

The art of intabulation **Ramillete de Tonos**

Programme notes:

In the 16th century, Spanish kingdom was described with a famous saying: "the empire where the sun never sets". The size of this area corresponds to the colourfulness of music in the court of emperor Charles V. During this period one of the most significant instruments was *vihuela de mano*, the Spanish sister of the renaissance lute. For this specific instrument we can find a rich variety of repertoire, both secular and sacred music.

We will open this concert with a short fantasy found in the manuscript *Ramillete de Flores o collección de varias cosas curiosas* (1593, MS 6001, Biblioteca Nacional en Madrid). In the middle of this anthology there are a few pages of vihuela tabulatures. Unfortunately, these have been damaged by rebinding in the 18th century and almost every page has thus lost at least half a measure in each side. Therefore, direct interpretation from this manuscript is almost impossible. The reconstruction of this music not only led us to a love of exploration and interpretation of what we had researched, but also served as inspiration for the name of our ensemble.

This program is a demonstration of two ways of intabulating (transcribing music into lute/vihuela tablature) which were present during the 16th century in Spain, together with the use of other instruments within vocal polyphony such as a renaissance harp and flutes. Intabulations also serve us as evidence of musical taste of that time. Even within one territory we can encounter several different schools of this art. The first "Spanish" way of intabulating was associated mostly with sacred vocal repertoire and it was very literal transcription, using embellishments very moderately in order to maintain the perfect polyphony and to avoid "barbarismos musicales" (*Juan Bermudo, Declaración de los instrumentos musicales, Osuna: Juan de León, 1555*). Examples of this include the intabulations of parts of Masses by Cristóbal de Morales (1500 - 1553), who is deservedly regarded as a composer whose polyphonic art is worth learning to intabulate.

In the case of the polyphonic mass, we have used the model of intabulation of Enriquez Valderrábano, who divided the voices between two instruments, in our case between the vihuela de mano and the Renaissance lute, to make the polyphony legible. An example of this model and the use of instruments in sacred vocal music can be heard in *Credo* and *Sanctus* from the *Missa Mille Regretz* by the aforementioned Cristóbal de Morales. This mass is based on a French chanson *Mille Regretz* attributed to the Franco-Flamish renaissance composer Josquin Despréz (ca. 1450/1455 - 1521) which said to be a favorite song of emperor Charles V.

As music at the Habsburg court in Spain was rich and varied, we want to show also the second "Italian" way of intabulating. This technique is full of florid ornamentation as will be demonstrated by diminutions based on well-known renaissance tunes such as *Fortuna Desperata* or on the instrumental works of Diego Ortiz (ca. 1510 - 1570) or Francesco de la Torre (1460 - ca. 1504).

In order to evoke a unique experience of the intimate musical atmosphere of 16th-century Spain, we will also present several instrumental pieces originally composed by leading vihuelists such as Miguel de Fuenllana or Enriquez de Valderrábano, alongside Spanish tunes found in vihuela books or *Cancioneros* of that time.

Jonty Coy - voice

Michela Amici - renaissance harp

Dante Jongerius - flutes

Kateřina Maňáková - vihuela de mano, artistic direction

PROGRAM:

- Fantasía de López (MS 6001 “Ramillete de Flores”, 1593)
- Cristóbal de Morales (1500 - 1553) - Circumdederunt me
- Cristóbal de Morales - Crucifixus de la Missa Tu es vas electionis
- Miguel de Fuenllana - Fantasía
- Diego Ortiz (ca. 1510 - 1570) - Recercada Ottava

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- Josquin Despréz (1455 - 1521) - Mille Regretz
 - Cristóbal de Morales (1500 - 1553) - Missa Mille Regretz: Credo (*Et interum venturus, Et in spiritum sanctum*)
 - Cristóbal de Morales - Missa Mille Regretz: Sanctus (*Sanctus, Hosanna, Benedictus, Hosanna*)

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- Francesco de la Torre (1460 - ca. 1504) - Danza Alta
 - Miguel de Fuenllana - Fantasía
 - Cristóbal de Morales - Benedictus de la Missa Gaude Barbara

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- Enríquez de Valderrábano (ca. 1500 - ca. 1557) - Cuatro diferencias sobre la Pavana
 - Antoine Busnois/Josquin Despréz (1430 - 1492) - Fortuna Desperata with diminutions
 - Juan del Enzina (1468-1529) - Más vale trocar
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