



Hirundo Maris
Arianna Savall & Petter Udland Johansen
ariannasavall@bluewin.ch

Concert Programs



Musical directors: Arianna Savall & Petter Udland Johansen

In 2009, Arianna Savall and Petter Udland Johansen founded the group Hirundo Maris, specialising in early music from the Middle Ages to the Baroque, as well as their own compositions and early fusion. Their creative core is Mediterranean and Nordic music, the fruit of their extensive musical partnership. Like a migratory bird, they retrace the routes across seas and music that have linked Scandinavia with the Iberian Peninsula since time immemorial.

“Their ensemble splices elements of Nordic and Mediterranean tradition into a drifting, formal but ballasted slow dance. Gorgeous.”

-Nick Coleman

The Guardian



Programs

“Chants du Sud et du Nord”

Arianna Savall

Petter Udland Johansen Voice, Hardingfele, Mandolin Sveinung Lilleheier Guitar, Dobro,
Voice

Miquel Àngel Cordero Double-Bass, Voice

David Mayoral Percussion,

Arianna Savall and Petter Udland Johansen describe their project as a journey linking the Mediterranean and the North Sea. Hirundo Maris is Latin for “sea swallow” and, like that bird’s flight, the quintet – part early music ensemble, part folk group – drifts on musical currents between Norway and Catalonia, adds its own songs, created on the wing, and swoops down to dive beneath the surface of things. Near the centre of the sound are Arianna’s sparkling harps and the drones of Johansen’s Hardanger fiddle; when the colours of the mandolin and more unexpectedly the Dobro (not often heard outside bluegrass contexts) are added, a message is sent about the universality of song as well as of the transatlantic travels of old ballads...



Savall and Johansen have shaped a band with a bright, glistening timbral blend, capped by Arianna’s ice-clear voice, eminently well-equipped to address songs of the north and the south. It is a voice already familiar to many who have followed the outstanding work of her parents, Catalan viol master Jordi Savall and singer Montserrat Figueras: until 2008 Arianna played and sang as a member of her father’s ensembles, including Hespèrion XXI. Since then, she has been devoting much of her time to the Hirundo Maris project.

Of their “Chants du Sud et du Nord” Arianna and Petter Udland Johansen write, “From remote times, north and south have been linked by waterways navigated by the Vikings of Norway. Catalans and the Sephardic Jews have also shared this love of the sea, which through a common melancholy at some deep level connects peoples seemingly poles apart. We discover subtle bridges of song, where a Catalan song and a Norwegian tune are linked by common rhythms and modes, or a Norwegian ballad and a Sephardic song share the same key... The origin of this project is the emblematic Catalan song ‘El Mariner’, which is very popular in the coastal regions of Catalonia and recounts the story of the love between a Mediterranean maiden and a knight from northern lands. This typical European sea shanty in

the form of a dialogue is also sung to a very similar tune on the coast of Scotland. Could these intangible bridges have been forged by the numerous voyages of Vikings, Catalans, Scots and Sephardic Jews?" "Hirundo Maris" sets off in search of the answer.

"Hirundo Maris: Chants du Sud et du Nord" was recorded in January 2011 in the Austrian monastery of St Gerold, with Manfred Eicher producing. Arianna has dedicated the recording to the memory of her mother, Montserrat Figueras.



“Vox Cosmica”

Arianna Savall, Petter U. Johansen & Hirundo
Maris: The mystic music of Hildegard von Bingen

Hirundo Maris

Arianna Savall – Voice, Medieval Harp, Italian
Triple Harp, Lyra, Tibetan Singing Bowl

Petter Udland Johansen – Voice, Hardingfele,
Lyra, Fiddle, Monochord

Gesine Bänfer - Schalmei, Pommer, Flöte,
gaita und Cister

Ian Harrison - Schalmei, gaita und Zink

David Mayoral – Santur, Percussion, Romain
Bells, Voice



About the music:

Hildegard of Bingen was one of the most prominent women in medieval Europe. Her political, spiritual and artistic legacy has remained unique to this day. For good reason, she is still known to a wide public almost a thousand years after her death. The interest in Hildegard gained momentum after Pope Benedict XVI proclaimed her a Doctor of the Church. It is therefore to be welcomed that a young generation of musicians is exploring her works. Thanks to the Sequentia ensemble, Hildegard’s entrancing music has made it into the pop music charts since 1980. Initially, the aim was mainly to unveil the treasure of Hildegard’s compositions. As time has passed, not only has a great deal of knowledge about early music reading and performance practice been acquired, but also young musicians nowadays feel much more relaxed about developing their own views and interpretations of masterpieces, thus making valuable contributions from both a philological and musical standpoint.

This is precisely what we should expect when Arianna Savall, Petter Udland Johansen and their Hirundo Maris ensemble delve into Hildegard’s music. Vox Cosmica, the name of the CD, says it all, for Hildegard was convinced that the cosmos was a single sonorous whole held together by the harmony and love of a creator. His holy principles are transformed by Hildegard into sounds. Caritas and Sapientia are not sung, instead, they raise their voices themselves. What better expression of those principles than Arianna Savall’s clear, warm, sensual and unpretentious soprano voice?

Her counterpart is is Petter Udland Johansen’s characterful tenor. Vox Cosmica goes beyond Hildegard of Bingen’s feminine spirituality to create a male antipode in Peter Abelard’s

Laments of David. In both his tragic love for his pupil Héloïse and his theology based on reason, Abelard is an antipode, if not the antipode of Hildegard: not only in his life and teachings, but also in the few intensely personal compositions that have survived. Whereas Hildegard refers to the great whole and the ideal, Abelard focuses on the specific and the individual. Hildegard knows no pain, while Abelard sings of it alone – and Petter Udland Johansen certainly brings that pain to its most heartfelt expression.

The musicians of Hirundo Maris, David Mayoral, Anke and Andreas Spindler, move effortlessly and knowledgeably through the complex manuscripts of both the medieval abbess and the love-stricken theologian. Yet they do not forget their own origins or our musical present. They join together Hildegard's main chants to create touching units, contrasting them with Abelard, and threading it all together with musical meditations by Petter Udland Johansen. These meditations are intensely moving, shifting the timeframes almost imperceptibly from medieval music to the present, neither detaching from Hildegard's material in a modernistic manner nor ingratiating in a cosy, stereotypical way to produce an esoteric feel-good atmosphere. Thus, rather than providing a contrast to medieval sounds, present-day music is allowed to flow logically from the latter. The aim is nothing less than a new unity of past and present, which in fact is timelessness. In this way, Hildegard's and Abelard's messages easily cross space and time, being felt in a very direct, emotionally authentic way. As to us, we can ask ourselves what remains foreign and what touches us.

Thomas Höft, Cologne, 28th September, 2014



“Il Viaggio d’Amore”

Arianna Savall, Petter U. Johansen, Hirundo Maris:
Love songs from countries and times near and far

Hirundo Maris

Arianna Savall – soprano, baroque triple harp

Petter Udland Johansen – tenor, hardingfele,

cittern Michal Nagy – guitar, voice

Sveinung Lilleheier – guitar, dobro, voice

Miquel Angel Cordero – colascione, double base,
voice

David Mayoral – percussion, voice

The album by Arianna Savall, Petter Udland
Johansen

and their ensemble Hirundo Maris, following last
years’ Hildegard of Bingen - recording, is a

musical journey of Amor, the love, through europe and beyond, and through different ages
and cultures.

Assembled on this album are traditional songs, songs from Renaissance sources as well as
new compositions by Arianna Savall and, finally, the famous “Gracias a la vida” by Chilenian
singer and political activist Violeta Parra.

The six musicians of Hirundo Maris combine all these diverse musical sources of their music
into a time- and weightless dance through time and space. In the end, it is not clear anymore
where the borders and differences between them are, and it is not even important anymore:
Love as the universal uniting force is being applied here in a most practical way, and made
comprehensible and very real to the attentive listener.



Hirundo Maris

www.hirundomaris.com

www.ariannasavall.com

“The Wind Rose”

Arianna Savall – soprano, baroque triple harp,
romanic harp

Petter Udland Johansen – tenor, hardingfele,
baroque violin, mandolin

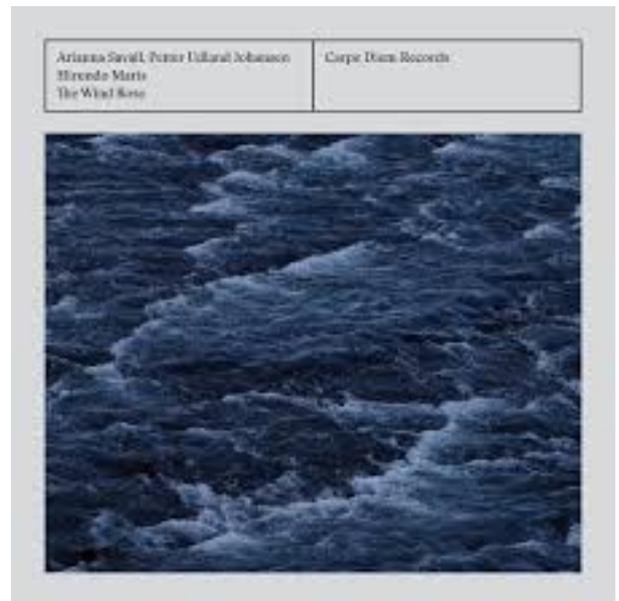
Michal Nagy – guitar

Sveinung Lilleheier – guitar, dobro

Miquel Angel Cordero – colascione, double bass

David Mayoral – percussion

The wind rose found on old nautical charts always has something intriguing and yet mysterious about it. It seems to say to us “Follow me and I will show you the wonders of this world ...”



When you are young, you stand there, looking at it, filled with curiosity, dreams and a thirst for adventure. The only thing you want at that moment is to board the first big ship that comes along and sail the seven seas. Sailing is a symbol of great freedom, of becoming one

with the elements and the natural ebb and flow of energy: just like in music: sometimes there is no onward progress and we seem to remain in the same spot until - once again, the wind fills the sails and the ship glides swiftly through the waves with the effortless ease of a song, inviting us to drift along with it. Later, in the clear night, the stars appear, twinkling down on us. Their clear beacons of light have shown many generations of seafarers the way to a safe harbor and into the arms of those waiting for them at home. Stars give great consolation in lonely moments. They awaken in us a feeling of homesickness for the universe from which we once originated.

Hirundo Maris leads our wind rose from north to south and east to west, symbolizing the four main musical directions explored by the ensemble: early music, traditional music, own compositions and free improvisation. These four sources of inspiration connect and embrace past and present. Music and poetry allow us to feel how humans throughout the cultures and centuries have loved, dreamed, laughed and cried together. When it is well made, music becomes timeless. Our music and poetry travel over the sea with its islands and fjords, but they convey much more than what is visible to the human eye. They also reflect our own inner experiences, the winds which blow deep within our souls and through our lives, taking us in so many different directions. Time and again we seek for safe harbors to feel loved and secure, keeping the stormy winds of life at a distance. The wind rose connects north and

south, east and west, calls ancient song into existence and tells us stories that enchant us again and again, whisking us away from the greyness of everyday life for a little while.

The grand voyage can begin. We wish you all a safe journey! May Aeolus with his winds be with you. Let the anchor go!

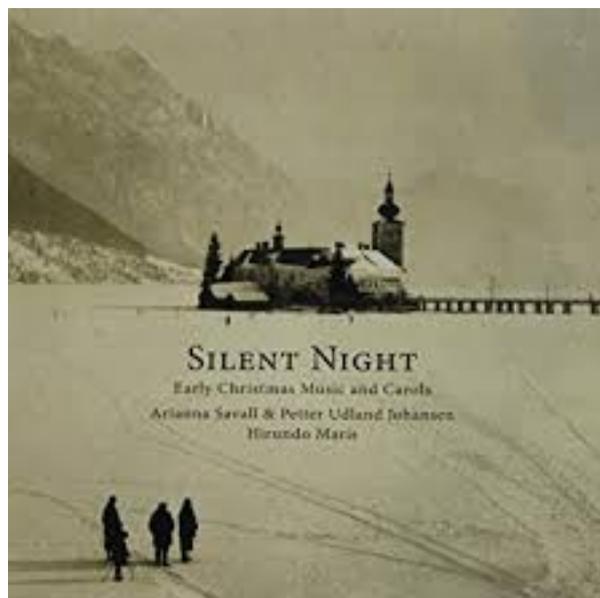
Arianna Savall and Petter Udland Johansen

August 28th, 2017 Bellaterra



“Silent Night”

Arianna Savall: soprano, Baroque triple harp, Renaissance harp; **Petter Udland Johansen:** tenor, Hardanger fiddle, mandolin; **Adam Taubitz:** violin (tr. 6); **Sveinung Lilleheier:** Dobro, acoustic guitar; **Gesine Bänfer:** cittern, flute, whistles; **Ian Harrison:** whistle, border pipe, mute cornett; **Miquel Àngel Cordero:** double bass; **Pedro Estevan:** percussion.



Since the founding of their ensemble in 2009, Hirundo Maris, the Catalan harpist and singer Arianna Savall, and the Norwegian tenor and violist Petter Udland Johansen have committed themselves to music from the Middle Ages up to the Baroque period. And a special emphasis has been Mediterranean and Nordic music. For their current album, “Silent Night – Early Christmas Music and Carols” both musicians and ensemble conductors have chosen traditional Christmas songs from the north and south. And in doing so, invite you along on a journey of sound into the magical world of centuries-old winter, Advent, and Christmas music. The German song “Silent Night” is laid out on the program alongside the Norwegian Christmas song “Mitt hjerte alltid vanker”, the Provençal “Ô nuit brillante” and the Catalanish, “El cant dels ocells”, which the legendary early music pioneer Jordi Savall, Arianna Savall’s famous father, orchestrated for the recording.

“Every country has its own Christmas traditions and its own treasure trove of Christmas songs” says the musician from the Hirundo Maris ensemble (the ensemble name is the Latin term for “sea swallow”). “Some of them, like “Silent Night” are known throughout the world and are translated in numerous languages, but many of these songs have remained hidden in their home countries like a national treasure. Hirundo Maris now showcases many such musical treasures in imaginative compositions that fuse the old with the present day.

The expressive voices of Arianna Savall and Petter Udland Johansen give rise to an atmospheric dialogue with multifaceted instrumental parts. Such sounds emanate from cheerful bagpipes, an expertly played Cornetto, the poetic slide guitar “Dobro” and violins,

flutes, harps and percussion. “Our music is based on four important elements: early music, folk music, our own composition, and improvisation. We all play different instruments, but the voices of Arianna and Petter are the main focus of our group.”

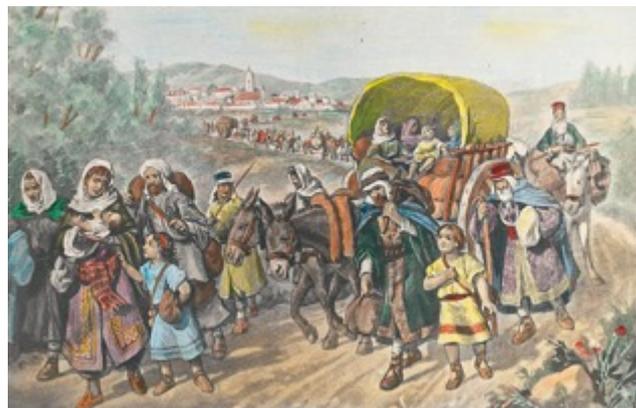
The musicians of Hirundo Maris all come from many European countries: Norway, England, Germany, Poland, Spain, and Catalonia. And accordingly, the recording of beautiful melodies has become a kind of sound mirror reflecting the diverse musical traditions of European Christmas celebrations. “The singing of heavenly Christmas music brings everyone peace and hope” says Arianna Savall. “Singing is one of the best opportunities to bring people together. It is very spiritual. We cannot touch it, but we all feel it deep in our hearts.”

(Sony Music)



“La Rosa en florece”

The “Golden Age“ of the peaceful co-existence of Christians, Jews and Muslims on the Iberian peninsula came to an end in 1492, but it lives on to this day in music, as Arianna Savall and her musician friends demonstrate.



Songs from the Sephardic tradition

Hirundo Maris:

Arianna Savall, vocals renaissance harp & baroque triple harp

Petter Udland Johansen, vocals, fiddel & cithren,

Michal Nagy, guitar,

Sveinung Lilleheier, guitar & dobro

Miquel Àngel Cordero, colascione, bass & vocals

David Mayoral, percussion, santur & vocals

It may be hard to believe, but it is historic reality: there was a time during the Middle Ages when Jews, Muslims and Christians lived together peacefully in the south of the Iberian Peninsula. The arts and sciences thrived during this golden era, which came to an abrupt end with the beginning of the Christian Reconquista – the reconquest, which not only established the Kingdom of Spain in 1492, but also meant the ruthless destruction of this multireligious society. Those who stayed lost their lives. In this programme, Hirundo Maris conjures up longing for this period, which resounds throughout the songs of the displaced Jews who found a new home in music – something that is still palpable today.



“Cour d’amour”

Troubadoure, Minnesänger, Trobairitz

Gesang und Mittelalter-Harfe: Arianna Savall

Gesang, hardingfele und Mister : Petter Udland Johansen

Perkussion: David Mayoral

Schalmei, Pommer, Flöte, gaita und Cister : Gesine Bänfer

Schalmei, gaita und Zink: Ian Harrison

A verse without a melody, according to the Troubadour Folquet of Marseille in the early thirteenth century, was like a mill without water: the poem of poetry required a perfect performance, a singing interpretation. Hirundo Maris immerses in this rich, sung love poetry of the Middle Ages in Cour d'amour and leads us in this program through all its traditions, from the southern French troubadours to the northern French trouvères and the German-speaking Walter von der Vogelweide to Beatriz de Dia, the most famous representative of female minnesingers, the Trobairitz.



“L'amante segreto”

Hirundo Maris

Arianna Savall - Sopran & Harfe

Petter Udland Johansen - Tenor & Hardingfele

Juan Sebastian Lima – Theorba & barroc guitar

David Mayoral - Percussions

Frithjof Smith - Cornetto

Neue Hofkapelle Graz

Lucia Froihofer – Violine & Viola

Georg Kroneis - Bariton & Viola da Gamba

Michael Hell - Tenor, Blockflöten & Cembalo



She was a philosopher and poet - and she was a courtesan. As cortigiana onesta officially registered in the prostitute register of Venice, Veronica Franco was considered the most luxurious playmate of the lagoon city. Her mother, also a courtesan, had introduced her to the profession. But it was not only her bewitching beauty and sensuality that intrigued powerful men, but her cleverness and her artistic ambitions. Her lovers opened her the world of literature and music. She herself began to write, and her "Third Rime", a collection of love poems, was printed and aroused as much attention as her permissive letters, which, however, were long on the Index of Dangerous Writings. Die Freitagsakademie, together with Arianna Savall, creates a musical image by Veronica Franco, presenting a panorama of the heyday of Venice, in which the lagoon city was regarded as the most revitalizing place in the world and attracted artists from all over Europe. With works by B. Strozzi, C. Monteverdi, A. Vivaldi and others.



“Chemin des étoiles” Sternenweg

Pilger Lieder im Mittelalter auf dem Weg von Scandinavien bis Santiago

Verbindungslinien kreuz und quer durch Europa musikalisch nachzuzeichnen, ist das künstlerische Anliegen von Hirundo Maris. Wie die Seeschwalbe, die dem Ensemble seinen Namen verleiht, überbrücken die Musiker um Arianna Savall und Petter Udland Johansen immense Strecken und Zeiträume. In der gotischen Liebfrauenkirche führt sie ihr Programm auf eine mystische Reise entlang der Pilgerwege, von den Gesängen der Hildegard von Bingen bis hin zu den Cantigas de Santa Maria, der größten Sammlung mittelalterlicher Lieder, die im 13. Jahrhundert von Alfons X. in Auftrag gegeben wurde. Diesem für die mittelalterliche Literatur, Musik und Kunst wichtigen Projekt maß der spanische König auch hinsichtlich seines eigenen politischen Überlebens und seines persönlichen Seelenheils besondere Bedeutung zu.

Ensemble Hirundo Maris:

Arianna Savall, Gesang, Mittelalter-Harfe, Lyra, Tibetanische Klangschale

Petter Udland Johansen, Gesang, Hardingfele, Lyra, Fidel, Monochord

Gesine Bänfer, Flöten, Shawm, Psaltry

Ian Harrison, Flöten, Shawm, Dudelsack/Gaita

Eine mittelalterliche Pilgerreise auf dem Jakobsweg mit mystischen Gesängen aus den Cantigas de Santa Maria, dem Llibre Vermell de Montserrat, der Hildegard von Bingen u.a.



“Rosa das Rosas”

Pour célébrer la beauté et l'éternité de la colline de Vézelay vers laquelle convergent depuis des millénaires pèlerins, marchands, artistes, amoureux, passants anonymes et parfois considérables...une rose créée pour la circonstance sera baptisée du nom de Vézelay, et révélée ce jour, en présence de son auteur, Christian Hanak, et de sa marraine, Arianna Savall-Figueras. Un Jardin-Rose est inauguré, en collaboration avec l'association des Chemins Rose, préparant la recréation d'une roseraie dans ces jardins de l'ancienne abbaye de Vézelay.



Hirundo Maris

Arianna Savall – Sopran, harpe medievale et harpe Renaissance

Petter Udland Johansen - Tenor, vièle médiévale, hardingfele et cister

Gesine Bänfer - Chalemie, bombarde, flûte, gaita et cister

Ian Harrison - Chalemie, gaita et cornet muet

Perkussion: David Mayoral



“Vulnerasti cor meum”

Geistliche Gesänge und Symphonie sacrae aus Deutschland und Italien Im 17. Jhd.

Meine Tränen sind meine Speise Tag und Nacht, weil man täglich zu mir sagt: "Wo ist nun Dein Gott?"

Hirundo Maris

Arianna Savall - Sopran & baroque triple harp

Petter Udland Johansen - Tenor & cithren,

Les Cornets Noirs

Katharina Heutjer - Violine

Frithjof Smith - Zink

Johannes Strobl – Orgel



Petter Udland Johansen (Tenor) und Arianna Savall (Sopran) verzaubern mit ihren Stimmen.

Rechte: Christiane Höhne/MDR

Schaffe in mir, Gott, ein reines Herz

Musica Sacra Germanica

„In der Reformation um Martin Luther hatte die Musik eine ganz besonders wichtige Bedeutung. Gemeinsames Singen im Gottesdienst schuf eine gemeinsame Identität. Kein Wunder, dass Reformator Martin Luther selbst auch komponierte. Hirundo Maris fragen nach der Wirkmacht der frühen lutherischen Musik und stellen ihr Beispiele der Musik des Kaiserhofes zur Zeit der Reformation gegenüber. "Innsbruck, ich muss dich lassen", Heinrich Isaaks berühmte Abschiedsklage, oder "Mille regretz", das Lieblingslied Kaiser Karls V., sprechen von ganz persönlichen Erfahrungen jenseits des Glaubens.“Th.Höft

Hirundo Maris

Arianna Savall

Petter Udland Johansen

Leila Schayegh

Sarah van Cornewal

Christian Niedling

Christer Løvold

Soprano

Tenore

Violino

Traverso

Cello

Organo



AY AMOR!
*CANCIONES DANZAS, BAILES Y TONOS HUMANOS VOM XVI BIS ZUM XVIII
JAHRHUNDERT*

ARIANNA SAVALL & PETTER UDLAND JOHANSEN UND DIE
FREITAGSAKADEMIE BERN AY AMOR! CANCIONES, DANZAS, BAILES Y TONOS
HUMANOS VOM XVI BIS ZUM XVIII JAHRHUNDERT

Arianna Savall und Petter Udland Johansen stellen uns eine so einfache wie überirdische, so aktuelle wie zeitlose Frage: Wie ist das eigentlich mit der Liebe? Auf der Suche nach Antworten reisen sie durch ein knappes Dutzend Länder, darunter Spanien, Österreich, Norwegen und die Schweiz, und landen schliesslich in Chile. Sie nehmen unterschiedlichste Instrumente mit, eine Tänzerin und ein Barockensemble, überschreiten aber nicht nur die Grenzen der Nationen, sondern auch die der Jahrhunderte. Denn das Glück und die Sorgen der Liebe bleiben immer gleich, egal wohin man auch schaut. Die Katalanin Arianna Savall ist die Tochter des berühmten Jordi Savall und feiert zusammen mit Petter Udland Johansen und ihrem Ensemble Hirundo Maris weltweit grösste Erfolge. Ihr Markenzeichen ist schlichter, lupenreiner Gesang. Zusammen mit der Freitagsschule Bern erwartet uns ein sehr exklusives, viel älteres und wunderbares Konzert





La Nuit

Die nächtlichen Nuancen des barocken Gambenklangs sind bei Lorenz Duftschmid in besten Händen.

Anthony Holborne: Paradizo, The Night Watch, Fairie Round u. a.

Henry Purcell: The Night, Fairie Dance u. a. aus „Fairy Queen“

Marc-Antoine Charpentier: Nuit

Johann Hermann Schein: Intrada – Retirada

Heinrich Albert: Der Tag beginnt zu vergehen

Heinrich Ignaz Franz Biber: Serenada à 5 „Der Nachtwächter“

Arianna Savall, Sopran

Petter Udland Johansen, Tenor

Armonico Tributo Concert

Leitung: Lorenz duftschmid, Viola da gamba

Die nächtlichen Nuancen des barocken Klangs sind bei Lorenz Duftschmid und seinen Kollegen in den besten Händen. Zwischen dem Nachtwächter des Böhmen Biber, der Heiligen Nacht des Franzosen Charpentier und dem Feenzauber des Briten Purcell entwirft das Programm ein weites Panorama nächtlichen Treibens. Dazu liest Michael Dangel berühmte Nacht-Sonette von Petrarca, Ronsard, Michelangelo und Shakespeare. Wie schrieb der Franzose Ronsard schon anno 1587 so schön: „Nacht, treue Dienerin und Sergeantin der Liebe“.





**Chants du « Llibre Vermell » de Montserrat,
le Chant de la Sibylle, Danses des Cantigas de Santa Maria**

Chansons et danses d'espoir et de lumière du Moyen Âge

Hirundo Maris:

Arianna Savall, *soprano et harpe gotique*

Petter Udland Johansen, *ténor; vièle et cistre*

Gesine Bänfer, *flûtes, cistre, chalemie et gaitas*

Ian Harrison, *flûtes, cistre, chalemie, cornetto muto et gaitas*

David Mayoral, *percussions*

Res Temporis:

Jean-Charles Pitteloud, *vièle à archet*

Marie Héritier, *harpe gotique*

Romain Kuonen, *percussions*

Pierre-Alain Héritier, *ténor*

Frédéric Moix, *basse*

Arianna Savall et Petter Udland

Johansen,

Direction musicale et arrangements



“LE LABYRINTHE D’ARIANE”

Arianna Savall
Harpes anciennes et chant



In her first solo album as a singer and harpist, Arianna Savall introduces us to a repertoire from the medieval and Baroque periods performed with seven different historical harps. The music comes from three countries where the harp has held a prominent position in cultural life: Italy, France, and Spain, in which the harp experienced a flowering of unique variety and beauty. Arianna Savall with her crystalline voice and her sweet playing, reaches the depths of these distant but at the same time so timeless music.

A lost paradise in which hope is awaiting now, to embrace us.

“On this occasion we join her in a joyful Labyrinth, one without a Minotaur, from which we emerge enriched by a beautiful experience both musical and mythological, thanks to the musical thread of another Ariadne and her newly evocative and inspirational journey in the company of harps and songs.”

Jordi Savall

“The Road Not Taken”

Petter Udland Johansen

Voice & Piano



The singer and songwriter Petter Udland Johansen (also known for his ensemble Hirundo Maris together with Arianna Savall) releases his debut solo album with his own compositions: Piano songs between pop music, improvisation and classical influences, weaving together his many interests and influences as a musician.

Being Norwegian, he travelled and lived in many European countries, experienced and performed diverse musical styles from pop and folk music to Early and Medieval music.

This very personal album is a colorful, emotional and deeply honest expression of a distinctive musical soul travelling the many roads of life.

credits

released November 13, 2020

“Musique et poésie”

Hirundo Maris

Arianna Savall - *Soprano & Baroque triple Harp*

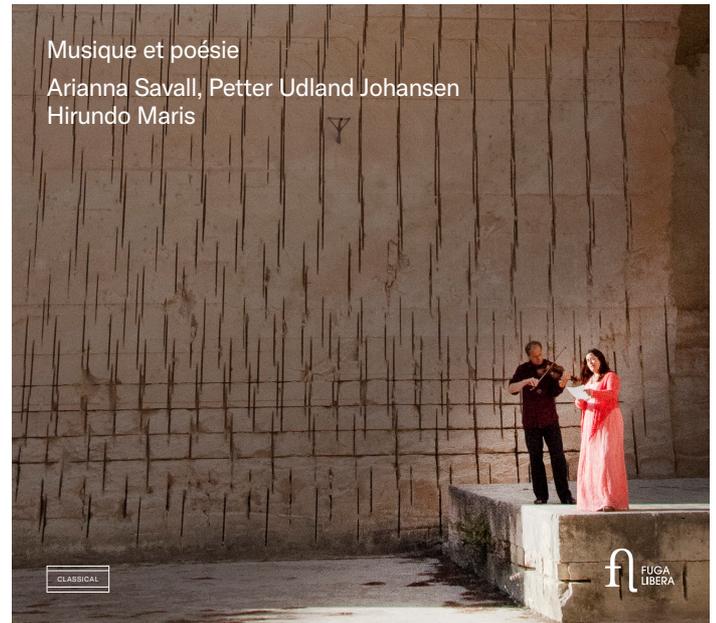
Petter Udland Johansen - *Tenor, Mandolin & Violin*

Michal Nagy - *Guitar*

Michał Pindakiewicz - *Guitar*

Miquel Angel Cordero - *Double bass*

David Mayoral - *Percussion*



Hirundo Maris has found new musical worlds and forms of expression, time and again since the founding in 2009 under the direction of Arianna Savall and Petter Udland Johansen. The main directions of their musical work are based in the early classical music with a strong focus on the Middle Ages, the Renaissance, the Baroque, and folk music with its medieval ballads, improvisations and original compositions. They are now taking a completely different path with this new project for the label Fuga Libera, that is dedicate to the wonderful and great song tradition, the art song, from the 19th century with composers such as Schubert, Schumann, Brahms, Fauré , Debussy, Mompou, Toldrà, García Lorca, M. de Falla, Grieg ... who all of them were so significant for this chamber music.

We now immersed ourselves in this tradition of the art song, which goes back to the medieval troubadours and Minnesänger. This Romantic form of music can be described as small opera miniatures with a duration of few minutes, and these were arranged by us for soprano, tenor, triple harp, violin, mandolin, two guitars, dobro, double bass and drums. The art song was regarded by many great composers as one of the most noble forms and as a symbiosis between word and tone. We were always fascinated by this music and it played a very important part in our musical education and upbringing. The love of poetry and music that we both share, (Arianna Savall and Petter Udland Johansen) is something that we are always searching and exploring in all of our projects with Hirundo Maris. It was very important for us to do this in our own personal way, and to bring to the music our own personal sound and love. That is why we arranged all of the music anew so that it would