

95856



BRILLIANT
CLASSICS

Roncalli

COMPLETE
GUITAR
MUSIC

BERNHARD
HOFSTÖTTER
BAROQUE GUITAR



LUDOVICO RONCALLI 1654–1713

Capricci armonici sopra la chitarra spagnola (1692)

CD1 49'49

Sonata No.1 in G

1	I. Preludio	1'05
2	II. Alemanda	2'39
3	III. Corrente	1'39
4	IV. Gigua	1'29
5	V. Sarabanda	1'33
6	VI. Gavotta	1'02

Sonata No.2 in E minor

7	I. Preludio	1'07
8	II. Alemanda	3'25
9	III. Gigua	1'42
10	IV. Sarabanda	2'02
11	V. Gavotta	1'06

Sonata No.3 in B minor

12	I. Preludio	1'11
13	II. Alemanda	3'08
14	III. Corrente	1'41
15	IV. Sarabanda	1'40
16	V. Minuet	0'45

Sonata No.4 in D

17	I. Preludio	1'22
18	II. Alemanda	2'39
19	III. Corrente	1'23
20	IV. Gigua	1'19
21	V. Sarabanda	1'59
22	VI. Minuet	0'52

Sonata No.5 in A minor

23	I. Preludio	0'59
24	II. Alemanda	2'54
25	III. Corrente	1'30
26	IV. Gigua	1'47
27	V. Sarabanda	1'31
28	VI. Passacaglii	4'14

CD2 41'56

Sonata No.6 in F

1	I. Preludio	1'16
2	II. Alemanda	3'18
3	III. Corrente	1'22
4	IV. Gigua	1'38
5	V. Sarabanda	1'20
6	VI. Minuet	0'39
7	VII. Gavotta	0'51

Sonata No.7 in D minor

8	I. Preludio	1'18
9	II. Alemanda I	2'29
10	III. Gigua	1'56
11	IV. Minuet	0'40
12	V. Alemanda II	2'19
13	VI. Corrente	1'33
14	VII. Sarabanda	2'11

Sonata No.8 in C

15	I. Preludio	0'37
16	II. Alemanda	2'35
17	III. Corrente	1'29
18	IV. Gigua	1'43
19	V. Minuet	0'42
20	VI. Gavotta	1'02

Sonata No.9 in G minor

21	I. Preludio	0'52
22	II. Alemanda	2'07
23	III. Corrente	1'38
24	IV. Minuet	0'36
25	V. Gavotta	0'53
26	VI. Passacaglii	4'44

Bernhard Hofstötter

Baroque guitar

Capricci armonici sopra la chitarra spagnola ... Opera prima. (Bergamo: Sebastian Casetti, 1692).

Conte Ludovico Roncalli's *Capricci armonici sopra la chitarra spagnola* is, as far as we know, the last collection of music for the five-course baroque guitar to have been published in Italy. It was printed in Bergamo in 1692 from an engraving made by Sebastian Casetti and is dedicated to Cardinal Benedetto Panfilio, Grand Prior of the Order of St. Jerome (the Hieronymites) in Rome and Papal Legate in Bologna.

According to a genealogical table of the Roncalli family housed in the Archivo di Stato di Bergamo, Ludovico Giuseppe Antonio Filippo Roncalli was born on 6 March 1654 in Bergamo¹. He was the second son of Conte Giovanni Martino Roncalli (1626–1700) and his wife Helena, and younger brother of Francesco, Conte de Montorio (1645–1717). He was baptised on 8 March in the Church of San Pancrazio in the old town. The Roncalli family originated in the Imagna valley close to Bergamo and can trace its roots back to the mid-16th century. In the table Ludovico is described as *abate* – priest – and the present day Roncalli family still possesses a portrait of him in clerical dress. On the back of this is a Latin inscription describing him as ‘Count Ludovico Roncalli, graduate in civil and canon law, priest, and illustrious donor of a legacy for the promotion of spiritual exercises’. The date of his death is given as 25 August 1713 when he was aged 59 years and six months.

Roncalli may have spent some time in Rome in the 1690s. The family archives preserve a letter from Francesco, addressed to his father, in which he mentions the financial assistance he had given his brother, Ludovico, whilst he was in Rome in 1695. The reason for the trip to Rome is unknown, but it may have been there that Roncalli enjoyed the patronage of Cardinal Panfilio, the dedicatee of *Capricci armonici*. Panfilio was a notable patron of the arts and the author of librettos to operas by Handel and Alessandro Scarlatti. A descendent of the family, Angelo Giuseppe Roncalli, was elected Pope in 1958, taking the title of John XXIII.

Capricci armonici is referred to as ‘Opera prima’ on the title page, although Roncalli is not known to have published another book. There is an attractive engraved frontispiece featuring Panfilio's insignia. The coat of arms of the Roncalli family, which also appears in the bottom right hand corner of the page, shows the horizontal bands under a tower representing the *ronchi*, or steps,

from which the family's name is derived. The book includes nine *sonate* (suites), one in each of eight *tuoni* (modes) and one in the *tuono trasportato*, following the classification system in use at the time. Roncalli has, however, arranged his *sonate* in order of key, rather than mode, pairing one in a major key with one in the relative minor, although those in A minor and C major are separated by the pair in F major and D minor.

Each suite opens with a free-style preludio and an alemanda followed by other late 17th-century dance forms such as the corrente, sarabanda, giga, minuet and gavotta. Each successive movement is based on themes from the opening alemanda which gives each suite an overall sense of unity. Two of the suites, those in A minor [CD1, 23–28] and G minor [CD2, 21–26], end with passacaglii based on the characteristic progression i iv v i. Some of the movements exhibit French influence, particularly the correntes with their alternating duple and triple meter and the minuets and gavottes popular at the Court of Louis XIV at Versailles. Noticeably absent is any suggestion of Spanish influence. Roncalli is more indebted to Angelo Michele Bartolotti (d. sometime before January 1682), who published his *Secondo libro di chitarra* circa 1656 and Robert De Visée (c.1655–1732/3), who published his two books *Livre de guitarrre* in 1682 and *Livre de pieces pour la guitarrre* in 1686, than to the popular elements usually associated with the instrument. His music represents the more elegant and serious side of the repertoire.

Although Roncalli was probably not a professional musician, he was evidently an accomplished guitarist. His music is of a uniformly high standard and some of the most attractive to have been composed for the guitar. His exquisite melodic lines and elegant counterpoint are seamlessly combined with the strummed five-part chords which were still a defining feature of guitar music at the time. He makes imaginative use of the characteristic guitaristic devices such as *arpeggii* and *campanelle* – bell-like effects created by playing each note of a scale passage on different courses – and elaborate ornamentation.

Roncalli's book was one of the first collections of baroque guitar music to attract attention in modern times. The distinguished Italian scholar Oscar Chilesotti published a complete transcription in staff notation in 1881, which inspired the composer Ottorino Respighi (1879–1936) to include an

orchestrated version of the passacaglia in G minor in his *Antiche danze ed arie per liuto* in 1931. For this reason, Roncalli's music has always been popular with classical guitarists. However, the 17th-century guitar was very different from the modern classical guitar, and to appreciate the music fully, it needs to be played on the kind of instrument in use at the time. This had five pairs of gut strings (the first was often single). The fourth and fifth courses were sometimes octave strung, but they were often re-entrant – that is they had no low octave strings. Roncalli did not express a preference, and there are arguments in favour of each possible method. The tuning used on this recording is with a low octave string on the fourth course only. Roncalli did not include any explanation of the ornamentation or other technical matters either, leaving players free to create their own personal interpretation of the music.

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¹ For a full length study of Roncalli see Mario Dell'Ara & Giacomo Parimbelli – 'Ludovico Roncalli, l'abate chitarrista: aggiornamento biografico nel 350° anniversario della nascita' in *Il Fronimo*, year 32, no. 126, April 2004, pp. 15–19.

Recording: 18–22 August 2019, Kulturscheune Kloster Michaelstein, Blankenburg/Harz, Germany

Recording producer, editing, mixing & mastering: Martin Linde

Instrument: Five-course baroque guitar attributed to Matteo Sellas, Venice, c.1640

Cover: *Woman with a mask tuning a guitar* (c.1624) by Gerard (aka Gerrit, Gherardo) 'delle Notti' van Honthorst (1592–1656)

Artist photo: Angel Bena

Photo of baroque guitar: © Bernhard Hofstötter

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Bernhard Hofstötter's lute playing has been described as 'bringing pieces to life in an array of rich hues' (Rondo), 'dazzling with a profound musicality and a rare understanding of colour' and 'elegant execution' (ResMusica), 'pithy and virtuosic' (Akustik Gitarre), 'adeptly combining technical ease with a masterful sense of phrasing' (Lute Society of America).

Hofstötter's solo recordings of lute and guitar music of the 16th–18th century have all been met with international critical acclaim and received numerous prizes, such as the Pasticcio Prize (awarded three times by Austrian Radio station Österreich 1), the 'Clef de ResMusica' (awarded twice), and the 'Global Music Awards – Gold Medal'. A 'true poet of sound' (ResMusica), Hofstötter has been nominated three times at the International Classical Music Awards (ICMA), including for two of his albums released on Brilliant Classics, *The Baroque Lute in Vienna* (95087) and *François Campion: Music for Baroque Guitar* (95276), as well as at the Opus Klassik 2020.

Hofstötter was born in Vienna in 1975. Before taking up the lute, he studied violin with Grete Biedermann and won a prize at the national 'Jugend musiziert' competition in Austria. While reading law at the universities of Vienna, Oslo, Leuven and St Gallen, he received lute training with Luciano Còtini at the 'Arrigo Pedrollo' Conservatory in Vicenza and at the Conservatory of Vienna.

Having attained his soloist diploma at the Royal Conservatory of The Hague in 2001 after studying under Toyohiko Satoh, he received further musical inspiration from Konrad Junghänel at Cologne University of Music, and in masterclasses with Hopkinson Smith, Rolf Lislevand and Evangelina Mascardi. He completed his studies with Yasunori Imamura at Strasbourg Conservatory, graduating with distinction ('mention très bien avec les félicitations du jury'). He has performed in concert halls of his native Austria (Konzerthaus Vienna and Mozarteum Salzburg, among others), all across Europe, Armenia and Japan.

