Makers of 16. and 17. century projected and created instruments of different shapes and sizes, but unfortunately such wide range has been disappearing in the following centuries, and now only the paintings of great contemporary artists such as Baschenis or Caravaggio show us evidence of those. *Repicco* proposes to recall the richness of timber nuances of that period. The programs turn their eyes to the various musical features of those instruments and their repertoires, and underlines several aspects of that musical world, sometimes exotic, sometimes witty, sometimes intense.

In the Renaissance and early Baroque there were a great number of exceptional lute and guitar music composers. Many of them are known; but we must add as many or perhaps more manuscript tablatures: although ano-nymous, they have the same artistic value, or rather a greater one, representing a musical legacy that is the true mirror of the real musical liveliness of that period. The lute in all its different shapes was certainly the most popular instrument among the different social stratifications. There were a lot of "lauto" and/or guitar players in all social classes, who used to play in every possible place, from the noblest houses to the humblest taverns. Therefore, the musical well from which it is possible to draw attractive material is undoubtedly very rich and full of possibilities of performances which are able to restore the wideness of different colours and moods, once they have been put back into their appropriate contexts.

The instrumentation of the *Repicco* ensemble allows to re-create several original instrumental settings which are testified by contemporary fonts, both written and figurative. It's a matter of fact that playing in group and improvising were the common habit. A note to one piece in the *Ms. 774*, an Italian 16. century manuscript for lute, says "this piece cannot be played if not in group", but is only a lute line is on the page: that means that any other note has to be improvised, according to the moment, the place, the audience, the performers and the performing instruments that are accidentally present.

Any musical piece could have different performance possibilities: the aesthethics matched with the circumstances. In other words, the same music performed with the available instruments could cross contrasting expressions and affections, everything and its opposite, sacred and profane, sobriety and excess, wisdom and madness.

The wide variety of compositions of *Repicco*'s programs discloses the po-lychromatic tones of the cross-section of an Italian city in the 16.-17. century. Our concert is a musical promenade in one of them.

Massimo Lombardi
oud, lute, archlute, baroque guitar

Silvio Rosi
renaissance guitar, lute, theorbo

Donato Sansone
colascione, psaltery, percussions

Daniele Boccaccio
harpsichord

Savi pizzichi e pizziche pazze

Wise plucks and fool pizzicas

JOAN AMBROSIO DALZA (?-1508) *Intavolatura di lauto, libro primo, 1507*
    Calata ala spagnola ditto terzetti
    Calata ala spagnola
    Piva

ANONIMO (sec. XVI/XVII) *Intavolatura di leuto* (ms. 774 di Lucca)
    Canario spagnolo
    Gamba
    Romanescha

GASPAR SANZ (1640-1710) *Instruccion de musica sobre la guitarra española, 1697*
    Españoletas
    Tarantela
    Folias

ANONIMO (sec. XVII) *Ms. cl. IV nr. 17 di Venezia*
    Piva

JOHANN H. KAPSBERGER (1580-1651) *Libro IV d'intavolatura per chitarrone, 1640*
    Canario

PICO FLORIANO (sec,XVII) *Nuova scelta di suonate per la chitarra spagnola, 1608*
    Tarantella

ATHANASIUS KIRCHER (1602-1680) *Magnes, sive de Arte magnetica, 1654*
    Tarantella: primus, secundus, tertius modus
    Tarantella

STEPHEN STORACE (1762-1796)
    Tarantella di Torre Annunziata *1753*

A. KIRCHER
    Tono hypodorio

FERNANDEZ DE HUETE (1657-1722) *Compendio... de cifras armònicas, 1704*
    La Tarantela

GIOVANNI BATTISTA ABBATESSA (1600-1650) *Cespuglio di varii fiori, 1635*
    La Pugliese

A. KIRCHER
    Antidotum tarantulae
    Ottava siciliana (I parte)
    Alia clausola
    Ottava siciliana (II parte)

ANONIMO (?) tradiz. Carpino (Puglia)
    Accomë j'éja fa' p'amà sta donnë