

Scintillating baroque..



.. Serious **fun**



Director from the Continuo
Andrew Lawrence-King
Early Harps & Research

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Early Opera &
Historical Productions



Action! Action! Action!

El maestro del norte

Luis Milan *El Maestro* (1536)

Luys Ruiz de Ribayaz *Luz y Norte* (1677)

*140 years of dance-music, tientos & chansons
from Spain, Portugal & South America*

THE WORLD HARP CONSORT

Tommie Andersson - baroque guitar

Samantha Cohen - baroque guitar

Geoffrey Morris - baroque guitar

Simon Rickard - dulcian

Jess Ciampa - percussion

Andrew Lawrence-King
Director, Spanish baroque harp

EL MAESTRO DEL NORTE

FANTASÍA

Fantasia de consonancias y redobles
Pabana: *Niña era la infanta*
Gagliarda: *La gamba*

Luys Milán (c1500-c1561) *El Maestro* 1536
Anon *Cancioneiro de Lisboa* (early 16th cent)
after Henestrosa *Libro de cifra nueva* 1557

CONTRAPUNTO

Jácaras de la costa
Cumbees
Tiento XVIII
Tarantelas

Santiago de Murcia (1673-1739) *Saldívar Codex*
Murcia
Cabezón/Henestrosa
Lucas Ruiz de Ribayaz *Luz y Norte* 1677

LUZ Y NORTE

Fantasia en la manera de Luduvico
Fandango
Pabanas
Españoletas
Xacaras
Galliardas
Folía: *Não tragais borzeguis pretos*

Mudarra *Tres libros de música* (1546)
Murcia
Ribayaz

Anon *Cancioneiro de Paris* (16th cent)

For Spain, the 16th and 17th centuries were a period of exploration. Adventurous sailors, crossing the Atlantic to search for a new route to Cathay, had found an unknown continent, a “new world”. Musicians were no less adventurous, crossing the gulf between high art and popular styles in the search for new ways to reach listener’s hearts. They found a new world of artful and fantastical music, of exotic dances, earthy rhythms and expressive harmonies, a vast landscape in which the formal constructions of polyphonic music could be developed anew.

Old World *fantasía* is represented by the earliest printed “how to play” book, Milan’s *El Maestro*, and by Henestrosa’s publication of arrangements for keyboards, harp and vihuela. The Emperor Charles V brought his ensemble of northern European musicians, the *capilla flamenca*, to Spain, and renaissance *cancioneiros* - song-books - provide a fascinating snap-shot of musical life at Iberian courts, with all their cosmopolitan variety and stylistic diversity.

The artistic freedom of the *fantasía* allowed composers the liberty to break the accepted rules of harmony and to bring together contrasting styles. In Mudarra’s fantasia in the style of the famous renaissance harpist Luduvico begins by contrasting slow, resonant harmonies (*consonancias*) and fast-moving scales (*redobles*). Then the texture changes, with syncopated *glosas* superimposed over the slow harmonies. As Mudarra explains: “From this point there are certain *falsas* (literally – wrong notes), but if you play them well, they will sound right.”

The ‘new music’ of 17th-century Spain followed quite a different path from the first experiments with opera in Italy. Spanish musicians sought to move the emotions by first moving the listeners’ feet, with the irresistible foot-tapping rhythms of popular dances and catchy *grounds* (chord sequences). A few simple chords – allied with the irresistible rhythms of Spanish dance – were enough to evoke a rich world of literary, musical and emotional themes.

Many of these dances are set out in Lucas Ruiz de Ribayaz’s 1677 book, *Luz y norte*, an explorer’s guide: ‘A Lantern and North-Star, by which one may walk through all the Spanish music’. Ribayaz provides music for each dance, together with instructions on how to improvise *diferencias*. The alternating tonic-dominant chords of the *xácara* take us to the back streets of 16th-century Madrid, a world of knife-fighters, petty criminals and illicit love.