

Saturday, February 16, 2008, 8pm
First Congregational Church

Christopher Columbus Lost Paradises

*Lights and Shadows in the Age of Columbus:
History and Poetry in dialogue with Arabo-Andalusian, Jewish and Christian music of
Ancient Hesperia until the discovery of the New World*

Montserrat Figueras, *soprano*

Manuel Forcano, *narrator* (Arabic, Latin, Aramaic, Hebrew, Nahuatl)

Nestor Serrano, *narrator*

La Capella Reial de Catalunya

Begoña Olavide *mezzo-soprano*
David Sagastume *countertenor*
Lluís Vilamajó *tenor*
Furio Zanasi *baritone*
Daniele Carnovich *bass*

Hespèrion XXI

Pierre Hamon *flutes, gaita*
Jordi Savall *viola de gamba soprano, rebab*
Sergi Casademunt *viola de gamba tenor*
Philippe Pierlot *viola de gamba bass*
Begoña Olavide *psaltery*
Driss El Maloumi *voice, oud*
Dimitri Psonis *santur, percussion*
Enrique Solinis *vihuela de mano, guitar*
David Mayoral *percussion*

Jordi Savall, *direction*

*Jordi Savall, Hespèrion XXI and La Capella Reial de Catalunya record exclusively for Alia Vox
distributed in the United States by Harmonia Mundi USA: www.alia-vox.com.*

*Jordi Savall, Hespèrion XXI and La Capella Reial de Catalunya are represented in North America by
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and the collaboration of the Institut Ramon Llull.*

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Cal Performances' 2007–2008 season is sponsored by Wells Fargo Bank.

Christopher Columbus Lost Paradises

PROGRAM

I.

Prophecia

Chorus
Invocation
Reading

Medea—Seneca (text quoted and translated by Columbus in his
Book of Prophecies)

“Tethysque novos detegat...”

“Nunc iam cessit pontus...”

“Venient annis saecula seris...”

“In the fullness of time...”

1408

Reading
Music

Reign of the Nasrid emir Yusuf III

Description of the beautiful sights of Granada—Ibn Battuta, *Travels
Mowachah Billadi askara min aadbi lama* (Al-Andalus)

1451 (October)

Reading

Christopher Columbus is born

“Seeing as how his forefathers were of the royal blood of Jerusalem...”—
Hernando Colón

“His parents were persons of note...”—Friar Bartolomé de las Casas
Strambotto: *O tempo bono*—Anonymous, CMM 132

Music

1474 (June 25)

Reading

Letter from the physician Toscanelli to Prince Juan

“Mito ergo sue maiestati cartam, manibus meis factam...”

“A map made by my own hand...on voyages to the west...”

Basse danse: *Mappa Mundi* (Kyrie of the Mass)—Johannes Cornago

Music

1480

Reading

Columbus is shipwrecked off Cape St. Vincent

“The Admiral sailed out to meet four large Venetian galleys...”—
Hernando Colón

Villancico: *Meis olhos van por lo mare*—Anonymous, CMP 453

Music

1485

Reading

Columbus is married during his time in Portugal

“Finding himself near Lisbon...”—Hernando Colón

Villota: *Dindirindin*—Anonymous (15th Century), CMM 127

Music

1486

Reading

Columbus presents the project of his voyage to the Catholic Monarchs

“Finally, having resource to the Spanish expression...”—

Hernando Colón

Frottola: *In te Domine speravi*—Josquin des Près, CMP 84

Music

The waning of Al-Andalus
Reading Poem carved in stone in the Alhambra, Granada:
 “I am the garden adorned with beauty”—Arabic text, Ibn Zamrak
Music Nuba (instrumental)—Al-Andalus

1492 (January 2) **The conquest of Granada**
Reading Concerning the Treaty of the Alhambra and the surrender of Granada—
 Andrés Bernáldez (priest and confessor to Queen Isabella I and to
 the Inquisitor General of Castile)
Music Romance: *Qu'es de ti, desconsolado*—Juan del Enzina, CMP
 Villancico: *Levanta Pascual que Granada es tomada*—
 Juan del Enzina, CMP 184

INTERMISSION

II.

1492 **The Sephardic Diaspora**
Music Las Estrellas de los Cielos (viol)—Anonymous Sephardic
 The Saint Inquisition: Hymn: *Patres nostri peccaverunt*—
 Johannes Cornago, CMM 2

1492 (March 31) **Expulsion of the unconverted Jews**
Reading Edict of the Expulsion of the Jews—Joan Coloma (Secretary to the
 King and Queen)
Prayer In Aramaic: *Ha labma 'anya* (This is the bread of affliction)—
 Anonymous Sephardic
Reading Account of the expulsion of the Jews: “Within a few months...”—
 Andrés Bernáldez, priest and confessor to Queen Isabella I
Music Lamentations in Hebrew: *Mà aidéj? Mà adamélaj* (To what shall
 I liken you, O daughter of Jerusalem?)—Anonymous Sephardic

1492 (October 11–12) **The New World is sighted from aboard the caravel the *Pinta***
Music Fantasia (instrumental)—Luys del Milán
Reading Christopher Columbus, *Letter to the Catholic Monarchs* (first voyage):
 “Having expelled all the Jews from your realms and dominions...”
Music *Voca la galiera* (instrumental)—Anonymous, CMM 18
Reading “He sailed to the west-southwest...”—Christopher Columbus, ship’s log

1502 **Forced conversion of all the Moors in the kingdoms of Castille**
Reading “The King and Queen, seeing from the many signs given by the
mudejar Moors...”—*Chronicle of the Kings of Castile*
Music Nuba Hiyay Msmarqi. *Ya muslimin qalbi*—Arabo-Andalusian lament,
 16th century

1502 **Moctezuma II is proclaimed emperor of the Aztecs**
Reading Nahuatl poem on the fleeting nature of all things: *¿Cuix oc nelli nemobua*
in tlaltipac Yhui obuaye? (Do we truly live upon this earth?)
Music Amerindian music: Quena and Amerindian drums—Anonymous

1504 **Queen Isabella’s Last Will and Testament**
Music Romanesca (instrumental)—Anonymous
Reading On the treatment of the native Indians—Friar Bartolomé de las Casas
Music Villancico: *Todos los bienes del mundo*—Juan del Enzina, CMP 61

1506 (May 20) **Christopher Columbus dies in Valladolid**
Reading “In May 1505, he set out for the court of the Catholic King...”—
 Hernando Colón
Music Miserere nostri (instrumental)—Anonymous, CMM 106

Epitaph **Fragment of a letter from the Admiral**
Music Fantasia I (vihuela)—Luys del Milán
Reading “I am not the first Admiral in my family...”—Salvador de Madariaga
Music Processional Hymn: *Hanacpachap cussicuinin* (Joy from the Heaven,
 in the Quechua language)—Juan Pérez Bocanegra

End of Party Miguel de Cervantes (about the *Chacona*: “This mulatta indian
 who comes to us from the Indias.”)
Music Chacona: *A la vida bona* (To the good life)—Joan Arañés

Program design, selection of Spanish texts, music and musical adaptation by Jordi Savall.

Dramatization and selection of Latin, Arabic, Aramaic, Hebrew and Nahuatl texts by Manual Forcano.

Sightlines

Jordi Savall: *Lost Paradises*
 Saturday, February 16, 2008, 7–7:30pm
 First Congregational Church

Pre-performance talk by Professor Kate van Orden, UC Berkeley
 Department of Music.

This *Sightlines* event is free to all event ticket holders.

Lost Paradises, 1400–1506

Lights and Shadows in the Age of Columbus: History and Poetry in dialogue with Arabo-Andalusian, Jewish and Christian music of Ancient Hesperia until the discovery of the New World

*This world would be good
if we made good use of it as we should.*
—Jorge Manrique (1440–1479)

We are not the sole owners of our past. The geographic space that our culture has occupied over the centuries has contained within it diverse peoples of different cultures and religions, such as the Muslim and Jewish communities in ancient Hesperia. But the Middle Ages, which, like the present day, was an age scarred by religious hatred and incomprehension, saw the decline of the former paradise of Hesperia and its “Three Cultures” where, despite all the intolerance and cruelty, Arabs and Jews lived among us, lived like us, *were* us. At the close of the 15th century, after the Christian conquest of Granada, they were expelled or forcibly converted to Christianity in compliance with royal decrees. Their departure marked the end of an era, the loss of a possible paradise: events which are decried in the written word, lamented in music, illuminated by memory and dignified by our conscience.

At the same time as Hesperia was being convulsed by these upheavals, an extraordinary figure emerged on the scene: Christopher Columbus, the admiral who in 1492 discovered the New World. Another paradise was about to be transformed: the arrival of the colonists would bring, on the one hand, the destruction and loss of many indigenous American cultures, and on the other, the crystallization of a social and cultural *mélange* that was to bear rich fruits both in the Old and the New World.

The music of the period, as well as the various texts which intersperse the biography of Christopher Columbus, particularly those that Columbus copied in his notebooks, such as the premonition expressed in a quote from the Chorus in Seneca’s tragedy *Medea* (announcing the existence of an unknown world beyond the island of Thule

which would be discovered by a daring sailor), provide revealing, firsthand accounts of those profound transformations. The combination of historical and musical sources gives rise to a refreshing new vision in which the beauty and emotion of the music enters into an eloquent dialogue with the recited texts. Some of the texts are descriptive, while others are poetic. Some are starkly cruel, and others more dramatic. But they are all profoundly representative of a period of change, of a past which, although distant, we should not forget. Through the music, we gain an intensely moving insight into the chronicles of that extraordinary century, which reveal the extreme ambivalence of an age both convulsed and highly creative, and which, in spite of its many dark shadows, was remarkable for the dazzling flowering of all the arts. Let us listen to the wonderful music of the carols and ballads of the period, alternating with the heartfelt sorrow of the contemporaneous accounts of Andrés Bernáldez, the Sephardic laments, the descriptive prose of Ibn Battuta, the admiral’s logbook, the uncompromising royal edicts and the superb poetry of Juan del Enzina and Ibn Zamrak of Granada, not forgetting the marvelous poem in the Nahuatl language on the fleeting nature of the world.

In this program, our aim has been not only to rediscover a major musical legacy, performed according to historical criteria on period instruments, but also to pay tribute to the other principal cultures of the age. Our courtly music, preserved in precious manuscripts, is therefore complemented by music from the Arab and Jewish oral traditions, as well as music from a New World unknown to us today, symbolically evoked by the suggestive sound of various types of flute originating in ancient Native American cultures. In recalling the most significant moments of that century, we are not only joining in the fifth centenary celebrations (1506–2006) to commemorate the death of Columbus. In a symbolic, but deeply sincere gesture, we wish to make amends to the countless men and women to whom we failed to show understanding and respect, simply because their culture and beliefs were different from our own. In *Lost Paradises*, the music and literature of the period are interwoven, offering a brief but intense picture of those crucial times of religious and cultural metamorphosis in which an

Old World disappeared and a New World came into being. The testimony we find in the texts, selected and recited by Manuel Forcano in Arabic, Hebrew, Aramaic, Latin and Nahuatl, together with those recited Spanish texts recited here in English, and the songs sung in Latin, Hebrew, Arabic, Quechua, Ladino, Spanish, Catalan and Italian by Montserrat Figueras, Begoña Olavide, Lluís Vilamajó and the soloists of La Capella Reial de Catalunya, are the best proof of the cultural richness of an age that was soon to disappear over our horizon. Texts and songs which remind us how important and necessary it is to achieve dialogue and understanding between different religions and cultures if, in this conflict-ridden 21st century, we are to have any hope of preserving and restoring such a vast and meaningful cultural heritage.

The aim of *Lost Paradises* is to give the literature, history and music of ancient Hesperia and the New World the recognition that they deserve. Keenly aware of the gulf of more than five hundred years which separates us from those remote times, we believe that the beauty and vitality of the music they have bequeathed to us have the power to move today’s audiences, in the same way that the poetic quality and expressive power of the texts recited in the program movingly bring the dramatic events they evoke back into focus. We are also mindful of the fact that, despite the timeless artistic dimension of these various musical traditions, the instruments, individual forms and sounds associated with them - indeed, everything that goes to make up their characteristic styles, inevitably bears the imprint of the age in which they were created. We have therefore opted for appropriate historical accuracy in vocal and instrumental performance, enhanced by the corresponding creative imagination for which the vocalists and instrumentalists of the ensembles Hespèrion XXI and La Capella Reial de Catalunya, as well as the soloists specializing in Oriental musical traditions and in the ancient instruments of the New World, are justly famous.

The poet Jorge Manrique once wrote, “What became of those minstrels, of the harmonious music that they played?” In the present program, the writers, musicologists, actors, singers and instrumentalists taking part in the project aim not just to answer the poet’s question, but to propose

a hypothesis for further reflection: the living music of remote ages, when tuned to the memory of our history, can be kindled into the spirit of a renewed critical and humanistic vision of our own origins, and perhaps also help us to emerge from what might be described as our cultural amnesia, a particularly serious problem in the context of our musical heritage. For it is only by rediscovering and revitalizing the musical legacy of the past at the same time as we approaching history from a different perspective, that we shall be better able to imagine and build the memory of the future.

—Jordi Savall
Bellaterra, summer 2006
Translated by Jacqueline Minnett

The Mystery of Christopher Columbus

*History tells us what happened.
Poetry tells us what should have happened.*
—Aristotle

The official version of history does not always reflect the true nature of events. Information is often the helpless victim of manipulation and, whether for political or economic expediency, many of the facts are changed to present history in a guise that is sometimes very different from what actually took place. Nevertheless, as we draw back the veils of oblivion in an attempt to reconstruct the past, we are indebted to documents and other surviving records, not just because of what they say, but because of what they do not say.

The story of Christopher Columbus, or “the Admiral,” as he signed himself in some documents, is clearly one of those historical figures whose official history is riddled with unanswered questions and inconsistencies that serve only to breed doubts and envelop him in an aura of mystery. It is therefore hardly surprising that there are numerous theories speculating on his origins, his lineage, his country and the circumstances surrounding the most momentous event of his life—his discovery of the continent of America in 1492.

According to the official version, Christopher Columbus was born into a modest family near

Genoa, where his father made a living as a weaver and trader. The story goes that at an early age Columbus decided to become a sailor to escape from the poverty in which the family lived. However, little is known about the early life of Columbus, and his true story does not begin until 1476 when, shipwrecked following a sea battle between merchants and corsairs, he arrived and settled in Portugal. Surprisingly, in 1479 he married a noblewoman called Filipa Perestrello e Moniz, granddaughter of the Portuguese colonizer of the Madeiras, who bore him a son, Didac. Columbus was based in Portugal until 1485, during which time he sailed on many voyages around the Mediterranean and the Atlantic, traveling to the Canary Islands, Cape Verde and the Azores. He also sailed the waters of the North Sea and, according to some commentators, reached Iceland, where he learned of the westerly routes leading to new lands.

It was in this maritime world, then, that Christopher Columbus first conceived his plan to travel to the Indies and the lands of the Great Kahn via the West. Encouraged by the geographic and mathematical knowledge of the Florentine physician Paolo dal Pozzo Toscanelli, as well as Marco Polo's *Description of the World*, he finally submitted a firm proposal to King John II of Portugal, in 1484. Unsuccessful in his bid, in 1486 he offered his project to King Ferdinand and Queen Isabella of Aragon and Castile, this time faring no better than the first. Embroiled as they were in the war against Granada, the Catholic Monarchs also turned him down and his plans came to nought. Nevertheless, Columbus did obtain an allowance from the Spanish Crown and took up residence in the city of Cordoba. There Columbus, whose wife died in 1485, met Beatriz Enríquez de Arana, who was to be the mother of his second son, variously known as Fernando or Hernand, who later became the explorer's earliest biographer with the work *Life of the Admiral Christopher Columbus*, in which the figure of the Columbus is extolled—perhaps excessively so.

Undaunted, Columbus did not abandon his project. Thanks to the intercession of Hernando de Talavera, who at that time was confessor to both Queen Isabella and the powerful Duke of

Medinaceli, the queen, who was now assured of the imminent surrender of the Nasrid kingdom of Granada, granted Columbus a new audience and listened to his plans. In December, 1491, Columbus arrived at the royal encampment in Santa Fé de Granada, where negotiations to approve the project finally began. The monarchs' reservations were overcome, thanks to the *conversos* Luis de Santángel and Diego de Deza, who persuaded King Ferdinand of Aragon to accept Columbus's conditions. The negotiations resulted in the famous Capitulations of Santa Fé, dated April 17, 1492. Broadly speaking, in exchange for conceding the discovery of new lands to the king and queen, Columbus was to receive in perpetuity the titles of Admiral of the Ocean Seas, Viceroy and Governor General of all the territories and islands that he discovered, 10% of all the revenues from goods purchased, obtained or found in the new territories (the Crown would receive 20%) and jurisdiction over trade disputes in the territories under his authority as admiral, as well as the option of buying a one-eighth stake in the expedition and receiving a proportional one-eighth share in the profits arising therefrom. Once these substantial rights had been secured by Columbus, the Catholic Monarchs signed the Capitulations in Granada on April 30, 1492.

According to the official account, Columbus then organized his first expedition, sailing from the Andalusian port of Palos de la Frontera on August 3, 1492. After a long and anxious voyage across the deserted expanses of the Atlantic, he made landfall on October 12 of the same year, disembarking on the island of Guanahani, renamed San Salvador, in the Bahamas. The expedition also disembarked on the islands of Cuba and Hispaniola. On December 25, 1492, Columbus's flagship the *Santa Maria* ran aground and sank. The timber salvaged from the wreck was used to build the first settlement in America, the fort of *La Navidad*. The two remaining caravels under Columbus's command returned to Spain on March 15, 1493. The official announcement of the discovery was made on April 3, when King Ferdinand received Columbus in Barcelona.

On his second voyage (1493–1496), after disembarking in Puerto Rico, Columbus explored and colonized the discovered territories. On the third

voyage (1498–1500), Columbus commanded a fleet of six ships; with him went his friend Bartolomé de las Casas, who would later pen partial transcripts of Columbus's logs. On this voyage he explored the islands of Trinidad, Tobago, Grenada, the coast of Venezuela and the mouth of the Orinoco river. From his descriptions of these territories, it is clear that Columbus still believed himself to have reached the continent of Asia. On August 19, when he returned to base on Hispaniola, he was met with a revolt by both colonists and natives. After a number of Spaniards who had returned to the Spanish Court accused Columbus of mismanagement, in 1500 the Catholic Monarchs sent a new royal administrator, Francisco de Bobadilla, to Hispaniola. Columbus and his brothers were arrested, chained and shipped back to Spain. During the voyage, on which he refused to have his shackles removed, Columbus wrote a long, wounded letter to Ferdinand and Isabella. Once in Castile, he was set free, but he had suffered permanent damage to his reputation and lost many of his privileges.

On his fourth and final voyage (1502–1504), during which he was accompanied by his son Fernando, Columbus explored what is now Honduras, Nicaragua, Costa Rica and Panama. Two years later, on May 20, 1506, he died in Valladolid and was buried in the monastery of La Cartuja in Seville. In his last will and testament, drawn up by Pedro de Inoxedo, royal notary at the Court of the Catholic Monarchs, Columbus is styled as Admiral, Viceroy and Governor of all the islands and mainland territories—both those already discovered and those yet to be discovered—in the Indies. His eldest son Didac was named heir to his father's titles and ranks.

There are many points in this summary of Columbus's official biography that are difficult to accept and which, according to some historians, appear to indicate a willful adulteration of historical fact. Who was this foreigner of humble extraction who dared to exact such extraordinarily lucrative terms and disproportionate honors from the Catholic Monarchs? Who must he have been in order finally to obtain what he demanded from their Catholic majesties? Recent research carried out by eminent historians such as Jordi Bilbeny suggests that Christopher Columbus was in fact

a Catalan prince with links to both the Catalan and Portuguese royal houses. Such noble origins would put the titles and privileges granted by King Ferdinand and Queen Isabella, as well as Columbus's marriage to the Portuguese princess Filipa Moniz, or Filipa de Coimbra, in an entirely more reasonable light. According to Bilbeny, there is overwhelming evidence to support the theory of Christopher Columbus's Catalan origins: the Catholic Monarchs, he argues, would never have conferred such high rank and substantial privileges on an obscure Genoese adventurer. If he had been foreign by birth, they would have obliged him to become a naturalized Spaniard, but such a step was unnecessary because he was already their subject and vassal. Moreover, the office and title of Viceroy was peculiar to the administration of the Crown of Aragon; the famous Capitulations are also 100% Catalan in terms of their legal formulation and content, the titles conferred on Columbus, the civil servants who drafted and put their signatures to the document, and the archive in which they were deposited, the *Arxiu Reial* or Royal Archive, now the Archive of the Crown of Aragon in Barcelona. There was no provision under the laws of Castile for the granting of hereditary posts, nor, until that time, did the title of Viceroy or any system of vice-regency exist in the kingdom of Castile. Similarly, the contractual form of the Capitulations, whereby the king entered into an agreement with a subject, did not exist in Castile. The period of time during which the Capitulations were drawn up, between April 17 and 30, 1492, indicates that the conditions set out by Columbus were negotiated in Catalonia, where he was making preparations for his first voyage, and that they were agreed in Santa Fé (Granada), where the Catholic Monarchs were residing, only 13 days later—the time necessary for a dispatch to be sent from Catalonia to Granada.

For many historians, the fact that the Catalan form of Columbus's name, "Colom," is used in almost all the European editions of the Letter in which his discovery was announced, the numerous Catalan place-names that were given to the newly discovered lands in what he believed to be the Indies, the unmistakable Catalan words and turns of phrase that appear in all his writings and the use of the Catalan term "*Almirant*" in his

signature, all provide clear and unquestionable proof that the explorer was a Catalan. Although Columbus was always regarded as a foreigner in Castile, in his own writings he refers to the Catholic Monarchs as his “natural lords,” which, it is argued, suggests that he must have been a subject of the Crown of Aragon, thus quashing the theory that he was a humble Genoese weaver, wool-merchant or inn-keeper, a provenance which would have made his elevation to the rank of Admiral, Viceroy and Governor General of the new overseas territories quite unthinkable. Such titles, would, however, have been perfectly within his reach as a member of the powerful Colom-Bertran family of Barcelona to whom, it is argued, Columbus was alluding when he wrote “I am not the first admiral in my family,” a rank he had already occupied during the civil war that ripped through Catalonia when its government, the Generalitat, rebelled against Castile’s Trastámara dynasty in the person of King John II, father of King Ferdinand II. The political allegiances of the Colom family, who supported the House of Urgell and its Portuguese descendants and were therefore opposed to the Castilian kings who had reigned in Catalonia since the Agreement of Caspe in 1413, might well explain the cool relations between Ferdinand and Columbus and the need for powerful intermediaries to intercede on the latter’s behalf in persuading the Catholic Monarchs and negotiating the terms of the Capitulations.

Despite his disagreements with the king, two years after Columbus’s death, in the Royal Provision dated October 29, 1508, Ferdinand II confirmed Columbus’s son Didac (or Jaume) Columbus in the hereditary titles of Admiral, Viceroy and Governor of the Indies: “It is my grace and will that Jaume Columbus, Admiral of the Indies, both the islands and the mainland, receive in my name the government and judicial authority of the said territories.” These words suggest that Columbus’s discovery was a Catalan enterprise, for it was the king of Catalonia-Aragon who unilaterally renewed the titles of Columbus’s heir and sent him to the New World to serve as an official of his Court. It is evident from subsequent documents and engravings that Columbus’s caravels sailed not from the Andalusian port of Palos, but the Catalan

port of the same name, Pals, in the Ampurdan region north of Gerona, with Catalan flags flying from their masts. Indeed, the great maritime power of the day was the kingdom of Catalonia-Aragon, with its possessions in Sardinia, Naples, Sicily and Greece, and not Castile, a kingdom which, apart from having no maritime culture to speak of, was totally immersed in its mission to deal the final death blow to the Arab kingdom of Granada.

In the light of all this documentary evidence, some historians argue that the Crown of Castile’s manipulation of Christopher Columbus’s story was a flagrant act of historicide. But, why? What could have been its motives? Columbus’s Catalan origins and the ensuing claim by the maritime power of the Crown of Aragon to the discovery of the New World would have left Castile at a disadvantage when it came to sharing in the colonization and exploitation of the new territories. The wealth that was soon to flow so copiously from the American continent was immediately coveted by all, giving rise to a conflict of rights and claims between Castile and Aragon over their control of the American territories. It was then, in Christopher Columbus’s own lifetime, that a campaign was mounted to manipulate information concerning the discovery, the conditions agreed between the Admiral and the Catholic Monarchs, and even the details of Columbus’s life. Seeing the gradual erosion of their rights and privileges, as well as the resulting decrease in their income as stipulated under the terms of the Capitulations, Columbus’s heirs initiated a legal battle during which the Crown of Castile progressively ate into their percentages and cut back their privileges and stipends. Columbus’s titles, which put him above all the aristocracy of the kingdom, came to be seen as a threat by Ferdinand and Isabella. Given his connections to both the Catalan and Portuguese royal houses, a suspicion began to grow that his true ambition was to found a new dynasty. In a portrait of the Admiral painted by Sebastiano del Piombo in 1519, Christopher Columbus is shown with his left hand resting on his chest, the fingers spread wide in the sign of the pentacle, or pentagram, of the five-pointed star, not only a Cabalistic sign symbolizing introspection and meditation, but also an expression of royalty, or the royal scepter. Whatever

the case may be, it is argued that the documents directly relating to or making specific reference to Columbus were altered to present him as a foreigner of humble origin whose heirs could not legitimately claim all the privileges to which they were entitled under the terms of the controversial Capitulations. In addition to the official version of Columbus’s life and the theories supporting the Catalan origins of the Admiral, there is a new hypothesis according to which this mysterious figure was of Jewish descent. At a time when the Iberian Peninsula was subject to the sinister dictates of the Inquisition, which savagely persecuted everything that was not Catholicism in its purest form, many families of converted Jews took pains to conceal their origins so as not to arouse suspicion and fall into the hands of religious courts that gratuitously sentenced many innocent people to be burnt at the stake or imprisoned. Columbus’s mysterious origins have led many to believe that the silence surrounding the precise details of his background was due to a deliberate wish on his part to hide his Jewish ancestry. Although this theory is based on less concrete historical evidence than the previous two hypotheses, there are many references in his writings to his links to King David and his God, the God of the Jews. According to the Jewish hypothesis, Columbus was the son of a family of converted Spanish Jews who had settled in Genoa after fleeing from the Inquisition. Certainly, there is documentary evidence of the Italian form of his name, Colombo, being a common surname among Italian Jews in the late medieval period. Even the Admiral’s signature, sometimes incorporating mysterious signs and initials that defy interpretation, leads some historians and handwriting experts to speculate on the presence of Cabalistic formulae, Jewish benedictions and admonitions invoking the God of the Jews. In the upper left corner of Columbus’s private letters to his son Didac there is a peculiar inscription which could be the benediction formula B’H, standing for the Hebrew expression “Be-ezrat Ha-Xem” (“with God’s help”), commonly used by Jews in their correspondence.

Columbus’s writings reveal that he was able to quote the Bible and was even acquainted with Jewish history. For instance, when referring to the first and second temples in Jerusalem, he uses

the term “*casa*” (house), a literal translation of the Hebrew word “*bayit*” traditionally used by Jews to refer to the temple in Jerusalem. It seems that Columbus deliberately postponed the departure date of his first voyage (originally scheduled for August 2, 1492) until the following day, thus avoiding setting sail on Tishah B’Av, literally “the ninth of Av,” a fateful date in the Jewish calendar commemorating, among other misfortunes, the destruction of the Second Temple in 70 AD. The detailed knowledge of the history of the people of Israel that is apparent from Columbus’s writings reveals a sophisticated cultural awareness which, whilst unusual in a lay Christian, would be perfectly natural in somebody with a Jewish background. Moreover, in his first letter to the Catholic Monarchs in which he describes his first voyage to the Indies, Columbus includes a critical reference to their expulsion of the Jews from the kingdoms of Castile and Aragon, a subject which has little to do with the central topic of the missive.

Although Columbus’s possible Jewish origins are pure speculation, there is no doubt about the enthusiastic support and participation in Columbus’s voyages by courtiers of Jewish extraction at the Catalan-Aragonese Court, in particular the noblemen Luis de Santángel, finance minister of the Aragonese Crown, and Gabriel Sanchís, the court treasurer. These two prominent figures, fully aware of their Jewish origins and of the persecution suffered by their own family members at the hands of the Inquisition, offered Columbus moral and political support by persuading the Catholic Monarchs of the attractiveness of his project. Columbus’s first voyage was possible thanks to a personal loan of 1,140,000 *maravedis* by Luis de Santángel, which encouraged Ferdinand and Isabella to become involved in sponsoring the expedition. In fact, the first letters in which Columbus related his discovery were addressed not to the Catholic Monarchs, but to his patrons Santángel and Sanchís. These documents were immediately published and translated, rapidly circulating throughout Europe and spreading the news of Columbus’s great achievement. The second and most ambitious of Columbus’s four voyages, in which the Admiral commanded a fleet of 17 vessels, was financed entirely by proceeds from the sale of the numerous

properties expropriated from the Jews following the Edict of Expulsion in 1492. It is difficult to estimate what proportion of the crew on Columbus's first expedition was of Jewish origin, but at a time of intense persecution by the Inquisition, it would not be surprising if a large number of his sailors were Jews. Most outstanding among them was the Jewish interpreter Luis de Torres, fluent in several languages, including Hebrew, who converted to Christianity just before the voyage so that he could join the expedition. Luis de Torres was never to return to the Iberian Peninsula, settling instead on the island of Cuba.

Columbus benefited greatly from the scientific advances in astronomy, cartography and navigation made by Jewish scholars during the late Middle Ages. Columbus himself wrote that all nations had learned the principles of astronomy from the Jews. Names such as Jacob Corsino, Joseph Vecinho and Abraham Zacuto were central to Columbus's enterprise: Zacuto, a rabbi and professor of astronomy and navigation at the University of Salamanca, not only devised the copper nautical astrolabe, but also, using Corsino's astronomical tables, compiled the famous astronomical tables, the Perpetual Almanach, that Columbus took with him on his travels. The Portuguese scientist Joseph Vecinho translated Zacuto's *Bi'ur Lubot*, which was published in a Latin translation under the title *Almanach Perpetuum* into Spanish and presented it to Columbus, even though Vecinho had been a member of the Portuguese Royal Commission which had turned down the project that was subsequently sponsored by Spain's Catholic Monarchs.

From a practical point of view, therefore, it is true to say that the voyages and discoveries of Columbus were, in part, thanks to the intellectual and financial assistance of Jews and individuals of Jewish origin. The help, both direct and indirect, given by prominent *conversos* to Christopher Columbus's project has led some Jewish historians, particularly those associated with the Samson Trust

of America, to uphold the possible veracity of the theory of the Admiral's Jewish origin, based chiefly on the gaps in the censored, official Castilian version, a theory which bluntly challenges that of Columbus as a descendant of the Catalan nobility. If, as a result of Castilian manipulation of the documents, the origins of Christopher Columbus's life were distorted and are now obscure, giving rise to all manner of speculations, the end of his life was no less beleaguered. After being interred in Seville, according to the wishes of his elder son Didac or Jaume, in 1542 Columbus's remains were taken to Santo Domingo. When the island was conquered by the French in 1795, they were transferred to Havana and, after Cuba's War of Independence in 1898, were returned to Seville, where they now lie in the Cathedral. In 1877, however, a lead casket containing dust and bones appeared in Santo Domingo Cathedral bearing the inscription "The illustrious and distinguished Don Cristóbal Colón." The casket remained in the Cathedral of Santo Domingo until 1992, when it was transferred to the Columbus Lighthouse ("Faro de Colón"), a monument of Pharaonic proportions erected by the Dominican authorities to honor and preserve the explorer's remains. While historians wrangle and the world awaits the unbiased results of DNA tests to determine Columbus's true origins, Jordi Savall and Montserrat Figueras offer in this program a treasure-trove of texts and music spanning the entire 15th century, a century which on the Iberian Peninsula was dominated by individuals who, directly or indirectly, brought about the loss of the multicultural paradises that had existed both in the kingdoms of Castile and Aragon and in the New World. Whatever his origins, and wherever he came from, the enigmatic figure of Christopher Columbus—Genoese, Catalan or Jew—was undoubtedly the chief protagonist of that century.

—Manuel Forcano, *Barcelona, 2006*
Translated by Jacqueline Minett

Christopher Columbus Lost Paradises

I.

Prophecias

Chorus

"Tethysque novos detegat orbes"; Binchois. Solo; Anonymous s. XII (text quoted and translated by Columbus in his *Book of Prophecies*)

Invocation

Medea (Tragedy, Act II, vv. 364–79)—Seneca (1st century AD)

*Tethysque novos detegat orbes
nec sit terris ultima Thule.*

*Thetys will reveal new worlds,
and Thule will mark no more the ends of the earth.*

Nunc iam cessit pontus
et omnes patitur leges:
qualibet altum cumba pererrat.

Now the oceans have been tamed;
to man-made laws they all submit
and any craft may sail the waves.

Tethysque novos detegat orbes...

Thetys will reveal new worlds...

Terminus omnis motus et urbes
muros terra possuere nova,
nil quan fuerat sede reliquit pervius orbis.

The boundaries of the earth have been removed
and cities have raised their walls in virgin lands.
The navigable world its confines has renewed.

Tethysque novos detegat orbes...

Thetys will reveal new worlds...

Venient annis saecula seris
quibus Oceanus vincula rerum
laxet et ingens pateat tellus.

Long years will pass and on that latter day
the seas will loose the shackles of the world,
the earth in all its vastness to display.

Tethysque novos detegat orbes...

Thetys will reveal new worlds...

Reading

In Act II of Seneca's tragedy *Medea* used by Columbus, we read the lines: "Venient annis saecula seris quibus oceanus vincula rerum laxet: et ingens pateat tellus: Tethysque novos detegat orbes: nec sit terris ultima Thyle."

In his *Book of Prophecies*, Columbus gives his own, somewhat free interpretation, in the following translation, in which Thetys is replaced by Tiphys: "In the fullness of time, there will come an age when the ocean sea shall loose the chains of things and a vast land shall be opened up, and a new mariner such as he who was called Tiphys, who guided Jason, shall reveal a new world; and in those days the island of Thule shall no longer be the last of earth's lands."

Medea (Tragedy, Act II, vv. 364–79)—Seneca (1st century AD)

1408

Reign of the Nasrid emir Yusuf III

Reading

Description of the beautiful sights of Granada.

Ibn Battuta, *Travels*, Ch. XVI: Visit to the Nasrid kingdom of Granada in 1350.

From Malaga, I traveled to Alhama, a small town with a handsomely constructed mosque occupying a fine position. From Alhama, I continued my journey to the city of Granada, the capital of Al-Andalus, which is the loveliest—the bride—of all cities. The countryside surrounding the city has no equal anywhere in the world: it commands an area

of forty miles, and through it flows the famous river Genil as well as other smaller rivers and numerous torrents. The city is flanked on all sides by green fields, orchards, pasture, farms and vineyards. One of its most beautiful spots is a place called “The fountain of tears,” a hill planted with vegetable plots and gardens such as no other city can boast of. But so great is the city’s renown that it would be idle for me to heap further praise on it...

Music

Mowachab Billadi askara min aadbi lama (Al-Andalus)

1451 (October)

Christopher Columbus is born

Reading

Hernando Colón, *History of the Admiral*, Ch. 1.

In his book *History of the Admiral*, Columbus’s son Hernando Colón writes: “Seeing as how his forefathers were of the royal blood of Jerusalem, he chose to speak little of his parentage; accordingly, the more able and prepared he became to take on his great enterprise, the less willing he was for people to know about his ancestral land and origins.”

His friend and confidant Friar Bartolomé las Casas writes: “His parents were persons of note, at one time rich, whose trade or livelihood must have been that of sea merchants; they no doubt fell on hard times as a result of the wars and the hostile factions that were ever with us and always abound. Their lineage, it is said, was generous and very ancient.”

Music

Strambotto: *O tempo bono* (Oh, happy time)—Anonymous, CMM 132

O tempo bono, e chi me t’a levato,
que non te tengo piu como solea?
O tempo chiaro, e como si`trubato,
che fai fortuna da chi bonanza avea?
O dolze tempo, e como m’ai lassato
intrare senza vista e senza via?
Felice tempo, tu te nde si`andato
mo luce ad altro la tenterna mia.

Oh happy time, who has robbed me of you,
that I no longer have you as once I did?
Oh, clement days, how you have clouded over!
Oh, Fortune, how ill you use one whose weather was fair!
Oh, happy time, why have you left me
to walk on blind and aimless?
Oh happy time, you have departed
and now my lantern shines elsewhere.

1474 (June 25)

Letter from the physician Toscanelli to Prince Juan

Reading

Your westward voyage. Salvador de Madariaga, *Vida del muy magnífico Señor don Cristóbal Colón*, p. 103

I have in my own hand drawn a map showing your coastlines and the islands from which you may depart on your voyage westward, together with the places you must encounter and the distance you must keep from the Pole and the Equinoctial Line, as well as the number of leagues you must travel in order to reach those regions that abound in manner of spices and gems; you may be surprised that I refer to those lands from which the spices come as the West, for they are usually thought of as coming from the East, but whoever sails westward in the lower hemisphere will encounter those lands in the West, while he who travels overland in the upper hemisphere will encounter them in the East.

Music

Basse danse: *Mappa Mundi* (Kyrie of the Mappa Mundi’s Mass)—Johannes Cornago

1480

Columbus is shipwrecked off Cape St. Vincent

Reading

Hernando Colón, *History of the Admiral*, Ch. V

The Admiral sailed out to meet four large Venetian galleys, engaging with them at Cape St. Vincent, in Portugal. Battle was joined and the two sides fought fiercely, the men scrambling aboard each other’s vessels and fighting and killing one another without mercy. They had been fighting since morning, and then the Admiral’s ship and one of the galleys caught fire. All those who could, leapt into the water, preferring to drown rather than die in the flames. The Admiral, being a strong swimmer, clung to a piece of wreckage that good fortune had put in his way and, using it as a float, began to swim. He reached dry land, but, being exhausted and weakened by his ordeal in the water, took many days to recover.

Music

Villancico: *Meis olhos van por lo mare* (My eyes stray over the sea)—Anonymous, CMP 453

Meis olhos van per lo mare
mirando van Portugale
Meis olhos van per lo rrio
buscando van Douro e Minho.

My eyes stray over the sea,
their gaze fixed on Portugal.
My eyes stray over the river,
seeking the Douro and the Minho.

1485

Columbus is married during his time in Portugal

Reading

Hernando Colón, *History of the Admiral*, Ch. V

Finding himself near Lisbon, he went there and was so handsomely treated and given such an excellent welcome that he settled in the city and there was married to a lady called Felipa Moniz. She was of noble blood and a companion of the Monasterio de los Santos, where the Admiral attended Mass. The two became close friends and the lady consented to become his wife.

Music

Villota: *Dindiridin*—Anonymous (15th century), CMM 127

*Dindiridin ridin rindayna
dindiridin dindi rindayna
rindayna dindiridin.*

Me levay un domatin
matineta davant l’alba
per andar a un giardin
per collir la cirofrada
Dindiridin...

I got up one morning
early before dawn
to go to the garden
to pick alder blossom.
Dindiridin...

Ju me levé un bel maitín
Matineta per la prata
encontré le ruyseñor
que cantava so la rama.
Dindiridin...

I rose early one fine morning
and in the meadow
I met a nightingale
singing on a bough.
Dindiridin...

Encontré le ruyseñor
que cantava só la rama.
“Ruyseñor, le reyseñor
fácteme aquesta embaxata.”
Dindirindin...

“Ruyseñor, le ruyseñor
fácteme questa embaxata
Y digaolo a mon amí
que ju ja só maritata.”
Dindirindin...

I met a nightingale
singing on a bough
“Nightingale, oh, nightingale
carry this message for me.”
Dindirindin...

“Nightingale, oh nightingale
carry this message for me
and tell my love
that I am already married.”
Dindirindin...

1486 Columbus presents the project of his voyage to the Catholic Monarchs

Reading
Hernando Colón, *History of the Admiral*, Ch. LXXXIII

Finally, having recourse to the Spanish expression “Duda san Agustín” (St. Augustine doubts) which is said of anything that appears unreasonable, because in his *De civitate Dei* St. Augustine rejected both the existence of the antipodes and the possibility of crossing from one hemisphere to another, the king and queen responded to the Admiral citing these fables and other false arguments in which they placed their unquestioning belief, dismissing the enterprise as futile and impossible. Their majesties therefore answered that, being engaged in many other wars and conquests, they were unable to commit themselves to a new venture, and they turned deaf ears on the grand promises made by the Admiral.

Music
Frottola: *In te Domine speravi* (In thee, oh Lord, I have put my trust)—Josquin des Près, CMP 84

In te Domine speravi
per trovar pietà in eterno.
Ma in un tristo e oscuro inferno
fui e frustra laboravi.
In te, Domine, speravi.

Rotto e al vento ogni speranza
vegio il ciel voltarmi in pianto.
Suspìr lacrime me avansa
del mio triste sperar tanto.
Fui ferito, se non quanto
tribulando ad te clamavi:
In te, Domine Speravi.

In thee, oh Lord, I have put my trust,
in the hope of finding eternal mercy.
But I entered into a grim, dark hell
and all my labors were in vain.
In thee, oh Lord, I have put my trust.

Broken, and with all hope flown
I weep and see heaven turned against me.
Sighs and tears are all that remain
of my desperate hoping.
I was wounded,
but in my sorrow I cried out to thee:
In thee, oh Lord, I have put my trust.

The Waning of Al-Andalus

Reading
Poem carved in stone in the Alhambra, Granada—Ibn Zamrak
Poem in the Hall of the Two Sisters on the beauties of Granada. Ibn Zamrak, in the time of the Nasrid king Muhammad V (1354–1359). Verses 1, 3, 8, 9 and 19.

I am the garden adorned with beauty:
one glance suffices to reveal my rank.
The mansion is sublime, for Fortune

raised her higher than any other house.
The shining stars would willingly descend
and from their heavenly orbit cease,
to stand among these courtyards still
and slave-like do the bidding of the king.
Never was such a fortress seen as this,
so spacious or of such a prospect clear.

Music
Nuba (instrumental)—Al-Andalus

1492 (January 2) The conquest of Granada

Reading
Concerning the Treaty of the Alhambra and the surrender of Granada.
Andrés Bernáldez (died c.1513), priest and confessor to Queen Isabella I and to Torquemada, Inquisitor General of Castile. *Memorias del Reinado de los Reyes Católicos*, Ch. II.

The months of July, August, September, October and November passed, and still the Moors resisted. Then came December, and now they had very few provisions left, and almost nothing to eat. It was then that they made a treaty with the King and Queen, according to which they agreed that at the end of the month of December they would hand over all the fortresses in the possession of King Muhammad XII, known as Boabdil. By means of other conditions and capitulations, the King and Queen agreed that all those Moors who so wished should be allowed to leave and to go where and when they pleased, and that they should be granted safe conduct in exchange for the release of their Christian captives. It was agreed that the authorities of the city should surrender on January 6. So the King and Queen prepared to take possession of the Alhambra palace, setting out with their massed troops on Monday, January 2.

As they approached the Alhambra, King Boabdil rode out to meet them in the company of many knights, carrying in his hand the keys of the city. He made to dismount and kiss the hand of King Ferdinand, but the latter would not consent to it. So the Moorish king kissed King Ferdinand’s sleeve and handed over the keys, saying “Sire, receive the keys of your city. I and all those within it are your subjects.” Upon which, King Ferdinand took the keys and gave them to the Queen. And the Castilian knights entered the Alhambra and took possession of it, and on the highest tower they placed the standard of Jesus Christ, the Holy Cross that the king always bore with him on his holy conquests.

Music
Romance: *Qu’ès de ti, desconsolado* (What has become of you?)—Juan del Enzina, CMP

¿Qu’ès de ti, desconsolado?
¿Que es de ti, rey de Granada?
¿Que es de tu tierra y tus moros?
¿Dónde tienes tu morada?
Reniega ya de Mahoma
y de su seta malvada,
que bivar en tal locura
es una burla burlada.
Torna, tórnate, buen rey
a nuestra ley consagrada,
porque, si perdiste el reuno,
tengas el alma cobrada.
De tales reyes vencidos
honra te debe ser dada.
¡O Granada noblecida,

What has become of you, disconsolate one?
What has become of you, Granada’s king?
What has become of your land and your Moors?
Where now is the place of your dwelling?
Forswear the prophet Mohammed
and all his villainous sect,
for to live in so great a folly
is by the greatest of tricks to be tricked.
Turn your allegiance, good king,
to our holy Christian law,
for although you have lost your kingdom,
your soul you may thus restore.
To be vanquished by such a king and queen
your honour is not less, but more.
Oh noble city of Granada,

por todo el mundo nombrada,
 hasta aquí fueste cativa
 y agora ya libertada!
 Perdióte el rey don Rodrigo
 por su dicha desdichada,
 ganóte el rey don Fernando
 con ventura prosperada,
 la reina doña Isabel,
 la más temida y amada:
 ella con sus oraciones,
 y él con mucha gente armada.
 Según Dios haze sus hechos
 la defensa era escusada,
 que donde Él pone su mano
 lo imposible es casi nada.”

Music
 Villancico: *Levanta Pascual que Granada es tomada* (Get up, Pascual)—Juan del Enzina, CMP 184

*Levanta, Pascual, levanta,
 aballemos a Granada,
 que se suena qu'és tomada.*

Levanta taste priado,
 toma tu perro y currón,
 tu camarra y camarrón,
 tus albogues y cayado.
 Vamos ver el gasajado
 de aquella ciudad nombrada,
 que se suena qu'és formada.

Asmo cuidas que te creo.
 ¡Juro a mí que me chufear!
 Si tú mucho lo desseas
 ¡soncas! yo más lo deseo.
 Mas alاميةfe no veo
 apero de tal majada.
 Que se suena qu'és tomada.

¡Ora pese a diez contigo,
 siempre piensas que te miento!
 ¡Ahotas que me arrepiento
 porque a tu nada te digo!
 And'acá, vete conmigo,
 no te tardes más tardada,
 que se suena qu'és tomada.

Déxate desso, carillo:
 curemos bien del ganado,
 no se meta en lo vedado,
 que nos prenda algún morillo.
 Tañamos el caramillo,
 porque todo lo otro no es nada.
 Que se suena qu'és tomada.

throughout the world renowned,
 until today you were captive,
 now freedom you have found!
 By King Rodrigo you were lost,
 such was his sad fate.
 King Ferdinand has won you back,
 oh joyous to relate!
 Queen Isabella, who is held in love and awe,
 with her prayers for you did fight;
 the king, he fought to win you
 with all his army's might.
 According to God's holy plan,
 the city's defense could not thrive.
 What seemed impossible is nought
 when God is on our side.

*Get up, Pascual, get up,
 let us go with our flock to Granada.
 They say the city is taken.*

Get up quickly, make haste,
 take your dog and your pouch,
 your sheepskin and your apron,
 your shawm and your shepherd's crook.
 Let us go and see the revels
 in that city of renown.
 They say the city is taken.

I trow you think you have me fooled.
 You're pulling my leg, I'll be bound!
 Upon my oath, more yet than you
 I wish that it were so.
 But upon my word, I see no proof
 that what you say is true.
 They say the city is taken.

Lord bless me, there you go again,
 you always think I'm lying!
 I'm sorry that I told you aught,
 in future I'll tell you nothing!
 Stir yourself now, come with me,
 and mind you do not tarry.
 They say the city is taken.

Never mind all that, my friend,
 we had better tend our beasts,
 lest they stray into hostile land
 and are caught in a Moorish trap.
 Let's pipe up a merry tune,
 for the rest is idle gossip.
 They say the city is taken.

Yo te diré cómo fue:
 que nuestra reina y el rey,
 luzeros de nuestra ley,
 partieron de Santa Fé,
 y partieron, soncas, que
 dizen que esta madrugada.
 Que se suena qu'és tomada.

Luego allá estarán ya todos
 metidos en la ciudad
 con muy gran solenidad,
 con dulces cantos y modos.
 ¡O claridad de los godos,
 reyes de gloria nombrada!
 Que se suena qu'és tomada.

¡Que consuelo y qué conorte
 ver por torres y garitas
 alçar las cruces benditas!
 ¡O qué plazer y deporte!
 Y entraba toda la corte
 a milagro ataviada.
 Que se suena qu'és tomada.

Por vencer con tal vitoria
 los reyes nuestros señores,
 demos gracias y loores
 al eterno Rey de Gloria,
 que jamás quedó memoria
 de reyes tan acabada:
 que se suena qu'és tomada.

I'll tell you how it came to pass:
 our sovereigns, the king and queen,
 who of our faith are the morning stars,
 rode out from Santa Fe.
 Upon my oath, they both rode out
 before the break of day.
 They say the city is taken.

The city with our assembled host
 must at this hour be teeming,
 with solemn celebrations,
 with manners sweet and singing.
 Oh, fairest of the Gothic line,
 our glorious king and queen!
 They say the city is taken.

What solace and what comfort
 to see on towers and turrets high
 the blessed cross displayed!
 What joy and great relief!
 And all the Court passed through the gates
 most splendidly arrayed.
 They say the city is taken.

For this great victory of our lords,
 our victorious king and queen,
 let us now give thanks and praise
 to the eternal King of Glory!
 For never so perfect a king or queen
 was known to human memory.
 They say the city is taken.

* * *

II.

1492 The Sephardic Diaspora

Music
Las Estrellas de los Cielos (viol)—Anonymous Sephardic

The Saint Inquisition:
 Hymn: *Patres nostri peccaverunt*—Johannes Cornago, CMM 2

Our fathers have sinned and are no more,
 and we have borne their iniquities.

1492 (March 31) Expulsion of the Unconverted Jews

Reading

Edict of the Expulsion of the Jews

Written by Joan Coloma, Secretary to the King and Queen, in Granada on March 31, 1492.

King Ferdinand and Queen Isabella, by the grace of God, King and Queen of Castile, Leon, Aragon, Count and Countess of Barcelona, health and grace unto you.

You well know that the Jews invariably try by whatever manner to subvert our holy Catholic faith and try to draw faithful Christians away from their beliefs. The Jews instruct these Christians in the ceremonies and observances of their Law, making them understand that there is no other law or truth besides the Law of Moses.

[...] To obviate and to correct such opprobrium and offence, because every day it appears that the said Jews increase in continuing their evil and harmful purposes if the principal cause of this harm is not removed, we have determined to expel the said Jews from our realms [...] Therefore, after much deliberation, we have agreed and resolved that all Jews be ordered to leave our kingdoms, and that they never be allowed to return. And we further order that all Jews and Jewesses of whatever age that reside in our realms and territories, that they leave with their sons and daughters, their servants and relatives, young and old, of whatever age, by the end of July of this year, and that they dare not return to our lands, not so much as to take a step on them nor trespass upon them in any other manner whatsoever. Any Jew who does not comply with this edict will incur punishment by death and confiscation of all their belongings.

[...] We further order that no person in our kingdom of whatever station or noble status hide or keep or defend any Jew or Jewess, either publicly or secretly, from the end of July onwards, upon punishment of loss of their belongings, vassals, fortresses, and hereditary privileges.

[...] We grant permission to the said Jews and Jewesses to take their goods and belongings out of our kingdoms, either by sea or by land, on condition that they take out neither gold nor silver nor minted money, nor any other items prohibited by the laws of the kingdom.

[...] And so that this may come to the notice of all, and so that no one may pretend ignorance, we order that this Edict be proclaimed in all the squares and markets and other meeting places of the cities and villages, that it be done by the town crier in the presence of the public scribe...

[...] Given in this city of Granada on the 31st day of March in the year of our Lord Jesus Christ, 1492.

Signed, I, the King, I the Queen. Juan de Coloma, Secretary of the King and Queen, have written this by order of their Majesties.

Reading

Prayer in Aramaic: *Ha labma 'anya* (This is the bread of affliction)

This is the bread of affliction
which our forefathers ate in the land of Egypt.
All who are hungry, come and eat.
All who are needy, come and share our Passover.
Now we are here, the redeemed children of Israel.
Next year, all the People of Israel shall be redeemed.
This year we are slaves, next year we shall be free.

Music

Prayer in Ladino: *The bread of affliction*—Anonymous Sephardic

Este el pan de la aflicción
que comieron nuestros padres
en tierra de Ayifto (Egipto).
Todo el que tiene hambre venga y coma,
y todo el que tiene de menester venga y pascue.
Este año aquí, a el año el vinien en tierra de Yisraél,
Este año aquí siervos,
a el año el vinien en tierra de Yisraél.

Reading

Account of the expulsion of the Jews

Andrés Bernáldez (died ca. 1513), priest and confessor to Queen Isabella I and to Torquemada, the Inquisitor General of Castile. *History of the Reign of the Catholic Monarchs*

Within a few months, the Jews sold all that they could. They exchanged a house for an ass and a vineyard for a piece of cloth or canvas. Before leaving, they married off all the children over the age of twelve, so that every girl might be accompanied by a husband... Then, vainly trusting in blind hope, they departed, leaving behind them the land of their birth; young and old, infants and elders, they set out on foot or mounted on mules and other beasts and in carts, and made their way to the ports to which they had been assigned. They travelled the roads and fields amid great trials and many misfortunes, some falling to the ground, others struggling to raise themselves, some dying, others being born, some stricken with illness, so that there was not a Christian who was not moved to pity on their account. Wherever they went, they were enjoined to receive baptism and some, in their sorrow, were converted and remained, although they were very few; and the rabbis urged them onward and encouraged them, persuading the women and young men to sing and play their tambourines so that the people might be cheered; and thus they departed from Castile.

Music

Lamentations in Hebrew: *Mà aidéj? Mà adamélaj*—Anonymous Sephardic

Lam. 2, 13/5, 2–4/2, 11/2, 13/2, 15

¿A quién te compararé?
¿A quién te asemejaré, hija de Jerusalén?
¿Quién te podrá salvar y consolar,
virgen, hija de Sión?

Nuestra heredad ha pasado a extranjeros,
nuestras casas a extraños.
Grande como el mar es tu quebranto.
A precio de plata bebemos nuestra agua.

Somos huérfanos, sin padre.
¿Cómo, ay, se ha deslucido el oro!

Se agotan mis ojos a causa de las lágrimas,
mis entrañas hierven,
mi corazón se derrama por tierra.
¿Quién te podrá sanar?

Aplaudían contra ti
todos los que pasaban por el camino.
Silbaban y sacudían sus cabezas
ante la hija de Jerusalén, diciendo:

“¿Es ésta la ciudad de la cual decían
que era perfecta en hermosura?”

This is the bread of affliction
which our forefathers ate
in the land of Egypt.
All who are hungry, come and eat.
All who are needy, come and share our Passover.
Now we are here, the redeemed children of Israel.
Next year, all the People of Israel shall be redeemed.
This year we are slaves, next year we shall be free.

To what shall I liken you, O daughter of Jerusalem?
With what shall I compare you, that I may comfort you,
O Virgin daughter of Zion?
For your ruin is vast as the sea!

Our inheritance has passed to strangers,
our homes to aliens.
We have become orphans, fatherless,
we must pay for the water we drink.

How the gold has grown dim,
and the finest silver tarnished!

My eyes are spent with weeping,
my soul writhes in torment;
all my courage fails me,
who shall make amends?

All who pass along the way
applaud your disgrace;
they hiss and wag their heads
as they behold Jerusalem;

Is this the city that was called
“perfection of beauty” and “joy of all the world”?

1492 (October 11–12)

The New World is sighted from aboard the caravel the *Pinta*

Music

Fantasia (instrumental)—Luys del Milán

Reading

Letter from Columbus to the Catholic Monarchs (first voyage)

Salvador de Madariaga, *Vida del muy magnífico Señor don Cristóbal Colón*, p. 215

Thus, after having expelled all the Jews from all your kingdoms and lands, in that same month of January your Highnesses instructed that with a sufficient fleet I should undertake the voyage to India; and to that end you ennobled me, commanding that thenceforth I should be styled “Don” and be elevated to the rank of Admiral of the Ocean Sea, also Viceroy and Governor of all the islands and mainland territories in the Indies.

Music

Voca la galiera (instrumental)—Anonymous, CMM 18

Reading

Christopher Columbus, ship’s log

Night of October 11, 1492: He sailed to the west-southwest. They had a much higher sea than they had had in all the voyage. They saw petrels and a green reed near the ship. Those on the caravel *Pinta* saw a reed and a stick and they fished out another small stick, apparently fashioned with iron, and a piece of a reed and other grass which grows on land, and a small board. With these signs everyone breathed a sigh of relief and rejoiced. They went 27 leagues during this day up to sunset.

After sunset he sailed on his first course to the west. They went about 12 miles an hour; and up to two hours after midnight, they had gone about 90 miles. And because the caravel *Pinta* was the best sailing ship and was going ahead of the Admiral, it was she that discovered land and sent the signals which the Admiral had ordered. A sailor called Rodrigo de Triana saw this land first. He was on the forecandle; he made out a light, but it was very faint and flickering and he did not dare to say anything. Then he called the Groom of the Chamber of the King, and told him that he thought he had spotted a light. He also peered into the darkness and saw it. It was like a small wax candle which rose and fell, coming ever closer. At two hours after midnight, land was sighted only two leagues distant.

1502

Forced conversion of all the Moors in the kingdoms of Castille

Reading

Chronicle of the Kings of Castile, Ch. CXCVI

The King and Queen, seeing from the many signs given by the Mudejar Moors and those who had been baptized, could not excuse the many wrongs that the Moors continually perpetrated against Christians; and, after taking counsel, they commanded that all the Mudejar Moors of Castile and Andalusia should, within a period of two months, become Christians and convert to our holy Catholic faith, and be baptized; whosoever did not would become the slaves of the King and Queen. The two months expired in April 1502; and some converted willingly, while most converted against their will, and were baptized, considering that even if the parents were not good Christians, their children, grandchildren or great-grandchildren would be.

Music

Nuba Hiyay Msmarqi. *Ya muslimin qalbi* (Arabo-Andalusian lament, 16th century)

¡Oh, escuchadme! Mi corazón me ha llamado.

¿Quién ha provocado que el amor lo habite?

Oh, listen! It is a cry from my heart.

Who has caused love to dwell within it?

Extremadamente amoroso, triste, tanta ansia

lo hace sufrir entre la desesperación y una pasión que mata. it suffers twixt fatal passion and despair.

1502

Moctezuma II is proclaimed emperor of the Aztecs

Reading

Nauhatl poem on the fleeting nature of all things

¿Cuix oc nelli nemohua in tlaltipac Yhui ohuaye? *Cantares Mexicanos*, fol. 17, r.

Do we truly live upon this earth?

Not for ever on this earth, only a short time here.

All things, even jade, will crack,

all things, even gold, will break,

even the quetzal’s plumage fades;

not for ever on this earth, only a short time here.

Music

Amerindian music, Quena and Amerindian drums—Anonymous

1504

Queen Isabella’s Last Will and Testament

Music

Romanesca (instrumental)—Anonymous

Reading

On the treatment of the native Indians.

From the testament of Queen Isabella in Friar Bartolomé de las Casas’s reply to the physician Ginés de Sepúlveda

...And do not consent or allow the Indians who live on the said islands and mainland, whether already in our possession or to be won in the future, to suffer any offence to their person or their goods, but see to it that they are well and justly treated. And if any have suffered any offence, it is to be remedied, and everything is to be done strictly according to the orders and injunctions contained in the provisions of the said concession.

Music

Villancico: *Todos los bienes del mundo* (All worldly things)—Juan del Enzina, CMP 61

*Todos los bienes del mundo
pasan presto y su memoria,
salvo la fama y la gloria.*

El tiempo lleva los unos,
a otros fortuna y suerte,
y al cabo viene la muerte,
que no nos dexa ningunos.
Todos son bienes fortuneos
y de muy poca memoria,
salvo la fama y la gloria.
La fama bive segura
aunque se muera su dueño;

*All worldly things are fleeting
and their memory, too,
save only fame and glory.*

Some are borne away by time,
others by fortune and fate,
and last of all comes death
each one of us to claim.
All things are prey to fortune
and to meager memory,
save only fame and glory.
Fame survives intact
although its owner dies;

los otros bienes son sueño
y una cierta sepultura.
La mejor y más ventura
pasa presto y su memoria,
salvo la fama y la gloria.
Procuremos buena fama,
que jamás nunca se pierde,
arbol que siempre está verde
y con el fruto en la rama.
Todo bien que bien se llama
pasa presto y su memoria,
salvo la fama y la gloria.

1506 (May 20)
Christopher Columbus dies in Valladolid

Reading
Hernando Colon, *The Life of the Admiral*, Ch. CVIII

In May 1505, he set out for the court of the Catholic King. Glorious Queen Isabella had passed away the previous year, causing the Admiral great sorrow, because it had been she who had helped him and advanced his cause, whereas the king had always seemed rather curt and unsympathetic to his projects. The king and queen had sent him on that voyage. As the Catholic Monarch was leaving Valladolid on his way to receive Columbus, the Admiral, whose condition had worsened due to gout and the affliction of seeing his health so deteriorated, among other ills, gave up his soul to God on the Feast of the Ascensión, May 20, 1506, in the aforementioned city of Valladolid, after having received the holy sacraments and having uttered his last words: “*In manus tuas, Domine, commendo spiritum meum*” (Into Thy hands, O Lord, I commend my spirit); who, in His great mercy and goodness, we believe received him into His glory. “*Ad quam nos eo perducat. Amen*” (May God bring us also to everlasting glory. Amen).

Music
Miserere nostri (instrumental)—Anonymous, CMM 106

Epitaph: Fragment of a letter from the Admiral

Music
Fantasia I (vihuela)—Luys del Milán

Reading
Salvador de Madariaga, *Vida del muy magnífico Señor don Cristóbal Colón*, p. 60

I am not the first Admiral in my family. Let men call me what they will, for wise King David tended sheep ere they made him King of Jerusalem; and I am a servant of that same Lord who raised David to such distinction.

Music
ProceSSIONAL Hymn: *Hanacpachap cussicuinin* (in the Quechua language)—Juan Pérez Bocanegra

Hanacpachap cussicuinin
huaran cacta muchascaiqui,
yupairurupucoc mallqui,
runa cunap suyacuinin,
callpan nacpa quemi cuinon,
huac iascaita.

all else that we possess are dreams
followed by a certain grave.
The greatest fortune and the best
with their memory quickly fade,
save only fame and glory.
Let us then procure good fame
that never shall be lost,
a tree that is forever green
with fruit upon the branch.
All good things which earn that name
with their memory quickly fade,
all save fame and glory.

Joy from Heaven,
a thousand times I'll praise thee.
Listen to my plea,
oh tree full of fruit,
hope of mankind
helper of the weak.

Llya rihuos muchascaita
Diospacampan Diospa maman
yurac tocto hamancaiman yupascalla,
collpascaita huahuorquiman
suyus caita ricuchillai.

End of Party

Miguel de Cervantes (about the *Chacona*: “This mulatta indian who comes to us from the Indies.”)

Music
Chacona: A la vida bona (To the good life)—Joan Arañés

Un sarao de la chacona
se hizo el mes de las rosas,
huvo millares de cosas
y la fama lo pregona.
A la vida, vidita bona,
vida vámonos a Chacona.

Porque se casó Almadán
se hizo un bravo sarao,
dançaron hijas de Anao
con los nietos de Milán.
Un suegro de Don Beltrán
y una cuñada de Orfeo
començaron un guineo
y acabólo un amaçona
y la fama lo pregona.
A la vida, vidita bona,
vida vámonos a Chacona.

Salió la zagalagarda
con la muger del encenque
y de Zamora el palenque
con la pastora Lisarda.
La mezquina doña Albarda
trepocon pasa Gonzalo
y un ciego dió con un palo
tras de la braga lindona,
y la fama lo pregona.
A la vida, vidita bona,
vida vámonos a Chacona.

Salió el médico Galeno
con chapines y corales
y cargado de atabales
el manto Diego Moreno.
El engañador Vireno
salió tras la mentirosa
y la manta de Cazalla
con una mosca de Arjona
y la fama lo pregona.

Answer my plea,
pillar of God, mother of God.
Beautiful lily, yellow and white,
accept my offering that with thy help I might
all my hopes fulfil.

One evening in the month of roses
a dancing party was held,
it afforded a thousand pleasures,
as was famed both far and wide.
Here's to the good, sweet life,
my sweet, let's dance the chaconne.

When Almadán was wed
a grand old party was thrown,
the daughters of Aneus danced
with the grandsons of Milan.
The father-in-law of Bertran
and Orpheus's sister-in-law
began a Guinea dance
which was finished by an Amazon,
as was famed both far and wide.
Here's to the good, sweet life,
my sweet, let's dance the chaconne.

Out came the country lass
with the sickly fellow's wife,
from the fairground of Zamora
with Lisarda the shepherdess.
Petty Doña Albarda
stepped out with Don Gonzalo
and a blind man with his stick
poked a pretty behind,
as was famed both far and wide.
Here's to the good, sweet life,
my sweet, let's dance the chaconne.

Out came Galen the physician
with clogs and strings of coral,
and the swaggering Diego Moreno
with his kettledrums a-hanging.
Then came the trickster Vireno
behind the gluttonous woman,
and the busy-body from Cazalla
with the so-and-so from Arjona,
as was famed both far and wide.

*A la vida, vidita bona,
vida vámonos a Chacona.*
Salio Ganasa y Cisneros
con sus barbas chamuscadas
y dándose bofetadas
Anasarte y Oliveros.
Con un sartal de tórteros
salió Esculapio el doctor
y la madre del Amor
puesta a la ley de Bayona
y la fama lo pregona.
*A la vida, vidita bona,
vida vámonos a Chacona.*

Salio la Raza y la traza
todas tomadas de orín
y danzando un matachín
el ñate y la viaraza.
Entre la Raza y la traza
se levantó tan gran lid,
que fué menester que el Cid
que baylase una chacona
y la fama lo pregona.
*A la vida, vidita bona,
vida vámonos a Chacona.*

Salió una carga de Aloé
con todas sus sabandijas,
luego bendiendo alelixas
salió la grulla en un pié.
Un africano sin fe
un negro y una gitana
cantando la dina dana
y el negro la dina dona
y la fama lo pregona.
*A la vida, vidita bona,
vida vámonos a Chacona.*

Entraron treynta Domingos
con veinte Lunes a cuestras
y cargo con esas cestas,
un asno dando respingos.
Juana con tingolomingos,
salió las bragas enjutas
y más de cuarenta putas
huyendo de Barcelona
y la fama lo pregona.
*A la vida, vidita bona,
vida vámonos a Chacona.*

*Here's to the good, sweet life,
my sweet, let's dance the chaconne.*
Out stepped Ganasa and Cisneros,
both with their beards well singed,
and after them came brawling
Anasarte and Oliveros.
Out came the doctor Aesculapius
with a string of mixing bowls,
and Cupid's own lady mother
attired in her Bayonne best,
as was famed both far and wide.
*Here's to the good, sweet life,
my sweet, let's dance the chaconne.*

Out came the toffs and the snobs
all rusting at the seams,
and a grotesque masque was danced
by merry-andrew and the harpy.
Twixt the toffs and the snobs
such a battle broke out,
that they called on the Cid
to dance a chaconne forthwith,
as was famed both far and wide.
*Here's to the good, sweet life,
my sweet, let's dance the chaconne.*

Out came a cargo of Aloes
with all their vermin to boot,
and a crane perched on one foot
selling porridge of barley groats.
A faithless African came next,
with a negro and a gypsy girl,
singing dina dina dana
and the negro sang din, din don,
as was famed both far and wide.
*Here's to the good, sweet life,
my sweet, let's dance the chaconne.*

Along came thirty Sundays
with twenty Mondays on their backs,
and with them an unwilling donkey
bearing the load in his packs.
Juana with powders and potions
came done up to the nines,
and more than forty hussies
leaving Barcelona behind,
as was famed both far and wide.
*Here's to the good, sweet life,
my sweet, let's dance the chaconne.*

The End

Translations by Jacqueline Minett

Jordi Savall is an exceptional figure in today's music world. For more than 30 years, he has been devoted to the rediscovery of neglected musical treasures: 30 years researching them, reading them and playing them with his viola da gamba or conducting performances of them. He has restored an essential repertoire to all those with ears to hear it. Except for the "happy few" who already revere it, the viola da gamba, is an instrument so refined that it takes us to the very brink of silence. Yet through three ensembles—Hespèrion XXI, La Capella Reial de Catalunya and Le Concert des Nations, all founded together with Montserrat Figueras—Jordi Savall has explored and fashioned a universe of emotions and beauty, presenting it to audiences everywhere and to millions of music lovers, and thus bringing recognition to the viola da gamba and to music from here and elsewhere that had fallen into oblivion, all of which has earned him a place as one of the foremost champions of early music.

One of the most multifariously gifted musicians of his generation, his career as a concert performer, teacher, researcher and creator of new projects, both musical and cultural, make him one of the principal architects of the current reevaluation of historical 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 (six recordings a year), and with the creation of his own record label, Alia Vox, he is demonstrating that early music does not have to be elitist: it can arouse interest in everyone, its audience being ever younger and ever larger.

Like so many other musicians, Jordi Savall began his music studies very early on. He began as a singer in the children's choir in Igualada (Catalonia), his home town, and then went on to learn the cello, completing those studies at Barcelona Conservatoire in 1964. He started teaching himself the viola da gamba and early music (*Ars Musicae*) in 1965, and moved on to start advanced studies in 1968 at the Schola Cantorum Basiliensis (Switzerland), where he was to take over from his teacher August Wenzinger in 1973, and where he still teaches courses and gives master classes.

He has recorded over 170 CDs. He has won many awards, chief among them being: Officier de l'Ordre des Arts et Lettres (1988), the Creu de Sant

Jordi (1990), Musician of the Year from *Le Monde de la Musique* (1992) and Soloist of the Year in the *Victoires de la Musique* (1993), La Medalla de Oro de las Bellas Artes (1998), Honorary Member of the Konzerthaus in Vienna (1999), Doctor Honoris Causa at the Université Catholique de Louvain (2000), at the Universitat de Barcelona (2006) and recently at the University of Evora (Portugal), Victoire de la Musique for his professional career (2002), the Medalla d'Or of the Parliament of Catalonia (2003), and the Honorary Prize of the Deutschen Schallplattenkritik (2003). He has also won various Midem Classical Awards (1999, 2000, 2003, 2004 and 2005). In the 2006 Awards, his double-CD *Don Quijote de la Mancha, Romances y Música* won him a prize in the early music category, and it was also selected as 2006 Record of the Year. That double-CD was among the five nominees for the 2006 Grammy Awards.

Jordi Savall has been appointed Intercultural Ambassador as part of the European Year of Intercultural Dialogue 2008 and "Artist for Peace" in the UNESCO goodwill ambassador's program.

Montserrat Figueras (*soprano*) was born in Barcelona, performed with Enric Gispert and Arts Musicae at an early age and studied with Jordi Albareda. In 1966, she began studying the singing techniques of early music, developing a highly individual approach which draws on original sources. In 1968, she started studying with Kurt Widmer, Andrea von Rahm and Thomas Binkley at the Schola Cantorum Basiliensis and the Music Academy, Basel. Her many teaching, research and creative activities with Jordi Savall have led to an innovative and influential interpretive style of early music. As co-founder of Hespèrion XXI, La Capella Reial de Catalunya and Le Concert des Nations, she has revived and recorded many forgotten masterpieces. She has performed at most of the major festivals in Europe, America and Asia and has more than 60 recordings to her credit which have won numerous awards, including the Grand Prix de L'Académie du Disque Français, the Edison Klassik Award, the Grand Prix de la Nouvelle Académie du Disque and the the Grand Prix de L'Académie Charles Cros as well as two Grammy Award nominations. Her most recent release for Alia Vox is *Lux Feminae*. In 2003, she was made an Officier dans des Arts et des Lettres.

Nestor Serrano (*narrator*), a native New Yorker, began his acting career almost three decades ago at Queens College, where he was studying computer science. He thought that joining the Drama or Camera Club would help him meet people—what he found was a lifelong passion for the performing arts. Nestor quickly found himself working in Off-Off-Broadway playhouses (approximately 35 productions). He booked his first legitimate Off-Broadway job in Hal Prince’s musical *Diamonds*, and shortly thereafter he landed his first legitimate film role in *The Money Pit*, starring Tom Hanks. Three Broadway shows and over 30 feature films later, Nestor has worked alongside some of Hollywood’s greatest talents, such as Al Pacino, Dustin Hoffman, Kevin Spacey, Will Smith, Jamie Foxx, Nick Cage, Martin Scorsese, Michael Mann and Michael Bay, just to name a few. Nestor can be seen in Fox’s hit series *24* starring Keifer Sutherland and was in the 2004 summer blockbuster hit *The Day After Tomorrow* with Dennis Quaid and Jake Gyllenhaal. He was also in the thriller *Runaway Jury* opposite Gene Hackman and John Cusack, and two back-to-back films with Robert DeNiro, *Showtime* and *City by the Sea*. Nestor’s many theater credits include *Jesus Hopped the A Train* on London’s West End, directed by Philip Seymour Hoffman; *Boys of Winter* with Ving Rhames and Wesley Snipes; *Cuba and His Teddy Bear* with Robert DeNiro; and *The Tempest* with Patrick Stewart.

Poet **Manuel Forcano** has been teacher of Hebrew and Aramic at the University of Barcelona. His poetry with classic and contemporary influence, has received great acceptance by the critics, winning different prizes like the International Tivoli Europe Award for *Com un Persa* (2001), or the Carles Riba Award of Poetry for *The Bagdad Train* (2003). His knowledge of semitic languages has made him a constant translator of Hebrew poetry, for authors like Yehuda Amichai, Pinjas Sadé and Ronny Someck. The historical essay *The Crusades Seen by the Jews* (2007) is his most recent publication.

Begoña Olavide (*psaltery*) is recognized internationally as a virtuoso psaltery player and as a pioneer in the revival of the psaltery as a living instrument. She began her musical career as a flutist, graduating from the Madrid

Conservatory and taking further specialized courses in Holland, Yugoslavia and Spain. Her growing interest in the nexus between Spanish and Arab music led her to continue her musical development in Morocco, where she studied singing, *qanún* and Maghrebi-Andalusian music theory.

Born in Agadir, Morocco, **Driss El Maloumi** (*oud*) is one of the most talented *oud* players in his generation. Invited to participate in various festivals in Morocco and Europe, he leads us into a musical reverie that encompasses not only his Berber musical heritage but the oriental and western traditions beyond academic clichés. Maloumi is also known for his collaboration with Jordi Savall, Montserrat Figueras, Françoise Atlan and Hespèrion XXI, among others.

David Sagastume (*countertenor*) was born in Vitoria, Spain, in 1972 and studied cello at the Jesús Guridi Superior Music Conservatory, where he also studied piano, viola da gamba, harpischord and composition. In the Vasque Country he has been part of the Jesús Guridi ensemble, the Joven Orquesta de Euskalerría EGO and the Orquesta Sinfónica de Euskadi. He studies and works with I. Álvarez, R. Levitt and C. Mena and is a frequent member of La Capella Reial de Catalunya and La Capilla Peñaflores, ensembles with which he has participated in numerous concerts, recordings and well-known national and international festivals.

Lluís Vilamajó (*tenor*) was born in Barcelona and began his musical studies in the choir school at the Monastery of Montserrat. He continued his studies at the Conservatori Superior de Barcelona and has studied with M. Sabartés and C. Martínez. At present, Mr. Vilamajó is a member of La Capella Reial de Catalunya, Hespèrion XXI and Al Ayre Español. He also performs with such ensembles as Les Saqueboutiers de Toulouse, Ensemble La Fenice, Ensemble Broque de Limoges and Il Fondamento, with whom he has given concerts and made recordings at several venues in Europe and the United States. In the field of oratorio, he has frequently been invited to perform as a soloist with well-known conductors and has taken part in many recordings on the Astrée-Audivis, Alia Vox, Fonti Musicali, Sony Classical and Deutsche Harmonia Mundi labels.

Furio Zanasi (*baritone*) was born in Rome and has sung with such conductors as René Jacobs, Jordi Savall, Alan Curtis and Riccardo Alessandrini. He has appeared at the world’s leading music festivals and has sung in major concert halls around the world. He has also performed as a soloist in various opera theaters, including Opera di Roma, La Fenice, Liceu de Barcelona and the Teatro Colón de Buenos Aires. He records regularly, and can be heard on the Virgin, Harmonia Mundi, Opus 111, K 617, Alia Vox, Chandos, Naxos and Zig Zag labels.

Daniele Carnovich (*bass*) was born in Padua and first studied *traverso* at the conservatory there, later studying composition and singing. His concert activity began in 1981, when he began taking part in the most famous Early Music Festivals in Europe, participating as soloist for such ensembles as The Consort of Musicke, Il Giardino Armonico and Ensemble Chiaroscuro, and with such conductors as Frans Brüggen, Andrew Parrot, A. Curtis and Riccardo Alessandrini. He has worked continuously with Jordi Savall since 1986. His made his opera debut at the Liceu de Barcelona in the role of Caronte in Monteverdi’s *Orfeo*. He has participated in more than 100 recordings on the Decca, Opus 111, Tactus, Stradivarius and Alia Vox labels, among others.

Hespèrion XXI

In ancient times, *Hesperia* was the name given to the two most westerly peninsulas in Europe: the Italian and the Iberian peninsulas (in Greek *Hesperio* meant coming from one of them). *Hesperio* was also the name given to the planet Venus, which appeared in the western sky at night.

United in a common pursuit—studying and performing early music from a fresh contemporary approach—and fascinated by the immense wealth of the Hispanic and European musical repertoire dating back to before 1800, Jordi Savall (bowed string instruments), Montserrat Figueras (voice), Lorenzo Alpert (wind and percussion instruments) and Hopkinson Smith (plucked string instruments) founded the ensemble Hespèrion XXI (as Hespèrion XX) in 1974, devoted to performing and highlighting the value of certain essential

aspects of that repertoire. For over 30 years now, Hespèrion XXI has remained true to that initial vision, performing numerous previously unperformed works and programs of works, and giving many concerts in Europe and America. Hespèrion XXI has also appeared regularly in all the main music festivals at home and abroad, particularly early-music festivals.

Noteworthy among their past productions are *The Art of Fugue* by J. S. Bach, the *Lachrimae or Seven Tears* by Dowland, the *Laudes Deo* by Christopher Tye (the first-ever recording of his complete Consort Musicke), the *Recercadas del Trattado de Glosas* by Diego Ortiz, the *Romances y Villancicos* by Juan del Encina, works by John Jenkins, *Symphonien und Sonaten* by Johann Rosenmüller, a collection of seven CDs of music from Spain’s Golden Age (*Cancionero de Palacio*, *Cancionero de Medinaceli*, *Cancionero de la Colombina* and religious works by Cristóbal de Morales, Francisco Guerrero and Tomás Luís de Victoria), the *Fantasias for the Viols* by Henry Purcell (released in 1995 to commemorate the composer’s anniversary, and the winner of several critics’ prizes), the recording *Fantasies, Pavanes & Gallardes* by Lluís del Milà, *Ludi Musici* by Samuel Scheidt and the Portrait *Moyen Âge & Renaissance*.

The latest recordings from this group released on the Alia Vox label are *Batalles*, *Tientos & Passacalles* by Joan Cabanilles, *Elizabethan Consort Music*, *The tears of the Muses 1599 (Elizabethan Consort Music*, vol. II) by Anthony Holborne, *Die Kunst der Fuge* by J. S. Bach, *Consort Sets in Five & Six Parts* by William Lawes, *Pièces de Viole du Seconde Livre* by Marin Marais, *Diàspora Sefardí*, a double CD of vocal ballads and instrumental music, *Battaglie & Lamenti*, and *Ninna, Nanna*, a recording of lullabies, these last three discs featuring the singing of the soprano Montserrat Figueras. The ensemble was also involved in the recent and much acclaimed CD-books, *Miguel de Cervantes & Don Quijote de la Mancha: Romances y Músicas* (2005) and *Christophorus Columbus: Lost Paradises* (2006).

Such a wide-ranging repertoire requires varied combinations of players and demands exceptional virtuosity from them, as well as an in-depth knowledge of the various styles and periods. Hence Hespèrion XXI has become an international ensemble formed by the best soloists in each discipline,

About the Artists

the participants varying in line with the repertoire to be played even though the core group is always the same. With regard to the options involved in playing early music today, Hespèrion XXI's originality lies in the audacity of their choices: individual creativity within a spirit of teamwork, seeking a dynamic synthesis between musical expression, stylistic and historical insight, and the creative imagination of a 21st-century musician.

In addition to their regular concerts around Europe, Hespèrion XXI also goes on a tour of the main cities in the USA almost every year. Worthy of mention too are their tours in Japan, Mexico, Venezuela, Argentina, Brazil, Chile, Uruguay, Australia, New Zealand, Hong Kong, the Philippines and Taiwan.

La Capella Reial de Catalunya

Out of their conviction that the roots and cultural traditions of a country are always a decisive influence in the expression of its musical language, Montserrat Figueras and Jordi Savall founded La Capella Reial in 1987 as one of the first vocal groups to devote itself to performing music from Spain's Golden Age on historical principles and employing solely Hispanic and Latin voices.

Taking up the model of the medieval "Royal Chapels" for which the sacred and secular masterpieces were composed in the Iberian Peninsula, this new "Capella Reial," which was renamed La Capella Reial de Catalunya in 1990, is the result of over 13 years' research and performance in the sphere of early music. Together with Hespèrion XX—founded in 1974—and with the chief aim of deepening and widening fields of research into the specific characteristics of the pre-1800 Hispanic and European polyphonic and vocal heritage, the hallmark of this group is an approach to performance with the emphasis on the quality of the vocal sound and its adaptation to the style of the period concerned—such as declaiming and expressively projecting the poetic text of the works—while always remaining true to the deep spiritual and artistic dimension of each work. Under the direction of Jordi Savall, the group pursues a busy schedule of concerts and recordings, and it has been performing from the outset in the

main early-music festivals all over the world. Its repertoire and main recordings, released on more than 25 CDs, covers everything from the *Cantigas* of Alfons X el Savi and *El Llibre Vermell de Montserrat* down to Mozart's requiem, taking in on the way the Song Books of the Spanish Golden Age and the works of the great Renaissance and Baroque masters from Catalonia, Spain and Europe, such as Mateu Flecha, Cristóbal de Morales, Francisco Guerrero, Tomás Luís de Victoria, Joan Cererols, Claudio Monteverdi and Heinrich Von Biber, as well as Sephardic songs, the music for *El Misteri d'Elx*, the ballads relating to Miguel de Cervantes' *Don Quixote*, and 15th-century Hispanic music from the time of Queen Isabella I of Castile and Christopher Columbus.

Highlights included the soundtrack for the film *Jeanne La Pucelle* (1993) by Jacques Rivette, on the life of Joan of Arc, and the operas *Una cosa rara* by Vicent Martín y Soler and *L'Orfeo* by Monteverdi, which were put on in the Gran Teatre del Liceu in Barcelona (in 1991 and 1993) and in the Teatro Real in Madrid (1999), the Wiener Konzerthaus (2001) and the Teatro Reggion di Torino (2002) and again in the newly rebuilt Liceu de Barcelona (2002), a DVD having been made of that performance (BBC/Opus Arte). It was also performed in the Palais des Arts in Brussels (2006) and in Opéra de Bordeaux (2007). Monteverdi's *L'Orfeo* and his *Vespro* were performed at the inaugural concert of the Edinburgh Festival in 2007 by the Capella Reial de Catalunya.

As a well established ensemble, La Capella Reial has been awarded many distinctions and prizes over recent years, prominent among which are the Grands Prix de l'Académie du Disque Français and of the Académie Charles Cros, Diapason d'Or awards, Prix de l'Académie du Disque Lyrique, Orphée d'Or, FNAC's Grand Prix du Disque Classique, Grand Prix de la Nouvelle Académie du Disque, Premio Fondazione Giorgio Cini (Venecia), Prix CD Compact, Premio CD Compact del año, Diapason d'Or de l'année, and two MIDEM 2005 awards for the recording *Miguel de Cervantes: Don Quijote de la Mancha*, a book-CD that was also nominated for a Grammy Award in 2007.

La Capella Reial de Catalunya has been sponsored by the Government of Catalonia since 1990.