

FRESCOBALDI

COMPLETE UNPUBLISHED WORKS
FOR HARPSICHORD & ORGAN

Roberto Loreggian



Girolamo Alessandro Frescobaldi 1583-1643

Complete Unpublished Works for Harpsichord and Organ

1. Toccata per organo F 14.02.01	2'44	32. Partite sopra l'aria di Fiorenza F 14.01	2'28	60. Toccata F 14.26	4'20	88. Corrente I di G.F. F 15.13	1'16
2. Canzona che segue alla Toccata F 14.02.02	2'57	33. Capriccio (sopra Vestiva i Colli) F 14.04	2'52	61. Canzon prima F 14.15	3'15	89. Corrente II di G.F. F 15.14	1'01
3. Toccata per organo F 14.03	5'29	34. Toccata Prima F 14.12	3'40	62. Canzon seconda F 14.16	3'09	90. Corrente III	1'23
4. Capriccio fatto sopra il Cuccù F 14.05	4'40	35. Toccata Seconda F 14.13	4'56	63. Canzon terza F 14.17	3'33	91. Corrente IV di G.F. F 15.15	1'37
5. Toccata per organo con pedali F 14.06.01	1'02	36. Toccata Terza F 14.14	4'35	64. Canzon quarta F 14.18	3'23	92. Corrente V	1'11
6. Canzon dopo la Toccata F 14.06.02	1'51	37. Canzona F 15.51	2'23	65. Canzon quinta F 14.19	3'23	93. Corrente VI	0'50
7. Toccata per organo F 14.08	2'47	38. Toccata. Canzona F 15.52	3'58	66. Canzon sesta F 14.20	4'05	94. Sonata Prima (Romanesca) F 15.60	3'54
8. Canzona F 14.09	1'30	39. Toccata F 15.53	3'23	67. Canzon settima F 14.21	5'18	95. Sonata Seconda (Monica) F 15.61	5'47
9. Ricercare F 14.10	3'31	40. Canzona F 15.54	3'05	68. Canzon ottava F 14.22	4'00	96. Canzona Frescobaldi F 15.41	2'48
10. Ricercare cromatico F 14.11	2'50	41. Toccata F 15.55	2'34	69. Canzon nona F 14.23	3'52	97. Toccata Primi toni Frescobaldi	1'40
11. Toccata sopra li pedali. Fuga F 14.27	2'41	42. Passacagli F 14.49	4'42	70. Canzon decima F 14.24	4'13	98. Fuga Primi toni Frescobaldi F 15.43	1'32
12. Ruggiero F 14.28	2'01	43. Balletto F 14.61	0'39	71. Canzon undecima F 14.25	3'27	99. Canzon secundi toni Frescobaldi F 15.44a	2'34
13. Recercare F 14.29	1'11	44. Corrente F 14.62	0'45	72. Fantasia F 14.56	2'00	100. Toccata secundi toni Caspar Kerl	3'01
14. Canzona F 14.32	1'48	45. Corrente F 14.72	0'41	73. Ricercare F 14.57	1'47	101. Canzona	1'37
15. Balletto primo F 2.21	0'39	46. Gagliarda del Frescobaldi	0'46	74. Toccata F 14.58	2'04	102. Toccata di Frescobaldi F 14.70	2'31
16. Corrente del Balletto F 2.22	0'40	47. Gagliarda	0'41	75. Primo Verso per la Gloria de Santi doppi	3'14	103. Ruggiero	0'45
17. Passacagli F 2.23	0'59	48. Toccata del Signor Girolamo Frescobaldi F 14.73	4'18	76. Kyrie	1'57	104. Aria di Fiorenza	1'43
18. Balletto secondo F 2.24	0'42	49. Corrente del Sig.r Ger FB F 14.74	1'45	77. Toccata F 14.60	2'17	105. Canzon Prima di Frescobaldi F 16.51	3'13
19. Corrente del Balletto F 2.25	0'45	50. Corrente I	0'39	78. Toccata F 13.01	1'47	106. Canzon Seconda F 16.52	6'24
20. Passacagli F 2.29	2'09	51. Corrente II	0'55	79. Toccata F 13.02	1'53	107. Canzon Decima F 16.60	1'47
21. Recercare F 14.30	1'14	52. Corrente III	0'51	80. Ricercare F 13.03	2'05	108. Canzon Decima Terza F 16.62	4'06
22. Canzona F 14.31	1'56	53. Corrente IV	0'38	81. Toccata per l'elevatione F 13.04	3'27	109. Canzon Decima Quinta F 16.63	4'22
23. Recercare F 14.33	1'40	54. Toccata	2'06	82. Ricercare F 13.05	1'39	110. Canzon Decima Sesta F 16.64	1'28
24. Canzona F 14.34	1'22	55. Canzon francese del terzo tono	1'03	83. Canzona F 13.06	1'59	111. Canzon Decima Settima F 16.65	2'45
25. Toccata F 14.36	1'52	56. Ruggieri F 13.12	2'19	84. Canzona F 13.07	1'52	112. Canzon Decima Ottava F 16.66	3'36
26. Aria di Fiorenza F 14.38	2'04	57. La Monica F 13.13	2'03	85. Toccata F 13.08	2'25	113. Prima Toccata	2'22
27. Recercare F 14.39	1'35	58. Toccata/ Corrente/ Aria detta Balletto/ Monica/ Corrente/ Allamana/ Balletto/ Alio modo/ Sarabanda/ Aria detta la Frescatanna/ Toccata/ Corrente/ Toccata/ Toccata a mò della Romanesca F 13.15-29	8'47	86. Ricercare canzona F 13.09	1'48	114. Seconda Toccata	2'12
28. Corrente F 14.43	0'52	59. Onesta/ Corrente e Folia/ Corrente/ L'Aria del Gran Duca del Frescobaldi/ Corrente/ Corrente	3'24	87. Canzona F 13.10	1'28	115. Terza Toccata o di Canzone	2'47
29. Toccata F 14.45	2'20					116. Quarta Toccata Piva	2'35
30. Aria detta Balletto F 14.46	4'12						
31. Ciaccona F 14.47	0'44						

Zanin 1998 organ,
Chiesa di S.Caterina, Treviso
(www.zaninorgani.weebly.com)

L.Patella 2005 harpsichord,
copy by G.B. Giusti

Antegnati 1565 organ, Basilica palatina
di Santa Barbara, Mantua
(www.antegnatisantabarbara.it)

Zanin 1998 organ,
Chiesa di S.Caterina, Treviso
(www.zaninorgani.weebly.com)

117. Toccata I del Sig.r Frescobaldi F 15.03	2'15	135. Corrente F 15.59	0'47
118. Toccata II del Frescobaldi F 15.04a	2'58	136. Corrente d'Hercole Pasquini F 15.16c	0'42
119. Toccata III del Sig.r Frescobaldi F 15.05	2'36	137. Folias	0'36
120. Toccata IV F.Baldi F 15.06	2'29	138. Corrente	0'43
121. Toccata V del Sig.e Frescobaldi F 15.07	3'16	139. Corrente del Sig. Girolamo F 15.16a	0'48
122. Toccata VI F.Baldi F 15.08	4'37	140. Romanesca	2'02
123. Toccata VII di Frescobaldi F 15.09	4'20	141. Aria di Ruggiero	2'11
124. Toccata VIII del Sig.r Frescobaldi F 15.10	3'20	142. Toccata	1'57
125. Partite sopra un aria Romana detta la Manista F 15.30.01-06	3'32	143. Romanesca del Frescobaldi F 15.02	2'35
126. Rugier del Sr Frescobaldi F 14.64	2'04	144. Ruggiero	2'05
127. Corrente F 15.16b	0'41	145. Corrente del Frescobaldi F 15.01	0'44
128. Corrente F 14.71	0'38	146. Capriccio del Signor Girolamo Frescobaldi F 15.26.01/02	3'23
129. Toccata F 14.59	3'31	147. Fantasie du Seig.r Hierosme Frescobaldi F 15.28	2'45
130. Capriccio F 15.17	3'03	148. Toccata di Roma Sexti Toni F 15.50	5'29
131. Capriccio di G.F. F 15.18	2'43	149. Corrente Frescobaldi	0'41
132. Canzon di Girolamo Frescobaldi F 15.19	3'20	<i>F. Gazzola 1989 harpischord, copy of an Italian anonymous harpsichord of the 17th century</i>	
133. Verso F 15.20	0'42		
134. Canzon	2'11		

150. Toccata per l'Organo col contrabasso overo Pedale di Frescobaldi F 15.11	2'27
151. Toccata tertii toni F 15.04b	3'19
152. Canzona F 15.33	2'18
153. Fuga frescobaldi F 15.35a	2'53
154. Canzona Frescobaldi F 15.36	2'36
155. Canzona F 15.37	4'02
156. Canzona F 15.40	3'33
157. Fuga Frescobaldi Gu Gu F 15.42a	3'57
158. Hinno per le Domeniche di tutto l'anno F 14.65	1'50
159. Hinno della Pentecoste F 14.66	1'26
160. Hinno delli Apostoli F 14.67	1'23
161. Hinno di Natale F 14.68	1'28
162. Kyrie degli Apostoli	1'42
163. Elevatione del Frescobaldi	2'36
164. Corrente	0'30
165. Elevatione del medesimo	2'31
166. Ricercare F 18.10S	5'15

*Antegnati 1565 organ, Basilica palatina
di Santa Barbara, Mantua
(www.antegnatisantabarbara.it)*

Sources:

- Roma, Biblioteca Apostolica Vaticana Chigi Q.IV.25 – *tracks 1-10 & 32-36*
- London, British Library, Add. Ms. 40080 – *tracks 60-71*
- London, British Library, Add. Ms. 36661 – *tracks 37-41*
- Roma, Biblioteca Apostolica Vaticana, Chigi Q.IV.24 – *tracks 11-31*
- Roma, Biblioteca Apostolica Vaticana, Chigi Q.VIII.205-206 – *tracks 42-44 & 72-77*
- Roma, Biblioteca Apostolica Vaticana, Chigi Q.IV.27 – *tracks 45-55*
- Roma, Biblioteca Apostolica Vaticana, Chigi Q.IV.29 – *tracks 56-57 & 78-87*
- Paris, BNF, Rés. Vmc. ms.64 – *track 58*
- Torino, Biblioteca Nazionale, Giordano – *tracks 117-124 & 150*
- Torino, Biblioteca Nazionale, Foà – *tracks 88-95*
- München, Bayerische Staatsbibliothek, Mus. Ms. 1581 – *tracks 96 & 151-157*
- Krakow, Biblioteka Jagiellonska, Mus. Ms. 40316 – *track 125*
- München, Bayerische Staatsbibliothek, Mus. Ms. 5368 – *tracks 97-100*
- Roma, Biblioteca Apostolica Vaticana, Chigi Q.VIII.205-206 – *tracks 101-104, 126-129 & 158-162*
- New York, Private collection of Carlo Giorgio Garofalo – *tracks 105-112*
- Cologny, Genève, Collection Bodmer, Musik T.II.1 – *tracks 113-116*
- Ravenna, Biblioteca Comunale Classense, 545 – *tracks 130-136*
- Roma, Archivio Doria-Pamphilj, Fondo Musicale, 250/B – *tracks 137-142*
- Brindisi, collezione privata Cosimo Prontera – *tracks 143-145*
- Paris, BNF, Res. Vm7 675 Bauyn – *tracks 146-147*
- London, British Library, Add. Ms. 23623 – *track 148*
- Berlin, Staatsbibliothek, Ms. Landsberg 122 – *tracks 163-165*
- Bruxelles, Bibliothèque Royale Albert I, Ms. II. 3908 – *track 166*
- Bologna, Museo internazionale e biblioteca della musica, A.A.360 – *track 59*
- Regensburg, Bayerischer Musiksammlungen – *track 149*

Girolamo Frescobaldi

Keyboard Compositions Preserved in Manuscripts

To appreciate to the full Roberto Loreggian's accomplishment in these recordings, it's worth pausing for a moment to consider a number of underlying concepts and ideas.

With the rich range of information they embody, manuscripts scores of this sort constitute a constant point of reference, from start to finish. They provide important indications regarding the order in which the pieces were composed, the presence of duplicates and the compositional techniques adopted. Hand-written documents have always been full of historical significance, from the papyrus rolls of early times, including those of ancient Greece and Rome, which were intended as a way of preserving for future generations a wealth of learning and beliefs. And later, once printing techniques had come into being, there was still an essential difference between what was committed to paper by hand and what was printed, one that transcended the possibility of correction, since further editions often contained deliberate amendments on the part of the author.

In their critical edition of these works, Darbellay and Frey refer to a manuscript score as “original”, an epithet that would not apply in the same way to a printed edition of part or all of the self-same composition. Yet it is worth pointing out that the discovery of a manuscript score and its attribution to a famous composer (in this case Frescobaldi) is an event of great significance not only as regards the work itself, but also in relation to similar printed works, as the above-mentioned critical edition makes abundantly clear.

From the end of the 17th century Frescobaldi was commonly described as a genius of counterpoint. Within the overall framework of his music, however, what truly comes to the fore is his skill in transformation technique, which Darbellay and Frey consider “dominant” and “expertly used”. This great mastery appears throughout,

and in singularly original ways. In the *fantasie*, where the art of counterpoint plays a leading role, in the *capricci*, in the *canzoni* and the *partite*, where each element is a variation with respect to a bass or a motif, as well as in the *passacaglie* and the *ciaccone*. The composer transforms his material continually, and this becomes the starting point for every single invented or perfected sound form: pure instrumental music, with none of the “distractions” for the listener commonly found in scores containing textual elements. In the course of time, this approach contributed to the evolution of instrumental music, leading to a new concept of sound flow involving the redefinition of tempi. The wealth of variations and rhetorical devices conjured up by Frescobaldi evolved into a new musical language, various elements of which are clearly visible in the manuscript scores, some of them still in embryonic form. Often in the published version of the same work the idea is developed further: for instance in a chain of *affetti* and variations. Yet with Frescobaldi there is never a sense of true completion, since every point of arrival is a temporary finale that turns into a new departure, as the manuscript scores clearly reveal.

The heterogeneity of the manuscript scores makes them hard to classify: a hand-written score may be a copy (as in the case of Chigi 19, where Frescobaldi presents works that are not his own), or an original but not *vetustissimus* (meaning it was the earliest version used for a series of copies), a source of copies by not written by the composer. The Darbellay and Frei critical edition explains the criteria used for classification and identification, which basically comes down to the hand that committed the notes to paper. One hand comes to the fore in various manuscripts, and it is that of Frescobaldi. A comparative study carried out by Claudio Annibaldi adopted as a point of reference a number of Lateran masses copied by Borbone that reveal a small autograph organ part preceding an awkward shift. Annibaldi then went on to identify the manuscripts Chigi 29, Chigi 19, Chigi 25 and so on.

The identification of hand-written musical notation follows various criteria described by Darbellay in a publication of 1983. There are certain constants in pen stroke and form regarding the creation of the desired feature, such as clefs, ties, the

shape of the notes themselves, including the slope and direction of the stem in relation to the head, rests etc. Alongside these details, which differ from one hand to another, there are also writing habits to take into consideration, such as bar lines for individual staves and braces that cross two lines of music in a single indication for both parts. The symbols adopted to indicate measure cannot be considered handwriting as such, but they can be very useful when it comes to attribution of authorship: Frescobaldi almost entirely rejects the cut time signature (a C with a vertical line through it) and handles ternary values in a distinctive fashion.

The aim of this introduction is to enrich listeners’ awareness of how autograph scores and manuscripts have been attributed to Girolamo Frescobaldi. Today’s research owes almost everything to Alexander Silbiger’s pioneering work: an encyclopaedic accomplishment regarding the manuscript scores of the 1600s and the twenty-four volumes of facsimiles devoted to the same repertoire.

Appreciation of the works recorded in this album are certainly enhanced by knowing something about the provenance of the manuscript scores. Of outstanding importance is the Chigi collection in Rome, studied by eminent specialists such as Annibaldi and now available in the critical edition by Darbellay and Frei. The Chigi collection is considered the body of works closest to the composer, since it is thanks to Leonardo Castellani, who studied under Frescobaldi, that the various folders of scores were first compiled. They comprise a wide range of content, all of it of excellent quality. Chigi 19, for instance, contains works that can be attributed to Palestrina and Victoria in copies made by Frescobaldi, whereas Chigi 29 consists of autograph scores by Frescobaldi himself. And in Chigi 205-206, a true cornucopia of composers and copyists, traces of Frescobaldi’s hand have been identified in his corrections of a pupil’s exercises in counterpoint.

So I hope that listeners who have devoted a few minutes to reading these introductory notes may experience in their brief immersion in the world manuscript scores the enjoyment of the subtleties of every single *affetto* conveyed by the composer to the player. I am sure it will enhance their appreciation of the music.

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Performance notes for keyboard music

Following my recording of Frescobaldi's complete printed works for the keyboard, I felt naturally inclined to delve into the corpus of manuscript compositions of certain or dubious attribution.

For this I have relied on the authoritative collection compiled by E. Darbellay and C. Frey, published by Suvini Zerboni.

The aim of this undertaking is to bring back to light works that are, alas, rarely performed, despite the fact that they were often preparatory versions of pieces later included in printed editions. For example:

- MS Chigi 205.206 *Passacagli* that later became the *Partite Cento sopra Passacagli* in the Appendix to the *Primo libro di Toccate*
- Torino Foà *Sonata Seconda* that was printed and revised in the *Primo libro di Toccate Partite 11 sopra l'aria di Monica*
- MS Chigi 25 *Capriccio fatto sopra il Cuccù* printed in the *Primo libro di Capricci: Capriccio III sopra il Cucco*.
- Of fundamental importance for whoever plays Frescobaldi's keyboard music are the prefaces to the *Primo libro di Toccate* (1616), to the *Primo libro di Capricci* (1624) and to the *Fiori Musicali* (1635), where the composer gives advice regarding the choice of tempi, and at the same time entrusts to the “*buon gusto e fino giuditio del sonatore il guidar il tempo; nel qual consiste lo spirito e la perfettione di questa maniera e stile di sonare*” (good taste and fine discernment of the player the establishment of the tempi; which are essential to the spirit and perfection of this manner and style of playing”).
- “*Non dee questo modo di suonare stare soggetto a battuta come veggiamo usarsi nei madrigali moderni*” (This manner of playing should not be constrained by bars, as is common in modern madrigals). The meaning of this indication in the *Primo libro di Toccate* has often been wrongly understood as signifying the use of *rubato* to elude the constraints of measure. In actual fact it is intended as a

suggestion for changing *affetto* in the different contrasting sections that contribute to the sense of movement, rather as we perceive light and shadow in paintings by Caravaggio.

- MS. Chigi 24 comprises *ricercars* followed by *canzones* that adopt the same thematic element, creating an interesting alternation that confirms a rule described by A. Banchieri in the notes to the *Canzoni alla francese* of 1612: “*La prima fiata devesi suonare adagio in forma di ricercar e nella replica strettamente, rendendo tal varietà nuovo diletto*” (The first period should be played slowly as a *ricercar*, and in the response more rapidly, making this contrast a source of enjoyment). In other words, within each piece it was possible to change the speed of performance, with the *ricercar* calling for an *adagio* and the *canzone* requiring a faster tempo.

The harpsichord and the organ give voice to expression through the length of the notes and their relative articulation. I have chosen to add a spoken text in the melodic phrases so as to achieve the right musical accentuation, devoting particular attention to beaming (how multiple consecutive notes are connected), since in the manuscript scores this is fundamental in deciding on phrasing. I have also tried to respect the composer's intent in distinguishing gradual melodic development from that of leaping intervals.

The music of the 1600s is based on Meantone 1/4 comma temperament with 8 perfect major thirds and semitones of varying degrees. The difference between large and small semitones creates great tension in the chromatic developments and makes dissonant intervals extremely harsh. In this recording project I have had the fortune to play two organs with sol#lab e mib/re# split chromatic notes, which made it possible to extend the range of thirds from 8 to 10.

Italian organ stops of the 1600s were often high and bright in pitch. Diruta suggests the use of Ottava 4', Decimaquinta 2' and Vigesimaseconda 1' for the ‘*allegro e soave*’ mode VII. For playing the *Canzoni alla francese* Antegnati proposes

Ottava 4' and Flauto 4'. And for the Valvasone organ Colombi indicates the Pincipale 8' with the last two ranks of Ripieno. Since I was able to perform the works on the organs of Santa Caterina in Treviso and Santa Barbara in Mantua, which are very large instruments, it was possible to contrast the acute temperament by playing on the 16' low octave. This practice of *'suonare alla bassa'* (playing in the bass) was also widespread with the harpsichord, using instruments with a particularly wide range known as *'gravicembali'*.

I would like to think that my efforts may contribute to the spread of awareness and appreciation of the music of Frescobaldi, whose creative genius and range of styles far transcend the relatively few works that turn up in concert programs.

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Don Andrea Ceolato*

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“Città di Treviso e della Marca Trevigiana”



Recording: 19-20 October 2020, Basilica Palatina di S. Barbara, Mantova (tracks 60-87 & 150-166);
1-3 March 2021,
Museo Santa Caterina, Treviso (tracks 1-31 & 88-116); 29-31 March 2021, Abbazia di Santa Maria
delle Carceri Este (tracks 32-59 & 117-149), Italy
Recording engineer: Fabio Framba
Cover: The Apparition of the Sybil to Caesar Augustus, by Paris Bordon (Paris Pascalinus) (1500-1571),
Pushkin Museum
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