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# Early Music Seattle

Jordi Savall

*Music of the Ages*

*Tous les Matins du Monde*

March 6, 2022 | 7:30pm | Town Hall Seattle, Seattle



Welcome!

# Early Music Seattle

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Convent and Cloister: Hidden Genius with the Seattle Baroque Orchestra and Byrd Ensemble at St. James Cathedral, February 2022

## MISSION

To present outstanding early music, use early music to enrich cultural heritage via education and outreach, and engage new audiences through inclusivity and openness.

## VISION

Early Music Seattle leads in enriching cultural life in the Pacific Northwest.

## VALUES

### Artistic Excellence

Compelling, historically informed performances by great artists.

### Education

Greater awareness, knowledge, and appreciation of early music.

### Community Outreach

Inclusivity and equity for audiences and performers.

## HISTORY

Formed in 1977 as Early Music Guild, Early Music Seattle is now the area's largest presenter of early music, including the Music for the Ages Series, Global Connections, and Seattle Baroque Orchestra, and related educational programs serving 2,400 students in Seattle Public Schools annually and more than 100 amateur musicians.

## LAND ACKNOWLEDGMENT

Early Music Seattle has begun a process of research and consultation to develop an acknowledgment of the organization's use of regional Indigenous land and resources. We will make a complete statement later this year.

With support from



# Program

## *Tous les Matins du Monde*

Jean-Baptiste Lully  
(1632-1687)

Suite Le Bourgeois Gentilhomme (Paris, 1670)  
Marche pour la Cérémonie des Turcs  
1er Air des Espagnols - 2e Air des Espagnols  
Gavotte - Canaries - Chaconne des Scaramouches

Monsieur de Sainte-Colombe, le père  
(ca. 1640 - ca. 1701)  
Concert XLI à deux violes égales : Le Retour (ca. 1680)  
Le Retour. En gigue. En menuet.  
En gigue. En courante. Balet tendre. En pianelle

Marin Marais  
(1656 - 1728)

Pièces de Viole du 3e livre (Paris, 1711)  
et du 4e livre (Paris, 1717)  
Prélude - Muzettes I & II - La Sautillante

François Couperin  
(1668 - 1733)

Les Concerts Royaux (Paris, 1722) & Nouveaux Concerts (Paris, 1724)  
Prélude, Gracieusement (2e Concert)  
Plainte pour les Violes, Lentement et douloureusement (10e Concert)  
Muzettes I & II, Naïvement (3e Concert)

Marin Marais  
Pièces de Viole du 2e livre (Paris, 1701)  
Couplets de Folies

Monsieur de Sainte-Colombe, le père  
(ca. 1640 - ca. 1701)  
Concert XLIV à deux violes égales : Tombeau Les Regrets  
(ca. 1680)  
Les Regrets. Quarrillon. Appel de Charon.  
Les Pleurs. Joye des Elizées. Les Elizées

Marin Marais  
Sonnerie de Sainte-Geneviève du Mont-de-Paris (Paris, 1723)  
From La Gamme et Autres Morceaux de Symphonie, No. 3

the Arts are Open

# The Artists

## Le Concert des Nations

Jordi Savall, 7-string bass viol by Barak Norman, London 1697 & Direction

Manfredo Kraemer, violin

Charles Zebley, flute

Philippe Pierlot, 7-string bass viol

Lucas Harris, theorbo & guitar

Marco Vitale, harpsichord

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

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Help us keep the joyous music alive! Donating is easy!



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### Special Concert

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ALEXANDER WEIMANN

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Saturday May 21, 2022 | 7:30pm | Bastyr University Chapel

Sunday, May 22, 2022 | 7:30pm | Town Hall Seattle

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For All Our Sisters

SEATTLE BAROQUE ORCHESTRA & GUESTS

Sunday June 12, 2022 | 2pm | Town Hall Seattle

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## About Jordi Savall



**Jordi Savall** is an exceptional figure in today's music world. His career as a concert performer, teacher, researcher and creator of new musical and cultural projects, makes him one of the principal architects of the current revaluation of historical music. His task, which has earned him world renown and which is always brimming with live emotion and spectacular creative vitality, is one in which he has always sought to be faithful to historical music, which is to say the reappraisal of the value of repertoires as specific and as universal as the music of Europe, the Mediterranean and of the whole world.

Jordi Savall began his musical studies when he was six years old as a singer in the Children's Choir in Igualada (Catalonia), his hometown, and then he went on to learn the cello, completing his studies in the Barcelona Conservatory (1964). In 1965 he started, as an autodidact, to study the viola da gamba and early music (*Ars Musicae*) in 1965, so he moved on to start advanced studies in 1968 at the Schola Cantorum

Basiliensis (Switzerland). There he succeeded his teacher August Wenzinger in 1973, and was teaching for some time many courses and master classes. With his three ensembles *Hespèrion XXI* (1974), *La Capella Reial de Catalunya* (1987) and *Le Concert des Nations* (1989), all founded together with Montserrat Figueras. Jordi Savall has explored and fashioned a universe full of emotions and beauty, and has projected it to the world and to millions of music lovers, to introduce the viola da gamba and the music which had fallen into oblivion, becoming one of the most important protectors of the early music.

With his key contribution to Alain Corneau's film *Tous les Matins du Monde* (winner of a César best-soundtrack award), his busy concert life (over 140 concerts a year) and recording schedule (6 recordings a year), and with the creation of his own record label *Alia Vox* (1998), he demonstrates that the early music does not have to be necessary elitist, so it can be very interesting for a public each time younger and more numerous.

Notable in his operatic repertoire are his participation in the rediscovery of *Una cosa rara* (performed in 1991) and *Il burbero di buon cuore* (performed in 1995 and 2012) by Vicent Martín i Soler. In 1993 he presented Claudio Monteverdi's *L'Orfeo* for the first time at the Gran Teatre del Liceu, Barcelona, (in 2002 it was recorded by the BBC-Opus Arte and published on DVD). He has also conducted *Farnace* by Vivaldi at the Teatro de la Zarzuela in Madrid (2001), Bordeaux (2003), Vienna (2005), Paris (2007) and published on CD by *Alia Vox*. He has also conducted J. J. Fux's *Orfeo ed Euridice*, performed at the Styriarte Festival in Graz in 2010, and Vivaldi's *Il Teuzzone* performed in 2011 in a semi-concert version at the Opéra Royal de Versailles.





# Program Notes

## All The Mornings Of The World

Baroque dialogues; grace and folly

Jean-Baptiste Lully & François Couperin

Monsieur de Sainte Colombe & Marin Marais

Following the huge success of Alain Corneau's film *Tous les matins du monde* (1992 César Award for the best Original Music soundtrack and another seven Césars), based on the book of the same name by Pascal Quignard, and the triumph of Marin Marais and François Couperin's music with the public, Jordi Savall and some of the musicians who took part in that original recording now commemorate its 30th anniversary. In so doing, they pay tribute to Alain Corneau and Pascal Quignard, and to all the musicians of France's grand siècle whose work the film helped to make more widely known: Lully, the intendant of Louis XIV's music, who shaped the musical tastes of a whole century, but also François Couperin, Eustache de Caurroy, and of course the film's two protagonists, Sainte-Colombe the elder—with his concerts for two viols—and Marin Marais, thanks to the luminous virtuosity of these wonderful pieces for viol, with their nostalgia and reverie, and which, thanks to Jordi Savall, gave the film its extraordinary depth.

"I remember the first time I met Jordi Savall, in 1990," writes Pascal Quignard. "He had read the novel: such was his concentration that I imagined it was Sainte-Colombe himself... They recorded at the dead of night. It was cold. And I fell asleep on a bench in the chapel [Saint Lambert des Bois]; I remember very little about the occasion. There was an old 17th century score on which Jordi copied out by hand Sainte-Colombe's piece entitled '*Les Pleurs*', and underneath it he wrote, 'For Pascal, a memento of a dream'... Sometimes dreams have a life far beyond the night on which they are dreamed."



Original Movie Poster

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