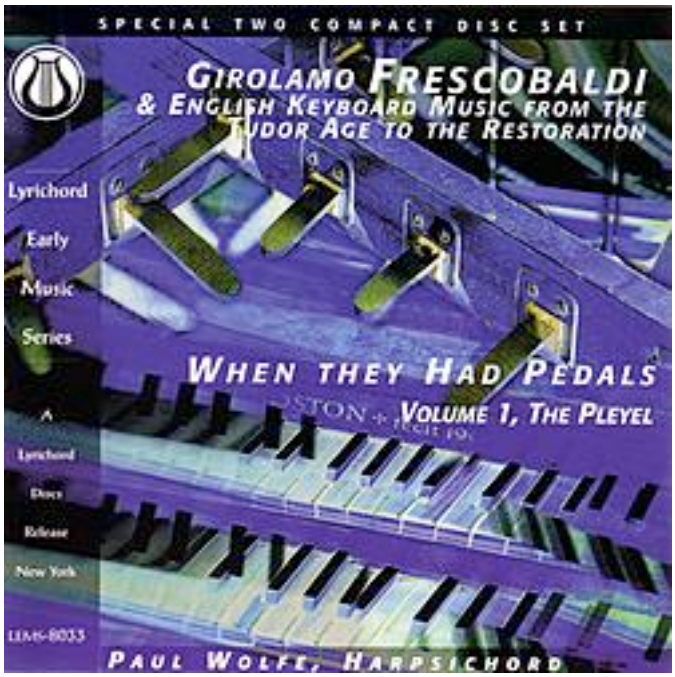

(LEMS 8033)

WHEN THEY HAD PEDALS, VOLUME ONE

THE PLEYEL
GIROLAMO FRESCOBALDI (1583-1644)
PAUL WOLFE Harpsichord

CONTENTS OF DISC I
GIROLAMO FRESCOBALDI (1583-1644)
PAUL WOLFE Harpsichord

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6. Four Correnti - 4:42
7. Canzona Prima - 3:49
8. Partite 11 Sopra L'Aria di Monicha - 8:47

"WHEN THEY HAD PEDALS"
Harpsichord pedals are levers pressed by the foot for the purpose of engaging or disengaging the stops (or registers) of the instrument. In antique harpsichords this function was usually accomplished by hand

levers, but the universal adoption of register-controlling pedals was a distinguishing feature of instruments built during the first half-century or so of the harpsichord revival. In 1888 the first "modern" instruments, by the French piano manufacturers Erard and Pleyel, had them. Arnold Dolmetsch added them to the instruments built under his direction for Chickering's in Boston (1906-11). America's first native builders in the 1930s and 40s -- John Challis, Julius Wahl, Claude Jean Chiasson -- made them standard equipment, as did the next generation of builders -- Christopher Bannister, Frank Rutkowski, and, early on, Frank Hubbard and William Dowd. The most popular imported European instruments by Pleyel, Neupert, Maendler-Schramm, Wittmayer, and Sperrhake all had pedals.

Pedals afforded the opportunity for players to change the timbres emanating from the instrument without having to lift their hands from the keyboards; this helped listeners used to the extreme dynamic variations of the piano to overcome any innate sense that the harpsichord was a monotonous instrument. It was also a "sound of the times" -- something comparable to the frequent changes of orchestral color associated both with turn-of-the-century musical impressionism and the emerging experiments of the serial composers.

Since the best-known of 20th-century harpsichordists, the diminutive Wanda Landowska (1879-1959) played a large Pleyel instrument; the public came to equate this style of instrument and playing with its concept of "harpsichord". No one was more persuasive as a polemicist for the harpsichord than Mme. Landowska. Asserting that "her way" was "Bach's way" she gradually won over those who doubted that earlier music should be played on its intended instrument, even though her particular "intended" harpsichord sounded at least as much like a "plucked piano" as it did an 18th-century prototype.

The importance accorded to the pedals and to changes of registration in harpsichord-playing at this time was nowhere more evident than in the first 20th-century harpsichord method, Technique du Clavecin, by Regina Patorni-Casadesus (Paris, 1931). All eight pages of this instruction booklet dealt with the proper use of the pedals found on the Pleyel harpsichord, exercises for their smooth employment, and, as final essay, eight measures of music with several suggested schemes for effective registration colors.

In Paul Wolfe's first recordings of early Italian and early English music, we find ourselves aurally close to the early years of the harpsichord revival, for the instrument on which he recorded these works is a striped zebra-wood Pleyel from 1907. Between the Ionic columns, which form the legs of the instrument’s stand, is a lyre containing six pedals. These pedals worked in reverse to those of most harpsichord makers: off when down, on when raised. The registers engaged and disengaged by these devices include two sets of strings for the lower keyboard (one at unison pitch, one an octave higher). The upper keyboard controlled one unison stop, which could be plucked by two different sets of plectra, one of which gave a more nasal sound. A set of tiny dampers, known as a buff (or lute) stop, could be engaged with this set of strings to create a dry, pizzicato sound; and there was a mechanical coupling device to allow both keyboards to be played together. The plectra, which pluck the strings, were of hardened leather.

In the magnificent nine-foot concert instrument by Frank Rutkowski,
utilized by Wolfe for his later recordings of the Handel Suites (When They Had Pedals Vol. 2 LEMS-8034), a set of deep-toned sub-unison strings (known, from organ terminology, as the "sixteen-foot stop") has been added to the palette of tonal possibilities, following the example of Landowska's large concert Pleyel instruments, which included this stop at her request, beginning in 1912.

When Wolfe's recordings were made in the 1950s the repertoire must have seemed quite daring: not the magisterial Bach preferred by his teacher, the great Landowska, but complete albums of 17th-century works and often-ignored masterpieces by Bach's leading contemporary from the 18th! Subsequently the expansion of the recorded repertoire continued; however no one could have predicted that, within a few years of these recordings, this style of harpsichord and such colorful playing would be replaced by a more restrained performing tradition on historical copy instruments. Based more and more carefully on surviving early harpsichords, these instruments replaced the ubiquitous leather plectra with quill or quill-substitute (Delrin plastic) and did away with pedals, reverting to hand levers. Playing the historically based instruments introduced by Hubbard and Dowd in America and Martin Skowroneck in Germany, harpsichordists of the post-Landowska generation led the listening public "kicking and screaming" back to the 18th century.

For many listeners today, hearing Paul Wolfe's recordings will be an
introduction to the kaleidoscopic style of playing which helped the
harpsichord regain a place with the musical public. For others of us, it is a reminder of "how things were" when we first heard this resurrected relic of the past. It allows us to relive a bit of our first infatuation with the instrument and the excitement of discovering this new old music. Historians may tell us, quite rightly, that antique harpsichords were never like this: thus it was, in an attempt to recover the past that a new instrument -- unique, individual, and quite different from its model -- was created. Despite, or perhaps because of, its differences, it became, often, a worthy medium for impassioned music making. Listen, and enjoy!

-- Larry Palmer

LARRY PALMER, head of Harpsichord and Organ studies in the Meadows School of the Arts, Southern Methodist University, Dallas, is author of HARPSICHORD IN AMERICA: A 20TH-CENTURY REVIVAL (Indiana University Press, 1989/1993) and an active recitalist and recording artist.

GIROLAMO FRESCOBALDI (born in Ferrara in 1583— died in Montibus in 1644) was a pupil of Luzzasco Luzzachi, organist and Maestro di Cappella of the Ferrara Cathedral. Luzzachi was considered one of the greatest musicians of Italy by his contemporaries, and, along with Merulo, Willaert, Cype rian de Rore, the Gabrielis and Florenzio Maschera, belonged to the Venetian school. Frescobaldi early in life attained a respect

and fame, which surpassed that of Luzzachi. He was known throughout Europe as an organ virtuoso par excellence, and his influence can be seen in generations of composers including Johann Sebastian Bach who, for his own enlightenment, copied and studied much of Frescobaldi's music. In 1608, after returning from a journey to Antwerp, Frescobaldi was appointed organist at St. Peter's in Rome, where his first performance attracted over 30,000 persons. He left St. Peter's in 1628 to accept an appointment as organist in Florence from Ferdinand II, Grand Duke of Tuscany; but in 1633, as a result if political and social difficulties, he resigned his post and returned to Rome and St. Peter's. From 1637 to 1641, during his last decade at St. Peter's, he instructed his most famous pupil, Johan Jacob Froberger. In 1643, for unexplained reasons, Frescobaldi again left St. Peter's—this time for Montibus, where he became organist at St. Lorenzo. He died there in 1644

Frescobaldi is often considered one of the most original innovators in the history of music; however, he, like most innovators, did not originate all that has been credited to him. This statement is in no way intended to detract from Frescobaldi's genius and originality, but is written to dispel any remnant of the old, fallacious assumption that he, without a trace of the past and absolutely solitarily, began to write music in a new fashion. Musical characteristics of the Renaissance in his music—though his music is certainly Baroque —are almost as numerous and easily discernible as are his departures from them. Particularly, many influences of the Venetian school, a legacy from Luzzachi, are evident. Some five or six years before Frescobaldi's first publication, Trabaci and Mayone published works which, in a more modest frame, exhibit the techniques Frescobaldi embraced and, with his truly divine imagination, exploited. His Canzoni are closely related to those of Mayone and Trabaci, as are his Partite. And in his Gagliardi and Corrente he adopted the uneven phrase structure (4 and 5 bars or 4 and 3 bars rather than the regular 4 bars) consistently used by Mayone and Trabaci. But it matters little that he did not originate this new style—the true value of Frescobaldi is that he devoted his genius to the development of it.

In the prefaces of various volumes of his published works Frescobaldi wrote the following rules for performing his music:
from Toccate e Partite (1614)—

"1. To begin with, this mode of playing is not governed by
Strict time but rather by a flexible beat as one finds in
the performance of modern madrigals . . .

2. Concerning the toccatas . . . the sections are arranged
so that the performer may play only those which he
chooses to play, ending when he likes.

3. The opening sections of the Toccatas, and almost half of each piece, should be played adagio and arpeggiando; tied and slurred notes should be played similarly so that the instrument will not sound empty. This, however, must be left to the discretion of the performer.

4. The final note of a trill, of a succession of skips, or of a scale, should be held regardless of its value. In this fashion one avoids indistinct phrasing—and also different passages will not be confused with each other.

5. Cadences should be sustained, though some are written quick; when they end passages preparatory to a final cadence, the tempo should retard.

6. If one hand has a trill and the other a scale, play the trill rapidly—do not divide note for note.

7. If one hand plays a passage of eighth notes and the other sixteenths, the sixteenth notes must be played somewhat dotted, the second of each two sixteenths receiving the dot.

8. If rapid scales occur simultaneously in both hands, one must stop on the note preceding the scales and then resolutely play them allowing finger dexterity to appear greater.

9. In the Partite when one finds expressive passages and ornaments the tempo should be rather slow and deliberate, the same is true in the Toccatas. Other pieces may be played somewhat faster at the discretion of the per former; the perfection l) of this style of playing lies in the tempo."
and from Capricci e Canzoni (1624)—

"As these pieces may prove difficult to perform because of the diverse tempi and changes of time, and variety of variations . . .
I will say that in those passages, which seem written in an unusual way the performer must attempt to under stand their musical sense and expression and to follow the intention of the composer. Generally the pieces should begin slowly and gain in liveliness and spirit as they progress.- Cadences should retard to the beginning of the following sections. Sections in ternary rhythm are to be played adagio when the note values are larger but faster when the values are smaller; 3/4 time and 4/4 (C) time are lively, 6/~ is allegro. One should stress (with time) certain dissonances near the end of a section and retard the end of sections arpeggiando."

The organic structure of this music is so completely at one with these instructions that to disregard them in performance makes the music unintelligible and certain pas sages physically insurmountable. And yet, because the music is articulate to a degree that few composers have approached, the written instructions are not indispensable. After studying the music, they serve as cogent proof of convictions precipitated by the music itself.

In preparing the music for this recording, the excellent edition of the complete keyboard

works of Frescobaldi published by Bärenreiter served as a basic text.
PAUL WOLFE

CONTENTS OF DISC TWO
ENGLISH KEYBOARD MUSIC
From the Tudor Age to the Restoration
PAUL WOLFE Harpsichord

1. a) O YE HAPPY DAMES (Anon.) 00:56.
2. b) WHEN GRIPING GRIEFS (Richard Edwards) 1:06
3. C) TRES PARTES IN UNA (William Munday) :59
4. a) CHRISTE QUI LUX WITH A MEANE (John Redford): 49
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6. C) ETERNE REX ALTISSIME (John Redford) 1:21
7. a) GLORIA TIBI TRINITAS iii (William Blitheman) 1:11
8. b) GLORIA TIBI TRINITAS iV (William Blitheman) 1:51
9. a) PAVAN (Newman) 2:53
10. b) A FANSYE (Newman) 1:11
11. a) EX MORE DOCTI MISTICO (Thomas Tallis) 1:11
12. b) O YE TENDER BABES (Thomas Tallis) 2:15
13. C) NATUS EST NOBIS (Thomas Tallis) :27
14. GALLIARD (Anon.) 3:26 (Selected frorn the Mulliner Book)
15. THE PERPETUAL ROUND (Thomas Tomkins) 4:04
16. IN NOMINE (John Bull) 3:36
17. UT BE MY FA SOL LA (William Byrd) 3:31
18. FORTUNE MY FOE (Thomas Tomkins) 9:28

The vigorous and solid tradition of music for keyboard instruments in 16th and 17th century England is demonstrated mainly by the fortunate survival of many manuscript collections, and each of these has its own special repertory and its own features of interest. Thomas Mulliner's Book (British Museum Add.Ms.30513) and Thomas Tom kin's Book (Paris Conservatoire, Res. 1122) are products of the Elizabethan and Caroline ages respectively. A comparison of these two manuscripts is particularly rewarding, since they are rich in both points of contact and of divergence.
Little is known of Mulliner's life, except that he was modulator organorum at Corpus Christi College in 1563. Like many other organists, he had to collect and copy, all the pieces he wanted, since English keyboard music was not then available in print. His choice was unusually catholic, for he included verses from Sarum hymns, complete settings of antiphons and offertories, keyboard scores of English anthems and part-songs, purely instrumental items such as pavan, fancy and voluntary, and many other types less easily classified. The distinction between the real keyboard music and the reductions of vocal scores is a fine one, and is not always too well observed in works of reference. Thus works with Latin titles are not 'arrangements of motets' but are almost invariably cantus firmus compositions originally intended for liturgical use. Organists, however, were usually bound to take pupils, and for their teaching material they used some of the

verses as clavichord or harpsichord music.
The music of at least sixteen composers is represented in Mulliner's Book, and three-quarters of the total contents consists of unica. As a source for the keyboard music of Redford, Tallis, and Blitheman it is without peer; in addition it contains the only known keyboard music by Farrant, Heath, Newman, Shelbye, and Shepherd.

Track 1: a) OYE HAPPY DAMES—Anon. (Musica Britannica 1, No. 0). A simple keyboard reduction of a ballad, known also under the title of My hearte ys lenid on the lande: thus cited in The Complaynt of Scotland (1549) .

Track 2: b) WHEN GRIPING GRIEFS—Richard Edwards (No. 113). The lyric of this song was first printed in The Paradise of Dainty Devices (1576) and it is mentioned in Shakespeare's Romeo and Juliet, Act IV Scene 5.

Track 3 c) TRES PARTES IN UNA— William Munday (No. 120). A canon three in one over an independent bass, by the elder of the two musicians of this name. William Munday was a member of three great London choirs: Westminster Abbey (chorister), St. Paul's (vicar choral), Chapel Royal (gentleman).

Track 4 a) CHRISTE QUI LUX WITH A MEANE (No. 40);

Track 5 b) CHRISTE QUI LUX (No. 31);

Track 6 c) ETERNE REX ALTISSIME (No. 26). These three verses are all by John Redford, organist and almoner of St. Paul's until his death in 1547. Originally these verses alternated with plainchant sung by the choir. Christe qui lux was sung at Compline on the first Sunday in Lent; Eterne rex altissime at Vespers in the Vigil of the Ascension, also at Matins on Ascension Day.

Track 7, 8 a) and b) GLORIA TIBI TRINITAS (two settings) — William Blitheman (Nos. 93, 94). Blitheman, famous as the teacher of John Bull, was organist of the Chapel Royal from 1585-91. The antiphon set in these two pieces is the one made popular through the adaptation of the In nomine (Domini) section of Taverner's Missa gloria tibi Trinitas. Hence No. 93 is found in the Fitzwilliam Virginial Book with the title IN NOMINE,

Track 9,10 a) PAVAN; b) A FANSYE—Newman (Nos. 116, 10). Nothing is known of Newman, though his Fansye enjoyed wide circulation as a lute solo. The Pavan, unusual in having four strains instead of three, is one of the most beautiful pieces in the Mulliner Book.

Track 11,12,13 a) EX MORE DOCTI MISIICO (No. 98; b) o YE TENDER BABES (No. 83); c) NATUS EST NOBIS (No. 9). Thomas Tallis (c. 1505-85) is the composer of these three pieces. Ex more doeti mistico is from a set of hymn verses for use at Vespers on the First Sunday in Lent. The harmonic clashes heard from time to time are typical of the Tudor period, but they would have sounded less startling on an instrument with mean

tone tuning. O ye tender babes is a setting of part of the Preface to Lilly's Grammar, published in 1542. At Compline on Christmas Day, the antiphon to the four Psalms was Natus es nobis: possibly Tallis wrote this while he was organist of Waltham Abbey.

Track 14 GALLIARD—Anon. (No. 2). This brilliant composition makes considerable use of a repeated harmonic scheme, and exploits to the fullest extent all the keyboard figurations most common in Elizabethan times. Together with O ye happy dames, it was added to the main part of the manuscript about 1570.

Thomas Tomkin's life, unlike that of Mulliner, is well documented and helps us to understand his attitude towards music and his reactions to the times in which he lived. He enjoyed a first-rate reputation as an organist, and was hardly less prized as a composer: his works include keyboard music, madrigals, church music and consort music. Although his keyboard music is found in several manuscripts in London, Oxford, Cambridge, and New York, it is the Paris manuscript that has the greatest value since it is entirely autograph, and preserves many of his own works besides those of William Byrd and John Bull.

This manuscript was acquired from the Tomkins family in the late eighteenth century by Thomas Bever, a Fellow of All Souls College, Oxford. After Bever's death it was bought by Mme. Farrenc of Paris, and was bequeathed to the Library of the Paris Conservatoire in 1875. The special interest of this volume lies in its faithful presentation of Tomkins's methods of working. He intended at first that it should be a volume containing fair copies of all those pieces, which appealed to him by their musical worth or their value as material for improving keyboard technique. But, as time went on, it became a kind of commonplace book into which he copied (often very roughly) whatever he happened to be working on at the time. Many of the pieces are exactly dated, and from these dates it is possible to deduce that Tomkins re turned to keyboard composition with renewed enthusiasm between 1646 and 1654—only two years before his death.

Track 15 The PERPETUAL ROUND—Tomkins (Musica Britannica V, No. 66). This is probably his last composition, for it is dated September 7-8, 1654, and no other piece bears a date later than this. After an initial statement of the sequential (or potentially perpetual) theme, this material repeated with brilliant divisions.

Track 16 IN NOMINE—John Bull (Fitzwilliam Virginal Book, No. 37). The Paris text has not so far been published, but it differs very little from the version in the Fitzwilliam Book. Bull uses the same theme as Blitheman does in his two settings of Gloria tibi Trinitas, with this principal difference: in Blitheman's settings the theme is in the middle of three voices, whereas with Bull it is heard in the uppermost voice.

Track 17 UT RE MY FA SOL LA—William Byrd (Complete Works XX p. 130) . Fantasias on the hexachord remained firm favorites with the virginalists throughout the Tudor and Stuart eras. Byrd's is unusual in that it requires a second player to deal with the ascending and descending notes of the hexachord. Far from being hampered by the presence of this seemingly mechanical cantus firmus, Byrd finds ample opportunity for

vigorous development of his material, which includes a phrase from the popular song Will ye go walk the woods so wild.

Track 18 FORTUNE MY FOE—Tomkins (Musica Britannica V, No. 61). Like The prepetual round, this fine set of variations dates from 1654. It was completed on July 4, and shows Tomkins in a mood that is both expressive and brilliant. Fortune my foe served as a theme for Byrd, Sweelinck and Scheidt, among others, Tomkins equals them, and even surpasses them, in his remarkable invention and technical resource.
-- DENIS STEVENS

THE INSTRUMENT
The harpsichord on these recordings is a Pleyel, and has two manuals and six pedals. The lower manual has an eight-foot stop, a four-foot stop and a coupler; the upper, two eight-foot stops—one nasal—and the lute.

PAUL WOLFE, born in Waco, Texas, majored in music at the University of Texas, from which he received his Master's Degree in 1950. After that, he studied piano with Webster Aiken, and harpsichord with Denise Restout and Madame Wanda Landowska. Mr. Wolfe has been on the faculty of the Carnegie Institute of Technology in Pittsburgh, and appeared in concerts in many eastern universities and in New York City. He recorded several LPs for Expériences Anonymes in the 1950's. Mr. Wolfe currently lives in New Mexico.

PRODUCER'S NOTE
The process of rediscovering vital, legendary performances hibernating in the oxide of high-quality, early master tapes, is a thrill that I have been fortunate enough to have had several times in the last few years. These performances, carefully committed at 30 ips to tape in late 1950's by the eminent engineer Jerry Newman, and then re-mastered with an equal amount of care and experience by Doug Pomeroy in the late 1990's, are among the first stereo recordings ever made. That they now allow us to hear these exceptional performances with such stunning fidelity is a testament to the skill of both the recordist, and the mastering engineer who freed these musical genies. If this were all there were to it, I would be quite satisfied, but in the case of these recordings there is even more.

We find ourselves at a small but rare moment in history. It is a moment when bulk of opinion about the harpsichords that dominated a good part of this century–with all their myriad of complex "bells and whistles" for coloring sound and modulating dynamics–need no longer be voiced with such declamations as "they were an historical aberration!" or "they were just plain wrong!". We have just slipped into the luxury of historical perspective, so that now, the foremost aspect of these instruments is simply that "they were". The Pleyels and Challis's of another generation, with all their latter day doo-dads of pedals, couplers, 16' stops, metal soundboards or other "improvements", are now part of history, as surely as are those instruments played by Bach, Handel and Scarlatti. That these modern instruments came into being at all is a fascinating and complicated story that is only now beginning to be more fully explored and understood. We do know that it

is a story that is as much about this century's steadfast relationship to the piano as the principal instrument of Western music, as it is to the design and construction realities of keyboards of the more distant past.

A good deal of this story is told in Larry Palmer's wonderful book, The Harpsichord in America, a book that probably should be required reading to anyone even remotely interested in keyboard music and instruments.

The actual harpsichord shown in Daryl Solomon's dramatic de-constructed cover photograph is neither a Pleyel or a Rutkowski, but is in reality an instrument built in 1967 by Eric Herz of Boston, and owned by the Manhattan School of Music. I think it is fitting that this instrument is depicted here, because it is a 1969 Herz harpsichord that is played so brilliantly by Robert Edward Smith on the Wildboar recording of Bach, entitled Harpsichord in the Grand Manner (#WLBR9501). This wonderful CD, which dramatically documents what is likely the final chapter in the evolution of twentieth century pedal harpsichords, might also be required listening for anyone interested in the history of the harpsichord in this century.
-- NICK FRITSCH, Lyrichord Discs, July, 1998

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