

*Jordi Savall, Montserrat Figueras, Arianna Savall, Ferran Savall,
and Pedro Estevan*

Hespèrion XXI

Friday, May 14, 2004, 8 pm
First Congregational Church

Montserrat Figueras, *voice*

Arianna Savall, *voice and arpa doppia*

Ferran Savall, *voice, guitar, and tiorba*

Jordi Savall, *viola da gamba*

Pedro Estevan, *percussion*

This performance has been made possible, in part, by members of the Cal Performances Producers Circle.

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The Wallace Foundation, and the Zellerbach Family Foundation for their generous support.*

Folias & Romanescas**Músicas del tiempo & del instante****The Ancient Hesperia & the Diaspora Sefardí**

Anon. Trecento mss.	Lamento de Tristano
El Misteri d'Elx	Ay, trista vida corporal! (Lament de la Verge)
Sefardi (Sarajevo)	Paxarico tu te llamas (instr.)
Sefardi (Turquia)	La dama y el pastor (Por allí pasó un cavallero) (Romance)

Folias & Romanescas

Diego Ortiz	La Spagna – Passamezzo antico Romanesca – Passamezzo moderno
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Poetry & Music

Arianna Savall [Cantar de los Cantares]	Yo soy de mi amado
Santiago de Murcia/Improvisation	Jota (arpa)
Arianna Savall [Miquel Martí i Pol]	L'Amor

Ostinato Improvisations

Improvisation	Canarios
Antonio Valente	Gallarda napolitana
Tarquínio Merula	Aria sopra la ciaconna

*INTERMISSION***Pieces de Virole**

Marin Marais	<i>Les Voix Humaines</i> - Muzettes
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Del tiempo y del instante

Traditional Catalanian	La Cançó del Lladre
Ferran Savall	Improvisation

La Folia

Antonio Martin y Coll	Diferencias sobre las Folias
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Lamenti & Canzonette

Traditional	El Testament d'Amèlia
Merula	Sentirete una canzonetta

Hespèrion XXI

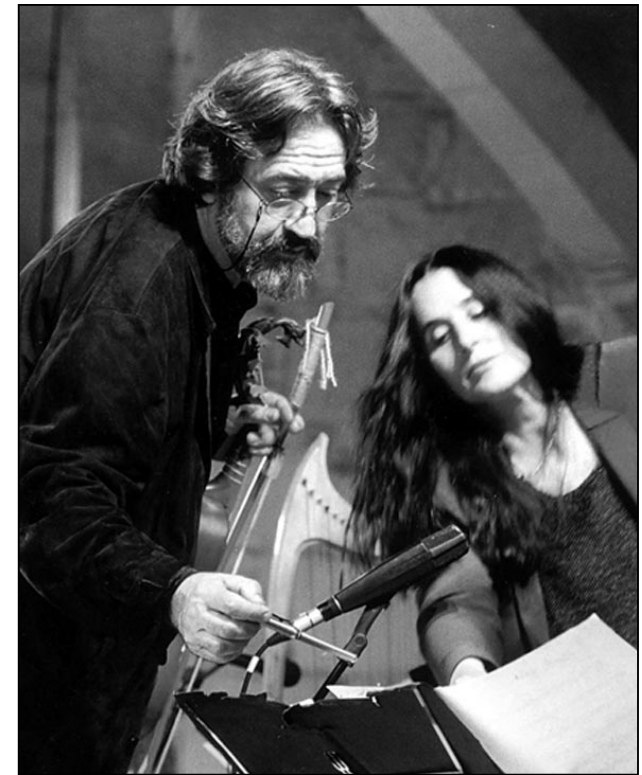
In the ancient past, Hesperia was the name given to the two most western peninsulas in Europe: the Italian and the Iberian peninsulas (in Greek “Hesperio” meant “from one of these two peninsulas”). Hesperio was also the name given to the planet Venus when it appeared in the west at night.

United in a common aim—the study and the interpretation of ancient music based on new and up-to-date premises—and fascinated by the immense richness of the Hispanic and European musical repertoire earlier than 1800, Jordi Savall, Montserrat Figueras, Lorenzo Alpert (wind and percussion instruments), and Hopkinson Smith (plucked instruments) created Hespèrion XX in 1974, dedicating themselves to the interpretation and re-evaluation of certain essential aspects of this repertoire.

For more than 25 years, Hespèrion has remained faithful to this initial goal and has performed and recorded numerous hitherto unknown works, many of which are heard on over 30 recordings for EMI, Astrée, DG-Archiv, Philips, Fontalis, and Aliavox.

The spirit characterized by Hespèrion XXI is the eclectic way in which the musicians have made artistic choices. This has allowed Hespèrion to interpret a number of important Spanish medieval pieces as well as English Renaissance, Baroque, and consort music pieces by composers including Dowland, Tye, and Coprario. Hespèrion has also explored other European repertoires, including a great deal of unknown work, and has contributed to the popularity of composers such as Jenkins, Rosenmuller, and Scheidt, along with other well-known composers, such as Bach and Purcell.

In 1998, Jordi Savall created a new record label—Aliavox—which has since released over

*Jordi and Arianna Savall*

two dozen original CDs and re-releases by Hespèrion XXI, Jordi Savall, Montserrat Figueras, La Capella Reial, and Le Concert des Nations. Two of the latest releases—*Diàspora Sefardí* and *El Cancionero de Montecassino*—were nominated for Grammy Awards in 2001 and 2002.

Jordi Savall (*viola da gamba*) is unanimously acclaimed as one of today's foremost interpreters of early music. Among the most gifted musicians of his generation, he is a violist, music director, and the creator of an unmistakable style, and his activities as a concert performer, teacher, and researcher make him one of the chief architects of the currently ongoing reevaluation of historic music. The pivotal part he played in Alain Corneau's award-winning film *Tous les Matins du Monde* has proved that early music does not have to be elitist or of interest to only a minority, and,

indeed, that it can—and does—appeal to an increasingly young and wide audience.

Jordi Savall's aim in creating the ensembles Hespèrion XXI (1974), La Capella Reial de Catalunya (1987), and Le Concert des Nations (1989) has been to increase the public's knowledge of a repertoire spanning from the Middle Ages to the beginning of the 19th century, driven by a new concept of performance characterized by great musical verve combined with rigorous historical accuracy.

Savall's extraordinary concert activity regularly takes him to the major early music festivals around the world (in Europe, the United States, Latin America, the Middle East, the Far East, Australia, and New Zealand). He has recorded over 100 albums, and in 1998, he created his own recording label, Aliavox.

Throughout his more than 30 years of intense musical activity, Savall has received numerous awards and distinctions, most notably the Officier de l'Ordre des Arts et des Lettres from the French Ministry of Culture and Communication (1988); the Sant Jordi Cross of the Generalitat (Autonomous Government) of Catalonia (1990); the Gold Medal for Fine Arts from the Spanish Ministry of Culture and the Arts (1999); Honorary Member of the Konzerthaus, Vienna (1999); Doctor *honoris causa* of the Catholic University of Louvain, Belgium (2001); the Gold Medal of the Parliament of Catalonia (2003); and the German "Preise der deutschen Schallplattenkritik" (2003).

Montserrat Figueras (*voice*) was born into a family of music-lovers, and was still very young when she began to study singing with Jordi Albareda, as well as drama, in her native city of Barcelona. At the same time, she began to sing with the Ars Musicae ensemble and the Aleluya choir under the direction of Enric Gispert. In 1968, she left for the Swiss city of Basel with her husband Jordi Savall, where she was to continue her music and singing studies at the Schola Cantorum Basiliensis and the Musikakademie. It was there that, grounded in the study of original source texts, she began to develop her own concept of early music performance and historic vocal techniques.

During her time in Switzerland, where she lived until 1986, Montserrat Figueras, together with Jordi Savall, Hopkinson Smith, Lorenzo Alpert, and other musicians who shared similar research interests, founded Hespèrion XX (now Hespèrion XXI), an ensemble that seeks to breathe new life and freshness into a wide range of music. Side by side with Jordi Savall, Figueras was also a co-founder of La Capella Reial. Actively participating in all their major projects, she regularly appears as a soloist with both these ensembles.

A constant in Figueras' choice of repertoire is her preference for works in which music and text combine to create a poetic space in which she is able to explore and enact the spiritual dimension of the music. True to her Mediterranean roots, Figueras gives pride of place in her repertoire to music of Latin origin, from the medieval *trobaritz* (female troubadour) songs and the various manifestations of the *Song of the Sibyl* to Spanish and Italian music of the Renaissance and Baroque periods. She has also performed in various operas by Peri, Monteverdi, Hidalgo, and Martín y Soler.

Figueras has recorded over 50 CDs, the majority of which have won critical acclaim. She has given numerous concerts—both as a soloist and together with Hespèrion XXI and La Capella Reial de Catalunya—in Europe, the United States, Canada, South America, Israel, Japan, China, Taiwan, the Philippines, Australia, and New Zealand.

In 2003, Montserrat Figueras was honored by the French Ministry of Culture and Communication, receiving the Ordre des Arts et des Lettres.

Arianna Savall Figueras (*voice and arpa doppia*) was born in Basel, Switzerland, in 1972, and is the daughter of Jordi Savall and Montserrat Figueras. After an initial period of general and musical education, she began to study classical harp at the age of 10, and after returning to Barcelona, continued under the direction of Magdalena Barrera. She then began to study voice at the Conservatory of Terrassa with María Dolores Aldea in 1993. Savall was awarded her professional qualification in harp from the Conservatory of Terrassa

in 1996, and that of voice in 2000. In 1992, she began studies in historical performance with Rolf Lislevand at the Conservatory of Toulouse (France), and took several courses under Andrew Lawrence-King and Hopkinson Smith, as well as her parents.

Since 1997, Savall has appeared in concert and on recordings with Hespèrion XXI, La Capella Reial de Catalunya, Malapunica, and Ricercare Consort, as well as other early music groups, performing throughout Europe, the United States, South America, Australia, New Zealand, and Israel.

Savall made her opera debut in the role of Euridice in Monteverdi's *Orfeo* at the Festival de Musique Ancienne in Beaune (July 2000), in Metz (January 2001), and at the Gran Teatre del Liceu in Barcelona in February 2002. Also in 2002, she sang the role of Carilda in Handel's *Arianna* at the "Scala" theater in Basel. In February 2001, she sang in Barcelona and at the Konzerthaus in Vienna, in the Spanish opera *Celos aún del ayre matan* by Calderón de la Barca and Juan Hidalgo. In the summer of 2001, Savall offered a recital of her songs at the Festival de Música Viva in Vic, recorded by Catalan television.

Ferran Savall (*voice, guitar, and tiorba*) began his musical studies on piano and violin at age seven and soon followed with voice, guitar, and theorbo. At age 15, he began more serious studies of guitar at the L'École Luthier with professor Xavier Coll, while at the same time working with lutenist Rolf Lislevand, with whom he still studies today. Since 2000, he has studied singing with Dolores Aldea and Peter Johansen, and has continued his studies in historical instruments at L'Escola Superior

de Musica de Catalunya with Xavier Diaz. Savall has participated in a variety of festivals and is a member of the quartet Assuranceturix. He participates regularly in jam sessions at a variety of jazz clubs in Barcelona. These concerts mark his first performances in North America.

Pedro Estevan (*percussion*) has performed as percussionist with Hespèrion XXI since 1985. He studied percussion at the Conservatoire Supérieur de Musique de Madrid and contemporary percussion with Silvio Gualda, African percussion with Senegalese master Doudou Ndiaye Rose, and hand drum technique with Glen Velez. An eclectic musician, Estevan has a particular interest in early music, which he performs with Hespèrion XXI, Le Concert des Nations, Speculum, and in duo concerts with Jordi Savall. He also performs new music with Rarafonia and as soloist with Orquesta de Camara Nacional de Espana and the Orquesta Reina Sofia. Estevan is a founding member of L'Orchestre de las Nubes and has collaborated with many orchestras throughout Spain as well as the Paul Winter Consort, Camerata Iberia, the Harp Consort, Baroque de Limoges, and many other music ensembles.

Hespèrion XXI and Jordi Savall record exclusively for Aliavox, which is distributed in the United States by Harmonia Mundi.

Hespèrion XXI and Jordi Savall are represented in North America by Aaron Concert Artists, Inc., New York City (www.aaronconcert.com).

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TEXTS AND TRANSLATIONS

Ay, trista vida corporal! (El Misteri d'Elx)

Oh, món cruel, tan desigual!
Trista de mi! Jo qué faré?
Lo meu car Fill, quan lo veuré?

Oh, Arbre Sant digne d'honor,
car sobre tots ets lo millor!
En tu volgué sang escampar
Aquell qui lo món volgué salvar.

La dama y el pastor (Por allí pasó un caballero) (Sefardi [Turquia])

Por allí pasó un caballero
asentado y muy gentil
Si vos plaze caballero
de mí tomaré plazer.

No lo quere el Diós del cielo,
ni me dexa tal hazer,
que tengo mujer hermoza
hijos para el bien hazer.

Allí vayáx cavallero
todo topéx al revéz
tu mujer topes con otro
los hijos al mal hazer.

Yo soy de mi amado Arianna Savall (b. 1972) [Cantar de los cantares]

Yo soy de mi amado,
y conmigo es su contento.

Ven, amado mío,
salgamos al campo,
moremos en las aldeas,
levantémonos de mañana en las viñas,
veamos florecer las vides,
si se abre el cierno,
si han florecido los granados:
allí te daré mis amores.
Las mandrágoras han dado olor
y en nuestras puertas hay todas dulzuras,
nuevas y viejas:
amado mío, las he guardado para ti.

Ah, sad bodily life!

Oh, cruel, unequal world!
Woe is me! What shall I do?
When shall I see my dear, beloved Son?

Oh, worthy holy tree,
alone thou bear'st the crown!
For thou wert bathed in the blood
of Him who came to save the world.

There passed that way a knight

There passed that way a knight,
full noble and handsome was he.
If such be your pleasure, sir,
you may take your pleasure with me.

God who is in heaven forbid,
and from such deeds preserve me.
A comely wife and children have I
and for their sake must leave thee.

Then get thee on thy way, fine sir,
may all go ill with thee.
Mayst thou find thy wife with another,
and thy children turned scoundrels see.

I am my beloved's

[The Song of Songs]

I am my beloved's,
and his desire is for me.

Come, my beloved,
let us go forth into the fields,
and lodge in the villages;
let us go out early to the vineyards,
and see whether the vines have budded,
whether the grape blossoms have opened,
and the pomegranates are in bloom.
There I will give you my love.
The mandrakes give forth fragrance,
and at our doors are all sweetness,
new as well as old:
I have kept them for you, my beloved.

please turn page quietly

L'Amor

Arianna Savall

[**Miquel Martí i Pol**]

Tot en l'amor s'emplena de sentit.
La força renovada d'aquest cor
tan malmenat per la vida, d'on surt
sino del seu immens cabal d'amor?

És, doncs, sols per l'amor que ens creixen
roses
als dits i se'ns revelen els misteris;
i en l'amor tot és just i necessari.

Creu en el cos, pertant, i en ell assaja
de perdurar, i fer que tot perduri
dignificant-ho sempre amb amorosa
sol·licitud: així donaràs vida.

Aria sopra la ciaconna

Tarquino Merula (1594–1665)

Su la cetra amorosa
In dolce e lieto stile
Io non pensavo mai di più cantar.
Ch'anima tormentosa
In suon funesto umile
Dovea pianger'mai sempre e sospirar
Pur da nova cagion
Chiamato son d'amor il cant'e al suon.

Io, ch'amante infelice
Ceneri fredde a pena
Dal rogo riportai d'infaust'amor
Sento che più non lice
Con roca e stanca lena
Narrar le fiamme antich'e'l veccio ardor.
Ora che novo sol
M'accende e vuol ch'io di lui canti sol.

Questa lacera spoglia
D'un cor trafitto ed arso,
Miserabile avanzo dei nartir
Invece che l'accoglia
Povero avello e scarso
Amor tiranno anche pur vuol ferir.
Eccomi fatto ugual
Scuopo al suo stral dispietato e mortal.

Love

Love fills all things with meaning.
What, if not the great abundance of its love,
could give this heart, that life has so ill used,
its new-found strength?

Through love alone our fingers bring forth
roses
and mysteries are revealed;
and in love all things are necessary and meet.

So, believe in the body, and in it strive
to endure, and make all things endure,
dignifying them always with loving care:
if you do this, you will give life.

Air on the chaconne

On the amorous lyre
Methought I would ne'er again
Sing sweetly and blithely.
For the tortured soul
In wretched, mournful tones,
Must forever but weep and sigh.
Yet Love now gives me fresh reason
To sing and play.

I who, disappointed in love,
With the ashes of the stake still warm,
Sang of ill-fated love,
Now esteem it no longer fitting,
To tell, with hoarse and weary voice,
Of past loves and burning passion.
For now a new sun
Inflames my Heart and I must sing only of her.

Instead of allowing
A poor, humble grave
To receive these meagre shreds
Of a pierced, scorched heart,
The pitiable remains of such anguish,
Tyranical Love wants to wound it once more:
Here am I, the target
Of this pitiless, mortal arrow.

Io non intesi mai
Che si tragga di tomba
Nemico estinto a farli guerra più
E pur amor omai
Sona guerriera tomba
Pur contro chi d'amor già morto fu.
Ecco a battaglia me
Rappella, ahimè, d'amor, d'onor, di fe

Ei potea pur lasciarmi
Sepo'l infra i cipressi
O nel sasso d'Elisa elgente e dur
E con più gloria l'armi
Volge contro quei stressi
Cori ch'al regno suo rubelli fur.
E in pace me lasciar
Dopo il penar mort almen riposar.

Pur se di novo vuoi
ch'io porti il cor piagato
Di tue quadrella, o dispietato arcier
S'ancor da lacci tuoi

Mi vuoi ch'avampi del tuo fuoco, o fier
Deh, meco almen fa sì
Ch'arda così colei che mi ferì.

E se tu vuoi ch'io canti
Nove fiamme altri ardori
E divina beltà scesa dal ciel
Fa sì ch'anch'io mi vantì
D'esser di non morir sempre di gel
Ch'i più cantori augei
Io emulerei s'i dolce canterei

I have never heard of dragging
One's deceased enemy from the grave
To continue making war on him.
Yet Love, henceforth,
Sounds the trumpet of war
Even against him who has already died of love.
Alas, he now recalls me
To the battle of Love, honor and faith.

He could leave me buried
Among the cypress trees,
Or in the chill, hard rock of Elysium,
And earn himself far greater renown
By levelling his arms against those hearts
That resist his power,
And at least allow me to rest in peace
After the sufferings of death.

So, oh pitiless archer,
If you wish my heart once more
To bear the wounds of your arrows,
If you intend once more to ensnare me,
oh cruel one,
And inflame me with your fire,
Then at least, for pity's sake,
Let she who wrongs me be inflamed also.

And if you wish me to sing
Of new loves, of fresh ardors,
Of divine beauty, descended from Heaven,
Then see that I, too, may boast
Of being worthy of not forever dying of cold
'Twixt chaste bay trees;
Then shall I vie with the most melodious birds
And sing such sweet songs.

please turn page quietly

La Cançó del Lladre (Traditional Catalanian)

Quan jo era petitet
festejava i presumia
espadenya blanca al peu
i mocador a la falsia.
Adéu, clavell morenet!
Adéu, estrella del dia
I ara que m'he fet grandet
m'he donat a mala vida.
Me só posat a robar,
ofici de cada dia.
Vaig robar a un tragner
que venia de la fira:
li prenguí tots els diners
i la mostra que duïa.
Quan he tingut prous diners
he robat també una nina:
l'he robada en falsetat
dient que m'hi casaria.
Adéu, clavell morenet!
Adéu, estrella del dia

El testament d'Amèlia (Traditional)

N'Amèlia està malalta,
la filla del bon rei,
comtes la'n van a veure,
comtes i noble gent.

Ai! que el meu cor se'm nua
com un pom de clavells!

També hi va sa mare
quan no hi ha més remei.
Filla, la meva filla,
de quin mal vos doleu?

Mare, la meva mare,
penso que bé ho sabeu:
metzines me n'heu dades
que maten lo cor meu.

Ai! que el meu cor se'm nua
com un pom de clavells

The Song of the Thief

When I was young
I used to court and be vain,
white espadrille on my foot
and handkerchief in the falseness.
Goodbye, little dark carnation!
Goodbye day star.
And now that I have grown
I have given myself to the bad life.
I have started to rob,
daily occupation.
I robbed a carrier
who was coming from the market:
I took all his money
and the samples he was carrying.
When I had enough money
I also robbed a girl:
I robbed her with falseness
telling her that I would marry her.
Goodbye, little dark carnation!
Goodbye day star.

The Testament of Amelia

Amelia is ill,
the good king's daughter;
counts go to see her;
counts and noble people.

Alas! my heart becomes naked
like a bouquet of carnations!

Her mother goes as well,
when there is nothing one can do.
Daughter, my daughter,
what is your illness?

Mother, my mother,
I think you know it well;
You have given me the poison
that burns my heart.

Alas! my heart becomes naked
like a bouquet of carnations!

Listen to a fine song

Listen to a fine song
about the pretty little mouth
Of my beautiful, pitiless sweetheart,
Who constantly torments my heart
And makes me sigh for the great beauty.

Listen to a sweet song
About the pretty little nose
Of my beautiful, pitiless sweetheart,
Who constantly torments my heart
And makes me sigh for the great beauty.

Listen to the bitter pain
That makes me die
For my beautiful beloved, so sweet and precious,
Who constantly torments my heart.
And makes me sigh for her great beauty

Listen to love's wound
Which makes me pine
For a pitiless, cruel brow,
Which constantly torments my heart
with ardor.
And makes me sigh, but shows no compassion.

Listen to the golden hair
That I may reach the end
Fine tresses, but so pitiless,
Which so constantly, alas, ensnare my heart,
That I am happy, yet I know not why.

Sentirete una canzonetta

Merula
Sentirete una canzonetta
Sopra al bel bocchin
Del mio vago e dispietato Amor
Ch'ogn'hor nel cor mi tormenta e fa
Sospirare per sua gran beltà

Sentirete un soave canto
Sopra al bel nasin
Del mio vago, e dispietato Amor
Ch'ogn'hor nel cor mi tormenta e fa
Sospirare per sua gran beltà

Sentirete la doglia acerba
Che mi fa morir
Per il vago, e dolce caro ben
Ch'ogn'hor nel cor mi tormenta e fa
Sospirare per sua gran beltà

Sentirete d'amor la piaga
Che mi fa languir
Per un ciglio dispietato, e fer
Ch'ogn'hor d'ardor mi tormenta e fa

Sospirare ma non ha pietà.

Sentirete per chioma d'oro
Che son gionto al fin
Belle trecchie ma spietate si.
Ch'ogn'hor il cor m'allacciate ohimè
Che ne godo ma no so perchè.