

## BMC 3 - BAROQUE ORGAN MUSIC on the Historic Hinsz Organ of 1738, Kampen NL

### *Pachelbel – Hanff – Lübeck – Buxtehude – Böhm – Bach*

**Johann Pachelbel**, who was born in 1653 in Nurnberg and died there in 1706, was appointed organist of St. Stephen's Cathedral in Vienna in 1673. In 1677 he became Court Organist in Eisenach, and in 1678 organist in Erfurt. His appointment in Eisenach brought him naturally into contact with the Bach family, and led to a warm friendship with Ambrosius Bach, the father of Johann Sebastian. Pachelbel's fame had reached great heights: in 1695 he was appointed, without the customary selection procedure, as Organist of the St. Sebaldus Church in his birthplace, the climax of his career.

During his Viennese period he had come into contact with the Italian music of Frescobaldi and his contemporaries, which gave his music 'Southern' traits. One of his greatest works is the Praeludium, Fugue and Ciacona in d-minor. The work opens with a striking and energetic pedal-solo. The theme is taken over by the hands, supported by a pedal point, a typically Southern characteristic. The Fugue, with its descending chromatic subject, makes a clear contrast. The Ciacona demonstrates both the composer's fantasy and his contrapuntal ingenuity. Above a simple pedal subject - an ascending line of five notes - he writes a most inventive and virtuosic counterpoint, employing the full compass of the baroque organ.

Little is known of the life of **Johann Nikolaus Hanff**. He was born in 1655, studied music in Hamburg, and filled various organists' posts. In 1711 he was appointed to the respected post of Organist of the Cathedral of Schleswig. Unfortunately he died in the winter of 1711-2. His extant oeuvre is very limited, consisting of only three cantatas and six chorale preludes. These organ chorales are all composed according to the same technique: a four-voiced texture with the melody in the soprano voice, richly ornamented, giving the organist the opportunity to play the melody on a solo registration, often on the Rugwerk.

The beseeching effect of the Chorale *Ach Gott, vom Himmel sieh' darein* is presented with sensitive chromatic lines, both ascending and descending. The triumphant *Ein feste Burg ist unser Gott* is of an entirely different character. In the last line it is striking that Hanff gives the melody in a dotted rhythm descending to the bass, possibly to symbolize the victory over evil.

**Vincent Lübeck** may be considered one of the greatest and most influential organists of his time, both as organist-composer as well as organ consultant. He played two important Schnitger organs in the course of his career: that in the St. Cosmaekirche in Stade and the St. Nicolaikirche in Hamburg. His organ works consist of seven preludes and two chorale fantasias written in the North German style, which demands great virtuosity of both hands and feet. The high level of pedal playing at that time is apparent from the use of double pedal in works of Lübeck, Bruhns, Bach and others. Lübeck's idiom is closely related to that of Buxtehude. The style is often capricious and improvisatory; on the other hand, the works remain structurally clear because they are built from "blocks" which contrast with each other in character and movement.

The **Preambulum in c-minor** can be divided into three sections: a lively opening in nearly constant sixteenths, then a stately middle section in eighths, and finally an imitative section in which repeated tones play an important role and generate a lively, almost abandoned character.

**Dietrich Buxtehude** is deemed one of the most important representatives of North German organ culture. He was born in c. 1637 in the coastal town of Oldesloe on the German-Danish border, for which reason his nationality is disputed. In 1668 he succeeded Franz Tunder as Cantor-Organist of the St. Marienkirche in Lübeck. For almost 40 years, until his death in 1707, he set an irreplaceable stamp on the musical life of this city, not least as organizer of the Abendmusiken, evening church concerts in which his cantatas were performed.

The **Passacaglia in d-minor** consists of four blocks which contrast not so much in compositional technique, but rather in the fact that each is in a different key: the first in d, the second in F, the third in a, and the last again in d. Each section presents the bass theme seven times, creating a finely balanced structure.

The **Präludium in g minor** is also composed of various sections. The first is freely contrapuntal above a pedal tone g; the second is a fugato on a melodic subject. The pedal introduces a short homophonic interlude, then another fugato, this time on a lively subject in 16ths. The last section is fugal, on a stately 'gravitatisch' subject. The beginning of this subject is used in the concluding section as a pedal ostinato.

**Georg Böhm** was born in 1661, studied at the university of Jena, and established himself in cosmopolitan Hamburg. This city had a flourishing musical life, with an opera house and the Jacobikirche with its Schnitger organ, of which Johann Adam Reincken was the organist. In 1698 Böhm applied successfully for the post of organist at the Johanniskirche in Lüneburg, where he remained until his death in 1733. Bach almost certainly came into contact with Böhm when he was a pupil at St. Michael's School at Lüneburg during Böhm's tenure as organist of the Johanniskirche. The Partita on *Freu' dich sehr, o meine Seele* has twelve variations. The first ten are lively; the eleventh is a marked contrast, making use of exclusively long notes and heavy chords. The last variation is a trio, with the chorale melody in the middle voice.

And finally the composer whose name has already been mentioned several times, **Johann Sebastian Bach**, born in 1685 in Eisenach. His youth was characterized by an unquenchable thirst for music, as witness his contact with Böhm, the famous trip by foot to Lübeck in 1705 to hear Buxtehude and the Abendmusiken, his copying by candlelight of De Grigny's Livre d'Orgue. In this way Bach got acquainted with everything of importance in the European music of his time, in order to make his own synthesis.

The five-voiced **Fantasia in c-minor** is a work with strong vocal traits; the theme moves only by steps, and is by reason of this fact alone very lyrical. It is introduced in the various manual voices above a pedal point on c.

After a rest follows a second presentation, this time above a dominant pedal. Hereafter follows a free development through diverse keys, in which Bach manages to build up wonderful harmonic tension. The work ends with another long-held pedal point on c. Both arrangements of *Liebster Jesu, wir sind hier* come from the Orgelbüchlein, which Bach wrote to teach young organists the art of liturgical organ playing. The first is a fairly simple organ chorale, which shows nevertheless Bach's mastery of expressive dissonances. The second setting is related to the organ chorales of Hanff and Böhm in its excessive use of ornaments in the chorale melody, which gives the upper voice a new melodic expressivity.

The **Prelude and Fugue in C** originated in Bach's period in Weimar, where he was appointed court organist in 1708. Duke Wilhelm of Weimar's love of organ music was a great stimulus to the organ composer Bach. The work is majestic in character, and forms an excellent conclusion to the program on this CD, in which all lines converge in Bach.

Lex Gunnink

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*The Historic HINSZ Organ of 1738. Though the organ history of the Broederkerk, Kampen, Netherlands, dates back to 1570, it was in 1738 that Albertus Anthonie Hinsz was commissioned to carry out extensive work resulting in a major re-build. In 1993, following many subsequent alterations, the Organ was restored by Van Vulpen to meet its original Hinsz specification, which reflected the organ at the height of its evolution. The complete present-day specification is as follows:*

## HOOFDWERK

Bordun	16'
Praestant	8'
Praestant Discant	16'
Roorfluyt	8'
Octaaf	4'
Speelfluyt	4'
Quinta	3'
Octaaf	2'
Mixtuur	IV
Fagot	6'
Trompet	8'

## RUGWERK

Fluyt Does	8'
Praestant Discant	8'
Praestant	4'
Gedakt Fluyt	4'
Nasat	3'
Octaaf	2'
Sexquialter	II
Dulciaan	8'

## ONDERPOSITIEF

Holpyp	8'
Quintadena	8'
Octaaf	4'
Quintfluyt	3'
Waldflyt	2'
Sexquialter	II-III
Cimbel	III
Vox Humana	8'

## PEDAAL

Subbas	16'
Octaaf	8'
Octaaf	4'
Basuin	16'
Trompet	8'

**Gosse Hulzinga** was born in 1966 in Leeuwarden. He studied organ with Jelle de Jongh at the Municipal Music Institute from 1981 to 1988. After 1992 he studied organ performance with Lucas Lindeboom, organist at the great St. Michael's Church in Zwolle with its world-famous Schnitger Organ. At present he teaches in Kampen and is Organist of the Adventist Church in Zwolle. Recorded August 14-15, 1996. Recording Engineer: Jan van Cleef.