

FERNANDO DE LUCA, harpsichord and organ



Fernando De luca started studying music when still very young, beginning with the organ and transitioning to the pianoforte. He received his diploma in 1987 under the guidance of Velia De Vita. He also studied basso continuo with Mons. Domenico Bartolucci and received another diploma, with top marks, in 1992 studying the harpsichord at the Music Academy Santa Cecilia of Rome under the guidance of Paola Bernardi. That same year, after being recommended by the director, he received the ARAM prize *Marcello Intendente* for best diploma of that academic year. He is interested in problems of philological interpretation of the harpsichord repertoire from the 17th and 18th Centuries, looking particularly at the study and practice of historical tunings. He has been the guest in many concert seasons and institutions and has performed in Italy and abroad both as a soloist and in ensembles. In 1994 he won the prize in the harpsichord competition *Gambi* at the *Gioacchino Rossini di Pesaro* Music Academy. From 1994 to 2003

he guested in various Italian and international concert institutions such as *Gonfalone* (Rome), *the Orchestra Regionale del Lazio*, *Estate fiesolana*, the *Sagra musicale umbra Segni barocchi*, *Santa Cecilia*, *Festival Barocco del Salento*, *Festival di Tagliacozzo* and the *Accademia di Francia a Villa Medici*. From 1999 he is Continuista with CIMA (Italian Centre of Ancient Music) with whom he performed, amongst others: Purcell's *The Fairy Queen*, Händel's *The Messiah*, Bach's *Magnificat*, Telemann's *Cantate*, Händel's *Funeral Anthem*, *Hercules* and *Judas Maccabaeus*, under the direction of M° Sergio Siminovich. In 2001 he was part of the National Committee for the celebrations of the 3rd centenary of the birth of Pietro Metastasio as harpsichord professor. In this occasion he took part in the performance of two text oratorios by Metastasio, *Passione di Gesù Cristo* by A. Salieri and *il Giuseppe Riconosciuto* by P. Anfossi performed in Rome at the church *delle Stimmate* (Recorded by Raisat and Radio3) and in Vienna in the *Minoritenkirche* and *Michaelerkirche*. He is the well-known author of many sonatas for harpsichord (or organ), recorder, oboe, violin and bass-viol and of pieces of vocal music; thus he has been part since 2007 of the VoxSaeculorum association, funded by G. Colburn. Since November 2004 he is the tenured professor of the cathedral of harpsichord at the Music Academy *Pierluigi da Palestrina* in Cagliari. He is currently continuo player at the Baroque Academy of *Santa Cecilia*, a group which under the guidance of master Paolo Pollastri (first oboe of the national orchestra of *Santa Cecilia* of Rome) it uses ancient instruments and methods with musicians who come from the big orchestra, a group formed by maestro Bruno Cagli, artistic director of the Academy. Fernando was the first to perform, in Rome and Italy in 1991, J. N. P-Royer's complete opera for harpsichord and since 2006 he has collaborated with saladelcembalo.org to transfer G. F. Handel's complete opera for harpsichord to the internet (including the world premiere of the 60 Overtures 17th century transcript for fingerboard) and of rare French, German, English and Italian repertoires, such as the complete R. Jones, T. Chilcot, T. Arne, J. B. Loillet, P. Fevrier, Dagincourt, J. Sheeles amongst others. He has recorded more than 130 hours of solo harpsichord, available to the public, all

performed with the same two instruments: the first is a French copy of J. H. Hemsch 1754, with two fingerboards, made by Claudio Caponi (1985); the second, a single keyboard German model, a copy of Christian Vater, 1738, made by Francois Ciocca (2007).

He is a fervent asserter of the *Arcadia*, in which he identifies himself in the role of Arcadian pastor, calling himself *Falerno Ducande*, perfect anagram of his name.