

John Solari  
*Music of the Baroque Era*

*On the Fritts organ, 1992:*

Nicolas Lebègue (1631–1702)

Suite du deuxième ton

- I. Prélude
- II. Cornet
- III. Trio a deux dessus
- IV. Duo
- V. Cromhorne ou Tierce en Taille
- VI. Trio a trois Claviers
- VII. Dessus de Cromhorne ou de Trompette
- VIII. Dialogue
- IX. Plein Jeu

Johann Sebastian Bach (1685–1750)

Prelude and Fugue in A minor, BWV 543

*On the Traeri organ, 1742:*

Johann Jakob Froberger (1616–1667)

Toccata quinta – *Da sonarsi alla Leviatione*

Girolamo Frescobaldi (1583–1643)

*Libro II: Toccata sesta – Sopra i pedali, e senza*

Michelangelo Rossi (1602–1656)

Toccata settima

*On the French double-manual Allan Winkler harpsichord, 1996:*

Domenico Scarlatti (1685–1757)

Keyboard Sonata in C, K.513 – *Pastorale*

Keyboard Sonata in D, K.480

Jean-Henry d'Anglebert (1629–1691)

Suite du deuxième ton

- I. Prélude
- II. Allemande
- III. Courante
- IV. Deuxième courante
- V. Sarabande
- VI. Gigue
- VII. Gaillarde
- VIII. Passacaille

*On the Fritts organ:*

Nicolaus Bruhns (1665–1697)

Praeludium in G major

*Many thanks to Paul Oftedahl for pulling stops and turning pages.*

**Nicolas Lebègue** was an accomplished organist, composer, and teacher of the French classical tradition. He is remembered largely for his invention of the *en Taille* genre, in which a long and expressive melodic line in the tenor voice is accompanied by soft flutes above and below. The present suite is set in the second church mode, similar to G minor; bookended by two stately *Plein Jeu* movements, it showcases the diversity of registrations and characters within the French tradition, including a lively solo melody on the scintillating *Cornet*, the aforementioned *Crom-horne ou Tierce en Taille*, and a *Dialogue* between two celebratory registrations on the reeds.

Perhaps the most well-known composer of the Baroque era, **Johann Sebastian Bach** is famous for both his technical skill as a keyboardist and his extremely varied and prolific career as a composer. His *Prelude and Fugue in A minor*—composed during his time in Weimar—begins with broken chords falling chromatically, which are continuously developed both as a solo line and in imitation with the pedals. The subject of the fugue is long and melodic, featuring a great deal of sequencing and broken chords which recall the opening. After the fugue is a brief coda in the North German “stylus phantasticus”, or fantastic style, with a burst of incredible virtuosity following an extensive pedal solo.

**Johann Jakob Froberger** was a German organist and student of Frescobaldi, known for his contributions to the genres of keyboard suite and toccata. His toccata quinta is designated to be played during the Elevation of the Host in the Catholic mass. The overall character is one of amazement and mystery, with many expressive soloistic lines and harmonic surprises.

**Girolamo Frescobaldi**, Froberger’s teacher, was one of the most influential composers of the early Baroque Italian style; the preface to his first book of toccatas has proved an invaluable source for understanding the performance practices of the time. The present toccata is from his *Libro II*, and is subtitled “on the pedals and without”, in reference to the unusual pedal points which form the structural skeleton of the work. Sections of ho-

mophony and stricter imitation are punctuated by virtuosic outbursts, foreshadowing the North German *Praeludium* form and fantastic style to come.

Despite **Michelangelo Rossi**’s fame as a virtuoso violinist, none of his works for violin survive. His style relies primarily on the surviving publications of his ten toccatas, of which *toccata settima* is the most audacious harmonically.

Though Italian, **Domenico Scarlatti**, spent much of his life in Spain and Portugal, teaching the Portugese princess Maria Magdalena Barbara to play the harpsichord. His keyboard sonatas number over five hundred, and many of these are highly technical, suggesting that they were composed as part of Princess Barbara’s instruction. The first sonata in the set—subtitled *Pastorale*—is in a lilting triple meter separated into three sections which get progressively faster. The second sonata, marked “Presto”, is charming and lighthearted, featuring quick scalar pas-sagework and arpeggios which bound down the keyboard.

**Jean-Henry d’Anglebert** was a French harpsichordist and composer, and is remembered for his 1684 publication *Pièces de clavecin*, a collection of four suites. Unlike Lebègue, d’Anglebert explicitly names his movements for Renaissance and Baroque dances, and the opening *Prélude* is notated without rhythm.

**Nicolaus Bruhns** was a tragically short-lived but nonetheless very well-regarded Danish-German organist. His *Praeludium in G major* opens with ecstatic declarations of the major key in both the hands and the pedals, contrasted by a lighter, fluttering motif. The fugue subject is angular, with many repeated notes, and features two overlapping entries in the pedals. There ensues an intermediary section, which resembles the opening, though with greater harmonic uncertainty. The fugue returns, transformed into triple meter, leading to a cadence on the dominant. A final pedal solo marks the beginning of the last section, cadencing with triumphant figuration on the tonic.