



vallettabaroquefestival.mt



20
20

PABLO ZAPICO & DANIEL ZAPICO

MEDITERRÁNEA

TUESDAY 14 JANUARY 2020 - 12 NOON







Pablo Zapico & Daniel Zapico

Mediterránea

Tuesday 14 January 2020 – 12 noon
Bibliotheca, Valletta



The Valletta Baroque Festival

Since its launch in 2013, the Valletta Baroque Festival has treated audiences to a unique event featuring some of the best soloists and ensembles in the baroque music scene. Taking as its main venue one of the oldest working theatres in the world, Teatru Manoel, this prestigious two-week festival also plays out within many wonderful baroque and historical venues, such as St. John's Co-Cathedral and the Verdala Palace. This year's musical programme has once again secured some of the best contemporary exponents of Baroque music from the international and local sphere to contribute to the celebration of Malta.

Front Cover Image

Detail from the composite portrait of the Van Lennep Family by Antoine Favray (1706-1798) from the Rijksmuseum Amsterdam.

Partners



Sponsors





Programme

Gaspar SANZ (ca.1640 - ca.1710)

Marionas

Pavanas al Aire Español

Francesco CORBETTA (ca.1615-1681)

Passacaglia

Gio. G. KAPSPERGER (ca.1580-1651)

Toccata 2da Arpeggiata, Capona & Ciaccona

Santiago DE MURCIA (1673-1739)

Grabe & Cumbees

Gaspar SANZ

Españoletas

Gio. G. KAPSPERGER

Villan di Spagna

Angelo Michele BARTOLOTTI (s. XVII)

Prelude [5to. tuono]

Gaspar SANZ

Passeos por 4 tono

Gio. G. KAPSPERGER

Passacaglia

Gaspar SANZ

Jacaras

Giovanni Battista VITALI (1632-1692)

Toccata & Bergamasca

Santiago DE MURCIA

Folías Gallegas & Fandango

** All pieces are arrangements by the Zapico brothers*



Musicians

Pablo Zapico, baroque guitar
Daniel Zapico, theorbo

Programme notes

At the beginning of the seventeenth century two new instruments were born as a result of the expansion of the number of strings of their immediate predecessors. Thus began the splendour of the guitar and the theorbo, the former flourishing in Spain and the latter in Italy. One on each side of the Mediterranean Sea. The great masters of the plucked string instruments, connoisseurs and scholars of the works of their contemporaries, travelled and got educated in search of the site and genealogy of these new instruments, 'unearthing bones in their sound instincts in search of their perfection' (Gaspar Sanz).

The Baroque guitar extended its pairs of strings from four to five orders and although such an increase was then attributed to the poet, writer and guitarist Vicente Espinel (1550-1624) by remarkable personalities such as Lope de Vega ("Caballero de Illescas", 1602; "Laurel de Apolo", 1630; "La Dorotea", 1632), Cervantes ("La galatea", 1585, "Viage del Parnaso", 1614) or the guitarists Doizi de Velasco and Gaspar Sanz himself, the truth is that we currently know that it could not have been Espinel who proposed the said addition of the fifth order. It is, therefore, a mistaken attribution given that Juan Bermudo had already described in 1555 a guitar of five orders in his "Declaración de Instrumentos Musicales" (Osuna) when Espinel was not more than five years old. Similarly, Miguel de Fuenllana published in 1554 his "Libro de Música para Vihuela" (Seville), still a year earlier than Bermudo, containing six fantasies for a vihuela of five orders with the third string in G. We can therefore deduce that he would be speaking of a guitar, as it would be the fashion for the new instrument. However, there is no doubt that Espinel did the most to popularize this new instrument, although he never contradicted this popular authorship that had spread throughout Europe and for which it is known to this day as 'guitarra española'.

On the other side, the *chitarra* (literally in Italian: *big guitar*) or theorbo soon became the favourite lute for the Italians for its unique characteristics, ideal for the accompaniment of the *seconda prattica*, which was the new style of composing music in favour of the word and its rhetoric. The theorbo flourishes for the first time during the late sixteenth century in Italy. It seems that it could have been a new invention of the Florentine humanists, responsible for creating the famous *intermedi* represented in the Medici wedding celebrations in 1589. In the descriptive chronicle of such event by Bastiano de' Rossi "*Descrizione dell' apparato, e degli'intermedi*"





(Florence, 1589) the first documented reference to this instrument appears. The theorbo was also the result of the addition of more strings to the pre-existing lutes, using a second pegbox so that they were twice as long and could reach lower notes. Given its extreme length, its tuning cannot be modified with the left hand and strings are arranged in a diatonic scale mode similar to the harp.

The interest in the development and knowledge of these instruments led to an environment in which musicians made an effort to travel from Spain to Italy, back and forth exporting and importing instruments and building methods along with sheet music and interpretation techniques. This whole trend is reflected in the vast writings more focused on the guitar than on the theorbo. Surely because the work of this second instrument was mainly accompaniment (or bass); an unwritten practice. In their treatises, teachers taught the many fans of their own country what they usually heard on the streets (*jácaras*, *folías*, *fandangos*, *canarios*, *chaconas*, etc.) and also those more formal and refined, as were those of the palace (*graves*, *allegros*, *alemandas*, *pavanas*, etc.). They also worried about showing and explaining the foreign airs that they brought from their trips and that caused as much novelty as difficulty in their understanding. An exchange and enormously rich development that disembarked on both shores of the Mediterranean.

This programme shows this valuable soloist repertoire in original tablature style by the main “Maestros” of the guitar and the theorbo. However, almost all the pieces are presented in a duo format where the Zapico brothers recreate an improvised accompaniment with a historicist approach. A historical practice never officially noted on score, although some instructions were published over the years about its improvisational techniques. As a consequence, all the versions of these works, although in a respectful and historically informed language, are exclusive, original and fresh. This is what the critics have qualified as ‘Zapico style’.

© Pablo Zapico





Artist Biography

Pablo Zapico, baroque guitar

Pablo Zapico (1983, Spain) is a founding member of the ensemble Forma Antiqua alongside his brothers. Together they have played extensively in important festivals around the world obtaining the acclaim of the audience and critics, being awarded *Best Baroque Ensemble 2018* by GEMA (Spanish Early Music Ensembles Association). He currently collaborates as a continuo player and soloist with *La Real Cámara*, *La Ritirata*, *Cappella Mediterranea*, *Accademia del Piacere*, *Académie Baroque Européenne d'Ambronay* and *European Union Baroque Orchestra*, among others.

He has recorded over a dozen albums for various labels, the prestigious *Winter & Winter* being his principal one. He has also been recorded live for *Radio France Musique*, *BBC*, and *RTVE*. Along with his brothers Aarón and Daniel, Pablo has been nominated in 2010, 2011, and 2013, for the prestigious *International Classical Music Awards* (in the category of Best Baroque Music Instrumental CD) for his albums *Amore x Amore*, *Concerto Zapico*, and *Opera Zapico*. Pablo Zapico was recently awarded *Best Engineered Recording* by GEMA for *Crudo Amor* and *Best Classical Music Album 2018* by Premios MIN for the CD *Concerto Zapico Vol. 2*.

Zapico is currently writing a pedagogical method on the interpretation of the *basso continuo*, alongside several articles about the *rasgueado* technique and the interpretation of the Baroque guitar, commissioned by the *Sociedad Española de la Vihuela* and for the *Lute Society of America*.



Daniel Zapico, theorbo

Daniel Zapico was born in 1983 in Asturias (Spain). He finished his studies with the highest rating from the ESMuC (Barcelona, Spain). In 2012 he earned a Master's degree in *Musicology, Musical Education and Interpretation of Early Music* from the Autonomous University of Barcelona receiving unanimous praise of the court for his degree project about Robert de Visée.

As a founding member of the ensemble Forma Antiqua, he has played extensively in important festivals around the world obtaining the acclaim of audiences and critics. He usually collaborates with La Ritirata (winner of *Premio de Cultura de la Comunidad de Madrid* in 2017). He also participates with important figures on the music scene including Philippe Pierlot (Ricerca Consort), Christina Pluhar (L'Arpeggiata), Leonardo García Alarcón (Cappella Mediterranea), Fahmi Alqhai (Accademia del Piacere), Riccardo Muti, Enrico Onofri, Attilio Cremonesi (Orquesta del Gran Teatro La Fenice) and Maxim Emelyanychev (Il Pomo d'Oro Orchestra).

In 2006 Daniel was selected by the *Académie Baroque Européenne d'Ambronay* and from 2007 by the *European Union Baroque Orchestra* (EUBO) as main theorbo player for several tours.

He has conducted master classes at the University of Melbourne (Australia), *Le Rocher de Palmer* (Cenon, France), The Yong Siew Toh Conservatory of Music (National University of Singapore) and the VII International Seminar of Albarracín (Spain).

Daniel Zapico was recently awarded *Best Classical Music Album 2018* by Premios MIN for the CD *Concerto Zapico Vol. 2*



2021 Programme

Friday 15 January 2021

7:30 pm
Bach - The Four Orchestral Suites
Les Passions de L'Ame

Saturday 16 January 2021

12 noon
Chorale for Organ and Viola da
Gambas & Dialogos
Accademia del Piacere

5:30 pm
Baroque XXL
Hansjörg Albrecht - Organ

7:30 pm
Meets Flamenco
Accademia del Piacere

Sunday 17 January 2021

11:30 am
A Solo harpsichord programme
of Rameau
Stephen Devine

3:30 pm
The Piper and the Fairy Queen
Camerata Kilkenny

7:30 pm
Lust and love lust
*Combattimento Ensemble -
Claudia Patacca (soprano)*

Monday 18 January 2021

12 noon
Delicatessen
Stephen Divine and Kate Semmons

7:30 pm
Switched on Bach, Back to the 70s
On The Moog - Stephen Divine

Tuesday 19 January 2021

12 noon
The Bach Family, Marais, Dowland
and others
*Isang Enders (Cello) and Mahan
Esfahani (Harpsichord)*

7:30 pm
Magnificat
ViBE - Valletta Baroque Ensemble

Wednesday 20 January 2021

12 noon
Roma Sconosciuta
*Il Sogno Barocco and counter tenor
Filippo Minecchia*

7:30 pm
Handel - Apollo and Daphne
*Orchestra of the Age of the
Enlightenment*

Thursday 21 January 2021

12 noon
Music from the Court of Versailles for
Baroque Viola and Theorbo
*Sarah Spiteri and Pablo Zapico - Viola
and Theorbo*

7:30 pm
Eroe
*Il Giardino d'amore and
countertenor Jakub Józef Orliński*

Friday 22 January 2021

12 noon
Bach on Mandolin
Avi Avital

7:30 pm
Steps in love
Weaver Ensemble - Dance

Saturday 23 January 2021

12 noon
Bach, Handel, Scarlatti
Roberto Cominati - Piano

4:30 pm
The Goldberg Variations
Signum Saxophone Quartet

7:30 pm
Return to forever
*Il Giardino d'amore
Stefan Plewniak, Stan Plewniak and
Natalia Kawalek*

Sunday 24 January 2021

11:30 am
Bach Transcriptions
Vassilis Varvarevos - piano

3:30 pm
Beware the Spider
Palisander - Recorder ensemble

7:30 pm
Biber & Piazzola
lautton compagney BERLIN

Monday 25 January 2021

12 noon
Il Transilvano
Prisma Ensemble

7:30 pm

Ardet Cor Meum
Arsenale Sonore dir. Boris Begelman
Francesca Aspromonte (Soprano)

Tuesday 26 January 2021

12 noon
CPE Bach Sonatas
Johanna Rose - Viola Da Gamba

7:30 pm
Giardino delle Rose - Caldara
Ensemble Divino Sospiro

Wednesday 27 January 2021

12 noon
Due begl'occhi guerrieri
The rediscovered madrigals
of the Mdina archives
The Monteverdi Project

7:30 pm
Inspired by Baroque
MPO - Malta Philharmonic Orchestra

Thursday 28 January 2021

12 noon
Eloquentia
Alia Mens - dir. Olivier Spilmont

7:30 pm
Charlie Siem - Violin

Friday 29 January 2021

12 noon
Delirio Amoroso
*Francesca Lombardi Mazzulli
(Soprano)*

7:30 pm
Combattimento
*Cantar Lontano, dir. Marco
Mencoboni*

Saturday 30 January 2021

12 noon
Kuhnau biblical sonatas
Mahan Esfahani - Harpsichord

7:30 pm
Jomelli's Requiem
Coro e Orchestra Ghislieri

Sunday 31 January 2021

11:30 am
Of Gods and Monsters
*ViBE - Valletta Baroque Ensemble -
Trevor Bowes (Bass)*

(PROGRAMME AT THE TIME OF PRINTING)





vallettabaroquefestival.mt
teatrumanoel.mt

#VBF20

