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Guitar Music
and Songs
of the
Spanish
Renaissance

Renata Tarrago, Guitar/Rosa Barbany, Soprano



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Guitar Music and Songs of the Spanish Renaissance

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Side A

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|--|------|
| 1. Pavana (D. Pisador) | 2:01 |
| 2. Con Pavor Recordo El Moro
(L. De Milan) | 3:21 |
| 3. Fantasia (L. De Milan) | 2:40 |
| 4. Dame Acogida En Tu Hato (E. Daza) | 2:34 |
| 5. Tiento (E. Daza) | 2:03 |
| 6. En La Fuente Del Rosel
(Vazquez-Pisador) | 1:03 |
| 7. Tiento VII (A. De Mudarra) | 2:11 |
| 8. Porque Es Dama Tanto Quereros
(D. Pisador) | 2:07 |

Side B

- | | |
|--|------|
| 1. Tiento VIII (A. De Mudarra) | 2:21 |
| 2. Isabel Isabel Perdiste La Tu Faxe
(A. De Mudarra) | 2:00 |
| 3. Himno XIV "Ave Maris Stella"
(Palero) | 2:03 |
| 4. Claros Y Frescos Rios
(A. De Mudarra) | 2:32 |
| 5. Fantasia XIV En Re Menor
(E. Valderrabano) | 2:56 |
| 6. Si Te Vas A Banar Juanica
(D. Pisador) | 1:11 |
| 7. Variaciones Sobre El Tema Conde
Claros (L. De Narvaez) | 3:40 |
| 8. Ojos Claros Serenos
(M. Fuenllana) | 2:54 |
| 9. Morenica Dame Un Beso
(M. Fuenllana) | 1:25 |

During the reign of the Catholic Kings, music in Spain attained a new importance. The great impetus given to Spanish musical life by the discovery and conquest of America extended its influence to music, both sacred and profane. This is particularly true of the reigns of Carlos I and Phillip II, Spain's so-called "Golden Age".

During the XVIth century, there were two Royal Chapels in Spain; the "Capilla de Castilla" under Isabel the Catholic, and the "Capilla de Aragon" under Fernando. The greater part of good music from this period originated in these two chapels. The works are mainly simple, and most of them can be found in a collection entitled "Cancionero Musical De Palacio", transcribed and published by Barbieri in 1890. This CACIONERO comprises works written between 1460 and 1510, and contains about 460 polyphonic works (Villancicos, Friotolas, Romances, Danza Alta, etc.)

There are several CACIONEROS, notably the "Cancionero Musical De La Casa de Medinaceli" which includes Andalusian music, and the "Cancionero De La Biblioteca Colombina De Sevilla". Examination of these CACIONEROS reveals that Andalusian composers had a marked preference for VILLANCICOS, while the Catalans espoused the form of the madrigal.

For the best part of the XVIth century, the vihuela was the most popular instrument of Spain, while the lute was the preferred instrument elsewhere in Europe. Scores for the vihuela were written in numbers, or ciphers. Works were dedicated by the composers to persons of high rank, or to members of the Royal family. The repertoire included a variety of works, some completely original, others based on popular themes or religiously inspired.

LUIS MILAN published his "Libra De Musica De Vihuela De Mano" in 1535. Soon afterwards, LUIS NARVAEZ, who founded an excellent school for guitarists in Granada, published "Los Seis Libros Del Delfin" in 1538. 1546 saw the publication of "Tres Libros De Musica en Cifra" by ALFONSO DE MUDARRA, who was at the time bishop of Seville, as well as many other publications of no lesser importance. Throughout the XVIth century, Spanish music thrived and presented many facets, both court and religious music and popular tunes, all composed by musicians of great talent dedicated to their art, making a lasting imprint on the history of Spanish culture.

Ginette Hermitte (Transl. G.C.)

The works on this record are taken from the cipher manuscripts of their respective authors, published by the Spanish Institute of Musicology, and transcribed for vihuela by Graciano Tarrago.

Produced by Giveon Cornfield