

VIOLA DA GAMBA DIEGO ORTIZ: 'GLOSAS' (1553)

Roberto Gini • Guido Andreolli, Mara Galassi

01 Recercata [Fantasia] Prima	02:28	20 Recercada Segunda	01:48
02 Recercata [Fantasia] Segunda	02:21	[Tenores italianos "Pass'e mezzo moderno"]	02:08
03 Recercata [Fantasia] Terza	02:25	21 Recercada Tercera [Tenores italianos]	02:08
04 Recercata [Fantasia] Quarta	02:07	22 Recercada Quarta	01:47
05 Recercada Primera [La Spagna]	01:34	[Tenores italianos "Guardame las vacas"]	02:41
06 Recercada Segunda [La Spagna]	01:30	23 Recercada Quinta	01:40
07 Recercada Tercera [La Spagna]	02:12	[Tenores italianos "Pass'e mezzo antico"]	01:26
08 Recercada Quarta [La Spagna]	02:26	24 Recercada Sesta [Tenores italianos]	02:08
09 Recercada Quinta [La Spagna]	01:34	25 Recercada Settima [Tenores italianos "Romanesca"]	03:00
10 Recercada Sesta [La Spagna]	01:27	26 Recercada Ottava	03:02
11 Recercada primera sobre O felici occhi miei (Arcadelt)	02:21	[Tenores italianos "Guardame las vacas"]	01:50
12 Recercada Segunda sobre O felici occhi miei	02:06	27 Quinta Pars [Tenores italianos "Ruggiero"]	01:38
13 Recercada Tercera sobre O felici occhi miei	02:14	28 Diferencias sobre el Canto del Caballero (Antonio de Cabezon)	03:16
14 Recercada Quarta que es una quinta boz sobre O felici occhi miei	02:13	29 Recercada sobre Donne leggiadre e belle (Arcadelt, Roberto Gini after Diego Ortiz)	03:55
15 Recercada primera sobre Doulce memorie (Sandrin)	03:20	30 Recercada Segunda Con lagrime e sospir (Arcadelt, Roberto Gini after Diego Ortiz)	
16 Recercada Segunda sobre Doulce memorie	03:23	31 Recercada sobre Ancidetemi pur (Arcadelt, Roberto Gini after Diego Ortiz)	
17 Recercada Tercera sobre Doulce memorie	02:48	32 Recercada sobre Ancor che co'l partire (De Rore, Roberto Gini after Diego Ortiz)	
18 Recercada Quarta que es una quinta boz sobre Doulce memorie	02:56		
19 Recercada Primera [Tenores italianos "Pass'e mezzo antico"]	02:06		

Total time: 74:06

Recording made at the auditorium of the 'Antonia Pozzi' music school in Corsico (MI) 1st, 2nd, 3rd August 2023

Sound technician **Silvano Landonio**

Recording consultants **Ugo Nastrucci**, **Massimo Percivaldi**, **Guido Andreolli**

Music consultancy **Marcello Mazzetti**

Post-production and editing **Roberto Gini** | Photographs **Alessandro Guatti**

Producer manager **Rosella Clementi** | Publishing supervisor **Romano Di Bari**

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(detail with the alleged portrait of Diego Ortiz) Musée du Louvre, Paris

Nightingale Songs & Lyrics Ltd 17 Demosthenis Severis Avenue - Nicosia (Cyprus)

Representative Office: Circonvallazione Clodia 15 - 00195 Rome (Italy)

Phone +39063722209 | Email info@aulicusklassics.com | www.aulicusklassics.com



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Guido Andreolli | Mara Galassi

on period instruments

ORNAMENTS: MUSIC AND ARCHITECTURE - If we do not place musical studies within the broader context of the History of Art (adding them to the figurative or *fine* arts such as rhetoric, poetry, architecture, theatre, as well as cinema), our perception of musical language remains limited, and our understanding of what we perform or listen to will be incomplete. This is especially true for distant historical periods such as the Renaissance and the early Baroque, when the close kinship of the *sister-arts* was decisive and should not be overlooked by us musicians. Within the European urban landscape, historical buildings of all types, both monumental and ordinary, have recognizable forms and proportions, but are characterised above all by different types of ornamentation. Without such features, walls are ultimately reduced to the flat vertical surfaces of a covered, multi-level structure, in both form and function; these, in turn, are subdivided into rooms connected by access passages, with openings to the outside world for air and light. Unadorned buildings, therefore, present constant functional features that make them similar, if not identical, to one another. They are distinguished, however, by the style with which such openings and apertures are designed and decorated in various eras, by the materials used, by the forms given to the openings in the walls (main doorways, internal doors, and windows), by the decorative ornaments, and by the mural adornments. In this context, ornament - a fundamental element in rhetoric and poetry as much as in painting, sculpture, and architecture - becomes an autonomous language within music, a thematic subject that, through its signs and meanings, transcends the basic structure of the bare musical edifice which, stripped of its ornaments, would be considered a "mute" artifact, devoid of stylistic identity. It was in the sixteenth century that the new *Pratica* was born, introducing music into the family of the figurative arts. According to this style, the melodic line is conceived as a sequence of intervals artfully arranged to form a melody (*cantilena*) which illustrates the meaning of the word in infinite ways, becoming a *figura*: a visible *figura* in its graphic design and a perceptible *figura* through its evocation in sound. Music therefore places itself at the service of the word, evoking its poetic meaning through movement, colour, direction, and dynamic speed: it is the representation of *affetti* (emotions, affections) through musical figures. The architects of this revolution in music were Jacques Arcadelt, Cipriano de Rore, Adrian Willaert and the many musicians of their generation. The first half of the sixteenth century also marked a moment of great innovation in the realm of instrumental music: the *viuola*, or *viola d'arco*, more generically called *violone* (a term borrowed from the dialects spoken at the time) was one of its favoured instruments. Between 1535 and 1543, three fundamental treatises by Silvestro Ganassi were published in Venice: in 1535 the *Opera intitulata Fontegara* for the recorder; in 1542 and 1543 respectively the *Regola Rubertina* and the *Letitione Seconda* for the *viola d'archo tastada*. These books testify to a firmly established sophisticated technique, already present in the exploration and development of instrumental virtuosity among the viol players of the time.

Arpa ad arpioni (Single row Harp with brays)

The use of single-row harps with seven or eight strings per octave (in this case with two distinct strings for B-natural and B-flat) and fitted with brays is widely documented in Italy and beyond the Alps from the early fifteenth century onward. The brays are small wooden hooks positioned at the base of the strings; when the strings are set in vibration, they lightly touch them, increasing the instrument's resonance and producing an unexpected buzzing effect, particularly suited to dance music and rhythmic pieces. In the seventeenth century, this type of harp was in fact also called *arpa da ballare* ("dance harp"). Already described in Henricus Glareanus's *Dodekachordon* (Basel, 1547), it is called *Einfache Harff* ("simple harp") by Michael Praetorius (*Syntagma Musicum*, Wolfenbüttel, 1619) and is further discussed in Marin Mersenne's *Harmonie Universelle* (Paris, 1636). The instrument used for this recording is a copy of the harp preserved at the National Museum of American History, Washington, DC (Smithsonian Collection; Inventory Number: ML.095257), built by the luthier David Brown (Baltimore, 1983).
Mara Galassi (Translation by Amanda Murphy)



Roberto Gini Bass Viol, Tenor Viol
Guido Andreolli Virginal, Organ
Mara Galassi Harp with two rows, Harp with brays
Historical instruments:

Bass Viol **Pietro Dardelli**, Mantova 2nd half of 16th century. Restored by Federico Löwenberger
Tenor Viol Anonymous, Italy mid-16th century. Restored by Guy Derat (Paris).
Bow recreated from Sammacchini, painting dated 1552/1577 by Antonino Airenti (Genova).
Virginal **Vito Trasuntino**, Venice 2nd half of XVI century. Restored by Marco Brightenti (Parma)

Bow (Antonino Airenti: replica from drawing by Orazio Sammacchini, dated 1552/1577) - After the restoration carried out by Federico Löwenberger on the original bass viol, and given its extraordinary similarity to the instrument depicted in the preparatory drawing by Orazio Sammacchini (1532–1577) for the altarpiece *Madonna and Child in a Glory of Music-making Angels with the Magdalen and Saint Petronius* (Saltram Collection; Devon, GB), I made a replica of the bow depicted in the drawing, since it reveals valuable details both about the bow itself and about the performance technique of the viola da gamba in that period. Through comparison of the iconographic data with the measurements of original artifacts, such as the one preserved at the *Accademia Filarmonica* in Bologna, the bow reached its definitive form, which made it possible to check the accuracy of the hand positions and bow stroke depicted in the finest detail by the Bolognese painter. This research, together with the indications for bow technique reported by Silvestro Ganassi (*Regula Rubertina*, 1542), led to the recreation of a bow that surprisingly confirmed the reliability of the drawing by Orazio Sammacchini, who certainly had before him a real professional violist, whose posture he portrayed with the utmost care and astonishing realism.
Antonino Airenti (Translation by Amanda Murphy)

Virginal (Vito Trasuntino: end of 16th century) - The virginal has been attributed to Vito Trasuntino (Treviso, 1526 - Venice, 14th October 1612) thanks to Denzil Wraight's analysis of casts taken from his mouldings. Far from being mere decorative details, these mouldings prove decisive in the process of assigning an anonymous instrument to a specific maker. The blades used to shape a moulding were in fact hand-cut from the negative of the desired profile; as a result, no workshop could produce mouldings identical to those of another. The striking similarities with mouldings from Trasuntino's workshop have therefore led to the attribution of this instrument to the maker from the Veneto region, dated in a period broadly spanning the turn of the seventeenth century. The restoration of the instrument involved consolidating its structure, repairing cracks in the soundboard, and restoring the action, which had been weakened by centuries of wear and damage from wood-boring insects. Some non-original parts (such as the keyboard and jacks) have been retained, both as part of the instrument's history and for the high quality of their workmanship. Although not original, the decorative elements have also been preserved, with the exception of the rosette, which has been replaced by a new one crafted in the style and using the techniques of the period by Emiliano Dell'Erba (Rome, Italy). Many thanks to Andrea Mottura for allowing us to play his historical virginal in this recording. Temperament based on Zarlino's 2/7 comma meantone (Istituzioni armoniche, 1558). *Marco Brighenti (Translation by Amanda Murphy)*

Arpa doppia (Double Harp with two rows) - The *arpa doppia* appears in Medici inventories from the second half of the fifteenth century and is described in detail for the first time by Vincenzo Galilei in his *Dialogo [...] della musica antica, et della moderna* (Florence, 1581). Equipped with two parallel rows of strings and a range of four octaves, it has strings for all diatonic and chromatic pitches, offering two distinct strings for D-sharp and E-flat, A-sharp and B-flat. Widespread throughout the Italian peninsula, it was played in Florence by Giulio Caccini and Jacopo Peri, and later became the favoured instrument of the *virtuose cantatrici* - the highly skilled female singers who accompanied themselves upon it - including the Neapolitans Adriana Basile and Lucrezia Urbana, as well as Settimia Caccini. The instrument used for this recording is a double harp, a copy of the harp preserved in Brussels (Martino Kaiser, 1675; Correr Collection, CIM no. 1007 Brus.1504), built by Antonio De Renzi (Milan, 1983).

GLOSAS - Diego Ortiz, a composer and *virtuoso* from Toledo who lived between 1510 and 1570 and was active in the Kingdom of Naples, published his *Trattado de Glosas* in Rome in the year 1553. Like other treatises before and after it, this *Trattado* is not a theoretical text, but an exclusively practical one. It contains an enormous quantity of music, classified into phrases, subjects, ornamented cadences and figures that are applied in compositions in the second part of the book. The compositions that complement the treatise, are included in the modern repertoire for the viol. However, if we merely observe this fact, we misrepresent both the content and the true purpose of the publication. Its aim is rather to provide us with the elements needed to create *ricercari* based on various madrigals, chansons, or fashionable arias, as well as counterpoints on a *cantus firmus*. The extensive catalogue of examples contained in the treatise (a veritable "sample collection" of musical ornaments) thus offers the necessary tools for us too to expand the instrumental and vocal repertoire and create anew: in this way it will no longer remain limited to the pieces printed in the treatise but will be enriched by compositions that a modern *tañedor* (player) can "organize" at his whim on vocal compositions coherent with the composers' biographies, the style of writing and the peculiar characteristics of their instrument. The result is in fact "original" sixteenth-century compositions, albeit produced in a modern context. This presupposes, however, that instrumentalists today do not limit themselves to simple copy-and-paste of examples from the book, but have rather developed a profound knowledge of the music, style and instrumental technique. Returning to the comparison between musical ornamentation technique and architecture, it is interesting to note the similarity between the *Trattado de Glosas* and architectural treatises with illustrated examples of friezes, capitals, architraves, window sills, string courses and decorations modelled on the style of classical antiquity known at the time, and reworked according to the taste of the Renaissance. Like them, the numbered examples that Ortiz set out in tables are ornaments for recurring intervals (*loci communes*) and *clausola* (cadences) found in every polyphonic composition, bare subjects waiting to be elegantly dressed and beautified with the necessary ornaments (*diminutio or variatio*) so that, for the pleasure of both performer and listener, they do not remain unadorned. Just as the friezes and forms of architectural elements transform the openings in walls into Renaissance or Baroque windows and the passages through doors decorated in the most fanciful ways, the *passaggi* fill the space left empty by the intervals with forms and volutes, while the *clausola* are metaphorically comparable to musical "locks" and ornate handles to the marvellous works of applied art that still adorn historic palaces, or can be admired in museums. Just as a key closes its lock with a quick click, a *clausola* concludes a musical phrase with chiselled figures of notes in the final snap of the *groppo* (which means *knot or tie* in dialect). Ornamentation is thus not conceived of as a sterile run of rapid notes, or arid division of a subject, but as an expressive musical drawing, an amplification of the original composition. In his treatise Diego Ortiz expounds the three different *maniera* (ways) of playing, peculiar to the viola da gamba at that time, clearly implying that professional performers would learn to improvise after studying, absorbing, and making the examples provided their own. The first *maniera* is called *fantasia*. It is not explained, since it is entrusted to the imaginative inspiration of the *tañedor* (player), who performs it extemporaneously "*di sua testa e di suo studio*" (from his own mind and his own experience). The interest of the four *ricercate/fantasia* for solo viol lies not only in the beauty of the pieces, but in the eloquent way in which Ortiz illustrates their rules directly through the music, it being an impossible genre to classify. This observation should prompt reflection on our approach to historical sources, when we search in vain in words for that which the treatises place before our eyes in the form of music. The second *maniera* requires considerable expertise and more than a good knowledge of counterpoint. It consists of fantasies in *contrapunto suuelto* (florid counterpoint) over

a *cantus firmus* (*canto llano*): the subject is presented in the bass line in sustained notes of equal value, over which the viol - according to the rules of counterpoint and of pleasing proportion, so as to make the *ricercare* graceful and delightful - weaves a fantasy of varied passages and extended texture. To this is added a further unwritten voice in the keyboard instrument (*en el cymbalo*), consisting both of simple consonances and of counterpoints appropriate to the *Recercada* ("a proposito de la Recercada"). Our decision to entrust the *canto llano* to the organ was determined, on the one hand, by the individual sustained notes - which on the harpsichord fade with the resonance of the string, thereby weakening the relationship with the viol's counterpoint - and, on the other, by the consideration that for Diego Ortiz *cymbalo* is a generic term implying (as *tecla* does for Antonio de Cabezón) the "perfect instrument" in general: harpsichord, organ, or harp. The third *maniera*, and the most widespread among violists today, is divided into two sections and applies to polyphonic compositions: 1) Italian madrigals, French *chançons* or motets; 2) common or popular airs. "One must take the madrigal or motet, or whatever composition one wishes to play, arranging it in tablature for the harpsichord² as is customarily done" ("*Hase da tomar el Madrigal, o Motete, o otra qualquier obra que se quisiere taner, y ponerla en el cymbalo, come ordinariamente se suele hazer*") upon which the viol performs divisions on the composition in various ways. For each of the two compositions proposed (*O felici occhi miei* by Jacques Arcadelt and *Doulce memoire* by Pierre Sandrin) Ortiz presents a first and a second *Recercada* in which the bass line and the upper line are diminished respectively, following the expression and character of the original composition and its poetic text. These are followed by a third *Recercada* in which the soloist, with "*sueltura de manos*" (dexterity of the hands, i.e. a speed technique) exceeds the range of the bass range, touching other voices of the original composition, which becomes a framework over which the viol performs more imaginative and elaborate passages. The fourth *Recercada* of both compositions is conceived as a fifth voice that weaves its way among the other four, principally between the bass and the tenor. Ortiz, slightly ironically, tells us that "no one is obliged" ("no obligamos a nadie") to adopt this particular practice of improvisation, since it presupposes that the performer is not only a good instrumentalist but also has perfect command of counterpoint and composition ("*abilidad de compositura en el tañedor*"). The second category of compositions to which Ortiz applies this third *maniera* is defined by him as "plainchants which are called *Tenore* in Italy" ("*Cantos llanos que en Italia se llaman Tenores*"). In short, these are the most well-known and fashionable *Aria* (popular airs) in an era that encompasses at least two centuries of improvised music. The *Aria* (tune) which Ortiz calls *Tenore* is a brief stanza repeated several times, upon which the *tañedor* improvises his counterpoint. The author does not mention the names of these *Aria* (such as *Romanesca*, *Pass'e mezzo*, *Folia*, *Ruggiero* etc.) since most of them were well known in his time, just as they are to those of us who are familiar with the sixteenth-century repertoire. Numerous versions by other authors and for other instruments exist, and it is therefore easy to identify them, although the originals of some are not easy to trace, because they may be variants of the most famous airs. The *Recercata* written on the beautiful *Aria* di Ruggero (*Aria per cantar octave* which was often improvised on, singing the verses of *Orlando furioso*) reprises the technique of the *Quinta Pars*, that is, the fifth voice added to the four arranged in tablature by Ortiz.

Roberto Gini (Translation by Amanda Murphy)

THE INSTRUMENTS

Bass viol (Pietro Dardelli: Mantova, 2nd half of 16th century) - The viol dates back to the golden period of the instrument in Italy. The body is guitar-shaped and similar to other examples from the same period preserved in Italian and French museums. Dendrochronological dating, carried out to exclude the possibility of a forgery, places the soundboard in a period prior to 1552. This instrument is particularly striking for its similarity, in shape and proportions, to Orazio Sammacchini's preparatory drawing (Collection Fritz Lugt, Institut Néerlandais, Paris) for the painting *Madonna and Child in a Glory of Music-making Angels with the Magdalen and Saint Petronius* (Saltram Collection; Devon, GB) dated between 1552 and 1577. The label, made with materials and techniques compatible with the period, bears the name of "*Pietro Dardelli Mantovano*," mentioned in treatises of that time among notable luthiers. If correct, this would be the only existing example in the world directly attributable to this master luthier. The instrument, like many others, has undergone subsequent modifications, such as the replacement of the neck: the body, however, is entirely original and features a back with pronounced arching. The soundboard is made in three pieces, with sound holes in the shape of a "3". The luthier Federico Löwenberger (Nervi, Genoa) carried out the restoration, with the assistance of fellow musician Maurizio Less (historical viol and violone performer), reconstructing the neck and fittings according to the iconographic evidence present in the treatises of the period (Silvestro Ganassi) as well as basing his work on calculations of the instrument's proportions. In the criteria followed during the restoration, it was chosen not to insert a bass bar or soundpost into the instrument (a reasoned and experimental choice), which gives the instrument a bow response and a very different (but no less fascinating) sound from that to which we are accustomed; especially when used in a group with other instruments with similar characteristics, it evokes descriptions by musicians and contemporary witnesses.

Alessandro Löwenberger (Translation by Amanda Murphy)

Tenor Viol (Anonymus: Italy, mid-16th century) - The instrument, restored by Guy Derat (Paris) in 1981, dates back to the second half of the sixteenth century and is the work of an anonymous Italian luthier. Its guitar-shaped body is similar to that of many instruments preserved in collections or depicted in paintings of the period, and the sound holes are in the shape of a lowercase "f". Originally, the instrument had a three-string neck (from a period later than the body), to which a scroll with tuning pegs, both of the period, was attached. The three-string viol is described in Chapter XXIII of the *Letitione Seconda* by Silvestro Ganassi (1543), and this served as a starting point in hypothesizing the dating of the instrument. The restoration, however, replaced (while preserving it) the three-string neck with a similar one which could accommodate the standard six strings, in order to make the instrument appropriate for performing the repertoire of the time, avoiding the limitations that the reduced number of strings and the tuning in fifths would have imposed.

Roberto Gini (Translation by Amanda Murphy)

¹ This is true of Claudio Monteverdi and of the treatise he announced, entitled "*Melodia, ovvero seconda pratica musicale*" (Melody, or second music practice)

² The harpsichord plays the polyphonic composition, adapted to the two staves.