

*Alan
Rinehart
Guitar
& Lute*

*Renaissance
Masters
&
Latin
Romantics*



Renaissance Masters

ITALY

Francesco da Milano (1487-1543) 1. *Fantasia 1:03

Laurencini of Rome (fl. 1590) 2. *Fantasia 2:56

Historically, Italy led the rest of Europe into the Renaissance. It was late in 15th century Italy that the method of playing with the fingers rather than a plectrum was developed, making possible the complex polyphony heard in these two works. "Il Divino" was the highest honour attainable by any artist, (Michelangelo was one). Francesco and Laurencini were both titled "Il Divino".

Fantasia is a universally accepted form meaning basically "the composer's fancy" and the first one is a very compact but strong work which uses octave tuned bass courses, a common practice of the day. The second is more complex formally and reflects the influence of vocal style.

FRANCE

Pierre Dancant (fl. 1520) 3. *Basse Danse "La Magdalena" 2:15

Antoine Francisque (fl. 1590) 4. *Pavan Espagnol 2:32

At the beginning of the 16th century, French music was dominated by earlier Italian styles but as Renaissance ideals made way for the new Baroque fashion in French culture, a distinctly national musical style evolved with its particular language, interpretation, and ornamentation.

SPAIN

Luis de Narvaez (fl. 1540) 5. *Fantasia 1:20 6. *Miles regres 2:30 7. *Lleva el tiple (basse danse) 1:30

Luis de Narvaez was one of the foremost musicians of Spain's musical golden age. His instrument, the Vihuela de Mano, is tuned like a lute, but more closely resembles the guitar in shape. There is strong evidence that in some cases, the vihuela and lute were used interchangeably.

All of the works are from Narvaez's "*Delphin de Musica*" - a collection of pieces published in 1538. The *Fantasia* weaves an insistent opening motive into a complex texture. *Miles regres* was a very famous four-part song by Josquin des Pres. This beautiful setting has a subtitle implying that it was a favorite of Emperor Charles V. *Lleva el tiple* is simply a spirited basse danse finishing with an interesting rhythmic twist.

ENGLAND

Anthony Holborne (1540? - 1602) 8. *Cradle Pavan 4:03

John Dowland (1563-1626) 9. *Dowland's Galliard 1:05

Anon. from Margaret Board's Lute Book 10. *"Home Again, Market is Done" 1:10

Most people get their first exposure to lute music through late 16th century English songs and dances. The melodic charm and rhythmic vitality of this music is unsurpassed in this period.

Anthony Holborne was a highly respected member of the court of Elizabeth I. The *Cradle Pavan* is a typical example of the form, with three sections, each with a varied repeat.

John Dowland is considered one of the greatest British composers of all time. A virtuoso lutenist, his fame spread throughout Europe. The origin of the title is unknown, but "*Home Again, Market is Done*" is as appealing today as it must have been when the young lutenist Margaret Board copied it into her book in the early 17th century.

Latin Romantics

Mauro Giuliani (1781-1829) 11. *Grand Overture op. 61 8:21

Born in Bisceglie, Southern Italy, **Giuliani** spent much of his adult life in Vienna, where, as an esteemed member of the musical community, he was in regular contact with Beethoven, Hummel, Diabelli and many other Viennese notables. Like all musicians of the time, **Giuliani** was greatly influenced by the work of Mozart, and the *Grand Overture*, with its colourful orchestral effects, shows this in its clean formal structure and classical simplicity.

Augustin Barrios (1885-1944) 12. *Sarita-mazurka 2:45 13.*Danza Paraguaya 2:30

Although Paraguayan by birth, **Augustin Barrios** was a true citizen of all of South America. His enigmatic and individual character endeared him to music lovers wherever he performed and his great ability as a player and improviser made him a legend throughout the continent.

Sarita-mazurka is typical of his lighter works. Written in "salon" style, it is witty and tongue-in-cheek, but makes full use of the guitar's resources.

Danza Paraguaya is perhaps his best known work and captures the vitality and virtuosity of the music of the Paraguayan harp.

Leo Brouwer (b. 1939) 14. Elogio de la Danza (1964) 5:25 (*Licensed through C.M.R.R.A. Toronto, Canada*)

Cuban guitarist and composer **Leo Brouwer** is internationally recognized both as a player and a composer. Born in Havana, he is heir to the rich tradition of South American guitar music and makes use of many folkloric elements in his works.

Elogio de la Danza was written at the request of choreographer Luis Trapaga. In the opening Lento and in the more rhythmic Obstinato section, the dynamic possibilities of the guitar are fully exploited.

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Biography

Alan Rinehart has made many contributions to the guitar world as a performer, teacher and music editor. Completing studies at Western Michigan University and a Professional Music Training Diploma from Vancouver Community College, he studied lute repertoire and technique in London, England at the Early Music Centre with Anthony Rooley, Jakob Lindberg, and Emma Kirkby.

His study of historical performance practices led to the ability to play the lute with a softer 'no nail' sound and the guitar with standard concert guitar technique.

In 1980 he gave his London debut which was described by Guitar International magazine as "consistently clean and musical...he has a pleasantly relaxed stage manner which won over the audience right from the word go". In addition to many concert recitals he has performed at international guitar festivals in Toronto and Quebec and on CBC Radio and TV.

He recently completed the first guitar performance edition of the Moscow lute manuscript of Sylvius Leopold Weiss for Editions Orphee and a two volume edition of the works of the Romantic Spanish composer Antonio Gimeñez Manjón for Chanterelle Verlag.

He has been a faculty member of the music schools at the University of British Columbia and Vancouver Community College since 1983.

He is a founding member of the Vancouver Guitar Quartet.

Alan Rinehart - Guitar & Lute

Renaissance Masters

& Latin Romantics

The guitar and lute both enjoy a rich and varied tradition of expert players who are also recognized composers. In Renaissance Europe, the lute was the king of instruments, inspiring some of the period's greatest works. The guitar in Hispanic and Latin countries is also endowed with a line of musicians whose mastery continues to ensure a place in our cultural fabric for this most personal of instruments.

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Lute - 1980 Grant Tomlinson Guitar - 1975 Masaru Kohno



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