



Cariani (c.1485-after 1547) *The Lute Player*, c.1515 (Musée des Beaux-Arts, Strasbourg) plays a seven-course lute, with carved rose, as would have been familiar to Leonardo da Vinci, who was himself a player. It was painted in Venice, then a centre for lute music. The young man, with dreamy countenance, dressed in fur-edged cloak and black cap, is set against a pastoral landscape, inspired by the Veneto. Cariani captures the mood of an intimate performance, enhanced by the soft handling of paint. The lute is played with fingers for greater expressiveness, rather than plucking with a spectrum. It could be by one of the German immigrant makers in Bologna, who then produced the best in Italy. This is the smallest size, backed by ribs of yew or maple, giving a delicate sound.

The Concert is followed by a wine reception in the Friends Room

Notes by Adrian Le Harivel, NGI Curator

The Friends of the National Gallery of Ireland
and the
Italian Institute of Culture
are pleased to present

Music of the Italian Renaissance *Secundum Naturam*

by SIMONE VALLEROTONDA
6.30pm, Thursday 19th May, 2016



Simone Vallerotonda from Rome, studied classical guitar, then lute at the St Cecilia Conservatory. He now teaches lute at the Licinio Refice Conservatory, Frosinone and historic Giovanni Battista Martini Conservatory, Bologna, while performing Renaissance and Baroque music as soloist and basso continuo. He plays a normal size instrument, archlute (with extended neck for extra bass notes) and Spanish guitar.

With the support of

SUONO
ITALIANO



Ministero
dei beni e delle
attività culturali
e del turismo
DIREZIONE GENERALE SPETTACOLO DAL VIVO

Concert Programme

MARCO DALL' AQUILA (1480-1544)
Recercar la Traditora
(Munich Manuscript)

Born in L'Aquila, he spent most of his life in Venice, often playing lute music in private concerts and known for polyphonic Ricercars, or imaginative compositions. His first printed music appeared in 1505, the year he tried to gain exclusive publishing rights for lute music and to ban imported scores. This was unsuccessful and, if he did not become a music printer, he was praised in 1536 by Francesco da Milano as an important predecessor. This well-known piece, with its demanding fingerwork, survives in manuscript (Bayerisches Staatsbibliothek, Munich).

VINCENZO CAPIROLA (1475-1548)
Ricercar primo La Tientalora
Padoana alla francese
(Composizione di meser Capirola, 1517)

A nobleman mainly associated with Venice, all of Capirola's known music is found in a sumptuous manuscript at Newberry Library, Chicago. The full title describes him as a gentleman of Brescia. Many of the borders are enlivened by realistic animals, birds and flowers, some have pastoral figures. Surprisingly, it was never published, given lute music was printed in Venice, by Ottaviano Petrucci, from 1507. There is an invaluable introduction on tuning and playing techniques. The difficulty of pieces ranges from simple to virtuoso, including 13 Ricercars. The Padoana is a variant of the pavan dance, named after its supposed origin in Padua.

FRANCESCO DA MILANO (1497-1543)
Ricerca
Fantasia
Battaglia (Battle piece)
(Intabolatura da leuto, 1536)

Lutenist and composer, he was a superstar in his lifetime, originally from Monza (now famous for other reasons) and acclaimed as 'The Divine'. He and his father went to Rome in 1516 as private musicians of Pope Leo X and he later served Clement VII until the Sack of Rome and Paul III from 1535. There is a supposed portrait of him holding a music book (Pinacoteca Ambrosiana, Milan). 'Tablatures for lute', published in Venice, contains over 100 Ricercars and Fantasias (an interchangeable term for composition, many inspired by madrigals), with Intabulations, like *La Battaglia* which describes the French victory at Marignano (1515), with battle sounds, after a Clément Janequin (c.1485-1558) original.

LUIS DE NARVÁEZ (fl.1526-1549)
Fantasia
Mille Regres (A thousand regrets [at leaving you])
Diferencias sobre "Guárdame las vacas" (Variations on 'Look after the Cows')
(Los seis libros del Delphin de musica, 1538)

The only surviving music by Spaniard, Narváez, is the six-volume *Los seis libros*, published in Valladolid, when he was serving Francisco de Cobos, Secretary of State for Castile. Predating his lost choral works, this is polyphonic music for vihuela (Spanish guitar). He was known to improvise four parts at sight. His *Fantasia* is one modelled on Italian lute pieces. *Mille Regretz* derives from a *chanson* (song) attributed to Josquin Desprez (c.1445-1521) and was a favourite of Emperor Charles V. *Guárdame las vacas* was another popular melody.

LUIS MILÁN (c.1500-1561)
Fantasia
Pavana
(El Maestro, 1536)

These come from the first published book of music for vihuela, which contained over 40 *Fantasia* and 6 *Pavans* (inspired by dance music). Arranged like a teaching manual of growing complexity, much of the ornamentation was left to the performer. Little is known of Milán's career in his native Valencia, though he had a high reputation and dedicated this book to King John III of Portugal.

FRANCESCO DA MILANO (1497-1543)
Recercar
De mon triste desplaisir (From my sad displeasure)

The two pieces are again from his 1536 book of lute music, *De mon triste* captures the sad tone of a disappointed lover, taken from a *chanson* by Jean Richafort (c.1480-1547).

PIETRO PAOLO BORRONO (1490-1563)
Pavana "La Malcontenta"
Saltarello
(Intabolatura de diversi autori, 1536)

An amateur lutenist, who spent much of his life in Milan, he had a colourful life as soldier, diplomat and spy (lutenists being able to travel easily between Courts). A stately pavan is here contrasted with a lively Italian folk dance, both included in a Milan publication of various composers. It was Borrono's first appearance in print, followed by others in Leuven (1546) and Nuremberg (1548), showing the spread of his reputation.

LORENZINO CAVALIERE DEL LIUTO (1552-1590)
Fantasia
Passamezzo
(Thesaurus Harmonicus Besard, 1603)

Working in Rome, Lorenzino Tracetti was part of a musical family and employed by nobles and Cardinals. He was created a Knight of the Golden Spur, hence called 'Knight of the Lute'. About 70 compositions by him survive and are often technically challenging. These two are part of a compilation of 21 lutenists, published in Cologne by Jean-Baptiste Besard (c.1567-1620).