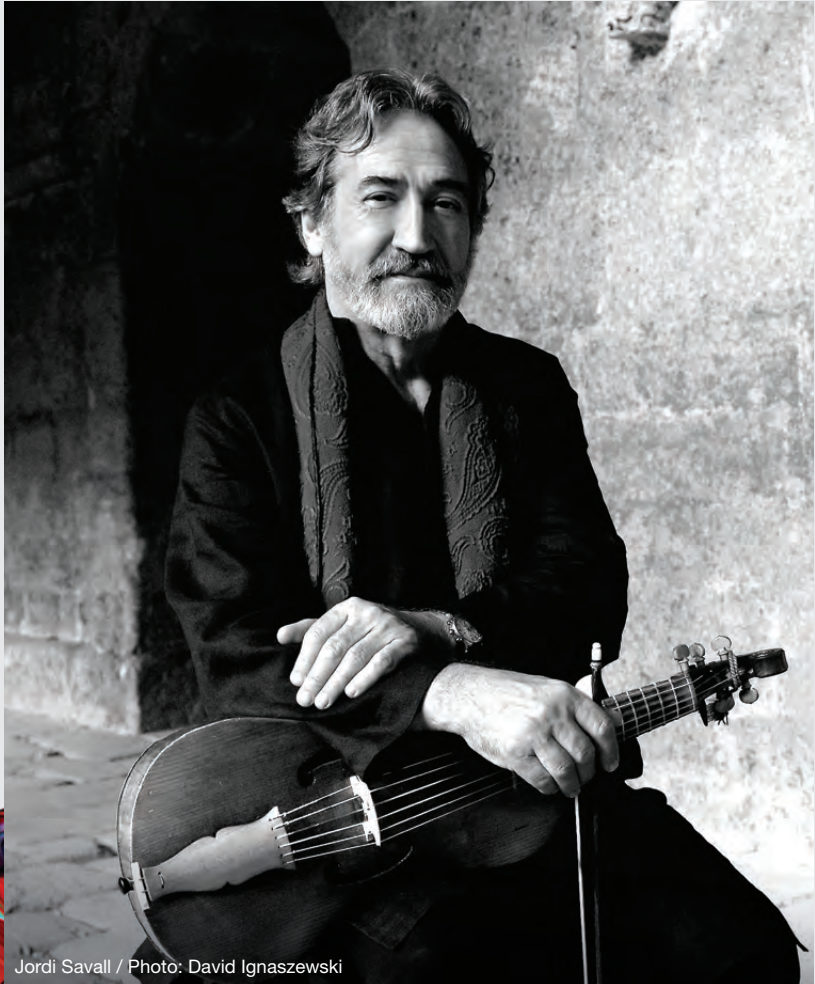




Melbourne Recital Centre Presents

**Jordi Savall**  
**with Xavier Díaz-Latorre**

— Great Performers 2019



Jordi Savall / Photo: David Ignaszewski



—Viola da Gamba  
& Theorbo/Guitar

‘ A genre-defying combination  
of scholarship, collaboration  
and exuberant music-making.’

— The Australian

# Jordi Savall with Xavier Díaz-Latorre

Spain



Xavier Díaz-Latorre

**Friday 29 March, 7.30pm**

Elisabeth Murdoch Hall

**6.45pm**

Free pre-concert talk with John Weretka

**Duration**

Two hours including a 20-minute interval

This concert is being recorded by ABC Classic  
for a deferred broadcast.

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Melbourne Recital Centre proudly stands on the land  
of the Boon Wurrung people of the Kulin Nation and  
we pay our respects to Melbourne's First People, to  
their Elders past and present, and to our shared future.



# —Program

## LES GOÛTS RÉUNIS

*The Viola da Gamba*

*at the Time of Marin Marais*

**MARIN MARAIS** Prélude – Rondeau Champêtre  
from Suite No.6 in Pièces de viole du Second Livre (1701)

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**J.S. BACH** Allemande in D minor  
from Cello Suite No.5, BWV 1011

**JOHANNES SCHENCK** Aria Burlesca

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**MARAIS** Suite d'un goût étranger  
from Pièces de viole du Quatrième Livre (1717)

<i>Marche tartare</i>	<i>La Tartarine – Double</i>
<i>Feste Champêtre</i>	<i>Allemande. La Superbe</i>
<i>L'Arabesque</i>	<i>La Reveuse</i>
<i>Marche</i>	<i>Muzette</i>

INTERVAL 20-minutes

**The Lyra-Viol in England**

**ALFONSO FERRABOSCO THE YOUNGER** Coranto

**THOMAS FORD** Why Not Here

from **JOHN PLAYFORD'S MUSICKS RECREATION**

La Cloche – Saraband  
attributed to Simon Ives

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**ROBERT DE VISÉE** Prélude – Chaconne  
from Pièces de théorbe (G major) in the Saizenay MS

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**SIEUR DE MACHY** Prélude in D minor  
from Suite No.1 in Pièces de viole (1685)

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**MARAIS** Les Voix humaines  
from Suite No.3 in Pièces de viole du Second Livre

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**ANTONIO MARTÍN Y COLL** Diferencias sobre las Folias  
with improvisations by the performers

Jordi Savall plays a 7-string bass viol made by Barak Norman (London, 1697). Xavier Díaz-Latorre plays a 14-course theorbo made by Jaume Bosser (Igalada, 2000) and a 5-course guitar made by Peter Biffin (Armidale, 2007).

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



# —About the music

## Les Goûts Réunis

The phrase 'les goûts réunis' made its most famous appearance in 1724 when the composer François Couperin attached it to a set of suites surmounted by a grand trio sonata – in other words, the French style and the Italian, the established and the newfangled, 'the styles combined'.

This concert charts a course between England of the early 17th century and Bach in the 1720s while finding its spiritual home in French music from the age of Louis XIV. But even with this international spread, the styles tonight are as much those of different modes of bass viol playing as of different nations. In particular, it poses a question that is central to the viol repertoire: is this a melody instrument or a harmony instrument? Or does its genius lie in the way it unites both modes of playing?

In 1685, when the viol was approaching the peak of its popularity in France, the Sieur de Machy published a book of *Pièces de viole*. It was the first such publication of its kind for solo bass viol (or viola da gamba) and de Machy's lengthy introduction represented the first handbook on viol technique published in France.

In this treatise de Machy describes four ways of playing. First, and favoured, is the playing of pieces in 'harmony', whereby the viol functions autonomously, providing both melody and accompaniment, like a harpsichord. Next is the practice of accompanying oneself while singing. There is the 'old-fashioned' strategy of playing an isolated melodic part on either the bass or treble viol, such as might happen when playing with others in consort – this is the experience of the modern orchestral string player. And finally, the plucking of the strings of the viol in the manner of a guitar.



## —About the music

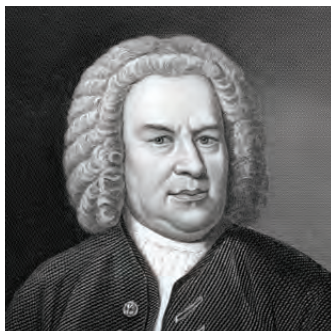


### Marin Marais

Born in Paris on 31 May 1656, the son of a shoemaker, died 15 August 1728 after a retirement spent tending his garden. He studied viol under Sainte-Colombe before Lully invited him to join the orchestra of the Académie Royale de Musique. On his marriage in 1676 he described himself as a Musician to the King, but he had to wait until 1679 for a formal royal appointment as bass viol soloist. He published his first book of *Pièces de viole* in 1686, just one year after de Machy's volume. More followed in 1701, 1711, 1717 and 1725. One of the most renowned and influential musicians of his day, he found new fame in our own time through the 1991 film *Tous le Matins du monde*, for which Jordi Savall provided the soundtrack.

Although de Machy's treatise inspired some controversy, he was not alone in favouring a self-sufficient style exploiting the possibilities of the bass viol. These included *tenües* – allowing strings to resonate even when they are no longer being touched by the bow, thus building harmony with successive sounds. The relatively flat, fretted fingerboard and the shape of the bow permit the playing of genuine chords, and a further illusion of harmony can be created through the rapid alternation between notes, breaking chords across the six or seven courses of strings. Even after it became common in France to publish solo viol music with basso continuo accompaniments – as in Marin Marais's books of pieces – the solo parts revealed the rich effects and expressive potential of this great instrument that can provide its own melody and harmony in a literal 'goûts réunis'.

Tonight begins with a pair of movements from the sixth ordre (suite) from **Marin Marais's** second book of *Pièces de viole* (1701). The **Prélude** embodies the popular image of the bass viol: eloquent, resonant and deliciously mournful. A **rondeau champêtre** is literally a country rondo – a 'rustic roundel' if you like – dressed in sophisticated garb. At this garden party, the queen and her intimates play at peasants by pouring their own tea. The recurring couplet – the signature of a rondeau structure – is a gavotte, beginning each phrase in the middle of a bar for the extended upbeat that's characteristic of this dance.



### Johann Sebastian Bach

Born 31 March 1685 in Eisenach, died 28 July in 1750 in Leipzig, where he had spent the last 27 years of his life composing weekly cantatas for the Thomaskirche. Much of his secular instrumental music was written during his previous post in the court of Cöthen (1717–1723) and it's thought that his six cello suites were completed by 1720. A few years later he transcribed one of them (BWV 1011) for lute.

In much of this program, you'll hear original viol music. But with **J.S. Bach**, the music is borrowed from the cello, the viol's younger cousin. There is, of course, precedent for such borrowing. Bach studied the Italian concerto style and made it his own by transcribing Vivaldi, and he made a transcription for lute of his fifth cello suite, the one in D minor, BWV 1011. For this concert, Jordi Savall makes his own transcription of the solemn **Allemande** movement from BWV 1011. This highlights Bach's own borrowings and returns them to their source: the cello suites take from French viola da gamba music both the suite as a genre and that distinctive mix of melodic and harmonic writing, and, in this particular movement, the majestic French overture style, alternating emphatic flourishing chords with darting runs. Those chords are well-suited to the viol's physique, not to mention the sudden plunges from high melodic lines to deep bass notes. The fluid ornaments are all the performer's!

# —About the music

## **Johannes Schenck**

Born 3 June 1660. Schenck was active as a composer and viol player in Amsterdam until 1696, when he moved to Düsseldorf to work for the court of the Elector. It's thought he died sometime between 1712 and 1716 (he is no longer in the court records in 1717) but there was no record of this Catholic's death in Protestant Düsseldorf.

When Bach wrote his cello suites, the cello had largely overtaken the viol, both as a solo and ensemble instrument. For **Johannes Schenck**, an older Dutch composer and performer working in Düsseldorf, the viol was a principal instrument. His ***Aria Burlesca*** forms the finale to the second of two sonatas for solo bass viol. It begins as if it might be dance music but midway through it descends into ever stranger harmonic and rhythmic twists and turns. This is the 'burlesque' element, not so much parody as extravagant distortion – *con molto bizzarie*.

The bizarre-ness of Schenck's music introduces selections from one of Marais's most remarkable sets of pieces, the 33-movement ***Suite d'un goût étranger***. Is this a suite in a foreign style? Or a strange one?

The music certainly begins in foreign parts, with a fiercely drumming ***Marche tartare*** (March of the Tartars) and its feminine counterpart ***La Tartarine***. The linked ***Double*** is a repeat with the chords of the original transformed into the broken chord style borrowed from lutenists.

At the centre of tonight's selection is the ***Feste Champêtre***, a substantial piece in which extremes of contrast are central. It begins by making a startling sidestep from the prevailing key of E-flat major of the previous movements to E minor. And the abrupt changes of dynamic from soft to loud (*doux* and *fort*) in the opening rondeau section are Marais's.

When the key shifts again (to E major) it's for a tiny musette evoking the gentle murmuring of French bagpipes. Then it's back to E minor for a concluding tambourin. English speakers beware – it's not a tambourine you need to listen for but the *tambour*, a one-handed drum.





### John Playford

John Playford was born in Norwich in 1623, and died in London, November 1687. Although he composed a little, he was primarily a bookseller and held a virtual monopoly on music publishing in England. He published five volumes of music for the lyra-viol, including the four volumes of *Musicks Recreation on the Viol, Lyra-Way* (1652–1682).

### Simon Ives

Simon Ives was born in 1600, and died on 1 July 1662. Ives was a composer and organist active in the court of Charles I. His name appears in a number of manuscripts and collections, including the Manchester Gamba Book and John Playford's *Musicks Recreation*.

The *Suite d'un goût étranger* is filled with the titled character pieces that were increasingly popular. The few dances that *do* appear are truly strange indeed.

Of the handful of allemandes, for example, one is 'asthmatique' with unexpected breaths, one presents the four-square dance in triple time, while another gives the allemande solo part the skipping bass line of a gigue! By comparison, ***La Superbe*** is positively conventional. But listen carefully: is Marais quoting John Dowland's famous *Lachrymae* in the opening phrase?

***L'Arabesque*** introduces another sophisticated rondeau and more quirky changes of dynamic character.

With each recurrence, the rondeau couplet is given increasingly elaborate variations. ***La Reveuse*** (The Dreamer) lives up to its name – musing languidly over plaintive harmonies. This profound music is followed by a rude harmonic jolt with another of those sidestepping shifts of key, this time from F minor up a half step to F-sharp minor for a ***Marche*** reminiscent of Lully's famous *Cérémonie des Turcs*. For the final movement, Jordi Savall has chosen the buzzing, twanging ***Muzette*** – more rustic bagpipe evocations and a surprising conclusion.

After interval, the program moves to England, home of the lyra-viol. Or, as it is expressed in the full title of **John Playford's collection *Musicks Recreation***: 'on the viol, lyra-way.' The lyra-viol, in other words, was not so much a type of instrument as a manner of playing and, in particular, of tuning the strings. These many tunings were given names: Bagpipes, Alfonso-waye, or the Harpe Sette Sharpe tuning that is specified for *La Cloche* in tonight's program.

# —About the music

## **Alfonso Ferrabosco the Younger**

Don't be fooled by the name, Ferrabosco II was English born (probably in 1575) and bred. Elizabeth I refused to let the illegitimate boy leave the country when his father – one of her spies? – returned to Italy, instead entrusting him to a musical family in her court. A viol player, he published his *Lessons for 1, 2 and 3 Viols* in 1609. He died in Greenwich on 11 March 1628.

## **Thomas Ford**

As with Ferrabosco, Ford's year of birth is uncertain, but it's placed around 1580. A lutenist, viol player, composer and poet, he published his *Musicke of Sundrie Kindes* in 1607. He was buried on 17 November 1648.

**Alfonso Ferrabosco the Younger** was famous as a virtuoso and his book of *Lessons for 1, 2 and 3 Viols* (1609) proved hugely influential. His **coranto** movements convey the flavour of the 16th-century dance but their sophisticated irregularities make it clear they are strictly for playing and listening.

Around the same time, **Thomas Ford**, another noted performer on the viol, published a collection of pieces firmly directed at popular taste and amateur performance. *Musicke of Sundrie Kindes* (1607) is a mix of accompanied songs and music for two bass viols, tuned the 'lieraway'. **Why Not Here** is notable for including an ornament known as a 'thumpe', in which the first and second finger of the *left* hand thumps the string 'according to the direction of the pricks'. It is, effectively, the earliest form of left-hand pizzicato, more commonly associated with Bartók!

Thumps are a special feature of the saraband **La Cloche** (The Chimes), attributed in numerous 17th-century sources, including the 1661 edition of *Musicks Recreation*, to the composer **Simon Ives**. As the musical texture charmingly combines plucked and bowed sounds, bells are heard in a little descending scale motif.

### Robert de Visée

It's not known when de Visée was born or died, but in 1680 he was acclaimed as a 'master of the guitar and the theorbo', which suggests he was born in the 1650s. He published two books of guitar music (1682, 1686) and *Pièces de théorbe et de luth* (1716). He retired from his royal posts in 1721 but was still in the court payment list in 1732. In 1762, Corrette reported that de Visée had lived almost a century!

### Sieur de Machy

Of tonight's composers, M. de Machy has the flimsiest biographical information – we don't even know his first name! He may have been born in the 1650s and probably hailed from Abbeville. He published his *Pièces de viole* in Paris in 1685 and was known to be still alive in 1692. He is famous for his dispute with Rousseau about the true manner of playing the viol.

The theorbo takes the spotlight in music by **Robert de Visée**, who in 1680 was acclaimed as a 'master of the guitar and the theorbo' and already in the service of Louis XIV, playing guitar at his bedside. During his lifetime (the exact span of which is unknown), he published three collections of music for his instrument, but tonight's **Prélude** and **Chaconne** come from a two-volume manuscript that was compiled around 1699 by his student, Jean-Étienne Vaudry de Saizenay. The tiny *prélude* is 'unmeasured', that is, without bar lines to determine the metrical pulse. Freed from this constraint, the performer can exploit the personality of the theorbo – its scrumptious bass tones and its cascades of notes – and play with the harmony by delaying and moving ahead. The *chaconne*, by contrast, takes delight in its rhythms and impulsive alternations between quick and slow groups of three beats. Meanwhile, extended repetitions of a simple bass line and chordal pattern provide the foundation for variation and ornament – some of it notated, some of it dependent on the performer's imagination.

The **Sieur de Machy** is represented with a subdued **Prélude** in D minor, taken from the first of his published suites (one of those in his *Pièces de viole* that is presented in modern notation rather than the old-fashioned tablature). This too is a *prélude non mesuré*, exploratory in character and, as the composer writes, to be played slowly or quickly 'as one wishes'.

## —About the music

The cello is often compared in range and character to the human voice, but the bass viol got there first. At a time when the highest achievement in instrumental music was to imitate the human voice, the remarkable expressive range of the viol was an asset. As Marin Mersenne wrote in his *Harmonie Universelle* of 1636:

*...if instruments are judged according to their ability to imitate the human voice...then the prize must surely go to the viol, which imitates the human voice in all its modulations, even in its most moving nuances of sadness and joy...*

Perhaps **Marais** had those words in mind when he composed ***Les Voix humaines*** (Human Voices), the penultimate movement in the third suite from his second book of *Pièces de viole* (1701). The music is darkly contemplative, dwelling in the instrument's lower register to sombre effect.

The program ends with one of the most famous and vital of Baroque party pieces. Rare was the 17th- or 18th-century composer who did not compose a set of variations on *La Folia*. The (Portuguese) name says it all: madness, folly, empty-headed, a bit crazy. And in its original form as a 15th-century fertility dance involving cross-dressing peasants and noisy rattles, the folia was fast and tumultuous – sufficiently strange and stirring to drive dancers mad.



**Antonio Martín y Coll**

There's no record of Martín y Coll's birth but he's thought to be of Catalan origin.

A Franciscan from the Monastery of San Diego in Alcalá, he studied organ with Andres Lorente. He published the collection *Flores de Música* (Musical Flowers), and his variations on *La Folia* can be found in the last volume, *Ramillete oloroso* (Fragrant Bouquet) from 1709. He became the organist of the Monastery of San Francisco El Grande in Madrid, where he died around 1733–35.

But the 'Folías de España' as the Franciscan friar **Martín y Coll** would have known it in cosmopolitan Madrid of 1709 can be traced to Jean-Baptiste Lully. In the 1670s Lully transformed the folia, giving it the distinctive saraband rhythm in which the second beat is emphasised, and a relatively solemn character that was stirring in a new way. A standard bass line and corresponding harmonic progression was adopted and this became the folia of the famous variations by Vivaldi, Handel and Corelli, as well as Marais.

As with the chaconne of de Visée, the unrelenting repetition of a simple bass and chord sequence represents an opportunity for creativity on the part of the composer and the performers. Martín y Coll's set of Folia variations or *Diferencias sobre las Folias* is charming in itself while inviting yet more improvisation!

**Yvonne Frindle © 2019**

Yvonne Frindle is a harmonious wordsmith who likes to dance. She lives in Sydney.

## —About the artists



### **Jordi Savall**

For more than 50 years, Jordi Savall has rescued neglected gems of the early music repertoire and given them back for all to enjoy. One of the most versatile musical personalities of his generation, his activities as a gambist, conductor, teacher, researcher and creator of cultural projects have made him a leading figure in the reappraisal of historical music. Together with Montserrat Figueras, he founded Hespèron XXI (1974), La Capella Reial de Catalunya (1987) and Le Concert des Nations (1989) – ensembles with whom he explores and creates a world of emotion and beauty shared with millions worldwide.

Through his contribution to the César-winning soundtrack of *Tous les Matins du monde*, his busy concert schedule, his numerous award-winning recordings and his label Alia Vox, he has proved that early music can appeal to increasingly diverse audiences of all ages.

His concert programs have made music an instrument of mediation to achieve understanding between different and sometimes warring cultures. Accordingly, guest artists appearing with his ensembles include Arab, Israeli, Turkish, Greek, Armenian, Afghan, Mexican and North American musicians. In 2008 he was appointed European Union Ambassador for intercultural dialogue and, with Montserrat Figueras, was named a UNESCO Artist for Peace.

His career has brought him the highest national and international distinctions, including honorary doctorates, the order of Chevalier de la Légion d'Honneur (France), the Praetorius Music Prize (Ministry of Culture and Science of Lower Saxony), the Gold Medal of the Generalitat of Catalonia, and Denmark's prestigious Sonning Award.

Since his Australian debut as a soloist and with members of Hesperion XX and La Capella Reial de Catalunya at the 1996 Adelaide Festival, Jordi Savall has been a regular visitor to Australia. This is his fourth Melbourne Recital Centre program.



## Xavier Díaz-Latorre

Xavier Díaz-Latorre was born in Barcelona and studied in Basel with guitarist Oscar Ghiglia (Musik-Akademie) and lutenist Hopkinson Smith (Schola Cantorum).

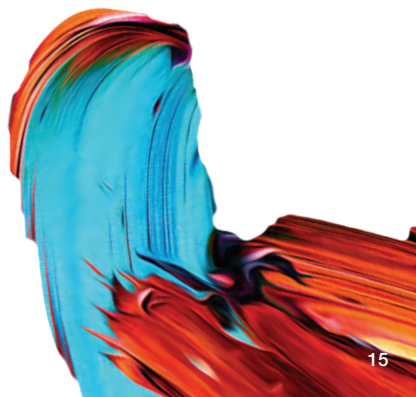
Since 1995, he has performed in some of the world's major venues, including Carnegie Hall, Covent Garden, Palau de la Música Catalana (Barcelona), Madrid's Teatro Real, Teatro Colón (Buenos Aires), Vienna's Musikverein and the Berlin Konzerthaus, and has appeared in major international festivals.

He is especially active in Baroque opera, performing in productions with the Akademie für alte Musik Berlin, Concerto Vocale and Concerto Köln (all conducted by René Jacobs) as well as productions conducted by Thomas Hengelbrock, Attilio Cremonesi and Wieland Kuijken, and he has performed in Monteverdi's *Orfeo* with Le Concert des Nations and Jordi Savall.

In addition to those conducted by Jordi Savall – Hespèrion XXI, La Capella Reial de Catalunya and Le Concert de Nations – he is a member of a number of renowned ensembles, and has performed and recorded as a guest with ensembles such as the Orquesta Nacional de España and Al Ayre Español. He has participated in more than 40 recordings for major international labels.

His own ensemble, Laberintos Ingeniosos, specialises in music from the Spanish Golden Age, most recently recording '*...entre el cielo y el infierno...*' featuring music by Francisco Guerau and José Marín. Last year he released his third solo recording: *Pièces pour la théorbe et la guitar* by Robert de Visée.

Xavier Díaz-Latorre has taught in Spain, Italy, Germany and Switzerland, as well as in Seoul. He is a resident teacher at the Escola Superior de Música de Catalunya (ESMUC).



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