



Friday, April 12, 2024, 8pm
First Congregational Church, Berkeley
(also known as First Church)

Jordi Savall and Hespèrion XXI

Le Nuove Musiche: The Baroque Revolution (1560–1660)

HESPÈRION XXI

Xavier Díaz-Latorre, *theorbo & guitar*

Andrew Lawrence-King, *arpa doppia*

Philippe Pierlot, *treble and bass viols*

Xavier Puertas, *violone*

David Mayoral, *percussion*

Jordi Savall, *treble viol by Barak Norman, ca. 1700*

and bass viol by Pellegrino Zanetti, Venice 1553

& director

PROGRAM

- VINCENZO RUFFO (ca. 1508–1587) *Capricci in musica a tre voci* (Milan, 1564)
La Gamba – La Disperata – La Piva
• • •
- EMILIO DE' CAVALIERI (ca. 1550–1602) *Rappresentatione di Anima, et di Corpo*
(Rome, 1600) Sinfonia
La Pellegrina: Intermedii et concerti
(Siena, 1589) Ballo del Granduca
(Harp, theorbo, and guitar)
• • •
- TOBIAS HUME (ca. 1569–1645) *Captain Humes Poeticall Musicke* (London, 1607)
Start (8) The Lady Sussex delight
The Earle of Pembrookes Galiard (20)
• • •
- ANONYMOUS (England, ca. 1610) Greensleeves to a Ground
- SAMUEL SCHEIDT (1587–1654) *Ludi Musici* (1621) Galliard Battaglia, SSWV 59
• • •
- GIROLAMO FRESCOBALDI (1583–1643) *Il primo libro delle canzoni* (Rome, 1628)
Canzon terza, a due canti, F 8.14c
- ANDREA FALCONIERO (ca. 1586–1656) *Il primo libro di canzone* (Naples, 1650) Ciaccona
- JUAN GARCÍA DE ZÉSPEDES (1619–1678) Guaracha
• • •
- GIOVANNI GIROLAMO KAPSBERGER *Libro terzo d'intavolatura di chitarrone* (Rome, 1626)
(ca. 1580–1651) Variations on the Folia
(Theorbo)
• • •
- ANONYMOUS (Spain, ca. 1660) Diferencias sobre la Folia
• • •
- FALCONIERO *Il primo libro di canzone* (Naples, 1650) Passacalle
- BIAGIO MARINI (1594–1663) *Per ogni sorte di strumento musicale* (Venice, 1655)
Passacaglio
- TARQUINO MERULA (1595–1665) *Canzoni overo sonate concertate per chiesa e camera*
(Venice, 1637) Chiaccona
- ANTONIO VALENTE (ca. 1520–ca. 1580) *Intavolatura de cimbalò* (Naples, 1576)
Gallarda Napolitana

*This program will be performed without intermission
and last approximately 75 minutes.*

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

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THE BAROQUE REVOLUTION

“The court of Europe”: this could be an alternative title for a program that offers an overview of great composers who lived in different European regions between the Renaissance and the Baroque, at a time when forms and compositional techniques of the 16th century coexisted with those of the new century—the “new music,” Monteverdi’s “second practice”—which also appeared in the world of instrumental music. This new music could be completely unknown or reappear like an old friend, who changes over time while maintaining characteristic features. Thus we find a series of dances that still partly refer to the Renaissance world alongside toccatas and fantasies decidedly in line with the new aesthetics.

Tonight’s program is ordered chronologically: we start from three Renaissance pieces collected in the first edition of *Capricci in musica* by Vincenzo Ruffo and here arranged as a small suite. Ruffo, from Verona with a musical career in Northern Italy, was appointed Maestro di Cappella of the Duomo of Milan in 1563, and the following year dedicated his collection of *Capricci* to Marc’Antonio Martinengo Marquis of Villachiara—partially to signal himself to the local nobles, voracious consumers of instrumental music. With *La Gamba* and *La Disperata* is also a *piva*, fast dance of popular origin that was already belonged to the context of the 15th-century dance and that, although apparently absent from the choreographic world of the 16th century, appears sporadically in instrumental music collections of the time.

The two selections by Emilio de’ Cavalieri are emblematic pieces: The first is part of a composition that is vying for the rights of primogeniture as compared to the “new music” then beginning to emerge. The second is notable for its incredible popularity; it belongs to the cycle of *Intermedii* that first

appeared during a time of exceptional ferment and experimentation that will lead to the birth of the opera.

A well-known dance between the 16th and 17th centuries was the *gagliarda*, built on a basic scheme of five dance steps on six beats of music, which could also be varied choreographically in a very virtuosoc ways. It was usually preceded by a Pavane with a slower course and the character of a procession; the *gagliarda* was very popular both as a dance and in instrumental form. *The Earle of Peembrookes Galiard*, by the London composer and soldier Tobias Hume, is contained in the collection *Poeticall Musicke* (1607) together with *Start*; this collection constitutes the first repertoire composed for *lyra viola* (a kind of *viola da gamba*), the real protagonist of Hume’s songs. Other *Gagliardes* are proposed during the program with more specific connotations: the *Battle* of the German Samuel Scheidt and the *Gallarda Napolitana* by the blind Neapolitan Antonio Valente.

The famous anonymous song “Green-sleeves to a Ground” reminds us of another element very present in the musical practice of the time throughout Europe, namely the composition on a *basso ostinato* (a ground, in English), on which the other parts propose a series of variations.

Continuing we will listen to the *Ciaccona*, whose presence is attested in Spain already at the end of the 16th century. Traditionally accompanied by guitars, tambourines, and castanets both in Spain and in Italy (especially in Naples) the *Ciaccona* was often introduced in theatrical performances of the *commedia dell’arte*. The Italian variant is more exuberant than the Spanish one; it has a faster time, and prefers greater shades. Andrea Falconiero will introduce us to a *Ciaccona* with three voices, in which the three instrumental parts launch into a passionate back-and-forth.



Tom Penneroye

Another important musical form at this time is that of the *canzona*, a term that developed largely in Italy around the 17th century; it is described by Michael Praetorius as “a series of short fugues for ensembles of four, five, six, eight, or more parts, with a repetition of the first at the end.” Girolamo Frescobaldi dedicated himself on several occasions to this type of instrumental composition: the songs we will listen to this evening belong to the *First Book of Songs*, published in Rome in 1628. The edition was prepared and put into score by the composer’s pupil Bartolomeo Grassi who, as is explained in the afterword of the work, gave each of the 37 songs a dedicatory name inspired by the names of gentlemen from Lucca.

The viola da gamba, in different sizes and different combinations, is the protagonist this evening: the instrument, born around the 15th century, had great success due to its ability to express itself in consort, in homogeneous ensembles or mixed with different instruments, and as a soloist, pushed to levels of virtuosity; today’s program, in addition to demonstrating the musical richness of early 17th-century instrumental music, also makes clear the different shades of the voice of the viola.

—Text by Francesca Pinna
in collaboration with the Department
of Musicology and Cultural Heritage,
University of Pavia, Cremona campus

ABOUT THE ARTISTS

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 continues to explore and create 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* in 1991 (awarded the César Cinema Prize for the best soundtrack), Savall's intense concert activity (about 140 concerts per year), his record releases (usually six recordings each year), and the creation in 1998, together with 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 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, Savall was appointed European Union Ambassador for intercultural dialogue and, together with Montserrat Figueras, was named "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 composer's complete sym-

phonies 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 Best Orchestra Recording

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; the Helena Vaz da Silva Award; and the prestigious Léonie Sonning Prize, which is considered the Nobel Prize of the music world. He has recently been elected an Honorary Member by the Royal Philharmonic Society, the Royal Swedish Academy of Music, and la Accademia Nazionale di Santa Cecilia.

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 enthrall 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 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 members’ labours 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; on the other hand, the 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 path that would lead to the establishment of a school in the field of ancient music because they saw, and continue to see, 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, 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: a musician’s capacity to connect the past with the present and to connect culture with its dissemination, depends on their skill, creativity, and capacity to transmit emotions.

Hespèrion XXI’s repertoire includes, among other things, the music of the Sephardi Jews, Castilian romances, and pieces

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from the Spanish Golden Age. Some of the group’s most celebrated concert programs are *Les Cantigues de Santa Maria d’Alfons X El Savi*; *La Diàspora Sefardí*; the music of Jerusalem, Istanbul, and Armenia; and the *Folías Criollas*. Thanks to the outstanding work of numerous musicians and collaborators who have collaborated with the ensemble over the years Hespèrion XXI still plays a key role in the recovery and re-appraisal of our musical heritage, and one that has great resonance throughout the world. The group has published more than 60 CDs and performs concerts for the whole world, appearing regularly at the great international festivals of ancient music.

Since its formation in 1998, Alia Vox has become established as one of the foremost recording labels specializing in high-quality early music. It is the exclusive producer of new recordings by Jordi Savall and his groups.