



(LEMS 8065)

THE BAROQUE GUITAR PLAYED BY JERRY WILLARD

FEATURING THE WORKS OF
GASPAR SANZ (1640- 1710)
JOHANN ANTON LOGY (1645-1721)
SANTIAGO de MURCIA (DIED AFTER 1720)
LUDDOVICO RONCALLI (1654-1713)

PROGRAM NOTES

During the second half of the 16th century the four-course guitar underwent a transitional evolutionary period that profoundly changed the sound and the social role of the guitar for the next two hundred years. Among the most important of the changes were the addition of a fifth course (double string), a sizable enlargement of the instrument's body, a new method of distinctive re-entrant tuning, and systems of notation in addition to the standard use of tablature. These major modifications came together for the first time in Juan Carlos Amat's *Guitarra Española de cinco órdenes*, an instruction manual published in 1596 and reprinted continuously until 1784. Amat's treatise reflected the new popularity of rasgueado strumming on the guitar, a technique central to the nationalizing of the guitar as a Spanish instrument throughout Baroque Europe. The first attempts at elevating the quality of art music on the *chitarra spagnola* took place in Italy, where several guitarists blended the excitement of rasgueado playing with a contrapuntal

style. The fusion of these styles became the dominant international mode of guitar composition throughout the 17th and early 18th centuries as it traveled from Italy through France, England and the rest of Europe.

At a time when the guitar enjoyed unparalleled success at various royal courts throughout the continent in Spain no guitar books of lasting value appeared until 1674 when Gaspar Sanz, a priest living in the city of Zaragoza published his *Instrucción de música sobre la guitarra española*. As a student of the guitar in Rome and Naples, Sanz developed a definitive preference for the mostly punteado, or plucked style of guitar playing practiced in Italy and France. Sanz' *Instrucción* is at once a method book, a study of figured bass and a unique collection of some of the most charming music written for the baroque guitar. Compositionally the 90 pieces that make up the bulk of *Instrucción* range from declamatory fanfares like *Clarines y Trompetas* and *La Enfachata de Napoles* to melodically introspective character pieces like *Maricapalos* and to a variety of dances. Sanz' music is often both skillfully crafted and infused with a rich palette of effects and embellishments. In *Canarios*, a spirited dance from the Canary Islands the art of cross-string playing to produce a bell like-effect (campanella) is contrasted with rasgueado playing and a full assortment of ornaments.

Sanz and his music had an immediate impact on the progress of the guitar in Spain into the beginning of the 18th century. Santiago de Murcia came from a family of guitar makers and players in Madrid and spent his early career at the Spanish royal court. In 1714 he published his *Resumen de acompañar la parte con la guitarra*, a comprehensive tutor on guitar figured bass playing and a collection of fashionable French dances, pieces based on old Spanish grounds and three remarkable suites. Another source for Murcia's music is *Passacalles y obras de guitarra por todos los tonos naturales y accidentales* an anthology of dances and suites. In *Folias Gallegas*, *Gaitas* and *Viejo Murcia* explores ancient ground bass patterns with a highly elaborate system of rasgueados and ornaments. His suites are decidedly more cosmopolitan, combining French gallant elements with a stylistic language close to that of Corelli and other early Italian Baroque composers. The suites are loosely arranged into groupings of typical Baroque dances such as the Gigue, the Sarabande and the Minuet.

Information about how the guitar found its way into the hands of composers in Eastern Europe is scarce and unreliable but it was almost certainly due to the constant movement of young aristocratic students between the east and major cultural centers in Italy and France. Count Jan Antonin Losy (or Logy), after extensive travels in Western capitals became the most admired lutenist in his native Bohemia (now the Czech Republic). His guitar works are mainly transcriptions of pieces for lute but nevertheless show a strong awareness of contemporary guitar styles. Although steeped mainly in French compositional forms and techniques Logy was often able to craft works in a distinctive lyrical style as in the *Aria* and *Capriccio* that open the Suite in A minor. The short dance movements that follow have a refined aristocratic quality with delicate harmonic and melodic outlines.

Italian guitarist Lodovico Roncalli is known to us from a set of nine suites published as *Capricci armonici sopra la chitarra spagnola* in Bergamo in 1692. Roncalli uses the term sonata and suite interchangeably and begins each with a prelude and allemande. Two suites end in elaborate fashion with variations on the bass of a passacaglia. Roncalli was the last Italian composer to contribute significant music for the Baroque guitar.

Virtually all plucked instrumental music written before 1750 existed in some form of tablature. All the music on this disc survives in either French or Italian tablature notation, both known for their simplicity, clarity and logic. The development of sophisticated ornaments and embellishments during the Baroque added a substantial number of marks and symbols onto the printed page often leading to elaborately textured scores, a kind of art in itself. Similarly, surviving guitars from the period show a dedication to dress some instruments (though not all) in beautifully decorated patterns and shapes.

On this recording Jerry Willard plays on a baroque guitar made in 1997 by Patrick Caruso of St. James, Long Island. It is a copy of a guitar made by Diaz in 1590.

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ABOUT THE ARTIST

Jerry Willard was born in Cleveland, Ohio and began studying the guitar with his father Jeff Willard, who was a guitarist. The guitar pedagogue Sophocles Papas recognized his talent and invited Jerry to study with him in Washington, D.C. He expanded his knowledge

of music interpretation when he worked with violinist Misha Mishakoff and cellist Warren Downs. Mr. Willard also studied with guitarists Richard Lurie and Alirio Diaz, both of whom influenced his musical and technical approach to the guitar.

Mr. Willard's performances have taken him to Alice Tully Hall, and Carnegie Hall in New York City, and he has concertized extensively throughout Europe and The United States. At Mr. Willard's New York debut, Raymond Ericson of the New York Times said, "The recital was exemplary. Mr. Willard took lute in hand for some pieces by Adrian LeRoy and John Dowland and turned that normally pale-sounding predecessor of the guitar into a brilliant and vivid instrument. Back with the guitar, the performer played his own transcriptions of Bach's Lute Suite in E minor and five dances from Britten's *Gloriana* plus Henze's attractive *Drei Tentos*'. It was again the clarity of Mr. Willard's playing that gave special pleasure."

Well known as an ensemble player, Mr. Willard has performed with the Cleveland Orchestra, The New York City Opera Company and the Queen's Chamber Band. Mr. Willard resides in New York City and is on the faculty of the State University of New York at Stony Brook. He has published many transcriptions for guitar including "The Complete Lute Music of J.S. Bach", "The Library of Guitar Classics" and the "Complete Works of Gaspar Sanz available through Music Sales Corporation, Mr. Willard records for Lyrichord Discs.

TRACKS

GASPAR SANZ

- 1) Clarines Y Trompetas 1:43
- 2) Maricapalos 3:51
- 3) La Cavalleria De Napoles Con Dos Clarines 1:37
- 4) La Enfachata De Napoles 1:14
- 5) English Gigue 1:57
- 6) Espanoleta Otro 2:36
- 7) Canarios in G, Canarios in A 3:13

SANTIAGO de MURCIA

- 8) Folias Gallegas 1:58
- 9) Gaitas 2:47
- 10) Paspied Viejo, Paspied Nuevo 2:55
- Suite in E Minor
- 11) Allegro 2:34
- 12) Despacio 1:28
- 13) Giga 1:56
- Suite in D Minor
- 14) Prelude Por La E & Allegro 2:11
- 15) Zarabanda Despacio 3:53
- 16) Menuet 1:58
- 17) Gigue 1:57

JOHANN ANTON LOGY

- Suite in A Minor
- 18) Aria & Capriccio 3:02
 - 19) Allemande 2:04
 - 20) Courante :56
 - 21) Sarabande 2:35
 - 22) Gavotte :57
 - 23) Gigue 1:16

LUDUVICO RONCALLI

- 24) Prelude 1:32
- 25) Passacaglia 4:15

CREDITS

Produced by Jerry Willard

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Notes by Paul Cesarczyk



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