antoine Ladrette	<i>cellos</i>
Xavier Puertas	<i>violone</i>
Enrique Solinis	<i>guitar & theorbo</i>
Luca Guglielmi	<i>harpsichord</i>
David Mayoral	<i>percussion</i>

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Masques, Minois and *Midsummer*: Music for Shakespeare, 1611–1693

“If music be the food of love, play on.” The famous first line of *Twelfth Night* belies the manifold uses of music and song in Shakespeare's plays. More than just the “food of love,” music served as a restorer of order, a calmer of troubled spirits, a sublimation of spiritual torment, and an emanation of supernatural power. Songs abound in Shakespeare's plays, and run the gamut of human emotion from the desperate outpourings of Ophelia and Desdemona to the færie incantations of Puck and Ariel—and uncountable “hey nonny nonnys” to boot. Nor is music limited to the vocal, for Shakespeare's stage directions include numerous cues for dances, fanfares and masques. Tonight's program presents instrumental music for Shakespeare plays by three of the foremost court composers of the Jacobean and Restoration eras, the two golden ages of theater music in England. All three were active composers for the theater as well as for the court—though, as we shall see, the two worlds sometimes converged.

Different theatrical productions had different musical requirements. Some called for a song here, a dance there; others required two or more of elaborate musical scenes. Often several composers split the musical responsibilities among themselves. The resulting mixtures of music and spoken drama eventually came to be known as “operas” to the theater-goers of the Restoration (the term “semi-opera” was an invention of the 1720s). As odd as such a designation may seem to us in this post-*Don Giovanni*, post-*Madame Butterfly* era, it acknowledged the primacy of music in the 17th-century English theater—and the fact that many people went to the theater specifically to hear the music.



Robert Johnson (1583–1633), lutenist at the court of James I, was one of the foremost composers of music for the Jacobean masque. His main patron at court, Sir John Carey, was also that of the King's Men players, and helped start him in theatrical composition in about 1607. Between 1610 and 1612, he held a second court appointment with the

musicians who served Prince Henry, James's eldest son, who died in 1612 at the age of 18. Over the course of his career he composed music for some 15 masques and plays, along with a large number of works for lute.

The Stuart-era masque combined music, dance, drama and elaborate staging into extravagant royal entertainments, pooling the talents of the best composers, writers and visual artists at court. They were staged once, and once only, in celebration of important state occasions—political promotions, courtly weddings, visits of dignitaries—or as entertainments at holiday seasons, especially Christmastime, *Twelfth Night* and Shrovetide. One distinctive fingerprint of masques was a blurring of the boundaries between players and audience, between courtly reality and the mythic world of the stage. The noble patrons they honored often performed in them themselves, and in the final “measures” and “revels” at the end of the masque, the masquers invited members of the audience to join in dancing with them.

Shakespeare's *The Winter's Tale* and Ben Jonson's masque *Oberon* both premiered in 1611. Though Jonson's masque featured the Fairy King made famous in *A Midsummer Night's Dream* (1593–1594), it was not an adaptation of Shakespeare's play but an all-new masque text written to honor Prince Henry, who had been created Prince of Wales the previous year. Prince Henry, to all accounts an excellent dancer, played the part of Oberon—an apt tribute to his own new princely role. Since masque music was a collaborative effort involving many court musicians, Johnson's exact musical contribution to these three productions is unclear. In *Oberon*, for example, he seems to have been responsible for most of the instrumental dances and interludes, while the interspersed songs were composed by Alfonso Ferrabosco, music tutor to Prince Henry. Tonight's program offers a diverse sampling of Johnson's theatrical dances, running the gamut from the courtly grace of *The Nobleman* to earthier frolics for satyrs, witches and Scots.

Matthew Locke (1621–1677) was the foremost English composer in the generation before Purcell, and a pioneer of Restoration-era dramatic music. In 1660, at the Restoration of the English monarchy in 1660, Charles II made Locke the composer-

in-ordinary for his Private Musick at Whitehall; Locke also served as organist in the Catholic chapel of Charles's queen, Catherine of Braganza. Locke's compositions for the theater had great influence on those of Purcell and other composers of the later Restoration era. His earliest contributions—mainly individual dances or songs performed alongside music by other composers' music—date from the 1650s and 1660s and are mostly lost; they included music for adapted versions of *Henry VIII* (1663) and *Macbeth* (1664). Locke's theatrical career reached its peak in the mid-1670s with his music for Elkanah Settle's *The Empress of Morocco* (1673), *The Tempest* (1674) and Thomas Shadwell's *Psyche* (1675). This version of *The Tempest*, adapted from Shakespeare by Sir William Davenant and John Dryden, had been performed without music in 1667 and published in 1667. The 1674 version, probably adapted by Shadwell, retained Ariel's songs as its musical core, but modified the plot somewhat to allow for the addition of two extra musical scenes on supernatural themes: a masque of demons to torment Caliban, and a final masque featuring Neptune and other sea deities, who calm the seas for the lovers' journey home. The songs and vocal music for the 1674 production were contributed by John Banister, Pelham Humfrey and several other court musicians; Giovanni Battista Draghi composed dances, now lost; and Locke provided the introductory music and the "act music," instrumental interludes between acts. (The *Tempest* music attributed to Purcell is highly doubtful, and is probably a composite from the 1720s.)

Most of Locke's movements are in contemporary dance forms, though the juxtaposition of a "Corant" and a "Minoit" (minuet) with a galliard testifies to the contemporary debate between English and Continental styles—a debate in which Locke himself had participated with great relish. Locke's music is remarkable for its combination of daring harmonic language and rhythmic complexity; the triple meter movements in particular (notably the Galliard, the Corant and the Rustick Air) feature strong syncopations. The Lilik is a fiery hornpipe whose irregular seven-bar phrases terminate on the weak half of their final beat. (The term does not appear elsewhere, and any connection to the Frisian word *lilk*, "angry," is unknown). The

astonishing Curtain Tune (overture) stands alone in Restoration theater music for its sheer evocative power, moving through several evocative dynamic levels ("soft," "lowder by degrees," "Violent") to depict the brewing of a storm at sea. Finally, the Canon 4 in 2 (that is, a double canon for four instruments, two playing one canon and two playing another) seems an oddly ominous conclusion to Shakespeare's comedy, owing its plentiful dissonant moments to its strict canonic form—yet perhaps it is the canonic form itself that represents the restored order of the comic ending.

In his own time, Henry Purcell (1659–1695) was hailed as the champion of a uniquely English style of opera, in which music was an adornment to the central spoken text of the drama—as opposed to Italian and French operas that were sung throughout. (As one journalist of the period wrote, "our English genius will not relish that perpetual singing.") Alongside his posts as court composer and organist, Purcell worked at London's Drury Lane Theatre from 1683 to his death, where he supplied incidental music for plays by Congreve, Dryden, Behn and—of course—Shakespeare. Purcell's theater music achieved vast popularity, and much of it was published posthumously for the benefit of skilled amateurs: the complete instrumental music in *A Collection of Ayres, Compos'd for the Theatre* (1697), and the best-loved songs in *Orpheus Britannicus* (1698).

The *Fairy Queen* is one of Purcell's finest theatrical works, and by far the largest. Premiered in May 1692 and revived in 1693, it was a heavily adapted version of *A Midsummer Night's Dream*, though the adapter is unknown. Several scenes were cut or altered to make room for five elaborate masques that complement (if only tangentially) the action of the play: a comic interlude between the fairies and a stuttering, drunken poet (to amuse the Indian boy over whom Titania and Oberon have been quarreling); a masque of Night, Sleep and their train (to lull Titania to sleep); a burlesque anti-masque of nymphs and haymakers (to entertain the donkey-headed Bottom at Titania's behest); a pageant of Phoebus and the Four Seasons (heralding the return of order after the human lovers are reunited and the fairy rulers reconciled); and, finally, a masque in a Chinese garden, complete

with (culturally incongruous) cameos by Juno and Hymen, in which both fairies and mortals join to celebrate the triumph of true love.

Purcell's instrumental preludes, interludes and dances frame these scenes and complement their mood. The First and Second Music were played as the audience arrived and took their places—so popular were Purcell's "operas" that people had to arrive quite early in order to get a seat (though stories are told of music lovers who arrived to hear the First and Second Music and then left). The "Act Tunes" were played as the curtain went down at the end of acts, and sometimes comment musically on the preceding action; the Third Act Tune, for example, is an exuberant hornpipe, well suited to the amorous hurly-burly between Titania and Bottom in the preceding act. It is the dance movements of *The Fairy Queen*, however, which contain some of Purcell's most colorful, character-filled music. In the third act masque, for example, the

revels of the fairies are interrupted by the appearance of wild "green men" who dance a grotesque, dissonant dance of their own, while the Monkeys' Dance in the fifth-act Chinese masque recall the graceful capers of these animals in period *chinoiserie* decoration. Even the strict double canon of the Dance for the Followers of Night—perhaps an homage to the concluding Canon in Locke's music for *The Tempest*—conveys an impression of soporific endlessness. The concluding Chaconne of the Chinese masquers, though it makes no attempt to sound "Chinese" or otherwise exotic, follows in a long tradition of theatrical chaconnes that celebrate happy endings.

Esther Criscuola de Laix

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Vico Chamba

Jordi Savall is an exceptional figure in today's music world. For more than 30 years, he has been devoted to the rediscovery and performance of neglected musical treasures as a soloist and director of his three ensembles. He has restored an essential repertoire to all those with ears to hear it. Except for the "happy few" who already revere it, the viola da gamba, is an instrument so refined that it takes us to the very brink of silence. Through three ensembles—Hespèrion XXI, La Capella Reial de Catalunya and Le Concert des Nations, all founded together with Montserrat Figueras—Jordi Savall has explored and fashioned a universe of emotions and beauty, presenting it to audiences everywhere and to millions of music lovers, and thus bringing recognition to the viola da gamba and to music from here and elsewhere that had fallen into oblivion, all of which has earned him a place as one of the foremost champions of early music.

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 him one of the principal architects of the current reevaluation of historical music. With his key contribution to Alain Corneau's film *Tous les Matins du Monde* (winner of a César best-soundtrack award), his busy concert life (over 140 concerts a year) and recording schedule (six recordings a year), and with the creation of his own record label, Alia Vox, he is demonstrating that early music does not have to be elitist: It can arouse interest in everyone, its audience being ever younger and ever stronger in numbers.

Mr. Savall has recorded over 170 CDs. He has won many awards, most recently his double-CD

Don Quijote de la Mancha, Romances y Músicas won him a prize in the "early music" category, and it was also selected as "2006 Record of the Year" by *Gramophone*. That CD was among the five nominees for the 2006 Grammy Awards.

Jordi Savall has been appointed Intercultural Ambassador as part of the European Year of Intercultural Dialogue 2008 which has as its slogan "Together in diversity" as well as an "Artist for Peace" in the good will Ambassador's program of the UNESCO.

Taking its cue from François Couperin's work *Les Nations*, which represented the coming together of "tastes" as well as looking forward to an artistic Europe, centuries old, that bears the stamp of the Age of Enlightenment, **Le Concert des Nations** came into being in 1989 as the youngest of the groups directed by Jordi Savall. It emerged out of the preparations for the projected performance of *Canticum Beatae Virginis* by M. A. Charpentier, the new ensemble answering the need for an orchestra using period instruments and able to play the orchestral and symphonic repertoire from the Baroque to the Romantic periods (1600–1850). Le Concert des Nations is the first orchestra of its kind made up of musicians mostly from Latin countries (Spain, Latin America, Italy, Portugal, France, etc., though without excluding musicians from other countries), all prominent specialists in performing on original instruments. The impact made by their recordings and by their concerts in the major venues and early-music festivals over the years have built up its reputation as one of the finest period-instrument orchestras today, capable of tackling a wide-ranging and varied repertoire embracing everything from the earliest works for orchestra (*L'Orchestre de Louis XIII*, 1600–1650) to works by Romantic masters, taking in the key composers of the Baroque and Classical periods on the way.

The orchestra's mission of bringing a high-quality historical repertoire to audiences everywhere through performances that are both historically sound and also revitalising was made clear in their first recordings: Charpentier, J. S. Bach, Haydn, Mozart, Handel, Marais, Arriaga, Beethoven, Purcell, Dumanoir, Lully and Biber. Recent productions include works by J. S. Bach,

Vivaldi, Boccherini and Mozart, all released by Alia Vox, Jordi Savall's own label, a label that has been awarded many distinctions and prizes.

With *Una Cosa Rara* by Martín y Soler, Le Concert des Nations made its opera debut in 1992, and continued in that line with Monteverdi's *Orfeo* (first performed in 1993 and put on again in 1999, 2001, 2002 and 2007 in the opera houses Gran Teatre del Liceu in Barcelona, Teatro Real in Madrid, and in Beaune, Vienna, Metz, Brussels and Bordeaux). In 1995, another opera by Martín y Soler, *Il Burbero di Buon Cuore*, was staged in Montpellier, and in 2000 came *Celos aun del Ayre matan* by Juan Hidalgo with a libretto based on the play by Calderón de la Barca, which was staged in Salamanca and put on in a concert version in Barcelona and Vienna. The group's most recent productions are *Farnace* by Vivaldi, first performed in Madrid's Teatro de la Zarzuela (2001) and taken up again in Bordeaux (2003), Vienna (2005) and Paris (2007), and released on CD by Alia Vox. Monteverdi's *Orfeo* was recorded on DVD for BBC/Opus Arte (2002), as was *Die Sieben letzten Worte unseres Erlösers am Kreuze* by F. J. Haydn (2007) in a co-production by Element Productions and Alia Vox (2007).

Manfredo Kraemer was born in Argentina and began his musical training in Córdoba. Interested in the violin repertoire of the 17th and 18th centuries, he emigrated in 1984 to Germany, where he studied at the Musikhochschule Köln. In 1985, he and other musicians founded the orchestra Concerto Köln.

In 1986, he was invited to become a member of Musica Antiqua Köln, under the direction of Reinhard Goebel, with which he performed many concerts over a period of five years as soloist as well as conductor, giving near 100 concert per year across Europe, Asia, Australia and the Americas. With this ensemble, he made numerous recordings for the Archiv label of Deutsche Grammophon, as well as many radio and television appearances.

In 1991, Mr. Kraemer began a career as a freelancer under the direction of conductors William

Christie, Marc Minkowski, Frans Brüggen, René Jacobs and Gabriel Garrido, among others, and collaborated with such important ensembles as Les Arts Florissants, Les Musiciens du Louvre, Anima Eterna and Cantus Cölln. He was also a founding member of Les Cyclopes, Musica ad Rhenum and Capriccio Stravagante. The groups' performances were recognized worldwide. In 2004, *BBC Music Magazine* named Mr. Kraemer as one of the most important baroque violinists of our time. His discography contains more than 40 titles. As a soloist, he regularly visits Canada, Mexico, Spain, Australia, Brazil, and all of Europe and the United States. He collaborates with Jordi Savall in his chamber group, Hespèrion XXI, and is the concertino in Mr. Savall's orchestra, Le Concert des Nations.

Since 2004, Mr. Kraemer has been professor of baroque violin at the Escuela Superior de Música de Catalunya in Barcelona, and teaches at universities and conservatories across Europe and America.

In 2004, he founded, with Pablo Valetti, Balázs Máté and Alessandro de Marci, the Rare Fruits Council. The group's performances have attracted the attention of both public and critics alike, and its recordings have received the most important international awards.

He coordinates his international activities with local projects. As impresario and director from its inception in 2000 of the Festival Camino de las Estancias in Córdoba (Argentina), an international festival of baroque music, he assembled one of the first and most famous original instrument orchestras in Argentina.

Mr. Kraemer's baroque violin interpretations have been acclaimed by the press all over the world. His recordings of Biber's *Harmonia-Artificioso-Ariosa* and *Sonate tam Aris quam Aulis servientes* with the Rare Fruits Council have won the Diapason d'Or, the 10 de *Répertoire* and the Grand Prix de l'Académie du Disque, and were highly praised as the reference recordings of these works. His other recordings include the world premiere of *Speelstukken* by the virtuoso violinist and composer David Petersen and, more recently, the Trio Sonatas of J. S. Bach (10 de *Répertoire*).