

JORDI SAVALL

“Jordi Savall testifies to a common cultural inheritance of infinite variety. He is a man for our time” (*The Guardian*)

Jordi Savall is one of the most versatile musical personalities of his generation. For more than fifty years, he has rescued musical gems from the obscurity of neglect and oblivion and given them back for all to enjoy. A tireless researcher into early music, he interprets and performs the repertory both as a gambist and a conductor. His activities as a concert performer, teacher, researcher and creator of new musical and cultural projects have made him a leading figure in the reappraisal of historical music. Together with Montserrat Figueras, he founded the ensembles **Hespèrion XXI** (1974), **La Capella Reial de Catalunya** (1987) and **Le Concert des Nations** (1989), with whom he explores and creates a world of emotion and beauty shared with millions of early music enthusiasts around the world. Then, in 2017, he founded the **Jove Capella de Catalunya**, and in 2020, **La Capella Nacional de Catalunya**, with the aim of creating a new generation of international singers for La Capella Reial de Catalunya and making both historical and contemporary music accessible to all audiences. In 2018, he created **Orpheus 21**, a musical ensemble made up of professional musicians, migrants, and refugees from the Mediterranean region. Five years later, in 2023, he founded **Les Musiciennes du Concert des Nations**, an all-female orchestra specializing in Baroque repertoire, inspired by the women’s orchestras of the 18th century, particularly in Italy.

With his key participation in Alain Corneau’s film *Tous les Matins du Monde* (awarded the César Cinema Prize for the best soundtrack), his intense concert activity (about 140 concerts per year), his record releases (6 recordings per year) and the creation in 1998, together with Montserrat Figueras, of his own record label, Alia Vox, Jordi Savall has shown that early music does not have to be elitist, but rather that it appeals to an increasingly wide and diverse audience of all age groups.

Jordi Savall has recorded and released more than 230 discs covering the Medieval, Renaissance, Baroque and Classical music repertoires, with a special focus on the Hispanic and Mediterranean musical heritage, receiving many awards and distinctions such as the Midem Classical Award, the International Classical Music Award and the Grammy Award. His concert programmes have made music an instrument of mediation to achieve understanding and peace between different and sometimes warring peoples and cultures. Accordingly, guest artists appearing with his ensembles include Arab, Israeli, Turkish, Greek, Armenian, Afghan, Mexican and North American musicians. In 2008 Jordi Savall was appointed European Union Ambassador for intercultural dialogue and, together with Montserrat Figueras, was named “Artist for Peace” under the UNESCO “Good Will Ambassadors” programme.

Between 2020 and 2021, to mark Ludwig van Beethoven’s 250th anniversary, he conducted the complete symphonies with Le Concert des Nations and recorded them

in 2 CDs entitled *Beethoven Révolution*. The impact they have had in the record market worldwide has been defined as “a miracle” (*Fanfare*), and volume II has been distinguished with the Schallplattenkritik Prize for the best orchestral record.

Jordi Savall’s prolific musical career has brought him the highest national and international distinctions, including honorary doctorates from the Universities of Evora (Portugal), Barcelona (Catalonia), Louvain (Belgium) and Basel (Switzerland), the order of Chevalier de la Légion d’Honneur (France), the Praetorius Music Prize awarded by the Ministry of Culture and Science of Lower Saxony, the Gold Medal of the Generalitat of Catalonia, the Helena Vaz da Silva Award and the prestigious Léonie Sonning Prize, which is considered the Nobel prize of the music world. This year, he has been elected Honorary Member by the Royal Philharmonic Society, the Royal Swedish Academy of Music and la Accademia Nazionale di Santa Cecilia.

Since its formation in 1998, Alia Vox has become established as one of the foremost labels specialising in high-quality early music. It is the exclusive producer of new recordings by Jordi Savall and his groups.

LA CAPELLA REIAL DE CATALUNYA

Following the model of the famous medieval Royal Chapels, for which the great masterpieces of sacred and secular music in the Iberian Peninsula were created, Montserrat Figueras and Jordi Savall founded in 1987 La Capella Reial, one of the first vocal ensembles dedicated to the performance of Golden Age music using historical practices and composed exclusively of Hispanic and Latin voices. From 1990 onwards, it received regular sponsorship from the Generalitat of Catalonia and from that moment on became known as La Capella Reial de Catalunya.

The new ensemble focused on the recovery and performance of medieval vocal polyphonic heritage and the Hispanic and European Golden Age repertoire prior to the 19th century, following historical performance practices. In the same artistic line as Hespèrion XXI, and always with great respect for the profound spiritual and artistic dimension of each work, La Capella Reial de Catalunya masterfully combines both the quality and stylistic authenticity of the period with expressive projection and declamation of the poetic text.

Its extensive repertoire ranges from medieval music of Mediterranean cultures to the great masters of the Renaissance and Baroque. Some of its most celebrated concert programs include Joan Cererols’ *Misa de Batalla*, Claudio Monteverdi’s *Vespers*, Alfonso X the Wise’s *Cantigas*, the *Llibre Vermell de Montserrat*, Sephardic songs, music from the *Misterio de Elche*, the romances of Miguel de Cervantes’ *Don Quixote*, Golden Age Songbooks, and Mozart’s *Requiem*. Recently, it has also performed and recorded Bach’s *St. Mark Passion*, Handel’s *Messiah*, Vivaldi’s oratorio *Juditha Triumphans*, Bach’s *Christmas Oratorio*, and Haydn’s *The Creation*, which have all received great international critical acclaim.

The ensemble has also distinguished itself in certain Baroque and Classical operatic repertoires, as well as in contemporary compositions by Arvo Pärt. Notably, it contributed to the soundtrack of Jacques Rivette's 1993 film *Jeanne La Pucelle* on the life of Joan of Arc.

In 1992, La Capella Reial de Catalunya made its operatic debut by performing as the choir for all productions of Le Concert des Nations. Its discography, released on over 40 CDs, has received numerous awards and distinctions, including the Midem Classical Award and the Grammy Award. Under the direction of Jordi Savall, La Capella Reial de Catalunya maintains an intensive schedule of concerts and recordings worldwide and has performed regularly since its foundation at the main international early music festivals.

Le Concert des Nations

The orchestra Le Concert des Nations was founded by Jordi Savall and Montserrat Figueras in 1989 during the preparation of the *Canticum Beatae Virginis* project by Marc-Antoine Charpentier, with the aim of creating an ensemble using period instruments capable of performing a repertoire spanning from the Baroque to the Romantic period (1600–1850). Its name comes from François Couperin's work *Les Nations*, a concept that refers to the gathering of musical tastes and the foresight that Art in Europe would forever carry its own distinctive mark, that of the Age of Enlightenment.

Directed by Jordi Savall, Le Concert des Nations was the first orchestra composed predominantly of musicians from Latin countries (Spain, Latin America, France, Italy, Portugal, etc.), all of whom are outstanding international specialists in the performance of early music on original period instruments and following historical performance practices. From the beginning, the ensemble demonstrated its commitment to presenting a high-quality historical repertoire through performances that rigorously respect the original spirit of each work, while also bringing a revitalizing energy. Examples of this approach can be seen in recordings of Charpentier, J. S. Bach, Haydn, Mozart, Handel, Marais, Arriaga, Beethoven, Purcell, Dumanoir, Lully, Biber, Boccherini, Rameau, and Vivaldi.

In 1992, Le Concert des Nations made its operatic debut with Martín i Soler's *Una cosa rara*, performed at the Théâtre des Champs-Élysées in Paris, the Gran Teatre del Liceu in Barcelona, and the Auditorio Nacional in Madrid. These performances were later extended with Claudio Monteverdi's *L'Orfeo*, staged at the Gran Teatre del Liceu, the Teatro Real in Madrid, the Wiener Konzerthaus, the Arsenal in Metz, the Teatro Regio in Turin, and again at the reconstructed Liceu in Barcelona in 2002, when a DVD was produced (BBC-Opus Arte). The ensemble has also been invited to perform at the Palais des Arts in Brussels, the Grand Théâtre in Bordeaux, and the Piccolo Teatro in Milan during the MITO Festival. Its repertoire also includes another opera by Martín i Soler, *Il burbero di buon cuore*; Juan Hidalgo and Calderón de la Barca's *Celos aun del aire*

matan; Vivaldi's *Farnace* and *Teuzzone*, performed in semi-concert version at the Opéra Royal de Versailles.

In recent years, Le Concert des Nations has tackled symphonic masterpieces such as Haydn's *The Creation*, J. S. Bach's *Christmas Oratorio*, and Handel's *Messiah*, while also exploring the Classical and Romantic periods. In 2020–2021, the ensemble performed and recorded the CDs *Beethoven Révolution*, presenting the complete Beethoven symphonies for his 250th anniversary, which received unanimous praise from international critics.

Its extensive discography has received numerous awards and distinctions, including the Midem Classical Awards and the German critics' Schallplattenkritik Prize. The impact of its performances, recordings, and appearances at major international music festivals and cities has established Le Concert des Nations as one of the leading period-instrument orchestras in the world.

Tembembe Ensemble Continuo

The members of the Ensemble are Eloy Cruz, Ada Coronel, Ulises Martínez, Enrique Barona, and Leopoldo Novoa. They studied at the Faculty of Music of the UNAM and at the Conservatorio de México, as well as pursuing studies in Colombia, the USA, and France. They are currently professors at UNAM, the Centro Morelense de las Artes, and the Centro Ollin Yoliztli.

Tembembe Ensemble Continuo is an ensemble dedicated to researching, recreating, and promoting the intrinsic relationship between Baroque-period music and our traditional Mexican and Latin American music, breaking through the historical imaginary barrier that has been imposed between them, and offering new possibilities for enjoyment, understanding, interpretation, and development of this music today.

Tembembe's approach consists of bringing together Hispanic Baroque guitar music with contemporary Mexican and Latin American *Son*. The group explores the similarities between the instruments and practices of these musical expressions, recreating them on stage in a performance of music, song, and dance that revives the festive spirit of the 18th-century New Spanish *fandango* and the traditional *fandango* of today.

The Ensemble has been invited to perform in the most important concert halls in Mexico, Latin America, Europe, Asia, the USA, and Australia.

TEMBEMBE is the name of a river flowing through ravines near where we rehearse, formed by small tributaries—so is our culture... so is our work.