

When I was very young, I heard on the radio a very nice sound. It was music by Dowland, played on the Renaissance lute. I was stunned. For the first time, I related that divine sound to that curious belly-rounded instrument, with which we are well-acquainted, thanks to painting art and cinema. A little later, I decided I would learn to play that wonderful instrument sometime. I was studying philosophy, and decided to postpone my music studies. I would keep on studying music later when I had a job. After many comings and goings, I could finally combine my occupation and my lute studies. Eventually, destiny made it possible for me to meet William Waters, the lutenist who will always be *my master*. Later on I attended concerts and master classes from Rolf Lislevand, Hopkinson Smith, and Xavier Díaz Latorre.

I'm one of those who think that historical approach has its limits. Theoretically, we lutenists shouldn't be playing our lutes with nylon strings, or be going around with our mobile phones because all this technology belongs to the world we live in nowadays, and we are leading a remarkably different life from that of the people who lived in the Renaissance or in the Middle Ages. All this has most surely an influence in the way we perceive and perform such works.

I'm one of those who believe that is natural, and even desirable, to play any repertoire on your own instrument. In fact, this is the way in which

the musical language of the vihuelists was born: through transcriptions made of medieval works in order to be played on a non-medieval instrument, and through ornamentations and eventually variations of these new works, the so-called *glosas* and *diferencias*, that can be considered as totally different pieces from the originals. I also started making lute solo settings of medieval works a long time ago. And, from then on, I took up composing.

It was in 1997 that I made my first compositions for the lute. Apparently, there was no spiritual reason for that. Tablatures were very expensive, so I decided I would enrich my repertoire with some compositions of my own. In about three years time, I had filled six notebooks with fantasies, duos, dances, songs, *diferencias*, works for two lutes and works for the lute and flute.

This first book starts with eight fantasies. Then, eight dances and four songs complete the work. All these solos can be played on either a 6 course lute, or a vihuela.

Today I am very happy to see four books of mine published by the Lute Society and to have released a recording with all the pieces contained in the first book.

Welcome and enjoy !

**Joaquim Bogunyà Chesa**  
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#### *Acknowledgements*

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Recorded on 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> November 2017 in Cardedeu (Barcelona).  
Sound Technician: Alfred Fernández Pons  
Photographer: Ilaria Tamaglio  
Instrument used for the recording: A vihuela by Patrick Hopmans, 1998.

Tablature (facsimile): Joaquim Bogunyà Chesa, *20 Pieces for Solo Lute*, The Lute Society Music Editions, 2012. Downloadable from the Lute Society website: <http://www.lutesociety.org/pages/members-compositions>.

More info on Joaquim Bogunyà's website: <http://earlyguitar.ning.com/profile/JoaquimBoguna>