476 6158

Ludovico's Band

Marshall McGuire, Tommie Andersson ARTISTIC DIRECTORS

Ludovico's Band The Italian Ground

GASPAR SANZ 1640-c.1710

1	**Rujero**	0'51
2	**Paradetas**	0'27
3	**Zarabanda**	1'43
4	**Folias**	2'05
5	**La Cavalleria de Napoles con dos Clarines**	1'13
6	**Canciones**	0'29
7	**Lantururu**	0'45
8	**Dos Trompetas de la Reyna de Suecia**	0'33
9	**La Esfachata de Napoles**	0'59
10	**La Miñona de Cataluña**	0'59
11	**Canarios**	3'38

LUCAS RUIZ DE RIBAYAZ 1626-after 1677

12	**Tarantella**	5'21

GIROLAMO KAPSPERGER c.1580-1651

13	**Toccata**	2'05
14	**Colascione**	1'49
15	**Kapsperger**	2'32
16	**Canario**	1'57

ALONSO MUDARRA c.1510-1580

17	**Fantasía que contrahaze la harpa en la manera de Ludovico**	2'12

SANTIAGO DE MURCIA c.1682-c.1732

18	**Gaitas**	3'09
19	**Cumbees**	2'19

BERNARDO GIANONCELLI d. c. 1650

20	**Tastegiata**	1'51
21	**Galliarda**	1'33
22	**Corrente**	1'17
23	**Bergamasca**	2'48

LUCAS RUIZ DE RIBAYAZ

24	**Españoletas**	3'20

ALESSANDRO PICCININI 1566-1638

25	**Chiaccona in partite variate**	2'50

BELLEROFONTE CASTALDI 1580-1649

26	**Quagliotta Canzone**	3'40

LUCAS RUIZ DE RIBAYAZ

27	**Chaconas**	1'07
28	**Marionas**	1'24

ANONYMOUS

29	**The Italian Ground**	4'08

Total Playing Time 59'49

Ludovico's Band

Marshall McGuire ***triple harp***
Tommie Andersson ***theorbo, guitar*** • **Samantha Cohen** ***theorbo, guitar***
Ruth Wilkinson ***viola da gamba*** • **Guy du Blêt** ***percussion***

Ludovico and the 'Republic of Strings': Spanish and Italian music for harps, lutes and guitars

One of the most pervasive musical myths of the later European Renaissance is that of the hero–singer Orpheus (*Orfeo*), and the lyre with which he is said to have accompanied his songs. Following the musical fashions of the times, Orpheus's lyre was often represented later in the era as a lute or guitar (a word derived from the Greek *kithara*). Earlier, however, it had been pictured (by the painter Brueghel, among others) as a small harp. According to legend, the instrument, whatever its physical attributes, was that given to Orpheus by one of the gods (Hermes or Apollo, depending on the version of the tale). With it, he had charmed the gatekeepers of the Underworld, in his attempt to rescue his beloved Eurydice from the realm of the dead. Though the beauty of his song succeeded in its immediate aim, Orpheus's ultimate failure hardly needs retelling. Despite the gods' demand that he not do so until safely out of Hades, he could not resist the temptation to gaze on Eurydice's beauty, and, in looking, he lost her! As a memorial both to his love and to his failure, after Orpheus's death the king of the gods, so it is said, placed a simulacrum of his harp in the sky, where to this day it remains the constellation Lyra. Its very brightest star these days is called Vega, but was once also known as 'the harp star'.

Over the summer and autumn of 1690-91, an ambassador from the court of the sultan of Morocco, Ismail ibn Sharif, visited Spain to negotiate his master's demands that the king, Carlos II, free 500 Muslim prisoners-of-war, and return to Islamic hands some 5,000 Arabic manuscripts that had once belonged to the Sultanate of Granada. While he waited for the Spanish reply to his diplomatic entreaties, the ambassador was treated as an honoured guest; when he eventually departed, he left behind, in a manuscript in Arabic, a record of his impressions of his hosts and their customs, and – of particular interest here – their music. Though unnamed in the document, the diplomat in question was probably Hamet ben Hassu, a onetime visitor also to the court of Charles II of England, and described by the diarist John Evelyn in 1681 as 'a handsome person, well featured, of a wise look, subtle and extremely civil'. Of his several interesting observations about Spanish music, the first concerns the welcome his party received when making a stopover in Andalusia during their overland journey to Madrid:

One of the greatest marks of graciousness shown us by the inhabitants of Utrera was that during the night we passed in their town, they brought to us the monks who excelled in singing in their churches. These had musical instruments, one among others which they call the harp; it is garnished with a great number of strings and resembles a weaver's loom. They pretend to say that this is the instrument which the prophet David – upon whom, and upon our Prophet, be prayer and blessing! – was wont to play.

Toward the end of his visit, the ambassador was reminded to comment further on the harp, having encountered an image of the instrument attached to a statue of David at the royal palace–monastery at El Escorial:

This personage wears a crown of gilded copper on his head and holds in his hand the musical instrument which he invented. The Spanish insist that it is the same upon which he accompanied himself while reading the psalms, and call it the harp. This harp is a large wooden instrument as high as a man and having about 46 strings. It produces harmonious sounds and one does not see the blow given by him who plays it. The Christians make much use of it and teach it to their wives, sons and daughters. Hence it is rare to find a home all of whose indwellers do not skilfully pluck the harp. When they receive guests, when they are welcoming anyone or when they wish to honour someone who has come to see them, they let the harp express what they feel. The persons who most cultivate this instrument are the sons and daughters of the great and noble. It is similarly much in use in their chapels, in their churches and all those places in which they indulge themselves in their impious acts.

What harp music might the Moroccan ambassador have heard that night from the monks of Utrera, or later at the hands of the 'wives, sons and daughters' of the Spanish infidel? Not church music at night, certainly, not even from the monks, but probably dance music, and then not just for harps alone, but accompanied by *vihuelas*, or guitars, of several shapes and sizes.

One of the earliest theorists to comment on the special role of the harp in Spanish music-making was Juan Bermudo, who was also a churchman – if not strictly a monk, then at least a friar (an observant Franciscan, or Minorite) – and one of the most important chroniclers of Spanish music of the mid-16th century. In his *Declaración de instrumentos musicales*, published in Osuna in 1555, fray Juan devotes several chapters to the diatonic harp (*arpa de un orden*) of the era, in one of which, entitled *De la perfection particular de la harpa*, he refers to the great ability of a certain Ludovico in artificially producing chromatic notes on it when required: 'I was told that this person named Ludovico, whenever he came to play a cadence, placed a finger under the string and thus made it sound as the required semitone.'

Though Bermudo tells us nothing more about him, this Ludovico was almost certainly the '*Ludovico el del arpa*' whose name appears among the lists of minstrels at the court of

Ferrando III of Aragón, duke of Calabria and son of the exiled Spanish king of Naples, in the early years of the 16th century. The duke's household in Valencia was renowned throughout Spain as being '*una corte de estilo italiano*', in the style of the Gonzaga and d'Este princes. Indeed, Ferrando may have recruited Ludovico from the d'Este court; in 1487, a '*Ludovico dall'arpa*' was in the service of Duke Ercole II at Ferrara.

Evidently, he was also the same Ludovico referred to by the vihuela-player and composer Alonso Mudarra in the title of his **Fantasía que contrahaze la harpa en la manera de Ludovico** (Fantasia in imitation of the harp in the manner of Ludovico). This work appears in Mudarra's *Tres libros de musica en cifras para vihuela,* published in Seville in 1546. There Mudarra set Ludovico's piece for his (Mudarra's) own instrument, the vihuela (a type of six-course guitar). But whereas the title indicates it is only in 'imitation' of Ludovico's harp, this certainly should not preclude performers, as in this recording, from 'restoring' the music to the harp itself. (Elsewhere in his book, in addition to its 76 vihuela pieces, Mudarra also includes a single *tiento* designated specifically as being *para harpa u organo*, for harp or organ.)

Mudarra's 'Ludovico Fantasy' holds a secret, only gradually revealed in performance, namely that it is a cunningly disguised set of variations (indeed the earliest to survive in written form) on the ostinato pattern which by the end of the century had become known as the *Folias*. Could Mudarra himself have heard Ludovico play such a piece? Since Mudarra is usually thought to have been born around 1510, he could have been in his impressionable teens and still heard the elderly Ludovico play, perhaps sometime in the 1520s. Certainly, having been raised in the household of the dukes of Infantado, Mudarra was well acquainted with the Spanish courts of the day. Only later did he train for the priesthood; he was appointed a canon of Seville Cathedral (where he remained for the rest of his life) in the same year as his *Tres libros* appeared.

Giovanni Girolamo Kapsperger was probably born in Venice, the son of a diplomatic official of the Austrian Imperial court. Himself described as a *nobile alemano*, Kapsperger had settled in Rome by 1605, where his patrons included members of the noble Bentivoglio and Barberini families. He was also closely associated with the Jesuits, and in 1622 produced a dramatic oratorio included in the Roman celebrations surrounding the canonisation of the order's first two saints, Ignatius Loyola and Francis Xavier. From 1623 onward, he was regularly in attendance at the court of the new pope Urban VIII, himself a Barberini, who was also a poet, some of whose verses Kapsperger set in his *Poematia et carmina* (1624). Not only was Kapsperger's music regularly performed 'in the chamber of His Holiness', but his masses were also heard at the pope's request in the Sistine Chapel. As later published under the title *Missae Urbanae* (1631), they led to the perhaps not altogether serious allegation that Kapsperger was thereby attempting to usurp the position of pre-eminent papal composer from the late Palestrina!

In 1650, the Jesuit scholar Athanasius Kircher (a renowned dabbler in the occult) named him as the successor to Monteverdi, 'a noble artist [who] successfully penetrated the secrets of music'. But this, perhaps, was special pleading. Though in his own day the 'academies' (or concerts) Kapsperger hosted in his own house were once listed among the 'wonders of Rome', today, Kapsperger's main claim to fame is more limited, as a composer for his own instruments, featured in his six published books of music for plucked string instruments (two are lost), designated as being either for the lute or for the chitarrone. As the name of this latter instrument indicates, it was effectively an Italian cognate of the Spanish word *guitarra* (in later Italian called the *chitarra*), though it was a member of the lute family, also known synonymously as the theorbo (*tiorba*). The first of Kapsperger's chitarrone books appeared in 1604, while the pieces recorded here come from the last, the *Libro quarto d'intavolatura di chitarone* (Rome, 1640).

The **Toccata** is typical of Kapsperger at his most intimate and eloquent, his works in this form not unlike musical meditations, composed of alternate sequences of decorative scale passages, contrapuntal entries and chordal passages. As a genre, the toccata (its name deriving from the Italian verb *toccare*, to touch) originated in the improvisations that performers on harps, lutes and keyboard instruments devised to test the tuning of their instruments. (As the French writer Mersenne commented, any lutenist who reached the ripe old age of eighty years 'had certainly passed sixty of them tuning his instrument!') Such extemporisations were also a perfect opportunity for players to 'limber up' their fingers, and accordingly came to include a variety of virtuosic gambits, which in due course developed from being merely preparatory to a performance, into the distinctive opening work of a program.

Typical of what might usually follow a toccata, the remaining three 1640 pieces recorded here are all dance-like and based on ostinati. Paired together are the **Kapsperger** (evidently, even such a sophisticated composer did not shrink from associating his own name with a rustic dance in duple time) and a **Canario**, a type of leaping dance in triple time (*saltarello*) that came to Europe via Spain from the Canary Islands. Though the dance has no fixed melody (the English tune *Carmen's Whistle* is also a canary), several notable examples do share the same tune. The canary Praetorius printed in his *Terpsichore* (1612) has precisely the same tune as Kapsperger's, as has that given by the French dancing master Arbeau in his treatise

Orchésographie (1588), though there it is presented in duple time. Arbeau described the canary as 'gay but with a strange and bizarre, even barbaric feel'. (Curiously, in an age when clerics often voiced their disapproval of dance, this author was a priest, 'Thoinot Arbeau' being an anagram for Jehan Tabourot, a canon of the cathedral of Saint-Mammès in Langres.)

The title of the remaining Kapsperger piece, **Colascione**, does not refer, as one might imagine, to a sort of musical smorgasbord or medley. Rather, it is the name of a somewhat rudimentary long-necked lute, reportedly of 'Turkish' origin, and used by only the most indigent of Italian minstrels. A mean, small-bodied instrument with only two or three strings (the third was usually a bass drone), it was played (like a modern mandolin) with a plectrum, and produced what was described as 'a raucous sound'. The instrument's musical repertoire – probably confined to drone pieces and the very simplest ostinato dances – must have seemed as bizarre and primitive, then, to a musical aristocrat like Kapsperger as it would to us today. Besides Kapsperger's, there are only two other known pieces bearing the title *colascione*, both anonymous, and both for keyboard. The simpler of the two (on a two-bar ostinato) is almost identical in detail to Kapsperger's. The piece's simple ostinato format provides a framework for Ludovico's Band to re-imagine, for a moment, the dank alleyways and lowest taverns of 17th-century Italy.

Though of foreign descent (indeed described almost as often as by name simply as '*Il Tedesco della tiorba*', literally '*that* German theorbo player'!), Kapsperger was highly esteemed in Italy. 'Few are those who can compete with him' were the words of one of his colleagues, Bellerofonte Castaldi. Kapsperger was, by several accounts, a rather arrogant fellow, yet even he, reportedly, had good things to say in return about his exact contemporary Castaldi. Castaldi was not only a musician, but a distinguished poet, graphic artist, traveller and, by his own account, adventurer. The two men must have met in Rome some time in the early 1610s, on one of the several occasions when Castaldi found it prudent to absent himself temporarily from his native Modena. When one of his brothers was assassinated, Castaldi joined in the revenge killing of his murderer, and for his troubles received a bullet wound to his left foot, as he recalled somewhat wryly in 1622, 'offered to me as a gift, when I returned home from Rome eight years ago, by a pretty, kind and worthy little pistol.'

Lame from the wound, Castaldi claimed thereafter to have eschewed the pursuit of beautiful women and devoted the rest of his life instead to the arts, though in this he was evidently unhindered by the need to earn a living. As one of his verses observed:

I'll let others labour at medicine
Which seems to me a foul and vulgar vocation,
Or at bartering with the common crowd,

Sowing wretched and wicked injustice,
Or at philosophising, they do it by the dozen,

Or theologising in the Hebrew tongue;
No, music is my sole delight,
To while away each hour composing with my theorbo to hand.

Nor was his success unrecognised; in 1617, his friend, the poet Fulvio Testi, addressed him:

Castaldi, that which of yore was said
Of the magnificently blessed Orpheus,
You match with marvellous deeds of your own.

Dating from five years later, the first of Castaldi's musical publications indeed attests to his skill not only as a composer and performer, but also as a poet, and, rather more unusually, as an engraver. He himself drew the tablature directly on the copper plates, along with the many decorative designs (patterned scrolls, pictures of birds and animals). In fact, he claimed in the preface to this volume that he had taken up engraving specifically 'in an attempt to distract my mind from the continued painful nuisance caused by the bullet that is lodged in the bone in the middle of my left foot.' Printed in Modena in 1622, the book's full title is *Capricci a due stromenti cioe tiorba e tiorbino e per sonar solo varie sorti de balli e fantasticarie* (Caprices for two instruments, the theorbo and theorbino, and others solo, of various types of dances and fantasies). The title-page makes no mention of Castaldi himself, but suggests that the volume was the work of one 'SETNOFORELLEB TABEDUL' (a Latin cipher, 'Bellerofontes ludebat' spelt backwards; meaning simply 'Bellerofonte was playing').

Castaldi himself was probably, as he indeed claimed to be, the inventor of the *tiorbino* (he called it *ma invenzione novella*, my new invention), a small version of the theorbo with strings tuned an octave higher. Whimsically, he described it as the offspring of the marriage of the lute (*liuto*), the 'king of the instruments', and the theorbo, the 'queen of instruments' (in Italian, *tiorba*, unquestionably feminine), his *tiorbino* thus 'the prince'. Of his duos for this new mother–son pair, the one recorded here belongs not among the collection's dance pieces (*balli*), but among the *fantasticarie*, taking the form of a canzona, an imitative, contrapuntal piece, usually identifiable as a genre (as here) by the standard opening gambit of its 'theme', a single note repeated (long-short-short). The first voice heard is that of the *tiorbino* (here played on a harp), its delicate higher tones imitating the songs of a little quail – **Quagliotta Canzone** – in due course underpinned by the *tiorba*. Elsewhere Castaldi tells us that, on the wall of his apartment in Venice, he hung his two *tiorbi* and two *tiorbini* alongside his two rifles, to be an allegory, he said, of 'peace, the enemy of war'.

Whereas Castaldi claimed to have invented the *tiorbino*, his slightly older colleague, the composer and lutenist Alessando Piccinini, is

reputed to have had a part in the development of the chitarrone and the archlute, his innovation probably consisting of the idea of lengthening the neck of the instruments to carry a second set of longer, low-pitched strings. While still only in his early teens, Alessandro started teaching his two younger brothers, Girolamo and Filippo. So talented were they that his father, Leonardo, actually turned down on Alessandro's behalf an offer of a position at the court in Mantua so that he could continue to teach his brothers 'as he does for two or three hours a day.' Eventually, in 1582, Leonardo, Alessandro and the two brothers all became musicians at the court of Alfonso II d'Este in Ferrara. After their father's death, the three sons went to Rome in the entourage of Cardinal Pietro Aldobrandini, nephew of Pope Clement VIII, and in 1608 Alessandro joined the household of the marquis Guido Bentivoglio, erstwhile patron of the great organist–composer Girolamo Frescobaldi.

In 1614, having returned to his native Bologna, Alessandro wrote to his former employer, the marquis: 'I have begun an undertaking, namely, to have engraved a book to be played on the lute which I already began to write in Rome.' This volume appeared in Bologna nine years later (1623), under the title *Intavolatura di liuto et di chitarrone, libro primo.* Music by Alessandro also appears in a second book, published posthumously in 1639 by his son Leonardo Maria. The contents of the 1623 book are arranged into loose suites, most of the pieces dance-based, though also including introductory toccatas. From this volume comes the **Chiaccona in partite variate**, a set of variations on a four-bar harmonic ostinato.

In England, such an ostinato pattern, and the type of piece composed upon it, was typically called a 'ground' (as in 'ground bass', in the sense that it is a foundation). Derived ultimately from imported Italian models, the English fashion for grounds was already well developed early in the 17th century, though it flourished most richly in the hands of later composers such as Henry Purcell. According to one of Purcell's contemporaries, composing upon a ground was 'a very easie thing to do, and requires but little judgement'; whereas the theorist Roger North, tongue-in-cheek, cited Purcell's grounds as exemplifying 'the many ways a base [bass] may be handled or rather tormented'. In fact, neither comment does justice to the subtle lengths to which composers typically went to the hide the mechanics of using grounds as the basis of songs and instrumental pieces. That employed in the anonymous **The Italian Ground** is eight bars long and, in contrast to Piccinini's Chiaccona, in a minor key.

Almost nothing is known about the last Italian composer whose works are featured here, Bernardo Gianoncelli, known as '*Il Bernadello*', except that he was probably a northerner, and probably also a near contemporary of Piccinini and Kapsperger. Some 97 short pieces for archlute survive in a volume entitled *Il liuto de Bernardo Gianoncelli*, a handsome engraved edition published in Venice in 1650, evidently by the composer's heirs and therefore, too, evidently after his death. If played in order of appearance, some of the contents form loose suites. The pieces range from what might be described as 'stock items' to the truly individual. Among the former is a **Bergamasca**, which in Gianoncelli's hands is barely distinguishable from almost any other surviving contemporary example of this simple ostinato genre. Named for some supposed origin in, or association with, the city of Bergamo, its characteristic stamp is the repeated bass sequence (fah-soh-doh).

Rather than use the usual formal title 'toccata' (as, for instance, Kapsperger had done), Gianoncelli uses the similar but related term **Tastegiata**, with its suggestion of a performer 'feeling' his way, though it was probably more technically concerned with checking the tuning of the instrument's *tastatura* (the relative spacing of the moveable frets). The other two Gianoncelli pieces in this recording are dance forms regularly found in 16th- and early 17th-century European lute anthologies, from Rome in the south to England in the north: a **Galliarda** and a **Corrente**.

Two centuries after the Italian Ludovico came to Spain, his instrument, the harp, was still an important contributor to the music-making of elite circles there. Pablo Nassarre, in his treatise *Escuela música* (1724), especially emphasised the harp's continued use in church music ('In many cathedrals they make use of the harp by having a musician set aside solely for it'), and could still observe: 'Among instruments strung with gut, the harp should hold first place, because of its wide range and its great resonance. In both respects it exceeds all the other gut-stringed instruments in use at this time.'

By the late 1600s, however, the diatonic harp on which the great Ludovico had played was fast being superseded in regular use by a harp with two 'rows' (or ranks) of strings (*arpa de dos ordenes*), one tuned diatonically, the second row adding the chromatic tones (equivalent to the black notes on a keyboard). As early as 1632, in his play *La Dorotea*, the Spanish dramatist Félix Lope de Vega had rather wonderfully referred to the complex task of tuning and playing the double harp as '*el gobierno de esta república de cuerdas*' (the government of this republic of strings), and noted correctly that the additional rank 'makes the flats easier to play'. In 1702, the harpist Diego Fernández de Huete noted the double instrument's greater 'sonority and perfection', though as late as 1724, Nassarre would still describe its popularity as 'recent'.

The reality, nevertheless, was that the harp, partly because of its size, was never going to

reclaim its elusive (or perhaps even illusory) pre-eminence in popular use from the smaller, hand-held – and therefore portable – gut-stringed instruments. Thus, in the most important Spanish harp publication in the second half of the 17th century, the author affords the harp pride of place in only one half of his book, while dedicating the other half to its eventual nemesis, *el guitarra española* – the guitar. The author of this Janus-like volume, issued in Madrid in 1677, was the priest–composer Lucas Ruiz de Ribayaz. Figuratively entitled *Luz y norte musical* (The Light and North Star of Music), his treatise was indeed intended to be a 'compass for the musical traveller', a route-map to both theoretical and practical aspects of the musician's craft, containing rules for composition and performance, as well as, in an appendix, a selection of pieces for both featured instruments.

Don Lucas was born in Santa Maria Ribarredonda, a town in the mountains near Burgos. He trained for the priesthood in León, and only later embarked on his musical education, receiving the personal support of the patron of his college, who awarded him a college prebend, the income from which freed him from the usual priestly obligations and allowed him to practise his musical craft. In 1667 Ruiz de Ribayaz visited Peru in the entourage of the Count of Lemos, and commented later on the musical conditions he found there. He noted that few Peruvian musicians could read mensural notation or tablature, though many could perform quite complex pieces, and usually played their favourite instrument, the guitar, entirely from memory.

Little further is known of his life after his college prebend expired finally in 1677, nor is there any sure indication of the precise scope of his output as a composer. Of the works included in his 1677 book, some of those for guitar are attributed to Gaspar Sanz, and others, for harp, to Andrés Lorente and Juan del Vado. It is usually assumed that some or all of the remaining, unattributed pieces were composed, or at least arranged, by Ruiz de Ribayaz himself. As recorded here, his **Tarantella** is preceded by improvisations on the *Folias*. A tarantella was a circle dance, usually in triple time, traditionally performed by courting couples. Its name derives from the Italian town of Taranto, and was probably at first entirely unexceptional as a genre. But by the beginning of the 17th century, its etymology was being whimsically linked to that of the tarantula spider, and performers began to imitate the supposed effects of its bite, a gradually increasing hysteria. The aforementioned Jesuit occultist Athanasius Kircher even went so far as to publish eight tunes in his *Magnes sive arte magnetica* (The Magnet, or, The Magnetic Art, 1641) prescribed as 'inoculations' against 'tarantism', his melodies, perhaps significantly, in duple metre as opposed to the usual triple of the tarantella.

On the other hand, only a relatively few written or printed examples of the ostinato dance entitled **Españoletas** have come down to us, including one by Francisco Guerau, another by Gaspar Sanz, and, from England, the Spagnioletta by Giles Farnaby in the *Fitzwilliam Virginal Book*. This one by Ruiz de Ribayaz is, in fact, nothing more than another variant on the minor-keyed *Folias*. In contrast, the ostinati of his paired **Chaconas y Marionas** both inhabit major-keyed realms.

The Moroccan ambassador, whose comments on the Spanish harp we have already noted, also briefly mentioned two of its smaller hand-held cousins. If his testimony is to be believed, by 1691 'the instrument known among us [Arabs] as *el 'awd* [i.e. the lute]' was no longer in use among the Spanish at all; rather, he said, they 'know only another instrument which resembles it and which they call *el enguetarrah* [i.e. the guitar].' Had he inquired further, the ambassador would doubtless have discovered that the most important treatise on playing *el enguetarrah* was then the *Instrucción de música sobre la guitarra española*, first published in Zaragoza in 1674 (and thereafter often reprinted; the impression consulted for this recording dated to 1697) from copper plates engraved (as Castaldi had done) by the author himself. This was Gaspar Sanz, who was also an organist, an ordained priest, and holder of a degree in theology from the University of Salamanca. As Don Gaspar's instructions on playing the five-course guitar make clear, two main styles of playing were already in use, *rasgueado* (strummed) and *punteado* (plucked). Many of the 90 short pieces Sanz included in his immensely successful volume are quite simple and unadorned arrangements of popular tunes, and are perfect vehicles for improvised additions by performers. Many are quintessentially Spanish, like his **Canarios** and **Folias**, but, as he himself pointed out in the preface, others are '*al estilo...italiano, francés y inglés'* (in the Italian, French and English styles). Sanz's **Rujero**, for instance, is a version of the Italian ostinato dance, the *Ruggiero*, while his **Paradetas** seems to derive its name from the French *pardessus* (meaning the 'top' voice, or treble part). His **Zarabanda**, of course, would be known elsewhere in Europe as a sarabande, and **Canciones** as canzona.

Requiring some further explanation, the titles of several of Sanz's pieces are figurative rather than generic, several with military overtones. The nonsense syllables **Lantururu**, for instance, seem to indicate a fanfare. While visiting Italy in the 1660s, Don Gaspar served briefly as organist to the Viceroy of Naples, his stay in the city evidently the inspiration for two pieces, **La Cavalleria de Napoles con dos Clarines** (The Neapolitan Cavalry with two *Clarinos* [trumpets]) and **La Esfachata de Napoles** (The Proud-Faced Lady of Naples). The 'queen' referred to in **Dos Trompetas de la Reyna de Suecia** (Two

Trumpets of the Queen of Sweden) was Christina, who, having abdicated her Protestant throne and converted to Catholicism, settled in Rome and became one of the city's most important patrons of music and the arts. Meanwhile, we can only speculate on Sanz's interest, priestly or otherwise, in **La Miñona de Cataluña** (The Catalan Beauty).

After Sanz, perhaps the next most important guitarist and composer of the Spanish Baroque was Santiago de Murcia. Murcia was born in Madrid, probably the son of one of the official *luthiers* (string instrument makers) at the Royal Court, Gabriel de Murcia. During the 1690s, Murcia was a pupil of the guitarist–composer Francisco Guerau, and in 1704 was appointed Master of the Guitar to the Spanish queen, Maria Luisa Gabriela de Savoy. In the same year as her death, 1714, his *Resumen de acompañar la parte con la guitarra* was engraved in Antwerp, though the book was evidently not released in Madrid until 1717.

According to the author's introduction, in the main body of the *Resumen* 'the skill of the *aficionado*, and the pleasure of the listener will find a variety of pieces, following the present fashion, including French dances and contradances, different minuets and *canciones*, and for those who may be more advanced, several difficult works of some originality.' The print is prefaced with some suitably laudatory verses, written by his patroness, Francisca de Chavarri, which observe that:

Sympathy for number and accent
Is to be found among both musicians and poets:
So alike are they, that they produce the
same symmetries,
Since music is so like sweet poetry,
And verses may be measured in melodies.
With your virtuosity on the lyre, O Murcia,
You make plain these secrets...
Hearing you, they say
That you make poetry with your fingers,
That you versify with your hands.

Almost nothing certain is known of the composer after 1717. However, the fact that several manuscripts of his works have been found in Mexico and Chile suggests that he himself emigrated to the New World, probably some time early in the 1720s. A manuscript collection of his music dated to 1722, entitled *Cifras selectas de guitarra*, was rediscovered in Chile (in 2006 by Alejandro Vera). Another pair of sumptuously produced manuscripts dates from 1732; they are dedicated to a royal notary, José Álvarez de Saavedra, who died in 1737 in Puebla, Mexico, where Murcia may also have been living. The first of the 1732 Mexican books is entitled *Passacalles y obras de guitarra* (1732), while the second, rediscovered in León, Guanajuato in 1943 and known since as the Saldivar Codex No. 4, is largely a collection of dances, containing some of Murcia's most interesting and characteristic compositions, and including the earliest surviving written examples of the fandango and seguidillas.

The **Gaitas** is a type of Spanish pastorale whose title refers to a kind of bagpipe, though also to any number of other 'pipe' instruments, be they flutes, shawms or even (in Colombia, for instance) a type of simple clarinet. The gentle triple-time melody that Murcia set in 1732 is similar to a traditional Galician tune, and is closely related, too, to the Catalan Christmas song *El noi de la Mare* (The Son of Mary), which, incidentally, was often played by the 20th-century guitarist Andrés Segovia (in an arrangement by Miguel Llobet). In Venezuela, gaitas are still traditionally sung and danced at night during the Christmas season, and during *velorios* (wakes or vigils). The **Cumbees** (or *chuchumbe*) is thought to have come to Spain from West Africa, possibly from the Canary Islands. Murcia, however, probably first encountered the tune he arranged in 1732 in the New World. The *chuchumbe* is still known in Mexico, while circle dances called the *cumbia* and *cuembé* (*quembé*) are traditional folkloric forms in Colombia and Puerto Rico respectively. In Spain itself, the popularity of the *chuchumbe* was evidenced by the adverse attention it received from the Holy Inquisition. In stinging condemnation dated 31 October 1716, the inquisitors noted:

It has come to our attention...that certain couplets commonly called the chuchumbe *are being disseminated widely... To chaste ears, the lyrics, which begin 'A friar from the village is standing at the corner...' (need we quote more?) are scandalous, obscene, and offensive in the highest degree, and are sung to the accompaniment of a dance no less scandalous and obscene. The dance's lewd actions, lascivious displays and indecent and provocative shaking all contribute to the grave ruin of souls and scandalise the Christian community.*

Possibly, this concern was not ill-placed. According to one account, the dance is named after the Senegalese word for 'navel', while, in the New World, it continued to collect a variety of usually ribald lyrics. In the Mexican east-coast region of Veracruz, the *chuchumbe* remains part of the repertory of so-called *Jarocho* (irreverent) ensembles, which still consist of the same instruments brought by the first Spanish settlers, including the diatonic *jarocho* harp, and the *jarana*, a direct descendant of the 17th-century *guitarra.*

Graeme Skinner

The author acknowledges references to the following: Egberto Bermúdez (Ludovico), Hannelore Devaere (the double harp), Frederick Martens (Moroccan Ambassador), John Griffiths (Mudarra), David Dolata (Castaldi), Dinko Fabris (Piccinini), Victor Coelho (Kapsperger), María Vecino Calzada (Ruiz de Ribayaz), William Carter (Murcia), Luis Garcia-Arrines and Robert Strizich (Sanz).

Ludovico's Band

Ludovico's Band is directed by two of Australia's leading exponents of early plucked instruments, Marshall McGuire (double harp) and Tommie Andersson (theorbo, Baroque guitar), and also features Samantha Cohen (theorbo, Baroque guitar), Ruth Wilkinson (viola da gamba) and Guy du Blêt (percussion). The band takes its name from the influential 16th-century harpist Ludovico, whose treatise on harp playing inspired generations of composers, and who was famous for his ability to play chromatic notes on a diatonic harp.

Ludovico's Band performs early Baroque repertoire by composers such as Lucas Ruiz de Ribayaz, Santiago de Murcia, Gaspar Sanz, Girolamo Frescobaldi and Biagio Marini, highlighting the unique sound world created by these rare and beautiful instruments. The three plucked basso continuo instruments supported by the bowed bass of the viola da gamba provide a lush accompaniment for soloists within the ensemble, as well as guest singers and instrumentalists. The addition of percussion makes the 17th-century Italian/Spanish dance band complete.

Ludovico's Band was formed in 2002 for performances at the Melbourne International Festival of the Arts. Since then it has performed at festivals including Organs of the Ballarat Goldfields, Tasmania's 10 Days on the Island Festival, Historic Houses Trust Sydney and the Castlemaine Festival, as well as touring for Musica Viva Australia.

Marshall McGuire

Italian Triple Harp 'Cellini' by Rainer Thurau, Wiesbaden, Germany, 2004

Marshall McGuire studied at the Victorian College of the Arts, Paris Conservatoire and Royal College of Music London. He has commissioned over 30 new works for harp, an achievement recognised officially in 1997 when he received the *Sounds Australian* Award for the Most Distinguished Contribution to the Presentation of Australian Music. He has performed as soloist with the Australian Chamber Orchestra, English String Orchestra, Les Talens Lyriques, Australian Brandenburg Orchestra, Melbourne Symphony Orchestra and the Australia Ensemble and has appeared at numerous international festivals.

From 1988 to 1992 he was Principal Harpist with the Australian Opera and Ballet Orchestra, and since 1998 has been a member of the ELISION ensemble. In 2003 Marshall McGuire was appointed Artistic Director of Sonic Art Ensemble, and was awarded an inaugural Creative Fellowship from the State Library of Victoria to research the works of Peggy Glanville-Hicks. In 2004 he received a Churchill Fellowship to study Baroque harp and contemporary music ensembles in the USA.

He is the founding President of the New Music Network, Co-Artistic Director of Ludovico's Band, and Director of the Australian Youth Orchestra's 2008 National Music Camp. He was recently appointed Executive Manager, Artistic Planning with the West Australian Symphony Orchestra.

www.marshallmcguire.com

Tommie Andersson

Theorbo by Peter Biffin, Armidale, NSW, 1995, after various Italian makers of the 17th century
Guitar by Peter Biffin, Armidale, NSW, 1989, after Stradivari, Cremona, Italy, 1680

Tommie Andersson, born in Sweden and based here since 1984, is regarded as Australia's leading specialist in lutes and early guitars.

He completed his studies at the State Conservatorium of Music in Göteborg (Gothenburg), Sweden with a Masters Degree in Performance, studying under Josef Holecek. He was then awarded a Swiss Government Scholarship for further studies at the Schola Cantorum in Basel, where his teachers included Eugen M. Dombois and Hopkinson Smith. He has toured extensively in Sweden and has given performances and masterclasses in Scandinavia, Western Europe, Malaysia, Japan and, as a continuo player, in South America and South East Asia.

Tommie Andersson is highly sought after in Australia both as a soloist and as a continuo player and performs regularly with Opera Australia, Sydney Philharmonia Choirs, The Song Company, Pinchgut Opera, Orchestra of the Antipodes and the Australian Chamber Orchestra amongst others.

He is a founding member and Principal player of the Australian Brandenburg Orchestra and Ensemble. As a recitalist he has performed in all the major Australian capital cities and gives regular concerts and live broadcasts for the ABC.

Tommie Andersson appears on numerous discs and has released a solo compact disc of Baroque lute and guitar music on the Swedish label Musica Rediviva. He lectures in Lute at the Sydney Conservatorium of Music.

Samantha Cohen

Italian 14-string theorbo by Klaus Jacobsen, London, UK, 1999
Five-course guitar by Lars Jönsson, Dalarö, Sweden, 1999

Samantha Cohen was drawn to the instruments and repertoire of lute family while studying classical guitar at the Victorian College of the Arts. After graduation she undertook studies in lute at the University of Melbourne and went on to win numerous awards and scholarships, including Australia Council grants and a Churchill Fellowship which enabled her to further her studies with Jakob Lindberg in the UK. A scholarship from the Marco Fodella Foundation sent her to Italy for a year's study with Paul Beier.

Samantha Cohen is active as a performer on Renaissance and Baroque lutes, Baroque guitar and theorbo. She has appeared in several major arts festivals and performed with various ensembles, including the Australian Brandenburg Orchestra, Sydney Philharmonia Choirs, Pinchgut Opera, Orchestra of the Antipodes, ELISION, Ensemble 415, Adelaide Symphony Orchestra, Opera Australia and Orchestra Victoria.

Ruth Wilkinson
Six-string viola da gamba by Dietrich Kessler, 1964 (with thanks to Miriam Morris)

Ruth Wilkinson has been involved in early music performance as a recorder and viol player in Australia for many years. Her musical expertise and passions are based on the performance of music from the 12th to the 18th century. As a member of many of Australia's most established early music ensembles including Consort Eclectus, La Romanesca, Capella Corelli and Les Gouts-Réunis she has toured throughout Australia, Europe and South East Asia.

Ruth Wilkinson studied at the Schola Cantorum in Basel, on recorder with Hans-Martin Linde and viola da gamba with Jordi Savall. During her years in Switzerland she played the violone with the Schola Cantorum Baroque orchestra and she continues to perform on this instrument with many Australian Baroque orchestras.

Ruth Wilkinson has been involved in several recording projects with the Ensemble of the Fourteenth Century, La Romanesca, Capella Corelli and the Elysium ensemble as well as a solo recording with Linda Kent of the Suites for Voice Flute by Charles Dieupart. Her most recent recording, *Concert à Deux*, is the first in a series featuring the historic acoustics of churches in Cortona, Italy. Ruth Wilkinson's playing commitments are complemented by teaching at the Early Music Studio at the University of Melbourne.

Guy du Blêt
Tambour Provençale, Tambourine, Doumbek, Bodhran, Bass Drum, Bells, Wind Chimes, Brazil Nuts, Rainstick, Maracas

Guy du Blêt began his musical studies on piano aged seven and took up drums and percussion aged eleven. Born in Melbourne and growing up in Brisbane, he studied with Markus Lutz and Alan Cumberland and then with Gary Wain in Tasmania. At the Sydney Conservatorium he studied with Daryl Pratt and Richard Miller, after which came his appointment to Orchestra Victoria in 1998 as Associate Principal Timpanist. He has been Acting Principal Timpanist since 2006.

Guy du Blêt has appeared as soloist with Orchestra Victoria on numerous occasions, performing Tim Davies' *The Art of Turning Ice to Water* along with Anders Koppel's Toccata for Marimba and Vibraphone and Ney Rosauro's Marimba Concerto. He was instrumental in the design and implementation of Orchestra Victoria's education program *mOVe* and has been a visiting artist at the Victorian College of the Arts and at the University of Melbourne since 1999. He is the Timpani tutor for the Australian Youth Orchestra's 2008 National Music Camp.

Guy du Blêt was percussionist with ELISION from 1998 to 2004 for their productions of Liza Lim's opera *Yuè Ling Jié* (Moon Spirit Feasting) which toured from Melbourne to Berlin and Zurich. He has been a guest of Australia's finest orchestras, including the Sydney Symphony, and the Orchestra Ensemble Kanazawa in Japan. He is also active as a recitalist, having performed frequently for ABC Classic FM and the Australian National Academy of Music.

Executive Producers Robert Patterson, Lyle Chan
Recording Producer Stephen Snelleman
Recording Engineer Jim Atkins
Editor Alexander Stinson
Editorial and Production Manager Hilary Shrubb
Publications Editor Natalie Shea
Booklet Design Imagecorp Pty Ltd
Cover Photo *The Spanish Concert or, the Gallant Rest* (oil on panel), by Louis de Caullery (c.1580-1621), Musée des Beaux-Arts, Angers, France. Giraudon / The Bridgeman Art Library
Photos – p2, inlay Gil Meydan
Photos – back cover Gil Meydan and Steven Godbee

Ludovico's Band thanks Julian Burnside QC and Miriam Morris.

ABC Classics thanks Alexandra Alewood and Melissa Kennedy.

Recorded 19-23 February 2006 in the Iwaki Auditorium of the Australian Broadcasting Corporation's Southbank Centre, Melbourne.

℗ 2007 Australian Broadcasting Corporation.
© 2007 Australian Broadcasting Corporation. Distributed in Australia and New Zealand by Universal Music Group, under exclusive licence. Made in Australia. All rights of the owner of copyright reserved. Any copying, renting, lending, diffusion, public performance or broadcast of this record without the authority of the copyright owner is prohibited.