

I FAGIOLINI

I Fagiolini has made a name for innovative productions of music for vocal ensemble. It has staged Handel with masks, Purcell with puppets, and in 2004 premiered *The Full Monteverdi*, a dramatised account of the composer's Fourth Book of Madrigals (1603) by John La Bouchardière. In 2006 I Fagiolini toured its South African collaboration *Simunye* and in 2009 created *Tallis in Wonderland*, a new way of hearing polyphony with live and recorded voices. In 2012 I Fagiolini and CIRCA, an Australian contemporary circus company, launched *How Like An Angel* (HLAA) for the Cultural Olympiad, performing at the Perth International Arts Festival, New York, and in cathedrals across Europe. *Betrayal: a polyphonic crime drama* (with John La Bouchardière), sung to the music of Gesualdo, was an immersive theatre work with dancers and singers set in 'crime scenes' and premiered at the Barbican in 2015. A year-long celebration of Monteverdi's 450th anniversary in 2017 featured performances of *The Other Vespers* and *L'Orfeo* at venues including Glyndebourne, Cadogan Hall for the BBC Proms and The Queen's Hall for the Edinburgh International Festival and continues, in 2019, with masks and puppets, directed by Thomas Guthrie.

I Fagiolini's latest recordings on Decca Classics, *Monteverdi: The Other Vespers* and *Amuse-Bouche (French Choral Delicacies)* were both shortlisted for Gramophone Awards. The group is an Associate Ensemble at the University of York. I Fagiolini is managed worldwide by Percius. www.percius.co.uk



Photograph: © Matt Brodie

CORO
I FAGIOLINI

daVinci500

LEONARDO

SHAPING THE INVISIBLE

Josquin Victoria Tallis Monteverdi Bach Daniel-Lesur Williams

I FAGIOLINI
ROBERT HOLLINGWORTH

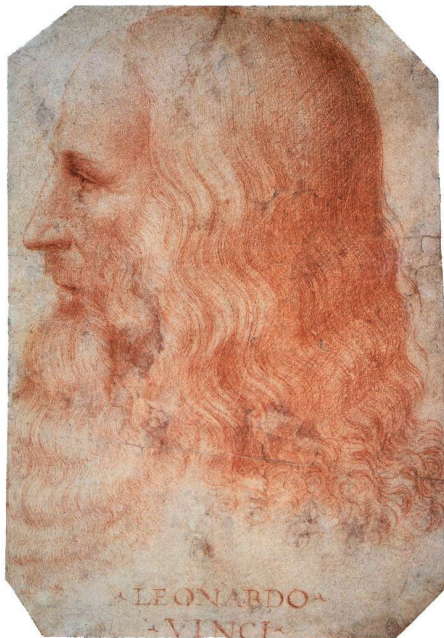
LEONARDO DA VINCI

died May 2nd, 1519

“And in shaping corporeal things, the poet is much less able than the painter, and for invisible things less able than the musician.” Leonardo, *Paragone*.

Painter, sculptor, architect, stage-designer, engineer (military, civil, hydraulic), designer of war machines, pioneer of flight, anatomist, biologist, geologist, physicist, mathematician – and musician! We call him the ‘universal man’, the ultimate polymath. But he would be better seen as a ‘monomath’, as bringing all facets of his activity under one central embrace – the rational laws of God’s creation. These laws were mathematical, and it is on this foundation that he revered *music* as the only serious rival for his divine ‘science’ of painting.

Leonardo was regarded as a fine musician, accompanying his improvised poetry on the *lira da braccio*: indeed his first major career move (as a diplomatic ‘gift’ from Lorenzo de’ Medici in Florence to the duke in Milan) may have been as much for his musical accomplishments as his pictorial skills. He is said to



have carried with him to Milan an outlandish *lira* in the shape of a horse’s skull and his manuscripts contained many half-designs for novel instruments – but only a few scraps of melody survive.

In his polemic *Paragone* (comparison of the arts), Leonardo claimed that hearing was a lesser sense than sight, and that music “perishes immediately after its creation”. However, he recognised that “harmonic intervals” in music “circumscribe the proportionality of the component parts... no differently from the linear contours of the limbs from which human beauty is generated”: in other words music and the body’s proportions arise from the same mathematical ratios. He declared that he would found his art on optical rules of a mathematical kind – “just as the musician has done with notes”. So the mathematical harmonies underlying Creation are made visible by painting, and audible by music. As Leonardo said, music and painting are “sisters”.

Where does that leave today’s musician? Instead of the familiar ‘Music from Leonardo’s time’, we have been inspired by his perpetual curiosity to think creatively about music that might resonate with the state of mind that led to his inventions. We began with types of subject-matter shared by Renaissance art and music – the *Salvator mundi*, the *Annunciation* and the *Last Supper* along with the secular subjects of beloved ladies, grotesque characters and war – also new poetry and music. But as the notes below show, we found connections on all sorts of levels, and in the end we offer you music as a prism through which to look at his art or – in the other direction – images to help you feel (as a way of understanding) the music. It’s a completely subjective ploy, presenting aural *fantasia dei vinci* (a name for his knot designs) in such a way that both sides of the brain may find pleasure.

Martin Kemp and Robert Hollingworth

Full website including texts, film and tour schedule at www.ifagiolini.com/leonardo

LEONARDO

SHAPING THE INVISIBLE

1	Thomas Tallis	<i>Salvator mundi</i>	2.17
2	Herbert Howells	<i>Salvator mundi</i>	1.59
3	Claudio Monteverdi	<i>Era l'anima mia, SV 96</i>	3.04
4	Jean-Yves Daniel-Lesur	<i>Le jardin clos</i>	3.46
5	Tomás Luis de Victoria	<i>Unus ex discipulis meis</i>	2.17
6	Edmund Rubbra	<i>Amicus meus</i>	2.39
7	Claudio Monteverdi	<i>Tempo la cetra, SV 117</i>	8.26
8	Orazio Vecchi	<i>Daspuò che stabilao</i>	3.29
9	JS Bach	<i>The art of fugue No.1, BWV 1080</i>	2.30
10	Clément Janequin	<i>La guerre</i>	6.18
11	Josquin Desprez	<i>Agnus Dei from Missa L'Homme Armé sexti toni</i>	7.26
12	Tomás Luis de Victoria	<i>Alma Redemptoris mater</i>	5.25
13	Cipriano de Rore	<i>Or che'l ciel e la terra</i>	5.50
14	Adrian Williams	<i>Shaping the invisible</i>	10.03
15	Clément Janequin	<i>La guerre (voices only)</i>	6.05
Total Playing Time:			71.34

SALVATOR MUNDI

Salvator mundi Leonardo da Vinci
oil on panel, Louvre Abu Dhabi
© 2011 Salvator Mundi LLC
Photograph:
Tim Nighswander/Imaging4Art

1 THOMAS TALLIS

Salvator mundi (1575)

2 HERBERT HOWELLS

Salvator mundi (1936)

Leonardo's painting – all \$450 million of it – is at once the most conventional and original of his paintings. The stock frontal image of Christ blessing and holding a globe was derived from the traditional portrayal of God the Father as a stern judge. Even Leonardo could not depart from the hierarchical presentation if the image was to function. But he has worked his inventive magic with



it. The globe representing the earth (*mundus*) has been transformed into an orb of rock crystal, which means that Christ is holding the crystalline sphere of the fixed stars, outside which is the ineffable realm of God. Christ has become the 'saviour of the cosmos'. The evocation of the ineffable – ultimately inaccessible to our finite understanding – is underlined by the elusiveness of Christ's blurred features, set off against the sharper characterisation of his blessing hand. He is inviting us to think that we can see Christ but visual certainty eludes us. The painting is Leonardo's most profound statement about the sublime otherness of the spiritual. *MK*

The title 'Salvator mundi' was not given to paintings at this time, which were accorded various names in inventories. It was later adopted in art as the standard name from the hymn that was sung over the Christmas period.

Tallis sets the greeting, 'O Saviour of the world', with arresting upward leaps. The style is fully imitative, each voice carrying the same melodies. The dark-hued texture this creates reflects the palette of the painting and is in fact magnified in our version which restores the music (usually transposed upwards to fit modern choral ranges) to its originally implied voice types: a high voice, two high tenors, baritone and bass. In its original publication Tallis and Byrd stressed the domestic non-church use of these pieces, which they didn't call motets but 'songs, which are called sacred because of their subject matter'.

From nearly 400 years later Howells' translucent setting of the same text in English opens his famous Requiem. The two choirs transfigure one another, blurring the lines between them – almost an aural equivalent of the *sfumato* technique which helped scholars authenticate *Salvator mundi* as Leonardo's in 2011. *RH*

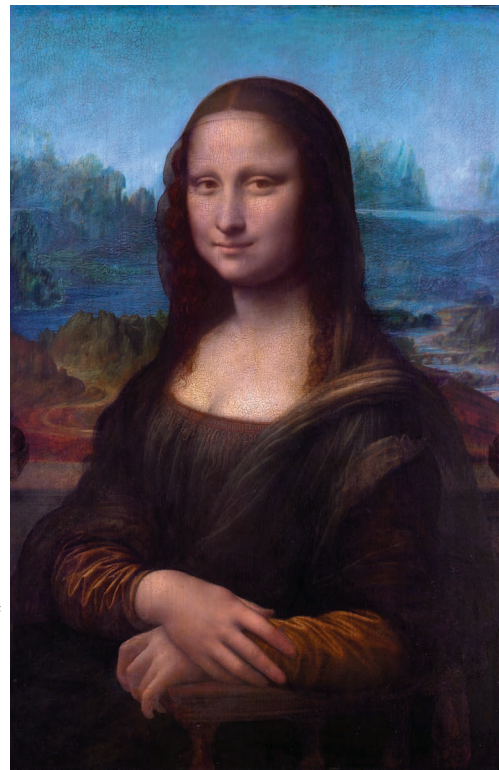
Full website including texts, film and tour schedule at www.ifagiolini.com/leonardo

MONA LISA

Digitally restored version by Pascal Cotte
© Sipa/Shutterstock

3 CLAUDIO MONTEVERDI Era l'anima mia (1605)

This most famed of paintings started out in 1503 as the portrait of a bourgeois Florentine woman, Lisa Gherardini, wife of the silk merchant and sharp operator, Francesco del Giocondo. Over the long period of its gestation it evolved into a 'universal picture' into which Leonardo poured his knowledge as a painter. It became a demonstration of the relationship of the body of the woman and the 'body of the earth' (with its '*vene d'acqua*', 'veins of water'), both living and changeable. It expresses his optical researches into light, shade and colour, and into the progressive blurring of forms. It manifests his concept of the eye as 'window of the soul', which allows us to take in the glories of the visible world, and transmits the sitter's '*concetto dell'anima*' (the 'intention of the soul') to the viewer.



For a woman to look at the spectator is unusual in portraiture at this time, and to smile is even more radical. The motifs of the beguiling eyes and bewitching lips of the beloved lady consciously emulate the love poetry of Dante, Petrarch and their successors (including Guarini). The divine lady's eyes and sweet smile inflame our desperate love but she remains eternally beyond the reach of our earthly desires. **MK**

Leonardo's daring in the *Mona Lisa* is reflected in the visceral emotion of some of Monteverdi's later *a cappella* madrigals. Whilst other composers puffed and panted in their modernity and increasingly gestural writing (music lagged behind painting in taking risks) Monteverdi embodied emotion through his combination of naturalistic delivery of the text, twisting harmonies to paint the subject's emotional state, and an unparalleled acoustic awareness of how to lay out the notes to speak with maximum aural effect. **RH**

ST JOHN THE BAPTIST

④ JEAN-YVES DANIEL-LESUR

Le jardin clos from *Le cantique des cantiques* (1952)

Leonardo's strange image of the smiling Baptist, emerging from a dark substratum of undefined space and pointing upwards to a realm beyond our vision, is unsettling. Conceived towards the end of his career, it reflects his sense of a 'double truth', one of which is our rational understanding of the natural laws that govern God's creation, while the other is the truth of revelation that lies beyond our finite understanding. He deliberately left "the definition of the soul ... to the minds of friars, fathers of the people, who by inspiration possess the secrets. I let be the sacred writings, for they are the supreme truth". His understanding of the play of light and shade upon form, and his sense of the un-emphatic anatomy of a young person draws upon his empirical researches. Yet the light is as much metaphysical as naturalistic, speaking of spiritual illumination in a dark void. The much-discussed androgyny of the figure

transports it from a clearly defined realm of masculine or feminine appeal and into an elusive realm of universal sensuality. Leonardo's saint exudes erotic spirituality.

The surging curls of his hair typically speak of the physical parallel Leonardo drew between the curling of hair and the turbulence of water in rapid motion. But here it has a superabundance – like the light reflecting off a "flock of goats, shimmering on the slopes of Mount Gilead", in Daniel-Lesur's setting – which manifests the saint's exceptional nature. Above all his inescapable directness draws us to his insistent message about the love to be accorded to the one who comes after him. **MK**

From one smile to another, and as a relative Leonardo *ingenu*, on first view I found this image confusing in its expressive directness. Yet a blurring of lines between how sacred and secular texts were set is an increasing feature of music from the 16th century and later, notably in the sensual way



that composers responded to texts from the Old Testament book of the *Song of Songs*. It misses the point to read composer responses to this text as erotic or not: it's more that similar intensity of emotion, whether sacred or secular, can be expressed within the same style. So rather than go to a motet for St John to match this image, we moved laterally to Daniel-Lesur's 1952 setting of *Song of Songs* words (the whole set recorded on *Amuse-Bouche* 00028947893943). "Que tu es belle" was intended not in its literal erotic reading but as the Orthodox Catholic simile for Christ's love for his church. So why does it do 'that thing' to the listener? *RH*

THE LAST SUPPER

5] TOMÁS LUIS DE VICTORIA

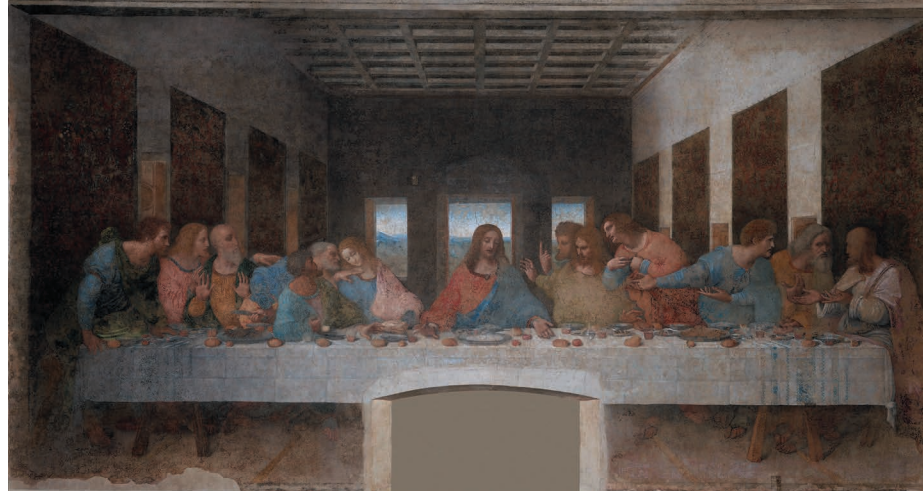
Unus ex discipulis meis from *Tenebrae Responsory No.3 for Maundy Thursday* (1585)

6] EDMUND RUBBRA

Amicus meus from *Tenebrae – Second Nocturn Op.72, No.4* (1962)

In the 'upper room' of St Mark's gospel, the various disciples react with astonishment, disbelief, anger, horror, fear, anxiety and guilt at Jesus' calm proclamation of two of the most momentous events in the Christian story: his forthcoming betrayal and the Institution of the Eucharist (the naming of the bread as his body and the wine as his blood, as narrated by St Luke). We know from his drawings that Leonardo had considered other moments in the narrative. One sketch shows Judas rising from his traditional seat on the near side of the table to dip his bread into the same bowl as Christ, as a signal of who was to betray him. In the finished mural, the left hand of Judas hovers over a roll of bread, echoing Christ's right hand.

This is just one of several allusions to other moments in the story of Christ and the disciples. The characteristically belligerent St Peter holds the knife with which he is to cut off the ear of a soldier at



Christ's arrest, after Judas has kissed his master to identify him. The knife points to St Bartholomew at the end of the table who is to be martyred by flaying. St Thomas raises the finger with which he intends to verify the wound in Christ's side after the Resurrection, also signalling the heavenly realm above.

Each disciple reacts individually according to what Leonardo called '*il concetto dell'anima*' (the intention of the soul). He had researched the way that the brain and its neurological plumbing took in sensory information (such as Christ's terrible pronouncement) and transmitted impulses of motion and emotion to the face, body and limbs.

As always with Leonardo his science works in partnership with his creative *fantasia* in service of meaning. *MK*

The Last Supper is referred to in the Holy Week services of Tenebrae (shadows), sung in increasing darkness as candles are extinguished in the early hours of the morning. Victoria's deceptively simple four-voice settings of the complete music are rarely heard at the lower pitch implied by the clef grouping here. In this setting the exact moment that Christ announces his betrayal is caught in the music while Rubbra's brooding setting (the whole set recorded by The Sixteen on COR16144) imagines the private thoughts of Christ: "My friend betrayed me with a kiss". *RH*

THE MUSICIAN, PORTRAIT OF A MAN WITH A SHEET OF MUSIC

☐ CLAUDIO MONTEVERDI

Tempo la cetra (1619) Solo: Matthew Long *tenor*

The informal nature of the portrait suggests that the sitter is an acquaintance of Leonardo's at the Milanese court. Leonardo seems to have travelled to Milan from Florence with Atalante Migliorotti, a singer and instrument-maker. They were apparently sent as artistic emissaries from Lorenzo de' Medici to Duke Ludovico Sforza. In a list of drawings, probably compiled in 1482 when he arrived in Milan, Leonardo mentions "a head portrayed from Atalante who raises his face".

Giorgio Vasari in his *Life of Leonardo* (1550 and 1568) tells us that Leonardo took with him a novel "lyre" in the shape of a horse's skull. Whether or not this story is accurate, it is evident that Leonardo was skilled at improvising on the *lira da braccio*.

The painting is clearly incomplete. The head and hair have been brought to a full level of finish, but the sitter's stole is no more than a rough underpainting. The quality of the more finished sections – the vortex hair with its scintillating highlights, the head with its emphatic bony structure, and the eye with its moist intelligence – endow the picture with the sense of living presence that is altogether characteristic of Leonardo. *MK*

Migliorotti played the lead role in the important production of Poliziano's *Orfeo* that the Mantuan court put on in the 1480s (some 120 years before Monteverdi's *L'Orfeo* at the same court). The instrument associated with *Orfeo* was the lyre: both Leonardo and Migliorotti were masters of its Renaissance incarnation (the *lira da braccio*) and Monteverdi embodies its sound-world with five string instruments in this rapturous work. *RH*

Full website including texts,
film and tour schedule at
www.ifagiolini.com/leonardo



THE FIVE GROTESQUES

Royal Collection Trust © Her Majesty Queen Elizabeth II 2018

8 Orazio Vecchi

Daspuò che stabilao
from *L'Amfiparnaso* (1597)

Leonardo stressed that beauty gained power from its juxtaposition with ugliness. His sketchbooks are richly peopled by grotesque characters, often in profile and sometimes coupling men who have bizarre features with comparably ugly women. He noted unpleasantly that there was no woman so ugly that she would not meet her male match. He made notes about where to see individuals with remarkable features and carried small sketchbooks with him to capture striking examples. Behind the extreme characterisations lay the ancient and medieval science of physiognomics, that claimed to determine the inner character of each person from their facial features.



Leonardo's grotesques were for some centuries amongst his most popular drawings, and were reproduced quite early. They corresponded to a major tradition of bawdy literature in which characters who behaved with pomposity, stupidity, mendacity and sexual licence were crudely mocked.

In the famous drawing of five characters, a shop-soiled if dignified king of fools, crowned with a wreath of oak, is noisily mocked by men whose faces bear witness to their malice. It seems likely that he is being subjected to a mock wedding with a pug-faced crone in a related drawing. *MK*

This scene from Vecchi's madrigal comedy *L'Amfiparnaso* is a caricature of greed (literal and financial), stupidity and incompetence, at the same time creating a beautifully constructed musical sketch. The three characters (from what was later called the *commedia dell'arte*) are the old miser Pantalone, his servant Francatrippa and later the confused but nonetheless verbose Doctor Graziano. *RH*

[Spoken introduction by Timothy Knapman. www.timothyknapman.co.uk]

THE 'VITRUVIAN MAN'

9 JS BACH

The art of fugue No.1 (c.1740-50)

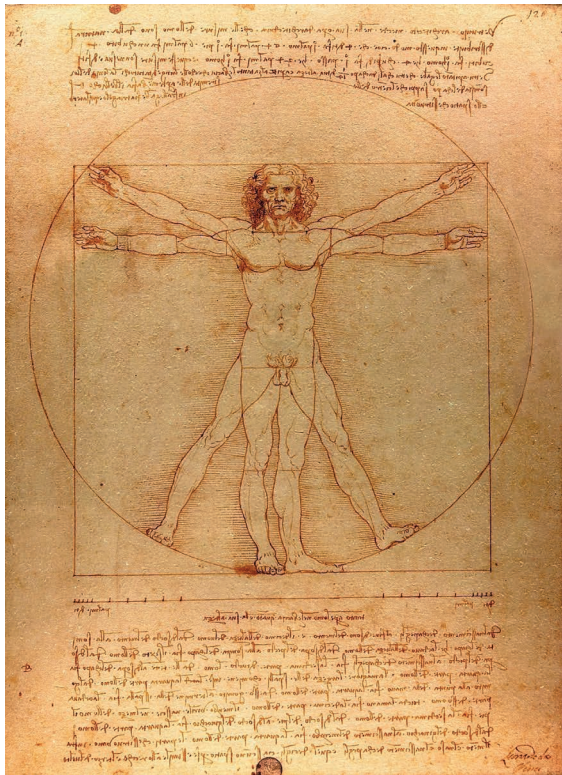
Leonardo tells us that this most famous of drawings is based on a statement in the *Ten Books of Architecture* by the ancient Roman architect, Marcus Vitruvius Pollio:

"If a man lies on his back with hands and feet outspread, and the centre of a circle is placed on his navel, his figure and toes will be touched by the circumference. Also...a square can be discovered as described by the figure. For if we measure from the sole of the foot to the top of the head, and apply the measure to the outstretched hands, the breadth will be found equal to the height."

Unsurprisingly a number of draftsmen had tried to illustrate Vitruvius's formula, but they assumed that the circle and square should both be centred on the navel, which is not what Vitruvius actually said. The only convincing way to make the formula work is to assume that the square is centred on the man's genitals.

Leonardo additionally shows that "If you open your legs so much as to decrease your height by 1/14 and spread and raise your arms so that your middle fingers are on a level with the top of your head, you must know that the navel will be the centre of a circle of which the outspread limbs touch the circumference; and the space between the legs will form an equilateral triangle". Leonardo's positioning of the fingers and toes is the only arrangement that works with the main circle.

The overall schema is *geometrical*, but the internal proportions are *numerical*. For example, "the face from the chin to the top of the forehead and the roots of the hair is a tenth part [of the body]; also the palm of



the hand from the wrist to the top of the middle finger is as much; the head from the chin to the crown, an eighth part". The many compass marks show that the internal music of the body is composed from measured intervals, not pentagons or the other geometrical figures that are often imposed on the image. The numerology is analogous to Pythagorean intervals in music.

Leonardo saw the proportional harmonies of the human body and the proportional harmonies of music as originating from the fundamentals of God's design. The proportional diminution of forms in linear perspective and the proportional diminution of 'impetus' in a moving body manifested the same rule of divine mathematics. *MK*

The pool of literature on numerology in Bach's music is too deep to dip into here but the fugues in this iconic 'The art of fugue' are a study in form and balance: proportion and horizontal 'argument' in music from the most universal of composers. *RH*

THE BATTLE OF ANGIARI

Peter Paul Rubens/Leonardo da Vinci

10 CLÉMENT JANEQUIN

La guerre (1528)

Leonardo's projected mural of the *Battle of Anghiari*, fought in 1440 against the Milanese, was one of a series of magnificent components planned for the Council Hall of the Florentine Republic, together with Michelangelo's *Battle of Cascina*. He recorded that in 1505, when he was actually painting on the wall (in an experimental oil technique), a violent storm damaged his full-scale drawing (the cartoon). The section of the huge mural he was painting depicted the central knot of screaming warriors and savage horses locked in frantic combat. It was left unfinished when the powerful French insisted that they needed his services in Milan. The image shown here is Rubens' copy of Leonardo's lost work, drawn over a 16th-century copy.



A series of extraordinarily impulsive drawings, scribbled with bellicose energy, and passionate studies for the heads of shouting warriors, show the creative fury with which Leonardo approached his task. A copy once owned by the Doria family effectively records what was left of the unfinished painting.

Leonardo's own account of 'How to paint a battle' gives a sense of the cinematographic visual effects he envisaged. A few excerpts will convey the dramatic intensity.

"All around in the semi-liquid earth show the imprints of men and horses who have trampled all over it. Show a horse dragging along its dead master, leaving behind it the tracks where the corpse has been hauled through the dust and blood..."

"Make the conquered and beaten pale, with their brows knit high and let the skin above be heavily furrowed with pain. Let the sides of the nose be wrinkled in an arch starting at the nostrils and finishing where the eyes begin. [Show] the flared nostrils which cause these crease lines, and the lips arched to reveal the upper teeth and the teeth parted, as if to wail in lamentation..."

"Let the air be full of arrows of every kind, some shooting upwards, others falling, others flying straight..."

We may doubt whether even Leonardo's pictorial skills could have realised all the visual effects and physical dynamism. As in a modern film, music seems to be needed. *MK*

By 1515 Leonardo was living near the chateau of Amboise under the patronage of the French king, François I. The French were victors in a famous battle that year against Leonardo's former employers in Milan and their Swiss occupiers, which seems to have been commemorated in 1528 in a famously descriptive piece by the Poitiers-based priest, Clément Janequin, complete with written out vocal sound effects of cannons, whizzing arrows, gunshot and the screams of the fleeing Swiss ("toute verlore, bigot" – 'all is lost, by God'). Janequin's chanson was much copied in years to come and it's a virtuosic sing – if light-hearted. Written for the pleasure of those singing it and including a (hidden) obscene pun the whole effect is not a little Python/Holy Grail-esque, but in its outlandishness and span provides something of a soundtrack to Leonardo's lost Battle. (Album also includes a voices-only version on track 19). *RH*

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FANTASIA DEI VINCI (Knot Design)

Image Credit: Rosenwald Collection, 1961.17.55.a-e, National Gallery of Art, Washington

▣ JOSQUIN DESPREZ

Agnus Dei from *Missa L'Homme Armé sexti toni* (c.1490-1500)

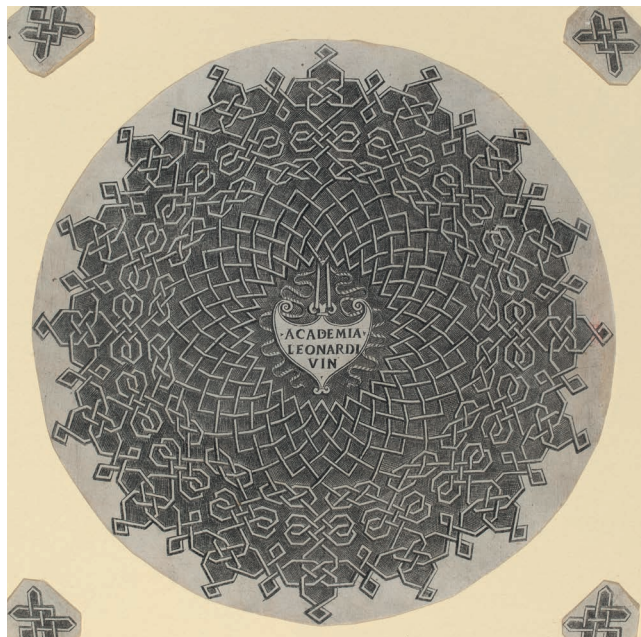
Knot and interlace designs have been popular motifs in many cultures. They became especially favoured in North Italian courts, especially for elaborate costumes. Isabella d'Este, sister of the Duke of Milan's wife, Beatrice, tried to appropriate the motif for her personal use. The poet, Niccolò da Correggio, identified one of the knots specifically as one of Isabella's heraldic 'devices', designating it as the '*fantasia dei vinci*'. A knotted golden rope, interwoven with the branches of trees, meanders its geometrical way across the ceiling of the Sala delle Asse in the Sforza Castle, decorated by Leonardo to celebrate the union of Duke Ludovico with Beatrice d'Este.

'Vinci' are flexible osiers used in basket work. Leonardo was faced with a ready-made pun, which he did not fail to exploit. The personalised dimension of the *fantasia dei vinci* found its most sustained expression in six printed knot designs for the 'AC[H]ADEMIA LIONARDI VINCI', datable to the 1490s, which seem to signal his aspiration to promote an 'academy' in Milan.

He devised many variations on knot designs as a kind of visual music, experimenting insistently with alternative patterns as did composers with different versions of the *l'homme armé* tune. Contrary to general expectation, the knots are not composed from a single thread, but from a set of units that interlock with incredible intricacy... *MK*

...which is exactly what the two duos (one each of sopranos and tenors) do in the third section of this *Agnus Dei*, itself a musical knot garden. After two relatively simple initial sections based around the 'armed man' tune, for the third section Josquin creates these two sets of interwoven strands (in musical terms, canons), and places them over the top of the armed man tune again but which this time has

been slowed down and put in the two bass parts to create a slow-moving scaffold. While one bass sings the tune forwards, the other simultaneously sings it backwards (Josquin's own form of mirror writing). For this recording, the whole is set off with naturally produced vocal harmonics, reminding us that Leonardo's art had one central embrace – the rational mathematical laws of God's creation.



Josquin and Leonardo would surely have known each other in Milan, creating one probable real-life art/music connection on this otherwise fantasy recording. *RH*

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THE ANNUNCIATION



¹² TOMÁS LUIS DE VICTORIA Alma Redemptoris mater (1581)

His earliest independent painting, the *Annunciation*, shows the youthful Leonardo striving hard – perhaps too hard – to show what he can do. Entering the ‘enclosed garden’ from the *Song of Songs*, the angel kneels on a carpet of wriggling plants that flower with a white purity fitting for a virgin – a message underlined by the white lily (also from the *Song of Songs*). His feathery wings are studied from real birds (although the pigment has deteriorated towards the wing tips). His drapery is modelled with exaggerated plasticity, as is the Virgin’s. She sits on the pavement of a rather grand palace, drawn with insistent perspective on the priming of the panel. The improbably decorative marble base of

her lectern quotes motifs from ancient Roman decorative art, in the manner of his master Andrea Verrocchio. We are not meant to ask about how the Virgin’s right arm could reach from where she sits to touch the holy book. In the background, veiled with the blue haze in which Leonardo delighted, is a sprightly port scene. Alert contemporaries would have recognised the characterisation of the beloved lady as the ‘star of the sea’ in the *Song of Songs*.

For all the detailed striving for visual effect, Leonardo centres his portrayal on the sacred message of virginal impregnation that the Angel conveys with his incisive glance, to be met with the Virgin’s decorous gesture of surprise and acquiescence. *MK*

The Marian text of this motet is a perfect match for Leonardo’s *Annunciation*, also including *Song of Songs* references: but there are also textural comparisons. Two choirs in dialogue begin separately but become increasingly entwined as a voice from one is woven into the other group, and vice versa. The resultant musical texture is a rich aural fabric, mirroring Leonardo’s famously opulent drapery. *RH*

HEAD OF A WOMAN WITH UNTIDY HAIR (‘La Scapigliata’)

¹³ CIPRIANO DE RORE Or che’l ciel e la terra (1542)

This beautiful image, in the guise of an unfinished painting of considerable virtuosity, is accepted as Leonardo’s by some scholars but not by others. Its format is very strange, in that it is not obviously part of an unfinished composition of a Madonna and Child, or of a saint or a secular subject. In any event it embodies the nature of the ‘Leonardesque’ in an archetypal way, even if it is not by Leonardo himself. Amongst Leonardo’s universally accepted works, it is closest to the lost painting of *Leda and Swan*, in which the Spartan princess looks down tenderly at the infants who are the product of her union with the swan (Jupiter in rapacious disguise).

Without an overt subject for her glance, the beautiful lady is here dreamily isolated in her thoughts. Her beauty is eloquently apparent but she remains inaccessible to our enquires about what she might be thinking. The perpetual inaccessibility of the lady's emotions is the central motif of Renaissance love poetry, in which the lover is tormented to breaking point by unrequited passion.

For me the picture represents the essence of the Leonardesque images of beloved ladies in the same way that the followers of Petrarch exhibit Petrarchism. *MK*



Leonardo's beloved Dante and Beatrice appeared to define the Renaissance view of the love for an idealised woman which was developed half a century later by Petrarch and his Laura. In reality though, the focus is on the poet's own feelings and thoughts. 'Or che'l ciel e la terra' portrays a quiet night-time scene before focussing on the man unable to sleep because of his passion, which also brings him pain: 'one hand both heals me and pierces me'. Like the Tallis, each voice in Rore's music is equally important though the texture it creates does not provide an easy way to hear the text on initial listening. But look at the sonnet itself and then enjoy the exquisite if subtle touches of harmonic colour and syncopation, and your ears will acclimatise to Rore's embodiment of yearning. *RH*

Full website including texts, film and tour schedule at www.ifagiolini.com/leonardo

14 ADRIAN WILLIAMS (b.1956)

Shaping the invisible (2018) For Leonardo da Vinci

'Creatures of the earth shall mount up among the stars'

'Men from the most remote countries shall speak to one another, and shall reply'

Leonardo da Vinci

Listen! Bats on the evening air
sounding the dusk with cries too high to hear,
invisible scribbles on the sky. One fell,
broken, a heartbeat in the palm of your hand.

You probed its bones for the mystery of flight.
In your theorems' thrumming drum of certainty,
before physics, before the miracle had a name,
you knew we'd free ourselves from gravity's shackles,

break the chains that hold us to the ground,
 loose the weight of footfall, foothold
 for the hush and lift of air beneath our wings,
 to lift and fly as arrows, as shooting stars.

And before we knew long-wave, how sound can ride
 up, up to touch the ionosphere and return,
 you predicted men would speak across oceans,
 as bats in the evening sky, and you knew,

seeking the secret of flight in its engineered bones,
 how we would lift ourselves on the same air.

Gillian Clarke (2018)

ADRIAN WILLIAMS, winner of Menuhin and Guinness Prizes, and founder of the Presteigne Festival in Wales, has penned nine commissioned works for I Fagiolini. 'Shaping the invisible' is his third collaboration with Gillian Clarke. He writes, "My original thought was to use words from Gillian purely for their sound, but after exchanging ideas for quite some time her eventual poem came into focus for me, presenting inspirational opportunities to use various vocal techniques to which producer Adrian Hunter then added his own special magic, entirely in keeping with the spirit of the piece."

GILLIAN CLARKE was National Poet of Wales 2008-2016 and awarded the Queen's Gold Medal for Poetry in 2010. Picador published *Selected Poems* in 2016. Her latest collection, *Zoology*, is published by Carcanet, 2017. She writes: "When I picked up the pen to see what words will do, I kept in mind the two meanings of 'sounding': music, and space, as a choir sounding the volume of a building: and Leonardo's hands probing the tiny body of the dead bat for the secret of flight. Working with a composer, while considering art and science, was a beautiful discipline. Adrian and I exchanged a few emails, images, lines, and the Leonardo I had studied for my long-ago Art A-level returned to thrill me again with his vast imagination."

I FAGIOLINI *Director* Robert Hollingworth
Soprano Anna Crookes, Rebecca Lea
 Helen Neeves, Kirsty Hopkins, Elspeth Piggott, Ana Beard-Fernandez
Alto Eleanor Minney, Clare Wilkinson
 Peter Gritton, Guy James, Laura Baldwin, Rosie Parker, Sarah Lucy Penny
Tenor Nicholas Mulroy, Matthew Long, Nicholas Hurndall Smith
 Christopher Bowen, Mark Dobell, Simon Wall
Bass Greg Skidmore, Charles Gibbs
 Ben Rowarth, Jack Comerford, Stuart O'Hara, William Gaunt
 and Charlotte Mobbs, Richard Wyn Roberts, Jimmy Holliday
Violin Catherine Martin, Naomi Burrell *Chitarra* David Miller, Eligio Quinteiro
Viola Stefanie Heichelheim, Rachel Stott *Harp* Catherine Pierron
Bass violin Peter McCarthy *Harp* Kirsty Whatley
 Harpsichord supplied by Malcolm Greenhalgh. A440 1/6th comma meantone

1	TALLIS – <i>Salvator mundi</i>	CW NM ML GS CG
2	HOWELLS – <i>Salvator mundi</i>	Full choir
3	MONTEVERDI – <i>Era l'anima mia</i>	AC EM CW ML GS CG
4	DANIEL-LESUR – <i>Le jardin clos</i>	Full Choir, Solos: HN RL EM AB-F PG CW NM NS ML GS CG BR
5	VICTORIA – <i>Unus ex discipulis meis</i>	CW NM GS CG
6	RUBBRA – <i>Amicus meus</i>	Full choir
7	MONTEVERDI – <i>Tempo la cetra</i>	ML & instrumental ensemble
8	VECCHI – <i>Daspuò che stabilao</i>	CW EM NM RH CG
9	BACH – <i>The art of fugue No.1</i>	RL CW NM CG
10 & 15	JANEQUIN – <i>La guerre</i>	CW NM GS CG
11	JOSQUIN DESPREZ – <i>Agnus Dei</i>	CM AC RR RH ML NS JH CG
12	VICTORIA – <i>Alma Redemptoris mater</i>	AC RR ML GS / CM CW NS CG
13	RORE – <i>Or che' l ciel e la terra</i>	EM CW NM ML CG
14	WILLIAMS – <i>Shaping the invisible</i>	AC RL EM CW ML NS GS CG

This recording was made possible through a grant from the I Fagiolini Charitable Trust as a result of donations from the following:

IMAGES

Salvator mundi – J MacGregor
Mona Lisa – R Harris
St John the Baptist – R Asher
The Last Supper – J Nash / M Hall
The Musician – G Frankland
The Five Grotesques – S Glanville / M Taylor
The 'Vitruvian Man' – T Martin
The Battle of Anghiari – D Sharp
Fantasia dei Vinci – R & R Thorpe
The Annunciation – A Tribble
La Scapigliata – A Hayman

SINGERS

Anna Crookes – S Brosnan & P Butler
Helen Neeves – A Murchie
Rebecca Lea – P Sackin & C Doepel
Clare Wilkinson – N Robinson
Eleanor Minney – E McAdam & L Lefanu
Nicholas Mulroy – N Wilson-Smith & C Law
Matthew Long – S Trist & J Elson
Nicholas Hurdall Smith – S Brosnan & J & M Bennett
Greg Skidmore – A Shepherd & H & R Rosenbaum
Charles Gibbs – L Doherty & A Shoults
Robert Hollingworth – L M White & B Reeves
and also S Lines, E Macdonald, J Walsh & M Davis

MUSIC

HOWELLS – M & E Jenkins
MONTEVERDI *Era l'anima mia* – N Warren & C Graham-Harrison
DANIEL-LESUR – M McQuillan & A Elliman
MONTEVERDI *Tempo la cetra* – A Butler
VICTORIA *Alma Redemptoris* – B Rosewell
VECCHI – M Parry-Wingfield
JOSQUIN DESPREZ – J Haddon
BACH – R Brown
VICTORIA *Unus ex discipulis meis* – S & J Sell
RUBBRA – S Paetke
RORE – S Price & S Reseghetti
A WILLIAMS – K Cooper

Gillian Clarke and Adrian Williams'
Shaping the invisible was commissioned
for this recording and funded by the
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RVWTrust

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LEONARDO

SHAPING THE INVISIBLE

RECORDING PRODUCER: Adrian Hunter

RECORDING ENGINEER: Matthew Bartram

ASSISTANT: Laura Beck

PROJECT MANAGED BY: Libby Percival and Jessica Kinney of Percius

RECORDED AT: Angel Studios, London, 20-22 September 2018
(except for *Agnus Dei* and *Alma Redemptoris* recorded
Tom Dick and Debbie Productions, Oxford, July 2012)

COVER IMAGE: *Salvator mundi*, Leonardo da Vinci (Italian, 1452-1519)
Oil on panel, Louvre Abu Dhabi
© 2011 Salvator Mundi LLC
Photograph: Tim Nighswander/Imaging4Art

COVER DESIGN: Greg Browning (Polyphonic Films)

BOOKLET DESIGN: Andrew Giles: discoyd@aegidius.org.uk

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Full microsite at www.ifagiolini.com/leonardo

ROBERT HOLLINGWORTH

Robert founded I Fagiolini in 1986 and has presented all of its signature projects. Away from the group he has directed the English Concert, Academy of Ancient Music, BBC Concert Orchestra; and some of the world's finest chamber choirs including Accentus, NDR Chor, the National Chamber Choir of Ireland, BBC Singers and the Danish National Vocal Ensemble.

In 2017 he directed De Profundis' latest release, rarely heard Vivanco: *Missa Assumpsit Iesus & motets*, for Hyperion (2018). Other recent conducting projects include appearances with RIAS Kammerchor, Capella Cracoviensis, VOCES8, and a tour of Handel's *Messiah* with Irish Baroque Orchestra.

Robert takes over from Mark Deller as Artistic Director for the Stour Music festival from 2020, and is Reader in Music at the University of York where he directs 'The 24' and runs an MA in Solo-Voice Ensemble Singing. www.percius.co.uk/roberthollingworth



Photograph: © Riccardo Cavallari

MARTIN KEMP FBA

Emeritus Professor in the History of Art at Trinity College, Oxford University, Martin was trained in Natural Sciences and Art History at Cambridge University and the Courtauld Institute, London. His 25 books include, *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat* (Yale), and *The Human Animal in Western Art and Science* (Chicago). He has published and broadcast extensively on Leonardo, including the prize-winning *Leonardo da Vinci: The Marvellous Works of Nature and Man* and *Leonardo* (both Oxford). His *Christ to Coke: How image becomes icon* (Oxford) looks at 11 representatives of types of icons across a wide range of public imagery. He wrote regularly for *Nature*, his essays for which have been published as *Visualizations* and developed in *Seen and Unseen* (both Oxford) in which his concept of 'structural intuitions' is explored. His most recent books are *Art in History* (Profile Books) and *Mona Lisa* with Giuseppe Pallanti (Oxford). *Living with Leonardo* (Thames and Hudson) was published in March 2018.

He has been a Trustee of the National Galleries of Scotland, The Victoria and Albert Museum and British Museum. He has curated and co-curated a series of exhibitions on Leonardo and other themes, including *Ca 1492* at the National Gallery in Washington, *Spectacular Bodies* at the Hayward Gallery in London, *Leonardo da Vinci: Experience, Experiment, Design* at the Victoria and Albert Museum in 2006 and *Seduced: Sex and Art from Antiquity to Now*, Barbican Art Gallery London, 2007. www.martinjkemp.com

