

David Ignaszewski

23|24 SEASON

 UNIVERSITY OF GEORGIA

presents

**JORDI SAVALL
HESPÈRION XXI**

LE NUOVE MUSICHE
The Baroque Revolution in Europe 1560-1660

TUES, APR 9, 7:30 pm

Hodgson Concert Hall

Supported by
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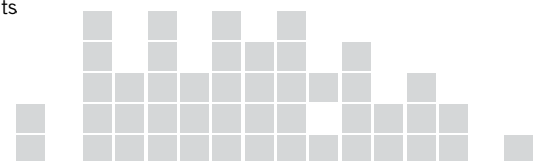
With the support of the Departament de Cultura of the Generalitat de Catalunya and the consortium Institut Ramon Llull.

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Catalan Language and Culture

Please silence all mobile phones and electronic devices. Photography, video and audio recording, and texting are prohibited during the performance.

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HESPÈRION XXI

XAVIER DÍAZ-LATORRE, theorbo and 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;
bass viol by Pellegrino Zanetti, Venice 1553; direction



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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

TOBIAS HUME (ca.1569-1645)

Captain Humes Poeticall Musicke (London, 1607)

The Lady Sussex delight

The Earle of Pembrookes Galiard

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 ZÉPEDES (1619-1678)

Guaracha

GIOVANNI GIROLAMO KAPSBERGER (ca.1580-1651)

Libro terzo d'intavolatura di chitarrone (Rome, 1626)

Variations on the Folia

ANONYMOUS (Spain, ca.1660)

Diferencias sobre la Folia

ANDREA FALCONIERO

Il primo libro di canzone (Naples, 1650) Passacalle

BIAGIO MARINI (1594-1663)

Per ogni sorte di strumento musicale (Venice, 1655) Passacaglio,

Op. 22, No. 25

TARQUINO MERULA (1595-1665)

Canzoni overo sonate concertate per chiesa e camera (Venice, 1637)

Ciaccona, Op. 12. No. 20

ANTONIO VALENTE (ca.1520-ca.1580)

Intavolatura de cimbalò (Naples, 1576) Gallarda Napolitana

PROGRAM NOTES

The program offers an overview of great composers who lived in different European regions between Renaissance and Baroque, at a time when sixteenth-century compositional forms and techniques coexisted. It is ordered chronologically: we start from three pieces, Renaissance, collected in the first edition of *Capricci in musica* by Vincenzo Ruffo (1508-1587) and here arranged as in a small suite. Ruffo, from Verona with a musical career in Northern Italy, in 1563 was appointed Maestro di Cappella of the Duomo of Milan, and the following year dedicated his collection of *Capricci* to Marc'Antonio Martinengo Marquis of Villachiara, also to signal himself to the local nobles, voracious consumers of instrumental music. With *La Gamba* and *La Disperata* is also proposed a *Piva*, fast dance of popular origin that already belonged to the context of the fifteenth-century dance and that, although apparently absent from the choreographic world of the sixteenth century, appears sporadically in instrumental music collections.

Instead, it recalls the invention par excellence of the new century, namely the opera, the cameo dedicated to Emilio de' Cavalieri: the *Sinfonia* of the *Rappresentazione di Anima e di Corpo* (Representation of Soul and Body) and the *Ballo del Granduca* (Ball of the Grand Duke) by the *Intermedii della Pellegrina* are two emblematic pieces: The second had, as regards its musical aspect, an incredible circulation, and represents for its belonging to the cycle of *Intermedii* that exceptional moment of artistic ferment and experimentation that will lead to the birth of the work. The first belongs to a composition that is vying for primogeniture compared to

the new musical genre, contending the Euriydice of Peri the primacy.

A very present dance between the sixteenth and seventeenth centuries is the *Gagliarda*, built on a basic scheme of five dance steps on six beats of music (we can think of it in a modern 6/4, to simplify, with the fourth note elongated) that could also be varied in a very virtuoso way from the point of view of choreography. It was usually preceded by a Pavane with a slower course, with a processional character; the *gagliarda* was very popular both as a dance actually danced and as an instrumental form. *The Earle of Peembrookes Galiard*, by the London composer and soldier Tobias Hume (1569-1645), 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 (1587-1654) and the *Gallarda Napolitana* by the blind Neapolitan Antonio Valente (1520-1601).

The famous anonymous song *Greensleeves 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 sixteenth century. Traditionally accompanied by guitars, tambourines, and castanets both in Spain and in Italy (and 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 (1585-1656) will introduce us from his *First Book of Song, Symphonies, Fantasies, etc. for stromento à uno, due, and tré con il Basso Continuo* (Naples 1650) a *Ciaccona* with three voices, in which the three instrumental parts will launch into a passionate back-and-forth.

The *viola da gamba*, in different sizes and different combinations, is the protagonist of the evening: instrument born around the fifteenth century, has conquered a particular space for its

ability to propose itself in consort, in homogeneous ensembles or mixed with different instruments, and then for the possibilities as a soloist, pushed to virtuosity; today's program, in addition to making us listen to the musical richness of the early seventeenth-century instrumental, also makes us know all the different shades of the voice of the *viola*.

Text curated by **Francesca Pinna** in collaboration with the **Dipartimento di Musicologia e Beni Culturali, Università degli Studi di Pavia, sede di Cremona**



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 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 (6 recordings per year) and the creation in 1998, together with Montserrat Figueras, of his own record label, Alia Vox, Jordi 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.

Jordi 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 programmes 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 “Good Will Ambassadors” programme.

Between 2020 and 2021, to mark Ludwig van Beethoven’s 250th anniversary, he conducted the complete symphonies with Le Concert des Nations and recorded them in two albums 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.

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. 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.

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 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. Their 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, and on the other hand, the 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. 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 a craftsman in the art of music, he is 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 depend on his skill, creativity and capacity to transmit emotions.

Hespèrion XXI’s repertoire includes, amongst others, the music of the Sephardic Jews, Castilian romances, pieces from the Spanish Golden Age, and Europa de les Nacions. Some of their most celebrated concert programmes are Les Cantigues 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, 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 labels specialising in high-quality early music. It is the exclusive producer of new recordings by Jordi Savall and his groups.