

Spiritosi Affetti

Savi pizzichi e pizziche pazze

Wise plucks and fool pizzicas

Makers of 16. and 17. century projected and created instruments of different shapes and sizes, but unfortunately such wide range has been disappearing in the following centuries, and now only the paintings of great contemporary artists such as Baschenis or Caravaggio show us evidence of those. *Spiritosi Affetti* proposes to recall the richness of timber nuances of that period. The programs turn their eyes to the various musical features of those instruments and their repertoires, and underlines several aspects of that musical world, sometimes exotic, sometimes witty, sometimes intense.

In the Renaissance and early Baroque there were a great number of exceptional lute and guitar music composers. Many of them are known; but we must add as many or perhaps more manuscript tablatures: although anonymous, they have the same artistic value, or rather a greater one, representing a musical legacy that is the true mirror of the real musical liveliness of that period. The lute in all its different shapes was certainly the most popular instrument among the different social stratifications. There were a lot of “lauto” and/or guitar players in all social classes, who used to play in every possible place, from the noblest houses to the humblest taverns. Therefore, the musical well from which it is possible to draw attractive material is undoubtedly very rich and full of possibilities of performances which are able to restore the wideness of different colours and moods, once they have been put back into their appropriate contexts.

The instrumentation of the *Spiritosi Affetti* ensemble allows to recreate several original instrumental settings which are testified by contemporary fonts, both written and figurative. It's a matter of fact that playing in group and improvising were the common habit. A note to one piece in the *Ms. 774*, an Italian 16. century manuscript for lute, says “this piece cannot be played if not in group”, but is only a lute line is on the page: that means that any other note has to be improvised, according to the moment, the place, the audience, the performers and the performing instruments that are accidentally present.

Any musical piece could have different performance possibilities: the aesthetics matched with the circumstances. In other words, the same music performed with the available instruments could cross contrasting expressions and affections, everything and its opposite, sacred and profane, sobriety and excess, wisdom and madness.

The wide variety of compositions of *Spiritosi Affetti's* programs discloses the polychromatic tones of the cross-section of an Italian city in the 16.-17. century. Each one of our concerts is a musical promenade in one of them.

Spiritosi Affetti

Johan Antonio Dalza, Intavolatura di lauto, libro primo (1507)

Calata ala spagnola ditto terzetti

Calata ala spagnola

Piva

Anonimo, ms del Duomo di Castelfranco Veneto, sec. XVI/XVII

Conde Claros

Capriccio piacevole (girometta)

Gentil madonna

Anonimo, Intavolatura di leuto da sonare e cantare, sec. XVI/XVII, ms 774 di Lucca

Canario spagnuolo

Gamba

Romanescha

Gaspar Sanz, Instruccion de musica sobre la guitarra española (1697)

Españoletas

Tarantela

Folia

Anonimo, ms cl IV nr. 17 di Venezia, sec. XVII

Piva

Girolamo Frescobaldi, primo libro di toccate (1615)

Partite sopra la Follia

Johann Hieronymus Kapsberger, Libro IV d'intavolatura per chitarrone (1640)

Canario

Tommaso Pace da Perugia, Poesie Amoroze, [intav. per chit. barocca] 1638

Sopra la ciaccona (Non ci voglio più pensare)

Anonimo, Intavolatura di Ancona¹ (1644), ms 1AN Ms. Mus. 41 - cembalo

Anonimo, Ms di Perugia,² sec. XVII, Archivio di Stato - liuto

Ciaccona¹ & Cecona²

Tommaso Pace da Perugia, Poesie Amoroze, [intav. per chit. barocca] 1638

Sopra la follia (Sta pur ben nostro bel fusto)

Pico Foriano, Nuova scelta di suonate per la chitarra spagnola, Napoli, 1608

Tarantella

Athanasius Kircher, Magnes, sive de Arte magnetica, 1654

Tarantella: primus, secundus, tertius modus

Tarantella

Stephen Storace, A genuine letter [...] concerning the bite of the tarantula, 1753

Tarantella di Torre annunziata

Athanasius Kircher, Magnes, sive de Arte magnetica, 1654

Tono hypodorio

Fernandez de Huete, Compendio numeroso de cifras armònica [...], 1704

La Tarantela

Giovanni Battista Abatessa bitontino, Cespuglio di varii fiori, 1635

La Pugliese

Athanasius Kircher, Magnes, sive de Arte magnetica, 1654

Antidotum tarantulae

Ottava siciliana (I parte)

Alia clausola

Ottava siciliana (II parte)

Anonimo (tradiz. Carpino – FG)

Accomè j'èja fa' p'amà sta donnè

Spiritosi Affetti

Donato Sansone – colascione, psaltery, percussions
Silvio Rosi – renaissance guitar, lute, theorbo
Massimo Lombardi – oud, lute, archlute, baroque guitar
Daniele Boccaccio – harpsichord



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