



RICERCARE SUL LIUTO

CONSERVATORIO DI MUSICA
Benedetto Marcello
Venezia

Primo Convegno Nazionale dei docenti e degli studenti di liuto dei Conservatori italiani

Promosso dalla Società del Liuto

Con il sostegno della Fondazione Ugo e Olga Levi onlus, Venezia

Conservatorio Benedetto Marcello di Venezia

Palazzo Pisani

20 e 21 aprile 2018



20 APRILE 2018

11.00-11.30 Saluto del Direttore e presentazione dell'iniziativa Marco Nicolè, direttore del Conservatorio 'B. Marcello'.

11.30-12.30 "Libro de sonate diverse" (1601) di Pietro Paolo Raimondo.

Domenico Cerasani, laureato presso l'Istituto Superiore di Studi Musicali F. Vittadini di Pavia - docente Massimo Lonardi.

12.30-13.30 "Liutisti e chitarristi emiliani nel Seicento: una scuola." Francesca Torelli, Conservatorio "G. Verdi" di Milano.

13.30-14.30 pausa pranzo

14.30-15.30 "Il basso continuo secondo lo stile di Alessandro Piccinini." Gianluca Geremia laureato presso il Conservatorio 'B. Marcello' di Venezia - docente Tiziano Bagnati.

15.30-16.30 "La frottole: tecniche di arrangiamento e di intavolatura per ensemble di liuti." Diego Cantalupi, Conservatorio 'N. Piccinni' di Bari. L'intervento sarà realizzato con la partecipazione degli studenti di liuto Angela Lacalamita, Patrizia Di Lorenzo, Fabio Armenise, Edward Szost - docente Diego Cantalupi - e del soprano Cristina Fanelli - docente Domenico Colaiani.

16.30-17.00 pausa caffè

17.00-18.00 "Studi ed Esercizi per tiorba composti in Venezia nel 2017." Tiziano Bagnati, Conservatorio B. Marcello di Venezia. L'intervento sarà realizzato con la partecipazione degli studenti di liuto Dario Pisasale, Carlo Mattiuzzo - docente Tiziano Bagnati.

21 APRILE 2018

10.00-11.00 "Oltre il testo musicale, di cosa ci parlano le intavolature? Aspetti tecnici e di prassi nascosti nelle intavolature per liuto." Evangelina Mascardi, Conservatorio 'Guido Cantelli' di Novara.

11.00-12.00 "Interdette speranze, Porto celato il mio nobil pensiero: dal Fondo Torrefranca A.128 due madrigali per soprano, tiorba intavolata e basso." Caterina Chiarcos, Dario Pisasale, Carlo Santi, allievi del Conservatorio 'B. Marcello' di Venezia - docenti Cristina Miatello, Tiziano Bagnati, Cristiano Contadin.

12.00-13.30 Tavola rotonda: "La didattica del liuto dopo la riforma." moderatore Alessandro Grilli, presidente della Società del Liuto.

13.30-14.30 pausa pranzo

14.30-15.30 "La pratica 'solistica' e concertata del suonare sul basso nel primo Seicento italiano: il manoscritto Landi."

Andrea Damiani, Conservatorio 'S. Cecilia' di Roma. L'intervento sarà realizzato con la partecipazione degli studenti di liuto: Edoardo Blasetti, Nicola Pignatiello, Stefano Todarello - docente Andrea Damiani.

15.30-16.00 "Istruzioni, segni e altre indicazioni pedagogiche per il liuto in Italia: musicologia e pratica esecutiva"

Dinko Fabris: docente di Storia della Musica al Conservatorio 'S. Pietro a Majella' di Napoli e Università della Basilicata a Matera.

20.30 Concerto "Frottole per Isabella"

Cristina Fanelli soprano, Ensemble di liuti del Conservatorio 'N. Piccinni' di Bari.

Fondazione Levi Palazzo Giustinian Lolin Salone nobile.

Referente organizzativo e didattico prof. Tiziano Bagnati, Conservatorio di Venezia

Parteciperanno docenti e studenti dei Conservatori di Bari, Frosinone, Milano, Napoli, Pavia, Roma, Venezia.

Al termine del convegno si terrà la Tavola Rotonda: "La didattica del liuto dopo la riforma"

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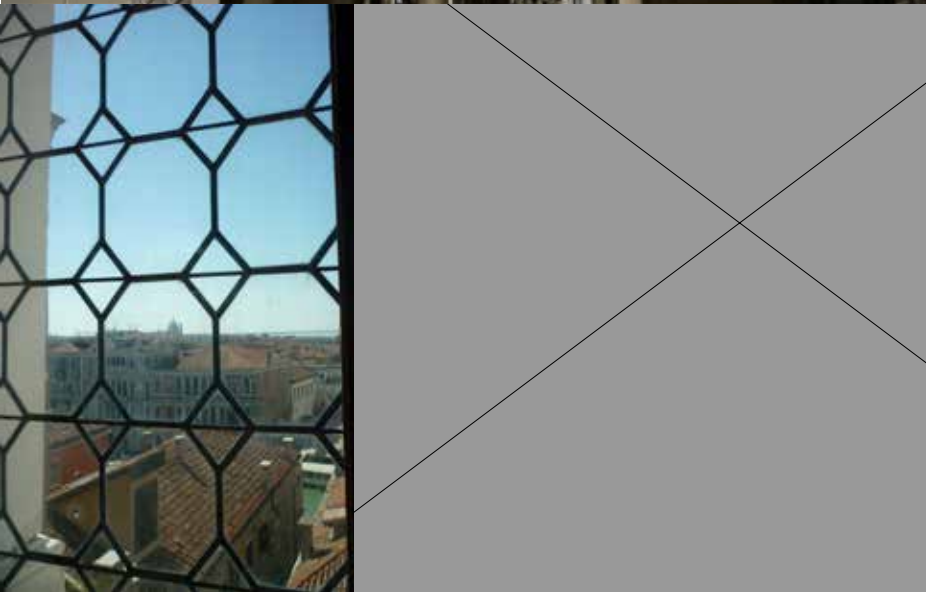
Fondazione
Ugo e Olga Levi

Meeting of Italian Conservatory Lute Teachers and Students, Venice, 20th-21st April 2018, photos by Paolo Baiocco and the Editor

On 20th-21st April this year, in the extraordinarily beautiful setting of the Conservatorio Benedetto Marcello di Venezia, in the Palazzo Pisani, one of the tallest and grandest Venetian palaces overlooking the Grand Canal, there was held the first national convention of teachers and students of lute from the Italian conservatories. It was organised by Tiziano Bagnati, who teaches there, and supported and publicised by the Italian lute society.

The event consisted of two days of talks, and round table discussions, interspersed with some very enjoyable student concerts. Two themes in particular emerged: the theory and practice of learning the lute, in the historic past, and today, and the question of how we should realise music from the 'boundaries' of the renaissance lute tradition: frottole, which are the first Italian printed songs, from the beginning of the 16th century, and the music from the borderline between renaissance and baroque, in the early 17th century, when we have a handful of interesting sources which mix tablature and figured or unfigured bass lines, and so give us some clues as to how lute parts of that time should be realised.

After an initial welcome from the director of the school, Marco Nicolè, there was an explanation of the aims of the project, to encourage and share research, even perhaps to produce a Lutipedia —a sort of Wikipedia dedicated to the lute, and to foster discussion among students and teachers of the



various Italian conservatories concerning issues such as teaching methods, across the range of early plucked stringed instruments. Part of the context of this is that recent conservatory reforms in Italy, paralleled by the drive all across Europe for vocational courses to be academicised and declared to be university degrees, have produced anxiety that students are spending too much time writing essays and not enough time actually practising their instruments.

Getting down to business, Domenico Cerasani, a student of Massimo Lonardi from Pavia spoke on the *Libro de sonate diverse* (1601) of Pietro Paolo Raimondo. This is a fairly well-known late renaissance lute manuscript, in Italian tab, previously studied by Franco Pavan and Victor Coelho. It is now in Como, part of a large library connected with the Raimondo family. A facsimile was published in 1980, but missing certain details. It is in good condition. It contains a variety of watermarks so perhaps it was originally several booklets bound together later. It is signed and dated on the first folio by Raimondo in 1601, the music is a mix of old (Francesco da Milano) and new (Laurencini, the Knight of the Lute) for that date. Other hands appear in the book, however, sometimes on the same page, writing with varying degrees of care. Raimondi's parents married in 1578, which tells us that he was still young when he owned and wrote it. There was an 'academy' in Como, and one of its members published a book of songs in 1609.

The manuscript contains toccatas, preludes, contrapuntal fantasias, especially fugues, dances, and some vocal intabulations of standard works such as 'Vestiva I colli', and 'Susanne un jour', these having interesting concordance relationships with other versions. A frustrating number of the pieces are attributed with initials, not full names, and we cannot always work out who they were. There is



some evidence of didactic aspects to the source—some of the pieces seem to be student studies. One Francesco fantasia has fingering dots for the left (rather than right) hand suggesting that though quite difficult, it was a study piece for students in the first stages of their studies. Domenico Cerasani performed two toccatas, a gagliarda and a dance ‘La Cassandra’ from the manuscript.

The next speaker was Francesca Torelli, who teaches in Milan. She has presented her groundbreaking studies into the existence of a veritable Emilian school of plucked string players, centred on Bologna, in a talk to our own society, and in a paper printed in *Il Liuto*; she discussed this school of players at greater length on this occasion. For the baroque guitar, the greatest centres of publishing *alfabeto*-only books were Milan, Venice, and then Bologna, but for the more difficult tablatures, Bologna was by a long way the most important publishing city. Piccinini, Melli, Castaldi and Pittoni all lived, worked or published in Emilia; among the 17th century published lute and theorbo masters, only Kapsberger, Galilei and Gianoncelli did *not* have any connection with the region. Among guitar publications, works by Granata, Pellegrini, Bartolotti and even Corbetta were all printed in Bologna, generally via the great music publishing house of Monti. We can trace master-student relationships among some of these composers. The via San Mamolo remained over several centuries the street of lute makers and later guitar makers; Laux Maler and Hans Frei both had their great workshops here. Factors in this dominance were the presence of an academy, the Filomusi, a long-running and well-funded music foundation, the Concerto Palatino of Bologna, which employed lutenists over several centuries, the cappella of San Petronio, which employed theorbists from 1630 to 1764, but perhaps above all to the university, which yielded a steady stream of young men, customers for instruments, books and music lessons over hundreds of years. The Emilian school seems to have had some identifiable traditions: playing with nails, both on the theorbo (Piccinini) and the guitar (seen in various paintings and engravings of the 17th and 18th centuries); and also playing instruments with wire strings. Piccinini says that metal strings were popular in Bologna, and the will of Santino Garsi da Parma mentions lutes with silver (wound?) strings on the lower courses. This also points for a consistent taste, for bright and well-defined sounds. Francesca Torelli discussed surviving portraits such as two presumed portraits of Santino Garsi da Parma at different stages of his life. Instruments with extended necks have an Emilian connection too; famously Piccinini claimed to be the inventor of the theorbo, but there are also engravings and repertoire for the extended-neck guitar in 17th century Bologna. Cycles of works in all the keys, and unbarred preludes are also found in Emilian repertoire. For the late 17th century there are examples of opera arias with florid obbligato passages for theorbo, not just a simple bass line for continuo—a testimony to the continuance of this veritable school of plucked string players.



After an enjoyable lunch in the neighbouring piazza, Gianluca Geremia, a student of Tiziano Bagnati in Venice, presented the findings of his second year thesis, an analysis of the basso continuo of Piccinini's first book, considering solo works as realised basso continuo. He has created a sort of formulary of figuration or decorative elements for the use of lutenists. He finds the work of Piccinini less in a quirky personal style than, say, Kapsberger, which makes this exercise both more straightforward and more useful. Piccinini makes habitual use of two- or three-voice counterpoint, and much imitative play. From time from time to time he inserts solo-line improvisatory passaggi in a sort of stylus phantasticus style. He liked writing in G(!). His technique of arpeggiation is quite precise and codified. He was not particularly fond of writing in more than three voices—counterpoint, not thick chord textures were what interested him. Because of the re-entrant tuning, doubling of notes is often in unison and it would be hard to say if it was for reasons of counterpoint or just to fill out the music. Gianluca Geremia showed with various examples how if we 'reverse engineer' Piccinini's tablatures we can see how we might play continuo in a good style. There are some lovely passages which show us for instance how to play over a pedal bass, and how to play over a high bass passage using just the top two strings. Interestingly Piccinini seems sometimes to miss a trick in terms of using campanella effects on the theorbo's re-entrant strings. Piccinini makes lots of use of parallel thirds—which of course would be parallel sixths without re-entrant stringing! [See, in *Lute News* 125 the essays on improvising in early renaissance style.] Sometimes there are barely concealed parallel fifths in Piccinini's part writing—something more tolerated on non-sustaining instruments than in vocal writing. However, there is a sort of analytical dilemma here, between thinking of Piccinini's music horizontally, in the great contrapuntal tradition of the preceding century, and in thinking of it as realised continuo—perhaps it is more the former than the latter? A lively debate on this point followed!

Diego Cantalupi teaches at the Conservatorio Niccolò Piccinni in Bari, and with the assistance of a group of his lute students, Angela Lacalamita, Patrizia Di Lorenzo, Fabio Armenise, Edward Szost and soprano Cristina Fanelli, introduced his conservatory's programme to develop knowledge and practice of the early 16th century frottola, as found in the Petrucci prints, published in Venice in the early 16th century and Bossinensis lute song versions of 1511 / 1513.

One particular problem in the sources is the complete omission of *musica ficta* in Petrucci's scores. The tenor line in the Bossinensis lute prints, being in tablature, fixes any sharpened leading notes—but his arrangements simply leave out altogether the altus part. Another source of information as to how the music sounded are solo lute versions, such as those of the Capirola lute book. There are also keyboard versions published by Andrea Antico. A study by Knud Jeppesen published many years ago present a complete comparative study of the texts.

Cantalupi discussed images of the various sources, and showed how the popular Fronimo lute type-setting package can generate lute tablature parts from the original scores at the press of a button—and



then can compare these tablatures with Bossinensis' original tablature parts, immediately identifying altered notes. It can also be used of course to transpose tablatures for different sizes lutes, or to play with specific non-transposing instruments (viols, recorders, etc). It can be used to generate staff notation from pieces existing only in tablature.

The students from his conservatory performed frottole including 'Che debbio far' and the beautiful 'Vergine bella' by Tromboncino, for lute quartet or quintet, with and without a singer, as lute solos, and in intabulations from Andrea Antico's keyboard transcriptions. The final *coup de theatre* was certainly 'Vergine bella' with five lutes—very memorable and beautiful. An edition of these alternative scorings for eight frottole is in preparation. This was the same ensemble which gave the closing public concert on the Saturday night.

Sadly Pietro Prosser, who teaches in Trento, and was to have spoken on teaching practises on the calichon and mandora in the 18th century was not able to appear, so after coffee Tiziano Bagnati played some of this newly composed student exercises for theorbo, with the help of students Dario Pisasale, and Carlo Mattiuzzo.

Tiziano presented some of his compositions intended to develop the skills of young theorbists at last year's Italian lute society meeting at Padua; this in an ongoing project, and now he discussed and played some more recent compositions. First he played some very attractive and musical exercises all based on the idea of arpeggios over a pedal note, then 'co-ordination' exercises based on campanellas, across the re-entrant strings of the theorbo, which would indeed develop co-ordination because of the amount of jumping between strings required for simple scales in re-entrant tuning. These are really





excellent studies, with a great variety of musical effects, each set unified by a single area of technique, historically informed yet fresh sounding, and above all they are studies that are musically expressive and that students will want to play. Some were published in *Il Liuto* last year, and we hope for more. Finer points of the studies include plentiful markings to indicate dynamic variety, different arpeggiation shapes to exercises different right-hand fingering sequences, harmonised trills to encourage accurate timing, and passages which will make musical sense at different tempi, according to the skill of the student. Some are presented in tablature and some in the bass clef—another important point in the formation of the theorbo student. He also played solos in a more obviously contemporary style—a series of ‘fragments’ evoking solitude in the night, and then in a historical style, a passacaglia, with one of his students playing the ground on baroque guitar, and then an arpeggiata inspired by the famous arpeggiata of Kapsberger.

Saturday morning began with a talk by Evangelina Mascardi, who teaches at the Conservatorio ‘Guido Cantelli’ in Novara. This soon widened out into a lively floor discussion really providing more questions than answers. She addressed the subtler instructions embodied in tablature from the point of view of the physical work that the hands have to do in playing the lute. She began with the example of Capirola’s *Recercata primo*. Curiously the opening bar is written at the bottom of the page, and the tablature indicates a higher playing position than the very same phrase when it occurs in the same piece—there are various reasons why this might be so; to build the skills of the student, to show different physical and timbre possibilities, but Evangelina Mascardi suggested that one version ‘dances’ more than the other. A second example was a fantasia by Albert de Rippe, where there are hold marks for the bass where they would be easy to hold, but none in analogous passages where holding the bass would interrupt the flow of the decorated upper line. Further examples were fantasias by Narvaez and Luis Milan, and there was a lively floor discussion with the audience, many of whom were







lute teachers of course, on the competing demands of polyphonic correctness, the rendering of good legato on the lute, and sometimes also the aims of didactic material. She further discussed the need to teach a versatile physical technique to students so that they can approach the different types of lute and lute repertoire. She teaches two-finger technique before thumb-index, and often has work to do in curing beginners of bad folk guitar technique. A very wide-ranging and lively discussion impossible to summarise here!

The next talk concerned two interesting intabulated madrigals in a manuscript among those collected in the early 20th century by Fausta Torrefranca, later acquired by the Benedetto Marcello conservatory in Venice. The pieces are called 'Interdette speranze' and 'Porto celato il mio nobil pensiero' in Fondo Torrefranca MS A.128. The lyrics of the first madrigal are by the early 16th century poet Sannazaro. The manuscript presents a florid vocal line, a bass line below, and most interestingly for us, tablature for theorbo. Sadly there are one or two holes in the paper where, in the most florid parts of the vocal line, the large amount of ink used has eaten through the paper! The second of the two madrigals is found in another source, in the more normal two-stave format, without tablature. The music of both is anonymous. The theorbo part seems a bit amateurish, with unusual and incorrect harmonies, fingering marks for both hands, and mistakes, and the fact that the decorated voice part is written out in full is probably also significant, also for someone who needed the part written out in full. When the vocal cadences are simple, the theorbo part is more complex, and vice versa. The source perhaps shows madrigal arrangements as a vehicle for music teaching—it may even be a student composition. The talk was followed by an impressive performance of the two pieces, which are in a declamatory style, by Caterina Chiarcos, Dario Pisasale, and Carlo Santi, students of Cristina Miatello, Tiziano Bagnati, and Cristiano Contadin, at the Venice Conservatory.



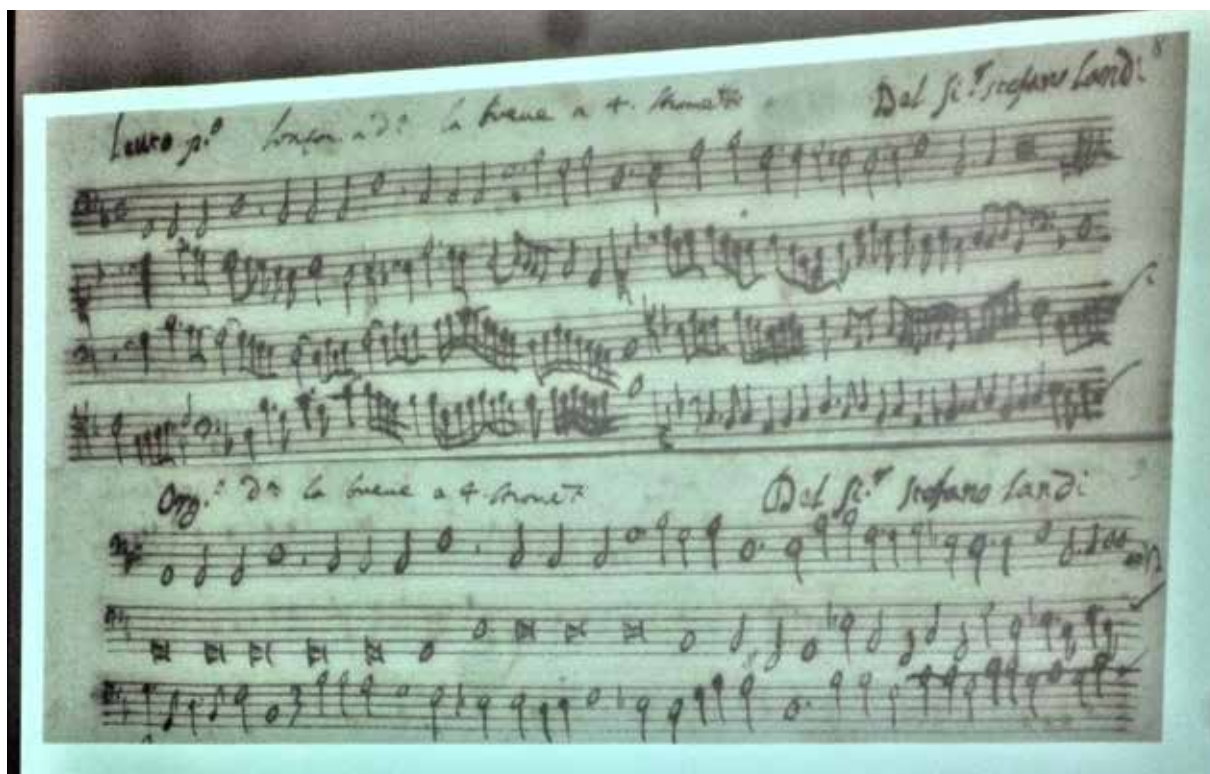


A lively floor discussion followed, over all aspects of this and similar accompanied madrigals, touching on such things as the figure of the singer-theorist, and the role of the court of the music-loving cardinal Montalto in Rome, and whether, for instance, when semiquavers in the voice part are not beamed together, this might even be intended as a sign that they should be articulated in a more staccato way.

There followed a round table discussion on lute teaching in the wake of recent higher education reforms, which affect not only music teaching and not only Italy, but grow out the 'Bologna Process' which started in 1988 touching more than 660 universities in 78 countries. As far as I could understand the problem seems to stem from a 'one size fits all' approach to higher education, obliging conservatories to have policies for 'production' and 'research' instead of just letting students get on with playing their instruments. Conservatories cannot get sufficient credits because they cannot comply with the paper requirements to teach humanities subject which are not relevant to them; even pure historical musicology does not count as 'artistic research'. Funding of conservatories has new criteria which are very hard to satisfy with traditional music teaching and concertising activities. The tail is beginning to wag the dog, and the conservatory of the Hague is now committed to becoming an artistic-research-only institution. That said, it should be explained that 'artistic research' a concept which has its zealous supporters, does have a big performance element. There are also issues around the formal qualifications needed for conservatory staff, and what qualifications their students will need to have a professional life in the future. A very lively discussion among the music conservatory teachers present ensued; more time should have been allotted for this item in fact!



After lunch, Andrea Damiani, who teaches in Rome, discussed the Landi manuscript as a guide to soloistic and concerted lute playing over a bass line in 17th century Italy. The antecedents of improvising over a bass line from the 17th century, are, in a sense, contrapuntal improvisation over a cantus firmus in the 15th century, and improvised contrapunto alla mente and playing over grounds in the 16th century. The Landi MS of the early 17th century (Rome, Biblioteca Nazionale MS 156) including pieces attributed to Stefano Landi, gives clues as to how the lute was played in consort in early 17th century Italy. Compositions in the manuscript are scored for organ (a single line to be realised as basso continuo), a violin part, and most interestingly, a lute part not in tablature, but in single line staff notation, sometimes doubling the organ bass, but sometimes with florid obbligato sections over a pedal note in the bass. There are parts marked for chitarrino, leuto, and tiorba in various other pieces, in each case a single bass line.



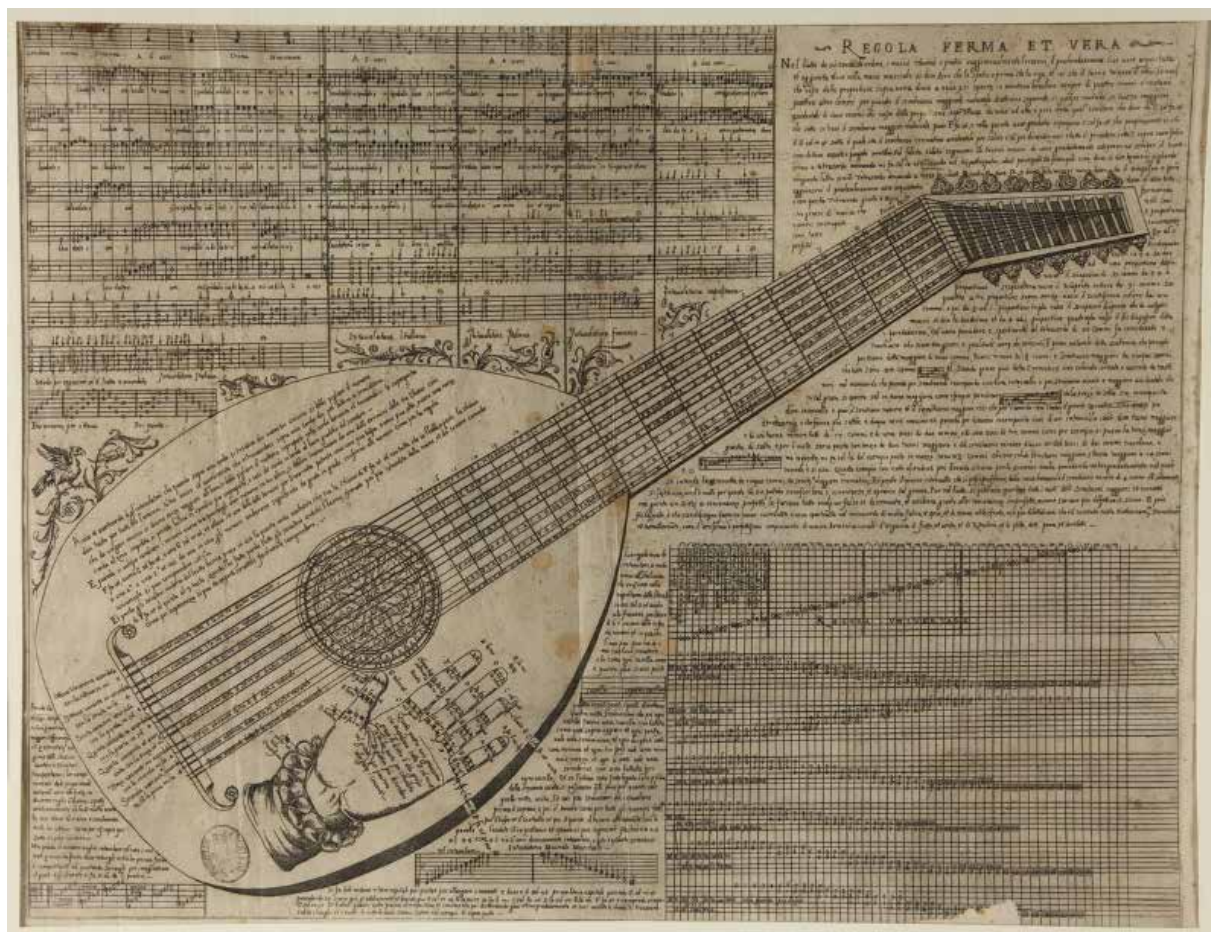
Some guidance can be found in Kapsberger's advice in the *Libro Primo* of 1615, in which he speaks not only of a bass line, but of first and second bass parts, which could be played on 'leuto, chitarrone, cimballo, arpa & suoi simili'. It also worth comparing Kapsberger's 'passaggi diversi'—(included in the supplement *Lutezine* 125) for examples of florid lines which might be played by a lute, over an organ part. Kapsberger's examples do not include modulation from one key to another. Frescobaldi's print of 1628 includes two toccatas for two instruments—lutes, spinettinas, violins are suggested options—with passaggi playing over a fairly static bass line. A letter by Andre Maugars written in 1639 describes a concert in Rome played by organ, clavecin, lyre and two or three lutes or archlutes, dialoguing over the bass, and then all playing together. The well-known Modena 239 gives lute tablature figuration to play over a bass scale while the Carlo G. manuscript gives a concerted accompaniment to the motet *Panis angelicus* for lutes and other instruments.

Three students, Edoardo Blasetti, Nicola Pignatiello, and Stefano Todarello played, more or less improvising, over a very simple bass line, on two lutes and a theorbo, to show how it might be done! Amongst other things they played one of the pieces 'a due liuti' from the Landi MS. This consisted of three bass lines, with some counterpoint and movement for the two lutes; the performers added another level of crotchet, quaver and semi-quaver movement over the top, in a most effective way. Then they played a trio for chitarrino, lute and theorbo, a reconstruction.

There was some discussion about what the name 'chitarrino' meant—a little guitar, or a lute set up to allow fast divisions, with five double courses, named for its function, not its shape; perhaps the lute-form instrument associated with the *commedia dell'arte*? Another lively debate!

For the next talk, Dinko Fabris, who teaches in Naples and Matera, began with recollections of Diana Poulton, who gave lessons at Urbino in the late 1970s, and the long hours he was able to study musicology on the trains from Italy to study early music in Basel, conversations with Cristoforetti, then the world's leading expert on lutes, in the days when lute academics with university posts could be counted on the fingers, and he reflected on how early musicology is the philology of early music. Lute musicologists sometimes have a sense of inferiority relative to other early musicologists – when the revival started it was a matter of laying the groundwork of finding and producing acceptable instruments, and scores, and playing concerts and making discs. Now there is a mass of downloadable material of course. Then the list of lute sources was a single volume of RISM. Jean Michel Vaccaro, by day a Stravinsky specialist, developed a list of all the sources, but his death and that of Thomas Walker, who was cataloguing Italian sources, was a disaster. Dinko Fabris, John Griffiths, and Philippe Vendrix, have since developed the Corpus des Luthistes website, hosted by the centre of renaissance study at Tours at <http://ricercar.cesr.univ-tours.fr/3-programmes/EMN/luth/> with the intention of having a free online catalogue of all lute music. John Griffiths has fostered an offshoot project of an encyclopedia of tablatures, not only for lute but for all instruments that play from tablature. Dinko Fabris produced a paper on the rules or instructions on how to play the lute in all the early 16th century lute prints in 1997, and later an article on the first Italian lute tablatures in the Basel Jahrbuch. In this paper he came up with the interesting theory that Petrucci in his prints actually invented the use of zero for an open string, thus really inventing Italian tablature– the number 0 had only fairly recently been adopted in mathematics and accountancy (and first in Venice) at that time.

He further discussed how the different systems of tablature in the 16th century probably slowed down the diffusion of lute music in the 16th century. The earliest lute source, the Pesaro heart-shaped MS, was probably a copy of a Neapolitan tablature source, using 1 instead of 0 for an open string. He suggested that the tradition of broadsheets was much more important than we have realised, including those which squeeze a picture of lute and basic tuning, playing and musical instructions on a single sheet of paper.





His talk seemed to confirm the importance of deep reading and study for the lutenist—a final Parthian shot in the days earlier debate about conservatory syllabuses for lutenists!

The final concert, entitled 'Frottole per Isabella' was given in another Palazzo overlooking the Grand Canal, the Palazzo Giustinian Lolin, by Diego Cantalupi and his lute students, Angela Lacalamita, Patrizia Di Lorenzo, Fabio Armenise, Edward Szost with a soprano Cristina Fanelli. They performed a delightful selection of early 16th century frottole, in delightful and varied realisations for voice and multiple lutes. You can hear excerpts from the public concert on Youtube: <https://www.youtube.com/watch?v=xr21ltJGTAc>













A few more little-noted images of the lute in Venice

Following on from Venetian images of lutes in *LN* 122 and *Lutezine* 124 here are some more less well-known images of lute from that great centre of historic lutherie and all the arts. The report on the recent meeting of lute teachers and students has further images, (not to mention our 'Where's Wally?' competition!) but these all come from the Accademia, and hardly need further comment.

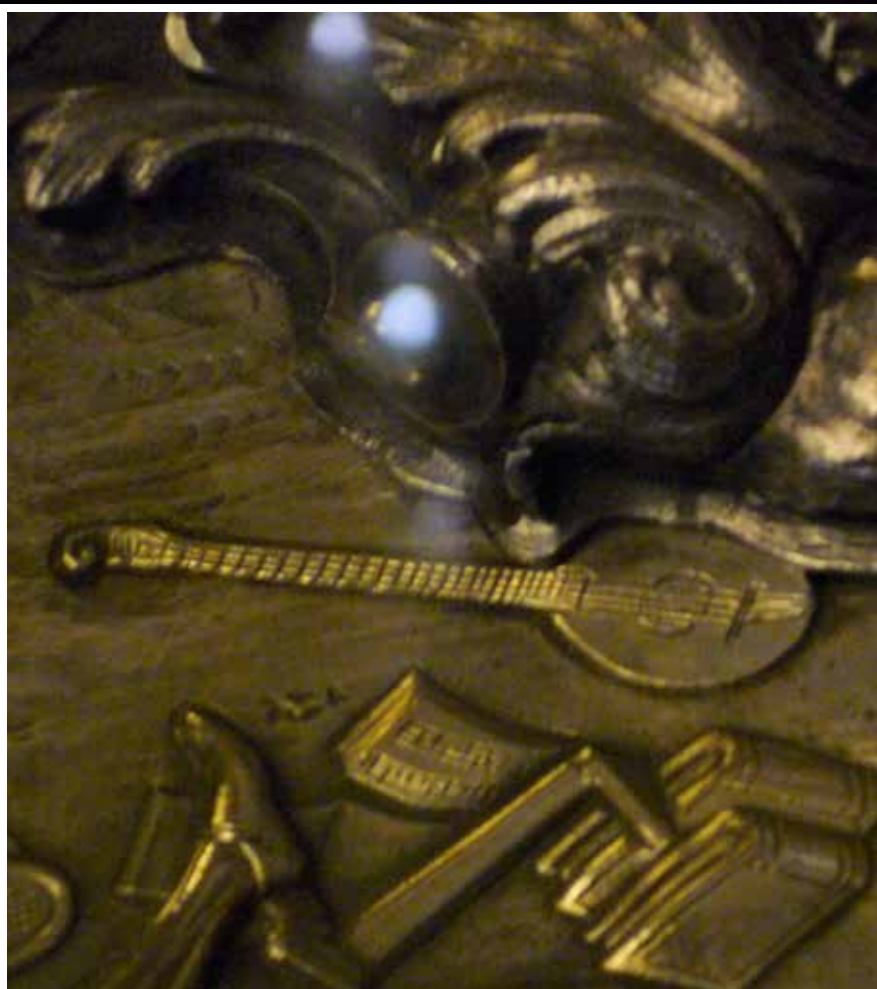


Angels with symbols of the passion, Master of San Trovaso c.1490, Church of San Trovaso





Madonna and child, anonymous sculptor active in 15th century Naples, Palazzo Cini



Gaspare Mola (1567-1640) Plate commemorating Pope Gregory XIII's reform of the calendar, design by Joan and Raphael Sadeler, Palazzo Cini; details of guitar and cittern