

DEUTSCHE LAUTENGESELLSCHAFT
SCHOLA CANTORUM BASILIENSIS/FHNW



BASEL LUTE DAYS

September 14th – 18th

2022

Musik-Akademie Basel, Leonhardsstrasse 6
4051 Basel, Switzerland

Registration

All presentations and concerts are open to the public and free of charge.

Registration to play in a master class with a Conference speaker (Julian Behr, Paul Beier, Andrea Damiani, Jacob Heringman, Elizabeth Kenny, Marc Lewon, Catherine Liddell, Nigel North, Paul O'Dette and Lynda Sayce)

Registration deadline for master classes: August 15th, 2022

Send an email to: lutelesson@protonmail.com

Registration deadline for the conference on lute study in higher education and for the festival of the German Lute Society: September 1st, 2022

Send an email to: luteconference@gmail.com

Registration deadline for dinners: September 1st, 2022

Send email to: luteconference@gmail.com

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c/o Matthias Schneider

Sandplackenstr. 13, 60488 Frankfurt

E-Mail: lautengesellschaft@lautengesellschaft.de

<http://www.lautengesellschaft.de>

Fachhochschule Nordwestschweiz / Musik-Akademie Basel

Hochschule für Musik

Schola Cantorum Basiliensis

Leonhardstr. 6 / Postfach 257

CH-4009 Basel

Tel. +41 61 264 57 57

<http://www.fhnw.ch/schola-cantorum-basiliensis>

<http://www.forschung.schola-cantorum-basiliensis.ch/>

**Musik Akademie Basel**

DEUTSCHE LAUTENGESELLSCHAFT
SCHOLA CANTORUM BASILIENSIS / FHNW

presents

BASEL LUTE DAYSSeptember 14th – 18th

2022

General Director
IMS Tablature Meeting
SCB Coordinator
SCB Project Manager
Sales Exhibition
Master Classes

Peter Croton
John Griffiths
Martin Kirnbauer
Birgit Knab
Dirk Hippen
Simona Pociecha

Musik-Akademie Basel, Leonhardsstrasse 6
4051 Basel, Switzerland

— WELCOME —

It is with great pleasure that I welcome you to the **BASEL LUTE DAYS**, a collaboration between the German Lute Society (*Deutsche Lautengesellschaft*) and the Schola Cantorum Basiliensis. This event includes **The International Musicological Society Study Group Meeting**, “**Tablature in Western Music**”, in which research papers on the subject of lute and keyboard tablature will be presented, **The 2nd International Conference on Lute Study in Higher Education**, in which diverse subjects of interest to lute teachers, students and performers will be discussed, and **The German Lute Society International Lute Festival**, which will include lectures (in German or English), gala concerts and master classes with the Conference speakers, and an exhibition of music and instruments. There will be several roundtable discussion involving students, Conference speakers, and representatives of lute societies worldwide.

We are pleased to have such an array of esteemed speakers as well as numerous listeners from various countries, ranging from young students to established professionals and teachers. Despite differences in background, age and experience, I believe we are all unified by a love for the lute and a keen interest in its development.

I wish you an exciting and stimulating five days!

Peter Croton

General Director of the Basel Lute Days
Deutsche Lautengesellschaft e.V., Erster Vorsitzender
(President of the German Lute Society)

— WILLKOMMEN —

Liebe Teilnehmerinnen und Teilnehmer der Basel Lute Days,

Basel ist keine laute Stadt, aber eine Lautenstadt: Seit der Gründung der Schola Cantorum Basiliensis im Jahre 1933 wird in Basel ein spezifischer Lautenunterricht angeboten. Schon im ersten Prospekt des *Lehr- und Forschungsinstitut für Alte Musik* ist im Fächerkatalog *Lauten (Gitarre)* mit einem weiten Angebot an „Solo- und Ensemblespiel, Lauten und Gitarre als Konzert- und als Continuoinstrumente (Newsidler, Gerle –Milan, Francesco da Milano – Dowland, Gaultier – Weiss, Bach u. a.)“ angeführt. Lehrer war damals (1933–1945) Hermann Leeb, der am Beginn einer illustren Reihe von oft prägenden Dozenten steht: So unterrichteten in Basel Fritz Wörsching (1936–1967), Eugen M. Dombois (1962–1996) und speziell für Gitarre Konrad Ragossnig (1964–1970). 1980 stiess Hopkinson Smith dazu (bis 2021), dann Peter Croton (seit 1989) und Julian Behr (seit 2020). Mit Thomas Binkley (1973–1978) wurde das Angebot um mittelalterliche Zupfinstrumente erweitert, fortgeführt von Ken Zuckermann (seit 1982) und Crawford Young (1983–2018) sowie Marc Lewon (seit 2017).

Es hat also eine gewisse Logik, dass diese jahrzehntelange Tradition der Laute in Basel nun zu den **Basel Lute Days** führt, in deren Rahmen sowohl ein Treffen der **IMS Study Group Tablatures in Western Music** als auch die **International Conference on Lute Study in Higher Education** stattfindet.

Wir danken sehr herzlich der Maja Sacher-Stiftung, die diese Treffen durch eine grosszügige finanzielle Unterstützung ermöglicht.

Im Namen der Leitung der Schola Cantorum Basiliensis / FHNW wünsche ich allen Lautenistinnen und Lautenisten anregende Begegnungen und unvergessliche Tage in der Lautenstadt Basel!

Martin Kirnbauer

Leiter Forschung Schola Cantorum Basiliensis

Wednesday, September 14th

**THE INTERNATIONAL MUSICOLOGICAL SOCIETY STUDY
GROUP MEETING, “TABLATURE IN WESTERN MUSIC”**

Neuer Saal

- 09.00 Irina Döring *The Earliest Lute Tablatures Revisited: playing techniques and notational practices in the 15th century*
- 09.20 Maria Christina Cleary *Cifras Para Arpa, E-Mn M816: intuitive gestural notation systems in Spanish Harp Tablature*
- 09.40 Kateryna Schöning *The Lute Manuscripts as Primers of Morality? The semantics of maxim and music in the lute tablatures in the 16th century*
- 10.00 Hector Sequera *Stylistic Considerations in Robert Ballard’s First and Second Books of Lute Tablature*
- 10.20 Discussion
- 10.40 Coffee break
- 11.00 Sara Salloum *Expressive Ornamentation Within the Margaret Board Lute Book: a new theory on the link between ornament placement and Renaissance music theory in practice*
- 11.20 Grzegorz Joachimiak *The Poliński-Szczepańska Collection: about the 20th-century copy of a lost lute tablature manuscript from the 17th century*
- 11.40 David Dolata *Il Fronimo (1584): Thirty New Pages and a Smoking Gun*
- 12.00 Discussion
- 12.15 Lunch
- 13.15 Roundtable discussion: *New Technologies and Practices for Tablature Encoding. Participants expected to include: Laurent Pugin, David Lewis, Reinier de Valk, Tim Crawford*
- 14.45 Coffee break
- 15.00 Roundtable discussion: *Francesco da Milano and his Legacy*
Coordinated by Victor Coelho with Joshua Rifkin, Franco Pavan, John Griffiths
- 16.30 Finish
- 9.30 – 15.00 Master classes (see inside cover, registration deadline August 15st, 2022)

THE 2nd INTERNATIONAL CONFERENCE ON LUTE STUDY IN HIGHER EDUCATION

Cafeteria

16.30 Opening reception (informal gathering, snacks sponsored by the SCB¹)

Grosser Saal

17.30 Welcome by Stephan Schmidt (MAB/FHNW²), Martin Kirnbauer (SCB¹) and Peter Croton (DLG³), with adjoining short recital by SCB/FHNW lute teachers, Marc Lewon, Julian Behr & Peter Croton

18.30 Opening talk, Kelly Landerkin *Teaching Teachers: Early Music Pedagogy in the 21st century*

19.30 Optional GROUP DINNER at the Markthalle Restaurant (over 20 stalls with food from all over the world at a variety of prices)

Thursday, September 15th

Neuer Saal

9.30 Andrea Damiani *A Survey of the Albani Manuscripts Collection in Pesaro: undiscovered paths of the lute literature and new didactic perspective*

10.30 Marc Lewon *On Developing a Curriculum for Plectrum Lutes*

11.15 Coffee break (sponsored by the SCB¹)

11.45 Paul Beier *Teaching the Lute in the Early 16th century: Vincenzo Capirola and his student Vidal – a case study*

12.45 Lunch break

14.30 Lynda Sayce *Bridging the Gaps: teaching the theorbo in higher education*

15.30 Peter Croton *Teaching the 'Baroque Lute' in the 21st century*

16.30 Coffee break (sponsored by the SCB¹)

17.00 Paul O'Dette *The Art of Practicing, and related challenges of modern lute pedagogy*

18.00 Roundtable discussion: *Studying the Lute from the Student's Perspective* (Cornelia Demmer, organization and moderator) – for details see p. 8.

19.30 Optional GROUP DINNER at the Markthalle Restaurant (over 20 stalls with food from all over the world at a variety of prices)

¹ Schola Cantorum Basiliensis

² Musik-Akademie Basel, Fachhochschule Nordwestschweiz

³ Deutsche Lautengesellschaft e.V.

Friday, September 16th

Neuer Saal

- 09.30 Jacob Heringman “... a kinde of majestie”: *How the Alexander Technique can Help Us to Achieve Efficiency and Poise in our playing*
- 10.15 Elizabeth Kenny “*The past is a foreign country; they do things differently there*”
- 11.00 Coffee break (sponsored by the SCB)
- 11.30 Julian Behr *Intabulated Basso Continuo in the Carlo G manuscript*
- 12.30 Lunch break
- 14.00 Nigel North *Playing with Patterns: 16th-century divisions – a practical method*
- 15.00 Catherine Liddell *Seeing Through the Veil: a way to approach & teach 17th-century French lute style*

Grosser Saal

- 16.00 Roundtable discussion with the Conference Speakers: *Lute Study in Higher Education; progress & perspectives*, moderated by John Griffiths – for details see p. 8.
- 17.30 Dinner break

DEUTSCHE LAUTENGESELLSCHAFT / GERMAN LUTE SOCIETY FESTIVAL

Friday, September 16th

Grosser Saal

- 19.00 Opening of the Festival
- 19.30 1st Gala concert of the Conference speakers: Andrea Damiani, Paul Beier, Lynda Sayce, Paul O’Dette

Saturday, September 17th

- 9.00 – 17.30 Exhibition of instruments, strings, and sheet music
- 9.00 – 17.30 Master classes

Grosser Saal

- 09.15 Ziv Braha *Accompanying Renaissance Vocal and Instrumental Polyphony on the Lute*
- 10.00 Sigrid Wirth „...vom Zauber alter Musik“: *Walter Gerwig und sein Publikum*
- 10.45 Break

- 11.15 Anthony Bailes *Eugen Dombois: „Das beste Pferd aus meinem Stall“*
- 12.00 Anne Marie Dragosits *Giovanni Girolamo Kapsperger, „ein ziemlich extravaganter Mann“: Neue biographische Informationen über den Tedesco della tiorba*
- 12.45 Lunch break
- 14.15 Sigrun Richter & Nico van der Waals (Gesprächskonzert / Lecture-recital) *Die einzig erhaltene Laute von Joseph Hellmer, Füssen, 1601*
- 15.15 Break
- 15.45 Hopkinson Smith (Gesprächskonzert / Lecture-recital) *Spinacino, Gaspar Sanz and Ernest Hemingway*
- 16.45 John Griffiths *Turning the Tables: rethinking tablature*
- 17.45 Dinner break

Grosser Saal

- 19.30 2nd Gala concert of the Conference speakers: Jacob Heringman, Catherine Liddell, Nigel North, Elizabeth Kenny

Sunday, September 18th

- 9.00 – 12.30 & 14.00–21.00 master classes
- 9.00–12.30 Exhibition of instruments, strings, and sheet music

Grosser Saal

- 09.30 Ya'qub El-Khaled *Melchior Neusidler und die ‚unspielbaren Passagen‘ – Lautenmanuskripte als Schlüssel zu gedruckten Werken*
- 10.15 Roundtable discussion with worldwide lute societies
- 11.15 Break
- 11.45 Book presentation with musical treats: *Aspects of English Song, Essays by Anthony Rooley*, presented by Christopher Goodwin, Ulrike Hofbauer, Silvia Tecardi, Tessa Roos and Julian Behr
- 12.30 Casulana Lute Consort (Gesprächskonzert / Lecture-recital) *à 4 luths – Musik für Lautenconsort*
- 13.30 Closing

1st Roundtable discussion

Studying the lute from the student's perspective

Cornelia Demmer, organization and moderation

In a candid panel discussion including the audience, topics relating to lute education at institutes of higher education will be discussed. The subjects will range from questions about instrument-specific challenges to situations that shape the students' everyday lives. Also part of this discussion will be possible future perspectives, as well as ideas, wishes and concerns of lute students.

2nd Roundtable discussion with the Conference Speakers

Lute Study in Higher Education; progress & perspectives

John Griffiths, moderator

Following up on the memorable roundtable discussion at the *1st International Conference on Lute Study in Higher Education* (Bremen 2019), this session offers the opportunity for this year's Conference speakers to expand on their talks and pose questions, as well as respond to questions and comments by the listeners, many of whom are themselves experienced lute players and teachers. Subjects could be aspects of teaching, learning, interpretation, research, instruments, stringing and more.

Anthony Bailes

Eugen Dombois: „Das beste Pferd aus meinem Stall“



Foto: Lucia Hunziker

Abstract

Für Walter Gerwig war Eugen Dombois „das beste Pferd aus meinem Stall“: Eugen Dombois, Lautenist und langjähriger Dozent an der Schola Cantorum Basiliensis. Seine Art Laute zu spielen bot eine echte Alternative zu jener Julian Breams, nicht nur wegen einer stilgetreueren Spielweise, sondern auch aufgrund der Beherrschung der d-Moll Stimmung für das Barockrepertoire. Seine Plattenaufnahmen und sein Ruf als Pädagoge zogen einen internationalen Schülerkreis an und machte Basel zu einem «Mekka» für Lautenisten. Viele der heute bekannten Spieler zählten zu seinen Schülern u.a. Toyohiko Satoh, Paul O’Dette, Hopkinson Smith, Anthony Bailes, Peter Croton, Rolf Lislevand und Joachim Held.

Dieser Vortrag schildert, wie Eugen Dombois zur Laute kam und stellt einige Aspekte seiner Berufstätigkeit dar. Wenig-bekanntes Ton- und Bild-Material wird auch zu hören und sehen sein.

Vita

Anthony Bailes studierte zunächst Gitarre und entwickelte dabei eine Liebe zur Lautenmusik. Eine Begegnung mit Diana Poulton veranlasste ihn, eine Laute zu kaufen und bei ihr zu studieren. 1971 erhielt er ein Stipendium des Kunstrates von Großbritannien für ein weiterführendes Studium bei Eugen Dombois an der Schola Cantorum Basiliensis in der Schweiz.

Seit dem Ende seiner Studien hat er in Europa auf allen wichtigen Festivals konzertiert. Einige seiner Einspielungen wurden von der Kritik als »Meilensteine« gefeiert. Seine Interpretationen der deutschen und französischen Musik des 17. Jahrhunderts sind besonders geschätzt und mit verschiedenen Preisen ausgezeichnet worden.

Neben seiner Konzert- und Unterrichtstätigkeit hat Anthony Bailes Musikausgaben betreut und Monographien über die Laute und ihr Repertoire veröffentlicht.



Julian Behr

Intabulated Basso Continuo in the Carlo G manuscript

Vita

Julian Behr first studied classical guitar and lute with Prof. Dr. Mario Sicca and Robert Barto at the Stuttgart University of Music and Performing Arts. After further studies with Joachim Held at the Hamburg Conservatory, Julian Behr studied early music and lute instruments at the Schola Cantorum Basiliensis in Basel with Hopkinson Smith. From 2007 to 2011 he taught lute at the Musikhochschule Nuremberg, and since 2020 he has been professor of lute at the Schola Cantorum Basiliensis.

He has performed at festivals in most European countries and in South America, with the *Capricornus Consort Basel*, the *Akademie für Alte Musik Berlin*, with *Al Ayre Espagnol*, the *Passions de L'Ame*, *B'Rock* and with the countertenors Franz Vitzthum and Andreas Scholl. In addition to solo and chamber music projects, his work includes participation in baroque opera productions.

His activities are documented on over 50 CD recordings. Julian Behr is also involved in lute research and construction.

Abstract

The Carlo G Manuscript is an important Italian source for basso continuo practice in the early 17th century that turned up at a flea market about 20 years ago. While the original manuscript was lost to the early music world again after it was auctioned off, we fortunately have a scan of the MS. in good quality. In this work, the basso continuo realizations for organ or chitarrone are written out, and not, as is usually the case, notated by a figured bass. Thus, today, some 400 years later, we can get a more precise picture of the realization of basso continuo [as Carlo G. practiced it, as well as his musical environment in Italy.](#)

Besides the majority of the included works for upper voice and organ, we find four monodic works with accompaniment on the chitarrone. Of these, one is present both in a version with organ accompaniment and in a version with chitarrone. In this lecture I would like to take a closer look at the continuo realizations for the chitarrone.

Paul Beier

Teaching the Lute in the Early 16th century: Vincenzo Capirola and his student Vidal – a case study



Abstract

While we know the basic outline of the life of Vincenzo Capirola – born in Leno in 1474, died there sometime after 1548, probably still in his 70s –, we know much less about his pupil, Vidal, who was the person responsible for the writing and preservation of the Capirola lute manuscript. Vidal did much more than simply write down Capirola's music, he also preserved in writing the teachings of his maestro and he developed signs and indications in his tablature, many of them unique to this source, that provide information about the interpretation of the music and how to play it. In my talk, I will look closely at Vidal's manuscript to see what, if anything, it can tell us about the mysterious Vidal, his involvement in the creation of the manuscript and the student-teacher relationship that may have existed between the great lute virtuoso and his pupil.

Vita

Paul Beier has performed and recorded as a member of various early music groups and as director of his own ensemble, Galatea. He has also recorded 16 solo CDs, the latest three of which are dedicated to J. S. Bach (the French Suites), John Dowland and Vincenzo Capirola. He occasionally writes about the lute for the *Journal and Quarterly of the Lute Society of America* and the *Rivista della Società di Liuto*. Recently retired from 40 years of teaching lute at the *Civica Scuola di Musica Claudio Abbado* in Milan, he now lives in a small town in the Italian Alps where, besides playing the lute, he indulges in skiing and going for long hikes.

For a list of his CDs and articles, please visit <https://www.musico.it/lute/>



Ziv Braha

Accompanying Renaissance Vocal and Instrumental Polyphony on the Lute

Vita

Ziv Braha was born in Israel and discovered a passion for music in his teens when he was given a tape of the band Iron Maiden. Ziv then started learning the electric guitar and was fortunate to study with a teacher, Mark Smolian, who is a great musician in different styles of popular music. When he discovered the music of Bach and Dowland, Ziv gravitated towards early music and then the lute. He studied it first privately and subsequently, after his military service, at the Music Academy of Jerusalem with Isidoro Roitman, where he completed his Bachelor degree. Ziv continued his studies with Hopkinson Smith in Basel and finished in 2007.

Ziv teaches lute at the music school of the Schola Cantorum Basiliensis and directs several amateur choirs. His passion for Renaissance music has stayed, and he enjoys accompanying singing. Ziv feels fortunate to be a fixed member of the vocal ensemble *théleme* which focuses on French Renaissance secular songs, from Josquin to Le Jeune. And he plays both

Renaissance and baroque music with other ensembles. Ziv loves coaching chamber music because he finds it wonderful to be able to try and show people how to communicate using the language of music, there is so much to learn! Additionally, he enjoys woodworking whenever he has time.

*

Abstract

In this talk Ziv would like to share with fellow lute players his long experience of intabulating and playing vocal and instrumental polyphony for and on the Renaissance lute. He will present different approaches to accompanying certain voicings and textures of polyphonic works, and talk about the function the lute can fulfill in such a situation. He plans to either demonstrate or play some recordings he's made with *théleme* in order to show how these approaches actually sound and function, and intends to leave time at the end for a discussion and questions that might come up.

Casulana Lute Consort – Cornelia Demmer

À 4 luths – Musik für Lautenconsort

Ein Gesprächskonzert mit Werken von Nicolas Vallet, Giovanni Pacoloni, Emanuel Adriansen, Alessandro Piccinini und Madalena Casulana



Das Casulana Lute Consort ist ein Ensemble für Alte Musik mit Sitz in Basel, Schweiz. Die Mitglieder lernten sich an der Schola Cantorum Basiliensis kennen und teilen die Vision, Musik für Lautenconsort wieder zu beleben. Ihr Repertoire reicht von der Renaissance bis zum Frühbarock und umfasst unter anderem Werke der Lautenistin Madalena Casulana. Sie war die erste heute bekannte Komponistin, deren Musik in Drucken veröffentlicht wurde. Sie ist die Namensgeberin des Ensembles.

Alice Letort:	Diskantlaute
Emma-Lisa Roux:	Altlaute
Cornelia Demmer:	Tenorlaute und Leitung
Talitha-Cumi Witmer:	Basslaute



Peter Croton

Teaching the ‘Baroque Lute’ in the 21st century

manual *Figured Bass on the Classical Guitar: a practical approach based on historical principles* (Amadeus Verlag, 2005), *Performing Baroque Music on the Classical Guitar* (Amazon/Createspace, 2015), and *Performing Baroque Music on the Lute & Theorbo* (Amazon/Createspace, 2016). Six of his compositions for lute and voice were published by the German Lute Society (1999), and his four new settings of texts by William Shakespeare for lute and voice were published by Tree Edition (2009).

Peter Croton is President of the German Lute Society, and is the initiator and artistic director of *Basel Plucks – Festival for Lute & Guitar* as well as *The 1st International Conference on Lute Study In Higher Education* (Bremen 2019, together with Joachim Held), and the *Basel Lute Days* in 2022.

*

Abstract

This talk briefly explores the world of general, early music and ‘baroque lute’ pedagogy. A unified approach is emphasized, centered on ergonomic body use and mental training based on scientific research, rhetorical expression, historically based right-hand techniques, and original source material. An attempt is made to combine modern insight with understanding priorities of earlier times.

Vita

Peter Croton has been an active performer, recording artist, teacher, author and composer since the early 1980s. Born in the USA, Peter Croton lives in Switzerland, where he teaches at the *Schola Cantorum Basiliensis* and Conservatories of Music in Basel and Bern (lute, romantic guitar, and thoroughbass and historical performance practice). He studied lute from 1977–1983 with Dr. Loris Chobanian (*Oberlin Conservatory of Music*), Eugen Dombois and Hopkinson Smith (*Schola Cantorum Basiliensis*). Peter won first prize at the *Erwin Bodky Competition for Early Music* in Cambridge MA (1984), has recorded numerous CDs, appeared on television and radio as soloist and chamber musician, and has appeared at many international festivals.

His newest books, *A Method for the Renaissance Lute, with a supplement for the archlute* (2019) and *A Method for the Baroque Lute based on historical sources* (2022) have been published by Le Luth Doré. Earlier books include his instruction

Andrea Damiani

A Survey of the Albani MS. Collection in Pesaro: undiscovered paths of the lute literature and new didactic perspective

Abstract

A deep look into the bulk of the manuscripts owned by Orazio Albani (1576–1653) reveals a wealth of new findings about the lute literature of the end of the 16th century. Together with some pieces recognizable as part of the widespread coeval repertory, a great many of unique pieces show a happy combination of dense but idiomatic polyphonic writing and brilliant pre-baroque improvisational formulas. Furthermore, the study of the manuscripts helps us to contextualize both the figures of Vincenzo Pinti (il Cavaliere del Liuto) and Lorenzino Tracetti, the latter present with his real name on several pieces.

A particularly interesting aspect of the collection is the abundance of monodic pieces based on ostinatos, madrigals and chansons which vary from technical formulas (surely used as studies) to very expressive pieces.

Orazio, founder of the legendary library, after being trained in literature and jurisprudence had a busy life as ambassador and senator, travelling between his home town Urbino and Rome. We find his name in the manuscripts containing the most demanding lute music, so he must have been a very good player too.



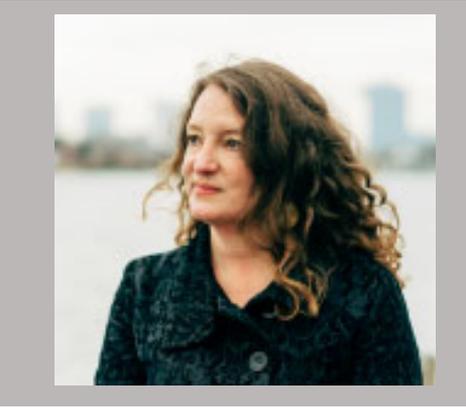
Vita

Andrea Damiani studied the lute with Diana Poulton, Anthony Bailes and Hopkinson Smith. For many years he has devoted himself to the rediscovery of the lute and its music in Italy, and to making the repertoire better known, working equally as teacher, performer and researcher.

His passion for research on lute history and literature has led him to discover some previously unknown sources and to realize their recording. For the *E lucevan le stelle* label he has recorded two CDs: *J'ay pris amour*, devoted to the heartshaped manuscript preserved in Pesaro; and *Folias*, containing music from 17th century central Italian sources for archlute, theorbo and guitar.

He is lute professor at the Conservatorio *Santa Cecilia* in Rome and at the Conservatorio *Ottorino Respighi* in Latina.

Andrea Damiani is also the author of *Method for Renaissance Lute*, published by *Ut Orpheus Edizioni*, where he explains his didactic principles.



Anne Marie Dragosits

Giovanni Girolamo Kapsperger, „ein ziemlich extravaganter Mann“ Neue biographische Informationen über den Tedesco della tiorba

Vita

Die österreichische Cembalistin **Anne Marie Dragosits** lebt in Wien. Sie studierte bei Wolfgang Glüxam in Wien und bei Ton Koopman und Tini Mathot in Den Haag. Als gefragte Solistin und Continuospielerin reist sie mit Ensembles wie *vivante*, *barucco*, *Barocksolisten München*, *musica alchemica*, *l'Arcadia*, *l'Orfeo Barockorchester* oder der neugegründeten *Accademia degli Stravaganti* durch die Welt. Seit Oktober 2016 ist sie Professorin für Cembalo an der Anton Bruckner-Universität in Linz, seit September 2021 unterrichtet sie Generalbass an der Haute école de musique in Genf. Ihre besondere Passion gilt der Auseinandersetzung mit historischen Cembali, die zahlreiche Einspielungen dokumentieren.

Nach einem PhD im Programm docARTES über Kapsperger und seine Vokalmusik erschien im Oktober 2020 ihre Biographie des Komponisten bei der Libreria Musicale Italiana, LIM (Lucca): *Giovanni Girolamo Kapsperger, „ein ziemlich extravaganter Mann“*. Eine englische Übersetzung ist in Vorbereitung.

Abstract

Im Vortrag werden umfassende neue biographische Entdeckungen zu Giovanni Girolamo Kapsperger präsentiert. So konnten etwa einige wichtige Lücken für die Jahre bis 1604 gefüllt werden, längere Aufenthalte in Augsburg und in Neapel sind belegt. Ein bedeutender Fund von Briefen rund um die musikalische Ausbildung eines jungen Kastraten in Rom im Herbst und Winter 1647/48 brachte die überraschende Erkenntnis, dass Kapsperger nicht nur ein hochangesehener Theorbist und der wohl teuerste Theorbenlehrer Roms war, sondern über viele Jahre hinweg auch Sänger ausbildete und selbst hervorragend zu seiner eigenen Begleitung gesungen haben muss. Dies wirft neues Licht auf seine so zahlreichen und immer noch nur zum Teil im Konzertrepertoire zu hörenden Vokalwerke und öffnet, zusammen mit aufführungspraktischen Erkenntnissen aus der biographischen Forschung, neue Wege für deren Interpretation.

www.dragosits.org

Ya'qub El-Khaled

Melchior Neusidler und die ‚unspielbaren Passagen‘ – Lautenmanuskripte als Schlüssel zu gedruckten Werken

Abstract

In den Werken einiger Renaissancelautenkomponisten finden sich Passagen von so großer instrumentalmusikalischer Schwierigkeit, dass sie die Möglichkeiten des Instruments zu übersteigen scheinen. Melchior Neusidlers (1530–1591) *gedruckte* Werke beinhalten auf exemplarische Art solche ‚unspielbaren Passagen‘; z. B. werden Griffe notiert, die mehr Greiffinger erfordern als anatomisch vorhanden. Da Neusidlers Werke nicht nur in drei von ihm autorisierten Individualdrucken vorliegen, sondern auch in Autographen und Kopien von fremder Hand, ist es möglich verschiedene (authentische) Versionen gleicher Kompositionen zu vergleichen. Diese vergleichenden Analysen offenbaren charakteristische Unterschiede, die wesentlich mit dem Überlieferungsmedium zusammenhängen. Die Medien Tabulaturdruck bzw. handschriftliches Tabulaturnotat dienen ganz offensichtlich unterschiedlichen Zwecken, weshalb die in ihnen aufgezeichneten Stücke zwar ähnlich, aber nur selten völlig identisch sind. Bettet man diese Beobachtungen in den größeren musikhistorischen



Kontext ein, so wird deutlich, wie Lautenmanuskripte als Schlüssel zu gedruckten Werken verwendet werden können – und das nicht nur im Falle Melchior Neusidlers!

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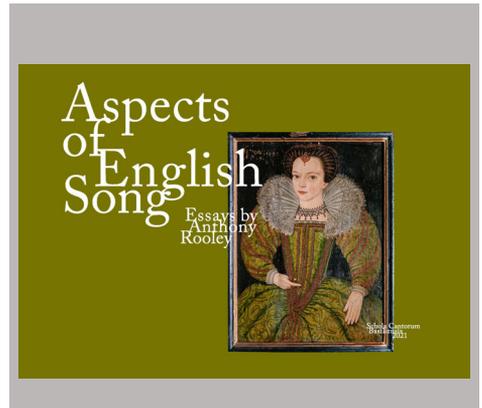
Vita

Univ. Ass. **Ya'qub Yonas N. El-Khaled** promoviert seit September 2019 an der *Universität für Musik und darstellende Kunst Graz* (KUG), Österreich. Titel der Dissertation lautet: *Melchior Neusidler: Deutsch Lautenbuch (1574) und Lautenfantasien. Transkription, Edition, Studien*. Die Arbeit wurde im April 2022 eingereicht. Zuvor studierte er Gitarre, Liedgestaltung mit klassischer Gitarre und historischen Zupfinstrumenten, Philosophie und Musikwissenschaft an Universitäten in Nijmegen und Würzburg.

Book presentation with musical treats: *Aspects of English Song, Essays* by Anthony Rooley

Christopher Goodwin (text)

Ulrike Hofbauer, Julian Behr,
Silvia Tecardi, Tessa Roos (music)



Abstract

This publication will be celebrated through the reading of selected texts and performance of musical examples. Anthony Rooley, together with Evelyn Tubb, had a profound influence on vocal training at the Schola Cantorum Basiliensis and gave new impulses over decades. In particular, the Advanced Vocal Ensemble Studies (AVES) course he initiated in 2008 introduced many singers to the supreme discipline of a *cappella* singing in the Renaissance and early Baroque. Central to his teaching was the power of language, shaped by the art of oratory and performance, disciplines which Anthony Rooley himself also masters exceptionally well. Language is both the medium and represents the content, like two sides of a coin. In the context of teaching, therefore, he wrote many texts and essays that give us an idea of the intellectual background against which he developed his musical ideas. The Schola Cantorum Basiliensis is proud to have published some of these essays, which are notably close to the original oral lectures.

Christopher Goodwin has sung in choirs from childhood, took up the lute at the age of 19, and for the last 25 years has been Secretary of the Lute Society, and editor of *The Lute*; he writes regularly for *Lute News* magazine, which he edits, and founded a PDF newsletter, *The Lutezine*. He has also edited and published collections of lute songs from original manuscript sources. Goodwin is administrator of the *Fellowship of Makers and Researchers of Historic Instruments*, and of the *Galpin Society*. He has appeared on Radio programmes, and as a musician in the feature film *Shakespeare in Love*, in *Reeves' Rogues: Blackbeard* on the Discovery Channel, in ITV's *Have I been here before?* and has played, briefly, on BBC's *The Weakest Link*, Channel 4's *Stephen Hawking and the Theory of Everything*, *Big Brother* and *University Challenge Professionals*. He has played the lute and sung in a number of ensembles, including groups *Andwella*, *Red Campion*, *Passamezzo*, and *The Giltspur Singers*, played on three CDs with the group *Passamezzo*, and with the soprano Jeni Melia.

Ulrike Hofbauer, born in Bavaria, is internationally active as a baroque and early music singer. Her most influential teachers include Sabine Schütz, Evelyn Tubb and Anthony Rooley. In addition to her career as a soloist and teacher, Ulrike also leads and develops her own projects with ensembles *savādi* and *&cetera*. Her discography includes more than 50 CDs and DVDs, her latest CD being *Lucia* (Albus – Fair Editions).

Previously, Ulrike taught Baroque singing at the Early Music Institute of the Mozarteum University in Salzburg and at the Conservatoire and Académie Supérieure de Musique in Strasbourg. Since September 2019 she has been working as professor for baroque singing at Schola Cantorum Basiliensis. Ulrike is also regularly invited to give international master classes throughout Europe.

Ulrike loves bringing repertoires from all epochs to a varied audience. The central themes of her work are music of the 17th and early 18th centuries, including ornamentation and “recitar cantando”.

Silvia Tecardi studied viola da gamba with Paolo Pandolfo at the *Schola Cantorum Basiliensis* and medieval music with Randall Cook and Crawford Young.

Since 2000 she has appeared in many of the most important European festivals in various formations for medieval, renaissance and baroque music and is stable member of ensembles like *Tetraktys*, *Les Flamboyants*, *Ensemble Daedalus* and *Capricornus Consort Basel*, having recorded with them for the labels *Alpha*, *Zig-Zag-Territoire*, *K617*, *Raum-*

klang, *o-live-musi*, *&cetera*, *Naxos* and *Christophorus*. In 2016 she founded the *Dryades Consort*. A CD *Gift & Gegengift* about the composer Caspar Othmayr in collaboration with countertenor Franz Vitzthum appeared in 2021.

In her teaching activity she has given gamba and performance practice courses at the Universities of Bogotá (Colombia), Alicante (E) and the Freie Musikschule Basel.

www.silviatecardi.de

Tessa Roos, mezzo-soprano and choral conductor. Despite strong ties to Cape Town, South Africa, she moved to Europe in order to focus on early music. After having studied in Barcelona for a year, she relocated to Basel in 2016 for a Master’s at the Schola Cantorum Basiliensis with Evelyn Tubb. She also took part in their Vocal Ensemble Studies programme headed by Anthony Rooley, specializing in 16th- and 17th-century madrigals.

Until 2020, Tessa focused on Renaissance music at SCB and greatly appreciated the opportunity to also explore the worlds of Gregorian chant and Medieval song. She has a duo with viola da gambist Mathilde Gomas, working with English songs of circa 1600 for voice and Lyra viol, and is a founding member of vocal ensemble *InVocare*. She has been working with ensembles such as *Vox Luminis* (Lionel Meunier), *Le Miroir de Musique* (Baptiste Romain), *Sequentia* (Benjamin Bagby), and *Huelgas Ensemble* (Paul Van Nevel).

Julian Behr See p. 10.



John Griffiths

Turning the Tables: rethinking tablature

Vita

John Griffiths researches Renaissance music and early instrumental music, and is a specialist in early Spanish music. He also plays vihuela, lute and early guitars. His work encompasses a broad range of music-historical areas including organology, music printing, urban music, analysis and criticism. His recent work includes an encyclopaedia of tablature (in press), a new edition of the music of Luis de Narváez (*Le Luth Doré*) and a CD of the music of Valderrábano (*Contrastes* records). An honorary professor at the University of Melbourne and a chercheur associé at the Centre d'Études Supérieures de la Renaissance (Tours), he is also the Editor of the *Journal of the Lute Society* of America and a Director-at-large of the International Musicological Society.

Abstract

My recent work on an encyclopaedia of tablature has brought me to a new vision of tablature and its role in Western culture. With a vast quantity of tablature surviving from before 1750 for over forty instruments, it was a real alternative to conventional mensural notation. Exploring so many tablatures has led me to new understandings of tablature as a notation system, and also in its social context. In its heyday, tablature was not a secondary notation system but part of the mainstream, used by musicians who were notationally bilingual. As modern lutenists know, tablature was more than “playing by numbers.” Tablature became the first viable system of score notation, and also made possible many performance directions that were impossible in conventional notation. Tablature was an integral part of the social fabric of music in the 16th and 17th centuries and was important in facilitating the transmission of elite repertoires across a broader section of society.

Jacob Heringman

“... a kinde of majestie”: How the Alexander Technique can help us to achieve efficiency and poise in our playing

Abstract

I will discuss the work of F. M. Alexander (1869–1955), which has come to be understood and taught as the Alexander Technique, and the impact which it has had on my own musical life, and particularly on my lute playing, with particular emphasis on the relevance of the Technique to lute teaching. This will not be an attempt to present a comprehensive picture of the Alexander Technique, or even a precise definition of what it is, but rather a specific and limited examination of those aspects of the Technique which have bearing on our work as lute players and teachers. The emphasis will be practical, with concrete examples of some of the ways in which concepts and principles from the Alexander Technique can be employed in lute teaching and lute playing.



Vita

For 35 years, the American-born lutenist **Jacob Heringman** has lived in England, where he is established as a leading soloist and chamber musician. Jacob has released several highly acclaimed solo Renaissance lute recordings, and has had the good fortune to work regularly with many fine singers, including Emma Kirkby, Barbara Bonney, and Michael Chance. Recent projects include concert and recording collaborations with John Potter, Anna Maria Friman, Ariel Abramovich, Clare Wilkinson, and Susanna Pell. Jacob appears on many film soundtracks (including *Harry Potter III*, *The Hobbit*, and *Robin Hood*), and is active in the areas of improvised and crossover music, as well as transcription, arrangement, and teaching. His training as a teacher of the Alexander Technique greatly influences his lute playing and teaching. In 2011, Jacob gave up all work-related air travel.



Elizabeth Kenny

“The past is a foreign country; they do things differently there”

Abstract

To explore music from different historical periods is to adopt other perspectives, and to have our own assumptions challenged about sound, musical meaning and much else, in ways that the success of the historical performance music movement would tell us are mostly positive. This dialogue between imaginative worlds, pursued with the help of sometimes useful, sometimes treacherously deceptive historical evidence, informs our sense of value in the music, and how we communicate with audiences while deepening our own understanding. What happens when we encounter aspects of the musical past that are now uncomfortable, offensive to many, or just on the “wrong” side of history?

In this lecture I will explore issues around statues and their meanings, juxtaposing events accelerated by the Black Lives Matter movement with the symbolism and imagery of the English masque. #Metoo renders texts of some much-loved lute-songs problematic to 21st century ears. Do we distort the past by suppressing these elements, or mock the liberal values of the present by allowing historical context to justify them? I will present some case studies from my own performing experience, and look at editorial practices of the past in order to address, if not answer, some of these awkward questions.

Vita

Elizabeth Kenny’s playing has been described as “incandescent” (*Music and Vision*), “radical” (*The Independent on Sunday*) and “indecently beautiful” (*Toronto Post*). Her most recent recording, *Ars Longa* (Linn Records) was nominated for the *BBC Music Magazine* Solo Instrumental recording of the year, 2019.

A lover of vocal and theatrical music, she formed an ensemble in 2007 to explore it. Theatre of the Ayre has toured and recorded programmes such as John Blow’s *Venus and Adonis* (Wigmore Live, 2011), *The Masque of Moments* (Linn, 2017) and *C17 Playlist*, (Delphian, 2019).

She has given premiere performances of new music by James MacMillan, Benjamin Oliver, Heiner Goebbels, Rachel Stott and Nico Muhly. Kenny studied with Nigel North. She was Professor of Musical Performance at Southampton University 2004–2018 and Director of Performance Studies at Oxford University 2018–2020. She has been Professor of Lute at the Royal Academy of Music since 1999 and Dean of Students since January 2020.

Kelly Landerkin

Teaching Teachers: Early Music Pedagogy in the 21st century



Abstract

Why do we teach how we teach? How much of our approach is informed by modern teaching methods, and how might we integrate historical methods more consciously into our didactic approach? In this paper I will consider the particular role of today's pedagogue in the environment of historical performance. We will explore the possibility of a pedagogy that integrates not only the teaching of a historical instrument with focus on historical repertoires and their accompanying performance practices, but also go one step further to imagine an immersion within methodologies that were contemporary to the conception of the music. In so doing we will encounter source readings across the centuries that present the teacher in both the best as well as the worst possible light, in the hope of learning from their examples.

Vita

Kelly Landerkin studied voice, music theory and historical performance in Hawaii und Indiana before coming to the Schola Cantorum Basiliensis and the University of Basel as a Fulbright scholar to focus on medieval music. She continued for an advanced degree in vocal pedagogy at the Zurich University of the Arts.

Her work balances on the border between research and practice. She is especially interested in modal improvisation, New Song repertoires of the High Middle Ages, and historical music pedagogy.

Kelly is a member of the faculty and management board of the SCB. She teaches liturgical monophony and serves as Head of Studies for the Bachelor's and Master's in music pedagogy and the medieval studies programs.



Marc Lewon

On Developing a Curriculum for Plectrum Lutes

Vita

Marc Lewon is an expert in early music, specialising in instruments of the lute family. His combined musicological scholarship and countless years of concert activity provide him with the ideal qualifications for an interdisciplinary approach to research and practice for the music of the Middle Ages and Renaissance. He performs with his own Ensemble Leones, which he founded in 2008, and is a member of several other renowned groups, such as Le miroir de musique, Dragma, Peregrina, and Per-Sonat. His output consists of more than 50 CD recordings and over 30 musicological publications. He holds a doctorate in Music from the University of Oxford and in 2017 was appointed the professor for Medieval and Renaissance Lute at the Schola Cantorum Basiliensis. Since 2020 he is codirector of the Basel-based concert series *ReRenaissance*.

Abstract

Medieval lute has been taught as a subject at the SCB since the 1970s, and has brought forth generations of plectrum lutenists. The broader category of medieval and Renaissance “lute instruments”, however, comprises a wider variety of plectrum-played necked chordophones which are quite distinct from the lute: gitterns, citoles, cetras and cithara derivatives, amongst others. While research and experiment has successfully produced and established a functional variety of approaches to playing the medieval plectrum lute, the “finding” of techniques for this era’s other lute instruments still lags behind. The skills that might be developed for these instruments depend upon their supposed musical function, which follows the dedicated reconstruction of model instruments. With the number of variables mounting, developing a curriculum for plectrum lute-like instruments is a challenge that will provide tasks for generations to come.

Catherine Liddell

Seeing Through the Veil: a way to approach and teach 17th-century French lute style

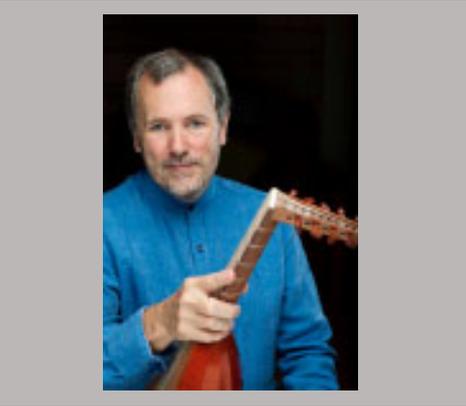


Abstract

Lifting the veil: teaching 17th-century French style to lute players who are afraid of it. If given a choice, many students of the baroque lute would prefer to play almost anything but music from 17th-century France. For many, their interest in baroque lute started with the expansive movements by Bach, or Weiss. What to make of the French miniatures? Where is that all-elusive tune? Curiosity about the title, *La Rhétorique des Dieux*, and about the names given to the pieces therein, has led to a pathway to help those students discover the beauty of this seemingly veiled repertoire, and to deepen the experience of those already attracted to it. What clues to expression are hidden in plain sight if we only knew what they were? And what technical refinements are needed to deliver that expression? This talk will touch on all three of these questions.

Vita

Catherine Liddell returns to the Schola Cantorum for this event 46 years after receiving the Soloist Diploma as a student of Eugen Dombois. It was tempting then to stay in Europe, but she was determined to perform and teach in the US. Continuo jobs have taken her across the US, and into Canada; in that role she has performed and recorded with many of the best-known ensembles and orchestras in the US. Her love of 17th-century French lute music has been a constant, the most recent fruit of which is a recently released CD, *Marais at Midnight*, with Laura Jeppesen, viola da gamba. She teaches in the Historical Performance Program at Boston University, as well as privately, and is currently President of the Lute Society of America.



Nigel North

Playing with Patterns: 16th-century divisions – a practical method

Vita

Born in London, England, **Nigel North** has been playing the lute for over 50 years, since the age of 15. Teaching and playing have gone hand in hand and he has been Professor of Lute at the Historical Performance Institute (formerly Early Music Institute), Indiana University, Bloomington (USA) since 1999. Previous positions include The Guildhall School of Music and Drama, London (1976–1996), Hochschule der Künste, Berlin (1993–1999) and the Royal Conservatory, Den Haag, (2006–2009).

Initially inspired at the age of seven by the early 60s instrumental pop group *The Shadows*, Nigel North studied classical music through the violin and guitar and eventually discovered his real path in life, the lute. Nigel is basically self-taught on the lute and was inspired by Michael Schäffer, Gustav Leonhardt and the Jazz duo, *Tuck and Patti*. The music of Bach has always been his first love in music, especially after a dream at age 12 in which Bach handed him a lute.

Nigel North wrote *Continuo Playing on the Lute, Archlute and Theorbo* (Faber 1986). Recordings include a four CD boxed set *Bach on the Lute* (Linn Records), four CDs of the lute music of John Dowland (Naxos), and more recently 4 CDs of music by Sylvius Weiss (BGS) and 2 CDs of music by Francesco da Milano (BGS).

*

Abstract

In all of the varied repertoires that we can play on the lute in the 21st century, we do not have many thoroughly helpful and informative treatises to guide us. One “method” we are lacking is that for learning division-playing on the Renaissance lute. Wind and string players can turn to several 16th-century diminution manuals, but the lutenist is not that fortunate: we do not have one. We do, however, have a wealth of examples in our solo and ensemble repertoire. In this talk, Nigel North will outline one way of showing and teaching this basic skill which all lutenists need.

Paul O’Dette

The Art of Practicing, and related challenges of modern lute pedagogy



Abstract

Many musicians find practicing to be a tedious, repetitive exercise which often does not produce the desired outcome. They spend a great deal of time practicing, but are frustrated by minimal results. Practicing is both art and science and requires a great deal of analysis and planning to maximize its effectiveness. In this presentation, we will explore proven strategies for producing steady and lasting progress, while transforming practicing into an exciting, creative experience, which can be as fulfilling as actual music-making.

Vita

Paul O’Dette is Professor of Lute and Director of Early Music at the Eastman School of Music, and Artistic Co-Director of the Boston Early Music Festival. He has made more than 150 recordings, winning two GRAMMY awards, eight Grammy nominations, the *Jahrespreis der Deutschen Schallplattenkritik*, seven *Diapason D’Or de L’année*, and numerous other international awards. His recording of *The Complete Lute Music of John Dowland* was selected as the “Best Solo Lute Recording of Dowland” by BBC Radio 3.

In addition to his work as a solo lutenist, Paul O’Dette is active as an ensemble director and conductor of baroque opera. He is also an avid researcher, having worked extensively on the performance and sources of 17th-century Italian and English solo song, continuo practices and historical lute technique.



Vita

Sigrun Richter konzertiert als gefragte Solistin auf Renaissance- und Barocklauten, sowie als Begleiterin und Continuo-Spielerin in ganz Europa. Ihre Schwerpunkte liegen in der Erforschung und Wiederbelebung der Musik des 16. und 17. Jhs. Neben zahlreichen Rundfunk- und CD-Produktionen im Ensemble hat sie Ersteinspielungen in ihrer Reihe *Les Accords Nouveaux* veröffentlicht; zuletzt *Les Accords Nouveaux III: François Dufaut – Porträt eines großen Lautenisten* und *Les Accords Nouveaux IV* mit Suiten von Esaias Reusner.

Sigrun Richter hält regelmäßig Fortbildungsseminare und Meisterkurse in Deutschland und Italien.

www.sigrunrichter.de

Nico van der Waals ist einer der international bekannten Pioniere des historischen Lautenbaus. Seine erste Werkstatt gründete er 1964 in Amsterdam. In den Jahren 1968–1970 regte ihn die Musikerin Gusta Goldschmidt an, Lauten nach historischen Vorbildern zu bauen. Mit ihr und in Zusammenarbeit mit den Lautenisten Michael Schaeffer und Eugen Müller-

Sigrun Richter – Nico van der Waals

Die einzig erhaltene Laute von Joseph Hellmer, Füssen, 1601 ein Gesprächskonzert

Dombois untersuchte er Originalinstrumente in zahlreichen Museen. Auch die Restaurierung von Lauten hat seine Erfahrungen hinsichtlich der Konstruktion der Laute bereichert. Van der Waals lebt und arbeitet in Deutschland. Heute ist sein Name international bekannt.

*

Abstract

Die Laute des Füssener Meisters Joseph Hellmer von 1601 wurde jahrhundertlang gespielt und geschätzt. Unzählige Reparaturen und Umbauten bezeugen dies. 2019/2020 wurde die Laute von Nico van der Waals aufwendig restauriert und ihre „Lebensgeschichte“ erforscht. Nach dem anfänglich deprimierenden Zustand der Laute spricht heute aus ihr ein reifes Instrument von der Hand eines guten Meisters, keineswegs ein neu gebautes, das nunmehr wieder gespielt werden darf und von der Lautenistin Sigrun Richter auch gespielt werden wird.

Mit ihrem Programm beschreibt sie die Schlüsselstellung Füssens, das in regem Austausch mit norditalischen Zentren wie Venedig und Padua und sogar bis hinunter nach Rom stand. Die ausgewählten Stücke aus Drucken von V. Galilei, J. B. Besard, G. G. Kapsperger gehören zu den Höhepunkten der Lautenmusik um 1600.

Lynda Sayce

Bridging the Gaps: teaching the theorbo in higher education



Abstract

Many players have no opportunity to learn the theorbo until they are already in higher education. The theorbo is also totally unlike anything they are likely to have played before, unlike their peers moving from, for example, modern violin to baroque violin, or modern trombone to sackbut. In addition, theorbo beginners typically coming from the guitar have to learn several new notations, and – for continuo playing – a entirely new form of semi-improvised music-making. Many players are, therefore, a long way behind their peers on other instruments at this critical stage in their education. This talk discusses this experience gap, as well as other practical problems, and proposes some solutions.

Vita

One of Britain's leading lutenists with more than 100 recordings to her name, **Lynda Sayce** is principal lutenist with *La Serenissima*, *The King's Consort* and *Ex Cathedra*, and is a frequent guest with ensembles including *Le Concert d'Astrée*, *Les Talens Lyriques* and the *Orchestra of the Age of Enlightenment*. She also works regularly with modern ensembles, especially opera companies, and was invited by Sir Simon Rattle to play continuo for the Berlin Philharmonic's epic staging of J.S. Bach's *Matthew Passion*, which toured Europe and the USA. She directs the lute quartet *Chordophony*, whose instrumentarium and repertory are entirely drawn from her research.

Lynda holds a PhD on the history of the theorbo, which is shortly to be published. She teaches lute and continuo at Birmingham University, and writes a popular series of beginners' lessons for the British Lute Society.



Hopkinson Smith

Spinacino, Gaspar Sanz and Ernest Hemingway

– a lecture-recital

Vita

Born in New York in 1946, Swiss-American lutenist **Hopkinson Smith** graduated from Harvard with Honors in Music in 1972. The next year he came to Europe to study with Emilio Pujol in Catalonia and Eugen Dombois in Switzerland. He then became involved in numerous chamber music projects, including the founding of the ensemble *Hespèrion XX*. Since the mid-80s, he has focused almost exclusively on the solo repertoires for early plucked instruments, producing a series of prize-winning recordings for Naïve. These feature Spanish music for vihuela and baroque guitar, French lute music of the Renaissance and baroque, early 17th-century Italian music and the German high baroque.

The recording of his lute arrangements of the Bach solo violin Sonatas and Partitas (2000) has been universally acclaimed by the press. *Gramophone* magazine called it “the best recording of these works on any instrument”. His Dowland recording (early 2005) won a *Diapason d’Or* and was called “wonderfully personal” in a review in the *New York Times*. A recording with music from the world of Francesco da Milano, was awarded a *Diapason d’Or de l’Année* (2009) and has been called “the first recording to do justice to Francesco’s reputation.”

www.hopkinsonsmith.com

Abstract

The lute books of Francesco Spinacino (1507) and Joan Ambrosio Dalza (1508) are milestones in the history of music. From the press of Petrucci in Venice, they contain not only the first lute music to be printed, but, apart from some tablature fragments, also the very first sources of music for the instrument that have come down to us. Both give testament to a true flourishing of lute culture in Italy at the dawn of the 16th century.

But Spinacino’s tablatures are full of mistakes. There are passages of great coherence where one can clearly sense elements of a charismatic genius; and then there are absurd non-sequiturs, missing measures, and loose ends begging to be reconnected. (I have a theory as to how this might have occurred.) The narrative aspects of his Ricercare seem to evoke tales of soldiers and sailors in far-off lands or the pains of love and loss through an improvisatory style coming out of the polyphonic practice of the late 15th century. The challenge for the interpreter here is first of all to reconstruct a coherent text where the lacunae are filled out and disparate ideas are clarified and reconnected.

Sigrid Wirth

„Vom Zauber Alter Musik“ Walter Gerwig und sein Publikum

Abstract

Mit Überschriften wie „Vom Zauber Alter Musik“, „Zärtliches Lautenspiel“ oder „Im Königreich der Laute“ lobten Musikrezensenten die Konzerte des Lautenisten Walter Gerwig (1899–1966) und seines Ensembles *Lauten-Collegium* und wiesen so auf die besondere Atmosphäre der Musikdarbietungen hin.

Dieser Vortrag wendet sich der Rezeption von Gerwigs Lautenspiel durch sein Publikum zu. Gerwigs Publikum war breit gefächert: Er hatte neben seinen Schülern und Studenten und dem Konzertpublikum auch ein großes „unsichtbares“ Publikum bei Radiovorträgen und -konzerten und seinen zahlreichen Plattenaufnahmen anzusprechen und von der Schönheit alter Lautenmusik zu überzeugen. Wie vermochte Gerwig diese Wirkung zu entfalten, wie kommunizierte und interagierte er mit seiner Zuhörerschaft? Welche Einflüsse prägten ihn? Was waren die Erwartungen des Publikums? Diese Fragen betreffen nicht allein musikpädagogische und aufführungspraktische Themen, sondern auch psychosoziale Aspekte der Menschen in der deutschen Zwischen- und Nachkriegszeit.



Vita

Sigrid Wirth absolvierte nach einem Humanmedizinstudium in Hannover ein Promotionsstudium der Musikwissenschaft in Göttingen, das sie 3/2015 mit einer Dissertation über Lautenisten und musikalische Repräsentation am Wolfenbütteler Herzogshof 1580–1625 abschloss. Sie ist in eigener hausärztlich-internistischer Praxis in Braunschweig tätig und engagiert sich in Form von Publikationen, Vorträgen und Veranstaltungen zu lautenbezogenen Themen und der reichen Musikgeschichte ihrer Heimatstadt Wolfenbüttel. Mit Dieter Kirsch verfasste sie eine Biografie zu Walter Gerwig, die im März 2022 als DLG-Publikation erschien.

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