

WIGMORE HALL

Tuesday 1 February 2022 7.30pm

Folias & Romanescas: From the Ancient World to the New World

Jordi Savall leader, viols

Andrew Lawrence-King Spanish baroque harp

Xavier Díaz-Latorre guitar

David Mayoral percussion

Patrons are requested to reserve their applause for the end of each group

Diego Ortiz (1510-1570)

La Spagna (pub. 1553)

Anon

Folias antiguas • Folias antiguas 'Rodrigo Martinez'

Gaspar Sanz (1640-1710)

Jácaras (pub. 1674) • Canarios (pub. 1674)

Diego Ortiz

Folia IV (pub. 1553) • Passamezzo antico I (pub. 1553)

Passamezzo moderno III (pub. 1553) • Ruggiero IX (pub. 1553)

Romanesca VII (pub. 1553) • Passamezzo moderno II (pub. 1553)

Tobias Hume (c.1569-1645)

Musical Humors (pub. 1605)

A Souldiers March • A Souldiers Resolution •

Captaine Humes Galliard • Hark! Hark!

Pedro Guerrero (b.c.1520)

Moresca

Anon

Greensleeves to a Ground

Trad/Mexican

Guaracha

Interval

Anon

From *Codex Martínez Compañón* (pub. c.1782-1785)

Tonada de El Chimo • Cachua Serranita: El Huicho Nuevo

Antonio Martín y Coll (1650-1734)

Diferencias sobre las Folias (pub. 1709)

Santiago de Murcia (1673-1739)

Fandango (pub. c.1730)

Anon

From *The Manchester Gamba Book* (pub. 1660)

A Pointe or Preludium • The Lancashire Pipes •

The Pigges of Rumsey • Kate of Bardie • A Toy

Francisco Correa de Arauxo (1584-1654)

Glosas sobre 'Todo el mundo en general' (pub. 1626)

Anon

Canarios (improvisation)

Antonio Valente (1565-1580)

Jarabe Loco (Jarocho)

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

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Spanish dances such as the folia and romanesca were infectious. Their appeal lay in their mesmerising short circular basslines and chord sequences. This evening the Catalan violist Jordi Savall traces their worldwide spread. His instrument, the bass viol or viola da gamba (leg-viol, held between the knees), was invented in Spain around 1500. It gave prominence to the low notes as a modern electric bass might. It defined what the harmony instruments, harp and guitar, might improvise. Percussion gave bite to the rhythm.

In 1553, Spanish composer **Diego Ortiz** published in Rome the *Trattado*, a treatise on gamba playing in Spanish and Italian with examples of violists' embellishments. He was choirmaster in Naples to the Spanish Viceroy, southern Italy then being ruled from Madrid. The *Trattado* includes *La Spagna*, a song melody played in long bass notes with an elaborate countermelody in quicker notes above. The church already used plainsong similarly. The first 12 notes are repeated.

The following two anonymous works are from the *Cancionero Musical de Palacio* (CMP), a manuscript in different handwriting created in Spain over four decades either side of 1500. CMP121 uses the standard eight-note folia while CMP12 is a faster, more vigorous version named after a dashing 12th Century Spanish hero.

In 1674, Spanish guitarist and priest **Gaspar Sanz** wrote a treatise for guitar, the *Instruccion de Musica*, as Ortiz had for viol. It contains *jácaras*, associated with the Moorish peasants of Andalusia, and *canarios* from the Canary Islands, on circular basses. The guitar uses *rasgueado* (strumming) and *punteado* (plucked) techniques as explained in Sanz's book.

Six of the nine *recercadas* (studies) on different *tenores* (basslines), which end Ortiz's *Trattado*, now follow. *Folia IV* is a spirited variation of the theme, its three-time broken by a hemiola (notes in pairs not triplets for two bars). The simple *Passamezzo antico I* has a four-note, repeating bass, *Passamezzo moderno III* eight. The quicker *Ruggiero*, last item in the *Trattado*, has an extended bass but no more chords than the passamezzos. It is in three until the four-beat last bar though this is unnoticeable in the gamba part which has no barlines. *Romanesca VII* is practically Greensleeves. *Passamezzo moderno II* has an eight-note ground like *moderno III*.

Tobias Hume was a British gamba player and mercenary in the Swedish and Russian armies. He published *Musicall Humors* in 1605, its title a pun on his name and the pieces inside reflecting his wit. The preface riled the lutenist John Dowland with its assertion that the viol were the equal of the lute.

The half finishes with dispersal around the globe. **Pedro Guerrero** was born around 1520 in Seville whence the *moresca*, Spanish for Moorish, a strutting, aggressive step enacting stylised mediaeval battles between Moors and Christians. The sometimes controversial morris dance is the English version. Guerrero probably sang in

Seville cathedral before taking a singing job at Santa Maria Maggiore in Rome. The anonymous *Greensleeves to a Ground* is a romanesca in English folk-dance garb. The *Guaracha* emerged in Cuba but is given here in a version from Tixtla, Mexico. In song form, its lyrics described scenes of working class life. Later it would be associated with the brothels of Havana.

The *Codex Martínez Compañón* is a manuscript documenting life in the Peruvian city of Trujillo in the 1780s. The bishop sent it to the King of Spain who put it in his library. It contains watercolour paintings and music, with two ancient pieces played here. *Tonada de El Chimo*, a legacy of the Mochica people, runs plaintively over a single slow pulsing tone. The *Cachua El Huicho nuevo*, also pre-dating the Spanish, comes from the Quechua civilisation which built the mountaintop city Machu Picchu.

In 1709 **Antonio Martín y Coll**, organist and friar at the church of San Francisco in Madrid, produced a manuscript - *Flores de Musica* - of his compositions including the *Diferencias* (variations) *sobre las Folias*. Each concludes with a hemiola and a rallentando.

Around 1730 the Spanish guitarist **Santiago de Murcia** collected his music in a single volume, the 'Codice Saldivar No. 4', which turned up in Mexico though he'd apparently never been there. He was guitar master to Queen Maria of Spain, consort of Philip V and great-granddaughter of England's Charles I. She ran the country in her husband's long absences. Santiago's book includes the *Fandango*, here on guitar and harp. The driving rhythmic style is 'jarocho', which, continuing north into the Mississippi delta, may be the derivation of 'rock' music.

The *Manchester Gamba Book* is a manuscript of 1660 with some 250 British viol tunes. It was purchased in 1909 by Dr Henry Watson, professor at the Royal Northern College of Music, and bequeathed to its library. The viol entered northern Europe through Italy, arriving in England during Henry VIII's reign where it thrived as a court instrument. When King James, who played the bagpipes, came south in 1603 he brought Celtic tunes which the viols played. Drones resonate through the five-dance sequence.

The final group of pieces becomes increasingly wild. Spanish composer **Francisco Correa de Arauxo** wrote three variations on the nativity song *Todo el mundo* with a folia-like bass in his 1626 collection of his music. Arauxo was organist and priest at Seville cathedral and, in 1630, organised a musicians' strike and was briefly imprisoned. Something about the folia and its associated dances was anti-establishment and unruly. Improvisations on the *Canarios* over the simplest four-note bassline set up the last item, variations on the *Gallarda Napolitana*, by **Antonio Valente**, the blind Italian organist of Naples. He was a contemporary of Diego Ortiz who began this circular programme of pulsating circular dances.

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