

NICE 1538 - THE ENCOUNTER

'FANTASIA XL'

'FANTASIA LI'

'FANTASIA XVI'

Francesco da Milano (1497-1543)

'FANTASIA V'

'O PASSI SPARSI'

Albert de Rippe (c. 1500 – 1551)

'PASEAVASE EL REY MORO'

'FANTASIA XIV'

'FANTASIA X'

'FANTASIA XI'

Luis de Narvaez (c. 1500 - c. 1555)

'FANTASIA XVIII'

'GALLIARD'

Albert de Rippe

'FANTASIA LXXXII'

'FANTASIA III'

'DE MON TRISTE DESPLAISIR'

'FANTASIA DE MON TRISTE'

Francesco da Milano

'MILLE REGRES'

'DIFERENCIAS SOBRE GUARDAME LAS VACAS'

Luis de Narvaez

Manuel Minguillón Nieto

7-Course Lute, Stephen Murphy. Mollans sur Ouvèze 2003

6-Course Vihuela, Francisco Hervás. Granada 2001

MANUEL MINGUILLÓN, Lutenist

Manuel Minguillón was born in Madrid, Spain, where he obtained a double bachelor degree in guitar performance and early plucked instruments. Minguillón perfected his skills under the guidance of master lutenist Hopkinson Smith in Basel, Switzerland. Afterwards, he completed a Master's Degree and Doctorate in Early Plucked Instruments with the world renowned lutenist Paul O'Dette at the Eastman School of Music, In New York.

Minguillón has performed as both soloist and ensemble player in many countries including Spain, Italy, France, Switzerland, Slovenia, Poland, Portugal, Canada, Mexico, USA and United Kingdom, having appeared in several Festivals and Concert Halls in these countries. He is a founder of **Ensemble Tarantella** and the vihuela Duo *Delectiae Musicae* with Jesús Sanchez which he plays throughout Europe and North America and has been broadcasted by RNE of Spain, BBC of UK, RTP of Portugal and Radio France. Manuel currently lives and works in London, United Kingdom, where he collaborates with various ensembles such us Gabrieli Consort & Players, Charivari Agreeable, *Saraband Consort*, *The Rare Theatrical*, *Armonico Consort*, *The Little Baroque Company*, amongst others. In November 2008 Manuel had his debut at the Teatro Real de Madrid, performing Handel's "Il Trionfo del Tempo e del Disinganno" conducted by Paul McCreesh. He is also a member of the multidisciplinary research group *The Hispanic Baroque* where he is researching about the baroque *Tonos Humanos* in Spain.

Nice 1538: The Encounter

In June 18th 1538 The Spanish Emperor Charles V and the French King François I met in Nice to sign the Treaty of Nice that ended the war between these two countries. The Pope Paul III came as a mediator. King François I came along with his lute player Albert de Rippe as Pope Paul III brought Francesco da Milano. We don't know for sure if Luys Narvaez came with Charles V but is certainly possible. Each of them represent a national style of playing the lute or vihuela in the 16th and bring to light the highest level of lute playing in that century and must be ranked among the finest composers and players of the 16th century. Tonight's concert brings the unique opportunity of hearing the music of these three composers and their different styles. Tonight recital is music for Pope, King and Emperor...

Francesco Canova da Milano 'Il divino' (b ?Monza, 18 Aug 1497; d 2 Jan 1543)

Francesco spent most of his career in the orbit of the papal court. The earliest indication of his presence in Rome is a listing as 'Franciscus mediolanensis' or 'de Millan' among the 'esquires' in the roll of the papal household prepared in May 1514. He and his father were among the private musicians of Pope Leo X between October 1516 and December 1518, succeeded by Francesco alone until March 1521.

It is not known when Francesco left Rome; the last reference to him is as performing together with another lutenist and a viol player before Pope Clement VII and Isabella d'Este on 16 January 1526. But, in 1528 he obtained a canonry in S Nazaro Maggiore, Milan, which he ceded to his brother Bernardino in 1536. He served Cardinal Ippolito de' Medici, nephew of Clement VII, between 1531 and 1535; in the latter year he is recorded in Rome as lute teacher to Ottavio Farnese, grandson of Pope Paul III. In 1536 no fewer than five volumes wholly or largely devoted to Francesco's ricercares and intabulations appeared in Milan, Naples and Venice.

In June he took part as a papal musician in the historic meeting at Nice between Paul III, Charles V and François I of France; the latter rewarded him richly 'for playing the lute and other services'.

The final years of Francesco's life and the cause of his death are obscure, although he and his father are again recorded in papal service in early 1539. The date of his death is recorded only in Gaurico's horoscope, which states, 'He died in 1543, in the 47th year of his age, the 4th month, the 15th day'; this has usually been read as indicating 15 April, but it is actually a precise statement of his age, indicating 2 January.

Some of his *ricercars* and *fantasias*, now his most highly regarded works, are probably written-down equivalents of his celebrated improvisations. Francesco's style, transitional between the idiomatic, rhapsodic looseness of his predecessors and the strictly imitative formalism of many successors, had a powerful influence on instrumental composition in the mid-16th century. It is especially characterized by the manipulation and development of short melodic motifs within a 'narrative' formal outline of great flexibility and balance. Many formal techniques were adopted from vocal music of Josquin's generation, such as contrast between high and low duos (sometimes extending to pair-imitation), parallel 10ths between outer parts and fauxbourdon texture before cadences.

Albert de Rippe (b Mantua, c1500; d Paris, 1551).

Nothing is known of his early training, although we can assume that his formative musical experiences occurred at the Este court in Mantua where a culture of lute playing thrived; performers there included Tromboncino and Cara. Few details of Ripa's activities prior to his appointment at the French court in 1528 or 1529 are known. He was probably in the service of Ercole Gonzaga, Cardinal of Mantua during the mid-1520s, since he is mentioned in Pietro Aretino's comedy // *Marescalco*.

By 1528 Ripa had joined the court of François I of France at the considerable annual salary of 600 *livres tournois* (double that of the other court lutenists), a sum augmented by occasional large gifts of land, money, wheat and wine. At court his official titles included *valet de chambre du roi* (1532), *capitaine de Montils-sous-Blois* (1534) and *seigneur* of the town of Carroys-en-Brie. He performed at the highest levels of noble and royal society in Europe: on 12 February 1529 he performed for Henry VIII in England and in 1538 he played for a meeting in Nice between François I and Pope Paul III.

Ripa's output comprises 26 *fantasias*, 59 intabulations (respectively 46 chansons, 3 madrigals, and 10 motets) and 10 dances, all for six-course lute, along with two *fantasias* for four-course Renaissance guitar. Only three pieces were published in his lifetime; the remainder were printed posthumously between 1552 and 1562 by the firms of Le Roy & Ballard and by Michel Fezandat. Ripa's former student Guillaume Morlaye, who edited the works for the Fezandat prints, suggested that the publications were faithful to the composer's intentions.

Luys de Narvaez (b Granada; fl 1526-49).

He may have entered the service of Charles V's secretary, Francisco de los Cobos, in Granada as early as 1526, thereafter residing in Valladolid until his patron's death in 1547. From 1548 he is listed among the musicians of the royal chapel, with the added duty of teaching music to the boy choristers. Late in 1548 he travelled abroad with Prince Philip (later Philip II of Spain), and his presence is reported for the last time in the Low Countries during the winter of 1549.

All of Narváez's music is included in his book, *Los seys libros del delphín* (Valladolid, 1538). The pieces are for solo vihuela and are notated in tablature similar to that used in Italian lute sources, with minor points of difference, such as the printing of notes to be sung in red ciphers. There are fantasias, variation sets, intabulations of vocal pieces and songs. His 14 fantasias, with at least one in each of the eight modes, are all of the highest quality. They are characterized by pervading but not rigorous imitation. Most open with a short theme treated imitatively and continue with sections in two- and three-part textures. They are reminiscent of the style of Josquin and are characterized by techniques such as voice pairing and sequences. Known to have collected music by Francesco da Milano, Narváez was the earliest composer for the vihuela to work in the new Italian style of lute music in the 1530s.

He included vocal pieces by Josquin (six works), Gombert (two) and Richafort (one) in intabulations as vihuela solos, elaborated with passing notes and scalar ornaments. His arrangement of Josquin's famous *Mille regretz* is described as 'la canción del Emperador', presumably a favourite song of Charles V.

Manuel Minguillon Nieto, Londres 2009