RICORDI

Antologia di musiche rinascimentali e barocche per chitarra

Anthology of Renaissance and Baroque Music for Guitar
Anthologie der Renaissance- und Barockmusik für Gitarre

Fascicolo II - Volume II - II Heft *(Eliot Fisk)*

RICORDI

PREFACE

The present anthology picks up where the first volume left off. Not only is the theme of Molinaro's Fantasia prima *the same as that of the* Fancy *of Dowland that closed the first Anthology, one confronts an extension of the difficulties in transcribing lute music for the modern guitar. By tuning the sixth string to* D *one is able to do justice to the two sunny fantasias of Molinaro as well as to the magnificent arch of the* Fantasia *of Gregorio Howett whom John Dowland commends in his* First Booke of Songes... *(1597) for his "love to me as for (his) faculties". With the compositions of Piccinini and Weiss the use of the lower courses becomes considerably more extensive as do the changes necessary to adapt these works to the six strings of the modern guitar.*

Piccinini's 10 course lute still had an accordatura whose intervals resembled those of the guitar; by the end of the 17th century the lute had acquired 3 additional courses and the tuning of the upper courses had evolved into the so-called D-*minor tuning which remained standard until the end of the Baroque era. This is also the instrument that inspired Johann Mattheson's famous satirical remark: "If a lutenist lives to be 80, he has surely spent 60 years tuning the lute and fixing broken strings!". However, Ernst Gottlieb Baron offers quite another picture when he says that the lute in Weiss's hands achieved full parity with any keyboard instrument: "He [Weiss] has an uncommon fullness of sound in arpeggios, in expressing the* affetti *he is incomparable, he has a stupendous facility ("Fertigkeit"), a rare delicacy and singing spirit; he is a great improviser who can in a minute if he so chooses play the most beautiful themes and even read violin concertos at sight... either on the lute or the theorbo, and can also accompany from the basso continuo." To more clearly approximate the sound of Weiss's lute I have transposed both pieces published here from* C *to* D-*major.*

As is invariably the case when adapting Weiss's music to the guitar, a number of the low bass notes so idiomatic to the lute have been raised an octave. Occasionally, where musically justified and technically possible, I have transcribed both notes of a bass course (i.e. in cases where Weiss would have played one course with the right hand thumb but have obtained the fundamental and the octave above). In addition, I have tried to find a fingering that preserves the feel of the original especially as regards the styl brisé *(arpeggiated style).*

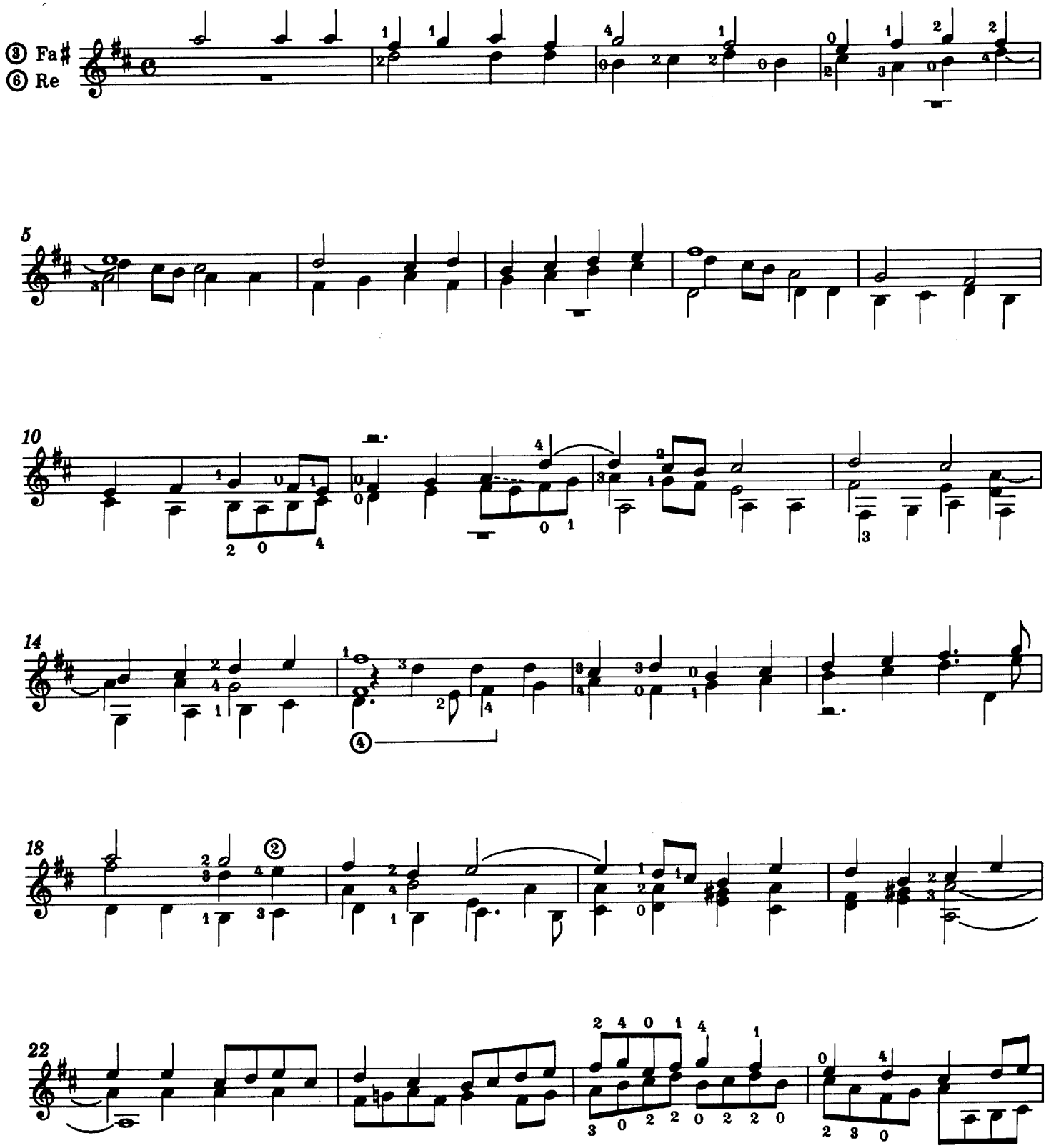
Sometimes the only way to really simulate this effect is by means of harmonics. Of course, these harmonics should be played very delicately, imitating the sound of the lute. I have also written out some possible ornamentation. The player is, however, urged to develop his own, using other pieces of Weiss and his contemporaries as inspiration. It is entirely within the aesthetic of the baroque that no 2 performances be alike. This is clearly exemplified by the mostly unmeasured Fantasie, *which gives us an idea of what Weiss sounded like when improvising. The beaming of the notes here is only my suggestion based on the harmonic structure. There exist other groupings which are equally valid. The player might start with my suggestions and then experiment on his own.*

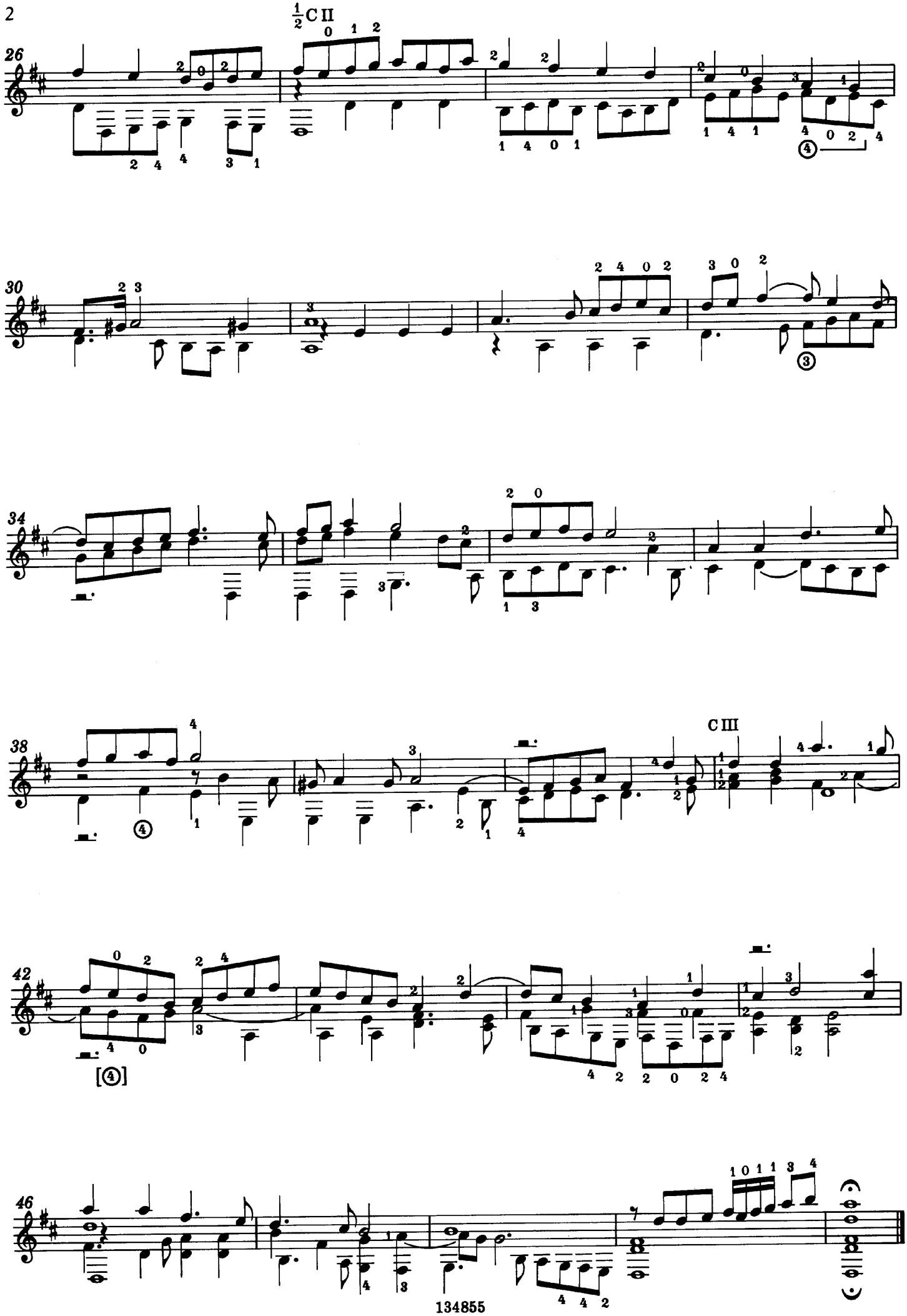
Eliot Fisk

Simone Molinaro

FANTASIA PRIMA (1603)

Vietata la fotocopiatura ai sensi di legge

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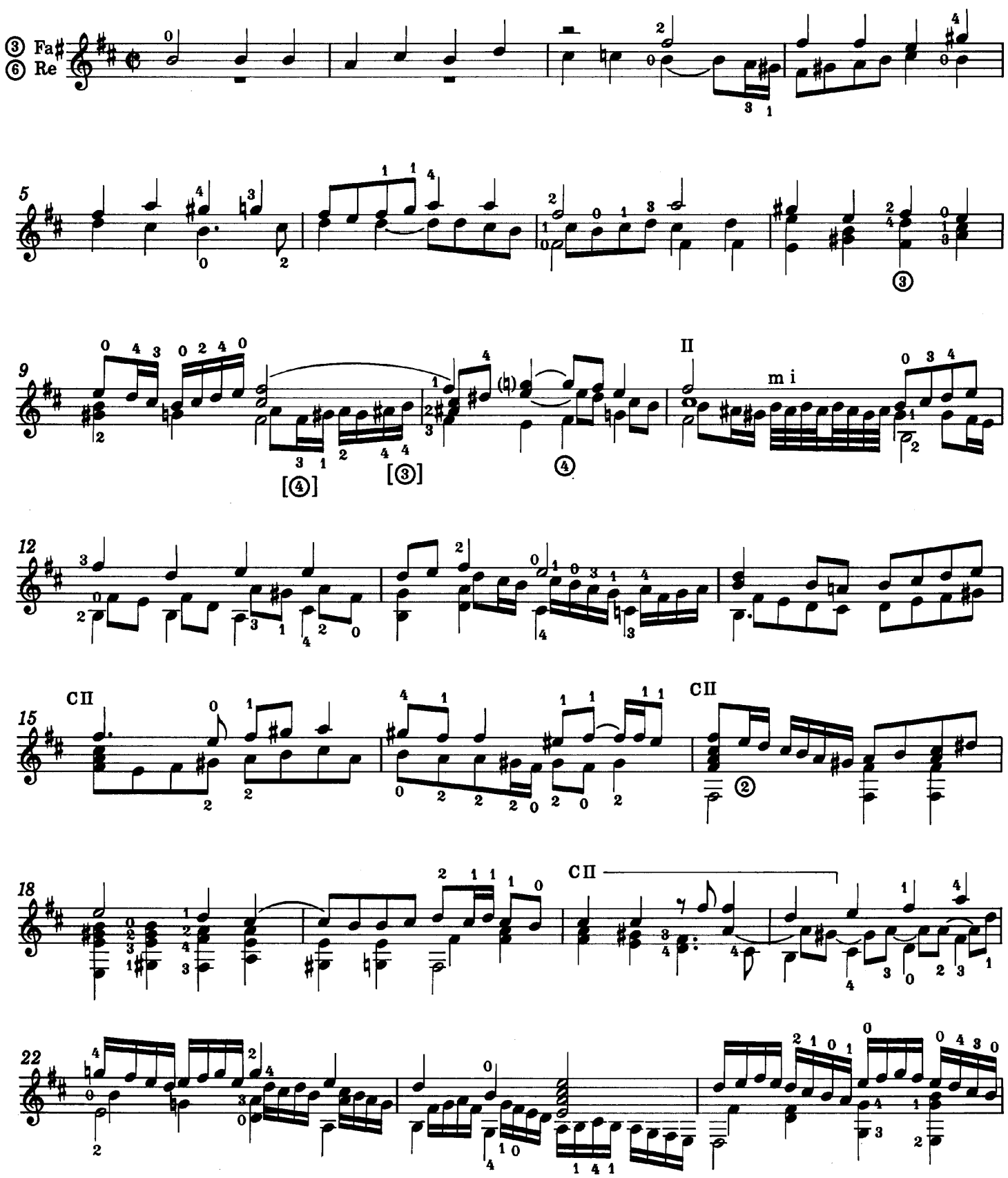
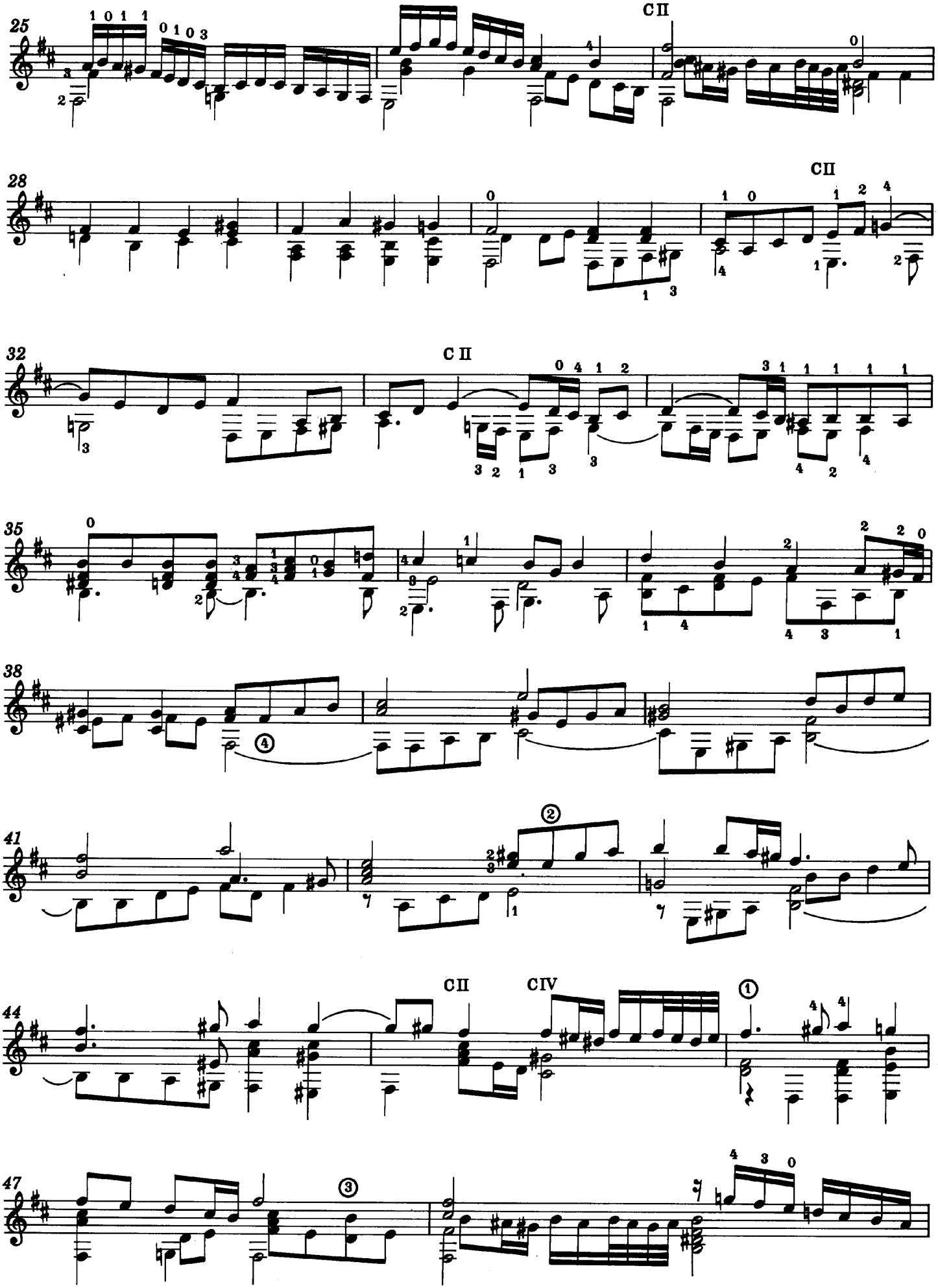
Gregorio Howett
FANTASIA (1610)

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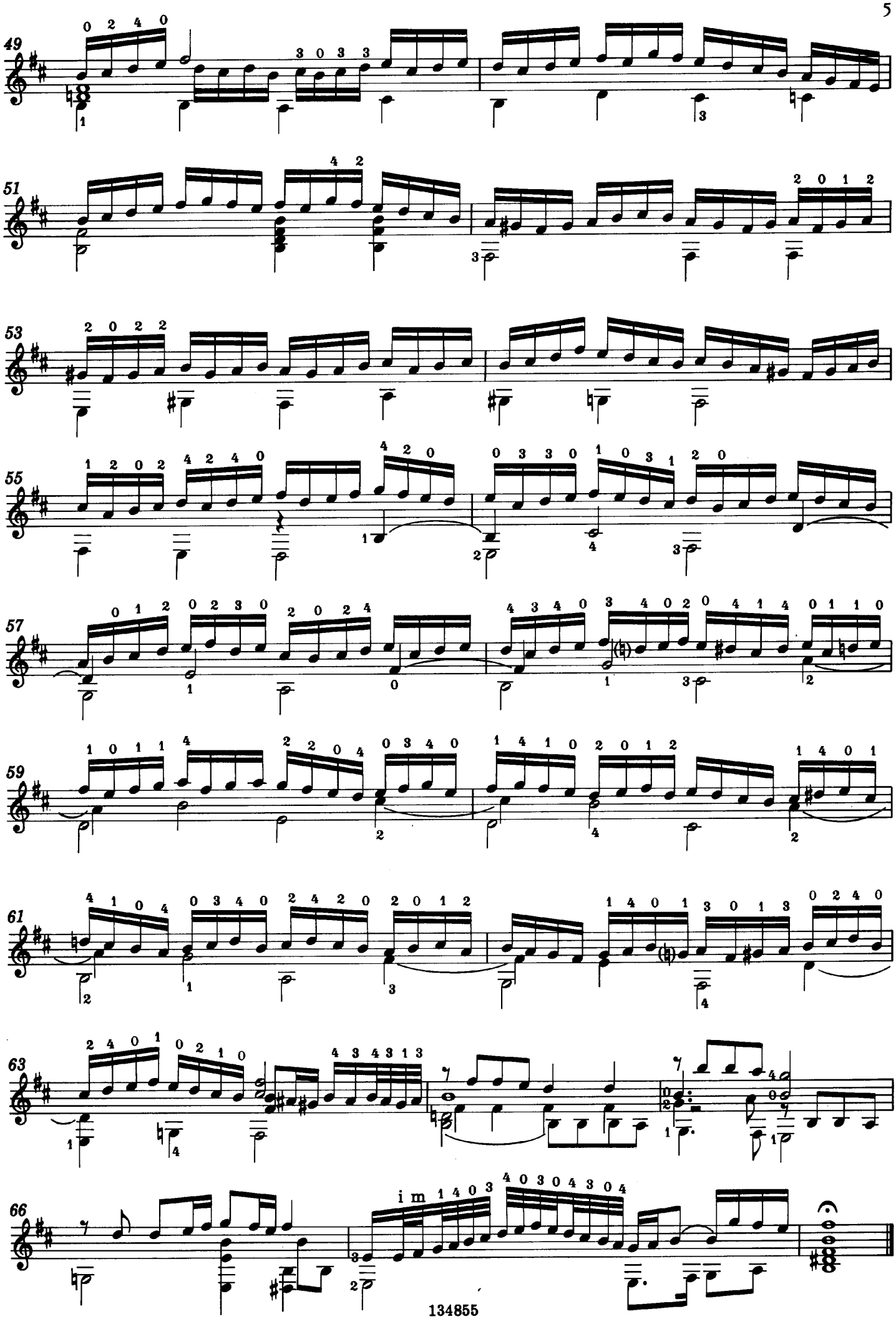
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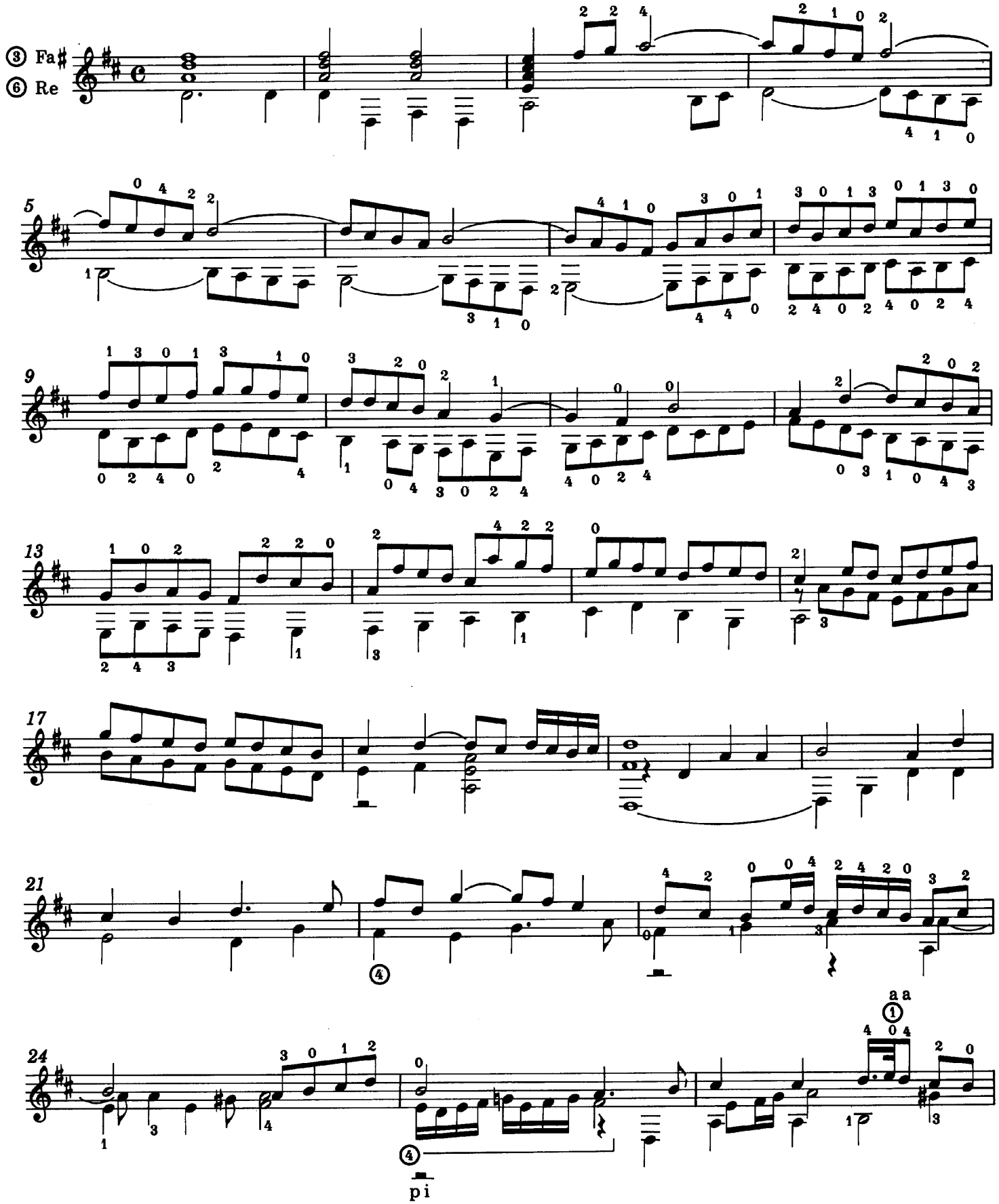
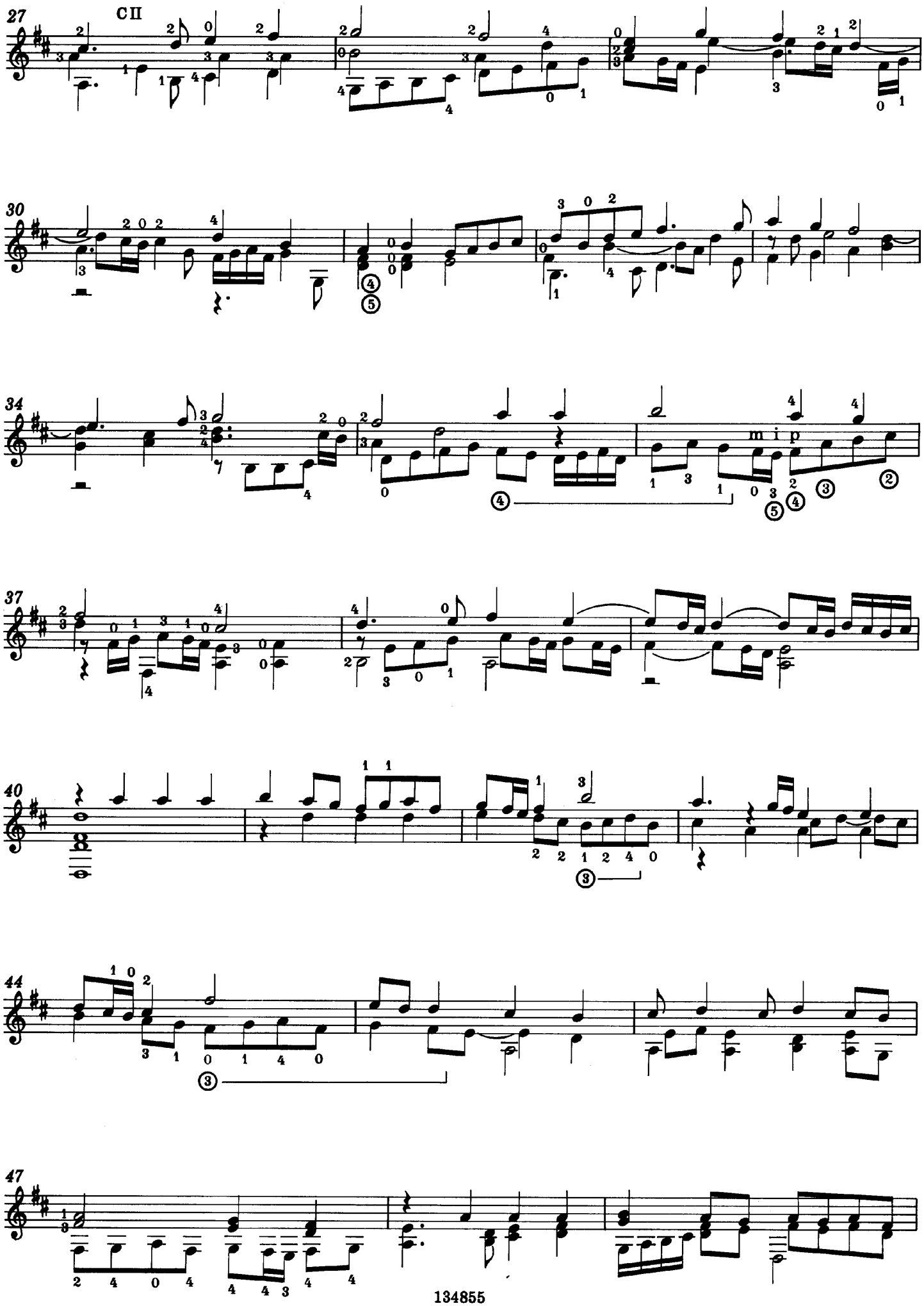
Simone Molinaro
FANTASIA NONA (1603)

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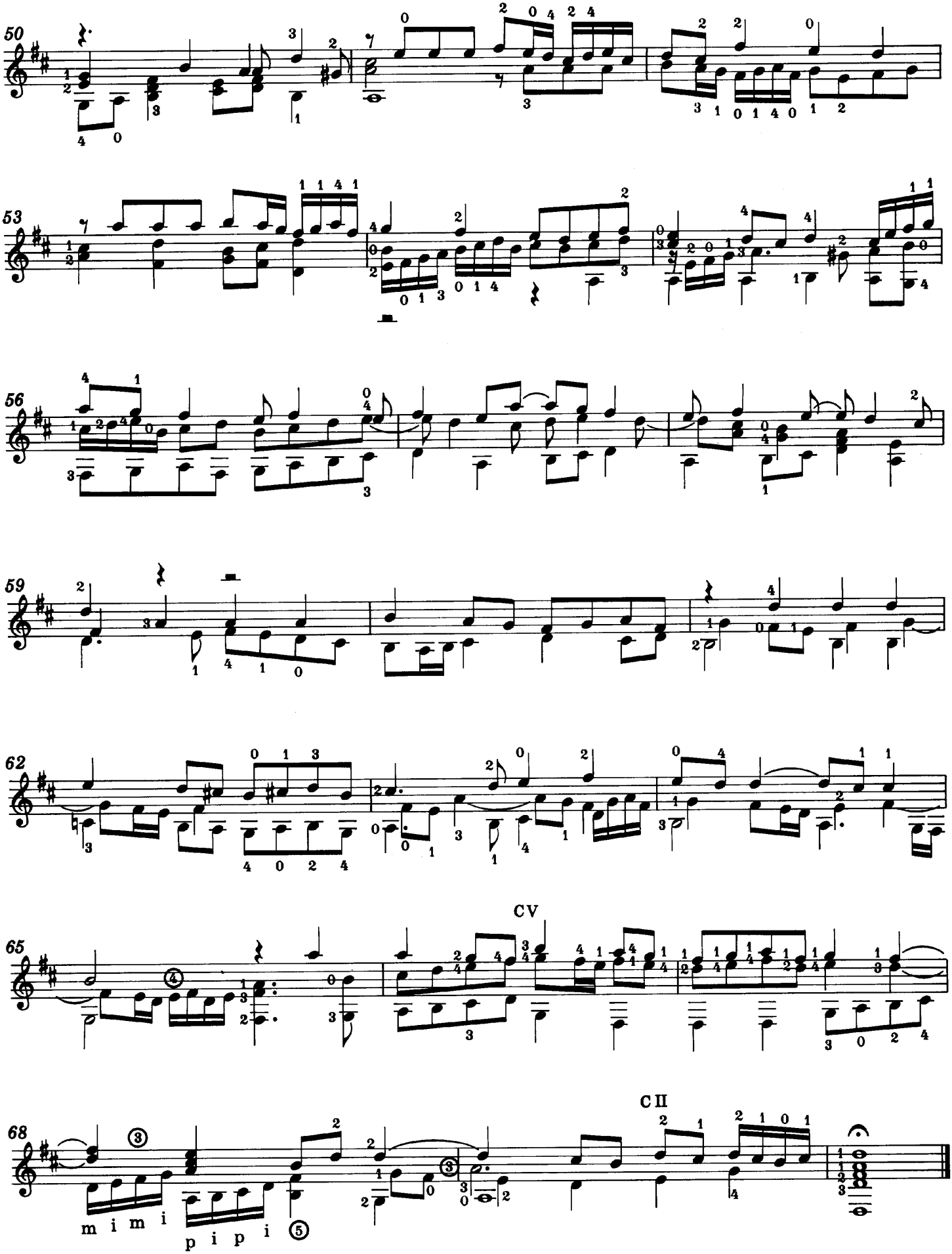
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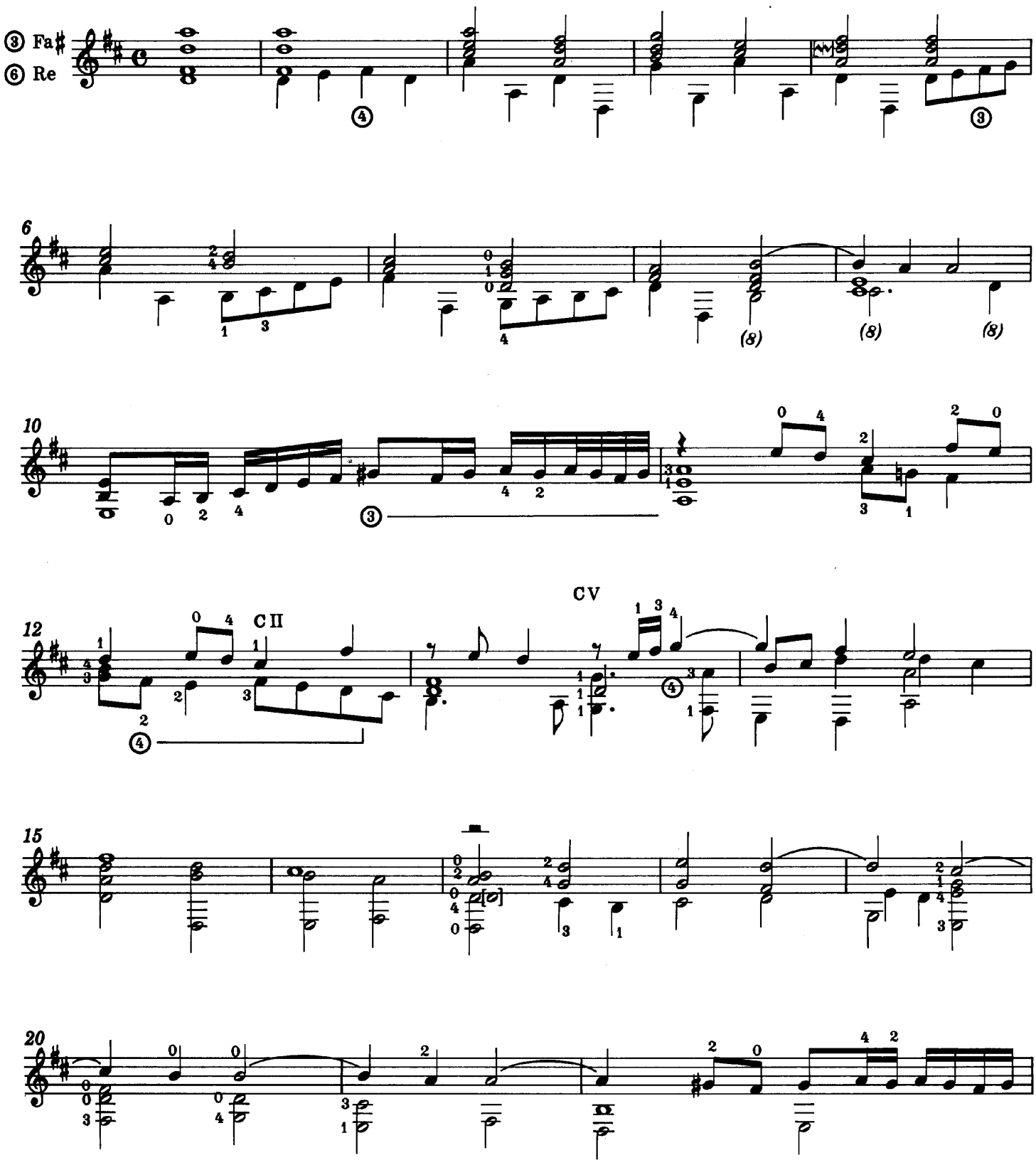
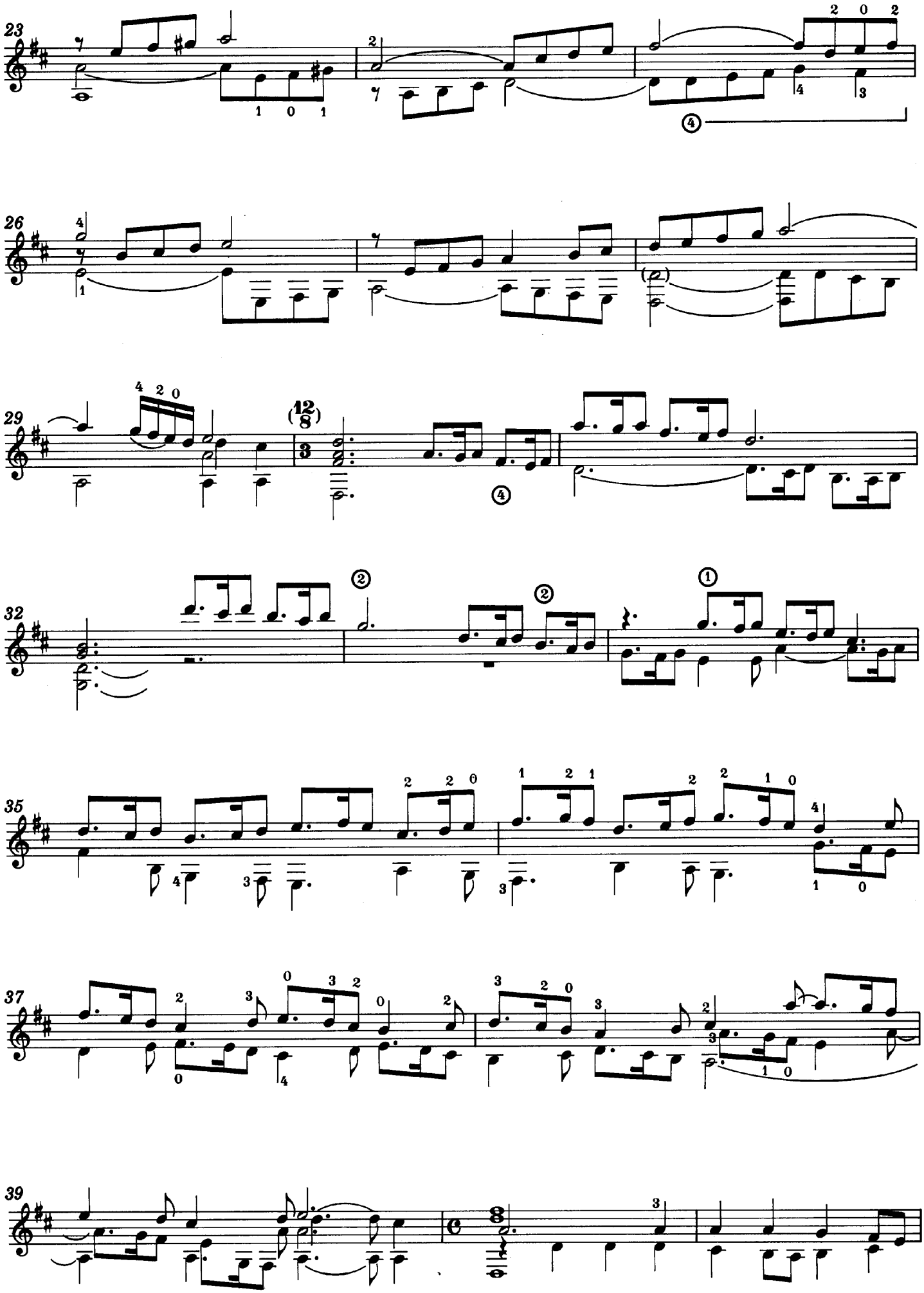
Alessandro Piccinini
TOCCATA UNDICESIMA (1623)

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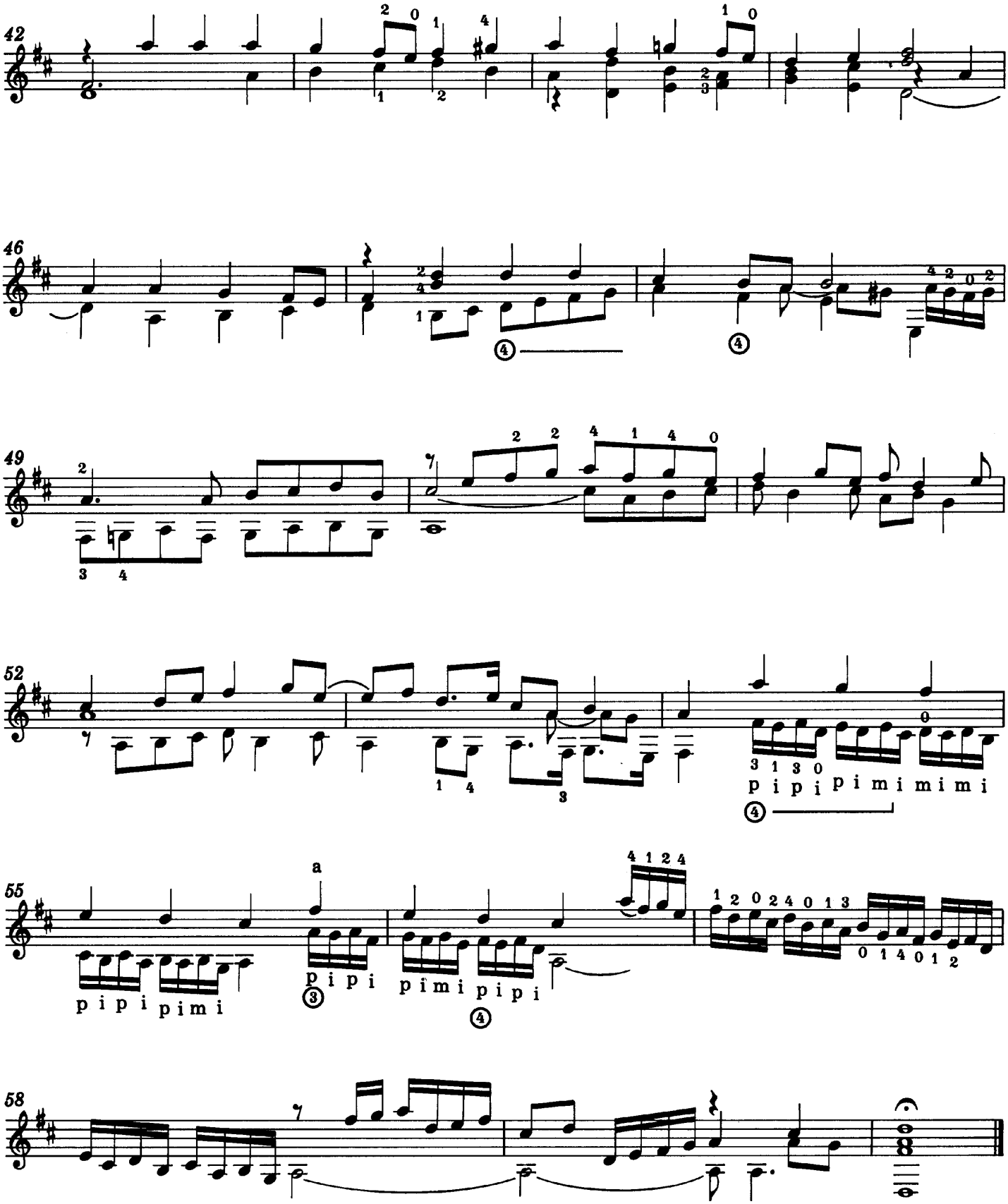
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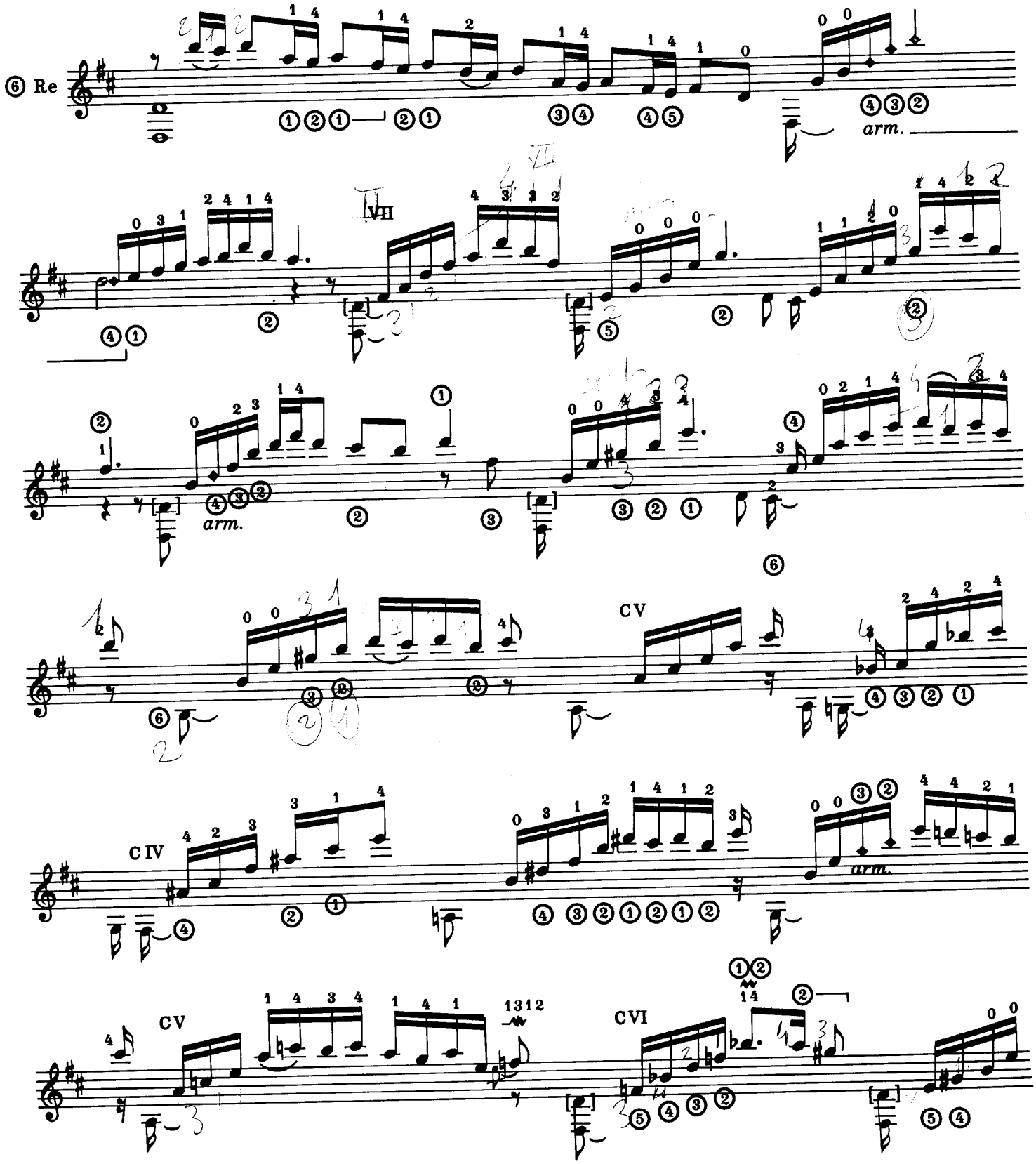
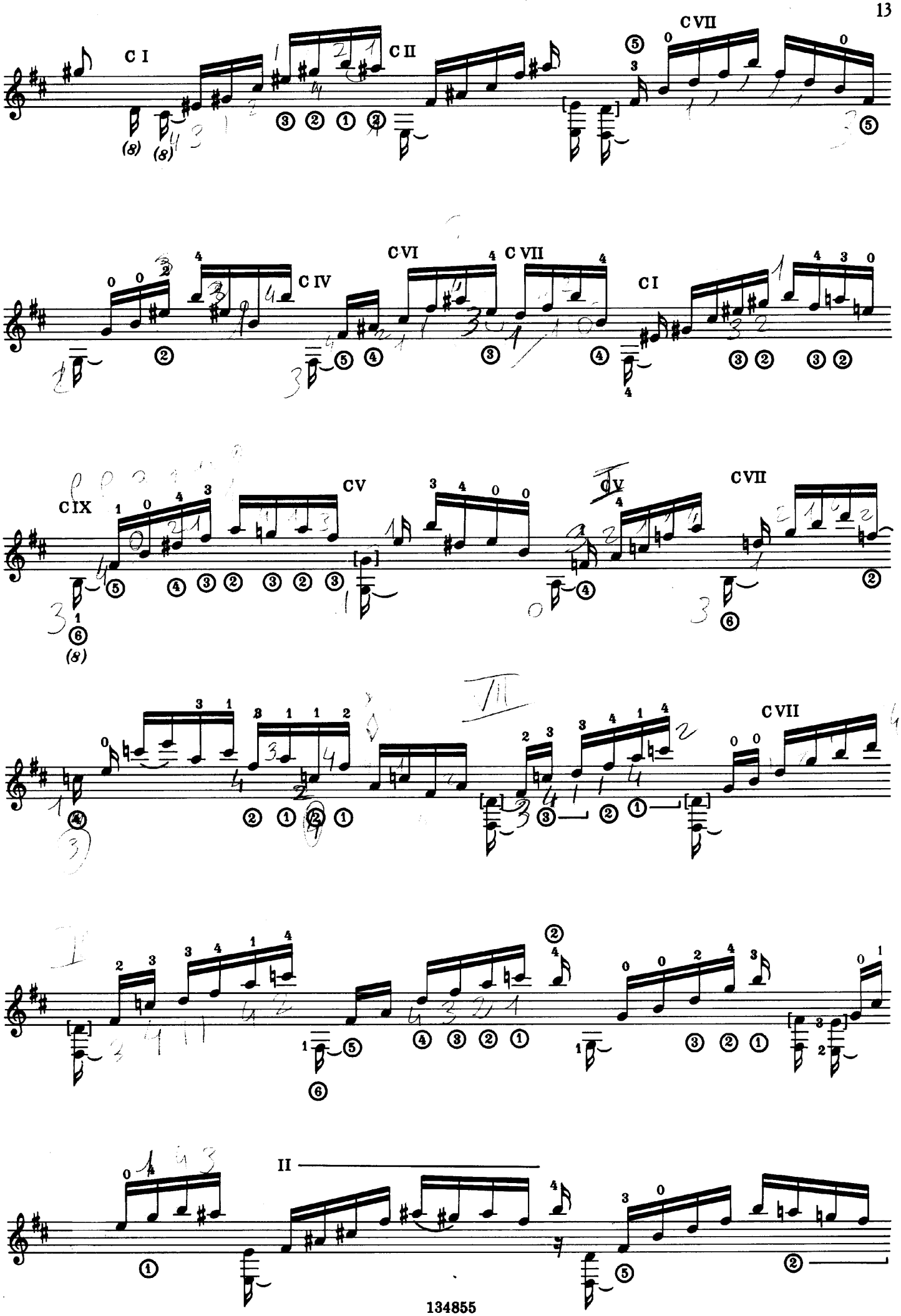
Silvius Leopoldus Weiss
FANTASIA E FUGA (1720)

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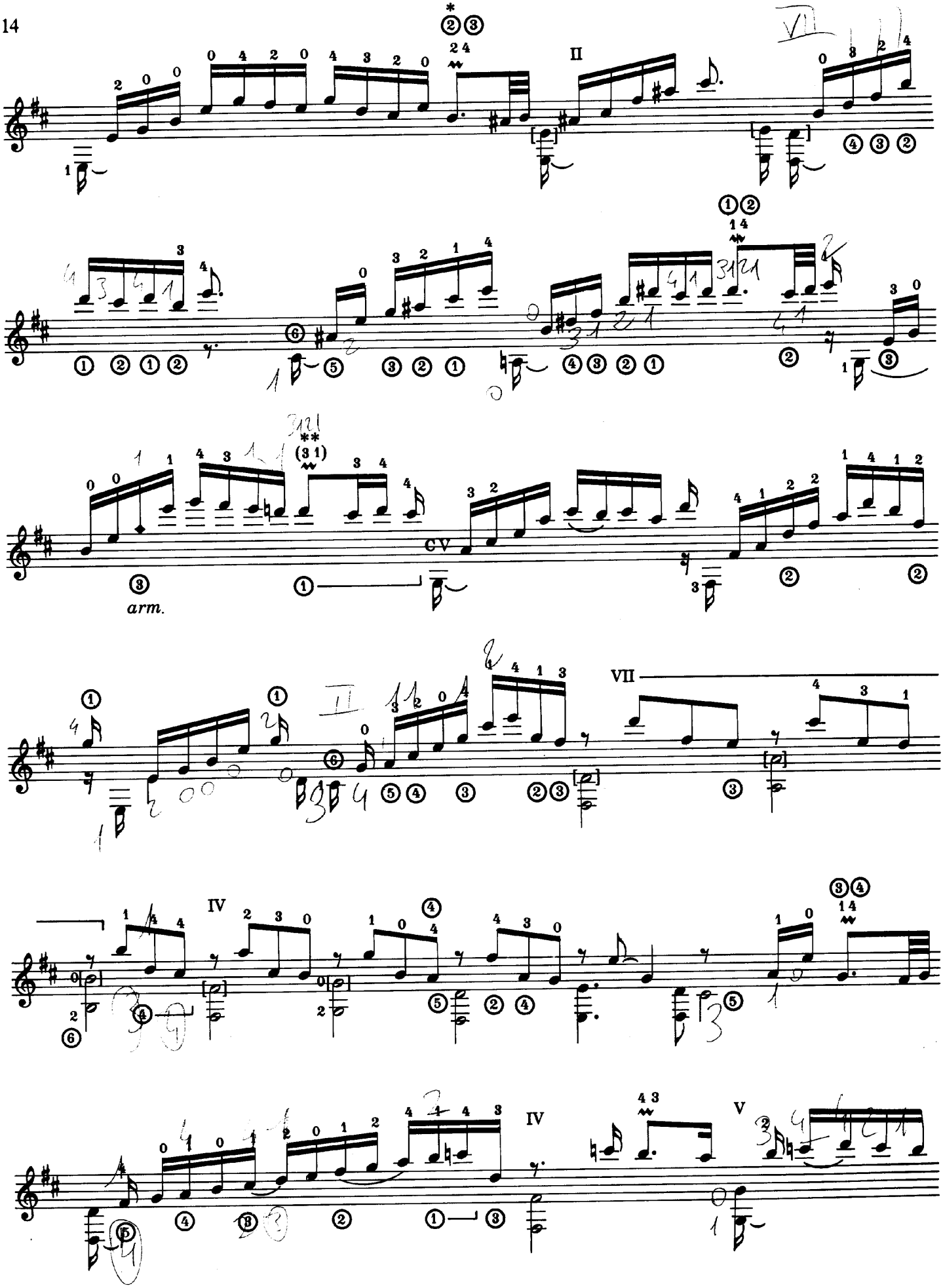

*Vedi le Note del revisore in fondo al volume / *See the Revisors' Notes at the end of this volume* / Siehe Revisorsbericht am Ende des Bandes.

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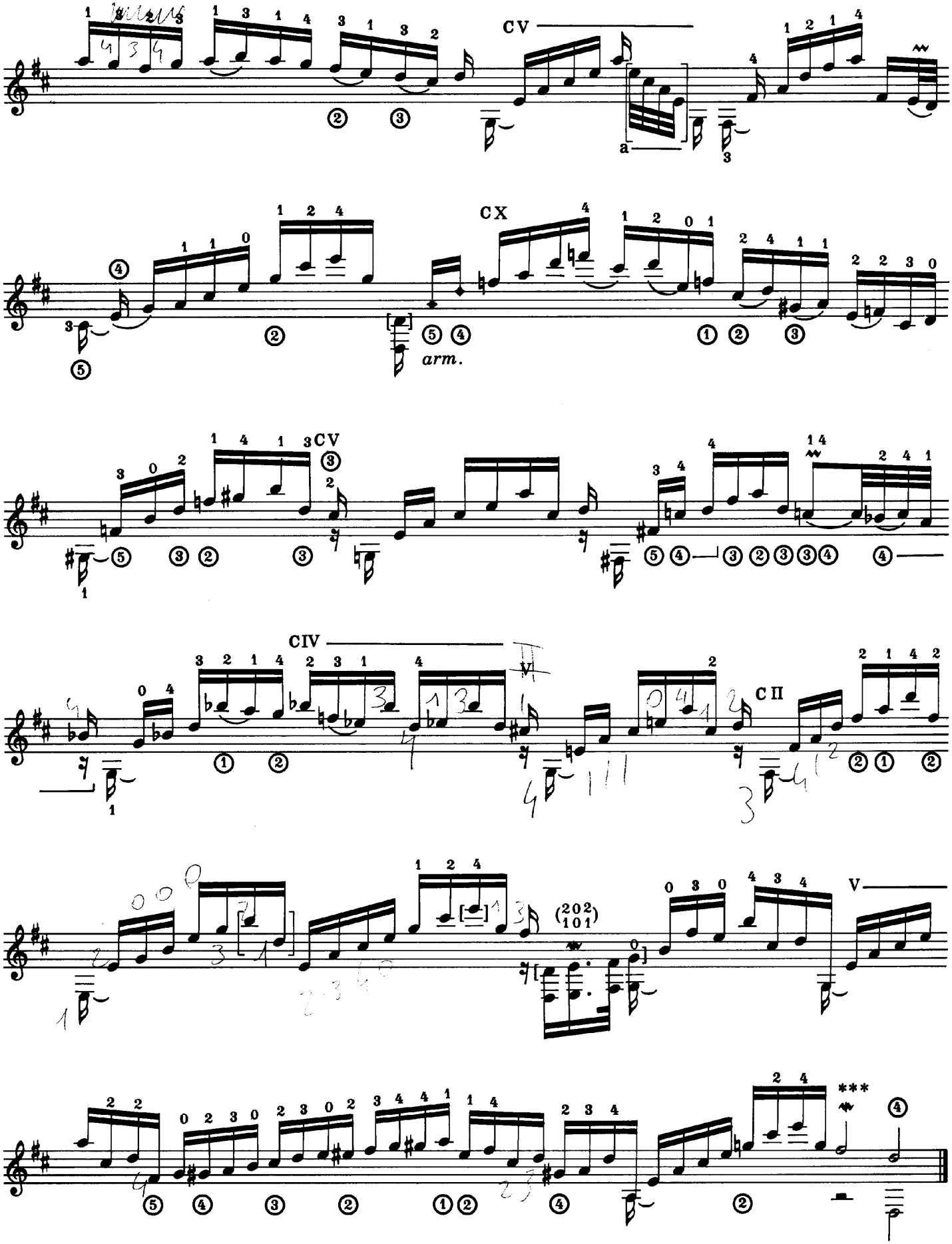

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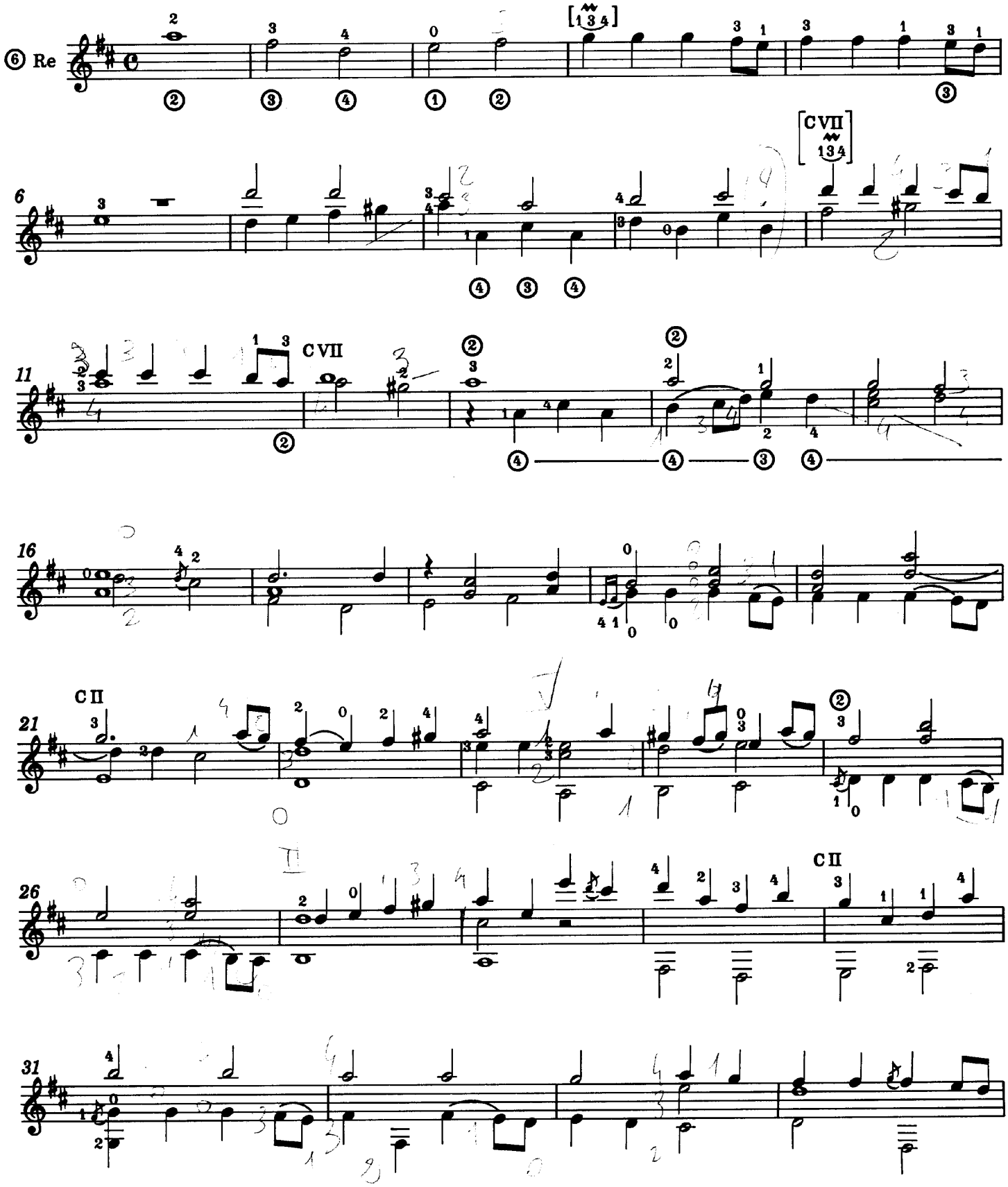
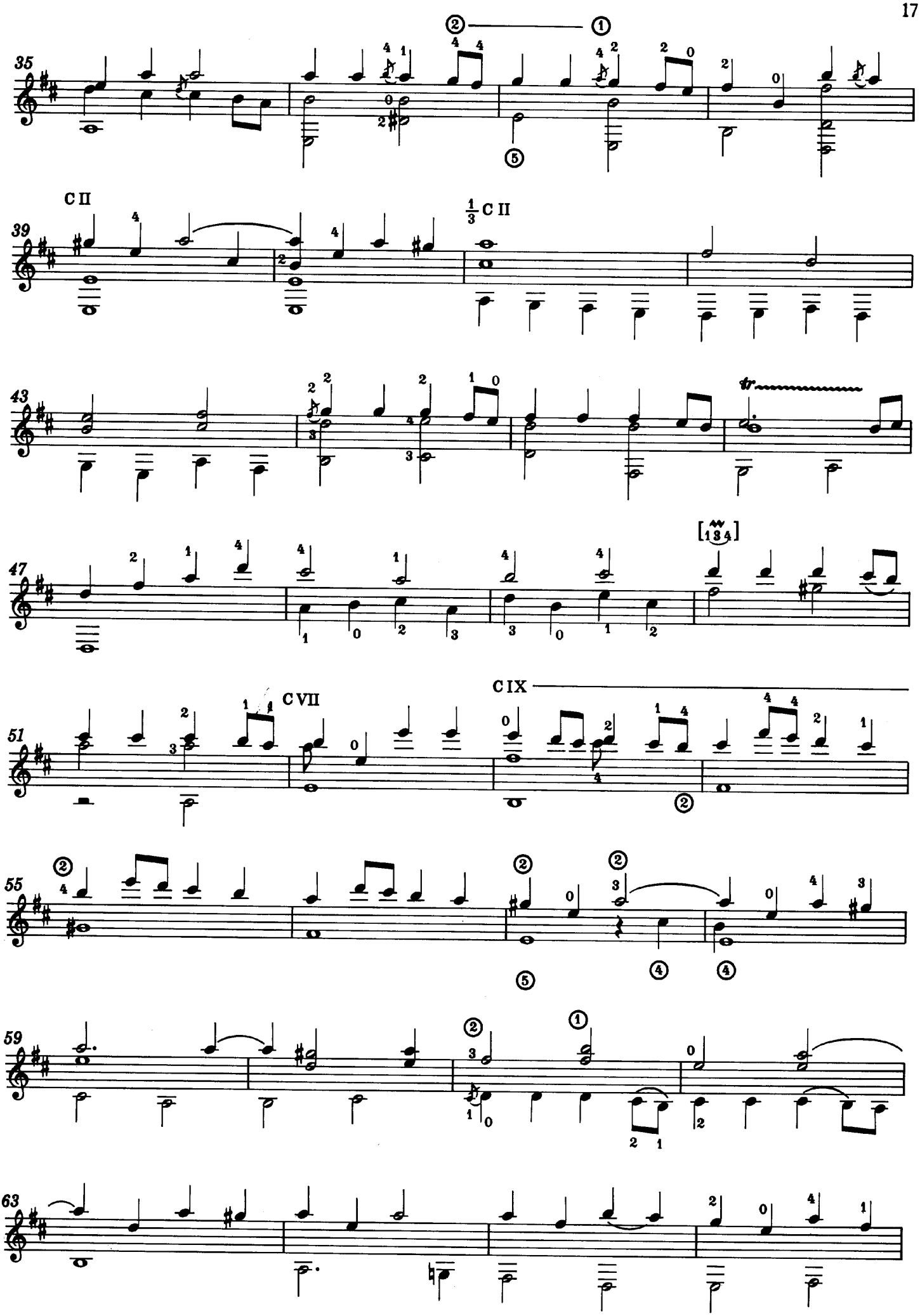
Fuga

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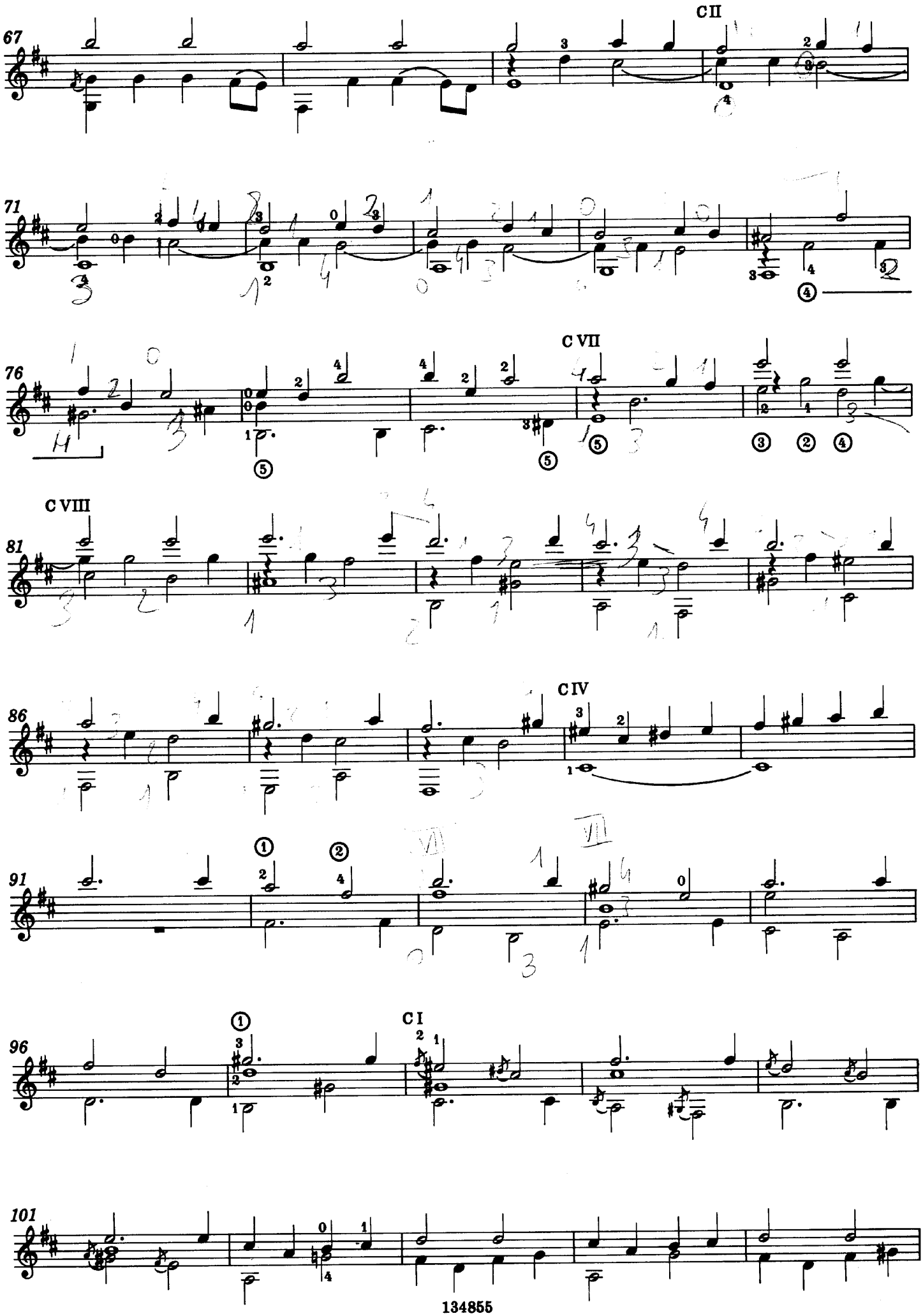
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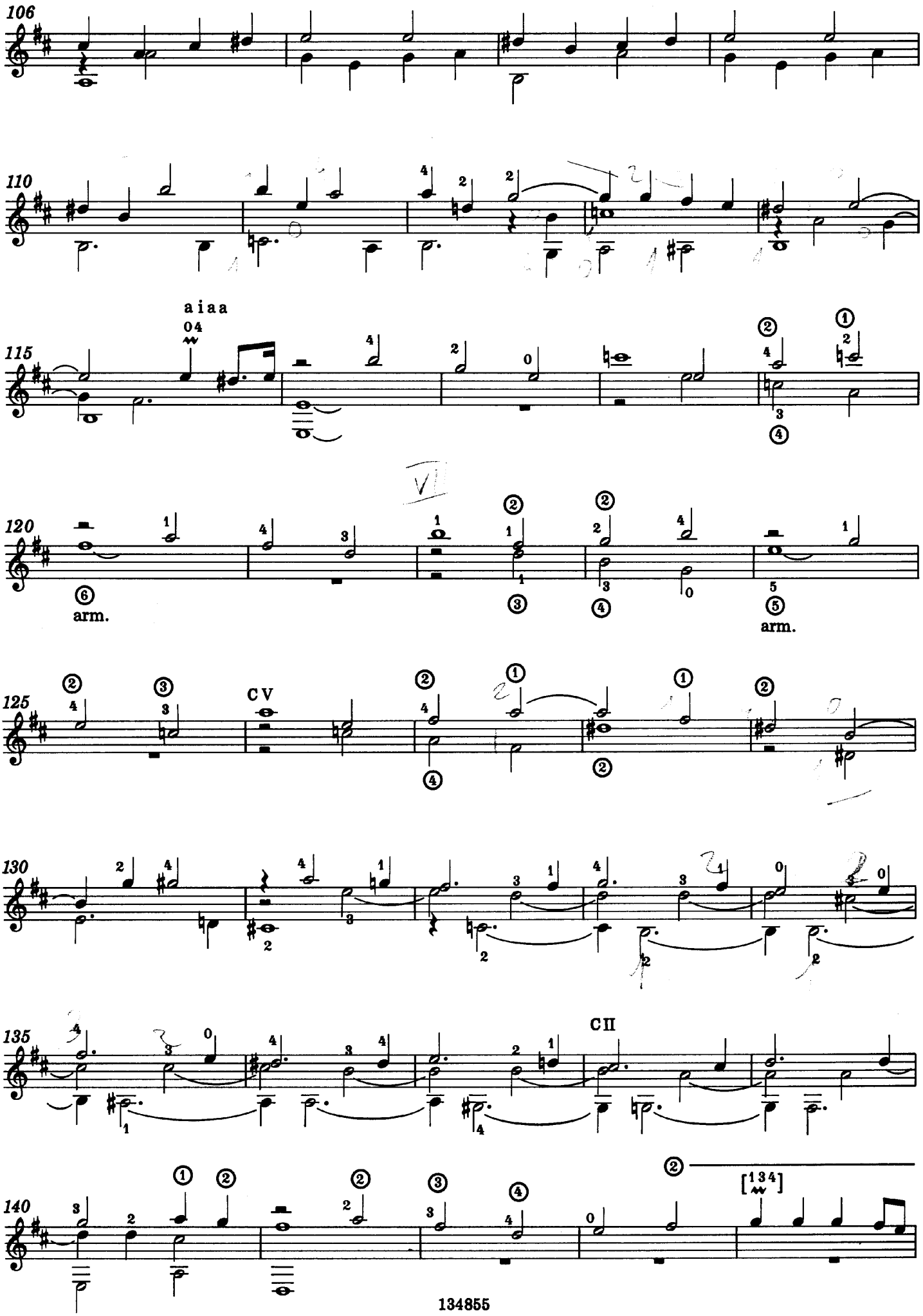
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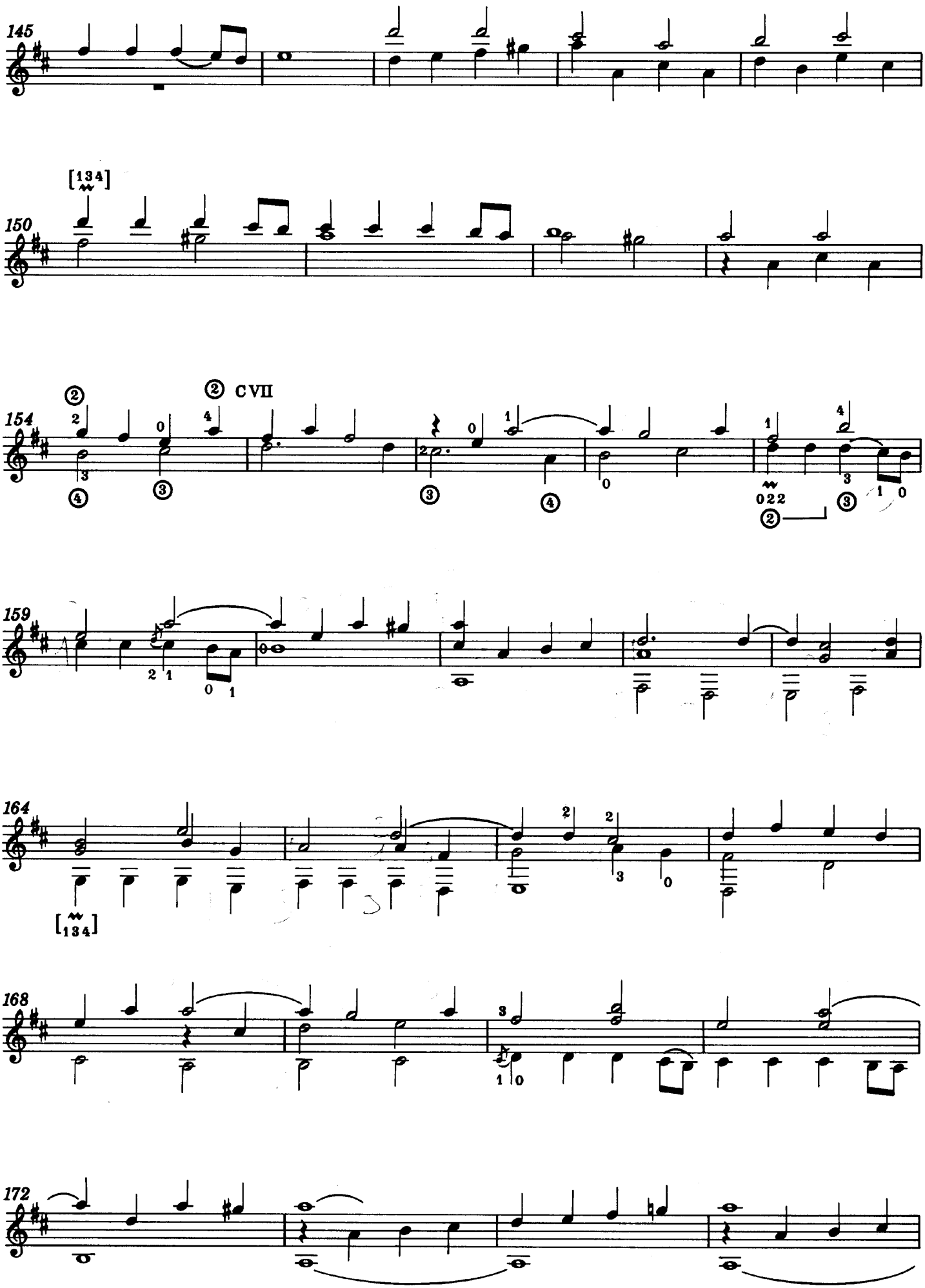
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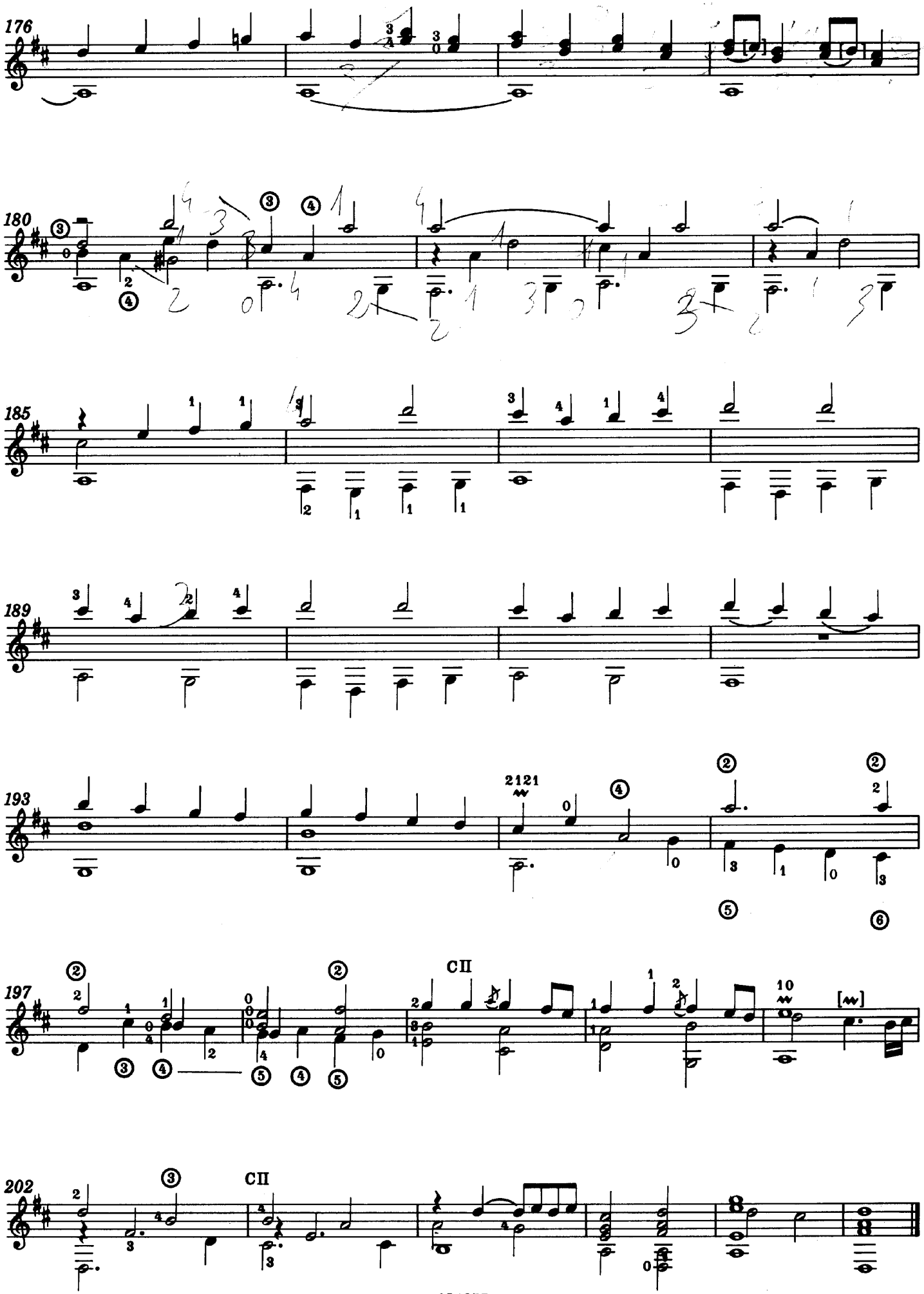
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