

SUPPLEMENT TO THE PROJECT “LIRA DA BRACCIO AND DA GAMBA; RECONSTRUCTION OF THE PLAYING TECHNIQUE AND THE REPERTORY

***The works by contemporaries printed before 1700 are in bold letters**

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SCHRADE, Leo: Les Fetes du Marriage ..., Les Fetes de la Renaissance I, Paris 1955
(Lira da braccio and da gamba)

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SMITHER, Howard E.: A History of the Oratorio, I, Chapel Hill 1977 (Lira da gamba)

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1565, The Musical Antiquary, October, 1911 (Lira?)

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(Lira da braccio)

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1973 (Lira da braccio)

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Cambridge 1993 (Lira da braccio)

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vicende biografiche e artistiche della baronessa Anna Rosalia Carusi. La musica a Roma
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1992 (Lira?)

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 (Lira da braccio and da gamba)

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 (Among other things reports about Leonardo da Vinci as player of lira da braccio)

THE VIOLIN FAMILY: The New Grove Musical Instruments Series, David Boyden, London 1980 (Lira da braccio)

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WEAVER, R. L.: Sixteenth-Century Instrumentation, Musical Quarterly XLVII, 1961
 (Lira da braccio and da gamba)

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 (Ikonoography of lira da braccio)

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 (Lira da braccio and da gamba)

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2.DISCOGRAPHY:

a.My choice:

CLAUDIO MONTEVERDI: Ballo delle Ingrate & La Sestina
 Erin Headley, lira da gamba; Ensemble “Les Arts Florissants” P 1983
 LP HM 1108

“OCCELINO” Italian Music c. 1500 (Erin Headley, lira da gamba)
 Ensemble “London Pro Musica”, B. Thomas P 1984
 Tactus MC TACX 142

LUDWIG SENFL (Oda "Iam satis": I. Pomykalo, lira da braccio)
 "Clemencic Consort" -
 Wien (Accord, P 1986,
 CD 149 163)

"LA PELLEGRINA" (Pavlo Beznosiuk i Nicholas Hayley, lire da braccio;
 Erin Headley, lira da gamba) Taverner Consort/ Andrew Parrott, EMI, P 1988,
 CDC 7 47998 2

"EL CANCONIERO DEL PALACIO"
 (I. Pomykalo, lira da braccio) Ensemble "Danserye",
 Wien, Preiser Records, P 1990, CD 90028

"MUSICA ANTIQUA CROATICA" (I. Pomykalo, lira da braccio and da gamba)
 "Ensemble Lyra Wien", Preiser Records, P 1990,
 CD Nr. 90062

"MUSICA ANTIQUA" 13TH TO 16TH C." (I. Pomykalo, lira da braccio and da gamba)
 "Ensemble Lyra Wien", Sonoton Records, P 1993 , SCD Nr. 113

"LYZ Y NORTE", A.L. King & The Harp Consort, Deutsche Harmonia Mundi
 (Hille Perl, lira da gamba, P 1995 (2 CDs)
 Nr. 05472 77810 2

“BALDASSAR CASTIGLIONE“, “Ensemble Douce Memoire“ (Frédéric Martin, lira da
 braccio;
 Audivis, P 1997 Nr. E 8604

"NAPOLITANE-VILLANELLE, ARIE, MORESCHE 1530-1570" "Micrologus" i "Cappella De'
 Turchini" (I. Pomykalo, lira da braccio and da gamba),
 Opus 111, P 1998, Nr. OPS 30-214 - “Diapason d’ or“ for the year 1998.

IL ZAZZERINO: Music of Jacopo Peri (Hille Perl, lirone/viola da gamba)
 Harmonia Mundi HMU 907234

O PRIMAVERA (Monteverdi, Carissimi, Caccini, Frescobaldi)
 Pavlo Beznosiuk, renaissance fiddle & violin, lira da braccio
 Decca/L'Oiseau-Lyre/Florilegium 443 184-2

FONTANA, CIMA, TURINI – SONATAS “Ensemble Sonnerie” (Erin Headley, lirone)
Virgin Veritas 45199 (2 CDs) P 1995

O LUSITANO: Portuguese Vilancetes, Cantigas And Romances. Ensemble "Circa 1500"
(Erin Headley, viola da gamba, lirone) VIRGIN VERITAS VC 7 91500-2 [DDD]

MUSIC BY CARDOSO, ESCOBAR, MACHADO, MUDARRA, AND ANONYMOUS.
RENAISSANCE MUSIC FROM THE COURTS OF MANTUA AND FERRARA.
Ensemble "Circa 1500" (Erin Headley, viola da gamba, lirone)
CHANDOS CHAN 0524 [DDD].

Barbara STROZZI: Arie, cantate e lamenti. Ensemble "Incantato"(Paulina van Laarhoven, lirone)
CPO CD 999 5332

Giovanni Girolamo KAPSBERGER: Alla Caccia. "La Sfera Armoniosa" (Paulina van Laarhoven,
viola da gamba i lirone) CARLTON CLASSICS CD [DDD] LC8747.

"LA SFONDRATA":- Italian sonatas from the early Baroque : works by Pandolfi Mealli,
Kapsberger, Farina, Notari, Corbetta, Granata, Corradini, Selma y Salaverde - Ensemble "La
Beata Olanda" (Matthias Müller-Mohr, lirone) Aeolus AE-10016

"QUEL LASCIVISSIMO,CORNETTO"works by Frescobaldi, Fontana, Gabrieli, Bruce Dickey -
cornetto & Ensemble «Tragicomedia» (Erin Headley , lirone, viola da gamba, CD: ACC 9173 D
Emilio de'Cavalieri (~1550-1602): Rappresentatione de Anima e di Corpo (Imke David, lira da
gamba)Naxos 8.554096-97 (1996)

RENAISSANCE MUSIC FROM THE COURTS OF MANTUA AND FERRARA
Ensemble "CIRCA 1500" (Erin Headley, viola da gamba & lirone) CHAN 0524

**b.Taken from the list published by G. Victor Penniman (choice of the recordings Erin
Headley, lira da gamba, recorded with the ensemble “Tragicomedia”):**

Le Canterine Romane, Luigi Rossi
Tragicomedia
Teldec 4509 90799-2

Madrigali Concertati, Claudio Monteverdi
Tragicomedia
Teldec 4509-91971-2

Amor Amor, Roman Cantatas c. 1640
Suzie Le Blanc/ Tragicomedia,
Vanguard Classics 99140

Il Ballo Delle Ingrate, Claudio Monteverdi
 Tragicomedia
 Teldec 4509-90798-2

Heinrich Ignaz Franz von Biber: The Mystery Sonatas
 John Holloway, violin
 Virgin Veritas
 VCD 7 90838-2

Madrigali Concertati, Claudio Monteverdi
 Tragicomedia
 Teldec 4509-91971-2

La Dolce Vita
 Tragicomedia, directed by Stephen Stubbs /The King's Singers
 EMI (Classics/Reflexe)
 CDC 7 54191 2

Sprezzatura
 Tragicomedia, directed by Stephen Stubbs
 EMI (Classics/Reflexe)
 CDC 7 54312 2

*Capritio - Instrumental Music
 Tragicomedia, O'Dette, etc.
 Harmonia Mundi
 CD 9304672942

Monteverdi: Che Soave Armonia
 Challenge Classics
 CD 0891720352

Love and Death in Venice
 Conductor: Stephen Stubbs
 Emi Records [All429] - #45263

B.1.Names of lira (da braccio and da gamba) players from 1475 till today:

Name, year and possible place of origin:	Source:	Name under which instrument appears:
Adriano, Messer	HarasztiImprov	lire (?)
d'Agostino, Antonio	BridgmanLavie	lyra
Amazzi, Girolamo	BridgmanLavie	?
Aquila, Serafino dall'	BrownNGrove	lira (da br.?)
Bacherito, Antonio da (+1490)	BridgmanLavie	viola
Benivieni, Domenico	PirrottaLi due	lutnja?
Brandolini (Lippi), Rafaello	"	"
Aurelio	"	"
Cara, Marco	LuisiMusicav	sonora lira (da braccio?)
Cei, Francesco (Florenz ?)	BridgmanLavie	sonatore di lira
Cieco, Francesco	KinskyHeyer	lyra
(1500, Ferrara)	BridgmanLavie	
Cordier, Jean (aus Brügge)	StrohmTheRise	lira da braccio
Cornazano, Antonio	HarasztiImprov	?
Corsi, Jacopo	LuisiMusicav	lyra
Cortese, Paolo	PirrottaLi due	canto ad lembum= lutnja
Cossa, Andrea	HarasztiImprov	lutnja?

Ficino, Marsilio	PirrottaLi due	?
	BridgmanLavie	lyra orphica
Ferrari, Gaudenzio	Lomazzo, G.P.	sonator di lira
Foresi, Bastiano d'Antonio	BridgmanLavie	lyra
Gareth(Chariteo), Benedetto	BrownNGrove	lira da br.?
? , Giovanni (Orbo)**	BridgmanLavie	lyra
Giustiniani, Leonardo	BrownNGrove	lira da br.?
Lira, Francesco dalla	PirrottaLi due	lira da br.?
Medici, Lorenzo ("Il Magnifico")	PirrottaLi due	?
Medici, Piero dei	PirrottaLi due	lute?

Migliorotti, Atalante	G.VasariVite	lira (lirone?)
Mirandola, Pico della	PirrottaLi due	"ad lyram"
Molino, Antonio	LuisiMusicav	viola/ lyra/ lirone / liuto
(detto Burchiella)		
Naldi, Antonio	PirrottaLi due	lute?
Orbo, Giovanni (oko 1500)**	KinskyHeyer	lyra
Poliziano, Angelo	PirrottaLi due	
	StrohmTheRise	lira da braccio
Quarquagli, Cherubino di Bartolo	BridgmanLavie	lyra
San Secondo, Giacomo	WinternitzSymb	lira da br.?

Santi, Raffaello	BrownNGrove	lira da br.?
Testagrossa, Angelo (known as a lutenist)	HarasziImprovement/ LuisiMusicav	strumenti ad arco
Tornabuoni, Lorenzo	PirrottaLi due	lute?
Ugolino (Ugolini), Baccio	PirrottaLi due	lira (da br.?)
Vinci, Leonardo da	BrownNGrove G.VasariVite	lira (da br.?)
Viola, Andrea della	LuisiMusicav	lira (da br.)
Viola, Gian Pietro della	PirrottaLi due	?
Viola, Zampaulo della	LuisiMusicav	viola?

** As “orbo“ in Italian means “blind“ maybe we have to do with the same person

B. 2. Players of Lyra, lira (da gamba or da braccio?), viola (da gamba):

Name:	Source:
Basile, Adriana	A.Maugars, 1639
Bolognese, Annibale	S.CerretoDellaPratt., 1601
Caccini, Giulio	KirkendaleCourtM
Cardanus, Hieronymus (?)	MillerCardanus
Cornetto, Giovanni Battista del ("del Franciosino")	PaliscaHumanism
Cortese, Martio	S.CerretoDellaPr.,1601
Cortese, Ottavio	S.CerretoDellaPr.

Ferrabosco, Alfonso I (?)	OtterstedtGambe
Francese, Henrico	S.CerretoDellaPr.
Gerhardo ? (from France)	KirkendaleCourtM
Giacomelli, Giovanni Battista "il Violino"	KirkendaleCourtM
India, Sigismondo di	BalsanoSigismondo
Iudicus, Ioannes Baptista , (singing and accompanying himself on "lira")	MillerCardanus
Le Baillif ("Orphée de France")	MersenneHarmonieU, 1636
Messia(Miscia), Antonio (Naples, ca. 1599)	Pater Ancina, 1599
Milano, Francesco da (?)	C.Bartoli, 1567
Miraballo, Ottavio	S.CerretoDellaPr.
Molino, Antonio detto Burchiella,	PirrottaLi due
Nicola, Giovan Battista di	S.CerretoDellaPr.
Paola, Francesco di	S.CerretoDellaPr.
Palmiero, Thomaso	Pater Ancina, 1599
Planterio, Prospero	S.CerretoDellaPr.
Romano, Andrea	S.CerretoDellaPr.
Roy, Bartolomeo lo	S.CerretoDellaPr.

Salveti, Piero	HillVeraccini
Siciliano di viola (?)	C.Bartoli, 1567
Staivalo, Prospero	S.CerretoDellaPr.
Striggio, Alessandro, elder	KirkendaleCourtM
Violone, Oratio del	S.CerretoDellaPr.
Vito, Dr. Antonio	S.CerretoDellaPr.

B.3. Today*:

3. 1. Lira da braccio:

#Peter Achtzehnter (Germany) - sings and accompany himself with the instrument

Pavlo Beznosiuk (UK)

Jill Classens (USA)

Nicholas Hayley (UK)

Sterling Jones (USA/Germany)

Frederick Martin (France)

Per Mattsson (Sweden)

Eduard Melkus (Austria)

Igor Pomykalo (Croatia/Austria) – sings and accompanies himself with the instrument

+Joseph M. Skeaping (UK)

Daniel Spektor (?)

Matthew Spring (?)

3.2. Lira da gamba (lirone):

Susanne Braumann, (Germany)

#Bettina Hoffmann (Germany)

Imke David (Germany)

Martin Greulich (before 1945, Germany)

Erin Headley (USA/UK)

Friederike Heumann (Germany)

Paul Johnson, (UK)

Paulina van Laarhoven, (Netherland)

Maurizio Less, (Italy)

Mark Levy (UK)

Arianne Maurette (France)

Dieter Möckel (Germany) - sings and accompany himself with the instrument

Matthias Müller-Mohr (Germany)

Susie Napper (Canada)

Annalisa Pappano, (USA)

G. Victor Penman (USA)

Hille Perl (Germany)

Igor Pomykalo (Croatia/Austria) - sings and accompany himself with the instrument

Renée Stock (Switzerland)

***: In 2001 and some recent #**

C. LIST OF PRESERVED EXTANT (?) LIRAS (DA BRACCIO I DA GAMBA) AND COPIES MADE BEFORE 1945¹:

1.1. Originals (?)

1.1.1.Liras da braccio²:

1.1.1.1. Giovanni Maria	c. 1575	Oxford no. D.4: 1
2. Unknown maker	16th c	Brussels no. 1443
3. Unknown maker	16th c	London no. 52
4. Francesco Linarol	1563	Vermillion no. 4203
5. Giovanni d'Andrea	1511	Vienna no. 84,86, C.96
6. Ventura Linarol	1577	Lipsia no. 780

1.1.2. Lira-violas (originally liras da braccio?)³:

1.1.2 1. Gasparo da Salò	1561 (?)	Oxford no. D. 2:2
2. Unknown maker	16th c	Berlin no. 2578
3. Ventura Linarol	1580	Vienna no. C. 108
4. Gasparo da Salò	16th c	Brussels no. 1415

1.1.3. Copies made before 1945.:

1.1.3.1. Collection Heyer, later (and today) in the Museum of musical instruments in Lipsia:

1.1.3.1.1. (Heyer no. 775) Wilhelm Busch/4 c. 1900

(Copy based on the title page of the edition "Epithome plutarchi ...", Ferrara 1501. = preserved

2. (Heyer no. 776) Wilhelm Busch (?) c. 1900

(Copy based on the painting by B. Montagna: Madona on the throne, c. 1499 = destroyed?

3. (Heyer br. 777) Wilhelm Busch (?) c. 1900

(Copy based on the sketch by Raffaello Santi for "Parnassus" c. 1510 = destroyed?

4. (Heyer br. 778) Wilhelm Busch oko 1900

(Copy based on the painting by G. Bellini: "Madonna on the throne", 1505 = preserved

5. (Heyer br. 779) Wilhelm Busch (?) oko 1900

(Copy based on the presumed original (?) by Joan Maria)

¹ See in Supplement II C. Pictures of Preserved liras etc., 1.1.0.

² Same as no. 1., 1.1.1.

³ Same as no. 1., 1.1.2

/see above no. 5.1.1. 1. Oxford no. D. 4: 1) = destroyed?

1.1.3.2. Musikhistorisk Museum & Carl Claudius Samling, Copenhagen:

By all instruments the origin, name of the maker and year it was made/built are unknown
(all instruments are preserved)

1.1.3.2.1. MMCCS no. CL 234.- "Fidula"⁴ - late medieval fiddle/ vielle with 7 strings

1.1.3.2.2. MMCCS no. CL 235.- "Lira da braccio", copy made after the original (?) kept in the Musikinstrumentensammlung, Kunsthistorisches Museum Vienna⁵,
see above under: 5.1.1.5. Vienna, no. 84,86, C.96

2. Preserved original (?) liras da gamba:

2.1. Originals (?)

2.1.1. Wendelin Tieffenbrucker ⁶	c. 1590	Vienna, br. 84,85, C.95
2. Unknown maker ⁷	16th c	Brussels no. 1444
3. Antonius Brensius Bonon. ⁸	1592	Lipsia no. 782
4. Gasparo da Salò ⁹	c. 1612	Lipsia no. 783
5. L. Morella ¹⁰	1539?	Lisabon Nr. MM 11

6. Unknown maker¹¹ in private property, Burg Sternberg, Germany

7. Attributed Gasparo da Salò: lira da gamba (?)¹², converted in cello, Museum of musical instruments, Moscow

8. Unknown Italian maker (c.1659?)¹³: fragment (neck, pegbox and tailpiece) Lipsia no. 784

2.2. Copies made before 1945.:

⁴ Same as no. 1., 1.1.3.

⁵ Same as no. 1., 1.1.3.

⁶ Same as no. 1., 2.1.

⁷ Same as no. 1., 2.1.

⁸ Same as no. 1., 2.1.

⁹ Same as no. 1., 2.1.

¹⁰ Same as no. 1., 2.1.

¹¹ Same as no. 1., 2.1.

¹² Same as no. 1., 2.1.

¹³ Same as no. 1., 2.1.

2.2.1. Berlin, Musikinstrumentensammlung

2.2.1.1. Fragments of a lira da gamba with nine strings;
Snoeck no. 820 or 842? = preserved

2.2.2. Musikhistorisk Museum & Carl Claudius Samling, Kopenhagen,
origin, name of the maker and year it was made/built unknown = all preserved

2.2.2.1. MMCCS no. CL 236. - "Lira da gamba" (Lipsia no.782)¹⁴

2. MMCCS no. CL 237. - "Accordo lirone perfetto" (model/template unknown)¹⁵

3. MMCCS no. CL 238. - "Lirone perfetto" (model/template unknown)¹⁶

•Paris, Musée de Musique: in this collection are kept several reconstructions of various “lira” (?) build by renown french makers of bowed instruments like Vuillaume, Tolbecque, Lalliet and Jaura, at the end of 19th and beginning of 20th century. In spite of repeated tries I couldn't get any detailed information from my french colleagues there.

D. AUDIO AND VIDEO DATABANK: DIGITAL (AUDIO) DAT*, MINIDISC AND DV (DIGITAL VIDEO) - RECORDINGS, 1997-2005:

1.DAT-recordings:

DAT 01 Concert IGOR PARO-lute (with participation of Igor Pomykalo - lira da braccio, Dol (island of Hvar), MAGUS-Summer Academy for Early Music, Starigrad/ Hvar 20.07.1997

DAT 02 Concert od Early baroque religious music (with participation of Igor Pomykalo-lira da braccio and da gamba, church of St. Stjepan, Starigrad/ Hvar MAGUS, 22.07.1997

DAT 03 Trio-concert Alexander Nader-countertenor, Igor Paro-lute and chitarrone and Igor Pomykalo-lira da braccio and da gamba
Bol (island of Brac) MAGUS, 23.07.1997

DAT 04 Final concert of the participants and docents of the seminar (with participation of Igor Pomykalo-lira da braccio and da gamba, church of St. Stjepan, Starigrad/ Hvar, MAGUS 25.07.1997

DAT 05 Concert “ENSEMBLE LYRA WIEN“, Ybbsitz, Kremayer-Haus,
Mira Valenta-alt, Hans Brüderl-lute, arciliuto and baroque guitar, Igor Pomykalo- lira da

¹⁴ Same as no. 1., 2.2.

¹⁵ Same as no. 1., 2.2.

¹⁶ Same as no. 1., 2.2.

braccio i da gamba, 04.10.1997,

- DAT 06 Lecture with concert: IGOR POMYKALO, voice, lire da braccio and da gamba. As a part of symposium "Hofmusikkapelle", Vienna, Concert Hall of the University for Music, Renweg, 15.12.1997
- DAT 07 Lecture with concert: IGOR POMYKALO, voice, lire da braccio and da gamba, Concerts in museum, Musikinstrumentenmuseum, Lipsia, 18.12.1997 (second part)
- DAT 08 Conversation with Erin Headley and Steven Stubbs, held as a part of Early music festival "Resonanzen" 1998, Vienna, Konzerhaus, 23.01.1998
- DAT 09 Symposium dedicated to bowed instruments; Hochschule für Musik Zürich/ I (Introduction, lectures by Thomas Drescher, Karel Moens and Dorothea Baumann) 12.05.1998
- DAT 10 Symposium dedicated to bowed instruments; Hochschule für Musik Zürich/ II (lecture by Antonio Baldassare and discussion), 13.05.1998
- DAT 11 Symposium dedicated to bowed instruments; Hochschule für Musik Zürich/ III (Lecture by Igor Pomykalo), 14.05.1998
- DAT 12 "Basso-Continuo-Symposium", UTRECHT EARLY MUSIC FESTIVAL- /I (Introduction by Tim Carter, Lecture with concert: IGOR POMYKALO, voice, lira da braccio 30.08.1998 - 10-12h45
- DAT 13 "Basso-Continuo-Symposium" UTRECHT EARLY MUSIC FESTIVAL, /II (lecture with concert Erin Headley-lira da gamba and round table/ discussion) 30.08.1998 - 12h45-14h45
- DAT 14 Rehearsal for the concert of the "LYRA-DUO" Krems, HANS BRÜDERL-lute, arciliuto and baroque guitar, IGOR POMYKALO - voice, lire da braccio and da gamba 22.08.1998
- DAT 15 Concert "LYRA-DUO" Krems, Protestant church, HANS BRÜDERL- lute, arciliuto and baroque guitar; IGOR POMYKALO - voice, lire da braccio and da gamba, 23.08.1998
- DAT 16 Concert Ensemble "MICROLOGUS" and "CAPPELLA DE' TURCHINI" in Paris, Cité de Musique, Igor Pomykalo- lira da braccio and da gamba, 21.02.1999
- DAT 17 Concert on occasion of 30 years of activity in Early Music : IGOR POMYKALO - voice, lire da braccio and da gamba, Turbofiddle, Gustav Adolf church, Vienna 05.05.1999

- DAT 18 Lecture with concert: IGOR POMYKALO, voice, lire da braccio and da gamba; Department for performance practice, University for Music, Vienna - IGOR POMYKALO - voice, lira da braccio and da gamba, Turbofiddle, 10.05.1999
- DAT 19 Dress rehearsal for "IKONOSTASE"/ I, Modern dance ensemble "Tanzatelier Wien" (with participation of Igor Pomykalo: Turbofiddle (lira – violin), 02.05.1999
- DAT 20 "IKONOSTASE"/ II performance with "Tanzatelier Wien", (with participation of Igor Pomykalo: Turbofiddle (lira – violin) and lira da braccio, Universitätskirche Wien, 20.09.1999
- DAT 21 Dress rehearsal and concert with "ENSEMBLE DAEDALUS" (Geneva) in the castle Chambord, France (with participation of I. Pomykalo - lira da braccio and da gamba) 22.10.2000
- DAT 22 Various recordings I:
- a) "OCCELINO" Italian Music c. 1500 (Erin Headley-lira da gamba) Ensemble "London Pro Musica", B. Thomas Tactus MC TACX 142 P 1984
 - b) IGOR POMYKALO, voice and lira da braccio; interview and live performance for ORF(Austrian Radio) 4.8.2000
 - c) "LA PELLEGRINA" /choice/ (Pavlo Beznosiuk and Nicholas Hayley-liras da braccio; Erin Headley, lira da gamba) Taverner Consort/ Andrew Parrott, EMI, CD 7 47998 2 P 1988
 - d) CLAUDIO MONTEVERDI: Ballo delle Ingrate & La Sestina (choice) with Erin Headley, lira da gamba; Ensemble "Les Arts Florissants" LP HM 1108 P 1983

2.MINIDISC – Recordings:

MD 01 Concert on occasion of 30 years activity in of Early Music (1969 - 1999: IGOR POMYKALO - voice, lire da braccio and da gamba, Turbofiddle, Gustav Adolf church, Vienna. Held and recorded on 5th of May 1999 in G. Adolf church, Vienna. See the DAT no. 17

MD 02 Dress rehearsal for I. P. recital in Zadar (see DV 04 and 05), I part

MD 03 Dress rehearsal for I. P. recital in Zadar (see DV 04 and 05), II part

MD 04 Parallel audio recording with Minidisc-Recorder) of recital in Zadar, (see DV 04 and 05), I part

MD 04 Paralel audio recording with Minidisc-Recorder) of recital in Zadar, (see DV 04 and 05), II part

MD 06 Dress rehearsal for I. P. recital in Zagreb, St. Catherine church (see DV 06 and 07), I part

MD 07 Dress rehearsal for I. P. recital in Zagreb, St. Catherine church (see DV 06 and 07), II part

MD 08 Paralel audio recording with Minidisc-Recorder) of recital in Zagreb, (see DV 06 and 07), I part

MD 09 Paralel audio recording with Minidisc-Recorder) of recital in Zagreb, (see DV 06 and 07), II part

MD 10 Copy of the same concert recorded by HRT, Croatian Radio (with DAT-recorder)

MD 11 Dress rehearsal for concert by I. Pomykalo (voice and lira da braccio) within a festival “Styriarte”, Graz, 10th of July 2003

MD 12 Concert by I. Pomykalo (voice and lira da braccio) within a festival “Styriarte”, Graz, 10th of July 2003

MD 13 Dress rehearsal for the concert by I. Pomykalo (voice and lira da braccio) within a festival “Styriarte”, Graz, 11th of July 2003

MD 14 Concert by I. Pomykalo (voice and lira da braccio) within a festival “Styriarte”, Graz, 11th of July 2003

3.DV (digital video) recordings:

DV 01 Lecture with concert: IGOR POMYKALO, voice, lira da braccio and da gamba; Department for performance practice, University for Music, Vienna, 22.05.2000

DV 02 Concert by Ensemble “MICROLOGUS“ and “CAPPELLA DE’ TURCHINI“ within the Early music festival Ribeauvillé (France); (with participation of Igor Pomykalo- lira da braccio and da gamba), 29.09.2000

DV 03 Video documentation about the research done by Igor Pomykalo in the archive of Emanuel Winternitz, CUNY New York, January, 2001

DV 04 Igor Pomykalo (voice, medieval fiddle and rebec, lijerica, lira da braccio and da gamba), Recital within the festival “Glazbene večeri u Donatu”/ Music Evenings in St. Donat Zadar, 29.7.2002 – I part

DV 05 Igor Pomykalo (voice, medieval fiddle and rebec, lijerica, lira da braccio and da gamba),
Recital within the festival “Glazbene večeri u Donatu”/ Music Evenings in St. Donat
Zadar, 29.7.2002 – II part

DV 06 Igor Pomykalo (voice, medieval fiddle and rebec, lijerica, lira da braccio and da gamba),
Recital within the festival “Zagrebačko ljeto”/Zagreb Summer, Zagreb, 31.7.2002 – I part

DV 07 Igor Pomykalo (voice, medieval fiddle and rebec, lijerica, lira da braccio and da gamba),
Recital within the festival “Zagrebačko ljeto”/Zagreb Summer, Zagreb, 31.7.2002 – II part

DV 08 Concert of a Duo H. Brüderl (lute, arciliuto, baroque guitar) and I. Pomykalo
(voice; lira da braccio and da gamba) within the festival “Brežice”, Mokrice,
15.7.2005.

*= All recordings made with DAT-Recorder for the sake of my project have been given to the
Department for performance practice of the University for Music, Vienna; I own the copies
recorded on Minidiscs or CDs.

E. MUSIC EXAMPLES:

A.List of works containing the name *Lira* or *Lirone*¹⁷:

(1539): Francesco Corteccia: Dal bel monte Helicon

a 4 2 cornetto muti, 2 trombone, dolziana, stortina, *lirone*, *lira*, ribechino, 2leuti

Francesco Corteccia: Himeneo dunque ogn'un chiede

a 8 *lira*, *lirone*

(1565) Alessandro Striggio: Oh, altero miracolo novello

a 4, Cupid, Zephyrus, Playfulness, Laughter

Frau Musica: *Lirone* auf der Bühne, vier Lauten, Viola d'arco: amoretti

Hinter der Bühne: 3 Gravicembalo, leuto grosso, viola soprano, traversa contr' alto,

flauto grande tenore, trombone basso, cornetto muto, che sonava una quinta parte aggiunta di
soprano

(1565) Alessandro Striggio: Fuggi speme mia

(see H.M.Brown fragmentary and my complete transcription of this piece)

a 5 Psyche, Soprano solo, 4 Violoni on the stage

4 Trombones, *lirone* behind the stage

(1589) Intermedi for “La Pellegrina” with musicians from Mantua and Rome (1589)

¹⁷ Taken from the book by I. David, pp.84 - 85; see the bibliography

Cristofano Malvezzi: Io che l'onde raffreno

a 5 Seenymphen: liuto chittarone, *arciviolata lira*

Malvezzi wrotet, that Vittoria Archilei sungt, accompanied by Rossi on the Lute and A. Striggio (elder) on the *Lirone* (?)

C. Malvezzi: O qual risplende nube

a 6 24 Singers: 4 leuti, 4 viole, 2 bassi, 4 trombone, 2 cornetti, cetera, salterio, mandola, *arciviolata lira*, violino

C. Malvezzi: O fortunata giorno

a 30 in 7 choirs: 60 voices with similar ensemble as the former madrigal.

Francesca Caccini: O quanto muto

Arciviolata, 5 Viole, Organo di Legno, Strumenti di Tasti

Michael Praetorius (1619) and Marin Mersenne (1636) described the accompaniment of recitatives with *Lira*.

Cerreto (1601) wrote about the accompaniment of a Soprano with *Lirone*.

Cardan(us), (1550) ...the *Lira* one could combine well with voice or other instruments.

From Roman, Venetian, Florentine operas and religious dialogues:

E. Cavalieri (1600), Rappresentatione di Anima et di Corpo, Prologo:

Lira, tre Violini, Arpe, Lauti, Gravicembali, Tiorbe & Violini

In the introduction are mentioned: “una lira doppia, un clavicembalo, un chitarone, o Tiorba, come ancora un Organo suave con un Chitarrone.”

Jacopo Peri (1601), Sopra L'Euridice, Firenca, sa arijama od Giulio Caccinija

una Lira Grande, Messer Giovanbattista dal Violino

un Gravicembalo, Signor Jacopo Corsi, sono

un Chitarrone, Signor Don Grazia Montaluo

un Liuto grosso, Messer Giovanni Lapi

Domenico Belli (1616): Orfeo Dolente, Orfeo sonando con la Lira il seguente Ritornello

Picchi and Priuli (beginning of 17th c) active in Rome. The Continuo group there consisted of 2 lirones, 1 violone, 3 teorbe, and 2 small (positiv-) organs.

Rossi or Pasqualini (1653): Oratorio 'Mi son fatto nemico', Cantata a 5 con strumenti

Lira Basso solo

Lira Alto Solo

*Lira a4 et Violone Sopran Liuto 2Violini for Ritornello

Lira Tenor Solo Cimbalo Violone

Rossi or Pasqualini (1653): Oratorio 'O cecita', Cantate a 5 con stromenti se si vuole

Lira Sopran, Alt e Violone

4 Viole za Ritornello

4 Viole i Cimbalo za Ritornello

Lira Basso Solo e Violone

Lira Basso Solo e Violone

Lira Tenore Solo e Violone

Madrigal a 5 u Basso Continuo: Tutti

Domenico Mazzochi (1664): Lamento di David, puo servire con la *lira*

Bernardo Pasquini (1710): Cain et Abel, con la *lira*

In Florence (1668-1674) the Continuo group at San Fierenze consisted of *Lira* (played by Pietro Salvetti),

2 violins, bass viol, lute, harpsichord and organ.

B.Original and reconstructed musical examples¹⁸:

I. Original musical examples and their transcription in the modern notation:

Ex. no. 1.a/b facsimiles p. 173 and 174 from MS 1144, Pesaro, Biblioteca Oliveriana¹⁹

no. 2.a/b Sterling Jones: transcription of the complete music for *lira* (da braccio) from the Pesaro MS²⁰

no.3.a p. 326 from the work “Della Prattica Musicale Vocale et Strumentale”, Scipione Cerreto (1601)

no.3.b p. 207 from the work “Harmonie Universelle”, Marin Mersenne, (1636); fragment of the “Laudate Dominum”, both with respective transcriptions in modern notation²¹

no.4.a – e: different tunings of the lira da gamba

a) S. Cerreto

¹⁸ See in Supplement II E. Music examples

¹⁹ Taken from the book by S. Jones; see the bibliography

²⁰ same as 2.

²¹ same as 1.

- b) M. Praetorius
- c) M. Mersenne I
- d) M. Mersenne II
- e) M. Mersenne III

NB: The strings have been organised in this way to demonstrate that different tunings on all *liras* have been basically the same.

no.5.a/b: Tuning of the *lira* (da gamba) by Alessandro Striggio, elder (according H. Cardanus):

- a)Clement A. Miller²²
- b)I. Pomykalo

II. Reconstruction of chords on lira (da braccio and da gamba):

no. 6. a-c: Lira da braccio:

- a) Sterling Jones
- b) J.M. Skeaping²³
- c) I. Pomykalo

no. 7. a - c: Lira da gamba:

- a)Transcription of chords given by S. Cerreto (I. Pomykalo)
- b)I. David²⁴
- c)Reconstruction of chords on the *lira* by A. Striggio, elder (I. Pomykalo)

III. Reconstruction of the repertory:

no. 8. Suggestion by B. Disertori, based on *Aer de capituli* by Ph. De Lurano²⁵

no. 9. a-d Beginning of the reconstructions of the music for theatre piece “Il Sacrificio” by Alfonso della Viola:

²² see the bibliography

²³ See the article by J.M. Skeaping in the bibliography

²⁴ same as 1.

²⁵ Taken from the book by B. Disertori: “La Musica nei Quadri Antichi”, p. , see bibliography.

- a) M. Greulich (1933) for lira da gamba²⁶
- b) W. Osthoff (1969) first attempt²⁷
- c) W. Osthoff (1983) second attempt²⁸
- d) S. Jones (1995)²⁹

no. 10.a) B. Marini: Capriccio ... à modo di Lira (beginning of the original version, for violin)

b) S. Jones : beginning of the transcription for the lira da braccio³⁰

no. 11.a F. Bossinensis: frottola “Se mai per maraveglia”, facsimile

no. 11.b F. Bossinensis/I. Pomykalo: frottola “Se mai per maraveglia”

no. 12.a Francesco Bendusi (ca. 1550): dance “Animoso” , only bass line with letters for chords

no. 12.b Francesco Bendusi (ca. 1550): dance “Animoso” ,
(realisation for lira da gamba solo by I. Pomykalo; staff notation and tablature)

IV. List of lute pieces from the ms. Pesaro (no. 1144), which could be performed on the lira da braccio³¹:

Tablature A (lute played with plectrum, used in 15th century):

1. E Ladre
2. Segonda parte
3. A recercar (1)
4. A recercare (2)
5. Ocultamente
6. A recercar (3)

²⁶ Taken from the dissertation by M. Greulich; see bibliography.

²⁷ see bibliography

²⁸ see bibliography

²⁹ Same as 2.

³⁰ Same as 2.

³¹ Ivanoff, Vladimir: *Das Pesaro Manuskript*, Tutzing 1988

- 7. Contento in foco sto com fenice
- 8. Segonda parte
- 9. A recercar (4)
- 10. Tirana

Tablature B (beside for the lute, in Naples this tablature has been used for *Viola da Mano*):

- 11. Recercate de Gasparo (1)
- 12. (2)
- 13. (3)
- 14. (5)
- 15. (7)
- 16. (9)

Tablature C:

- 17. Recerchata de Antonio
- 18. Tanto me desti

F. ICONOGRAPHY AND OTHER PICTORIAL SOURCES³²:

1.(a – g) B. Disertori. Reconstruction of the chords on lira da braccio based on the contemporary iconography³³

2. a) Giuseppe Arcimboldo (1530-1599): Male person holding lira da braccio with the right hand; Costume sketch for “Music”, which should take part in a festive procession in Vienna, 1571. Blue washed pen and ink drawing, Florence: Galeria Uffizi, inv. no. 315³⁴

b) Francesco Santa Croce (1516-1546): Angel with lira da braccio, church of St. Stjepan,

³² See in Supplement II F. Iconography

³³ Taken from the book by B. Disertori: “La Musica nei Quadri Antichi”, p. , see bibliography.

³⁴ My copy has been ordered over Österreichische Nationalbibliothek

Starigrad, island of Hvar³⁵

3. a) Ferdinand Bol (1616 - 1680): Girl with lira da gamba, Kunsthistorisches Museum Wien³⁶

b) Pier Francesco Mola: Homerus, Gemäldegalerie Dresden³⁷

4. a) Unknown author, Italy ca. 1650?: Apollo with lira da gamba³⁸

b) Photo (before destruction during Second World War) of lira da gamba, inv. no. 784; (preserved fragments: neck, pegbox with pegs and tailpiece are kept in Musikinstrumentenmuseum, Lipsia):³⁹

5. Pier Francesco Mola: young musician playing viol (*lira*?)⁴⁰

6. Hieronymus Cardanus (1550): drawing of the *lira* by Alessandro Striggio, elder⁴¹

7. Igor Pomykalo: reconstruction of the *lira* by A. Striggio, elder according to description by H. Cardanus.

8. Conrad Celtis chest, Vienna, 1508, Holz, 31 x 31 x 31. Painted in tempera, Archiv der Universität Wien, U.A. Ins. 114

G.LIST WITH NAMES OF INSTRUMENTS MAKERS WHO EXAMINED OR MADE AT LEAST ONE LIRA (STAND 2001):

Dominik Zuchowicz, November 1981 (Museum Kopenhagen)

-No details or contact.

Robert Hadaway (Wales, UK) made two Liras da braccio (after G. da Maria, Oxford; and G. d'Andrea, Vienna) and two Liras da gamba (after unknown maker, Brussels; and W. Tieffenbrucker?, Vienna).

Contact, answer and information OK.

Mila Mišek (Italy) made one Lira da braccio with five strings (after?)

-No details or contact.

³⁵ Photo by I. Pomykalo, 1997.

³⁶ Gemäldegalerie, inv. no. 9050. Taken from the catalogue of the exhibition "Dipingere la musica...", p. 135, kat. no. I.11; see bibliography under Ferino - Padgen, Sylvia.

³⁷ Same as 1.

³⁸ Same as 1.

³⁹ Same as 1.

⁴⁰ Bellinzona, Palazzo Governativo, Sala del Consiglio di Stato. Taken from the same source as the Ft. 4.; p. 137, kat. no. 115; I took this picture because it shows rather big instrument with 8 strings on the fingerboard; see footnote no. 58 and my reconstruction of the *lira* by A. Striggio, elder.

⁴¹ Taken from the book by Clement A. Miller; see bibliography under Cardanus.

Olov Gibson (Sweden) made three Liras da braccios (after G. da Maria, Oxford; F. Linarolo, Lipsia; unknown maker, Brussels)

Contact, answer and information OK.

John Pringle (UK/USA) made several Liras da braccio (according to S. Jones there were the copies by both G. da Maria and Gasparo da Salò Liras da braccio in Oxford) and da gamba.

-No details or contact.

Fabrizio Reginato (Italy) according to S. Jones he made the copies of the Liras da braccio by G. da Maria and by unknown maker (Brussels, No. 1443). *-No details nor contact.*

Peter Hütmannsberger (Austria) made several Liras da gamba originals (?) in Vienna and Lipsia Museums.

-No details or contact.

Horst L. Kloss (USA) *-No details or contact.*

Daniel Larson (USA) *-No details or contact.*

David T. Van Zandt (USA) *-No details or contact.*

Günter Mark (Germany) made several Liras da gamba

-No details or contact.

Norman Myall - made at least one Lira da gamba after Gasparo da Salò 1592

-No details or contact.

Marco Ternovec (Italy/Belgium) made several Liras da gamba and da braccio

Contact, answer and information OK.

Hennes Harders (Germany) made several Liras da gamba - *No details or contact.*

Dieter Möckel (Germany) made four Liras da gamba after unknown maker from the Brussels collection.

Contact, answer and information OK.

Francois Bodart (Belgium) made at least one Lira da braccio

-No details or contact.

Jörg Dahms (UK) *-No details or contact.*

Joseph M. Skeaping (UK) made several Liras da braccio. *Contact, answer and information OK.*

H. LIST OF PERSON OR INSTITUTIONS WHO SEND THE ANSWER AS A REACTION TO OUR QUESTIONNAIRE (TILL 2001)⁴²:

14.1.1997: Fax - Musikhistoriskmuseum Kopenhagen

17.1.1997: Letter - Museu de musica, Lisbon (Information with one photo of the probable original Lira da gamba in this museum)

27.03.1997: E-Mail - Sterling Jones, musician, teacher and scholar; author of the book about Lira da braccio.

10.04.1997: E-Mail - Olov Gibson, musician and maker of Liras, Sweden:
(Very interesting information about his Liras, opinions and proposals)

10.04.1997: Fax - Olov Gibson, (same content as in his E-Mail from 10.04.)

11.04.1997: Letter - Ephraim Segerman, scholar, maker of instruments and producer of historical strings
(Very positive reaction and interesting proposals about our Liras project)

11.04.1997: Fax - Imke David, viol and Lira da gamba player

14.04.1997 Letter - Dipl.-Bibl. Uta Henning, (Information about her iconographic archive)

21.04.1997: Letter - Robert Hadaway, harp, viol and liras maker.
(Very interesting information about making of Liras)

23.04.1997: Letter - Dr. Annette Otterstedt, Staatliches Institut f. Musikforschung Preussischer Kulturbesitz

28.04.1997: Fax - Kunsthistorische musea, Stad Antwerpen (Negative answer: have no Liras)

30.04.1997: Fax - Mimmo Peruffo (producer of historical strings), Vicenza
(Very detailed information about historical strings)

06.05.1997: Letter - Sony Music, Deutschland (Negative answer concerning the address by maestro P. van Nevel)

08.05.1997: E-Mail - Dr. Bojan Bujić, Magdallen College, Oxford

08.05.1997: E-Mail - Imke David, (Biography)

⁴² See in Supplement II H., Lira Forum No. 1 and Questionnaires

09.05.1997: Letter- Dr. Gerhard Stradner, Director of the collection of early musical instruments, KHM Vienna (Proposals to our questionnaire)

16.05.1997: Letter - Accademia Filarmonica di Verona, Musikinstrumentensammlung (Negative answer: have no Liras)

20.05.1997: Card - Prof. Dr. Dr. Warren Kirkendale (Very interesting information to Striggio's *Lira*)

27.05.1997: Letter - Johanneum, Graz: (Negative answer: have no Liras)

27.05.1997: E-Mail - Patrice Verrier von Musée de musique Paris

06.06.1997: Letter- Germanisches Nationalmuseum, Nürnberg, (Negative answer: have no Liras)

09.06.1997: Letter- Ashmolean Museum, Oxford (Information about the Lira da braccio exhibited there)

09.06.1997: Fax - Mark Levy, Lira da gamba player, London (His experiences and relevant information, recordings etc, about the playing of the lira da gamba)

11.06.1997: Letter - Prof. Alberto Gallo, Università di Bologna
(Address by Prof. Nicoletta Guidobaldi, Lira-Iconography; sent letter but no answer)

23.06.1997: Letter - Civico Museo degli Strumenti Musicali, Castello Sforzesco, Milano
(Negative answer: have no Liras)

24.06.1997: Letter - Musikhistoriskmuseum Kopenhagen (Detailed information with photos on copies of Liras da braccio and da gamba (made before 1945), exhibited there)

02.07.1997: Letter - Bayerisches Nationalmuseum, München (Negative answer: have no Liras)

29.07.1997: Letter - Narodni muzeum, Prag (Negative answer: have no Liras)

11.11.1997: Letter - Ashmolean Museum, Oxford
(Additional information about the Lira da braccio, exhibited there)

12.11.1997: Card - Dipl.-Bibl. Uta Henning,

13.11.1997: Letter - Dr. Gerhard Stradner, Direktor d. Sammlung alter Musikinstrumente, KHM Wien (the recent list of CIMCIM)

17.11.1997: Letter - Musikinstrumentenmuseum, Berlin

20.11.1997: Letter - Dr. Zdravko Blažeković, Zagreb-N.York (RILM, Exec. Editor)

23.11.1997: Fax - Mimmo Peruffo, Vicenza (Additional information about historical strings for Liras)

01.12.1997: Letter - Prof. Marco Ozbič, Triest-Vienna, conductor and organist (see MAGUS, Academy, Hvar 1997)

04.12.1997: Letter - Ing. A.M.Moonen, viol maker (Information with photos on his reconstruction of a renaissance viol after the painting by Raffaello).

13.12.1997: Letter - Dieter Möckel, Niederau (G), maker of music instruments (also Liras da gamba) and player (see the List of musicians who play Liras today - 2001). Information about making and playing the Liras.

16.01.1998: Fax - Prof. Claudio Amighetti, Dirigente scolastico, Istituto per l'Artigianato Liutario Antonio Stradivari Cremona (Information about reconstructions of Liras)

21.01.1998: Brief - Prof. Dr. Wolfgang Osthoff, Würzburg (updating of his bibliography)

Februar 1998:(Round -) Letter- Eduard Melkus, Wien (not answers on our questions)

18.03.1998: Fax - Imke David, (question concerning publishing of her book on Lira da gamba in Vienna)

27.06.1998: Fax - Joseph M. Skeaping, Lira da braccio player and maker
(Very interesting information on Lira playing and making)

03.08.1998: Letter - Civice Raccolte, Castello Sforzesco, Milano (Negative answer: have no Liras)

Rainer Ullreich, violinist, maker and scholar, Questionnaire (filled or completed?)
(Very interesting opinions and proposals)

N.D.: Letter - Renate Fink, viol maker

I. MUSICOLOGISTS, MUSICIANS OR DIRECTORS OF ENSEMBLES WHICH OCCUPIED THEMSELVES MORE INTENSELY WITH LIRAS (THEORETICALLY OR PRACTICALLY; RESEARCH, STUDIES, CONCERTS AND RECORDINGS – Stand 2001⁴³:

Antonio Baldassare, Switzerland

Howard Mayer Brown, USA

William Christie, USA/France ("Les Arts Florissants", Paris)

René Clemencic, Austria ("Clemencic Consort", Vienna)

Imke David, Germany

Benvenuto Disertori, Italy

Dinko Fabris, Italy ("Ensemble Micrologus" & "Cappella de' Turchini", Bari - Perugia - Naples)

Roberto Festa, Italy/Switzerland ("Ensemble Daedalus", Geneva)

Gabriel Garrido, Ensemble des "Centre de Musique Ancienne", Geneva) Argentina/Switzerland

Martin Greulich, Germany

Alexander Hajdecki, Austria

Gerald Hayes, UK

Erin Headley & Steven Stubbs, USA ("Tragicomedia")

Vladimir Ivanoff, Germany

Sterling Scott Jones, USA/Germany

Georg Kinsky, Germany

Warren Kirkendale, USA

Andrew Lawrence King, UK ("The Harp Consort")

⁴³ For more details see in the bibliography, discography or in the list of lira da braccio or da gamba players

Frédéric Martens, France "Ensemble Douce Memoire"

Clement A. Miller, USA

Karel Moens, Belgium

Michael Morrow, UK ("Musica Reservata", London)

Paul van Nevel, Belgium ("Las Huelgas Ensemble")

Wolfgang Osthoff, Germany

Annette Otterstedt, Germany

Andrew Parrott, UK ("Taverner Consort", London)

G. Victor Penniman, USA

Nino Pirotta, Italy

Igor Pomykalo ("Ensemble Lyra Wien", "Micrologus", "Clemencic Consort" etc.),
Croatia/ Austria

Joseph M. Skeaping, UK

Bernard Thomas, UK ("London Pro Musica")

Thomas Wimmer, Austria ("Danserye", "Accentus", "Unicorn")

Emanuel Winternitz, Austria/USA

J. LIRA DA BRACCIO AND LIRA DA GAMBA/ LIRONE IN INTERNET:

In the time I started to work on my Liras project (1996), internet (world wide web) of course already existed and was often used. The promises (and expectations) were extreme, the praxis was a way back of it and of the situation today, only 22 years afterwards.

Everybody who made any even superficial experience with these media ("web", "net" etc.) understand this problem. What the providers have been talking about and promising some twenty

years ago, the so called global village, an easy and fast contact and information exchange has come through only some ten or more years later.

As I tried to find anything under the terms “lira da braccio” , “lira da gamba” or “lirone”, only a couple of rare pages come out. If we know (and use) the “net” and its fulminant development, it does not surprise that in five years (i.e. approximatively in the time I was about to finish working on this project) the situation had changed thoroughly. Let the numbers speak: by our experimental search in February 2001, it could be found under the terms “arciviolata” and “lirone perfetto” 2 pages, under “lira da gamba” 45 pages, under “lira da braccio” 154, under “lirone” (as in Italy it is the name of a place and a river, in USA even a first name) even 598 pages!

Due to the nature of the “net”, as one of the most dynamic media which (literary) change every day or faster, all those numbers (and this relates also to web addresses I gave to my mentor, dr. Hartmut Krones, together with the first version of my project, 2001) have today almost no practical value at all. Because of this reason, I decided not to include them in this presumably last version of my Liras project.

In the meantime, computers, providers, searching machines like Google, Yahoo, Altavista etc. became much better and faster (or disappeared...). At least one web encyclopaedia exists such as Wikipedia (even if you should be very careful and have own criteria in using these information), where you can search and find many useful information or at least advices where to make further research. Of course, there are also various cost related sources such as Groves, Musica Britannica, etc.

Just as an example, as I wanted to make an experiment over the search engines Yahoo, Altavista and Google on the 20th of March 2009, looking under terms a) lira da braccio, b) lira da gamba), c) lirone and d) arciviolata, the results have been very different:

Yahoo:	a) 31.800	b) 3.420	c) 47.700*	d) 28
Altavista:	31.000	3.100	118.000*	38
Google:	1.530	1.530	119.000*	142

It is a fact that today, due to services like „Wikipedia“, „Myspace“, „Youtube“, „Linked in“ and „Facebook“, everybody who wants to find something or somebody, to put some own ideas or any kind of achievements in the “global window” or simply contact people who have similar ideas or problems, can do this mostly free of charge. You can get reactions (positive or not), probable questions or answers. In 2010 (after my seminar on both liras held for the students of musicology at the academy of music in Zagreb, Croatia, 2009) and 2012, with the help of my niece Giuliana Gerini, we uploaded around forty videos recorded by her during my live concerts in Austria, Germany, France, Croatia and Slovenia from 2000 till 2005, when I ceased to perform (alone or with others) in the public. In the meantime I got many reactions and questions and I came in

touch with several new colleagues from Brazil, Croatia, Germany, France, Italy, Spain, Switzerland, UK and USA.

Since 2011, together with my dear Italian colleague and student on the lira da braccio Giordano Ceccotti, musician and instrument maker, we started the group on Facebook under the name of IPs (my initials only to avoid any confusion with the ex Italian or actual Turkish currency) LIRAForum. In the meantime, the group has 70 active members (among them for the revival of both Liras extremely important person like Erin Headley or Victor Penimann, as well as younger generation of lira da braccio players as Peter Achtzehnter from Germany), with ever growing collection of iconographical evidences (exactly what I have been stressing for more than twenty years!) and from time to time more or less intense exchange of information, questions and answers. Of course, it can always be more and this is exactly my intention for the future.

Conclusion, 2018:

Concerning my presence on YouTube, I decided recently to make a series of introductory videos to other ones already there, since 2010 or 2012. They will contain numerous explanations (motivated mostly to above mentioned reactions and questions) on playing technique on both liras, chords in detail, tablature, repertory, improvisation etc. and will serve as the basis for my future methods on both instruments.

As already stressed before (in several previous versions of this projects) I feel it as my duty and it makes me a joy if somebody contacts me and asks any question, needs any help or information about both liras; that was and remains the most important reason why I decided at that time to start to transform my practical experience, through the musical labor i.e. experiments, in the written form of this project (beside my daily work at Musikhaus „Doblinger“, long years artistic collaboration with my own “Ensemble Lyra Wien” and with „Clemencic Consort“-Vienna).

Beside the mentioned videos (and their future introductions) on YouTube, on www.facebook.com you can find my group under IPs LIRAForum. There is also my personal homepage www.igorpomykalo.eu, where you can find all previous versions of this project (in Croatian, German and Italian language), many musical examples (as scores in pdf version or audio data) as well as any other information on me, my past, present and future activities. Soon, this project will be available for download under my name on following internet page: www.academia.edu.

After 22 years this English version of my Liras project will be the final one, as final point on a certain part of my Early Music path.

In the future I will concentrate on detailed articles, published online on different platforms, dealing with some specific problems of Liras.

Igor Pomykalo, Piregg - Birkfeld, Austria, spring 2018

