

Friday, February 26, 2016, 8pm
First Congregational Church

Berkeley RADICAL: The Natural World

Jordi Savall, *viol*
Frank McGuire, *bodhrán*

MAN & NATURE

MUSICAL HUMORS & LANDSCAPES

In the English, Irish, Scottish and American traditions

PROGRAM

The Caledonia Set

The Humours of Scariff

Traditional Irish *Archibald MacDonald of Keppoch*
Traditional Irish *The Musical Priest / Scotch Mary*
Captain Simon Fraser (1816 Collection) *Caledonia's Wail for Niel Gow*
Traditional Irish *Sackow's Jig*
(Treble Viol)

The Musically Humors

Tobias Hume, 1605

A Souldiers March

Captaine Hume's Pavin

A Souldiers Galliard

Harke, harke

Good againe

A Souldiers Resolution

(Bass Viol, the Lute Tunning)

Flowers of Edinburg

Traditional Scottish *Lady Mary Hay's Scots Measure*
Shetland Tune *Da Slockit Light*
Reel *The Flowers of Edinburg*
Niel Gow (1727–1807) *Lament for the Death of his Second Wife*
Fisher's Hornpipe
Tomas Anderson *Peter's Peerie Boat*
(Treble Viol)

INTERMISSION

The Bells

Alfonso Ferrabosco II *Coranto*
Thomas Ford *Why not here*
John Playford *La Cloche & Saraband*
(Bass Viol, Lyra way, the First tuning)

The Donegal Set

Traditional Irish *The Tuttle's Reel*
Turlough O'Carolan *Planxty Irwin*
O'Neill, Chicago 1903 *Alexander's Hornpipe*
 Jimmy Holme's Favorite
Donegal tradition *Gusty's Frolics*
(Treble Viol)

THE LORD MOIRA'S SET

Ryan's Collection (Boston, 1883)
 Regents Rant
Crabs in the Skillet—Slow jig
 The Sword dance
 Lord Moira
 Lord Moira's Hornpipe
(Bass Viol Lyra-way: the Bagpipes tuning)

IRISH LANDSCAPES

The Morning Dew
 The Hills of Ireland
 Apples in the Winter
The Rocky Road to Dublin
The Kid on the Mountain
 Morrison's Jig
(Treble Viol)

This performance is made possible, in part, by Patron Sponsors Will and Linda Schieber.

Cal Performances' 2015–2016 season is sponsored by Wells Fargo.

THE CELTIC VIOL

In praise of transmission

*The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as the night,
And the affections dark as Erebus
Let no such man be trusted. Mark the music.*

—William Shakespeare *The Merchant of Venice*, Act V, Scene 1

If the face is the mirror of the soul, a people's music is the reflection of the spirit of its identity, individual in origin but taking shape over time as the collective image of a cultural space which is unique and specific to that people. All music passed on and preserved by the oral tradition is the result of a felicitous survival following a long process of selection and synthesis. Unlike some Oriental cultures which have evolved chiefly within an oral tradition, in the West only those types of music commonly known as traditional, popular or folk music have been preserved thanks to unwritten means of transmission.

The invention of musical notation, a phenomenon very often linked to literary social circles, has allowed some cultures, such as those of China, Korea, Japan, and Western Europe, to develop from ancient times many systems of notation which have been used in quite different situations. In other cultures, however, such as those of the Middle East (except Turkey) and South and Southwest Asia, it is only in the last hundred years or so that such systems have evolved to any significant extent. In the "serious" music of Western Europe, musical communication based on the unwritten form survived until the end of the 17th century, but only in musical practices associated with improvisation and accompaniment on the bass continuo, and until somewhat later in music-making circles linked to the spiritual and temporal powers of the Church and the Court. It survived beyond the 17th century in England and especially during the

19th century in Germany, mainly in bourgeois circles. The phenomenon of written music has allowed a formidable development of musical forms and instruments, but at the same time it has contributed to the neglect and relegation to a second-class category of all those forms of living music which have traditionally accompanied the daily lives of the vast majority: in other words, popular music.

That is why Celtic music for the fiddle in Scotland and Ireland (as well as the music of the communities who emigrated from those countries and settled in North America) constitutes a unique exception in Western Europe and is one of the richest and most beautiful legacies of all the living musical traditions of our time. The thousands of *Airs, Pastorals, Laments, Hornpipes, Reels, Rants, Jigs, etc.*, which have been preserved by the various oral traditions, lovingly and perseveringly passed on from parents to their children, from one generation to the next, are true musical survivors, music which has had the privilege and, as far as we are concerned, the good luck to survive the inevitable and constant cultural amnesia, as well as the globalizing folly, of humanity.

Just as I was charmed and fascinated in 1965 by the forgotten voice of the *viola da gamba*, we decided, back in 1975, from our very first concerts and recordings with Montserrat Figueras and Hespèrion XX, to include alongside the repertoire of Court and Church music the wonderful music of the Spanish Jews (brutally expelled in 1492), which for more than five centuries has been preserved by the oral traditions of the various Sephardic communities who settled around the Mediterranean. It should be remembered that, barring a few exceptions (Fallá, Bartók, Villa-Lobos, Kodály, etc.), the misguided underestimation of this so-called "popular" or "folk" music has inevitably confined it to its own separate world, where it has had little communication with and, above all, little respect from the world of so-called "classical" music. Moreover, the terrible amnesia caused by our loss of knowledge of ancient musical

practice has often prevented us from appreciating the true worth of this music, even in the case of works by such renowned musicians as O'Carolan and others, of which only the melodic line has survived. Thus, the major dictionaries of music say of O'Carolan's compositions that "unfortunately most are only in single line form, so that it is not definitely known how he harmonized or accompanied his melodies." Of course, it is a pity that we do not know exactly how the accompaniment for any given piece was played, but it should also be remembered that, in many of these pieces, such is the beauty and emotion of the melody that nothing else is required. Moreover, in the case of pieces requiring accompaniment, enough is now known about the practice of improvised accompaniment in the 17th and 18th centuries to be able to reconstitute artistically satisfying versions. Similar reasoning led to J.S. Bach's six suites for unaccompanied cello being "completed" during the 19th century with a piano accompaniment, the work remaining neglected by performers as music fit for the concert hall for more than two hundred years. It was not until the end of the 19th century that they were rediscovered—in 1890!—by a young Pablo Casals who, some ten years later, around 1900, began to introduce them to concert-goers all over the world.

My first acquaintance with Celtic music goes back to 1977–78, when we visited Kilkenny to give a concert with Hespèrion XX. During the Festival the streets, squares and pubs were teeming with all kinds of musicians (fiddlers, flute-players...) performing non-stop solo or accompanied (on a guitar or a small harp). What incredible vitality! And it was magical to see so many musicians living their music with that degree of intensity and emotion! I also got to know the music by listening to historic recordings from the 1920s, including those by the brilliant James Schott Skinner and Joe MacLean, as well as concerts by groups such as the Chieftains and others.

Over the last 30 years I have also been absolutely fascinated by the British repertory for the viol, and I have studied, performed, and

recorded many works for solo viol and viol consort by composers from Christopher Tye to Henry Purcell, including Tobias Hume, Alfonso Ferrabosco, William Corkine, William Brade, John Dowland, William Byrd, Thomas Ford, Orlando Gibbons, John Jenkins, William Lawes, John Playford, and Matthew Locke, as well as anonymous Elizabethan and Jacobean composers. But it was the discovery of manuscripts such as the *Manchester Gamba Book*, containing more than 30 different tunings or *scordatura* tunings for the viol, and in particular the bagpipe tunings, which made me realize that the viol also had a very real connection with an ancient Celtic tradition which had been forgotten, just as the very existence of the instrument had sunk into oblivion after the death of the last violists such as K.F. Abel, who in his lifetime astonished audiences with the beauty and expressiveness of his improvisations on the *viola da gamba*. Charles Burney writes of him as follows: "I have heard him modulate in private on his six-stringed base with such practical readiness and depth of science, as astonished the late Lord Kelly and Bach, as much as myself."

In recent years, I first set about studying the 17th century collections containing Scottish and Irish music, and then I discovered the extraordinary richness of the principal collections of Celtic music, such as George Farquhar Graham's *The Songs of Scotland* (Edinburgh, 1848); George Petrie's *Complete Irish Music* (London, 1852, re-edited in 1902-1905); William Bradbury Ryan's *Mammoth Collection* (Boston, 1883); O'Neill *Music Of Ireland* (New York, 1903) and *The Dance Music Of Ireland* (New York, 1907); P.W. Joyce's *Old Irish Folk Music and Songs* (London, 1909); James Hunter's *The Fiddle Music of Scotland* (Edinburgh, 1979); Alastair J. Hardie's *The Caledonian Companion* (Edinburgh, 1981); and Aloys Fleischmann's *Sources of Irish Traditional Music, c. 1600–1855* (New York and London, 1997), among others.

I was immediately surprised to find that there was such an abundance of documented

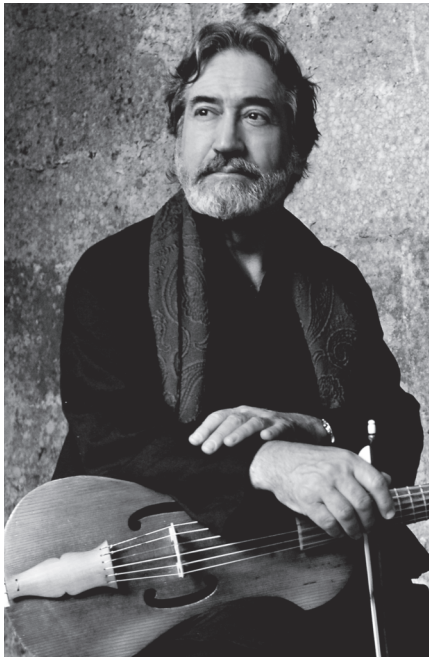
historical material. Altogether, these collections contain more than 10,000 pieces, all of great artistic quality! I was also very interested to discover that certain Celtic melodies contained figures, or background phrases, very similar to those occurring in old Catalan songs, for example, those we find in “El testament d’Amèlia” and “Màiri Bhàn Òg.” The most difficult task has been to limit the selection of music on this program to about 30 of the most representative pieces of different origins and periods, as well as to choose the various tunings adapted to each type of music. I have combined Nicolas Chappuy’s 1750 treble viol and Barak Norman’s 1697 lyra-viol with its powerful, warm sound (in the pieces from the Manchester manuscript and Ryan’s Boston Collection). I have selected 30 pieces, grouped in suites or sets according to their key. We take a deliberately sober approach in order to show that the music, through the force and magic of its musical discourse, contains within itself all the essential ingredients. I am also very aware of the possibly huge distance between the playing of a musician who was born to this kind of music and another who has had to spend several years learning it and knows that he still has much to learn. I only hope that my experience with Renaissance and Baroque music has enabled me to offer an interpretation, which is different from the interpretations heard in the modern traditions. Finally,

this program is above all a fervent tribute to the art of transmission, to the talent of all the musicians who have created this wonderful legacy, and also to all those who, no less importantly, have passed it on from generation to generation and so kept it vibrantly alive.

Music expresses and prolongs what words cannot say, and time acts as a filter, distilling these orally transmitted melodies and paring them down to the truly essential. And that is how all these pieces, in the majority of cases by anonymous authors, thanks to their vitality, beauty, emotion and charm, have become an indispensable part of the celebration of the most significant moments in the different stages of our daily life. Songs to dispel sadness or celebrate good news, dances to express moments of happiness and joy, laments to overcome the loss of a loved one or the memory of an unhappy event... All these wonderful yet fragile works represent the sensitive and most intimately personal contribution of often marginalized or persecuted cultures to the history of musical creation. They remain and will continue to remain in our hearts as the true voices and the essential spirit of a civilization which has succeeded in staying alive, thanks to music—the memory and soul of its historical identity.

—Jordi Savall

Translated by Jacqueline Minett



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. Together with Montserrat Figueras, he founded the ensembles Hespèrion XXI (1974), La Capella Reial de Catalunya (1987), and Le Concert des Nations (1989), with whom 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 for the best 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 Montserrat 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 and numerous 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 reanimation."

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 such as 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 Jordi 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 i 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*.

Jordi 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*).



Frank McGuire has been playing music since he was old enough to hold an instrument. His father and grandfather both played traditional music; he played in pipe bands and later began playing traditional music as

well. In the early part of his career, McGuire played in various bands, and then formed Gaelum with Kevin Allison from Hot Toddy. For many years, he played and taught in Russia, playing in festivals and appearing on television and radio, including the first ever live broadcast

of *Radio Nan Gael* from the Irish Embassy in Moscow with Sean O'Rourke and Maggie Macinnes. In 2001 he formed Lyra Celtica with Sean O'Rourke and Chuck Flemming, the trio was later joined by Lynn Tocker. McGuire has spent years studying many styles of percussion and percussion instruments, and has performed with outstanding musicians from the worlds of folk, blues, old-time Americana, bluegrass, soul, gospel and classical music. In 2007 he was invited as a guest of honor to the Kremlin, to the first-ever Kremlin Zoria (the Russian equivalent of the Edinburgh Tattoo).

He has performed many times at *Celtic Connections* with banjo maestro Alison Brown. And recently, he has been working with American singer Lea Gilmour on the project *Umoja Gaelic*, which will tour the UK and United States. In 2010 McGuire recorded with the legendary viol de gamba player and composer Jordi Savall and harpist Andrew Lawrence King, for the album *Celtic Viol Vol. 1*. The record received one of the highest awards in music: The Premio De la Musica, judged by members of the Spanish Academy of Music, Arts and Knowledge, Academia De Las Artes Y Las Ciencias De La Musica.



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