

Early Music Now

PRESENTS

JORDI SAVALL & FERRAN SAVALL

Saturday, 8 October 2011 at 8:00 – Helene Zelazo Center for the Performing Arts

FOLIAS & ROMANCES:

*Musical Dialogues Between Orient & Occident,
and Between Ancient Europe & the New World*

From Orient

Paxarico tu te llamas (instr.) – Sephardic (Sarajevo)
Noumi, noumi yaldatii – Hebrew lullaby (Israel)
Nastaran (instr.) – Traditional from Afghanistan
Marinero soy de amor – Sephardic (music) / Miguel de Cervantes (text)

The Celtic Traditions

Abergeldie Castle Strathspey – Dan R. MacDonald (1911-1976)
Regents Rant – Traditional Scottish
Crabs in the skillet – Ryan's Mammoth Collection (Boston, 1883)
Lord Moira's Hornpipe – Ryan's Collection (Boston, 1883)

The Catalan Traditions

Mireu el nostre mar – F. Savall (music) / Manuel Forcano (text)
El mariner – Traditional from Catalonia

The Spanish Folias

Diferencias sobre las Folias – Antonio Martín y Coll

Interval

From Occident

La cançó del lladre – Traditional from Catalonia / F. Savall
Muzettes I-II – Marin Marais
Gwerz "O Sonjal" – Traditional Breton, J. Savall (improvisations & variations)

Dialogues: The Mediterranean Traditions

Apo xeno meros – Traditional from Greece
Durme, hermosa donzella – Sephardic lullaby
Ghazali tal jähri (instr.) – from Morocco
Üsküdar'a – Traditional from Turkey

Ostinatos from the Old & New World

Romanesca & Passamezzo moderno (instr.) – Diego Ortiz
Canarios – (Ostinato improvisations)
Folias Criollas / *Jarabe loco* – Improvisations after A. Valente & Jarocho traditions

Ferran Savall – Voice & Theorbo

**Jordi Savall – Lira da gamba (Italy circa 1500)
Seven strings Bass Viol (Barak Norman, London 1697)**

THE PROGRAM

FOLIAS & ROMANCES:

Musical Dialogues Between Orient & Occident, and Between Ancient Europe & New World

In “*Folias & Romances*” we offer a highly personal selection of the music that has moved us by its tenderness and beauty, as well as its ability to promote dialogue and harmony. Existing only at the moment when it becomes materialised in the form of sound waves produced by the human voice or instruments, Music is *the* art of memory *par excellence*, and it is precisely this temporal constraint which makes it the most human and the most spiritual of the arts.

This different Romances and Songs, pieces of music and ostinatos are evoking a real dialogue between the Ancient Europe and the New world, and between Orient and Occident. They are the living memory of a past that in some cases is remote and yet at the same time very close to us, because it has become part of our historical as well as our individual imagination. Those evoking the essence of “the moment” include all the unique and fleeting musical moments which spring forth when musical discourse is allowed to flourish in freedom and harmony, perpetually seeking new forms of expression.

Music is one of the most universal means of expression and communication; its importance and significance must be gauged not according to the evolution of its language – in the sense of its history and progress – but in terms of its expressive intensity, its intrinsic richness and humanity. From this perspective, the historical significance of a work of art stems not from the necessary development of the sound material (melody, harmony, rhythm, timbre, and so on) but from a will to achieve expression on the part of those (composers and performers) who use it.

The programme of “*Folias & Romances*” is conceived as an inter-cultural dialogue whose purpose is to point to or build firm bridges between:

Eastern and Western music
The Old and the New World,
Cultivated music and popular (anonymous) works derived from the oral traditions,
Ancient and contemporary music,
Different generations of performers,
and also between performers and their audiences.

As musicians, we are above all the product of our time. To be more exact, we are the result of a unique equilibrium between the individual spirit and the age in which we live. From our vantage point at the beginning of the 21st century, the decision to perform a repertoire dating back to the 11th century responds to an inner need that is born equally of vocation and passion. Learning to understand the most representative works of the past and bringing them to life in our own day and age, respecting their various historical and stylistic contexts, but steering clear of an academic approach, is essentially a means of rediscovering the very sources of our civilization. In renewing this space for creation, improvisation and experimentation through a dialogue between different cultures and traditions, we will also steadily forge a space in our imagination for all those musical treasures which have shaped and must continue to nurture one of the essential mainsprings of humanistic civilization in the modern era: Music, the true living history of mankind.

JORDI SAVALL
Bellaterra, Summer 2011

Jordi Savall and Ferran Savall appear with the support of the Departament de Cultura of the Generalitat de Catalunya and the “Culture Programme” of the European Union.



Generalitat de Catalunya
**Departament de Cultura
i Mitjans de Comunicació**

THE ARTISTS

Jordi Savall is an exceptional figure in today's music world. For more than thirty years he has been devoted to the rediscovery of neglected musical treasures: thirty years of research, study and interpretation, both as violist and musical director. He has restored an essential repertoire to all those with ears to hear it. Beyond the happy few who already revered the instrument, he has created a wide audience for the viola da gamba, an instrument so refined that it takes us to the very brink of silence. Together with Montserrat Figueras, he has founded three ensembles – Hespèrion XX, La Capella Reial and Le Concert des Nations; together, they explore and create a world of beauty and emotion which reaches out to millions of music-lovers world-wide and has established them as the leading exponents of so many neglected musical gems.

One of the most multifariously gifted musicians of his generation, his career as a concert performer, teacher, researcher and creator of new projects, both musical and cultural, make him one of the principal architects of the current revaluation of historical music. The pivotal part he played in Alain Corneau's film *Tous les Matins du Monde* (All the Mornings of the World), which won a César award for the best soundtrack, his intense concert activity (140 concerts per year), recording projects (six per year) and more recently the creation of his own record label, Alia Vox, is proof that early music does not have to be elitist or of interest to only a minority, and that it can and indeed does appeal to an increasingly large and young audience. Like many other musicians, Jordi Savall began his musical training at the age of six, as a member of the boys' choir of Igualada (Barcelona), the town where he was born. Later he studied the cello at the Barcelona Conservatoire, from which he graduated in 1964. In 1965, he began to teach himself the viola da gamba as well as studying ancient music (Ars Musicae). In 1968 he began his specialist musical training at the Schola Cantorum Basiliensis in Basel, Switzerland, where in 1973 he succeeded his own master, August Wenzinger, and continues to give courses and master classes.

He has recorded over 160 CD. Jordi Savall's numerous awards and distinctions include "Officier de l'Ordre des Arts et des Lettres" (1988) from the French Ministry of Culture and Communication; the "Sant Jordi Cross" (1990) awarded by the Generalitat (Autonomous Government) of Catalonia; "Musician of the Year" (1992), awarded by Le Monde de la Musique; "Soloist of the Year" (1993) awarded by Victoires de la Musique; the "Gold Medal for Fine Arts" (1998) from the Spanish Ministry of Culture and the Arts; Honorary Member of the Konzerthaus, Vienna (1999); Doctor honoris causa of the Catholic University of Louvain, Belgium (2000); "Victoire de la Musique" in recognition of his professional achievements (2002); the Gold Medal of the Parliament of Catalonia (2003), and the German "Preise der Deutschen Schallplattenkritik" (2003).

Ferran Savall was born in Basel in 1979, the son of Montserrat Figueras and Jordi Savall. From earliest childhood his everyday life at home was permeated by the atmosphere of musical study, rehearsals and concerts with members of his family. He started his musical training at the age of seven. At the age of 15 he began to study guitar at the Escola Luthier under Xavier Coll. At the same time, he studied performance using early instruments and the practice of bass continuo in private classes with Rolf Lislevand, under whom he continues to study to the present day.

Since 2000 he has worked on modern song, continuing his studies under Dolors Aldea and Petter Johansen. Ferran Savall is a self-taught musician in search of a natural voice. His essential quality is a highly spontaneous approach to singing, his music springing from the individual moment and its intrinsic emotion, from his personality and the resources at his disposal at any particular moment. He takes his inspiration from a variety of musical styles such as soul, black music and world music, especially from the Eastern Mediterranean and India, as well as early and contemporary music.

As a member of a quartet of young musicians, he takes part in various classical and early music festivals. Since 2001 he has sung with the group ZonAzul in a range of musical styles such as Funk, Blues, Soul, Jazz and Flamenco fusion. He enjoys appearing at the various jazz clubs in Barcelona. In 2002 he performed with the vocal group led by Bobby MacFerrin at the Vitoria Jazz Festival. He has appeared with Jordi Savall and Montserrat Figueras in Germany, France, Italy, Poland, Austria, Norway, Belgium, Colombia, Korea, Japan and the United States. He took part in the family album *Du Temps et de l'instant* and is featured in the CD *Lachrimae Caravaggio* alongside Jordi Savall. Together with his original improvisations, Ferran Savall has recently incorporated poetic texts in his compositions. He has just released under the Alia Vox label his first solo recording in which he is accompanied in some pieces by the guitarist Mario Mas.

www.ferransavall.com