

# The Emperor's Harpsichord

皇帝的西琴



*Todos los Tonos y Ayres*

ÍLIBER ensemble



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2018-2021

# Years Diego de Pantoja

**The Emperor's Harpsichord: Diego de Pantoja and his legacy** is a unique proposal in the Spanish musicological scene created by *Todos los Tonos y Ayres*, the first Spanish early music ensemble specializing in early Chinese music and musical relations between Imperial China and the West, with the collaboration of **ÍLIBER ensemble**, chamber group specialized in the interpretation of baroque music with early instruments. Period European and Chinese instruments unite to reconstruct the vivacious musical life of the Chinese Court in a tribute to the figure of the Jesuit Diego de Pantoja.

This program commemorates the fourth centenary of the death and the 450th anniversary of the birth of this citizen of Valdemoro, who traveled to China and was a pioneer in establishing cultural relations with the Court of Emperor Wanli of the Ming Dynasty. In addition to providing accurate data on China in Spain and Europe, he brought the first key instrument to the Forbidden City, teaching for the first time the art of the clavichord in the Imperial Court. This programme was **recorded for the IBS Classical label** and released on October 2021.

In the reminder, the template of the **The Emperor's Harpsichord** is described together with a historical-musicological explanation of the selected works and detailed program notes.

Rubén García Benito

# The Emperor's Harpsichord

## Diego de Pantoja and his legacy

### 皇帝的西琴

*...the other day [the Emperor] had me sing the notes of an air he'd written, and then play it on the cembalo with a few other persons after the Chinese fashion, and then after the European fashion... It is not often these days to hear this type of interpretation in the Court, and proof of that was what the Emperor told me while we were playing together: "What you hear now is like when Father Pereira was here". And he began to cry with joy...*

This remarkable scene narrated by an Italian priest was developed at the beginning of the XVIII century in the very heart of the Forbidden City of Peking, in the Court of Kangxi 康熙 (1654-1722), fourth emperor of the powerful Qing 清 dynasty.

Already in the Tang 唐 dynasty (7th-10th century) the Chinese Court was one of the most cosmopolitan in the world. Within its walls sounded the most exotic music from neighboring kingdoms beyond the borders of the Empire. This musical variety was exceptionally extended from the arrival of European missionaries to China at the end of the sixteenth century, as a result giving a unique episode, for its extent and duration, cultural, scientific and artistic relations between two disparate worlds.

It could be said that the key to the entrance to the Forbidden City were two clocks and a harpsichord. The need to maintain and refine them ensured the presence of religious experts, who taught in the Court the art of harpsichord and Western music. All of this would not have been possible without the audacity and genius of two precursor missionaries, Matteo Ricci (1552-1610) and the Spaniard Diego de Pantoja

(1571-1618), the first two Westerners to draw the veil of the Forbidden City. No one before in Europe had managed to access the interior of this Imperial Palace.

It was precisely Diego de Pantoja who laid the foundations of unique musical *melanges* of the Court where Western, Chinese, Manchu and Mongolian music were often played and mixed according to the Emperor's disposition as described in the beginning quote.

## Diego de Pantoja

Diego de Pantoja was born in Valdemoro on April 24, 1571. Because of its proximity to Toledo, he was soon influenced by the development that the Society of Jesus was experiencing there. On April 6, 1589, Diego de Pantoja joined the Society to receive instruction in the novitiate of the Jesuit province of Toledo, located at that time in Villarejo de Fuentes. Later, he studied Philosophy in Ocaña and Theology in Alcalá de Henares. Toledo province was the cradle of missionaries and the starting point for Asian lands, and it is there that the oriental dream of Diego de Pantoja takes shape, particularly thanks to his spiritual guide, the Jesuit Luis de Guzmán, to whom later, in 1602, he would write a long letter telling him of the “particular events that took place, and of remarkable things they saw in the same kingdom”.

Pantoja left Lisbon, together with eighteen other Jesuits, in April 1596. After a year in Goa, he arrived in Macao in 1597, where he remained for two years completing his training. There he was chosen to help Matteo Ricci in the important China Mission. In October 1599, they were in Nanjing taking gifts for the Emperor.

In January 1601, Diego de Pantoja and Matteo Ricci arrived in Beijing. They are summoned to the Court of Emperor Wanli 万历 (1573-1620) of the Ming 明 dynasty, days after delivering the presents, to teach the eunuchs the maintenance of the clocks, which ensures visits to the Forbidden City with some frequency. There they deployed paintings, traditions and European architectural works, among which is an etching engraving of San Lorenzo de El Escorial.

Amongst the various gifts, undoubtedly the clavichord was one of the most remarkable. Intrigued by the performance of such an ingenious instrument, the Emperor

sends four musical eunuchs to learn the technique of its interpretation. It is Diego de Pantoja who is in charge of interpreting and teaching how to play the first key instrument of the Forbidden City.

## The work of Diego de Pantoja

During the 17 years that Pantoja lives in the capital of the Celestial Empire, thanks to his excellent command of Chinese language and writing, he contributes to the exchange of knowledge between China and the West. He writes in his native language several books of various kinds, from the improvement in the ability to measure time to predict eclipses to geography, through philosophy. Undoubtedly, his most influential work is *The Treaty of the Seven Sins and Virtues* 《七克大全》, where he compares the Christian virtues with the Confucian ones, work that ensures successive editions up to nowadays.

The letter he wrote in 1602 to his friend and spiritual guide Luis de Guzmán has a profound impact on the knowledge about China at the time. Published in Valladolid in 1604, this extensive epistle has an excellent reception and is readily published in other Spanish cities and translated in Europe into French, German, English, Latin... Among the many first order details, Pantoja's letter represents the first document in the West confirming, against all publications of the time, that the legendary Catay and China are the same country.

## After the Legacy of Diego de Pantoja

Upon his death in 1618, Diego de Pantoja leaves behind an important task that contributes to the later presence of missionaries in the Court until the end of the 18th century. It can be said that Pantoja opens a new chapter in Sino-Spanish relations and in diplomacy with the West.

It is especially during the Qing dynasty, particularly during the reign of the Kangxi (1654-1722) and Qianlong (1711-1799) emperors, when the exchange of knowledge and relationship of the missionaries with the Court reaches its peak.

Kangxi's curious spirit towards everything foreign, and in particular his love for

all musical manifestations, makes the presence of Western music in the Court recur. The rooms of the palace house numerous instruments such as harpsichords, spinettes, organs and keys, among others. Hand in hand with the Portuguese Jesuit and exceptional musician Tomás Pereira (1645-1708), one of Kangxi's favorites (as recounted in the beginning scene), we get the first treaty of Western musical theory written in Asia in the Chinese language. Pereira builds musical instruments, teaches the Emperor's sons to play the harpsichord, and plays with Kangxi himself in the famous musical *mélanges*.

Although Pantoja and Pereira were great musicians, only their theoretical works have come to us. We will have to wait until the arrival of the missionary Teodorico Pedrini (1671-1746), author of the description of the beginning, which leaves us 12 beautiful sonatas for violin and continuous composing during his stay in Beijing and kept in the National Library of China.

Emperor Qianlong inherits the musical taste and curiosity of his grandfather, arriving to establish a baroque orchestra in his Court, formed by 18 eunuchs dressed in European costumes and wigs. In his birthdays, in the festivities, or simply for amusement, all kinds of groups presented their art to the Emperor: Mongolian court music, Manchu, southern opera, banquet music...Thanks to the bureaucratic apparatus of the Court, all these activities and musical pieces are compiled in enormous encyclopedic works enhanced by the Emperor.

During this time, the French Jesuit Joseph-Marie Amiot (1718-1793) records a good amount of Chinese music and Sino-Christian religious pieces in a long collection of documents sent to the West, which provided the first musical transcriptions of the Asian giant in Europe in the mid-eighteenth century. Some of these transcriptions become part of works by Carl Maria von Weber or Paul Hindemith.

## The Legacy: musical program

This exceptional chapter of the history of exchange not only musical but also artistic and scientific, would not have been possible without the audacity of Diego de Pantoja and Matteo Ricci, the first two Westerners to unravel the mysteries of life and intricacies of the Forbidden City.

On the occasion of the 450th anniversary of Diego de Pantoja, we pay homage to the bright Spanish Jesuit, making a journey that begins with the music of his time, to discover the musical legacy left behind through the records that have reached our time thanks to the missionaries who lived in the Court until the end of the 18th century, with particular attention to the Iberian musical works present in the sources.

The journey starts with Rodrigo de Ceballos (1525-1581), an author who appears in the inventories of la Asunción de Nuestra Señora de Valdemoro, the church where Diego de Pantoja was baptised. We continue exploring the soundscapes of his youth period with *romances* from a manuscript of his time kept in the National Library of Spain, directly related to the Society of Jesus as it is found in the records of the Colegio Máximo de Alcalá, institution where he studied.

The archives of the Jesuit libraries in Macau preserve a detailed catalog of the books used there. Among their pages, we find hymns collected in the manual of Pedro Navarro published in Salamanca in 1586 and masses of the composer Duarte Lobo (1565-1646), which allows us to reconstruct part of the religious music that sounded during the stay of the Spanish Jesuit in the Portuguese colony in China.

From here we travel with Pantoja to the capital of the Celestial Empire. As well as in Macao, the library of the Beitang church in Beijing collects a multitude of titles, among which we can find a compilation of lauds with titles by the Spanish composer Francisco Soto de Langa (1534-1619). Christian religious hymns with Chinese music and text composed by converts for the local congregation will follow.

Then, we trace the legacy of Diego de Pantoja, thanks to which later missionaries could work in the Forbidden City allowing us to explore the musical life of the Chinese Court in its various manifestations. The first book that introduced the theory of Western music in China was written in Chinese and compiled by Father Tomás Pereira (1645-1708) for Emperor Kangxi (1654-1722). We will listen to pieces collected by Athanasius Kircher (1602-1680) in his *Musurgia Universalis*, an inspiration book by Pereira, of which were found three copies in the library of the Jesuits of Peking.

One of the jewels of this catalog are the 12 sonatas for violin and continuo composed by Father Pedrini (1671-1746) during his life in the Chinese Court. **The Emperor's Harpsichord** will interpret a selection of them from an exact facsimile of the only

original preserved in the National Library of China, obtained thanks to a collaboration with the Confucius Institute of Granada and Peking University.

We join the Emperor on his diplomatic and hunting trips. We visit with him the northern steppes, where great ceremonies, banquets and celebrations take place, with music from the most diverse places, while the missionaries accompanying the Son of Heaven teach him geometry and western music in the imperial yurts. We will listen to Mongolian music for the Emperor in commemoration of his birthday, pieces rarely performed not only outside, but also within China, of which he does an important job of revival.

Both Emperor Kangxi and Qianlong were lovers of the Kunqu 昆曲, Southern musical dramatic genre, of beautiful and delicate melodies, some of which were collected by Father Joseph-Marie Amiot (1718-1793) in a series of notebooks he sent to the West and considered one of the pioneering musicological works in Europe. Nowadays, thanks to studies of comparison with original Chinese sources of the time and previous ones, we can know exactly what works Amiot registered.

The first transcriptions of music that came to the West will also sound, published in 1735 from annotations sent by the Jesuits, as well as French pieces that were played in the harpsichord by Amiot at the Chinese Court.

We end the trip saying goodbye with a musical curiosity that we will be revealed at that point.

Rubén García Benito

# The Emperor's Harpsichord

Diego de Pantoja and his legacy

皇帝的西琴

## *Todos los Tonos y Ayres*

Rubén García Benito

erhu 二胡, dizi 笛子, xiao 箫, sheng 笙, recorder, khoomei

Abigaíl R. Horro

guzheng 古筝, matouqin 马头琴, harp, recorder, voice

## ÍLIBER ensemble

Darío Tamayo

harpsichord

María del Mar Blasco

baroque violin

Javier Utrabo

violone

Luis Vives

percussion

Aníbal Soriano

plucked strings, recorder

## *Todos los Tonos y Ayres*

*Todos los Tonos y Ayres* is the first Spanish early music ensemble specialising in the research of the early music of East Asia and China in particular. After training in China for some years, Abigail and Rubén founded this project, which aims to raise awareness of the historical and musical relations that existed in the past between Europe and Asia, as well as the presence of Iberian music beyond its own borders, always with the utmost respect and historically informed rigour towards the musical manifestations of all the cultural contexts in which they work.

They have carried out several artistic and research projects in collaboration with institutions such as the Confucius Institute, the City of Arts and Sciences and the Cervantes Institute, and have been programmed, among others, by the FEX - International Festival of Music and Dance of Granada, the Early Music Festival of Úbeda and Baeza and the Early Music Festival of Gijón. Their proposals have led them to develop great projects on the interculturality and universality of the early music, in which they invite prestigious collaborators to participate, such as the ambitious project **musafin** *Viajeros Medievales*, an intercultural and multidisciplinary programme on the great commercial and exploration routes of the Middle Ages, premiered at the closing concert of the 2nd Granada Early Music Festival.

For the Diego de Pantoja Year they created **The Emperor's Harpsichord** which took them, together with **ÍLIBER ensemble**, on a tour of China between May and June 2018 organised by the Instituto Cervantes and the Spanish Embassy in China, taking

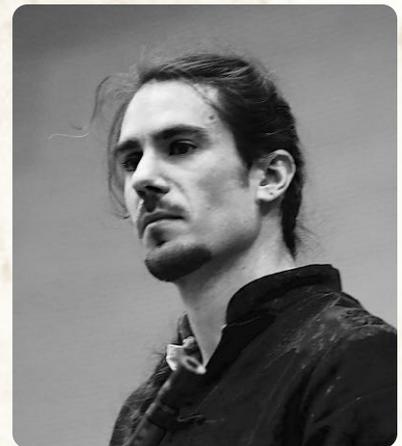


part in international festivals such as the Meet In Beijing Arts Festival. **The Emperor's Harpsichord** is their first album for the IBS Classical.

Its projects on historical interculturality have aroused the interest of several creators and national and international media, such as the Chinese national television CCTV which dedicated a programme to this project and its city of residence. They have participated in the documentary film “España, la primera globalización” devoted to the first globalisation launched by Spain and directed by award-winning filmmaker José Luis López Linares.

## Rubén García Benito • erhu 二胡, dizi 笛子, xiao 箫, sheng 笙, recorder, mongolian throat singing & co-direction

Musician of classical formation (composition, violin, lyrical singing), he began his career in early music with recorder and vielle. He soon felt attracted by the Chinese culture, taking a degree in East Asian Studies, and moving then to China, where he combined the research and studies on Chinese language with the study of the traditional music from that country at the University of Beijing, where he studied *erhu* (Chinese fiddle), *dizi*, and *xiao* (Chinese flutes). In recent years, he has been awarded a scholarship to take part in several editions of the Chinese Traditional Music Workshops at the Shanghai Conservatory of Music, where he has taken lessons with great musicians, such as Cheng Haihua 成海华, Wang Yongde 王永德, or Zhang Yongming 詹永明, among others. In the 2nd and 3rd editions of Granada Early Music Festival (MAG), he was responsible for developing the main topic of the Festival, co-directing and performing the programme **musafiq** *Viajeros Medievales*, besides conceiving and developing the present project. Currently, he combines his academic and performative musical activity with his research work as Senior Scientist at the Spanish National Research Council (CSIC).



## Abigail R. Horro • guzheng 古筝, matouqin 马头琴, harp, recorder & voice

Abigail R. Horro has a long professional career focused on European classical and early music in the disciplines of Singing, Violin, Medieval Harp, and Recorders. She has performed concerts in Europe and Asia, as well as all over Spain, taking part in festivals such as Opera Fontilles, Granada Early Music Festival, MOMUA, Beijing International Chorus Festival, or Donne in Musica nel Medioevo (Sicily), among others. Her interest in other sounds led her to discover Chi-



nese music, moving to Beijing to make her *guzheng* 古筝 (Chinese zither) studies, getting the *Certificate of Arts Grade Examination of China* 社会艺术水平考级证书 at the China Conservatory of Music, in Beijing. At present, she collaborates with different music groups, such as *Íliber Ensemble*, *Veterum Musicae* or *Serpens Cauda*, activity that combines with her musical work with *Seda & Bambú* and *Todos los Tonos y Ayres*. Moreover, she has been a member of the Granada Early Music Festival's board of directors in its three first editions.

## Chen Rui 陈睿 • *Kunqu* opera, dramatisation\*

Graduated from the *kunqu* department of the Jiangsu Provincial Drama School of Jiangsu 江苏省戏剧学校昆剧科, Chen Rui has mastered the character-types of *xiaosheng* (young male characters) and *laosheng* (adult male characters). Since 2003 he has been a performer of the Jiangsu 江苏省昆剧院, one of the most important of this genre in China. He has starred in numerous productions, as well as in solo recitals, and has won several performance awards, including the *Hong Mei Bei* o *Xiao Lan Hua*. With a strong personal interest in the international dissemination of *kunqu*, Chen Rui has taught courses and seminars about this genre in the UK, Denmark, Spain and Canada.



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\*Optional special collaboration

# ÍLIBER ensemble

**ÍLIBER ensemble** is a chamber music group devoted to the research and performance of baroque music with historically informed criteria and using period instruments. It was founded in May 2013 in Granada and integrated by young musicians from different parts of Spain.

Its purpose is to recover and disseminate the Spanish Baroque musical heritage (and specially that from Andalusia), and also disseminate pieces by rare European composers, as well as the interpretation of works by great maestros of 17th and 18th centuries.

Its members belong to or have collaborated with important orchestras, such as Spanish National Youth Orchestra, Orquesta Ciudad de Granada, Orquesta Sinfónica del Principado de Asturias, Joven Orquesta y Coro de la Comunidad de Madrid, Andalusian Youth Orchestra, The World Orchestra, Bruckner Akademie Orchester, or Gustav Mahler Jugendorchester, among others, as well as with renowned early music ensembles, such as Ensemble La Danserye, Claroscuro Teatro, Granada Baroque Orchestra, Andalusian Youth Baroque Orchestra, or Finnish Baroque Orchestra. Moreover, they have received classes and advice from great specialists in this field, such as Jordi Savall, Fahmi Alqhai, Luca Guglielmi, Pedro Estevan, Eduardo López Banzo, Jean Tubéry, Luca Chiantore, Pablo Gómez Ábalos, Michael Thomas, Mercedes Ruiz, Glen Vélez, Katalin Illés, Edoardo Torbianelli, Andrés Cea, Barry Sargent, Alexis Aguado, or Guy Ben-Ziony.

Since the beginning, they have performed concerts in important musical seasons, such as the Meet In Beijing Arts Festival, Festival Internacional de Música y Danza de Granada, or MusaE, a project organized by the Spanish Ministry of Culture, as well as in early music festivals in Granada, Córdoba, Vélez Blanco, and Lorquí. This

activity has brought them to prestigious music halls, like the Auditorio Manuel de Falla (Granada) or Daning Theatre (Shanghai), and to emblematic spaces, such as the Ateneo de Madrid, the Granada Cathedral or the Constitutional Court of Spain, receiving a great welcome from the specialised critics. Likewise, the ensemble has been awarded with HEBE Prize 2016 in the Music category, and has been runner-up as Best Young Ensemble in the GEMA Awards 2017, granted by the Spanish Association of Early Music Ensembles.

Throughout its track record, it has completed co-productions with ensembles like Granada Baroque Orchestra, Tomás Luis de Victoria Choir, or *Todos los Tonos y Ayres*, as well as with renowned voice soloists, such as Raquel Andueza, Marta Infante, Eva Juárez, Olalla Alemán, Soledad Cardoso, or Aurora Peña, among others. Moreover, it has completed several artistic and research projects together with entities like the Instituto Cervantes, the Confucius Institute, or the Centro de Documentación Musical de Andalucía.

In 2017, it carried out its first staged production with the performance of the opera *La guerra de los gigantes* by Sebastián Durón (1660-1716), together with Granada Baroque Orchestra and in collaboration with Asociación Ars Hispana, a work which has been recently gathered in its first album, which will be launched in the coming months in the IBS Classical label. Moreover, this season it has made its international debut with a tour throughout China together with the group *Todos los Tonos y Ayres* in May-June 2018.

## Darío Tamayo • harpsichord & co-direction

Darío Tamayo (Granada, 1993) studied Piano for a Bachelor degree at Granada Conservatory of Music. He also made higher studies of Orchestra Conducting with important maestros, such as Enrique García Asensio, Colin Metters, Achim Holub, Michael Thomas, or Manuel Hernández-Silva, among others. His interest in early music and historically informed performance led him to move to Barcelona, where he is currently studying Harpsichord for a Bachelor degree at the Escola Superior de Música de Catalunya (ESMUC) with professor Luca Guglielmi. He has performed concerts all over Spain, as well as in several European countries, conducting orchestras like Granada Philharmonia Orchestra, London Classical Soloists or Berlin Sinfonietta, as well as early music ensembles, such as Tomás Luis de Victoria Choir. As a researcher, he has published articles on different aspects of Renaissance and Baroque keyboard music performance in prestigious journals, and he has made the first translation into Spanish in the history of the first edition of the treatise *L'art de toucher le clavecin* by François Couperin.



## María del Mar Blasco • baroque violine

She studied Baroque Violin for a Bachelor degree at the ESMUC, where she made as well her studies of Masters degree in the same discipline with professor Emilio Moreno. There, she completed her training from important specialists, such as Lorenzo Coppola, Marc Hantaï, Chiara Banchini, or Xavier Díaz-Latorre. She has taken Violin lessons with Gilles Colliard, François Fernandez, and Catherine Manson, as well as Chamber Music lessons with Jaap Ter Linden, Charles Toet, or Adam Woolf. She is a member of several early music groups, such as Lodi Mvsicali, Barcelona Baroque Orchestra (OBB), or El Parnaso Español, and she frequently collaborates with **ÍLIBER ensemble** and La Spagna, performing concerts in different festivals and stages from Spain, France and Switzerland, among other countries, as well as taking part in the recording of several CDs. She has also participated as the concertmaster in a workshop about Monteverdi's *Orfeo* at Teatro Real in Madrid.



## Javier Utrabo • violone

Born in Granada in 1981, he studied Piano and Composition at his hometown's conservatory, getting his Bachelor degree in 2005. Around 2003, he discovered the Double bass, which became his favourite musical instrument, and then decided to focus his musical career on it, specially in the field of early music. He has an intense musical activity, performing concerts and recording with all type of groups (Orquesta Joven de Andalucía, Orquesta Sinfónica de la Región de Mur-



cia, Granada Baroque Orchestra, **ÍLIBER ensemble**). It should be highlighted his work with the folk sextet *Ambulancia Irlandesa*, with which he frequently performs concerts all around Spain. Moreover, he is the author of numerous musical compositions for all kind of vocal and instrumental groups, as well as symphonic arrangements for pop-rock groups; in this context, it should be outlined his arrangement of the song *Maldita dulzura*, performed by *Vetusta Morla* along with OSRM. Currently, he is a professor of Musical Language at Granada Professional Conservatory of Music, activity that combines with his studies or Singing for a Bachelor degree at Córdoba Conservatory of Music.

## Luis Vives • percussion

Luis Vives controls several musical styles, from classical to popular music, and from early to contemporary music, specialising in Middle Ages, Renaissance and Baroque music. This has brought him to perform concerts in important festivals and music halls, such as the Granada International Festival, Úbeda-Baeza Early Music Festival, Sevilla Early Music Festival, Vélez Blanco Renaissance and Baroque Music Festival, Corrala de Comedias de Alcalá de Henares, Almagro International Classical Theatre Festival, Teatro Auditorio de San Lorenzo de El Escorial, Jornadas de Teatro del Siglo de Oro de Almería, Morella Medieval and Renaissance Music Festival or Festival de Música Antiga dels Pirineus, among others. In 2011, he received a Special Mention of the Jury at the 1st International Children's Theatre Contest of the 25th Almagro International Classical Theatre Festival, as a member of *Compañía Claroscuro*. Currently, he is a member of **ÍLIBER ensemble** and *Veterum Musicae*, and he often collaborates with groups such as Granada Baroque Orchestra or *Ensemble La Danserye*, among others.



## Aníbal Soriano • plucked string instruments & recorder

Born in Sevilla, where he got his Bachelor degree in Classical Guitar and Renaissance and Baroque Plucked String Instruments, he has worked with groups such as Accademia del Piacere, Arte Factvm, La Ritirata, La Folía, Vandalia, **ÍLIBER ensemble**, *Todos los Tonos y Ayres*, Orfeón San Juan Bautista of Puerto Rico, Málaga Symphony Orchestra, Sevilla Baroque Orchestra, Granada Baroque Orchestra, Málaga Baroque Orchestra and Capilla Real de Madrid, among others.



He has performed concerts in the most important stages and specialised festivals in Spain. Internationally, he participated, among others, in the Festival Iberoamericano de las Artes de Puerto Rico and Utrecht Early Music Festival (The Netherlands), and he has toured China, India, Argentina, Uruguay, Chile, and Brazil. Moreover, he has made recordings for TV, radio and cinema. He has been the President of the Sociedad de la Vihuela, el Laúd y la Guitarra, and he has directed Aracena Early Music Festival for 11 years. Currently, he is the director of the group Marizápalos, Cristóbal de Morales Baroque Orchestra, and Diego de Velázquez Choir, as well as professor of Plucked String Instruments, Chamber Music, and Continuo at Sevilla Professional Conservatory of Music.

# The Emperor's Harpsichord

## LANDMARKS

- ◆ The only musical project devoted to the figure of the Spanish Jesuit **Diego de Pantoja** (1571-1618), on the occasion of the **4th centenary of his death**.
- ◆ In 2021, the project is recorded for the **IBS Classical** commemorating the **450th birth anniversary of Diego de Pantoja**.
- ◆ A selection of pieces from this programme was expressly recorded for the the **documentary *España, la primera globalización*** by director José Luis López Linares.
- ◆ A large part of the programme is made up of **unpublished pieces**, performed in base on **transcriptions of the original sources** made specifically for this project by Rubén García Benito, Abigaíl R. Horro and Darío Tamayo.
- ◆ The sonatas of Teodorico Pedrini (1671-1746) have been transcribed based on the only facsimile existing in Europe, made from the only original preserved in the National Library of Beijing, and acquired by *Todos los Tonos y Ayres* with the mediation of the Confucius Institute of Granada and the University of Peking.
- ◆ The program includes the **first interpretation outside of China** of the mongol court music *Da he qu* 大合曲 and *You zi yin* 游子吟.
- ◆ The repertoire includes works of great interest by **little-known Spanish composers**, such as Francisco Soto de Langa (1534-1619).
- ◆ The project serves to **commemorate the centenaries** of four other important composers, some of whose works are included:
  - **Joseph-Marie Amiot** (1718-1793), III centenary of his birth, commemorated in 2018.
  - **Francisco Soto de Langa** (1534-1619), 4th centenary of his death, commemorated in 2019.
  - **Athanasius Kircher** (1602-1680), 340th anniversary of his death commemorated in 2020.
  - **Teodorico Pedrini** (1671-1746), 350th anniversary of his birth, commemorated in 2021.

# The Emperor's Harpsichord

## PRESS

*“The first block would have sufficed to give an account of the generous, slow and thoughtful way of making music shared by the two ensembles, of the permanent complicity between these seven musicians . . ., but the breadth of vision and sound ambition were renewed as the programme progressed in each of its blocks . . . Nothing was lacking, nothing was surplus in this concert as original as attractive”*

*El viaje de Diego de Pantoja*  
[Translation from the original in Spanish]

Scherzo, 4th August 2022  
Asier Vallejo Ugarte

*“IBS releases “El clave del emperador”, a curious and revealing CD that delves into a hitherto virtually arcane repertoire of which little is known . . . The result is kaleidoscopic, revealing, exciting and colourful. And it comes from the hands of a formidable group of performers”*

*Diego Pantoja, entre las técnicas occidentales y las orientales*  
[Translation from the original in Spanish]

El Cultural of El Español, 9th March 2022  
[CD review]  
Arturo Reverter

*“This magnificent and very pleasing work offers a sample of the established relationship and degree of sophistication of the Chinese culture of the time . . . A very striking, pleasing and superbly executed work”*

*¡Oh! ¡Sorpresa!*  
[Translation from the original in Spanish]

Doce Notas, 30th November 2021  
[CD review]  
Miguel Ángel Pérez Martín

*“ . . . six Chinese divertissement brought the auditorium to enjoy the, for us, delicate exoticism of the cultured music of the “Middle Kingdom””*

*Todos los Tonos y Ayres e Íliber Ensemble en el «Festival de Música Antigua Andrés de Vandelvira»*  
[Translation from the original in Spanish]

Codalarío, 15th October 2021  
José Antonio Cantón

*“The result was a magnificent and delicate concert, where intellectual interest was combined with pure aesthetic fruition . . .*

*The audience enjoyed their enthusiasm, which could be perceived in their continuous glances and gestures of complicity, resulting in compact and vibrant interpretations, full of color . . . An example of how research and scholarship can result in beauty”*

*La aventura de Diego de Pantoja de Valdemoro a Pekín*

[Translation from the original in Spanish]

Scherzo, 10th July 2021

José Manuel Ruiz Martínez

*“ . . . has created a show so fascinating that after this tour in China they have already come up with proposals to carry out other functions”*

*Un jesuita en la corte china*

[Translation from the original in Spanish]

El Correo, 7th June 2018

Zigor Aldama

*“The instruments mixed harmoniously and, in some pieces, the melody was accompanied by an aria, which was combined with the singing styles of traditional Chinese Kunqu Opera”*

*China, Spain celebrate an evening of ancient court music*

China Daily, 11st June 2018

Fang Aiqing

*“The audience was fascinated by the richness with which apparently incompatible Western and Chinese instruments created a marvelous web of details”*

西洋“乐瞰”紫禁城

*The West sets its eyes on the music of the Forbidden City*

[Translation from the original in Chinese]

Morning Post 北京晨报, 5 June 2018

Li Cheng 李澄

*“Taking Pantoja’s travels as a thread, different musical genres come together to recreate the fascinating interaction between China and the West at that time”*

追寻庞迪我的音乐遗产，  
两支西班牙乐团跨越中西

*After Diego de Pantoja’s legacy: two Spanish groups set out to explore East-West dialogue*

[Translation from the original in Chinese]

The Paper 澎湃, 6th June 2018

Cheng Qianqian 程千千

# The Emperor's Harpsichord

Diego de Pantoja and his legacy

## Credits

- ◆ Artistic project and research: Rubén García Benito
- ◆ Musical direction: Rubén García Benito & Darío Tamayo
- ◆ Musical selection and transcription: Rubén García Benito, Abigail R. Horro & Darío Tamayo

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🎧 CD in Spotify [Click on the icon]

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# The Emperor's Harpsichord

皇帝的西琴



*Todos los Tonos y Ayres*

ÍLIBER ensemble