



Hervé Puyfourcat

JORDI SAVALL & HESPÈRION XXI

MUSIC OF FIRE & LOVE

DIRECTION/TREBLE VIOL Jordi Savall

THEORBO/GUITAR Xavier Díaz-Latorre

ITALIAN BAROQUE TRIPLE HARP/SPANISH BAROQUE HARP

Andrew Lawrence-King

TREBLE/BASS VIOL Philippe Pierlot

VIOLONE Xavier Puertas

PERCUSSION David Mayoral

Philadelphia Episcopal Cathedral

Thursday, April 10 @ 7:30 PM

There will be an intermission.

Jordi Savall's treble viol is by Barak Norman, London ca.1700.

This performance is made possible with the support of the Departament de Cultura de la Generalitat de Catalunya and the consortium Institut Ramon Llull.

PROGRAM

Folías, Battles and Lamenti Glosados, Variations and Improvisations

Dances and Variations

Moresca - Pedro Guerrero (ca.1520-ca.1560)
Greensleeves to a Ground (Romanesca) (England, 1650) - Anonymous
Guaracha (improvisations) - Juan García de Zéspedes (ca.1619-1678)

***Musical* Humors, Dances and Battles**

An Almaine - Captain Tobias Hume (ca.1569-1645)
Galliard Battaglia - Samuel Scheidt (1587-1654)

Catalan Laments

Planctus/Mariagneta - Anonymous/Jordi Savall

The Hispanic Guitar

Jácaras and Canarios, from *Instrucción de música sobre la guitarra española*
(Zaragoza, 1674) - Gaspar Sanz (1640-1710)

Folías Criollas

Tonada de El Chimo - Codex « Trujillo del Perú » (Lima, 1780)
Cachua serranita (improvisations) - Codex « Trujillo del Perú » (Lima, 1780)

INTERMISSION

The King's Men

The Nobleman - Robert Johnson (ca.1583-ca.1633)
A Scottish Dance - William Brade (1560-1630)
The Satyrs' Dance - Robert Johnson/William Brade

The Tears of the Viol

Prélude - François Couperin (1668-1733)
Plainte pour les violes - François Couperin
Muzette - François Couperin

The Island of Chacona

Chaconas & Paradetas (improvisations) - Lucas Ruiz de Ribayaz (ca.1626-ca.1667)
Luz y norte (Madrid, 1677) - Lucas Ruiz de Ribayaz
Cumbees from *Codex Saldivar* (Mexico, 1720) - Santiago de Murcia (1673-1739)
Chacona (improvisations) - Santiago de Murcia
A Sad Paven for these Distracted Tymes (1649) - Thomas Tomkins (1572-1656)

Glosados & Improvisations

Glosas sobre Todo el mundo en general (Alcalá de Henares, 1626) - Francisco Correa de Arauxo (1584-1654)

Canarios (improvisations) - Anonymous

Gallarda napolitana (Naples, 1576)/Jarabe loco (improvisations) - Antonio Valente (ca.1520-ca.1580)/Anonymous Jarocho (Mexico)

PROGRAM NOTES

One of the earliest forms of instrumental music known in Europe is the use of a repeated melodic pattern in the low register as the basis for successive contrapuntal elaborations by one or more parts in the upper register. Its origins likely lie in an improvisatory tradition developed by instrumentalists in dance music. If you had a ground bass in long durational values, with a steady rhythm, the limited gamut of consonant choices for the upper parts generated a relatively stable harmonic sequence. In fact, this association of a given bass line with a specific rhythmic and harmonic pattern was often the most recognizable characteristic of a particular dance, helping dancers find and keep the right steps. Treble instruments could thus freely improvise virtuosic discants on that basso ostinato, as the Italians called it, while the latter's repeated presentation served its purpose of clearly identifying the dance to which it belonged. Even in a context of purely instrumental performance, without any association to dancing, certain grounds circulated widely throughout Europe as ideal vehicles for improvisation, becoming part of a cosmopolitan instrumental repertoire, while others remained in use exclusively in a particular region.

The Folía is one of the several dances and dance songs of popular origin which developed in the Iberian Peninsula in late Middle Ages. It was likely used in its original context for some time before they were adopted by the courtly polyphonic repertoire, both vocal and instrumental, in the late 15th and early 16th centuries. Its Portuguese origin is confirmed by influential Spanish theorist Francisco de Salinas in his 1577 treatise, *De musica libri septem*. Indeed, it was first mentioned in several Portuguese documents from the end of the 15th century including the plays of the founder of Renaissance theatre in Portugal, Gil Vicente. In these works, it is associated with popular characters, usually shepherds or peasants engaging in energetic singing and dancing. This earned it the name "Folía," meaning both "wild amusement" and "insanity" in Portuguese, as an easy way of identifying their social nature to the audience or as a celebration of a happy dénouement of the plot. Throughout the 16th and 17th centuries, constant references are made in the Portuguese chronicles of the time to groups of peasants being called upon to dance the Folía at the palaces of the upper nobility for festive events such as weddings or births.

The Morisca or Perra mora, a dance with a strong Arab flavor in its characteristic rhythmic design in 5/2 time, is given here in the version attributed to Pedro Guerrero and taken from the so-called *Medinaceli Songbook*, compiled in the second half of the 16th century. In his novella *La ilustre Fregona*, Miguel de Cervantes mentions it along with the Pésame d'ello, the Zarabanda and the Chacona, as secular dances that were so fashionable in his time that they even managed to "squeeze through the door cracks into the convents of nuns" ("ha intentado ... entrar por los resquicios de las casas religiosas").

In England, 16th- and 17th-century composers like William Byrd, John Bull, Thomas Tomkins, and later Christopher Simpson and John Playford, developed a similar tradition of ostinato variations, sometimes choosing the same ground basses as their continental counterparts but often using different ones. These authors inherited them from previous British musicians or invented their own for each new piece. Strophic songs on a repeated harmonic pattern, such as the famous "Greensleeves", were frequently used for this purpose, as well as independent bass lines with no discant parts attached to them, ranging from merely two notes (as in Bull's "The Bells") to lengthy melodies of a complex internal structure.

A musician linked to the Puebla school, Juan García de Zéspedes (1678), left us a hilarious Christmas Villancico, "Ay que me abraso" (literally, "I am burning") written on the characteristic rhythm of another Mexican dance, the Guaracha, and in which the characters portrayed are panting and sighing because of the excessive heat generated by their emotions at the sight of the newborn Christ.

A further fascinating piece of Amerindian influence comes from the Viceroyalty of Peru. It is the closest thing to an ethnomusicological record of the Amerindian music of Peru to have reached us from the colonial period: a traditional Cachua, or Christmas song. Bishop of the Peruvian diocese of Trujillo, Baltazar Martínez Compañón, collected it at the end of the 18th century, here used as the ground for an instrumental improvisation. As to whether the music in question is of Iberian or Amerindian origin, we are thus once again reminded of the fact that this multicultural musical heritage developed by the triangular interaction of the Peninsula, Africa and the New World was generated, first of all, by the actual encounter of all three living traditions. Each mutually influenced each other in the context of a performance practice largely dominated by improvisation rather than by a purely academic approach.

Besides Ortiz, many other Iberian composers of instrumental music, writing for the vihuela, the guitar, the harp or the organ, made use of these and other ground basses in their works. In his 1626 *Facultad organica*, one of the most influential publications of Mannerist keyboard music in the Peninsula, organist Francisco Correa de Arauxo (ca. 1576-1654) chose a longer bass melody for a stunningly beautiful set of variations, "Todo el mundo en general."

Yet another Spanish popular dance pattern adopted as a ground bass for instrumental variations in other European countries through the mid-18th century was the Canarios, or Canary, apparently born in the Canary Islands. Often described at first—not always without a certain degree of fascination—as being "barbaric" and "immoral," these dances were in many cases gradually transformed into sophisticated courtly items according to the Baroque taste. In the process, many lost their original popular characteristics, but even so, they remained at the very center of the European instrumental repertoire.

On the other hand, Italian composers of the late Mannerist and early Baroque periods thoroughly cultivated this genre in their solo and ensemble instrumental works, such as the "Gallarda Napolitana (Intavolatura de cimbalò)" (1576) by Antonio Valente, or the various collections published in the first half of the 17th century by Salomone Rossi (1570-ca.1630), Biagio Marini (ca.1587-1663) or Tarquinio Merula (1594 or 1595-1665), amongst many others.

As with practically all genres of instrumental music in the 16th and 17th centuries, we should bear in mind that most of the sets of variations on a ground published during these two centuries were composed by authors who were themselves acclaimed instrumental virtuosos. In their publications, they wished to exemplify the technical mastery of their instruments, which was generally inseparable from their highly developed improvisatory skills. For the performance practice of this period, not only were other instrumentalists who wished to play these works expected to add *ad libitum* ornaments and diminutions to the printed score, but undoubtedly, no two renditions of a particular work by the same performer, be it the author himself or any other virtuoso, would be exactly alike. In many ways, a printed version of a Mannerist or Baroque instrumental piece, especially in the case of 16th- and early 17th-century Iberian and Italian music, can be seen exactly like that: as a version, which does not in any way attempt to present a definitive, authoritative text for that work. As such, it is much closer, to some extent, to a live recording of a jazz performance, with all of its spontaneous improvisatory component, than to the 19th-century ideal of an unchangeable urtext. In a repertoire based not as strictly on purely formal or contrapuntal considerations as on a succession of free virtuosic elaborations on a pre-existing bass line, the pursuit of true “authenticity” in its modern performance must include the rediscovery of this inexhaustible element of permanent personal creativity. That is why the present program is not only characterized by a constant improvisatory element in its approach to the works performed but even includes a moment of actual collective improvisations.

A battle (*battaglia* or *bataille*) is a style of vocal or instrumental music that emerged during the Renaissance period. Some characteristic elements, such as rallying cries, imitations of fanfares, drum rolls and other sounds of a battle, already anticipated in the medieval *caccia*, define this style of programmatic and descriptive music imitating a battle. The Renaissance form is typically a madrigal for four or more voices, where these elements are imitated by the voices. The Baroque form, however, is more often an instrumental depiction of a battle. An example of this kind of composition in the Baroque period is the “*Galliard Battaglia*” by Samuel Scheidt (1587-1654), which is also based on the pattern of one of the typical dances of the Renaissance and Baroque periods.

A lament or lamentation is a passionate expression of grief, often in the form of music, poetry or song. Examples of such songs can be found in traditional music, including some Catalan laments featured in this program. The “*Tonada de El Chimo*” is another example of this kind of composition, belonging to the *Codex Trujillo* (Cathedral of Lima, 1780-90), a piece with Amerindian influence from the Viceroyalty of Peru. The “*Plainte pour les violes*”, a work from one of François Couperin’s (1668-1733) *Concerts royaux*, is another example of Baroque music in this genre. A free and short musical form, also called lament, emerged during the Baroque and reappeared in the Romantic era. It was composed on a set of harmonic variations in a homophonic texture, with the bass (lament bass) descending through a tetrachord, usually suggesting a minor mode.

More pieces based on pattern dances complete the program, such as works for the Hispanic guitar by Gaspar Sanz (1640-1710), an *Almaine* by Captain Hume (ca.1569-1645), and additional pieces by Robert Johnson (ca.1583-ca.1633) and William Brade (1560-1630), as well as more selections from the *Concerts royaux* by François Couperin. Pieces of the group of “The Island of Chacona” are also based on these patterns, where “A Sad Paven for these Distracted Tymes” could be also included in the group of the laments.

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*)

Savall is one of the most versatile musical personalities of his generation. For more than fifty 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 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 complete symphonies with Le Concert des Nations and recorded them in two CDs entitled *Beethoven Révolution*. The impact they have had 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, he has been elected Honorary Member by the Royal Philharmonic Society, the Royal Swedish Academy of Music and la Accademia Nazionale di Santa Cecilia.

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

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 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 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 group's labor to recover works, scores, instruments and unpublished documents has a double and incalculable value. Its rigorous research provides new information and understanding about the historical knowledge of the period, and the group's 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 because they conceived, and continue to conceive, ancient music as an experimental musical tool and with it they seek the maximum beauty and expressiveness in their performances.

Hespèrion XXI's repertoire includes, amongst others, the music of the Sephardi Jews, Castilian romances, pieces from the Spanish Golden Age and Europa de les Nacions. Some of its most celebrated concert programs are Les Cantiques de Santa Maria d'Alfons X El Savi, La Diàspora Sefardí, the music of Jerusalem, Istanbul, Armenia, and the Folías Criollas. Thanks to the outstanding work of numerous musicians and collaborators who have worked with the ensemble over all these years, Hespèrion XXI still plays a key role in the recovery and reappraisal of the musical heritage, which has had 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.

Now IS THE MONTH OF MAYING

May 9, 7:30 PM
Philadelphia
Episcopal Cathedral

Spring is here! Cast off your winter blues and get your toes tapping with this program of springtime, Renaissance music!

Bird songs, love songs, and May dances will be vehicles for Piffaro's rich and varied instrumentarium: reeds, brass, recorders, plucked strings, and percussion of all shapes and sizes.



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