

Thursday, November 10, 2022, 7:30pm  
First Congregational Church, Berkeley

## Jordi Savall and Hespèrion XXI

### HESPÈRION XXI

Jordi Savall, *pardessus de viole*  
Philippe Pierlot, *treble and bass viol*  
Anna Lachegyí, *tenor viol*  
Juan Manuel Quintana, *bass viol*  
Xavier Puertas, *violone*  
Enrike Solinis, *theorbo and guitar*  
Jordi Savall, *director*

### Fantasies, Battles, and Dances *The Golden Age of the Viol Consort* 1550–1750

Eustache du Caurroy (1549–1609)	Fantaisies sur <i>Une jeune fillete</i>
Christopher Tye (ca.1505–ca.1573)	In Nomine XII <i>Crye</i>
John Dowland (1563–1626)	<i>Semper Dowland semper dolens</i>
Dowland	<i>The King of Denmark's Galliard</i>
Giovanni Maria Trabaci (1575–1647)	<i>Durezza e ligature</i>
Giuseppe Guami (ca.1540–ca.1611)	Canzon 4 Sopra <i>La Battaglia</i>
Clement Woodcock (1540–1590)	<i>Browning my dear</i> à 5
Matthew Locke (1621–1677)	<i>Fantasia</i> 5 in d minor à 4 (2nd Suite)
William Brade (1560–1630)	<i>Ein Schottisch Tanz</i>
Samuel Scheidt (1587–1654)	Canzon à 5 super <i>O Nachbar Roland</i>
Alfonso Ferrabosco (1575–1628)	<i>Four-note Pavan</i> à 5
Anthony Holborne (1545–1602)	[Galliard:] <i>The Fairie-Round</i>
William Lawes (1602–1645)	<i>Paven V</i> in C major à 5
Samuel Scheidt	<i>Galliard Battaglia</i>
Marc-Antoine Charpentier (1543–1604)	<i>Passecaïlle</i>
Joan Cabanilles (1644–1712)	<i>Obertura – Corrente italiana</i>
Henry Purcell (1659–1695)	<i>Fantasia upon one note</i>
Johann Sebastian Bach (1685–1750)	Contrapunctus 1 – Contrapunctus 9 <i>alla duodecima</i>

*This performance will last approximately 80 minutes  
and be performed without an intermission.*

*With the support of the Departament de Cultura of the Generalitat de Catalunya  
and the the Institut Ramon Llull.*

*This performance is made possible, in part, by Susan Graham Harrison & Michael A. Harrison.*

COVID-19: Masking is required inside the auditorium, and is strongly recommended, though not required, for indoor lobby/waiting areas as well as outdoor spaces. Up-to-date vaccination is strongly recommended, though not required for entry. The latest information on Cal Performances' COVID-19 safety policies is available at [calperformances.org/safety](https://calperformances.org/safety).

Photographing and/or recording this performance is strictly prohibited.



**Fantasies, Battles, and Dances**  
*The Golden Age of the Viol Consort*  
 1550–1750

Counterpoint is a set of rules and principles of musical composition long recognized as the only possible way of writing music. Until the 17th century, learning to compose was the same thing as learning counterpoint, and until the 19th century, musicians and composers were one and the same. Learning music was therefore—in addition to the indispensable acquisition of instrumental technique—learning to compose. Counterpoint is the art of making superimposed melodic lines sing, apparently independently of one another, so that when they are heard simultaneously, the linear beauty and plastic meaning of each line can be clearly perceived within a coherent whole, while at the same time gaining an extra dimension through combination with the others.

All of the composers on this program mastered the science of counterpoint and even inspired one of the most famous composers in the field, Johann Sebastian Bach, with the fugue, a musical form that is particularly characteristic of counterpoint and can be considered as synonymous with it. The fugue is a compositional technique based, like the canon, on the imitation of voices; it is therefore a counterpoint technique. The fugue is a very special canon: the entry of the voices is staggered, as in the canon, but it respects a precise interval for the entry of the second voice. In the 17th century, counterpoint seemed to be on its way out, definitively replaced by harmony. But Bach spent his life championing it, arguing that counterpoint was the only true future of music. Having explored all the musical forms of his time, at the end of his life he returned to counterpoint in its strictest form. His last work, named after his death *The Art of Fugue*, comprises 14 pieces entitled Contrapunctus 1 to 14. This passion for counterpoint earned him as

much criticism from his contemporaries as it did admiration from subsequent generations of musicians: counterpoint did not die with Bach.

Surrounded by the musicians of Hespèrion XXI, Jordi Savall, the greatest ambassador of the viola da gamba, invites us on a tour of European music for viol consort with a highly diversified program in which the musicians highlight the myriad colors of these instruments. It is with his original ensemble that Savall returns for this concert, in this case bringing together a remarkable international sextet. The two golden centuries of the viol are represented in an eclectic journey that takes us from the 16th century to Bach, via Elizabethan England, Italy, France, Spain, and Germany. Europe was undergoing a musical evolution in which currents flowed from one country to another, while at the same time each nation preserved its own character and thus expressed its particular genius. It was a time when musical lines became more complex and counterpoint became more pronounced. It was also a time when learned and virtuoso instrumental polyphony became fashionable in courts and salons, as well as in churches and temples. Around two of the Contrapunctus from Bach's *Art of the Fugue*, the musicians present a non-exhaustive history of the viol consort, its golden age, and its masters. Of particular relevance in this context is English music, which made the consort an emblematic mode of musical expression. The consort features not one but many violas da gamba, from the high-pitched pardessus to the bass viol and the violone. The consort covers all the tessitura of their warm and elegant colors, and in combination they are therefore the ideal instrument for making each line of a polyphony readable without altering the unity of the whole. Through their labyrinthine meanderings, these pieces appeal equally to the intellect and to the senses.

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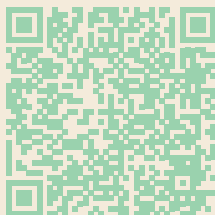
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ABOUT THE ARTISTS

JORDI SAVALL

“Jordi Savall testifies to a common cultural inheritance of infinite variety. He is a man for our time” (*The Guardian*).

Jordi Savall is one of the most versatile musical personalities of his generation. For more than 50 years, he 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.

With his key participation in Alain Corneau’s film *Tous les Matins du Monde* (awarded the César Cinema Prize for the Best Soundtrack), his intense concert activity (about 140 concerts per year), his record releases (six recordings per year), and the creation in 1998, together with Montserrat Figueras, of his own record label, Alia Vox, Savall has shown that early music does not have to be elitist, but rather that it appeals to an increasingly wide and diverse audience of all age groups.

Savall has recorded and released more than 230 discs covering the Medieval, Renaissance, Baroque, and Classical music repertories, with a special focus on the Hispanic and Mediterranean musical heritage, receiving 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 cul-

tures. 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, an “Artist for Peace” under the UNESCO “Good Will Ambassadors” program.

Between 2020 and 2021, to mark Ludwig van Beethoven’s 250th anniversary, Savall conducted the complete symphonies with Le Concert des Nations and recorded them on two CDs entitled *Beethoven Révolution*. The impact they have had in the record market worldwide has been defined as “a miracle” (*Fanfare*), and Volume II has been distinguished with the Schallplattenkritik Prize for the best orchestral record.

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; the Helena Vaz da Silva Award and the prestigious Léonie Sonning Prize, which is considered the Nobel Prize of the music world. This year, Savall was elected an honorary member by the Royal Philharmonic Society, the Royal Swedish Academy of Music, and la Accademia Nazionale di Santa Cecilia.

## HESPÈRION XXI

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 listener. With a repertoire that encompasses the period between the 10th and 18th centuries, Hespèrion XXI searches continuously for new points of union be-

tween the East and West, with a clear desire for integration and for the recovery of an 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 ancient music ensemble Hespèrion XX in Basel as a way of recovering and disseminating the rich and fascinating musical repertoire prior 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 artists’ labors to recover works, scores, instruments, and unpublished documents have a double and incalculable value. On one hand, their rigorous research provides new information and understanding about the historical knowledge of the period, and on the other hand, their exquisite performances enable people to freely enjoy the aesthetic and spiritual delicacy of the works of this period.

Right 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; they conceived, and continue to conceive, ancient music as an experimental musical tool and with it, they seek the maximum of 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 must learn to connect with it by studying the composer, the instruments of the period,



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## ABOUT THE ARTISTS

the work itself, and the circumstances surrounding it. But as craftspeople in the art of music, they are 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, among others, 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 over all these years, Hespèrion XXI continues to play a key role in the recovery and reappraisal of our collective musical heritage, one that has great resonance throughout the world. The group has recorded more than 60 CDs and performs concerts for the entire world, appearing regularly at the great international festivals of ancient music.