



*Eastman School of Music*  
*Department of Organ, Sacred Music, and Historical Keyboards*

## Alexander Little

**Studio of Professor David Higgs**

Presented in partial fulfillment of requirements for the Performer's Certificate  
at the Eastman School of Music

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**Christ Church Episcopal**  
**April 4th, 2023 — 7:00pm**  
**141 East Ave, Rochester NY**

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### **Program:**

Toccata in D minor, BuxWV 155	Dieterich Buxtehude (1637-1707)
<i>Echo ad manuale duplex, forte e lene</i> (From <i>Tabulatura Nova</i> , Part II, 1624)	Samuel Scheidt (1587-1654)
Praeludium in G minor, BuxWV 148	Dieterich Buxtehude
<i>Onder een Linden Groen</i>	Jan Pieterszoon Sweelinck (1562-1621)
<i>Magnificat Septimi Toni</i> (Visby Tablature, 1611)	Hieronymus Praetorius (1560-1629)
Chorale-Prelude on <i>Wohl dem, der in Gottes Furcht Steht</i> (From the Orgelbüchlein Project)	Simon Johnson (1975- )
Praeludium in G	Nicolaus Bruhns (1665-1697)

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**Dietrich Buxtehude** (1637-1707) was perhaps the most influential organist and composer of his generation. He was likely born in Helsingborg (then in Denmark, now part of Sweden). The young Buxtehude first found employment in Helsingborg, then across the Øresund in Helsingør at the church of St. Olaf, where his father was also organist (1660-1668). In 1668 Dieterich was appointed organist of the Marienkirche in Lübeck, succeeding Franz Tunder. In accepting the post, Buxtehude also agreed to marry Tunder's eldest daughter, Anne Margarethe, as was common practice at the time. As well as church organist, Buxtehude held the position (like Tunder) of the church *Werckmeister*—the church accountant and record-keeper. Buxtehude held the position at the Marienkirche for thirty-nine years; his pupils included Nicolaus Bruhns, and the young J.S. Bach, who famously walked the 250 miles from Arnstadt to Lübeck in order to 'learn one thing and another about his art.'

None of Buxtehude's organ music survives in his own hand, nor in sources closely associated with the Buxtehude-Lübeck circle. The **Toccata in D minor, BuxWV 155**, survives in only one source: the Codex 'E.B. 1688' (so named for the inscription on its cover), at Yale University. This source was copied in Dresden by Emanuel Benisch ('E.B.'). '1688' likely refers to the date in which it was copied, meaning that (despite some earlier assertions), this piece dates from relatively early in Buxtehude's life. Unfortunately this particular piece shows signs of having been copied in a hurry; it is easy to imagine that Benisch was granted only a short time with another source, now lost, and worked quickly in order to copy this work. As a result, Benisch's manuscript is missing many bar-lines and ties, and is filled with many notes that could either be errors or just quirks of Buxtehude's style. Therefore, the piece has become an editorial nightmare, with many editorial decisions to be made, some of which have a large-scale impact on the piece as a whole. Notably, the third and final fugue is barred by Benisch in four, with many ties over the bar, even when it seems the music (at least some of the time) should be in three. The version you will hear today is based on a combination of the editions of Michael Belotti (Broude Trust, 1998) and Harald Vogel (Breitkopf, 2021), as well as some independent decisions based directly on the source. The piece as a whole is emblematic of the flair and virtuosity of Buxtehude's 'free' style, which contrasts extravagant homophonic passages with three imitative sections based on related fugue subjects.

**Samuel Scheidt** (1587-1654) spent the majority of his life in Halle, near Leipzig; he was the son of the city's municipal wine and beer steward. Around 1608 he travelled to Amsterdam to study with Jan Pieterszoon Sweelinck, returning to Halle by the end of 1609 to become court organist to Margrave Christian Wilhelm of Brandenburg. His duties included providing music for the castle chapel and the cathedral, as well as secular keyboard music. By 1619 or 1620 he was appointed *Kapellmeister*. In the years following this, he published volumes of motets (1620), instrumental ensemble music (1621, 1622, and 1624), large-scale vocal concertos (1622), and the three-volume collection of organ music, *Tabulatura Nova* (1624). This collection contains 255 individual pieces, totaling 764 pages of music, including toccatas, fantasias, as well as sacred and secular variation sets. The 'New Tablature' of the title refers to the use of staves rather than letter tablature, printed in a large scale for ease of use (although, in the introduction Scheidt makes clear that he expects organists to translate the music into letter tablature in order to play it). The ***Echo ad manuale duplex*** calls for the use of two different manuals to achieve an echo effect. Over the course of 125 bars, Scheidt explores all conceivable form of echo, ranging from single quarter-note chords to longer phrases. In the final section, an *alio modo*, the left hand remains on the quieter sound, while echoes are exchanged in the right-hand, reminiscent of the contemporary Italian style of echo-pieces utilized by Monteverdi and others.

Buxtehude's **Praeludium in G minor, BuxWV 148**, is preserved in several sources, including the Codex 'E.B. 1688'. The central motif of this Praeludium, the rising semitone from D to E-flat, is found in the opening flourish of the piece. It is developed through two fugues, and finally in the repeating two-bar bass-line of a chaconne. The contour of this bass-line closely replicates that of the sixteenth-century chaconne, which likely originated in the New World before making its way to Europe via the Iberian peninsula. The chaconne theme alternates between the pedals and one of the manual parts. Unusually, there are six iterations of the theme in the 'home' key of G minor, followed by eight iterations in B-flat major. Only in the final two measures does the music swerve back into the key of G minor to conclude the piece.

**Jan Pieterszoon Sweelinck** (1562-1621) was born in Deventer in the Netherlands, but spent his entire working life in Amsterdam, where he was organist at the Oude Kerk for forty years beginning around 1580. Sweelinck was incredibly influential as a teacher: his pupils included Heinrich Scheidemann and Melchior Schildt, as well as Samuel Scheidt. Hieronymus Praetorius sent his son, Jacob Praetorius (the Younger), to study with Sweelinck in Amsterdam. Sweelinck's influence on these students mean that he is seen as the founder of the North German Organ School. Sweelinck was responsible for providing music before and after (but not during) worship at the Oude Kerk, and his surviving keyboard compositions include toccatas, fantasias, and variations sets on themes both sacred and profane. ***Onder een Linden Groen*** is a Dutch folksong (whose text is too rude to translate here), on which Sweelinck wrote four varied verses, with the music ranging between serious learned-style polyphony and light-hearted homophony.



On - der een lin - de groen, \_\_\_\_\_ waer ick laest nam mijn rust, \_\_\_\_\_ sit - ten on - der't  
't Eer - ba - re maeg - de - lijn, \_\_\_\_\_ de welck haer vont al - leen, \_\_\_\_\_ streed ghe - lijck de

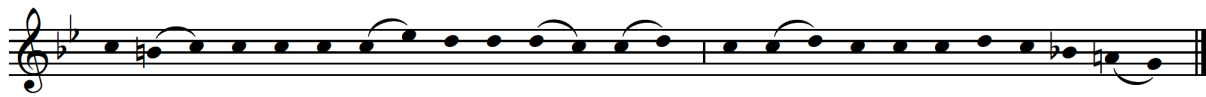
groen be - plant, 'k sach twee lief kens handt aen handt, en min ghe - noot \_ zijn lust.  
deuch de doet, maer het knaep jens ton - ghe soet ver - won haer soo \_ het scheen.

't Milt ghe - winck van haer ghe - sicht was ghe - lijck der ster - ren licht: Dus ick dro - mend lagh, 'k ont -

waeck - ten en - d'ick sach den he - mel soo ver - steurt om 't ghe - ne was ghe - beurt, meer dan de deught ver - magh.

**Hieronymus Praetorius** (1560-1629) spent most of his life in Hamburg, where he was organist at the church of St. Jakobi, first as assistant to his father (Jacob Praetorius the Elder) and then, following his father's death in 1586, as a principal organist. On a trip to Groningen in 1596, Hieronymus met Hans Leo Hassler and Michael Praetorius (no relation), and was likely introduced there to the music of the Venetian School. The Italianate style is influential in Hieronymus Praetorius' polychoral vocal works, which

include Masses, Magnificats, and Motets. A cycle of eight organ magnificats survive in the ‘Petri’ Tablature of 1611, in the archives of Visby, on the island of Gotland in Sweden. The *Magnificat Septimi Toni* is based on the plainchant of the seventh tone:



Et ex - sul-ta-vit spi - ri-tu me - us\_\_\_ in De - o sa-lu-ta-ri me-o.\_\_\_

The magnificat is divided into four verses of varied styles. An unusual aspect of this setting (unique in his Magnificat cycle) is the inclusion of Lutheran chorale-melody in the fourth verse—*Ach Gott, vom Himmel sieh darein*, printed below. We do not know Praetorius’ reason for including the chorale here, other than perhaps the shared modal inflections and *affekt* of the seventh tone plainchant.



Ach Gott, vom Him-mel sieh’ da-rein und laß’ dich des er - bar - men,  
wie we - nig sind der Heil - gen dein, ver - las - sen sind wir Ar - men:



Dein Wort man läßt nicht ha - ben wahr, Der Glaub’ ist auch ver -



lo - schen gar bei al - len Men - schen - kin - dern.

Simon Johnson’s setting of the chorale *Wohl dem, der in Gottes Furcht Steht*, comes from *The Orgelbüchlein Project*. J.S. Bach’s plan for the *Orgelbüchlein* was to provide short chorale-preludes encompassing the entire church year; unfortunately Bach was not able to complete the project, leaving 118 chorale-preludes as blank pages with only the chorale title. The *Orgelbüchlein Project*, curated by British organist William Whitehead, set about completing all 118 chorale-preludes with settings by a wide variety of contemporary composers. Simon Johnson’s setting of *Wohl dem, der in Gottes Furcht Steht*, is in a minimalist style, with oscillating broken chords in the hands accompanying the chorale-melody in long notes in the pedals.



Wohl dem! der in Got - tes Furcht steht und auch auf sei - nen We - gen geht



dein ei - gen Hand dich neh - ren soll so lebst du recht und geht\_\_\_ dir wohl.

*Blessed is he who stands in fear of God,  
and also follows His ways.  
You should nourish yourself by you own hands,  
so that you live righteously and go well.*

—Martin Luther, 1523-4, based on Psalm 128

**Nicolaus Bruhns** (1665-1697) was reportedly the favorite pupil of Buxtehude, with whom he studied in Lübeck. Buxtehude recommended Bruhns for a post in Copenhagen, where Bruhns found employment both as organist and violinist. In 1689, Bruhns returned to the city of Husum, the region of his birth, to take up the post of organist at the Stadtkirche. Bruhns' untimely death (at the age of 31) means that his output is small: only twelve vocal works and four extant organ works—three preludia and one chorale-fantasia. The **Praeludium in G major** is a large-scale work that follows the same multi-sectional layout of his teacher's free organ-works. The opening section contrasts virtuosic figurations on the *plenum* with faster-moving passages on a quieter sound. There are two fugues (based on related subjects), the first of which is notable for being fully composed in six voices, with two voices taken by the pedals. After the second fugue, a pedal solo leads to the work's final, summative climax.

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*I would like to thank Prof. David Higgs for all his help in preparing this program, as well as Prof. William Porter, Hans Fagius, and William Whitehead.*