

Fiori Musicali's Influence on Clavierübung III

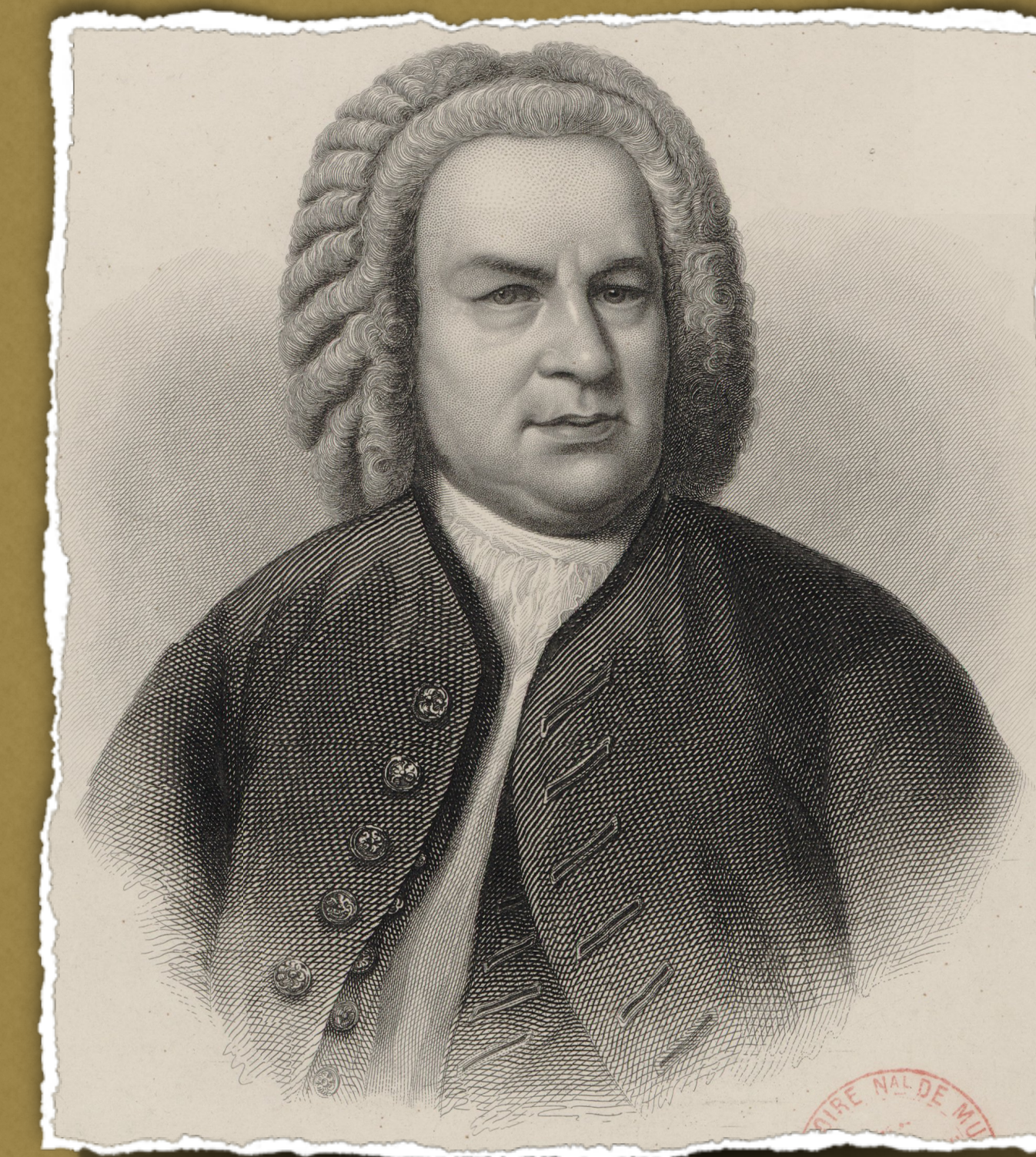


Studies with Luzzasco Luzzaschi

- Girolamo Frescobaldi (baptism date 1583-1643) is arguably the greatest keyboard composer of the first half of the seventeenth century, yet many classroom discussions yield to the accomplishments of his contemporaries.
- Almost nothing is known of whom or from where he learned his craft, other than a dedication in his 1624 publication of *Capricci*, which states he is the pupil of Luzzasco Luzzaschi (1545-1607) and that his father might have been an organist.
 - Luzzasco Luzzaschi (1545-1607) is another keyboard great of the late 16th century, partly due to his extensive facility to play and compose for the archicembalo.



Girolamo Frescobaldi
(1583-1643)



J. S. Bach
(1685-1750)

J. S. Bach
Fair Copies
Fiori Musicali
(1715)

Vatican Organist Publishes Works

"A musical work does not have to be read in order to exist; it must be published." Lorenzetti

- Fiori musicali* and printing are inextricably linked because publication allowed for its dissemination across Europe.
- About half of Frescobaldi's works were published, and unlike his contemporaries such as Monteverdi, Frescobaldi focused his publications on his instrumental works.

The common practice to contrapuntally improvise on the *cantus firmus* allowed for increased intricacy.

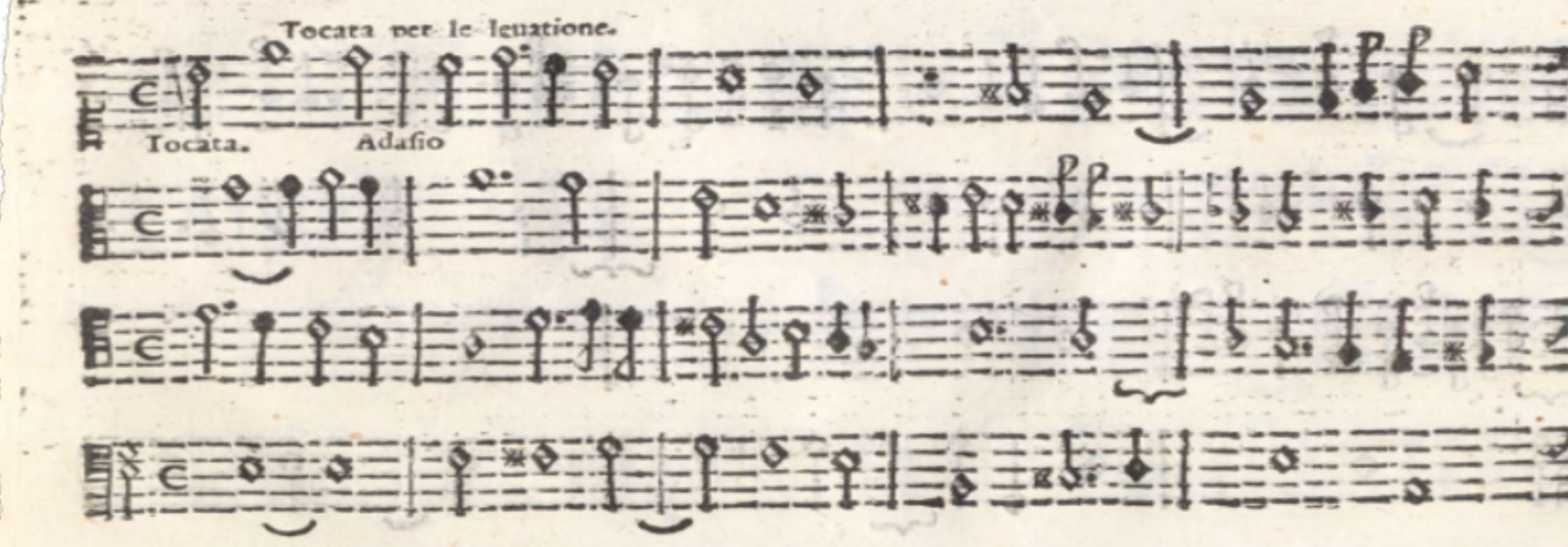
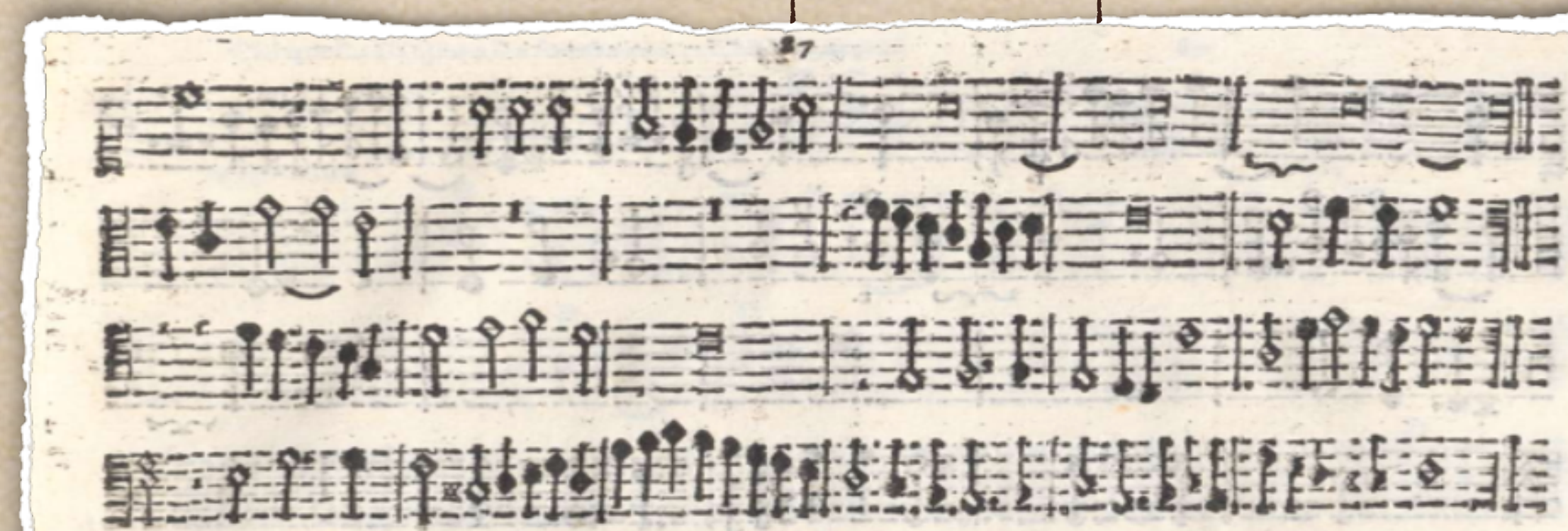
- Improvisations became a standard, giving rise to further improvisations.
- The printed distillation of improvisational ideas converted the practice of improvisation to standardization.

- Idioms like *durezza e ligature* (harshness and suspension), and fully written trills are found in the compositions by Claudio Merulo (1533-1604) and Luzzasco Luzzaschi (1545-1607) but are known as Frescobaldian because of his elaboration of these idioms and wide dissemination of his works.

Fiori musicali (1635)

- *Fiori musicali di diverse compositioni, toccate, kyrie, canzoni, capricci e ricercari, in partiture a quattro*, was one of the most widely disseminated examples of published *stile antico*.
- The three masses and two capriccios contained in *Fiori musicali* defined the organ mass for both Italian and German composers, including J. J. Froberger, Sebastian Anton Scherer, J. S. Bach, Johann Joseph Fux, and Johann Caspar Kerll.
- Bach and his contemporaries would not have had the exposure to Frescobaldi's *Fiori musicali* unless it was published, since manuscripts were not usually circulated as widely and cannot be attributed with complete certainty.
- Frescobaldi and Bach scholars agree that *stile antico* as executed by Frescobaldi can be observed in the works of Bach.
- Frescobaldi directly managed his patron funded publications
 - *Fiori musicali* is printed in open score format which is more costly and labor intensive.
 - Open score is labor intensive and more costly than keyboard format.
 - *Fiori musicali* is a multi-functional publication that works as a composition guide as well as a liturgical organ manual due to its open score format.
- Frescobaldi uses toccatas to open mass and for the elevation.
 - His elevation toccatas abundantly demonstrate *durezza e ligature* in order to provoke a mysterious atmosphere musically signifying Christ's elevation.

Frescobaldi's Fiori musicali printed in open score format



Frescobaldi's Tocata per l'elevation demonstrating *durezza e ligature*



Clavierübung III (1739)

- Writing started on Bach's composite organ manual *Clavierübung III* in 1735-36.
- *Praeludium* is Bach's regional equivalent of Frescobaldi's *tocatta*.
- Bach oversees the publication of his organ manual and specifically places the works within.
 - He opens with *Praeludium* BWV 552 in E flat.
 - The chorales that follow are BWV 669-689.
 - He add additional secular duets in Frescobaldian style, BWV 802-805.

J. S. Bach's Praeludium *durezza e ligature*



Toccatas are no longer popular by the end of the Baroque era.