

**Kimberly Marshall**, *organ*

Houghton Memorial Chapel, Wellesley College  
Friday, June 27, 2014, 8:30 & 10:00 a.m.

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**SONGS AND DANCES FROM TIMES OF OLD**

**Galliarda ex D und Variatio**, WV107

**Heinrich Scheidemann**  
(c. 1595–1663)

**Hoe losteleck**

**Arnolt Schlick**  
(c. 1455–c. 1525)

**Melodia à 4 voc.** (1595)

**Johann Fischer Morungensis** *Tablature*

**Passacaglia in D Minor**, BuxWV 161

**Dieterich Buxtehude**  
(1637–1707)

**Three Dances** from *Intabolatura nova di varie sorte de balli da sonare* (1551)

Venetiana gagliarda

Le Forze d'Hercole

Passamezzo antico

published **Antonio Gardane**  
(1509–1569)

From **Fiori musicali** (1635)

Canzona dopo l'Epistola (*Messa della Madonna*)

Capriccio sopra la Girolmeta

**Girolamo Frescobaldi**  
(1583–1643)

**Canzona in D Minor**, BWV 588

**Johann Sebastian Bach**  
(1685–1750)

**Pavana Lachrimae**  
**Fantasia chromatica**

**Jan Pieterszoon Sweelinck**  
(1562–1621)

*Organ prepared by C.B. Fisk, Inc.*

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## Program Notes

Today's program explores the meantone repertoire of organ music based on songs and dances. By the fourteenth century, organists were playing music based on dance forms, as shown by the presence of *estampies* in the *Robertsbridge Codex*. Manuscripts from the fifteenth century, such as the *Faenza Codex* and the *Buxheimer Orgelbuch*, contain arrangements of polyphonic songs, demonstrating the impact of vocal music on the development of keyboard idioms. Renaissance organ music is replete with song-and-dance arrangements; these were usually ornamented intabulations that followed their models closely. During the Baroque, vocal and dance forms such as the *canzona* and *passacaglia* gained independence as stylized keyboard music.

Heinrich Scheidemann's *Galliarda* is an exuberant exploration of keyboard figuration. Based on a galliard in the same key by the English composer John Bull, Scheidemann's setting, transmitted in the *Düben Tablature*, was probably composed c. 1640, more than twenty-five years after he began his studies with Sweelinck, in Amsterdam. In each section of the *Galliarda*, Scheidemann adopts a single type of figuration, such as disjunct scale passages, triadic motion, and the octave displacement of short motives.

Arnolt Schlick was the first to publish organ music in his *Tabulaturen etlicher lobgesang und lidlin* ("Tablatures of a Few Sacred and Secular Songs," Mainz, 1512). The title of the May song in this collection, "Hoe losteleck" ("How beautiful"), suggests that it is an arrangement of a Dutch vocal model. Although no song with these words has been found, a related tune was set to a text that uses springtime images to describe Christ's cross. Another text in the same source describes Christ's cross as a spiritual maypole. The Dutch text would not have been understood at the Heidelberg court where Schlick worked, but his polyphonic rendering would have been appreciated for its musical value. "Hoe losteleck" presents the complete melody, often ornamented, in the top voice.

Johann Fischer was a German composer who spent most of his life working in eastern Prussia, an area that exchanged hands between Germany and Poland until the twentieth century. His *Melodia* displays Italian influence; he often supports virtuosic passagework in one hand against sustained chords in the other. The contrast between contrapuntal and free sections in this sixteenth-century piece shows the origins of the fantastic style employed by German composers a century later.

Piet Kee has speculated that Dieterich Buxtehude composed his *Passacaglia* in D Minor to reflect the four phases of the moon, as a musical counterpart to the famous astronomical clock in the Marienkirche, Lübeck, where Buxtehude was organist. The piece has four tonal centers, each with seven statements of the *passacaglia* theme, making a total of twenty-eight, the number of days in a lunar cycle. Found in the same manuscript (*Andreas Bach Buch*) as Bach's C-minor *Passacaglia*, Buxtehude's repeated theme also features an initial rising fifth and subsequent leading-tone upbeats.

In the middle of the sixteenth century, Antonio Gardane published a collection of keyboard dances that included examples of popular genres. The "Venetiana gagliarda" is in compound meter, providing six beats per bar for the five jumps ("cinq pas") of the robust dance. "Le Forze d'Hercole" is an elegant pavane, whose tune may have been sung with these lyrics as the dancers processed. The three settings of the "Passamezzo antico" may constitute the earliest theme and variations in keyboard music. Right- and left-hand flourishes are featured in the virtuosic realizations of the repeated harmonic pattern.

By 1635, when Girolamo Frescobaldi published his collection of liturgical music, *Fiori musicali*, the *canzona* had become an organ work in the style of a vocal *canzona*, but independent of any particular model. As its name implies, the "Canzona dopo l'Epistola" was played after the reading of the Epistle. The repeated notes of the opening theme harken back to the polyphonic chansons of sixteenth-century Franco-Flemish composers. The lively theme is imitated in all parts, leading to a free section, after which the theme is transformed to triple meter. In his "Capriccio sopra la Girolmeta," Frescobaldi treats a secular tune imitatively, adapting it to different meters. He derives two themes from the melody and displays great ingenuity in combining them, also treating them in augmentation and diminution. In the third section, an ascending chromatic line serves as a countersubject. The two semitone sizes heard in meantone tuning (a small one, as from C to C sharp, and a large one, as from C sharp to D) create an interesting tension in the chromatic lines.

Johann Sebastian Bach's *Canzona* in D Minor probably reflects his study of Frescobaldi's *Fiori musicali*, a copy of which he owned. Like the Italian master, Bach opens with a theme in duple meter, leading through a short free passage to a triple-meter variation. Although the repeated notes characteristic of *canzona* style are absent in the duple

exposition, they are heard in the triple-meter section. The conservative harmonic range of this piece makes it one of the few Bach works that can be played in meantone temperament, emphasizing the beauty of the major thirds and the expressivity of the chromatic lines.

The *Pavana Lacrimae* of Jan Pieterszoon Sweelinck is a keyboard arrangement of John Dowland's "Flow my tears," one of the most famous songs of the early Baroque. Dowland also arranged the song for viol consort, entitling it the "Pavane of Tears," with reference to the slow dance pulse in duple meter. In this setting, the mournful strains benefit from the sustained sound of the organ. As in the original *pavane* structure, Sweelinck repeats each of the three sections in ornamented versions.

Sweelinck's *Fantasia chromatica* is a masterpiece of counterpoint and the perfect piece with which to end this demonstration of meantone temperament. The main theme is a descending chromatic line that the composer manipulates to create a sectional work of great scope and aesthetic impact. Sweelinck treats the theme in both augmentation and diminution, combining it with itself as well as with new countersubjects in a gradual build-up of intensity. For two of the bass entries, I employ the eight-foot Pedal Trommeten, one of two pedal stops that Sweelinck had on the large organ at the Oude Kerk in Amsterdam, where he served as organist for most of his life.

– Kimberly Marshall