



# barbican

## Classical Music

### Concert programme

## Ibn Battuta: The Traveller of Time

Mon 17 Mar 7.30pm

Hall

# Important information



## When does the concert start and finish?

The concert begins at 7.30pm and finishes at about 9.30pm, with a 20-minute interval.



## I'm running late!

Latecomers will be admitted if there is a suitable break in the performance.



## Please ...

Switch any watch alarms and mobile phones to silent during the performance.



## Please don't ...

Take photos or recordings during the performance – save it for the curtain call.



## Use a hearing aid?

Please use our induction loop – just switch your hearing aid to T setting on entering the hall.



## Need a break?

You can leave at any time and be readmitted if there is a suitable break in the performance.



## Looking for refreshments?

Bars are located on Levels -1, G and 1.



## Looking for the toilets?

The nearest toilets, including accessible toilets, are located on Levels -1, G and 2.



## Carrying bags and coats?

Drop them off at our free cloak room on Level -1.

# Ibn Battuta: The Traveller of Time with Jordi Savall and Assaad Bouab

Mon 17 Mar 7.30pm, Hall

**Assaad Bouab** reader

**Waed Bouhassoun** voice & oud  
(Syria)

**Driss El Maloumi** voice & oud  
(Morocco)

**Katerina Papadopoulou** voice  
(Greece)

**Moslem Rahal** voice & ney (Syria)

**Rajery** voice & valiha (Madagascar)

**Maria Chiara Gallo** soprano (Italy)

**Furio Zanasi** baritone (Italy)

**Hespèrion XXI**

**Lingling Yu** pipa (China)

**Minh Trang Nguyen** zheng (China)

**Yurdal Tokcan** oud (Turkey)

**Hakan Güngör** kanun (Turkey)

**Dimitri Psonis** santur & Moorish  
guitar (Greece)

**Daud Sadozai** rebab & sarod  
(Afghanistan)

**Prabhu Edouard** tablas & zir  
baghali (Afghanistan)

**Pierre Hamon** cornamuse & flutes  
(France)

**Efrén López** medieval lute & hurdy-  
gurdy (Spain)

**Guillermo Pérez** organetto (Spain)

**David Mayoral** percussion (Spain)

**Jordi Savall** vielle, rebab & director

## Ibn Battuta: The Traveller of Time

*There will be one 20-minute interval*

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



Generalitat de Catalunya  
**Departament de Cultura**



institut  
ramon llull

Catalan Language and Culture

Produced by the Barbican



The City of London  
Corporation is the founder  
and principal funder  
of the Barbican Centre

Programme produced by Harriet Smith  
All information correct at time of printing  
Printed by APS Group on Edixion Offset  
FSC Mix Credit

# Ibn Battuta (1304–1377?)

## The Traveller of Time

### ITINERARY (Part 1): From Morocco to Afghanistan (1304–35)

#### 1304 · Tangier – Birth of Ibn Battuta

1 Muwashshah: *Ya man Laibd  
Bihi Chamoulo* (Al-Andalus)

#### 1324 · Death of Marco Polo

2 *Ego krasī den epina* – Song from  
Cyprus (Orthodox tradition)

#### 1325 · Morocco – Egypt

Text: *And so I arrived at Cairo, the capital  
and very heart of the country ...*

3 The Wind Dance: Kevokê

#### 1326 · Cairo – Jerusalem – Damascus

Text: *It is a building of extraordinary beauty,  
perfection and singularity of shape ...*

4 *To Damascus* – Anonymous (Syria) – Text:  
Qays ibn al-Moullawwah (Majnoun Layla)

#### 1327 · Iraq – Persia

Text: *The western part of Baghdad was the  
first to be built ...*

5 Chahamezrab – Anonymous (Persia)

#### 1330 · Yemen – Zanzibar

Text: *At Mogadishu I embarked for the  
coasts of the Swahili country ...*

6 Awal – Anonymous (Yemen)

#### 1334 · Ukraine and Constantinople

Text: *Our entry into great Constantinople  
was at noon or shortly thereafter ...*

7 *To yiasemi* – Greek love song from Cyprus

#### 1334–35 · Central Asia

Text: *Then I set out for Samarkand, one of  
the greatest and most beautiful cities ...*

8 *Laili Djân* – Anonymous  
(Kabul, Afghanistan)

#### 1335 · Coronation of Pope Benedict XII in Avignon

9 Spiritual song: *Quant ai lo mon consirat*  
– Anonymous Catalan (12th century)

### Interval

## **ITINERARY (Part 2): From Afghanistan to India, China and back to Fez (1336–77?)**

### **1336–43 · India**

Text: *In the middle of the boat there was a wooden cabin ...*

10 Raga: *Muddhu gare yashoda* (Sarod & tablas)

### **1337 · Beginning of the Hundred Years War**

11 Planctus: *Penitentes orate* – Mozarabic prayer (11th century)

### **1343–45 · The Maldives and Ceylon**

Text: *The inhabitants of the Maldives are a pious and religious people ...*

12 Instrumental dance (Sarod & tablas)

### **1345–46 · South-West Asia and China**

Text: *The Chinese are infidels who worship idols and burn their dead ...*

13 *Jiao chuang ye yu* 'Rain falling on foliage' (Zheng)

### **1346–49 · The long journey home: China – Morocco**

Text: *I left Tunis by sea aboard a Catalan boat bound for the Island of Sardinia ...*

14 A ball redon: *Cuncti simus concanentes* – Anonymous Catalan (*Llibre Vermell de Montserrat*, 13th century)

### **1350 · Al-Andalus: Granada**

Text: *From Alhama I continued my journey to the city of Granada ...*

15 Muwashshah: *Billadi askara min aadbi Llama* (Al-Andalus)

### **1352–53 · The Empire of Mali**

Text: *The Blacks are the most humble of men before their king ...*

16 Imperial dance – Anonymous (improvisations)

### **1356 · Zhu Yuanshang revolt against the Mongolians**

17 *Xing jie* 'Joyful promenade in the street' Ancient piece from South West China celebrating and desiring harmony between Nature and Man

### **1377? · Death of Ibn Battuta**

18 Song of separation: *Li saheb* (Arab lament)

### **CONCLUSION · The dialogue of souls**

19 *Apo xeno meros* (Greece) – *Ghazal* (Morocco) – *Durme, hermosa donzella* (Rhodes) – *Üsküdar* (Turkey) & tutti (all the ensemble)

Programme concept and musical selection: Jordi Savall

Selection of texts by Ibn Battuta: Manuel Forcano

## **For Ibn Battuta: The Traveller of Time, Jordi Savall assembles musicians from Europe and the Middle East, India, China and North Africa – alongside his own Hespèrion XXI – for a journey into the unknown with a great explorer.**

The Arab writer Ibn Battuta is considered to be 'the greatest traveller of all time'. Born in Tangier on the 17th day of the month of Rajab, in the year 703 of the Hijri (25 February 1304), Ibn Battuta started his travels in 1325 at the age of 21 and, over a period of more than 30 years, explored the world, from his native Morocco to great part of China and black Africa (to its known limits at the time). His impressive journey that he describes in a long document, *The Travels of Ibn Battuta*, have converted him into a prototype of the globetrotter (*jawwala*), as well as the undisputed master of the travelogue (*rihla*). He also deserved the nicknames of 'traveller of the Arabs' (*mussafir al-arab*) and 'time traveller' (*rahhâl al-asr*). Western scholars from the 19th century who have studied and translated his work called him also the 'traveller of Islam' or – inevitable comparison with the other great medieval traveller – 'the Arabic Marco Polo'. Yet the son of Tangier, 60 years after the Venetian, travelled many more miles, not only going much further physically but also describing his journeys in more detail, complete with anecdotes and comments.

Ibn Battuta (literally, 'the duckling son') followed a long and complex route of more than 75,000 miles, visiting practically half the world. Setting out from Tangier and crossing the North of Africa, Ibn Battuta visited Egypt, Palestine and Syria before going on to Medina and Mecca. From there – the original stated destination of his journey – he continued to Iraq and Persia before returning to Arabia, but this time to the southern regions of 'Arabia Felix', travelling through Oman and Yemen.

He sailed across the Red Sea and, after travelling into Sudan, returned to the coast and in Somalia embarked on a journey across the Indian Ocean, stopping off at almost all the trading posts that the Arabs had established along the coast of East Africa and on the islands of Zanzibar. Travelling north again, he arrived in the great city of Constantinople after visiting numerous enclaves in Arabia, Syria and Anatolia, and sank into the frozen Russian steppes to arrive ultimately at the heart of Asia, to Afghanistan and the countries of Sind, (present-day Pakistan). He spent seven years in India and then went to the Maldives and Ceylon. He crossed Bengal and Indonesia to reach the mysterious China. On his way back to Morocco, he visited Sardinia and what still remained of Al Andalus to finally cross the Sahara to reach the Kingdom of Timbuktu, the legendary country of Negroes (Bilad as-Sudan), the ancient Empire of Mali, before returning to his native country in 1354 where he died somewhere between 1368 and 1377.

When Ibn Battuta ended his journey and settled in Fez, Abu Inan (Sultan of Morocco from 1348 to 1358) asked him to write down his adventures around the world. The Sultan provided a secretary, Ibn Juzay al-Kalbi, originally from Granada. His instructions were to write down the dictation of Ibn Battuta but, in fact, it seems he organised the material, grouping routes and beautifying the prose of the text by adding poetic quotations and anecdotes in a particular manner that he did not hesitate to report as being his and not Ibn Battuta's. The Qadi Ibn Battuta ended his dictation on 9 December 1355 and the final text appeared a few months later (February 1356) under the poetic title of *Precious testimonies on exotic countries and unusual travels*.

With this concert Jordi Savall continues his musical voyage, along with guest musicians from China as well as from Syria, Armenia, Greece, Turkey and all the countries and cultures that Ibn Battuta visited in the second part of his journey. With this trip, we discover the richness of a musical heritage that, through centuries, brings us the beauty and expressive force of the wonderful music of the time.

© Manuel Forcano

# Narration

## **Ibn Battuta (1304-1377?): The Traveller of Time**

### **ITINERARY (Part 1): From Morocco to Afghanistan (1304–35)**

#### **1304 · Tangier – Birth of Ibn Battuta**

Xams ad-Din Abú Abd Al-là Muhàmmad ibn Ibrahim ibn Muhàmmad ibn Ibrahim ibn Yússuf al-Lawati at-Tanji – known as Ibn Battuta, was born in Tangier on the 17th of the month of Rajab in the Hijri year 703 (25th February 1304).

1 Muwashshah: *Ya man Laibd Bihi Chamoulo* (Al-Andalus)

#### **1324 · Death of Marco Polo**

The famous Venetian traveller died in Venice, where he had lived since 1299 after being released from Malapaga prison in Genoa.

2 *Ego kراسي den epina* – Song from Cyprus (Orthodox tradition)

#### **1325 · Morocco – Egypt**

At the age of 21, Ibn Battuta of Tangier set out on a pilgrimage to Mecca in observance of one of the pillars of his religion, Islam. Following the caravan trails, he left his home and crossed the north of Africa as far as Egypt, which was under Mamluk rule, where he contemplated the still visible traces of the Seven Wonders of the World, including the ruins of the base of the mythical lighthouse of Alexandria and the towering pyramids. He discovered the great city of Cairo and the majesty of the Nile which flowed through it.

*And so I arrived at Cairo, the capital and very heart of the country. The city*

*is the mistress of vast regions and fertile lands; it has a teeming population and is proud of its beauty and splendour. It is a meeting-place for travellers, where the poor and the powerful converge. There you will find all kinds of men, from sages to fools, diligent and idle men, men who are gay and others who are grave, men of noble birth and others of humble stock, men who are unknown and others who are famous. Its inhabitants surge like the waves of the sea, such that they can scarcely be contained within the city's ample, generous expanse. It rejoices in eternal youth and the star of its horoscope never moves from the mansion of good fortune.*

3 The Wind Dance: Kevokê

#### **1326 · Cairo – Jerusalem – Damascus**

Ibn Battuta travelled up the Nile to embark for Mecca at the Sudanese port of Aydhab, but he was forced to return to Cairo. From there he set out to visit Palestine, which only a few years earlier had been totally liberated from the crusaders, stopping off at various holy places such as Hebron and Jerusalem, where he gazed on the Dome of the Rock. From Palestine he went to Damascus, where he joined a caravan to travel across the Arabian desert to Mecca.

*It is a building of extraordinary beauty, perfection and singularity of shape. It is endowed with countless beautiful features, combining those of many of the wonders of this world. It stands on an elevation in the centre of the mosque, and it is reached by a flight of marble steps. It has four doors and the area around it is also excellently paved with marble. Both inside and outside, there is all manner of decoration, the extraordinary workmanship of which defies description. The greater part of it is covered in gold and it flashes with the brilliance of lightning.*



*The eyes of whoever gazes on it are blinded by so much beauty and his tongue finds no words to tell what the eye sees.*

4 To Damascus – Anonymous (Syria) – Text: Qays ibn al-Moullawwah (Majnoun Layla)

### 1327 · Iraq – Persia

After completing his pilgrimage, Ibn Battuta continued his journey to the capital of the Muslim Empire, Baghdad, as well as other famous cities in Iraq such as Kufa and Mosul. He also visited 'Persian Iraq' (Iran) to see the great cities of Shiraz and Isfahan, which still bore the scars of the destruction wrought by the Mongol hordes a century earlier. While there he expressed his dismay at the internal divisions between the Sunni and the Shiite Muslims.

*The western part of Baghdad was the first to be built, but it is now almost in ruins. In spite of that, there are still 13 quarters, each like a city in itself, possessing two or three bathhouses, eight of which have mosques. The eastern part of the city is very well planned and has an abundance of bazaars. The most spectacular of these is the one known as the Tuesday Bazaar, where each trade has its own designated place.*

5 Chahamezrab – Anonymous (Persia)

### 1330 · Yemen – Zanzibar

From Persia and Iraq, Ibn Battuta returned to Mecca, and from there he decided to travel south: he embarked on a visit Yemen, subsequently travelling aboard a dhow (a type of Arab boat which sailed on the Indian Ocean) along the coast of the Horn of Africa, stopping off at the various Arab trading posts specialising in the lucrative business of slaves, spices and ivory, along the East African coast to Mogadishu and Zanzibar and finally entering the Mozambique Channel. From there he turned tail, heading back to the Arabian Peninsula and Oman, taking advantage of the sea currents during the Monsoons.

*At Mogadishu I embarked for the coasts of the Swahili country, bound for the town of Kilwa, in the land of the Zanj.*

*The ship docked at Mombasa, a large island two days' journey by sea from the Swahili coast. There is no isthmus linking the island to the mainland. Its most typical trees are the banana, the lemon and the citrus. They also have a fruit which they call the jammun and which is similar to the olive; the stone is identical to that of the olive, but the fruit is much sweeter.*

6 Awal – Anonymous (Yemen)

### 1334 · Ukraine and Constantinople

From the Turkish coast of the Black Sea, Ibn Battuta travelled to the Ukrainian territories of Crimea and the south of Russia, at that time part of the vast Russo-Mongol Empire of the Golden Horde. The itinerary that he followed led him to describe the mythical land of Bulghar, a northern *finis terrae* where the days were long and the nights almost non-existent, whose inhabitants moved unseen like ghosts in the silent, deserted gloom of muffled footsteps in the snow. In these icy lands, Ibn Battuta joined a caravan heading for Constantinople. Ibn Battuta spent two months in the capital of the pared-down Byzantine Empire of Andronicus III Palaeologos (1328–1341), where he had a personal guide to show and explain to him the wonders of a city that fascinated him.

*Our entry into great Constantinople was at noon or shortly thereafter. All the bells were ringing in such a confusion of sound that they shook the very heavens. The city is enormous in size and is divided into two parts by a great river, which has a rising and ebbing tide like the river Salah in Morocco. One of the two parts of the city, which lies on the eastern bank of the river, is called Istanbul. It is there that the emperor, the statesmen and the other members of the court live. The other part of the city is called Galata. It lies on the western bank of the river and, because of its proximity to the water, resembles Rabat. Here reside Frankish Christians of different origins: there are Genovese, Venetians, Romans and others from France.*

7 To yiasemi – Greek love song from Cyprus



### 1334–35 · Central Asia

Ibn Battuta departed from Constantinople and once again crossed the Ukraine and the south of Russia as far as the city of Astrakhan, at the mouth of the Volga on the Caspian Sea. From there he set out in mid-winter, 1334, to cross the Transoxiana (present-day Turkmenistan and Uzbekistan), visiting the cities of Bukhara and Samarkand on his way to Afghanistan, where he arrived in May 1335. He also recounts having visited Khorasan in Persia, the sacred homeland of so many Muslim poets, theologians and mystics. In fact, his itinerary led him to Balkh and Kabul, and across the mountains of the Hindu Kush, making him one of the many medieval Arab travellers who went to seek – and find – their fortune in India.

*Then I set out for Samarkand, one of the greatest and most beautiful cities in the world. It stands on the banks of the river Wadi'l-Qassarín, along which there are watermills to supply water to the orchards. The townspeople gather there in the evening for recreation and to promenade along the river. Benches and seats are provided along the river, and there are stalls at which fruit and all kinds of food are sold. There were formerly palaces and other magnificent buildings on its bank bearing witness to the refinement of the townsfolk, but now most of these buildings are in ruins as a result of the city's devastation. Nothing is left of the city walls and gates, and there are many gardens in the city. The people of Samarkand, however, are remarkable for their generosity and kindness to strangers.*

8 La'ili Djân – Anonymous  
(Kabul, Afghanistan)

### 1335 · Coronation of Pope Benedict XII in Avignon

9 Spiritual song: *Quant ai lo mon consirat*  
– Anonymous Catalan (12th century)

## ITINERARY (Part 2): From Afghanistan to India, China and back to Fez (1336-1377?)

### 1336–43 · India

Ibn Battuta was fascinated by the extraordinary luxury, munificence and unparalleled exuberance of the Indian subcontinent. He stayed seven years (1336–43), full of all kinds of experiences, amid the opulence and grandeur of the court of the sultan of Delhi, the irascible and much-feared Muhammad ibn Tughluq, with whom he served as a *cadi* (religious judge). During his seven years on the subcontinent, he had many adventures, including official and secret missions as an ambassador, a shipwreck and a military operation. Ultimately, after things began to go badly for him, he decided to turn his luck around and change the course of his destiny. He sailed from Calicut for the Maldives in November 1343.

*In the middle of the boat there was a wooden cabin, reached by a few steps with a throne for the emir, or governor, to sit. His lieutenants sat on both sides: slaves stood to his left and his right. There were some 40 oarsmen. This vessel was flanked on the left and the right by four boats, two of which bore the emir's emblems – his standards, drums, trumpets, bugles and reed pipes, while the other two boats carried the singers. First, the drums sounded, followed by the bugles, and then the singers. They began their concert early in the morning, performing from dawn until the time of the midday meal. At mealtimes, the vessels were roped together, gangways were installed, and the musicians crossed into the emir's boat. There they sang and played until he had finished eating, after which they themselves ate and returned to their boats.*

10 Raga: *Muddhu gare yashoda* (Sarod & tablas)

### 1337 · Beginning of the Hundred Years War

11 Planctus: *Penitentes orate* – Mozarabic prayer (11th century)

**1343-1345 · The Maldives and Ceylon**  
Ibn Battuta arrived in Malé, the capital of the Maldives archipelago, at the end of 1343, and in less than two months he was comfortably installed and enjoying a prominent position: he was appointed *cadi*, found favour and support among the leading families of the island and attempted to seize power. However, his political ambition to have himself proclaimed king or sultan of the Maldives was thwarted in June 1344, so he decided to leave the islands and travel to Ceylon, where he wished to visit the sacred mountain of Sarandib, the site of the footprint of Adam. He also visited the Coromandel Coast in South East India before returning to the Maldives, where he remained another two months (August and September 1345).

*The inhabitants of the Maldives are a pious and religious people, who profess a sincere, steadfast faith. They observe the dietary rules and their prayers are heeded. On meeting, they greet each other thus: 'God is my Lord and Mohammed his Prophet. I am but a poor, ignorant man.' They are of a fragile constitution, are not inclined to fight or make war, and they are armed only with their prayers. One day, while I was *cadi* there, I ordered a thief's hand to be cut off, and some natives who were in the courtroom fainted.*

12 Instrumental dance (Sarod & tablas)

**1345-1346 · South-West Asia and China**  
Leaving the Maldives and Southern India, Ibn Battuta sailed for China. His first port of call was Bengal (now Bangladesh), and then, after travelling along the coasts of Burma and Thailand from the Kra Isthmus to the island of Sumatra, he crossed the Strait of Malacca, sailing along the coast of the Malay Peninsula and into the China Sea as far as the Mekong Delta, finally docking in April 1346 at the Chinese port of Quanzhou, which the Arabs called Zaytun. He remained in China for four months and reported having visited Canton and finally Peking, although it is likely that he visited the city of Hangzhou. Ill at ease in China because he could not speak or understand the language, Ibn

Battuta confessed that he did not like the country, where there were so many infidels. Homesick for Morocco, he began his long return journey. The year was 1346.

*The Chinese are infidels who worship idols and burn their dead, like the Hindus. The king of China, the Emperor, is a Tartar descended from Genghis Khan. However, in every town and city there is a Muslim district set apart from the rest of the population, but Muslims have their mosque to celebrate Friday prayers, and they are respected and honoured by their fellow citizens. The idolatrous Chinese eat pork and dog meat, which is sold in the markets. The people are prosperous and live comfortably, although they do not have very exacting standards in matters of food or dress. Nevertheless, the Chinese are very fond of gold and silver objects, such as the sticks they use when walking and call their 'third leg'.*

13 *Jiao chuang ye yu* 'Rain falling on foliage' (Zheng)

### **1346-1349 · The long journey home: China – Morocco**

Ibn Battuta spent three years travelling back from China to his native Morocco. Sailing via the islands of Indonesia, by January 1347 he had reached the coast of India, from where set out in the direction of Oman and Persia. He travelled overland to Shiraz, and then on to Baghdad, arriving in Aleppo in June 1348. Despite the hundreds of thousands of victims of the Plague that were strewn along the way, he miraculously travelled on unscathed to Syria, Palestine and the Nile Delta as far as Alexandria, reaching Cairo at the end of September 1348. From there he went on his final pilgrimage to Mecca, returning to Cairo at the beginning of 1349 and embarking on the final stage of his homeward journey via North Africa. He sailed from Tunisia aboard a Catalan boat, which called in at Sardinia. This was his second visit to a Christian territory, the first having been Constantinople. He visited Cagliari and then continued his journey to the Algerian coast, finally arriving in Fez in 1350, and thence to his native Tangiers, where he visited his mother's grave.

*I left Tunis by sea aboard a Catalan boat bound for the Island of Sardinia, which is ruled by Christians. The island has a magnificent port surrounded by a tall wooden palisade. Its entrance is like a gate, which is only opened by permission of the inhabitants. There are castles dotted all over the island; we visited one that had several markets. I vowed to Almighty God that I would fast for two whole months if we managed to depart safe and sound from the island, for we knew that its inhabitants were on our heels and intended to take us captive, just as we were leaving the island.*

14 A ballad: *Cuncti simus concanentes* – Anonymous Catalan (*Llibre Vermell de Montserrat*, 13th Century)

### **1350 · Al-Andalus: Granada**

Ibn Battuta decided to cross the Straits of Gibraltar to visit Granada and 'join the war against the Christians' to defend the shrinking Muslim territories of al-Andalus. He stayed in Ceuta for two months before sailing to Gibraltar to visit Granada, travelling to the cities of Ronda, Marbella and Malaga. Ibn Battuta described the Nasrid city and the people who welcomed and entertained him there. His brief excursion to al-Andalus lasted no more than two months, and by the end of the summer of 1350 he was back in Morocco.

*From Alhama I continued my journey to the city of Granada, the capital of al-Andalus, and the bride of all cities. The surroundings are of a beauty unrivalled anywhere else in the world: they stretch for 40 miles and are crossed by the famous river Genil and other smaller rivers and innumerable streams. Orchards, glades, pastures, farms and vineyards surround the city on all sides. One of the loveliest spots is called 'The Fountain of Tears,' a hill spread with cultivated land and gardens the like of which no other city can boast. But it is a city of such renown that it would be idle to continue to sing its praises ...*

15 Muwashshah: *Billadi askara min aadbi Llama* (Al-Andalus)

### **1352–53 · The Empire of Mali**

An experienced traveller, at the beginning of 1352 Ibn Battuta was requested by the Sultan of Morocco to visit 'the land of the Blacks', the ancient empire of Mali (in Arabic *as-Sudan*), which stretched the length of the River Niger. The kingdom was largely founded on its trade in gold, slaves and salt, which were exported to the countries of the Maghreb. Ibn Battuta's caravan left Morocco on 18 February 1352. After a two-month crossing, he reached Mauritania, where he remained in Niani, the capital of the Mali Empire, for eight months, until he departed for Timbuktu. He was to provide the first eye-witness account of that legendary African city. His long return journey to Morocco across the Sahara Desert took four months.

*The Blacks are the most humble of men before their king and the most extreme in their self-abasement before him. To begin with, they always invoke his name et exclaiming, 'Mansa (king of kings) Suleyman Ki!'. When a subject is beckoned by the Sultan, he removes his garments and puts on ragged clothes and changes his turban for a dirty, ragged ribbon. In this manner he addresses his sovereign, pulling up his ragged garment to expose the lower portion of his legs. Gradually, he approaches on his knees in total submission, his elbows touching the ground, as if prostrating himself in prayer, and listens to what the Sultan says to him. If any man addresses the Sultan and is granted the honour of an immediate reply, he takes off his ragged clothes and throws earth over his head and back as if he were bathing in water. But what I find most extraordinary is that nobody is blinded by the clouds of dust.*

16 Imperial dance – Anonymous (improvisations)

## 1356 · Zhu Yuanzhang revolt against the Mongolians

17 *Xing jie* 'Joyful promenade in the street'  
Ancient piece from South West China  
celebrating and desiring harmony  
between Nature and Man

## 1377? · Death of Ibn Battuta

Recognising Ibn Battuta's solid reputation as a jurist and man of letters, the Sultan of Morocco, Abu Inan, appointed him *cadi* of the region of Tamesna in central Morocco, of which the capital at that time was the city of Anfa. It was there that he died and was buried, probably a few years later. Almost a hundred years later, in 1468, Portuguese troops attacked Anfa in retaliation against the pirates who attacked their ships, and the city was completely destroyed. On its ruins, the Portuguese founded the modern city of Casablanca, the economic capital of Morocco.

18 Song of separation: *Li saheb* (Arab lament)

## CONCLUSION · The dialogue of souls

19 *Apo xeno meros* (Greece) –  
*Ghazal* (Morocco) – *Durme, hermosa donzella* (Rhodes) – *Üsküdar* (Turkey) & tutti (all the ensemble)

# Translations of sung texts

## How sweet are these winds

How sweet are these winds from  
the north that tease you,  
Like a branch bending beneath the  
breeze, exalted by these games.

Muwashshah (Al-Andalus)

## I didn't drink wine because I love you

I didn't drink wine because I love you  
but ouzo to get drunk.  
Invite us and let us have a good time.

To forget you, I drink both now.  
Invite us and have a good time too.  
Ouzo! Even a little; I drink you willingly!

Song from Cyprus (Orthodox tradition)

## To Damascus

Tell her that I love her still,  
And, however far she goes,  
can never forget her.

It was she who taught me to love her,  
She who quenched my thirst  
with her honeyed gaze.

An angel from heaven in human form,  
Her beauty and her charm  
were a gift from God.

I am no heretic if I adore her,  
For in adoring her, I also worship God.

Lyrics: Qays ibn al-Moullawwah  
(Majnoun Layla)

Music: Waed Bouhassoun (Syria)

## My jasmine

The jasmine outside your door,  
My jasmine,  
I came to prune it.  
Oh, my love!  
My jasmine,  
Your mother thought,  
I had come to see you secretly.

Those lovely eyes,  
those arching brows  
have made me forget  
my mother's embrace.

Greek love song from Cyprus

## Everything considered, in this world

*Everything considered, in this world  
all things are nothing, save God;  
and having this much pondered,  
saying goodbye is grievous hard.*

Though we are heavy laden with sins,  
if we ask they may be forgiven,  
for our Lord is such that he is  
pleased to plead compassion,  
and thus he is accustomed so to do.

*Where shall we gather to  
pray to the Creator  
who loves and keeps us from  
all evil and error?*

*Everything considered ...*

To such a Lord both fear  
and honour we owe,  
since for our sakes he humbled himself so,  
when to the Lady an angel he did send  
and in her womb to enter was content.

*Everything considered ...*

And after that, to save our souls,  
upon the cross he shed his blood,  
and, having died, the third day rose again  
to free us from our bonds.

*Where shall we gather to  
pray to the Creator  
who loves and keeps us from  
all evil and error?*

*Everything considered ...*

The fortieth day he rose to heaven,  
and the fiftieth he sent the Holy Ghost  
to give them tongues of fire  
that they might preach  
the faith by which we are saved.

*Where shall we gather to  
pray to the Creator  
who loves and keeps us from  
all evil and error?*

*Everything considered ...*

At the end of the world he will come to judge  
the good and the bad,  
according to their worth,  
dispensing rewards and penalties, as due,  
to save our souls with righteous rectitude.

*Where shall we gather to  
pray to the Creator  
who loves and keeps us from  
all evil and error?*

*Everything considered ...*

Anonymous Catalan (c1180)  
Spiritual song

## **Pray, all those who repent**

Pray, all those who repent,  
kneel down before God:  
Let us beseech the Lord our God  
that He may deign to grant us  
indulgence for our faults  
and remission of our sins.

Stand up,  
Having said our prayer,  
and with one voice let us  
appeal to the Lord for His indulgence.

Mozarabic prayer (11th century)

## **Let us all sing together**

*Let us all sing together: Hail Mary.*

When the Virgin was alone,  
an angel appeared.  
He is called Gabriel and was  
sent from Heaven.  
Radiant he said: Hail Mary.

*Let us all sing together ...*

With radiant face he said  
– listen my dear ones –  
You will conceive, Mary: Hail Mary.

*Let us all sing together ...*

You will conceive – listen my dear ones –  
You will bear a son: Hail Mary.

*Let us all sing together ...*

You will bear a son – listen my dear ones –  
You will call him Jesus: Hail Mary.

*Let us all sing together ...*

Anonymous Catalan (Llibre Vermell  
de Montserrat, 13th century)

## **Oh, you who made me drunk**

Oh, you who made me drunk  
with every cup we drained,  
you, who painted your eye-lids  
with the kohl of astonishment,



and you, who caused my tears to flow  
when you rebuffed me without cause.  
Place your hand on my heart,  
for no water  
can extinguish the flame of love.

Muwashshah (Al-Andalus)

### **The beauty of my friend**

The beauty of my friend  
inspires and disturbs me,  
He encouraged my heart to  
tell him all its secrets.  
I said to my heart: 'Do not follow love's path.'  
But, already slain, it did not answer.

I have a friend whose beauty is great.  
Her face is radiant,  
Her waist is slender, her cheeks are like roses,  
Her hair is blond and her eyes are so big.

My friend, your absence has lasted too long.  
The tears of desolation would  
float a Noah's ark.  
My friend, it is too soon for us to part.  
Take all that I have, my heart, my soul.

I cannot fathom how my  
nights have changed.  
Alas, youth fades,  
It is useless to rehearse rhymes,  
A flash of lightning does not quench  
the parched man's thirst.

Arab lament: song of separation

### **From a foreign, far-off land**

From a foreign, far-off land  
there came a twenty-year-old maid.  
Her eyes were black, her hair was fair,  
and a beauty spot on her cheek she had.

Traditional song (Greece)

### **O, beloved**

O, beloved, beloved, the wound of  
love in me has opened deeper  
and the moon has distracted me mid-  
moon, and then abandoned me.

O, idle prattlers, do not blame me,  
for love is fashioned with illusions,  
I am mad with love, and desire  
the touch of him I love!

Traditional song (Morocco)

### **Sleep, sleep, fair maiden**

Sleep, sleep, fair maiden,  
sleep, my beauty, without worry or care.  
Here is your slave, whose only desire  
is tenderly to guard your sleep.

Anonymous (Rhodes) Sephardic  
ballad in Ladino

### **Üsküdar**

On the way to Üsküdar  
it started to rain.  
My clerk's coat is long,  
and his coattails are muddy.  
My clerk just woke up,  
his eyes all sleepy.  
He is mine and I am his,  
it's no concern of others.  
My clerk looks so fine  
in his crisply starched shirt.

Traditional song (Turkey)  
Lyrics by Fuzuli



© David Ignaszewski

## Jordi Savall

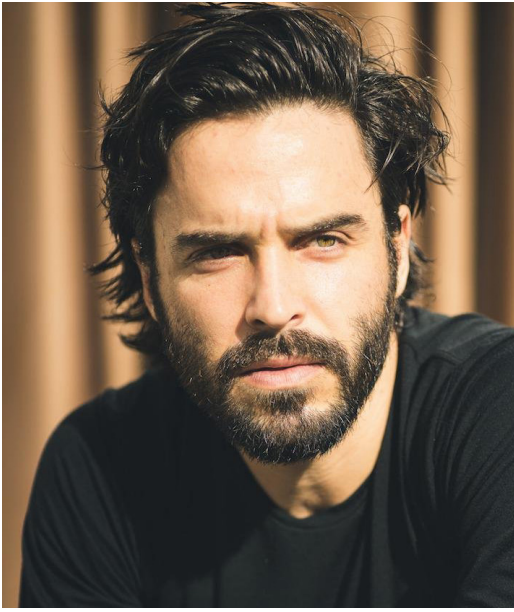
Jordi Savall is one of the most versatile musical personalities of his generation. For more than 50 years he has rescued musical gems from the obscurity of neglect and oblivion and given them back for all to enjoy. A tireless researcher into early music, he interprets and performs the repertory both as a gambist and a conductor. His activities as a concert performer, teacher, researcher and creator of new musical and cultural projects have made him a leading figure in the reappraisal of historical music. Together with Montserrat Figueras, he founded the ensembles Hespèrion XX (1974), La Capella Reial de Catalunya (1987) and Le Concert des Nations (1989), with which he explores and creates a world of emotion and beauty shared with millions of early music enthusiasts around the world.

With his key participation in Alain Corneau's film *Tous les Matins du Monde* (awarded the César Cinema Prize for the best soundtrack), his intense concert activity (about 140 concerts per year), record releases (six recordings per year) and the creation in 1998, together with Montserrat Figueras, of his own record label, Alia Vox, Jordi Savall has demonstrated the appeal of early music to an increasingly wide and diverse audience of all age groups.

He has recorded and released more than 230 discs, covering medieval, Renaissance, Baroque and Classical repertoire, with a special focus on the Hispanic and Mediterranean musical heritage. These have received many awards and distinctions, including the MIDEM Classical Award, International Classical Music Award and Grammy Award. His concert programmes have made music an instrument of mediation to achieve understanding and peace between different and sometimes warring peoples and cultures. Accordingly, guest artists appearing with his ensembles include Arab, Israeli, Turkish, Greek, Armenian, Afghan, Mexican and North American musicians.

In 2008 he was appointed European Union Ambassador for intercultural dialogue and, together with Montserrat Figueras, was named 'Artist for Peace' under the UNESCO 'Good Will Ambassadors' programme. Between 2020 and 2021, to mark Beethoven's 250th anniversary, he conducted the complete symphonies with Le Concert des Nations and recorded them on an album titled *Beethoven Révolution*.

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



### Assaad Bouab

Assaad Bouab is a French-Moroccan actor based in Paris.

He is best known to international audiences for leading roles in Netflix's hit French comedy series *Call My Agent*, as Pierre Beaumarchais in *Franklin* opposite Michael Douglas, Noah Jupe and Daniel Mays, and *Bad Sisters* (both Apple TV).

He stars in the feature film *Cliffhanger*, alongside Lily James and Pierce Brosnan, directed by Jaume Collet-Serra. The film is due for release this year.

He made his stage debut at London's National Theatre with Simon Stone's recent adaptation of *Phaedra* in 2023, playing the male lead opposite Janet McTeer and Mackenzie Davis.

Previously, he starred as Fabrice de Sauveterre in Emily Mortimer's series *The Pursuit of Love* for BBC and Amazon, alongside Lily James, Andrew Scott and Dominic West.

Further television credits include Lucie Borleteau's crime thriller *Cannabis*, *Homeland* alongside Claire Danes, *Kaboul Kitchen*, *Braquo*, *Messiah*, *Peaky Blinders*, *Inventing Anna*, *El Ghou*l and *Tyrant*.

Assaad Bouab's major film credits include Olivier Marchal's *Overdose*, Rachid Bouchareb's *Days of Glory* and *Hors la loi*,

*Marock* directed by Laila Marrakchi and Nabil Ayouch's *Whatever Lola Wants* alongside Laura Ramsey. He played a lead role in Mary Jimenez and Bénédicte Liénard's politically engaged *Le chant des hommes* and starred in Asif Kapadia's drama *Ali and Nino*, as well as *Queen of the Desert*, starring Nicole Kidman, and Paula van der Oest's *The Bay of Silence*.

### Hespèrion XXI

Early music's most important value stems from its ability as a universal artistic language to transmit feelings, emotions and ancestral ideas that even today can enthral the contemporary listener. With a repertoire that encompasses the period between the 10th and 18th centuries, Hespèrion XXI searches continuously for new points of union between the East and West, with a clear desire for integration and for the recovery of international musical heritage, especially that of the Mediterranean basin and with links to the New World.

In 1974 Jordi Savall and Montserrat Figueras, together with Lorenzo Alpert and Hopkinson Smith, founded the early music ensemble Hespèrion XX in Basel as a way of recovering and disseminating the rich and fascinating musical repertoire prior to the 19th century on the basis of historical criteria and the use of original instruments. The name Hespèrion means 'an inhabitant of Hesperia', which in ancient Greek referred to the two most westerly peninsulas in Europe: the Iberian and the Italian. It was also the name given to the planet Venus as it appeared in the west. At the turn of the 21st century Hespèrion XX became known as Hespèrion XXI.

Today Hespèrion XXI is central to the understanding of the music of the period between the Middle Ages and the Baroque. Their work in recovering pieces, scores, instruments and unpublished documents have a double value. On one hand, their rigorous research provides new information and understanding about the historical knowledge of the period and, on the other, the strength of their performances enables audiences to experience the aesthetic and spiritual quality of the works of this period.

Right from the beginning, the ensemble set out on an innovative and artistic course that would lead to the establishment of a school in the field of early music, appreciating the way

this genre can function as an experimental musical tool, one in which musicians seek maximum beauty and expressiveness in their performances. Any performer in the field of early music will have a commitment to the original spirit of each work and has to learn to connect with it by studying the composer, the instruments of the period, the work itself and the circumstances surrounding its creation. But as a craftsman, he or she is also obliged to make decisions about the piece being played: a musician's capacity to connect the past with the present and to connect culture with its dissemination depend on his skill, creativity and capacity to transmit emotions.

Hespèrion XXI's repertoire includes, among others, the music of the Sephardi Jews, Castilian romances, pieces from the Spanish Golden Age, and Europa de les Nacions. Some of their most celebrated concert programmes are Les Cantigues de Santa Maria d'Alfons X El Savi, La Diàspora Sefardí, the music of Jerusalem, Istanbul, Armenia and the Folías Criollas. Thanks to the outstanding work of numerous musicians and collaborators who have worked with the ensemble over the decades, Hespèrion XXI still plays a key role in the recovery and reappraisal of the musical heritage, and one that has great resonance throughout the world. The group has released more than 60 CDs and performs concerts for the whole world, appearing regularly at the great international festivals of ancient music.

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

Alia Vox is the exclusive producer of recordings by Jordi Savall and his ensembles.

# With thanks

**The Barbican sparks creative possibilities and transformation for artists, audiences and communities – to inspire, connect and provoke debate.**

As a not-for-profit, we need to raise 60% of our income through fundraising, ticket sales and commercial activities. With the help of our generous supporters, we are able to share the work of some of the most inspiring and visionary artists and creatives, enabling the widest possible audience to experience the joy of the arts.

We're passionate about expanding access to ensure anyone can participate in art and creativity in London and beyond. From our work with local schools to provide unforgettable learning experiences, to development opportunities for emerging creatives, to discounted tickets to our events, your support helps us make a real difference every day.

There are many ways you can support the Barbican, including by making a donation, joining our programme as a sponsor, or becoming a Member. To find out more and join our community, please visit [barbican.org.uk/join-support/support-us](http://barbican.org.uk/join-support/support-us) or contact [development@barbican.org.uk](mailto:development@barbican.org.uk)

## Founder and Principal Funder

The City of London Corporation

## Major Supporters

Calouste Gulbenkian  
Foundation (UK Branch)  
Kiran Nadar Museum of Art  
SHM Foundation  
Tia Collection

## Leading Supporters

Trevor Fenwick and Jane Hindley  
Marcus Margulies

## Programme Supporters

Cloire Wyndham  
Harry G David  
Goodman Gallery  
Romilly Walton Masters Award  
MENAEA Collection, Kuala Lumpur  
Jack Shainman Gallery  
Natasha Sidharta  
The Rudge Shipley Charitable Trust

## Director's Circle

James and Louise Arnell  
Farmida Bi CBE  
Philippe and Stephanie Camu  
Cas Donald  
Alex and Elena Gerko  
Trevor Fenwick and Jane Hindley  
Professor Dame Henrietta L Moore  
Sir Howard Panter and  
Dame Rosemary Squire

Sian and Matthew Westerman

*and to all those who wish  
to remain anonymous*

## Corporate Partners

Apple Original Films  
Audible  
Bloomberg Philanthropies  
Campari  
Culture Mile BID  
Google Arts & Culture  
Mastercard  
Searchlight Pictures  
Sotheby's  
Taittinger  
TOAST  
Vestiaire Collective

## Corporate Members

Bank of America  
Bloomberg  
BMO  
Bolt Burdon Kemp  
Deutsche Bank  
Linklaters LLP  
Macfarlanes LLP  
Norton Rose Fulbright  
Osborne Clarke  
Pinsent Masons  
Slaughter and May  
Standard Chartered  
UBS

## Trusts & Grantmakers

Acción Cultural Española (AC/E)  
The African Arts Trust  
The Ampersand Foundation  
Art Fund  
Aspect Charitable Trust  
Bagri Foundation  
CHK Foundation  
Cockayne – Grants for the Arts  
John S Cohen Foundation  
Company of Arts Scholars  
Charitable Trust  
The Daiwa Anglo-Japanese Foundation  
Fluxus Art Projects  
Helen Frankenthaler Foundation  
Henry Moore Foundation  
High Commission of Canada  
in The United Kingdom  
Institut français du Royaume-Uni  
Korean Cultural Centre UK  
Kusuma Trust UK  
Lucille Graham Trust  
Mactaggart Third Fund  
Representation of Flanders  
(Belgian Embassy) in the UK  
Royal Norwegian Embassy in London  
Stanley Thomas Johnson Foundation  
US Embassy London

*We also want to thank Barbican Patrons,  
members and the many thousands who  
made a donation when purchasing tickets.*

## Barbican Board

Sir William Russell *chair*  
Tobi-Ruth Adebekun *deputy chair*  
Tijs Broeke *deputy chair*  
Randall Anderson  
Munsur Ali  
Michael Asante MBE  
Stephen Bediako OBE  
Farmida Bi CBE  
Zulum Elumogo  
Jaspreet Hodgson  
Nicholas Lyons  
Mark Page  
Anett Rideg  
Jens Riegelsberger  
Jane Roscoe  
Despina Tsatsas  
Irem Yerdelen

## Barbican Centre Trust

Farmida Bi CBE *chair*  
Robert Glick OBE *vice chair*  
Stephanie Camu  
Tony Chambers  
Cas Donald  
David Kapur  
Ann Kenrick  
Kendall Langford  
Sian Westerman  
Sir William Russell

## Directors Group

David Farnsworth *interim CEO*  
Ali Mirza *deputy interim CEO and  
director of people, culture and  
inclusion*  
Natasha Harris *director of  
development*  
Sarah Wall *head of finance and  
business administration*  
Devyani Saltzman *director for arts and  
participation*  
Philippa Simpson *director for buildings  
and renewal*  
Jackie Boughton *director of commercial*  
Beau Vigushin *director for audiences*  
Hannah Hoban *executive assistant  
to CEO*



# Events coming up we think you might like



**No Friend but the Mountains**  
Thu 19 Jun, Hall



**The Orchestral Qawwali  
Project**  
Sun 20 Jul, Hall



Book now at [barbican.org.uk](https://www.barbican.org.uk)