

# VI FESTIVAL JORDI SAVALL

REIAL MONESTIR DE SANTES CREUS  
MONTBLANC · VALLS · ALCOVER

From 10 to 16 August 2026

*Beyond the Eclipse*

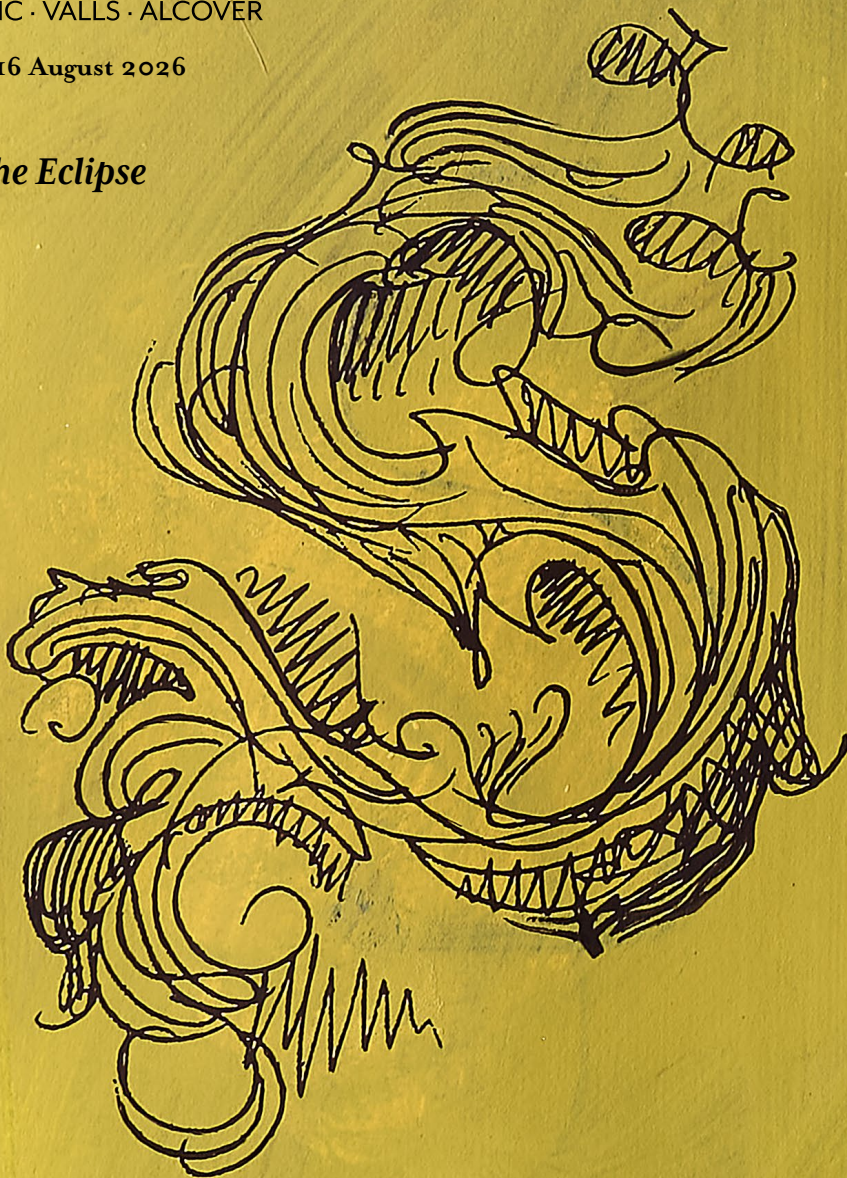




Photo credit: Ane and Jose Photography

# Opening Concert

## Elkano: The first voyage around the world

Jordi Boixaderas, *actor*

EUSKAL BARROKENSEMBLE

Maika Etxekopar, *voice*

Bernadeta Astari, *soprano*

David Sagastume, *countertenor*

Jon Etxabe, *tenor*

Miren Zeberio, *baroque violin & rebec*

Vicente Parrilla, *recorders*

Mixel Etxekopar, *txirula & ttuntun*

Pablo Martín Caminero, *double bass*

Daniel Garay, *percussion*

Enrike Solinís, *ghiterna, baroque guitar, lutes & artistic director*

With the support of





### A Maritime Country

Recited text: *Introduction* – Anacharsis (600 b. C.)

*Seikilos Epitaph* – Anonymous (s. I-II a. C.)

Recited text: *The Basque Country* (1953) – Pío Baroja (1872-1956)

*Ale, arraunean* – Basque traditional song

### 12th century. *The book of Travels* / תורעסם יימינב , Benjamin of Tudela

Bashraf jahargah – Dervish Mustafa (s. XVI)

Raiko – Traditional dance from Macedonia

Recited text: Prologue to *The Book of Travels* of Rabbi Benjamin (1160) – Benjamin of Tudela (1130-1173)

### 1435. The Roman arrives in the Iberian Peninsula

Buselik asirani – Dimitrie Cantemir (1673-1723)

### 15th century. The convergence of Christians, Jews and Muslims

*Loa, loa* – Basque traditional song

*Moaixakha* – Abu al-Abbás Ahmad (12th century)

### 1487. Getaria, birth of Juan Sebastian Elkano

**Gurmak itsasoan** – Liturgical chant (Alava, 12th century) / Thibaut I of Navarre (1201-1253) / Traditional text

**Pavane-Galliard / Branle de Champagne** – Claude Gervaise (1525-1583)

**Efttah' na séfathay / Maitia nun zira** – Jewish religious chant / Basque traditional song

### A Global Transition: From the Mediterranean to the Atlantic

**Recited text:** *Letter to Philip II* (El Tocuyo, Venezuela, 17 December 1561) – Lope de Aguirre (1510-1561)

**Quatre Branles le Fagots** – Pierre Phalèse (c. 1510-1573) / **Arratiako dantzak** – Traditional dances from Biscay

**Con amores la mi madre** – Juan de Anchieta (1462-1523)

### 1519. Seville: Fernão de Magalhães' expedition (1480-1521)

**Psalm 6: Jauna, ez nazazula korregi** – Basque traditional song / J. Haranburu

**Quid est tibi / Mare vidit** – Miguel Navarro (Pamplona, 1563-1627)

### 1521. The Strait of Magellan and death at the Battle of Mactan

**Recited text:** *Diary of Antonio Pigafetta* (c. 1480-c. 1534)

**Itsasoa laino dago** – Basque traditional song

**Pavane** – Pierre Attaignant (1494-1552)

**Recited text:** *Elkano's letter to Charles V* (Sanlúcar de Barrameda, Cádiz, 6 September 1522): Arrival at the Moluccas Islands

**Lagu togal** – Traditional song from the Moluccas



## 1522. *Primus circumdedisti me*

**Ayo visto lo Mappamundi** – Sicilian popular song (16th century)

**Recited text:** *Second letter from Elcano to Charles V* (Sanlúcar de Barrameda, Cádiz, 6 September 1522)

**Song of Sumba** – Traditional Malay-Polynesian song

**Neska ontziratua** – Basque traditional song / Robert Ballard (c. 1572-c. 1650)

**Recited text:** *Elcano's Testament* / **Salve Regina** – Martínez de Bizcargui (1480-1540)

**Villancico:** **Nork orain esan lezake** – Anonymous Basque (17th century)

**Jota** – Cortabarría Manuscripts (17th century) / **Aista binakoa** – Traditional Basque  
1522. *Primus circumdedisti me*

## Re-discovering Elcano

For those of us who are lucky enough to have been able to travel in space and time with Jordi Savall as members of his ensembles and to learn from each of his projects, launching a new programme with the figure of the outstanding Basque navigator Juan Sebastián Elcano to guide us on a musical journey through his world and his times is a congenial task. The premise is clear and the principle is a simple one: music is the quintessential universal language, which has united remote peoples through the ages, as it still does today. The same man who, 500 years ago, took part in an expedition commanded by Ferdinand Magellan to find the Spice Islands for the Crown of Castile, and who despite having established a landmark in universal history by circumnavigating the Earth, is nowadays unknown in much of the world, and yet provides us with a perspective on the past which enhances our enjoyment and understanding of the present.

The Basque maritime culture to which Elcano was heir has brought us into contact with other peoples since time immemorial, and it has also acquainted us with their songs, dances and music. It is difficult to track down the influences in the north of the Iberian Peninsula of the Hellenic peoples from the East, the Celts and the Vikings from northern Europe, but we share instruments, allegories and musical forms with all those peoples with whom we have had dealings thanks to the sea. Like many other peoples, we Basques have been pagans, Jews, Muslims, Christians... and all these religions have made their mark, shaping us into what we are today. Because of the Basque Country's location as the real gateway from Al-Andalus to Europe and vice versa, as well as being a stage on the Pilgrim's Way of St. James, it was a magnet for diverse cultures and a meeting-point for different worlds. Tudela, for example, was the birthplace and centre for outstanding Muslim and Jewish writers, as well as a major trading and shipbuilding city during the 12th-15th centuries, when the River Ebro was navigable as far as the sea. For all these reasons, it is important to study and observe these cultures and their traditions today and to recognize how much we are reflected in them, to communicate directly with them and to enjoy the whole process.



One of the most important changes in the passage from the Middle Ages to the Renaissance, as witnessed by Elcano, was the shift in trading and cultural dominance from the Mediterranean axis to the Atlantic, which became the epicentre of transoceanic voyages and trade routes. The Basques played a decisive role in that new conception of the world. Whale hunting, in which they excelled and were pioneers, forced them to develop groundbreaking naval engineering skills and to become leaders in a manufacturing industry that led them to plough the oceans and pursue the boldest maritime adventures ever seen. They established trading relations with peoples of other continents such as the First Nations of North America and the inhabitants of Iceland and Sweden. The history of the Basque people and the path towards the first circumnavigation of the Earth that marked the beginnings of globalization are therefore inseparable from that centuries-old naval and maritime history. That early globalization of the planet, with challenges similar to those we see today, unleashed a struggle to dominate the world. In some cases, far from fostering a global spirit, it emphasized differences in response to the danger of individual and genuine being swallowed up by the global.

We should not forget that at that time submission to the idea of dominium mundi, or universal dominion, underwent a qualitative shift: human beings, as God's creation, acquired a new voice through their quest for knowledge and adventure, resolute in their pursuit of intellectual advancement. The Renaissance's understanding of the oceans, for example, transcended the Medieval worldview's fear of the unknown as something demoniacal, instead perceiving the maritime world as a realm whose mysteries could be –and in fact were– conquered by nautical prowess.

Moreover, the music and instruments that we find in remote places such as Indonesia clearly point to the human interaction resulting from the intense contacts forged in the Renaissance, and to the influence of the music and instruments carried over the ocean by thousands of sailors and slaves who were forcibly and inhumanly transported from one continent to another, for whom music and dance were a means of surviving amid such great injustice.

In this project, therefore, Euskal Barrokensemble returns to its origins as a music group, telling our story in the first person and taking the opportunity on the 500th anniversary of the first circumnavigation of the Earth to recall that global connectedness, as illustrated in the life of Juan Sebastián Elcano, is the essence of our plural nature as human beings.

VIVI FELICE.

Miren Zeberio and Enrike Solinís  
Tolosa, December 2018



Photo credit: Karel Waignein

# Tcha Limberger and Budapest Gipsy Ensemble

## *Improvisations*

Gyula Csik, *Hungarian cimbalom*

János Dani, *bracs*

Vilmos Csikós, *double bass*

Tcha Limberger, *violin*



## A Musical Treasure of Central Europe

As part of the 500th anniversary of the arrival of the Roma people in the Iberian Peninsula, Tcha Limberger, one of the greatest violin virtuosos of our time, together with the Budapest Gypsy Ensemble, invites us to discover a fascinating repertoire belonging to the magyar nóta style. This music, which emerged in Hungary's urban areas at the beginning of the nineteenth century, was originally cultivated by the upper classes. Poets, writers, and composers created a body of works that brought together Hungarian folk melodies, the instrumental tradition of the verbunkos, Western classical music, and literary elements, resulting in the creation of songs. These pieces gradually gained popularity on the stages of major cities, as well as in rural taverns and more exclusive venues, ultimately helping to strengthen Hungarian national identity during a period of political instability.

The great performers of this genre were Hungary's Roma musicians. Hired by the upper classes, the romungros absorbed this newly emerging style and transformed it into a unique performing language. Beyond the structure and melodies of the works themselves – based on sequential repetitions and easily harmonised lines – they embraced their chromatic complexity and made essential elements such as extreme flexibility of tempo, expressive freedom of phrasing, and an almost vocal approach to instrumental sound. In this way, every performance of magyar nóta becomes unique: the tempo stretches and accelerates with an almost improvised naturalness, while ornaments, silences, and rubati become essential parts of the musical expression.

Over time, these same musicians also began composing their own works within the same style, expanding a repertoire that today represents one of the great musical treasures of Central Europe. Despite its unquestionable value, however, Hungarian nóta began to decline at the beginning of the twentieth century. More purist movements preferred to promote more traditional repertoires, considered this music outdated, and criticised its use of simple melodies. In addition, the disappearance of Budapest's great cafés and musical restaurants, the changes following the fall of communism, and the country's increasing cultural Westernisation contributed to its loss of prestige and interest, leaving this repertoire in a genuinely fragile situation today.

Violinist, singer, and multi-instrumentalist Tcha Limberger is now one of the leading figures in the revival of this heritage. Born in Bruges into a family of Manouche musicians, Limberger grew up surrounded by Gypsy jazz, flamenco, and European traditional music. Fascinated by Hungarian music from a young age, he moved to Budapest to study its language, repertoire, and performance style. Since then, he has worked tirelessly to revive this beautiful musical tradition, and today we wish to give it the space it deserves. "Roma musicians interpret the music of the places where they live," he says. "They bring their own sensitivity, a particular way of embracing a certain risk, something connected with boldness, courage, and commitment."

All that remains is to allow ourselves to be embraced by this extraordinary sound world and enjoy it.

Alba Nogueras



# Vivaldi in Venice

*Arias, Psalms and Antiphons  
for solo voice &, Concerti Grossi*

Núria Rial, *soprano*

LES MUSICIENNES DU CONCERT DES NATIONS

Lina Tur Bonet, *concertino & solo violin*

Elisabet Bataller, Veronika Furedi, Madalena Rollo,

Marguerite Wassermann, *first violins*

Maria Roca, Catalina Reus, Karolina Habalo,

Joanna Crosetto, *second violins*

Núria Pujolràs, Alaia Ferran, Nina Sunyer, *viols*

Bianca Riesner, Matylda Adamus, Sophie Lamberbourg, *cellos*

Laura Asensio, *double bass*

Albane Imbs, *theorbo*

Marie van Rhijn, *organ & harpsichord*

Jordi Savall, *direction*

A co-production of the Jordi Savall Festival and the Peralada Festival.  
With the financial support of the Direction Régionale des Affaires Culturelles Occitanie.



**Violin Concerto in A major, Op. 9, n. 4**

**Tomaso Giovanni Albinoni** (1671-1751)

- I. Allegro
- II. Adagio
- III. Allegro

**Cavatina: *Il pianto di Maria***

**Giovanni Battista Ferrandini** (1710-1791)

Cantata da cantarsi dinanzi al Santo Sepolcro (1739)

- 1. Recitative: *Giunta l'ora fatal*
- 2. Cavatina: *Se d'un Dio fui fatta Madre*
- 3. Recitative: *Ah me infelice!*
- 4. Cavatina da capo: *Se d'un Dio fui fatta Madre*

**Violin Concerto in D major, RV 208 (ca. 1710)**

**Antonio Vivaldi** (1678-1741)

**"Grosso Mogul"**

- I. Allegro
- II. Grave – Recitativo
- III. Allegro

**Antiphon: *Salve Regina* in F major RV 617**

**Antonio Vivaldi**

- 1. *Salve Regina*
- 2. *Ad te clamamus* (Allegro)
- 3. *Eia ergo* (Allegro)
- 4. *Et Jesum benedictum* (Andante)

**Concerto grosso in D minor, H. 143 (London, 1729)**

**Francesco Geminiani** (ca.1680-1762)

sopra "La Folia" d'Arcangelo Corelli, Op. 5, n. 12

**Psalm 112 (113): *Laudate pueri Dominum*, RV 600**

**Antonio Vivaldi**

- 1. *Laudate pueri Dominum*
- 2. *Sit nomen benedictum*
- 3. *A solis ortu*
- 4. *Excelsus super omnes gentes*
- 5. *Quis sicut Dominus*
- 6. *Suscitans a terra*
- 7. *Ut collocet eum*
- 8. *Gloria Patri*
- 9. *Laudate, pueri – Sicut erat in principio*
- 10. *Amen*



### Vivaldi in Venice

In eighteenth-century Venice, music filled the opera houses, churches, palaces, and *ospedali*. In this fascinating city, open to the world and deeply devoted to the arts, the languages of devotion and the stage often influenced one another: religious antiphons adopted the expressiveness of opera, and instrumental concertos resonated in spaces connected to worship. This programme offers a journey full of contrasts through the music of Antonio Vivaldi and some of his contemporaries who, although known and respected in their time, were gradually overshadowed by history. Les Musiciennes du Concert des Nations, accompanied by soprano Núria Rial and conducted by Jordi Savall, will transport us to this world of marble and canals. They will do so with a programme that alternates the instrumental brilliance of violin concertos with the spiritual intensity of psalms and motets for solo voice.

The orchestra at the centre of this evening, formed exclusively by outstanding female musicians, is inspired by the musical activities that took place in one of the city's famous *ospedali*. Originally dedicated to the care of the poor, the sick, and pilgrims, these charitable institutions gradually became convents, orphanages, and schools for girls. During the seventeenth and eighteenth centuries, the female choirs and orchestras of these institutions gained great prestige thanks to the exceptional quality of their performances. Venice had four main *ospedali*, but the Ospedale della Pietà became the most renowned, especially during the years when Antonio Vivaldi worked there as violin teacher and *Maestro dei Concerti*. From the Venetian master, we will hear a brilliant and highly virtuosic concerto, a Marian antiphon ending as gently as a lullaby, and an evocative and moving motet celebrating the praise of God. Yet Vivaldi's figure is best understood when placed alongside the composers who shared his world.

Born in Venice, Tomaso Albinoni came from a wealthy family of paper merchants, which allowed him to live without depending on a salary. He composed music and played the violin and, although he was deeply involved in the city's musical life, he liked to describe himself as a "Venetian amateur". He collaborated with local theatres and composed operas and concertos that were performed precisely in the *ospedali*. *The Concerto for violin in A major*, Op. 9 No. 4, belongs to a collection of 12 concertos for five parts – for five instruments: violins, oboe, viola, cello, and basso continuo – and is the composer's best-known work.

Giovanni Battista Ferrandini was also born in Venice, although he moved to Bavaria as a child to study the oboe. The programme includes an excerpt from his sacred cantata *Il Pianto di Maria*, for many years attributed to Handel. It is a highly dramatic work, structured through a series of recitatives and arias of great beauty,

Tuesday, 11 August · 10 pm. | Plaça de Sant Bernat



in which the music gives voice to the text with deep emotion. Beneath a simple vocal line, the strings express suffering through dissonances; betrayals and neglect, the scourges, thorns, and nails mentioned in the recitative are portrayed by the wind instruments. We also hear the “sad sighs” and “great torments”; and finally, an earthquake accompanying the death of Christ.

Francesco Geminiani was neither born nor active in the Venetian capital, but he was a virtuoso violinist and an internationally recognised composer. He composed two *concerti grossi* based on Arcangelo Corelli's Op. 5 – variations on “La Follia”, a dance of Portuguese origin – from whom he had been a pupil. He took a demanding work for solo violin and basso continuo and expanded it by adding a viola part and a second violin part, with concertino and ripieno placed in contrast to enhance the variations.

So, what remains hidden in the shadow of time? What do we see when we look beyond the eclipse? Vivaldi's Venice was also the Venice of Tomaso Albinoni, Giovanni Battista Ferrandini, and Francesco Geminiani, but above all, it was the Venice of the women who brought their scores to life and who therefore transformed their music into reality.

Alba Nogueras



Wednesday, 12 August · 7:30 pm.

SECRET PLACE



Photo credit: Michal Novak

# Concert for an eclipse

*Ad Álgea. Works by G.F. Händel  
& H. Purcell*

Josep Maria Martí, *theorbo & guitar*

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\* Audience meeting point: 6:30 pm  
at the Santes Creus parking area

\* The experience includes: Round-trip transportation  
to the concert venue · a glass of cava · sunglasses

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**Georg Friedrich Händel (1685-1759)**

Arr. Josep Maria Martí Duran  
*O sleep, why dost thou leave me?* (Semele, act II)  
 Semele, HWV 58 (London, 1743)

**Henry Purcell (1659-1695)**

Arr. Josep Maria Martí Duran  
*When I am laid in earth* (Dido's Lament, act III)  
 Dido and Aeneas, Z. 626 (London, 1689)

**Henry Purcell**

Arr. Josep Maria Martí Duran  
*If love's a sweet passion* (soprano, act III)  
 The Fairy Queen, Z. 629 (London, 1692)

**Georg Friedrich Händel**

Arr. Josep Maria Martí Duran  
*Ombra mai fu* (Serse, act I)  
 Serse, HWV 40 (London, 1738)

**Georg Friedrich Händel**

Arr. Josep Maria Martí Duran  
*Would you gain the tender creature* (Coridon, act II)  
 Acis and Galatea, HWV 49 (London, 1718)

**François Couperin (1668-1733)**

Arr. Robert de Visée  
*Les Sylvains*  
 Ms. Jean-Etienne Vaudry de Saizenay I (1699)  
 Bibliothèque Municipale de Besançon, F-B Ms 279.152

**Georg Friedrich Händel**

Arr. Josep Maria Martí Duran  
*Son nata a lagrimar* (Cornelia and Sesto, Act I, Scene 11)  
 Giulio Cesare in Egitto, HWV 17 (London, 1724)

**Robert de Visée (1652-1730)**

*Chaconne*  
 Ms. Jean-Etienne Vaudry de Saizenay I

**Robert de Visée**

*Prélude – Chaconne*  
 Ms. Jean-Etienne Vaudry de Saizenay I

**Georg Friedrich Händel**

Arr. Josep Maria Martí Duran  
*Lascia ch'io pianga* (Almirena, act II)  
 Rinaldo, HWV 7a/7b (London, 1711)





## Concert for an Eclipse

The essayist Ramón Andrés reminds us that Baroque poets called the theorbo a “crystal fountain”, and that Góngora compared it to a swan with feathers. These are metaphors for what flows and moves forward without stopping, for what slips through our fingers and becomes unrepeatable; that is why this is the instrument of nostalgia. “In the 17th century, a physician resorted to a word of his own invention, nostalgia, formed from the Greek words *nóstos* and *álgos*, to refer to the bond between return and pain,” he explains. This feeling of wanting to embrace the ineffable, of wanting to capture time, of wanting, even, to go back in time in order to relive the past; this ability to evoke a fragile present, as delicate as a sigh, has much to do with the natural spectacle that will unquestionably complete the concert we are about to experience. Just as music unfolds “like a journey in reverse, a return to what is original”, the Moon will completely cover the Sun for only a few seconds, and day will turn into night for a brief moment; everything it leaves behind will become a memory.

The concert-performance we will witness today is, moreover, structured around arrangements created by Josep Maria Martí himself. The specialist in plucked string instruments will revisit, with great delicacy, Baroque arias by Händel, Purcell and Visée in intimate and evocative versions. “To transcribe, in music, often means to evoke,” Andrés rightly points out. “Evocation goes beyond memory; it asks that memory contemplate, with a certain admiration, what has already taken place.” Looking at the past from the perspective of the present necessarily involves subjectivity; there is no other way. We must therefore be aware of this and exercise it with the utmost respect: whether through a historically informed approach or through a careful and sincere arrangement. “If we were able to understand that, sometimes, a single instrument can contain the greater part of the music that exists, we would realise that our universe can be explained with a handful of strings,” Andrés remarks.

Dominique Proust, in the introductory text to the programme you have in your hands, speaks to us of the myths and legends that attribute this natural –and universal– phenomenon to a bite taken out of the Sun, to the end of times, or to the origin of the plague. A collective sense of awe, ultimately, that connects different human civilisations and that science has revealed as nothing more than a remarkable coincidence: the heroic melancholy and spiritual quest of *Lascia ch'io pianga*; the amorous passion and suffering of the works from *Giulio Cesare in Egitto*; the relationship between history and myth that we encounter in *Seneca*; or the tension between love and destruction that unfolds in the story of *Semele*.

Wednesday, 12 August · 7:30 pm.



The music of Henry Purcell as a source of consolation and hope in the face of utter destruction, or that of Robert de Visée as a space that traverses myths, centuries and characters. Music, ultimately, becomes a place where poetry, love and tragedy coexist in harmony. “The soundboard of a theorbo can be transformed into a stage, containing the voices of those who inhabit it, becoming a tiny portion of the universe that lives between the walls of carefully chosen woods.” This infinite universe, or at least one that is immensely beyond our comprehension, will today become smaller and observable. Like a thumb. Like a song.

Alba Nogueras\*

*\*based on the text by Ramón Andrés in the booklet of the album Ad Algea (Temporal, 2020)*



# Tribute to Copernicus (1473-1543)

*Harmonia Universalis*

Silvia Bel, *narrator*

## **Gest Soloists from Poland**

Aldona Bartnik, *soprano*

Ewa Puchalska, *mezzosoprano*

Artur Janda, *baryton*



Photo credit: Eric Altimis



**LA CAPELLA REIAL DE CATALUNYA**

David Sagastume, *countertenor*  
Víctor Sordo, *tenor*  
Lluís Vilamajó, *tenor*  
Pieter Stas, *bass*

Lluís Vilamajó,  
*vocal ensemble preparation*

**HESPÈRION XXI**

Josué Meléndez, *cornett*  
Béatrice Delpierre, *shawm*  
Daniel Lassalle, *sackbut*  
Joaquim Guerra, *bassoon*

Jordi Savall, *soprano viol*  
Lixsania Fernández, *tenor viol*  
Philippe Pierlot, *bass viol*  
Filipa Meneses, *bass viol*

Enrike Solinís, *lute & guitar*  
Andrew Lawrence-King, *psaltery & harp*  
Marco Vitale, *organ*

Hakan Güngör, *kanun*  
Dimitri Psonis, *santur & Moorish guitar*  
David Mayoral, *percussion & bells*

**Jordi Savall, *direction***



- 1466 **The Peace of Toruń.**  
*Canon perpetuum: Mundus et musica et totus concentus* (instr.) – Bartolomé Ramos de Pareja (1440–1522)
- 1473 **Birth of Nicolaus Copernicus on 19 February in Toruń (Poland).**  
*O nadroższy kwiatku* – Anonymous Polish (15th century)
- 1475 **The Turks invade Bosnia, Herzegovina and Wallachia, and occupy the Crimean Peninsula.**  
*Makām-ı Uzzäl Sakîl “Turna” Semâ’î* (instr.) – Anonymous Ottoman (Mss. D. Cantemir, 324)
- 1477 **Mary of Burgundy marries Maximilian I of Habsburg.**  
*Dit le burguygnon* (instr.) – Anonymous (*Harmonice musices odhecaton*, no. 18, 1501)
- 1491 **Copernicus studies liberal arts, mathematics and astronomy at the University of Kraków until 1495.**  
*Cracovia civitas* – Anonymous Polish (15th century)
- 1492 **The Catholic Monarchs expel the Jews from Spain.**  
Ladino prayer: *El pan de la aflicción* – Traditional Sephardic
- 1497 **Copernicus is appointed canon of the Warmia Chapter, based in Frombork (Poland).**  
*Angelus ad Virginem missus* – Anonymous Polish (15th century)
- 1499 **Italian Wars: French troops occupy Milan and Ludovico Sforza loses the duchy.**
- 1500 **Copernicus stays in Rome on the occasion of the Jubilee, where he gives lectures on mathematics and astronomy.**  
*Sforza Fanfare: Palle, palle* (instr.) – Heinrich Isaac (1450–1517)
- 1501 **Copernicus takes possession of his canonry in Frombork.**  
*Alleluia. Ave Maria* – Sebastian z Felsztyna / Sebastian de Felstin (c. 1480/90–c. 1543)
- 1503 **Copernicus obtains a doctorate in canon law at the University of Ferrara.**  
*Pavana alla ferrarese* – Joan Ambrosio Dalza (fl. 1508)
- 1512 **Marriage of King Sigismund I the Old to Barbara Zápolya in Kraków.**  
*Ortus de Polonia* – Jerzy Liban (1464–c. 1546)
- 1514 **Copernicus writes the *Commentariolus*, a short manuscript in which he sets out the fundamental principles of the heliocentric theory.**
- 1516 **The Ottomans invade Syria, Palestine and Egypt under Selim I**  
*Marcha turca: Makām Muhayyer peşrevi* – Anonymous Ottoman (Mss. Kantemiroğlu, 37)



- 1519 **Copernicus defends the Diocese of Warmia against attacks by the Teutonic Order.**  
Pavana *La Batalla* (instr.) – Jan z Lublina / Jan de Lublin (ca.1490-ca.1550) / Clément Janequin (ca.1485-1558)
- 1519 **Maximilian I of Habsburg dies. His grandson, Charles I of Castile and Aragon, is elected Emperor of the Holy Roman Empire under the name Charles V.**  
*Christ ist erstanden*, a 6 – Heinrich Isaac (1450-1517)
- 1525 **Treaty of Kraków: the Teutonic Order becomes the Duchy of Prussia, a vassal state of Poland.**  
*Wesel się, Polska Korona* – Anonymous Polish
- 1529 **The Ottomans lay siege to Vienna.**  
Makām-ı Hüseyinī Sakīl-i Ağa Rızā – anonymous Ottoman (Mss. D. Cantemir, 89)
- 1531 **Copernicus completes the *De revolutionibus orbium coelestium*, but decides not to publish it.**  
Psalm 85: *Naktoń, Panie, ku mnie ucho twoje* – Wacław z Szamotuł / Venceslaus Samotulinus (ca.1526-ca.1560)
- 1533 **Johann Albrecht Widmannstetter presents Pope Clement VII with a summary of Copernicus's heliocentric theory.**  
*Żołtarz Jezusów* (Salteri de Jesús): *Jezusa umarłego*  
Anonymous Polish (1558)
- 1543 **Copernicus's *De revolutionibus orbium coelestium* is published in Nuremberg, dedicated to Pope Paul III. The Lutheran theologian Andreas Osiander adds, without permission, an anonymous preface presenting the heliocentric theory as a mere mathematical hypothesis.**  
*Omnis mundus jocundetur* – Anonymous (*Codex Speciaľník*, 15th century)
- 1543 **Copernicus dies on 24 May.**  
*Fortuna desperata: Nasci, pati, mori* – Ludwig Senfl (ca.1486-1542/43)





## Harmonia Universalis

This programme commemorates the Polish astronomer and mathematician Nicolaus Copernicus, that key scientific figure who, during a troubled 16th century during which Europe was scarred by religious wars between Catholics and Protestants, remained true to an age-old idea that he presented as something new: that the sun was the centre of the universe, and the Earth and all the heavenly bodies revolved around it. Although argued secretly at his peril and only made public thanks to the tenacity of his disciples and followers at the end of his life, his heliocentric theory of the solar system was to revolutionise both astronomy and theology, marking a huge step towards our modern-day conceptions of the universe. Like a blind man, tentatively groping his way forward with the aid of a stick, Copernicus succeeded in shedding light on a universe which, for too many centuries, had mistakenly been believed to revolve around the Earth. In the century of the Renaissance, which after a long, dark and troubled Middle Ages had finally put man at the centre of everything, Copernicus cast his planet in a marginal role subordinate to the Sun. His was a great lesson in humility.

From his young student days in Italy to the years during which he was canon at Frauenburg, he devoted his life to observing the stars, a life that this programme illustrates in a series of musical works which also narrate the most important historical events of the late 15th century and the beginning of the 16th century. Motets and songs, psalms and prayers, battles and laments, fantasies and dances, *taksims* and *makams* by composers from northern and southern Europe (Burgundian, Teutonic, Hispanic, French and Italian such as Josquin des Prez, Heinrich Isaak, Johannes Cornago, Joan Ambrosio Dalza, and other anonymous composers) and eastern Europe (Polish, Czech and Ottoman, including Sebastian Z. Felsztyna, Jerzy Liban, Jan Lubin, Venceslaus Samotulinus, Valentyn Bakfark and other anonymous composers), will accompany us in this fascinating evocation. Through its perpetually renewed emotion and beauty, music allows us to travel back to the time of Copernicus and relive the crucial moments of his life as if we were actually present.

During this key period in European history, in which the continent was torn apart by the wars and bloodshed following in the wake of the Reformation, the theories of Copernicus forced the intellectuals and the ecclesiastical

hierarchy to take sides with the outmoded geocentric theories of the day or the dazzlingly new – but no less criticised – astronomical and mathematical data that he expounded in his work *De revolutionibus orbium celestium*. From the dark confines of northern Poland there came light.

This concert is intended as a tribute to the man who, despite the inadequate instruments and still not absolutely exact calculations at his disposal, produced a model of celestial Harmony that was finally accepted by posterity. During his own lifetime, Nicolaus Copernicus's extreme modesty prevented him from basking in the glory of that achievement. What nobility there was in such humility!

Manuel Forcano & Jordi Savall





# Bach's Suites

## Tribute to Pau Casals

Christophe Coin, *cello*



**Domenico Gabrielli (1651-1690)**

Ricercar 7 in D minor

From: *Ricercari, canone e sonate per violoncello* (1689)

**Jean-Daniel Braun (ca.1728-ca.1740)**

Allemanda

**Johann Sebastian Bach (1685-1750)**

Suite n. 5 in C minor, BWV 1011 (1717-23)

Prélude – Allemande – Courante – Sarabande – Gavotte I/II – Gigue

From: *Six Cello suites*

**Francesco Paolo Supriani (1678-1753)**

Toccata Dodicesima

From: *Principij da imparare à suonare il violoncello e con 12 Toccate à solo*

**Johann Sebastian Bach**

Suite n. 4 in E-flat major, BWV 1010 (1717-23)

Prélude – Allemande – Courante – Sarabande – Bourrée I/II – Gigue

De: *Six Cello suites*

**Joseph-Marie-Clément-Ferdinand dall'Abaco (1710-1805)**

Caprice n. 8 in G major

Caprice n. 6 in E minor

De: *11 Caprices for Solo Cello*



## Bach and Beyond...

Between the late seventeenth and early eighteenth centuries, the cello began to move beyond its role as a continuo instrument and became a solo voice in its own right. From the first *ricercari* by Domenico Gabrielli to the architectural world of Johann Sebastian Bach, this programme traces the evolution of a unique instrumental language while bringing back some of the names “eclipsed” by history. Alongside two of the Suites that today occupy a central place in the canonical repertoire thanks, among others, to the essential figure of Pau Casals, we will also discover the virtuosic caprices of dall’Abaco, Braun’s refined elegance, and Supriani’s expressive intensity. To speak of history also means writing it, and Christophe Coin, one of the pioneers of historically informed performance, offers a reading that is both rigorous and revealing through what has always driven and advanced the world: teaching.

To understand the origins of polyphonic thinking applied to the cello, we must begin with Domenico Gabrielli. An Italian composer and cellist, he was a key figure in the development of this “new violone” that was beginning to emerge at the time, equipped with thinner wound gut strings under greater tension, capable of producing a deeper register, a more defined sound, and greater technical agility: an early model of the cello that would eventually develop into the instrument we know today. His *ricercari* explore the sonic and expressive possibilities of the instrument; in particular, *the Ricercar VII in D minor*, the last of the collection, combines rhapsodic writing with the technical demands of a form close to fantasy or fugue. Together with the sixth *ricercare*, it is the only piece in the collection to include chords, demonstrating the composer’s desire to show that the cello alone could sustain both harmonic and melodic discourse, as the viola da gamba already did.

Very little information has survived about either Jean-Daniel Braun or Francesco Paolo Supriani. We know that Braun worked for the Duke of Épernon, was recognised as a virtuoso of the transverse flute in early eighteenth-century Paris, and composed music not only for his instrument but also for bassoon, recorder, *musette*, and hurdy-gurdy. Supriani, meanwhile, was appointed principal cellist of the Royal Chapel of Barcelona, founded by Archduke Charles of Austria during the War of the Spanish Succession, and is considered the first documented musician in Spain to be identified specifically as a cellist. In both cases, their work had a clear pedagogical purpose: Braun produced a collection of sonatas indicating transpositions to facilitate perfor-



mance on different instruments, while Supriani's most important work, *Principij da imparare à suonare il violoncello*, is considered the first method devoted exclusively to teaching the cello and its technical possibilities.

As for Joseph-Marie-Clément-Ferdinand dall'Abaco, we can mention that he worked at the court of the Elector of Cologne before settling in Verona, and that his *11 Capricci for solo cello*, preserved only in a nineteenth-century manuscript copy, combine virtuosity, improvisation, and elements of Baroque dance. Influenced by the *Empfindsamer Stil*, these pieces display great technical richness – scales, arpeggios, and double stops – and share similarities with Bach's Suites, suggesting that he may have known this repertoire.

Finally, as could not be otherwise, we must speak of Johann Sebastian Bach. His *Suites for solo cello* hardly need an introduction: they are mature works, written during the period when he held the position of Kapellmeister in Köthen, and six have survived, all following the same structure and order of movements, each in a single key. Long dismissed as mere technical exercises, they were rediscovered in 1890 by a fourteen-year-old Pau Casals, who went on to value them and bring them the recognition they deserved. Both *Suite No. 4 in E-flat major* and *Suite No. 5 in C minor* – in which Bach requires *scordatura* – have a darker and more introspective character, less expansive than the first three suites. The fourth has been described as contemplative and philosophical; the fifth is noted for its dense, organ-like sonority and what appears to be an impossible fugue. In any case, both works demand great technical strength and sensitivity from the performer, whether because of their tonalities or because of the use of double stops and the agility required for their interpretation.

Alba Nogueras



#NationalPremiere



Photo credit: François Guenet

# Women of the East

Agnès Jabbour, actress

## ORPHEUS 21

Senny Camara (Senegal), *vocals & kora*

Carole Marque B. Kaftandjian (Armenia), *vocals, duduk & clarinet*

Sozdel Garcias (Kurdish-Syria), *qanun*

Saina Zamanian (Iran), *tār*

Firoozeh Raesdana (Iran), *vocals & kamancheh*

Nora Thiele (Germany), *percussion & multi-instrumentalist*

**Waed Bouhassoun** (Syria), *oud, vocals & artistic direction*



### First Part

#### They resist: Their voices do not fall silent

*Mamoş* – Armenian, Persian, Arabic and Turkish lament  
*Djiguenn Moussolou* (Women of the World) – Traditional song from Senegal  
*Doya Doya waqet djanna* – Song of resistance (Iran)  
*Khazan* – Persian instrumental music by Parviz Meshkatieh (Iran, 1955-2009)

### Second Part

#### From the Golden Dawn to the Flaming Twilight

*Seyran* – Traditional Kurdish music  
*Lay, lay* – Kurdish lullaby  
*Keleso* – Work song (Armenia)  
*Le chemin de l'eau* – Traditional song from Senegal  
*Aparani par* – Instrumental music by Khachatur Avetisyan (Armenia, 1926-1996)

### Third Part

#### From one shore to another: Women's words (Works composed by women)

*Tasnif Nadideh Rokhat* – Melody and text by Taj-al-Saltanah (Iran, 1883-1936)  
*Khas Baghi* – Melody and text by Ashugh Leyli (Armenia)  
*Working Together* – Traditional song from Senegal  
Vocal improvisation on a poem by Fadwa Touqan, Palestinian poet (1917-2003)  
*Nihawend Longa* – Ottoman music by Kevser Hanım (19th century)

#### Women celebrating: A celebration of love

Traditional love song from Iran  
*Hele hele ninnaye* – Traditional song from Armenia  
*Kevokê* – Kurdish traditional dance (Iran, Syria, Iraq and Turkey)  
*Ya bnat el mokalla* – Traditional song from southern Syria  
*Hanina* – Traditional song from Armenia

## Voices that sustain the World: Women and the Tread of Life

Since the dawn of civilisation, women have walked through history as a quiet yet eternal light. Often invisible, at times radiant, always essential, they have stood at the heart of power, knowledge, and the survival of societies. Where people believed they saw only shadows, there stood a pillar; where they spoke of silence, there was transmission.

Beneath the sun of the Levant, across the plains of Persia, on the mountains of Armenia, throughout the lands of Africa and the Kurdish regions, women rose to lead and to rule. Zenobia, Queen of Palmyra (present-day Syria), shook Rome with her boldness. Hatshepsut, Pharaoh of Egypt, built her kingdom as though it were a work of art. Ndaté Yalla Mbodj, Queen of Waalo (present-day Senegal), resisted the French invaders. Boran (Bûrândukht), the Persian sovereign, sought to restore a fractured empire. Parandzem, Queen of Armenia, resisted until her final breath. In the Kurdish mountains, women distinguished themselves through their courage and determination. They proved that power has never belonged to one gender alone, but rather to those with courage and vision.

But the greatness of women is not confined to thrones and battles; it is rooted in everyday life. Women are givers of life and, in many societies, bearers of death. Giving life was not merely a biological act: it was a founding gesture. Through women are passed on language, customs, stories, and ways of understanding the world.

Within the home, women managed, organised, and preserved, yet their role extended far beyond domestic responsibilities. They also worked in the fields alongside men, assuming a dual role essential to the survival and prosperity of their communities. From their hands came the knowledge that sustained daily life: woven thread, kneaded bread, healing plants, and the skills of craftsmanship. Passed down with patience and memory, this knowledge formed the foundation of local economies and the key to collective survival. Singing was a way of teaching without books, resisting without weapons, and keeping life alive when words were no longer enough.

Every stage of life has been carried by the voices of women. From lullabies whispered to newborn children to laments accompanying mourning; from work songs that gave rhythm to daily labour to songs for young brides; from wedding songs to sacred chants, women have sung to transmit, sustain, comfort, and unite. Song

Thursday, 13 August · 10:00 pm. | Plaça de Sant Bernat



was never a mere ornament: it was living memory, a means of learning, and a bond between generations. Through music, women preserved oral history, engraved collective emotions into memory, and gave strength to bodies at work. To sing was to teach without books, to resist without weapons, and to keep life flowing where words alone were no longer enough.

Today, we celebrate women –not as symbols, but as the living force that pulses through every moment, every gesture, every breath, and every note. Together, we give voice to the history women have written, invisible yet eternal, bearing witness to their patience, courage, strength, and to that unique power to give, to feel, and to act.

**Waed Bouhassoun**  
February, 2026



Friday, 14 August · 11:00 & 12:00 am. | Espai Robert Gerhard

VALLS



# Eclipsed Women

A musical tale  
for young and old

Natàlia Mas, *actress*

**ENSEMBLE DAS KOLORIT**

Sophia Schambeck, *recorders*

Mariona Mateu Carles, *violone*

Rafael Arjona, *theorbo & Baroque guitar*

Rosalía Gómez Lasheras, *harpsichord*

**Georg Philipp Telemann (1681-1767)**

Sonata for Recorder and Continuo, TWV 41:C2, No. 4

Vivace

*Der getreue Music-Meister* (Hamburg, 1728/29)

**Dietrich Buxtehude (ca.1637-1707)**

Chaconne en E minor, BuxWV 160 (1875-76)

**Francesca Caccini (1587-ca.1641)**

*Canzonetta* for two voices: *S'io men vò morirò*

*Il Primo libro delle Musiche* (Florence: Zanobi Pignoni, 1618), No. 27

**Georg Philipp Telemann**

Sonata for Recorder and Continuo, TWV 41:C2, No. 1

Cantabile

*Der getreue Music-Meister*

**Wilma Pistorius (1991)**

Zauberdenken (2022)

**Diego Ortiz (ca.1517-ca.1570)**

Recercada segunda

*Trattado de glosas sobre clausulas y otros generos de puntos en la musica de violones*

(Rome: Valerio Dorico & Luigi Dorico, 1553)

**Who wouldn't want to be a witch?**

A little girl named Matilda has heard people in the village saying that one of her friends – a very old and somewhat peculiar lady – is a witch. She does not know why they say this and decides to ask her directly. The lady, whose name is Mileva, instead of answering, asks her if she knows what a witch is. They then consult *The Book of Witches* and talk about Artemisia (Gentileschi), who does not perform magic with a wand, but with her paintbrushes; Mae (Jamison), who does not fly on a broomstick, but can fly even higher in her rocket; and Greta (Thunberg), who, besides predicting the future, wants to change it. And if all of them are witches, who wouldn't want to be a witch too?

This family performance is a journey through paintbrushes, stars and our planet – a little tale about great women from history, in which the music of G. P. Telemann, W. Pistorius and D. Ortiz is accompanied by the voice of a narrator and the hands and drawings of an illustrator. A performance to listen to, watch, take part in, reflect upon and dance!



# Four hand organ concert

## Tribute to Montserrat Torrent

Montserrat Torrent, *organ*  
Juan de la Rubia, *organ*

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A co-production of: Espurnes Barroques & Festival Jordi Savall



**Antonio de Cabezón (1510-1566)**

*Tiento de quinto tono  
Diferencias sobre las vacas*

Montserrat Torrent, *organ*

**Johann Sebastian Bach (1685-1750)**

Concert in D minor, BWV 596  
*Based in the Concerto in D minor, Op. 3, N.º II (RV 565)*  
*Antonio Vivaldi (1678-1741)*

1. [no indication]
2. Grave
3. Fuga
4. Largo e spiccato
5. [no indication]

Juan de la Rubia, *organ*

**Francisco Correa de Arauxo (1584-1654)**

Segundo tiento de cuarto tono "a modo de canción"  
Tiento y discurso de segundo tono

Montserrat Torrent, *organ*

**Ludwig van Beethoven (1770-1827)**

Two Pieces for Mechanical Organ  
*Arrangement: Guy Bovet*

1. Adagio assai
2. Scherzo
3. Allegro

Montserrat Torrent & Juan de la Rubia, *four-hand organ*

**Johann Sebastian Bach**

Fantasia and Fugue in G minor, BWV 542

Juan de la Rubia, *organ*

**Joan Cabanilles (1644-1712)**

Pasacalles II

Montserrat Torrent, *organ*

## From Cabezón to Bach, from Torrent to de la Rubia

In the European musical landscape, there are encounters that transcend the mere sum of repertoires and performers, becoming a true dialogue between generations, schools, and different ways of understanding art. The recital offered today by Montserrat Torrent and Juan de la Rubia, at the Church of Sant Joan in Valls, fully participates in this dimension: it is not merely an organ programme, but a living reflection on the continuity of a tradition that, far from becoming fossilised, is renewed each time it passes from one pair of hands to another.

The figure of Montserrat Torrent represents one of the great musical consciences of our country. In her centenary year, the organist is not looking for tributes, but for people to listen. She is not only part of history: she is a living presence within it, one that continues to inspire and challenge us. To speak about her means going beyond a simple list of achievements and asking a more important question: what does Montserrat Torrent teach us today?

One possible answer can be found in today's concert. Her teaching has played a decisive role in the recovery of Iberian musical heritage and in asserting the organ as an instrument capable of expressing both architectural severity and the most intimate spirituality. Beside her, her pupil Juan de la Rubia represents a new generation that has successfully integrated this legacy into an open, cosmopolitan, and profoundly creative vision. Their artistic understanding transforms this concert into a celebration of shared mastery.

The proposed journey spans almost three centuries. Antonio de Cabezón and Francisco Correa de Arauxo will transport us to the world of the *tiento*, where polyphony develops with great freedom and extraordinary contrapuntal sophistication. In these pages, the organ becomes a sonic laboratory, a space of meditation and invention at once.

With Bach, the discourse acquires a universal dimension. The transcription of Vivaldi's concerto reveals the extent to which the German composer transformed the Italian heritage into a mechanism of almost organic perfection, while the *Fantasia and Fugue in G minor*, BWV 542, presents a monumental sound architecture in which imaginative freedom and structural rigour coexist in an incomparable balance.







The appearance of Beethoven within the concert, in a context apparently removed from the liturgical organ, reminds us that the history of the instrument also unfolds along its margins. The pieces for mechanical organ, in Guy Bovet's ingenious arrangement, open an unexpected window onto an experimental, almost domestic Beethoven, here transformed into a stimulating four-hand experience.

Finally, Joan Cabanilles will bring the journey to an end, returning us to one of the most personal voices of the Hispanic Baroque. His *Pasacalles* synthesise rhythm, inventiveness, and exuberance through writing that seems to advance endlessly upon itself.

At the end of the concert, we may have discovered the programme's great lesson: that the history of music is not a succession of museum pieces, but an uninterrupted chain of transmissions, influences, and reinterpretations. In this sense, the shared presence of Montserrat Torrent and Juan de la Rubia symbolises far more than an artistic collaboration: it is proof that tradition remains alive only when it is shared, questioned, and reinvented before an audience. And perhaps this is why we are not facing a single and final lesson. Their lesson seems infinite, because every generation must rediscover it. In an age of superficiality, Torrent embodies a devotion to beauty, truth, and goodness.

Oriol Pérez Treviño



Photo credit: Eric Altimis

# Lumen Tenebrae

## Works of Tomás Luis de Victoria and Bernat Vivancos

JOVE CAPELLA REIAL DE CATALUNYA

Elionor Martínez, *soprano*

Arantza Prats, *soprano*

Eulàlia Fantova, *mezzosoprano*

Daniel Folqué, *countertenor*

Ferran Mitjans, *tenor*

Martí Doñate, *tenor*

Ferran Albrich, *baryton*

Oriol Mallart, *baryton*

#WorldPremiere

Josep Maria Martí, *theorbo*

Lluís Vilamajó, *direction*

**Tomás Luis de Victoria (1548-1611)**

Feria quinta in Coena Domini: *Vere languores nostros*  
*Motecta* (Venècia: Figliuoli di Antonio Gardano, 1572), No. 11

Feria Sexta in Parasceve: *O vos omnes*  
*Motecta*, No. 12

Tenebrae Responsory N°. 2 for Good Friday: *Tenebræ factæ sunt*  
*Officium Hebdomadæ Sanctæ* (Roma: Alessandro Gardano (Dominico Basa), 1585),  
 No. 20

Tenebrae Responsory N°. 5 for Holy Saturday: *Æstimatus sum*  
*Officium Hebdomadæ Sanctæ*, No. 35

Tenebrae Responsory N°. 6 for Holy Saturday: *Sepulto Domino*  
*Officium Hebdomadæ Sanctæ*, No. 36



**Bernat Vivancos (1973)**

*Lumen Tenebræ* (Genesis 1, 1-10; 14-18)  
 During the solar eclipse of 12 August 2026, at 20:27:05  
 Commissioned by the Jordi Savall Festival. World premiere (2026).

Introitus: *In principio creavit Deus*  
 Interludium I: *Dixit quoque Deus*  
 Interludium II: *Dixit vero Deus*  
 Postludium: *In principio creavit Deus*

**Tomás Luis de Victoria**

In Assumptione Beatæ Mariæ Virgine: *Vidi speciosam*  
*Motecta*, No. 27

In Adventu Domini (Antiphon): *Alma Redemptoris mater*  
*Cantica Beatæ Virginis vulgo Magnificat* (Roma: Alessandro Gardano (Dominico  
 Basa), 1581), No. 18

In Purificatione usque ad Pascha (Antiphon): *Ave Regina cælorum*  
*Cantica Beatæ Virginis vulgo Magnificat*, No. 20



## Light from Darkness

Can there be light in darkness? Can we truly see it, recognise it, appreciate it, and understand it? Bernat Vivancos explains that *Lumen Tenebrae* is a song of contemplation, a tribute to the beauty of the world around us, and above all, an expression of gratitude “towards the oldest and most unknown aspects of existence, not only human, but also cosmic.” In connection with the solar eclipse that will take place in our country on 12 August, the composer has drawn inspiration from “one of the most beautiful biblical texts” to create a work that tells of the separation of day and night, the creation of the firmament, the sea and the earth, the sun, the moon and the stars, and finally, the seasons, days and years. From the opening of Genesis, he explains, “I pause to savour only those verses related to the universe and nature, leaving the human aspects aside.”

This commission by the Festival Jordi Savall, performed by the Jove Capella de Catalunya under the direction of Lluís Vilamajó, forms the bridge between two works by Tomás Luis de Victoria (1548-1611). Beyond this world premiere, the programme unfolds through sacred polyphonic motets that juxtapose the suffering, crucifixion, death and burial of Jesus with the joy, glory and beauty of his birth. Darkness and light, night and day. We encounter the depiction of wounds and nails in *Vere languores*, the contemplation of suffering in *O vos omnes*, the cry of despair in *Tenebrae factae sunt*, and finally the descent into the tomb in *Aestimatus sum and Sepulto Domino*. This darkness takes shape through chromaticism, dissonance, and an austere style of extraordinary expressive intensity.

And after darkness comes “spring”. The second part of the programme places the Virgin Mary at its centre and transforms suffering into tenderness, protection, and light. *Vidi speciosam*, with a text from the *Song of Songs*, describes Mary’s ascent like a dove over the waters or a lily in the valley, in a braid of sound, an endless intertwining of voices. *Alma redemptoris mater*, a five-voice setting of the Marian antiphon traditionally associated with Christmas time, stands out for its harmonic richness and its sense of serenity and welcome. Finally, *Ave Regina caelorum*, for double choir, completes the journey with a balance between homophony and polyphony that conveys solemnity and devotional contemplation.

Friday, 14 August · 10 pm. | Església



“I do not experience this only as a reflection on where we come from and where we are going, but rather as an act of gratitude towards that force that gives us life and, above all, makes us feel small before an infinite cosmos,” explains Vivancos about his new work. Beyond each person’s own religious beliefs, the concert invites us to find light in darkness and to embrace it through peace and beauty, reminding us that, despite the heavy weight of darkness, there is always room for light. “Perhaps only music – and sometimes without words – with its indescribable magic, can bring us closer to that infinite beauty which only the question itself can help us discover, allowing us to grow in faith and in love.”

Alba Nogueras,  
*Based on the notes in Bernat Vivancos' score*



# Saó. Cicurs and music

## With Works from the French Baroque and original compositions

Oriol Borràs, *actor & cyr wheel*

Mireia Peñalver, *viola da gamba*

Santiago Gervasoni, *clavichord & harpsichord*

Resident Artists at the Festival

#WorldPremiere

Artists in residence at the Jordi Savall Festival 2026  
with the support of the Banc Sabadell Foundation.



### Polyhedron I

Overture (Creation of Saó)

#### Antoine Forqueray (1671-1745)

*Pièces de Viole* (Paris, 1747)

Chaconne: *La Morangis ou La Plissay*, No. 7  
(Suite No. 3 in D major)

### Polyhedron II

#### Santiago Gervasoni (1994)

*Moto perpetuo*

#### François Couperin (1668-1733)

*Concerts royaux* (Paris, 1722)

Quatrième concert (extract)

4. Courante à l'italienne

5. Sarabande. *Très tendrement*

7. Forlane. Rondeau. *Gayment*

### Polyhedron III

(Creation of Saó)

#### Francesco Geminiani (1687-1762)

*A Treatise of Good Taste in the Art of Musick* (London, 1749)

Air 1: *Auld Bob Morrice* (Allegro), No. 11

Air 4: *Sleepy Body*, No. 14

#### Henry Purcell (1659-1695)

*The Second Part of Musick's Hand-maid* (London, 1663)

A New Irish Tune, Z 660

### Polyhedron IV

(Creation of Saó)

#### Marin Marais (1656-1728)

*Pièces de viole*, Livre II (Paris, 1701)

Tombeau pour Monsieur de Lully, No. 95  
(Suite No. 5 in B minor)

### Polyhedron V

#### Santiago Gervasoni

Ground XXI

#### Marin Marais (1656-1728)

*Pièces de viole*, Livre II (Paris, 1701)

Les voix humaines, No. 63

(Suite No. 3 in D major)

## The Harmony of the Spheres: Music, Cosmos and Memory

While Johannes Kepler (1571-1630), fascinated by the heavens, was writing the laws of universal harmony that would transcend history, his mother Katharina Kepler (1547-1622) was accused of witchcraft. She had a deep knowledge of herbs, cycles, and earthly rituals: a form of wisdom that in ancient times was not separate from science, but rather part of the same body of knowledge, often connected through a shared vision of the cosmos that modernity has learned to overlook. Katharina received her son's support throughout the six-year legal process (1615-1621): Johannes covered all her legal and living expenses and even personally wrote her defence. After a year of imprisonment, the trial ended with her release, but Katharina died a few months later, in 1622, in Leonberg (Württemberg, present-day Germany).

The performance emerges from the desire to represent the harmony of the spheres through the vision of the Keplers, shaped as a programme that honours the dance of the stars and their rituals – light, shadows, the tender leaves of spring, the solstices, and a solar eclipse that overturns everything for a brief moment. *Saó* draws inspiration from this cosmic breathing to present a musical journey through the seasonal year, guided by three figures: the earth, the sun, and the moon. Through works from the French and English Baroque, as well as new contemporary compositions, the viola da gamba, harpsichord, and Cyr wheel dance and enter into dialogue within a shared space.



Kepler discovered that planets, like dancers, do not follow a uniform movement: they accelerate as they move towards the sun and slow down as they move away from it. The programme follows this rhythm from the perspective of the Earth's southern hemisphere: tension and increasing speed towards summer, which reaches its peak; autumn, which gives way and gradually slows down; winter, which breathes at its lowest point. Thus, everything begins with the pulse of spring, represented by Forqueray and his *Chaconne La Morangis*, leading us towards the fullness and intensity of summer through works such as Couperin's *Quatrième Concert Royal*, conceived for the court of Louis XIV.





Beyond this, autumn changes the colours and returns to the earth: Geminiani evokes echoes of Scottish and Irish folk melodies, before arriving at the stillness of winter, introduced by Marais's *Tombeau pour Monsieur de Lully*.

Between the seasons appears the metaphorical figure of perfectly symmetrical polyhedra, forms that Kepler believed existed between the planetary orbits. In this context, they take the shape of contemporary pieces, improvisations, and original compositions. Finally, the journey concludes with Marin Marais's *Les Voix Humaines*, an emblematic work of the viola da gamba repertoire, in which the instrument embodies the earthly world almost as a longing cast across the abyss: a moment of retreat, of almost complete silence, preparing for the next sowing.

Oriol Borràs, Mireia Peñalver and Santiago Gervasoni



Photo credit: Wolfgang Krautzer

# Haydn & Arriaga String Quartets

## QUATUOR MOSAÏQUES

Erich Höbarth, *violin*

Andrea Bischof, *violin*

Anita Mitterer, *viola*

Christophe Coin, *cello*



**Joseph Haydn (1732-1809)**

String Quartet in C major

Op. 76, No. 3, Hob. III:77 (1796-97), “Emperador”

1. Allegro
2. Poco adagio cantabile
3. Minuet – Trio
4. Finale: Presto

**Franz Schubert (1797-1828)**

String Quartet No. 12 in C minor

D. 703 (1820), “Quartettsatz”

1. Allegro assai

**Juan Crisóstomo de Arriaga (1806-1826)**

String Quartet No. 2 in A major (ca. 1823)

1. Allegro con brio
2. Andante: Theme with five variations and coda
3. Menuetto: Scherzo – Trio
4. Andante – Allegro



## Haydn, Schubert and Arriaga: A Historically Informed Interpretation

This programme brings together three consecutive moments in the evolution of the string quartet: the mature Classicism of Haydn, the Romantic sensitivity of Schubert, and the assimilation of this language by a young composer, Arriaga. Written over a period of just over twenty-five years (1797-1823), these works illustrate an aesthetic transformation from the balance and clarity of the Enlightenment towards an increasingly passionate expressiveness. Using historical instruments with gut strings (instead of steel), classical bows (shorter than modern ones), and an interpretation faithful to the performance practices of the period, Quatuor Mosaïques is undoubtedly one of the most outstanding active ensembles of its kind today. In this concert, they will offer a significant selection from their repertoire: performances that have received wide recognition from both audiences and specialised critics.

We begin this journey with the figure who is undoubtedly the founder of the genre. Between the late eighteenth and early nineteenth centuries, the string quartet was considered the most demanding form of instrumental music, and Joseph Haydn established its essential foundations. Over nearly half a century, he composed 68 quartets – although the traditional numbering counts 83 – which is why he has gone down in history as the “father of the string quartet”. The *String Quartet in C major*, Op. 76 No. 3, known as the “Emperor”, belongs to the composer’s mature period. Written in 1797 as part of the Op. 76 quartets, dedicated to Count Joseph Erdödy, it opens with a brilliant and energetic Allegro that constantly explores the contrast between the different voices. The second movement presents a theme with four variations on the *Kaiserlied* (“Emperor’s Hymn”), a melody that would eventually become the national anthem of Germany. The Minuet that follows introduces a striking contrast of characters and colours, while the Finale, in the form of a Presto, brings the work to a conclusion full of energy and vitality.

This final C major movement briefly hints at the shadow of the minor mode that will become central in the next work of the programme: Franz Schubert’s *Quartettsatz*. Composed in 1820, this isolated movement marks both the end of his youthful creative period and the beginning of a deeper and more personal musical language. Originally conceived as the first movement of a complete quartet, only the opening Allegro assai has survived in full, together with a 41-bar fragment of the slow movement (Andante). The reasons why Schubert abandoned the project remain a matter of speculation: some scholars suggest



that he preferred to develop new musical ideas, while others believe that the work no longer corresponded to his aesthetic aspirations at that time, or that he could not find a satisfying continuation for the second movement. Whatever the reason, the *Quartettsatz* stands fully as an independent work thanks to its expressive power and formal coherence. Although incomplete, it was premiered in 1867 and published three years later, in 1870.

Finally, to conclude the programme, we return to tonal brightness with the *A major String Quartet* No. 2 by Juan Crisóstomo de Arriaga. Born in Bilbao, he is known as the “Spanish Mozart” or “Basque Mozart” because of the parallels with the Austrian genius: extraordinary precocity and an early death at the age of nineteen. From a very young age, he distinguished himself both as a composer and performer in the musical circles of his hometown, and during his adolescence he moved to Paris to continue his studies in violin, harmony, and counterpoint. He died in 1826 from a pulmonary illness, and his work remained largely forgotten until his figure was rediscovered at the end of the nineteenth century and transformed into a legend. Despite his brief career, Arriaga left works of remarkable ambition, including a symphony, a two-act opera, and three string quartets, probably the most frequently performed works in his catalogue. His teachers particularly admired the natural mastery with which he handled counterpoint and fugue, as well as his writing, characterised by great harmonic richness and formal maturity.

Alba Nogueras



Photo credit: Eric Altimis

# Elizabethan Consort Music

Elionor Martínez, *soprano*  
William Shelton, *countertenor*

HESPÈRION XXI

Jordi Savall, *soprano viol*  
Natalia Timofeeva, *tenor viol*  
Philippe Pierlot, *bass viol*  
Lixsania Fernández, *bass viol*  
Xavier Puertas, *double bass*  
Josep Maria Martí, *luth & guitar*

Jordi Savall, *direction*



Innocentio Alberti (ca.1535-1615)  
 Anonymous  
 Devices, 17)  
 Christopher Tye (ca.1505-1573)  
 Anonymous

William Byrd (ca.1540-1623)

Alfonso Ferrabosco (ca.1575-1628)  
 Anthony Holborne (1545-1602)  
 Anonymous  
 Anthony Holborne  
 Anonymous

John Dowland (1563-1626)

Orlando Gibbons (1583-1625)  
 Richard Nicholson (1563-1639)

Pavin of Albarti – Gallyard  
*How can the tree* (The Paradise of Dainty)

In Nomine XII *Crye*  
*The dark is my delight* (Canzonetta)

In Nomine à 5  
*Ye sacred Muses* (Elegy for Thomas Tallis,  
 †1585)  
 Browning a 5  
*La Virginella* (Canzonetta)

*Hear me, O God* (The Four Note Pavan)  
 [Galliard:] The teares of the Muses  
*O Lord, turn not away thy face* (In Nomine)  
 [Galliard:] Lullabie  
*Born is the Babe* (Consort Song 46)

Lachrimae Pavane  
 The King of Denmark's Galliard  
*Now, O now, I needs must part* (a 4)  
 In Nomine a 4  
*Joan, quoth John* (Canzonetta)

## The Music of Elizabethan England (1533-1603)

What was music like in Shakespeare's time? How did the salons of Henry VIII and Elizabeth I sound? Jordi Savall invites us on a journey through time, bringing us closer to the English Golden Age through one of its most refined and distinctive musical languages: consort music for viols. We enter Elizabethan England in the second half of the sixteenth century, a period of political consolidation and stability in which the arts and culture found the space to develop and flourish. Several translations of the Bible were produced, the printing press allowed books to circulate more widely, and great cultural figures such as William Shakespeare, Christopher Marlowe, and Francis Bacon emerged. Music, of course, also shared this spirit of creativity and evolution. We will discover it through the precision and excellence of Hespèrion XXI, together with soprano Elionor Martínez and countertenor William Shelton, two of the most outstanding voices of today's musical scene. We will explore a Renaissance repertoire less familiar than the Baroque – and therefore requiring greater specialisation – with works of great complexity and demanding technique, yet which reach audiences with effortless grace and natural elegance.



Henry VIII's passion for and appreciation of the musical arts – he played several instruments and employed numerous musicians at court – continued and flourished under the reign of Elizabeth I. The viola da gamba is an excellent example of this tradition. Developed in northern Italy at the end of the fifteenth century, it arrived in England as a consort instrument around 1540 and soon became one of the court's favourite ensembles. It was, however, during the 1570s and 1580s that a substantial repertoire specifically written for these professional groups emerged. Later, domestic instrumental practice also became common among noble families, who followed the queen's example; the viola da gamba gradually gained popularity in these privileged circles until, around 1600, it had also spread among amateur performers. This programme includes vocal works – both sacred and secular – as well as instrumental pieces, offering a wide selection of small musical gems written between 1533 and 1603. On the one hand, we find dances: a pavane and a galliard by Albert de Venice and John Dowland, as well as two further galliards by Anthony Holborne. On the other hand, there are variations; musicologist Peter Holman explains that “the best example of how vocal music was adapted for viols can be found in the *In Nomine*. Around 150 pieces survive under this title, all based on the same cantus firmus, derived from a section of the





Benedictus of John Taverner's *Mass Gloria tibi Trinitas*." The programme includes examples by Christopher Tye, William Byrd, and Orlando Gibbons, among others. William Byrd's famous instrumental variation *The Leaves Be Green* is also based on a popular song celebrating the arrival of autumn: browning is the melody passed from one instrument of the ensemble to another.

As mentioned above, these instrumental pieces will be interwoven with vocal works, since the first Italian viol consorts performed songs and motets, and this tradition continued in England. Examples include the melancholic and delicate *Ye sacred Muses*, which William Byrd composed for his admired Thomas Tallis, and the moving madrigal *La Virginella*, based on an Italian poem by Ludovico Ariosto comparing a young virgin to a rose preserved in a garden, protected from shepherds and flocks. Also included is the contemplative and bittersweet *Now, O now, I needs must part* by John Dowland, which speaks of love and loss, fidelity and absence. Alfonso Ferrabosco's *Hear me, O God* also shares this solemn and sorrowful character; however, the work originally began as an instrumental pavane, later adapted by the composer into a sacred vocal hymn with a text by his friend, the poet Ben Jonson.

Works of a more mournful nature enjoyed great popularity in England at the time, as shown by the anonymous *O Lord, turn not away thy face* and *How can the tree* – the latter belonging to the most popular and influential Elizabethan poetic miscellany, "The Paradise of Dainty Devices" as well as the canzonetta *The dark is my delight*. But there was, of course, also room for joy and celebration: the programme includes *Born is the Babe*, a festive carol celebrating the Nativity, and the playful *Joan, quoth John* by Richard Nicholson, in which two characters, Joan and John, discuss their future marriage, the woman's dowry, and the expectations she places on him. More than four centuries later, these works continue to resonate with the same emotion and the same power to move us.

Alba Nogueras Jané



Photo credit: Yat Ho Tsang

# Olga Pashchenko

## Fanny's Mendelssohn *Das Jahr*

Olga Pashchenko, *pianoforte*  
Elena Tarrats, *actress*

Blanca Llum Vidal, *poetry (spring)*  
Mireia Calafell, *poetry (summer)*  
Anna Tobias, *poetry (autumn)*  
Greta Sibling, *poetry (winter)*

Martí Sancliment, *conception & artistic curation*



**Fanny Hensel (born Mendelssohn)**  
(1805-1847)

**Das Jahr**  
**12 Charakterstücke für das Forte-Piano**  
**(The Year. 12 Character Pieces for Fortepiano)**  
H. 385 (1841)

**Januar. Ein Traum** (January. A Dream)  
Adagio, quasi una Fantasia – Presto – Adagio – Presto – Adagio – Allegro

**Februar. Scherzo** (February. Scherzo)  
Presto

**März. Präludium und Choral** (March. Preludium and)  
Agitato – Adagio – Andante – Allegro moderato ma con fuoco

**April. Capriccioso** (April. Capriccioso)  
Grazioso. Allegretto – Allegro – Allegretto – Allegro – Allegretto – Allegro

**Mai. Frühlingslied** (May. Spring song)  
Allegro vivace e gioioso

**Juni. Serenade** (June. Serenata)  
Largo – Andante

**Juli** (July)  
Larghetto

**August** (August)  
Allegro – Tempo di Marcia – Allegro assai

**September. Am Flusse** (September. By the river)  
Andante con moto

**Oktober** (October)  
Allegro con spirito – Poco più presto

**November** (November)  
Mesto – Allegro molto agitato – Allegro molto e con brio – Adagio – Allegro come prima

**December** (December)  
Allegro molto – Andante – Poco più mosso. Maestoso – Andante come prima – Allegro

**Nachspiel. Choral** (Postludium. Choral)  
From the chorale *Das alte Jahr vergangen ist*, traditional Lutheran hymn



### A Delightful Memory, a Second Diary...

What might have happened if Fanny Mendelssohn had been able to devote herself fully to music with the same freedom as her contemporaries? Fanny Mendelssohn was profoundly constrained by the social conventions of her time. When she and her brother Felix studied together in Berlin, their father made it clear that only he was destined for a musical career. For Fanny, music could be no more than an ornament to domestic life. Even so, she composed hundreds of works—for piano, chamber ensemble, and lieder—yet only a handful were published or performed during her lifetime. The extraordinary quality of her music invites us to imagine how far she might have gone had she enjoyed the same opportunities as her contemporaries.

For Fanny Mendelssohn, music was far more than a means of artistic creation: it became her most intimate language, the space where she could express what the society of her time so often prevented her from saying aloud. During her journey to Italy (1839–1840), while working on what would become *Das Jahr*, she wrote: “My pieces will form a delightful memory, a kind of second diary.” This confession reveals the extent to which she conceived composition as an act of memory and self-discovery.

Composed in 1841 as a Christmas gift for her husband, the painter Wilhelm Hensel—who played a decisive role in making the publication of some of her works possible—*Das Jahr* is probably her most ambitious creation. The cycle traces the twelve months of the year, constructing a universe of memories and emotions. Rather than depicting the passing of the seasons, the work unfolds as an inner calendar, an autobiography in music. Each piece evokes a state of mind, a memory, or a literary reference. December incorporates the Christmas chorale *Vom Himmel hoch, da komm ich her* (“From Heaven Above to Earth I Come”), recalling that the entire work was conceived as a Christmas gift, while the Postlude brings the journey to its culmination by quoting the opening of Bach’s *St Matthew Passion*, one of the composers Fanny admired most deeply.

Each movement is preceded by a literary text or poetic quotation, reflecting the fact that Fanny was an avid reader, to the point where word and music become inseparable in this work. It is precisely this dialogue that we have sought to revive in the present production. If *Das Jahr* was born from the encounter between music and poetry in the nineteenth century, what



happens if that conversation continues today?

To this end, we invited four distinguished contemporary Catalan poets to write—or select—one of their own poems to engage in dialogue with each of the cycle's four seasons: Blanca Llum Vidal for spring, Mireia Calafell for summer, Anna Tobias for autumn, and Greta Sibling for winter. Their texts create an imagined conversation with Fanny Mendelssohn almost two centuries later, extending the intimate diary of *Das Jahr* through four contemporary perspectives.

For this occasion, the acclaimed pianist Olga Pashchenko will perform *Das Jahr*, while the actress Elena Tarrats will give voice both to the original texts that inspired the composer, presented here in Catalan translation, and to the new poems written especially for this production.

Only a few years after composing *Das Jahr*, Fanny Mendelssohn died suddenly in May 1847 at the age of just forty-one. Six months later, her brother Felix followed her in death, profoundly affected by her loss.

This concert is a living dialogue between the creative voices of women past and present. Above all, it is an invitation to hear *Das Jahr* not only as one of the great masterpieces of European Romanticism, but also as the intimate diary of a woman who transformed music into her memory and into her deepest expression of freedom.

Martí Sancliment  
Artistic Director, Jordi Savall Festival



Photo credit: Andreu Doz

# Momi Maiga & Adama Cissoko

West African Music

Momi Maiga, *voz & kora*

Adama Cissokho, *vocals*

Aleix Tobias, *percussion*

Carlos Montfort, *violin*

Marçal Ayats, *cello*

Michel Doudou, *danse*

## KAIRO

Music and lyrics by Momi Maiga

Kanu

Mbolo

Kairo

Yar

Barsaq

Fonyo

Ndimma

Home

Kele

Salia

Mansani

Sewa





## Momi Maiga Quartet & special guests: Adama Cissokho and Michel Doudou

Momi Maiga's concert offers a profound musical journey through Mandinka oral tradition, family memory, contemporary creation, and dialogue between cultures. Alongside his quartet, Momi Maiga is joined by the exceptional presence of Adama Cissokho, his mother, a *jeli* (storyteller) and guardian of West African oral tradition, and Michel Doudou, a Senegalese dancer of traditional and contemporary dance.

The programme begins with songs from the oral tradition performed with Adama Cissokho, works that belong to a living heritage passed down from generation to generation. Through voice and sung words, these pieces evoke the collective responsibility of leaving a better world for our sons and daughters, and remind us of the essential role of music as a tool for memory, education, and the transmission of values.

Rooted in this ancestral heritage, the programme then moves through Momi Maiga's own repertoire, where the kora, voice, violin, cello, percussion, and movement enter into dialogue with contemporary sensitivity. *Sidiya* opens a window onto Sephardic melodies, creating a subtle bridge between the Mediterranean and West Africa. *Fonyo* takes on a strongly evocative character, denouncing the consequences of colonial policies in Senegal and, more broadly, across the African continent. *Ocean* explores with great poetic intensity the migratory journey and the grief of those who cross the sea from Africa to Europe, giving voice to silence, loss, and hope.

The spiritual and humanistic dimension of the concert emerges in pieces such as *Kele*, a song for world peace among all people, and *Kairo*, a profound prayer for peace that reminds us of what a community can achieve when it lives in harmony. The programme continues with *Mbolo*, meaning "unity", which celebrates the encounter between Mandé culture, the Mediterranean, and the flamenco universe. This fusion also resonates in *Mansani*, a *bulería* intertwined with a West African oral tradition song, where musical languages meet without losing their own identity.

Finally, *Dadje*, meaning "encounter", captures the spirit of the concert: a celebration of common ground, shared strength, and the human capacity to understand one another beyond differences. With this programme, Momi Maiga creates a musical and visual space where tradition, memory, social reflection, and hope come together in a collective prayer for peace and unity.

Núria Domènech





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This concert is part of the European project YOCPA 2.0 Youth Orchestra & Choir Professional Academies, led by the Centre Internacional de Música Antiga Fundació CIMA with the support of the European Union. The project promotes the talent of new generations of musicians through a high-level training programme that combines academies, international concert tours and the recording of the repertoires studied under the direction of Jordi Savall.



Photo credit: Eric Altimis

# Felix Mendelssohn's Symphonies

A symphonic painter of landscapes  
and musical traditions

## LE CONCERT DES NATIONS

Lina Tur Bonet, *concertino*

Sara Balasch, Elisabet Bataller, Sònia Benavent,  
Guadalupe del Moral, Noyuri Hazama, Andrej Kapor,  
Ricart Renart, Marguerite Wassermann, *first violins*

Mauro Lopes, *second violin section leader*

Sakura Goto, Won-Ki Kim, Kathleen Leidig, Maria Roca,  
César Sánchez, Alberto Stevanin, Angelika Wirth, *second violins*

David Glidden, *violas section leader*

Alaia Ferran, Fumiko Morie, Éva Posvanecz,  
Iván Sáez, Naru Yamamoto, *viols*

Balázs Máté, *cello section leader*  
Matylda Adamus, Marc Alomar,  
Dénes Karasszon, Sophie Lamberbourg, *cellos*  
Xavier Puertas, *double bass violin section leader*  
Elena Marigómez, José Luis Sosa, *double bass*  
Charles Zebley, Eleonora Bišćević, *flutes*  
Rodrigo López, Esther van der Ploeg, *oboes*

Luca Lucchetta, Marco Milelli, *clarinets*  
Joaquim Guerra, Adrià Sánchez, *basoons*  
Pierre-Antoine Tremblay, Ovidi Calpe,  
Mario Ortega, Federico Cuevas, *horns*  
Jonathan Pia, René Maze, *trumpets*  
Riccardo Balbinutti, *timpani*

Luca Guglielmi, *director's assistant*

**Jordi Savall, direction**

**Felix Mendelssohn Bartholdy**  
(1809-1847)

**Symphony No. 3 in A minor**  
**Op. 56, MWV N 18 (1842-1843), "Scottish"**  
1843 version

- I. [Introduction:] Andante con moto – Allegro un poco agitato – Allegro animato – Assai animato – Andante come prima  
II. [Scherzo:] Vivace non troppo  
III. Adagio  
IV. [Finale guerriero:] Allegro vivacissimo – Allegro maestoso assai

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**Ouverture "Die Hebriden" or "Fingals Höhle"**  
**"The Hebrides" or "Fingal's Cave"**  
**Op. 26, MWV P 7 (1830-32)**  
1832 version

Allegro moderato

**Symphony N°. 4 in A major**  
**Op. 90, MWV N 16 (1833-1834), "Italian"**  
1834 version

- I. Allegro vivace  
II. Andante con moto  
III. Menuetto: Con moto grazioso  
IV. Saltarello: Allegro di molto

## A symphonic painter of landscapes and musical traditions

"I have consciously taken on the role of a traveller," wrote a young Mendelssohn in the early 1830s when, at just over twenty years of age, he set out on a long tour of Europe to see the wider world, to engage with the modernity of his day and, at the same time, to promote his talent. With the encouragement of his father, he ventured to explore otherness and, in so doing, to discover himself. Observing the world with curiosity and sensitivity, he found the inspiration necessary to create the works that make up the present programme. "He is remarkable for the maturity of thought, the soundness of judgement, and the rare common sense reflected in his letters," notes maestro Jordi Savall. And it is precisely because of this that today's audience can relate to him: we are struck not only by the typical optimism and energy of youth, but by the sensitivity and sophistication of a mature spirit.

One of the first stops on this journey of initiation took him to the ruins of Holyrood Chapel in Edinburgh, where Mary Queen of Scots had "lived and loved." Deeply moved, the composer wrote of how "grass and ivy grow over the broken altar": he gazed on the ruins of a building where "the clear sky pours in." From this deeply Romantic image sprang his *Scottish Symphony*, a score comprising four interconnected movements: a dark and stormy first movement; a brief and cheerful second movement incorporating melodic and rhythmic features from Scottish folk music; a slow third movement evoking a struggle between love and destiny, and a final movement which evokes Scottish folk dances. However, Mendelssohn only sketched out the beginning during the trip. The following winter he continued working on it alongside the *Hebrides Overture* and the *Italian Symphony*, and it was not until a decade later that he finally considered it finished.

That same trip also allowed him to witness one of the region's most impressive natural spectacles: a cave rising out of the sea, featuring hexagonal columns of lava, with an echo that amplifies the sound of the waves, and a legend that links it to Fingal, the hero of Celtic mythology. *The Hebrides*—also known as *Fingal's Cave*—is structured around two main themes: one more turbulent and the other more lyrical. Instead of searching for a specific meaning in it, however, if we close our eyes and allow ourselves to be transported by the strings and the woodwind instruments, we can hear the ebb and flow of the waves, see the deep green of the jagged cliffs, and feel the rough wind stinging our cheeks.

From the powerful impact of those northern landscapes we move to the brightness, energy and vitality of the south. Mendelssohn himself described the *Italian Symphony* as "the happiest piece I have ever written." It is the musical reflection of happy days spent in Bologna, Florence, Rome and Naples: a brilliant, luminous work, "of a carefree and spontaneous character, yet at the same time crafted and

refined with perfectionism,” as described by maestro Savall. From the very first movement, the symphony radiates an ebullient and life-affirming joy; it conjures up the blue of the sky, the delightful Roman countryside, and the warmth of its inhabitants. The more restrained and solemn second movement seems to evoke the religious processions that Mendelssohn witnessed in the Italian streets; and the third, an elegant minuet, perhaps reflects the symmetrical forms and beauty of the architecture. The last movement bursts forth with the breathtaking energy of the saltarello, an Italian folk dance that drives the symphony towards its vibrant and passionate finale.

Overall, Mendelssohn suggests and hints, describes impressions and illustrates effects; instead of focussing on specific details, he evokes a mood or an atmosphere. It is this ability to convey scenes and moments that makes him a virtuoso artist, an empathetic traveller and a symphonic painter of landscapes and musical traditions.

Alba Nogueras



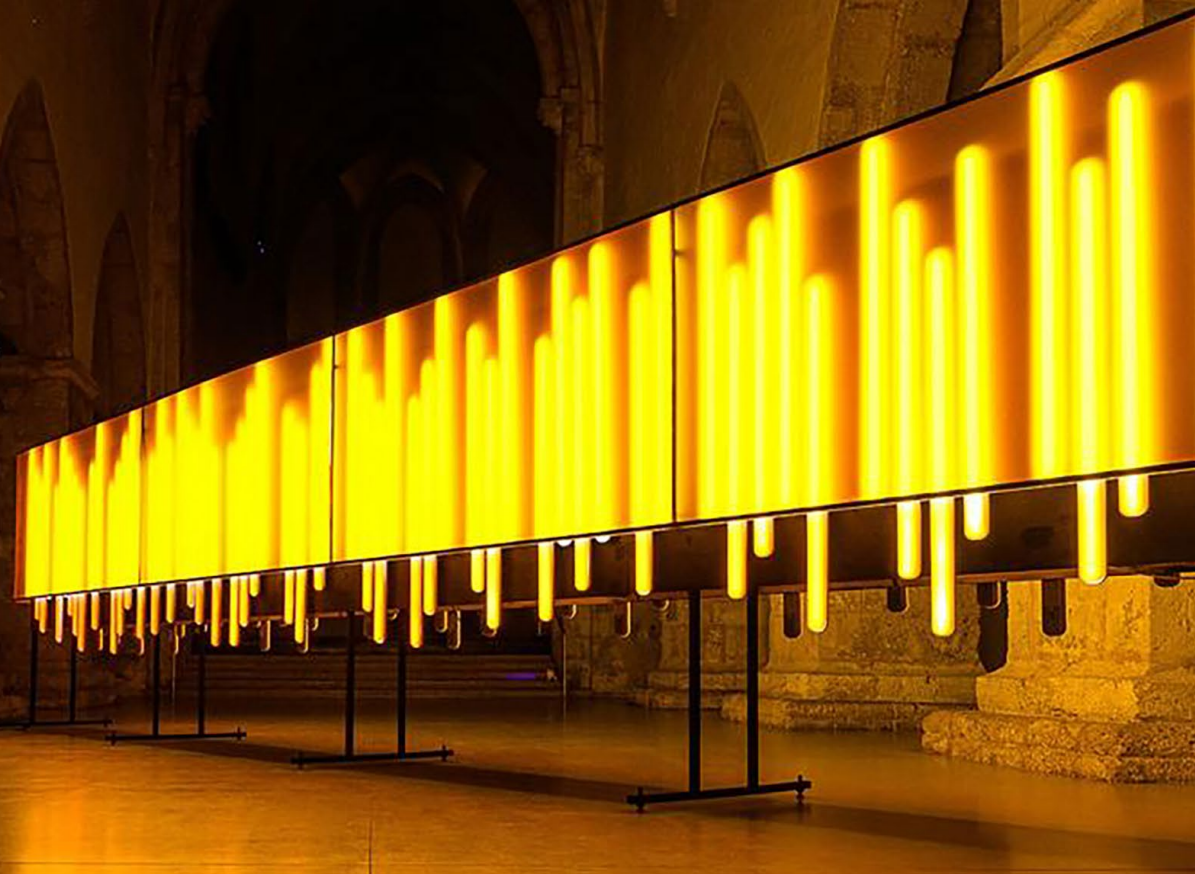
# LIMEN – MARC VILANOVA

***Sound and Light Sculpture with Music by Jordi Savall***

11-16 August | 9:00 am – 2:00 pm

Former Hospital of Santa Magdalena | MONTBLANC

Limen invites us to cross the threshold between the visible and the invisible, between the audible and the inaudible. Marc Vilanova's installation explores the limits of perception by transforming the imperceptible ultrasounds emitted by fluorescent light into a sound and light experience. This version, specially adapted for the Jordi Savall Festival, incorporates Contrapunctus I and IX from Die Kunst der Fuge (The Art of Fugue) by Johann Sebastian Bach, performed by Jordi Savall and Hespèrion XXI. The work establishes a dialogue between two creations that reveal what remains hidden: the invisible sounds of light and the invisible architecture of music.



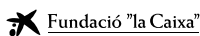
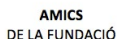
# FESTIVAL JORDI SAVALL

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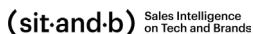
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## Acknowledgements



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## Segells i Reconeixements



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Artistic Advisor: Maria Bartels

General Manager and Assistant to the Artistic Director: Martí Sancliment

Assistant Director and Coordinator: Alba Nogueras

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Production and Stage Manager: Laura Farreras

Stage Management: Berta Coromina, Sofia Calvet and Pol Risvanoglu

Mobility and Logistics: Víctor Rodríguez

Logistics Support: Madeleine Bartels, Cèsar Carmona

Technical Production: Lucía Sebastián (Iniciatives Events, SL)

Lighting Design: Contracorrent

Sound Engineering: Jordi Rotés (JArt Sonorització)

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Music Therapist for the Social Project: Montse Navarro

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VI FESTIVAL  
JORDI SAVALL

2026