

Portraits of the RENAISSANCE

Konstantin Shenikov, lute



E-153HR



SUPER AUDIO CD

PORTRAITS OF THE RENAISSANCE

KONSTANTIN SHCHENIKOV, Lute

John Dowland (1563-1626)

1. *Semper dowland, semper dolens* (R. Dowland, *Variety of lute lessons*, London, 1610) 6:23
2. *Queen Elizabeth's Galliard* (Arranged by K. Shchenikov after Cambridge University Library MS Dd.4.22, and Konigsberg MS) 1:15
3. *Fortune, my foe* 3:04

Francis Cutting (ca. 1550-1596)

4. *Greensleeves*, British Library Ms. 31392, 1595 2:09
5. *Sir Walter Raleigh's Galliard*, Euing Lute Book, Glasgow, ca. 1610 1:45
6. *Elizabeth Porter's pavan*, Cambridge University Library MS Dd.5.78.3, ca. 1600 5:03
7. *Sans Per Galliard*, Cambridge University Library MS Dd.5.78.3, ca. 1600 1:45
8. *Cutting's comfort*, W. Barley, *A new booke of tabliture*, 1596 1:04

Francesco da Milano (1497-1543)

9. *Fantasia V* (from: *Intabolatura di liuto... libro terzo*, Venetia 1562) 3:19

Laurencini da Roma (?-1608)

10. *Fantasia* (from: R. Dowland, *Variety of lute lessons*, London, 1610) 3:03

Alfonso Ferrabosco 'the Elder'

11. *Fantasia*, (from: R. Dowland, *Variety of lute lessons*, London, 1610) 3:45

Anthony Holborne (1563-1626)

12. *Pavin*, (from: R.Dowland, *Variety of lute lessons*, London, 1610) 5:25

Luis Milan (ca. 1500-ca. 1561)

13. *Fantasia I*, (from: *Libro de música de vihuela de mano intitulado El maestro*, 1536) 1:37

Luis de Narvaes (1500-1555/1560)

14. *Guardame las vacas*, (from: *Los seys libros del Delphin de música*, Valladolid 1538) 2:36

15. *Mille Regretz* (Josquin), (from: *Los seys libros del Delphin de música*, Valladolid 1538) 2:34

Adolf Blindhammer

16. *Adieu, mes amour* (Josquin), (from: Munich, Bayerische Staatsbibliothek, Mus. Ms. 2987) 2:42

Anonymous (MN - Melchior Newsiedler?, XVI cent.)

17. *Susanne ung jour*, (from: Munich, Bayerische Staatsbibliothek, Mus. Ms. 2987) 3:02

Anonymous (XVI cent.)

18. *Bassadanza* (La Spagna), (from Thibault MS, BnF Res VMD MS 27) 5:08

Vincenzo Capirola 1474-after 1548

19. *Spagna prima* (from: *Capirola Lute book*, ca. 1517) 3:30

T.T. 59:39

How can we capture the essence of an era? What embodies life within it, beyond the surviving artifacts to the immortal spirit of the age? While paintings, sculpture and precious relics of daily life provide glimpses of times past, so much of our lived experiences exist in the moment, the squeak of a wooden wheel, the breath of a horse, rain on cobblestones. It is in this way that music, as perhaps the most ephemeral form of art, is the most transportive. So it was once, in sharing expression, information and ideas across continents, and so it is now, as we find the echoes of their footsteps.

Melodies were as apt to travel as the people who carried them: one composed in France would be adapted in Spain, then intabulated and reinterpreted somewhere else still. Composers often honed their craft and established themselves within the musical pantheon through reinvention of pre-existing material. This created conscious intertextual interaction: a kind of dialogue between works, composers, musical interpreters and listeners. Without being able to record music, the dominant method to transmit music was to play it: to adopt vocal polyphony heard in one place by adapting it to your own instrument, to share with other people in another. Popular songs served as a model to master technique and communicate artistically among other musicians this way, demonstrating your imagination and skills in playing and reworking. Songs such as *Greensleeves*, *Mille Regretz* and *Susanne ung jour* sparked innumerable variations and intabulations, gaining fame throughout Europe. These are the melodies which have grown today to become signifiers of The Renaissance itself.

One of the most vital compositional techniques of this era was **Cantus Firmus**, when a composer employed a famous melody as the foundation for a work of their own, creating different polyphonic voices above and below it, transforming the original melody into something new. One of the most popular melodies of the 15th century used in this way was *La Spagna*, represented on this album in two interpretations: *Bassadanza* (from Thibault MS) and *La Spagna* by V.Capirola. While long notes of the melody ring out in an inner voice, the outer voices reflect the vibrant distinctions in each compositional style. The prevalence of this function of Cantus Firmus is reflected even in the word 'tenor' itself, originating from the Latin *tenere*, to hold.

Luis de Narváez used a similar technique in *Guárdame las Vacas*. The tenor line melds with the other voices within the harmonic structure of a Romanesca, and gradually builds into flourishes, intricate passagework and expanded counterpoint. It is considered to be the first published piece of what we now call theme and variation form in music history.

Another method of interpretation and reinvention was **Intabulation**, when vocal or instrumental ensemble works were transcribed for a single instrument. Intabulation kept as much of the melody, harmony and structure of these pieces while also creating an idiomatic and virtuosic solo work, embellishing the voices according to the nature of the instrument. It was a kind of analog of musical recording for the time: you could keep your favorite pieces with you, able to play them at any moment and share them with new audiences. Josquin's *Mille Regretz* and *Adieu mes amours* were among the 'greatest hits' frequently intabulated and rearranged during the century, as were the English songs *Fortune, my foe* and *Greensleeves* within Great Britain.

Fantasia grew as a unique instrumental genre where musicians could create entirely new pieces from nothing, with the additional freedom of not needing to adhere to another structure or musical idea. Any professional lute player was once expected to be able to improvise such pieces, and examples transcribed by great lutenists of the time reveal some of their best and the most elaborate



masterpieces. Despite their improvisational nature and complexity, Fantasias travelled widely. Such works by Francesco da Milano could be found in different prints on the continent and in several English manuscripts until the early 17th century. Lauencini's *Fantasia*, presented in this album, was printed in *Fronimo Dialogo* by V. Galilei (Venice, 1568/1684) and in R. Dowlands *Varietie of lute lessons* (London, 1610).

It is also through the eyes of musicians that we may see aspects of real people, beyond the painted façade, through an English genre dedicated to portraiture. Queen Elizabeth's portrait is here accompanied by her favourite Sir Walter Raleigh, with Dowland and Cutting introducing themselves in self-portraits, as well as the mysterious Elizabeth Porter. Very little may be ascertained through surviving sources of Porter, which is not unexpected for the time, though it may be speculated that this was the maiden name of Cutting's wife, who was called Elizabeth, and my own interpretation seeks to reflect this tenderness of feeling.

Walking through this gallery of famous pieces, favourite genres and portraits of real people, we are transported in time through the eyes and ears of the composers and musicians who once lived.

Konstantin Shenikov, Kit Samara
Basel/Freiburg, June 2021



¿Cómo podemos capturar la esencia de una época?, ¿que es lo que implica en sí mismo, aparte de los objetos que han llegado hasta nosotros, el espíritu inmortal de un momento histórico? Mientras manifestaciones artísticas como la pintura, la escultura, las artes decorativas, los objetos de la vida cotidiana, son capaces de acercarnos a un tiempo pasado, muchas de las experiencias de nuestra vida son momentos irrepetibles: el crujido de una rueda de madera, la respiración de un caballo, el repicar de la lluvia en un tejado de pizarra. Es así como la música, quizás la forma de arte más frágil, es también la que tiene mayor fuerza evocadora. La música, antes y ahora, transmite ideas, información y emociones a través de todos los continentes y así, hoy, podemos escuchar los ecos de aquel tiempo.

Las melodías de aquella época, viajaban con los músicos que las tocaban: una melodía escrita en Francia se adaptaba en España y se escribía y reinterpretaba en otro sitio distinto. Los músicos practicaban el arte de la improvisación y recreación sobre motivos de unos y de otros. Esto generó una gran interacción de obras, autores, intérpretes y público. Sin la capacidad técnica de poder grabar música, la manera más común de transmitir música era simplemente tocarla. Adaptar polifonía vocal a un instrumento para poder tocarla era una práctica tan común como viajar interpretándola. En estas nuevas versiones se hacían variaciones y cambios según cada instrumento enriqueciendo el original en su nueva adaptación. Canciones como *Greensleeves*, *Mille Regretz* y *Susanne ung jour* por dar un ejemplo, disfrutaron de innumerables adaptaciones y variaciones, ganando fama a través de toda Europa. Estas y otras son las melodías que hasta hoy, se han convertido en la esencia misma del Renacimiento.

Una de las técnicas compositivas más características de esa época era el **Cantus Firmus**, que consistía en que un compositor utilizaba una melodía popular como base para otra obra creando un movimiento de voces por encima o debajo de ese Cantus Firmus, generando así una nueva composición. Una de estas melodías muy popular en el siglo XV fue *La Spagna*, presentada en este disco en dos interpretaciones distintas: *Bassadanza* (de Thibault MS) y *La Spagna* de V. Capirola. Mientras notas largas en la melodía se desarrollan en la voz central los altos y bajos glosan creando y definiendo un estilo compositivo único. La reiteración de este estilo compositivo de Cantus Firmus se refleja incluso en la palabra “tenor” que proviene del latín *tenere* (sostener).

Luys de Narváez usó una técnica similar en *Guárdame las vacas*. La línea tenor se mezcla con las otras voces dentro de una estructura armónica al estilo de una Romanesca y gradualmente desarrolla adornos y extiende el contrapunto. Esta pieza está considerada como la primera publicada en la historia de la música que representa lo que luego sería la forma musical de las Variaciones.

Otro método de interpretación y reinención era la llamada **Intablatura**. Consistía en la adaptación de obras para un conjunto vocal o instrumental re-escribiéndolas para un solo instrumento. La intablatura mantenía la mayor parte de la melodía original, la armonía y la estructura embelleciendo las voces de acuerdo a la naturaleza del instrumento solista escogido. Era como una grabación o fotografía de una obra que tocabas en tu instrumento y que podías interpretar en cualquier momento y en cualquier lugar sin necesidad de la plantilla original. Uno de los grandes éxitos de la época fue *Mille Regretz* de Josquin y *Adieu mes amours*, del mismo autor, que fueron intabuladas y arregladas durante todo el siglo XV en varias ocasiones, también sufrieron ésta suerte de popularidad *Fortune, my foe* y *Greensleeves*, estas dos últimas sobre todo en Inglaterra.

El género instrumental de la **Fantasia** se desarrolló de manera única en la música instrumental renacentista. Obras libres, originales y sin ataduras nacían de la capacidad creativa del compositor o intérprete. Se esperaba de cualquier laudista que tuviera la capacidad de improvisar y crear música en el momento. En este apartado compositivo de la Fantasia se encuentran algunas de las obras maestras del siglo XV. El género de la Fantasia se extendió por toda Europa, éstas complejas improvisaciones instrumentales tuvieron destacados maestros como Francesco da Milano y encontramos sus obras en diferentes ediciones y manuscritos Ingleses hasta comienzos del siglo XVII.

La *Fantasia* de Lauencini, presentada en ésta grabación se publicó en *Fronimo Dialogo* por V. Galilei, (Venecia, 1568/1684) y también en R. Dowlands *Varietie of lute lessons* (Londres, 1610).

También a través de los ojos de un músico podemos ver a personas reales, así lo demuestra el género Inglés dedicado al retrato musical. Reina Isabel se incluye aquí junto a Sir Walter Raleigh, Dowland y Cutting que se presentan ellos mismos en autorretratos junto a la misteriosa Elizabeth Porter.

En ésta galería de obras famosas, nos sentimos transportados en el tiempo a través de nuestros oídos sintiendo la música de quienes vivieron aquella época.

Konstantin Shenikov, Kit Samara
(Basel/Freiburg, Junio 2021).

KONSTANTIN SHCHENIKOV-ARKHAROV

Young and versatile Russian musician: lute and guitar player, composer, music director and conductor.

Konstantin was born on 17 of April 1988 in the small town Ukhta, Republic Komi, northern province of Russia. Discovered his passion for music at an early age playing accordion since he has been 9 years old and at age of 13 started with guitar as a self-taught. This leading him to study classical guitar and composition at Republic Komi Art College (graduated with diploma cum laude). In 2007 moves to St. Petersburg to study at St. Petersburg Conservatory, where majoring in guitar and composition also attending classes of orchestra conducting, historical performance practice, harpsichord and basso continuo.

In 2011 developed his specialisation in lute and early plucked instruments, including 19th c. guitars. Visited several master-classes dedicated to lute (by Evangelina Mascardi and Xavier Diaz-Latorre) and early music (by Andrew Lawrence-King). Took a part in several important early music events in St Petersburg and Moscow as a basso continuo player, such as:

Hochemesse by J.S. Bach, Moscow 2012, with Pocket Symphony ensemble, director Nazar Kozhukhar

La Morte d'Orfeo by Landi, St Petersburg 2013, stage performance, dir. Andrew Lawrence King

Vespro della Beata Virgina by Monteverdi, Moscow 2013, dir. Andrew Lawrence King

Rappresentatione di Anima e Corpo by Cavalieri, performance at the Natalia Sats Theater, Moscow 2014, dir. Andrew Lawrence King.

Played at leading music festivals of Russia and Europe: *Oude Muziek* (Utrecht, the Netherlands), *Early music* (St. Petersburg, Russia), *Dyaghilev Festival* (Perm, Russia) *La Renaissance* (Moscow, Russia), as soloist also played at most prestigious stages of Russia, such as Great Hall of St Petersburg Philharmonie and Tchaikovsky Hall of Moscow Philharmonie.



Received a recognition at *Maurizio Pratola Early Music Competition* (L'Aquila, Italy, 2015) in solo lute section and *Van Wassenaeer Competition* (Utrecht, the Netherlands) with ensemble *Barocco Concertato*.

Collaborates with best early music ensembles of Moscow and St. Petersburg as basso continuo player and soloist, such as *Barocco Concertato*, *Pocket Symphony*, *La Voce Stromentale*. As the other significant collaboration should be particularly mentioned a project with *Lé Poème Harmonique* (Moscow, October 2015). Konstantin is art director of *Renaissance orchestra of St Petersburg* and early music ensemble *Reditus*, also music director of the annual historical festival *Golden Age* (Alexandria park, Peterhof, Russia), teaches in masterclasses and summer courses in Russia and Ukraine.

In 2019 has been awarded a Swiss Excellence scholarship to complete further studies at Schola Cantorum Basiliensis under tutelage of Hopkinson Smith.

Rarely plays in popular genres: worked with Peter Nalitch (Eurovision finalist), Yaroslav Bayarunas (pop and rock singer), Asya Sergeyeva (folk harpist) and heavy metal group *Shadow Suite*.

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