

The background of the image is a faded, handwritten musical score. It features multiple staves with musical notation, including notes, rests, and clefs. Some text is visible in the background, such as "Magnificat", "Secunda", "Vox", "2. Chorus", and "Sodaliter".

Improvisation and Pedagogy

through

Heinrich Scheidemann's

Magnificat Settings

Karin Nelson

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Improvisation and Pedagogy
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Doctoral dissertation in musicology, artistic-creative programme

Karin Nelson



UNIVERSITY OF GOTHENBURG

Department of Cultural Sciences

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Keywords: Alternatim, Amsterdam, composition, Hamburg, improvisation, Luther, Magnificat, notation, Paumann, pedagogy, Scheidemann, St. Catharinen, Sweelinck, Weckmann.

The general topic of this thesis concerns the purpose of musical notation in an historical period during which organists were famous predominantly for their improvisational abilities. The aim of the study is to determine how the 17th century organist in North Germany learned to improvise, and to compare this method to our method today. As a case study, Heinrich Scheidemann's Magnificat settings from the 17th-century manuscript *Ze1* have been analyzed. The verses in Scheidemann's *Magnificat* settings demonstrate a variety of improvisational techniques, and they have a clear structure that is easy to copy. It is proposed in the thesis that these verses were meant to be used pedagogically, in contrast to the two anonymous settings which lack this regular structure. The process of teaching improvisation and a musical style by means of notated compositions was common in the 17th century. Jan Pieterszoon Sweelinck's keyboard compositions also are advanced in the study as possible educational materials.

Different uses of notation are considered, including the practice of a number of prominent composers to begin their creative process by departing from the notated score of another composer. The history of the Magnificat, its context and use in the early Lutheran church is also discussed. Different approaches to improvisation are described, both from a historical perspective and from the author's point of view, including her collaboration with other musicians.

The conclusion of this study is that Scheidemann's *Magnificat* settings in *Ze1* were intended as pedagogical models, which could be used to demonstrate improvisational techniques over the *Magnificat* theme as well as improvisation in general. It is also concluded that the two anonymous Magnificat settings in *Ze1*, which until now have been attributed to Scheidemann, are not written by him. The study shows several similarities and differences between the way organists in the 17th century in North Germany learned to improvise in comparison with contemporary improvisers.

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Lovene, August 2010
Karin Nelson

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"The past is never dead."

(William Faulkner)

I. INTRODUCTION

1.1 DISPOSITION

1.2 PROLOGUE

1.3 BACKGROUND

1.4 STATEMENT OF PURPOSES, METHOD AND QUESTIONS

I.1 DISPOSITION

This thesis addresses both composed and improvised music. The primary musical focus of the study is Scheidemann's Magnificat cycle. I have chosen to focus on these compositions since I propose to address their pedagogical role in a historical context.

My doctoral studies have been within the artistic-creative program at the Department of Cultural Sciences, University of Gothenburg. The goal of this program is to combine theoretical studies with practical experience. Therefore, an important part of my research has been to perform the written music I have studied as well as to investigate my own process of improvisation.

The thesis has seven chapters with four main topics: *Scheidemann, Improvisation, Pedagogy and Magnificat*. Three CD recordings are available separately and are referred to in numerous places. Since they are distributed by commercial record companies, it is not possible to append them directly to this thesis. They are:

1. *Magnificat* — Motette 2009, CD MOT 13681.

Karin Nelson an den Orgeln von Schärding und Krichdorf am Inn. Musik von Buxtehude, Weckmann, Pachelbel, Bach, Praetorius, Scheidt und Schildt.

2. *Seven Magnificat settings for Organ by Heinrich Scheidemann and two Anonymous Settings*—Intim Musik 2010, IMCD 116 (two CDs). Karin Nelson at the North German Organ in Örgryte New Church, Gothenburg.

3. *Songs in meantone* — Footprint Records 2010, FRCD-054. Jonas Simonson, flutes, Anders Jormin, bass and Karin Nelson, organ. Recorded at the baroque organ in Örgryte New Church, Gothenburg.

1.2 Prologue

In my home village on the shore of the Gulf of Bothnia, a stately birch tree stands beside the school. Presumably the history of the village could be read from the gnarly features of the tree. It lists to the west from the winds off the water, the density of the growth rings separates the years of plenty from the years of want. The rope swings that once hung from this or that limb have left their scars, and in the bark any number of youngsters have joined their initials with those of their beloved. Those same branches have supported a succession of treehouses long since vanished. As a child I would occasionally stop at this tree and consider what it had witnessed during its long life. If the trunk sprouted ears, eyes and mouth, what would the tree be able to tell me? Who had rested against its trunk, perhaps carving their names into the bark, speaking in the protection of its shadow? Who can read the history imbedded under the bark?

Such thoughts return to me when climbing the stairs of a castle or sitting in a church pew. I have trod worn floorboards pitted by thousands of feet. I have admired wooden ornaments created by hands that long ago labored with their work as it rested among the shavings. If only these objects could talk!

As an organist, I have the same experience when playing on historic organs. As soon as my eyes fall on the indentations worn into the organ bench, I am compelled to consider the generations of organists who have served their art on this place. The wear on the keys, on the pedals, and on the stop knobs bears witness to the popularity of different sounds and tonalities.

While sitting at these organs, my fingers have felt the movement of the trackers as they opened the pallets, admitting wind to the pipes. Some years ago I played on an old organ which had retained its original hand-pumped wind system, although complemented by a modern electrical blower. The walls of the pumping station were coated with the remains of snuff. Presumably, the former bellow pumpers, lacking a proper spittoon, had expectorated freely on the walls of the pumping station. My husband, an organ builder, was commissioned to restore this organ. He later told me that while washing the snuff from the walls the juices came back to life. It was as if these persons and their habits had been standing just recently at the bellows. In other words, although persons from an earlier time may have long since expired, their traces can be found in our time, sometimes with a most personal greeting.

As an organist, my routine during lonely practice sessions includes occasional breaks, during which I go around in the church, looking at the paintings and sculptures or resting my back in a pew. If the church is from the Middle Ages, as is our local church in Kållands Åsaka, it is likely that the ceiling is covered with

fascinating medieval paintings. The original purpose of these paintings was to illustrate the Biblical message for the illiterate.

In our contemporary world we learn this message in other ways than from the church ceilings. One thought I have had while resting on the pew is if it possible for me to understand how an observer from several hundred years ago looked at these paintings. Have we any common frame of reference? From the perspective of modern technological development and our increasing understanding of the universe and creation, the difference seems considerable. Nevertheless, the old ceiling paintings speak to me. In some subtle way this message is common to viewers from all times, although the associations differ according to our social milieu. A further complication is the fact that even two people living in the same time and culture will react differently to the same stimulus, depending on previous experience. It is impossible for a person to completely erase one's social inheritance and place oneself into another's frame of reference.

I shall never forget the reception of a concert in which I included Ligeti's second etude, *Harmonies*. Immediately following the concert a man came up to the organ loft to tell me how profoundly this piece had touched him. It was the greatest musical experience he ever had. As a musician it is gratifying to hear that my personal interpretation can convey a positive impression on a member of the audience. Encouraged by these words from the unknown visitor, I took my bag with music and left the church. Outside by the portal, a very upset woman stopped me. She had a very different message to give me regarding Ligeti's composition - the piece was the worst she had ever heard. This woman wondered how I could dare to play something so awful. As if this were not enough, she called the church office the following morning to ask the staff how they could allow an organist play anything as bad as this piece by Ligeti.

The explanation for these listeners' contrasting reactions must relate to the different frames of reference and associations behind their experiences. Even in a given time and place, no two persons can possibly share a common background and experience. The language of our time assumes a level of common understanding based on our perspective of society and history, yet we incessantly encounter difficulties in our daily communication, even with our contemporaries. The same was true of our predecessors from earlier centuries, and the difference of our common ground is a serious barrier to our understanding of the music of an earlier era. This is a perpetual dilemma to me as an interpreter of old music. When I am playing "early music," it is critical that I understand the music and its context - I need to dig in the past like an archaeologist. This process requires me to explore the society in which the composers worked, to delve into the instruments used, and of course to study the preserved manuscripts. Just as dried snuff suddenly can be brought back to life, so can we in our time rejuvenate the antique arts!

1.3 Background

During my studies in Amsterdam in the late 1980's I came into contact with a number of historical pipe organs. I quickly discovered that early music attained a different dimension when performed on organs originating from the same period as the music. Up to that point I had played a variety of modern instruments; suddenly, having been exposed to these wonderful antique instruments, I was made aware of the possibilities of their unique, responsive action and their sound. When I consider my musical taste before my stay in the Netherlands, I must admit that North German organ music from the time before Buxtehude had not made a great impression on me. In Amsterdam I regularly attended concerts not only in the city but also in the outlying regions, which was made easier by the modest distances and good public transportation.

I remember in particular a long weekend when I, together with other organ students, toured an area with the highest concentration of historical organs in the world — Ostfriesland in Germany. We drove from one village church to the next and found each organ more interesting than the last. My appreciation of these fine instruments and my time in Holland has only grown as the years have passed.

Soon after my return to Sweden, I became employed as the organist in the Haga church in Gothenburg. This position was a dream for a young organist, since in a few months the congregation was to receive a new organ. This instrument, built by the American organ builder John Brombaugh, is inspired by the North German organs of the early 17th century. The organ is tuned in pure meantone with sub-semitones for e-flat/d-sharp and a-flat/g-sharp. This meantone tuning causes early music to sound in a completely different way than when played on instruments with modern tuning. Many were the late evenings and nights that I sat at the instrument and experienced one “aha” moment after another. Meantone tuning produces pure major thirds, which results in a restful sound. An organ tuned in pure meantone is particularly appropriate for the organ repertoire from the 16th and 17th centuries, but not good for later music which uses more complex harmonies and chromaticism. In other words, because of the characteristics of the new organ, it was natural for me to play a great deal of early music.

Although I had come into fleeting contact with Heinrich Scheidemann's music long before, it was on the organ bench of Brombaugh's Opus 28 that I took this music to heart. By 1996 I had become completely enthralled by this composer. I was fascinated by how clean and simple the music was: it was not in the least bombastic; rather, it radiated a humility that spoke to me directly. It was during this period that I started studying musicology and wrote an essay about the Magnificat settings of Scheidemann. My participation in the early organ academies in Gothenburg encouraged me in this subject. Another source of inspiration was a course in improvi-

sation in historical style, in which I had participated at the School of Music in Gothenburg, under the guidance of professor William Porter.

Later I was able to travel to Boston for an intensive period of improvisation study with professor Porter. These studies included melodic treatment following the models of the North German baroque repertoire. My interest in Scheidemann's music was further enhanced in 1997 when I signed a contract with the record label Naxos, resulting in a recording of music by Heinrich Scheidemann.¹ This period of concentrated work with Scheidemann's music caused his musical language and compositional style to become a natural part of my musical life.

Since my childhood I have been interested in the art of improvising. Even before my first piano lessons, I played by ear without knowledge of notation or proper piano technique. When piano and organ lessons began I was fortunate to study with a very skilled improviser, Bengt-Arne Harlin, the parish organist in Skellefteå in northern Sweden. My very first organ lessons included studies in improvisation in addition to repertoire and liturgical organ playing. For me, improvisation has always been an integral part of making music at a keyboard. In connection with the present study, I interviewed my former teacher to ask how he learned to improvise.² In addition to a traditional classical education, a major inspiration for him was the various jazz recordings that he listened to and transcribed. In retrospect, I recognize these influences in his way of improvising, and his ability to communicate his fascination with improvisation to a pupil has strongly influenced my own interest in this art.

¹ Heinrich Scheidemann, *Works for Organ* vol.2, Karin Nelson (1998: *The Organ Encyclopedia*, Naxos, 1999 cd).

² Conversation with the author, 21 Aug. 2009.

1.4 Statement of Purpose Questions Method

“I thought that this art was dead, but I see that it still lives in you.”

These were the words of the elderly Johann Adam Reincken³, organist in the Catharinenkirche in Hamburg, during Johann Sebastian Bach’s visit in 1720 after the younger musician had finished an improvisation nearly a half-hour long on the chorale *An Wasserflüssen Babylon*. Bach varied the chorale in the style previously followed in Hamburg during the Saturday evening Vesper services.

und machte ihm, absonderlich über den Chorale: An Wasserflüssen Babylon, welchen unser Bach, auf Verlangen der Anwesenden, aus dem Stegreife, sehr weitläufig, fast eine halbe Stunde lang, auf verschiedene Art, so wie es ehemals die braven unter den Hamburgischen Organisten in den Sonnabends Vespers gewohnt gewesen waren, ausführte, folgendes Compliment: Ich dachte, diese Kunst wäre gestorben, ich sehe aber, daß sie in Ihnen noch lebet.

and particularly over the chorale “An Wasserflüssen Babylon,” which our Bach, at the request of those present, played for almost half an hour, very fully, extempore, and in a variety of ways, (just as formerly the better amongst the Hamburg organists were used to doing at the Saturday Vespers), I made him the following compliment: I thought that this art had died, but I see it still lives in you.⁴

Which art was Reincken thinking of? When I first read this passage, I assumed that it referred to the art of improvisation, which according to Reincken was dying. After more reflection, I wondered instead if he meant that it was Bach’s particular style of improvisation that was about to disappear. Reincken’s best-known preserved composition is a chorale fantasy on this chorale — *An Wasserflüssen Babylon* — an imposing work lasting approximately 30 minutes. In light of this known work, the quotation takes on an additional dimension that suggests another interpretation. Bach had access to a manuscript copy of Reincken’s composition,⁵ and therefore had been able to study it in depth. Perhaps Bach had improvised strictly in the style of Reincken, or even memorized his improvisation from the manuscript. Was this, perhaps, the knowledge Reincken felt was being lost?

³ Johann Adam Reincken (1643?-1722) was a pupil of Heinrich Scheidemann and succeeded him as organist at St. Catharinen, Hamburg in 1663.

⁴ *Bach-Dokumente* III, ed. H.J. Schulze (Leipzig/Kassel, 1972), 84, also in Peter Williams, *The Organ Music by J. S. Bach. Part III: Background* (Cambridge: Cambridge University Press, 1984), 48-49.

⁵ See *Weimarer Orgeltabulatur* (Kassel: Bärenreiter, 2007). Bach knew about this composition already in 1700.

Regardless of the specific meaning of Reincken's statement, it gives rise to a series of questions that can be summarized as follows: How did organists during previous eras learn to improvise?

A passage from a document from December 1741 of Theodore Leberecht Pitschel describes how J. S. Bach warmed up at the keyboard:

Sie wissen, der berühmte Mann, welcher in unserer Stadt das größte Lob der Musik, und die Bewunderung der Kenner hat, kömmt, wie man saget, nicht eher in den Stand, durch die Vermischung seiner Töne andere in Entzückung zu setzen, als bis er etwas vom Blatte gespielt, und seine Einbildungskraft in Bewegung gesetzt hat. /.../
Der geschickte Mann, dessen ich Erwähnung gethan habe, hat ordentlich etwas schlechteres vom Blatte zu spielen, als seine eigenen Einfälle sind. Und dennoch sind diese seine besseren Einfälle Folgen jener schlechteren.⁶

You know, the famous man who has the greatest praise in our town in music, and the greatest admiration of connoisseurs, does not get into condition, as the expression goes, to delight others with the mingling of his tones until he has played something from the printed or written page, and has [thus] set his powers of imagination in motion /.../
The able man whom I have mentioned usually has to play something from the page that is inferior to his own ideas. And yet his superior ideas are the consequences of those inferior ones.⁷

It seems that Bach's creativity was stimulated by contact with notated music. Based on an existing composition he developed his own ideas, which generally surpassed the model. Accordingly, during his visit in Hamburg Bach may well have used Reincken's known work as a point of departure. The crucial question is whether this method of improvisation was unique to Bach or if it was a common technique for organists of that time. Possibly, the art that Reincken thought was disappearing was specifically the ability to improvise over an existing composition, using the score as a source of inspiration for one's own creativity. This procedure was not specific to the Baroque. Billy Taylor writes that a similar technique was practiced by ragtime pianists in the early 20th century: "All jazz pianists of the era improvised often, using the score merely as a starting point."⁸

Johann Nikolaus Forkel had no doubt as to how Reincken's comment on Bach's playing should be interpreted. After describing Bach's ability to improvise and what his improvisations contained, Forkel drew the conclusion that it was to these moments Reincken referred in his statement.

⁶ *Bach-Dokumente* III, ed. W. Neumann and H.J. Schulze (Kassel/Basel: Bärenreiter 1969), 397, also in *The New Bach Reader*, H.T. David, and A. Mendel, eds, revised and expanded by Christoph Wolff. (New York and London: Norton, 1966/ 1998), 333-334.

⁷ Translation from *The New Bach Reader*, 333-334.

⁸ Billy Taylor, *Jazz Piano history and development* (Dubuque: Wm. C. Brown Company Publishers, 1982), 50.

Wenn Joh. Seb. Bach außer den gottesdienstlichen Versammlungen sich an die Orgel setzte, wozu er sehr oft durch Fremde aufgefordert wurde, so wählte er sich irgend ein Thema, und führte es in allen Formen von Orgelstücken so aus, daß es stets sein Stoff blieb, wenn er auch zwey oder mehrere Stunden ununterbrochen gespielt hätte. Zuerst gebrauchte er dieses Thema zu einem Vorspiel und einer Fuge mit vollem Werk. Sodann erschien seine Kunst des Registrirens für ein Trio, ein Quatuor etc. immer über dasselbe Thema. Ferner folgte ein Chorale, um dessen Melodie wiederum das erste Thema in 3 oder 4 verschiedenen Stimmen auf die mannigfaltigste Art herum spielte. Endlich wurde der Beschluß mit dem vollen Werke durch eine Fuge gemacht, worin entweder nur eine andere Bearbeitung des erstern Thema herrschte, oder noch eines oder auch nach Beschaffenheit desselben zwey andere beygemischt wurden. Dieß ist eigentlich diejenige Orgelkunst, welche der alte Reinken in Hamburg schon zu seiner Zeit für verloren hielt, die aber, wie er hernach fand, in Joh. Seb. Bach nicht nur noch lebte, sondern durch ihn die höchste Vollkommenheit erreicht hatte.⁹

When John Seb. Bach seated himself at the organ when there was no divine service, which he was often requested to do by strangers, he used to choose some subject and to execute it in all the various forms of organ composition so that the subject constantly remained his material, even if he had played, without intermission, for two hours or more. First, he used this theme for a prelude and a fugue, with the full organ. Then he showed his art of using the stops for a trio, a quartet, &c., always upon the same subject. Afterwards followed a chorale, the melody of which was playfully surrounded in the most diversified manner by the original subject, in three or four parts. Finally, the conclusion was made by a fugue, with the full organ, in which either another treatment only of the first subject predominated, or one or, according to its nature, two others were mixed with it. This is the art which old Reincken, at Hamburg, considered as being already lost in his time, but which, as he afterwards found, not only lived in John Sebastian Bach, but had attained through him the highest degree of perfection.¹⁰

The passage is from Forkel's 1802 biography of Bach, *Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke*, based largely on information from Bach's sons Carl Philipp Emanuel (1714-1788) and Wilhelm Friedemann Bach (1710-1784).¹¹ Both were children in 1720, and there is no evidence that they accompanied their father to Hamburg when he met Reincken. By the time Forkel published his biography, more than 80 years had passed since Bach's visit to Hamburg, and both Carl Philipp Emanuel and Wilhelm Friedemann had been dead for several years. The considerable interim between the event in Hamburg and the publication of Forkel's text suggests that his interpretation of Reincken's words is not the most accurate.

It is telling to consider the similarities between Forkel's depiction of Bach's improvisational style and Johann Kortkamp's¹² description of Matthias

⁹ Johann Nikolaus Forkel, *Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke* (Leipzig, 1802), *Bach-Dokumente* VII, ed. Christoph Wolff and Michael Maul (Kassel: Bärenreiter, 2008), 34.

¹⁰ *The New Bach Reader*, 440, with reference to Forkel, *Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke* (Leipzig, 1802, English translation 1820), facs. edition (Frankfurt: 1950).

¹¹ Ibid., 422, with reference to Forkel.

¹² Johann Kortkamp (1643-1721), German organist and writer, pupil of Matthias Weckmann.

Weckmann's application for the post of organist at St. Jakobi Church in the year 1655,¹³ particularly concerning the improvisational tasks involved. Both descriptions describe initial improvisations with full registration, followed by variations over a theme, and end with a fugue with a full registration.

Reincken's reaction to Bach's improvisation in 1720 suggests that this art was no longer customary in Hamburg's churches. How had this tradition been lost? A contributing factor may be the theological debate that erupted during the second half of the 17th century. In 1661, theology professor Theophil Grossgebauer of Rostock published the book *Wächterstimme aus dem verwüsteten Zion*.¹⁴ In the book, he criticized advanced liturgical music for rendering the congregation inactive. Grossgebauer, a Pietist, believed that only new spiritual songs sung by worshipful and pious souls should be recognized as proper liturgical music. He also opposed the organ and organists specifically.

Da sitzt der Organist / spielet unnd [sic!] zeigt seine Kunst: dass eines Menschen Kunst gezeigt werde / soll die gantze Gemeine Jesu Christi da sitzen / und hören den Schall der Pfeiffen / darüber wird die Gemeine schläfferig und faul.¹⁵

There sits the organist / playing and showing his art: in order that the art of one man may be displayed / the whole congregation of Jesus Christ should sit and listen to the sound of the organ pipes / and this makes the congregation tired and lazy.

In 1662, when Heinrich Scheidemann¹⁶ travelled to Otterndorf to play at the dedication of a new organ, he brought Grossgebauer's book to his good friend and relative, the church pastor Hector Mithobius; the book was very difficult to find and sold out quickly.¹⁷ Mithobius immediately opposed the book's conclusions. A few years later Mithobius published his "Psalmodia Christiana,"¹⁸ which was a tribute to the church music of that time.¹⁹ Mithobius argued — in contrast to Grossgebauer's views — that the music of the organ and other instruments was for the pleasure of the congregation:

Varietas delectat, die Veränderung machet Lust: Sondern/wenn die Orgeln und Instrumenta mit einer lieblichen Symphonia oder Harmonia präambuliren, oder wohl die Melodey vorher spielen / da hat man hernach desto mehr Lust und Freudigkeit zum Gesange selbst.²⁰

¹³ See pages 11-12.

¹⁴ Theophil Grossgebauer, *Wächterstimme Auß dem verwüsteten Zion* (Frankfurt am Main: 1661).

¹⁵ T. Grossgebauer, *Wächterstimme Auß dem verwüsteten Zion*, 227-228, also in Christian Bunnars, *Kirchenmusik und Seelenmusik* (Göttingen: Vandenhoeck & Ruprecht, 1966), 92.

¹⁶ Scheidemann was Reincken's teacher and predecessor at the organist position in St. Catharinen in Hamburg. Scheidemann was living between ca 1595-1663. See the biography of Scheidemann in chapter 2, page 24ff.

¹⁷ C. Bunnars, *Kirchenmusik und Seelenmusik*, 99.

¹⁸ Hector Mithobius, *Psalmodia christiana* (Jena: 1665).

¹⁹ A Edler, *Der nordelbische Organist*, 41ff.

²⁰ H. Mithobius, *Psalmodia christiana*, 288, also in Christian Bunnars, 106.

Variation leads to pleasure: When the organ and instruments with a lovely Symphonia or Harmonia present a prelude, or perhaps when the melody is played before / afterwards you have all the more pleasure and joy in singing yourself.

Grossgebauer and Mithobius had fundamentally different views on the role of music in the church, based on their different theological perspectives. Discussions about church music in northern Germany continued during the next few decades following the publication of these two books. What were the consequences for organ music? Was it possible for the organist to play in the same way after their publication in the 1660's? Could the organist play as much as before? Bach's improvisation in Hamburg lasted for nearly 30 minutes; perhaps this was what Reincken meant, that nobody played such *long* improvisations.

It is probably not possible to know exactly what Reincken meant by his comment on the young Bach's improvisation. Any of the hypotheses described earlier is possible. Reincken may have meant that:

- 1) The general art of improvisation was dying,
- 2) The style of improvisation was dying,
- 3) The art of imitating a notated work was dying,
- 4) The art of memorization was disappearing,
- 5) The art of extended improvisation was disappearing.

Although any of these hypotheses are possible, some are more likely than others. Since J. S. Bach's contemporaries and followers wrote about the excellence of his improvisational abilities it is clear that the art of improvisation lived in him.²¹ The description of Bach's improvisation in Hamburg says that he varied the chorale "auf verschiedene Art" but the precise meaning of this is unclear. The answer may be a combination of several of the hypotheses.

Numerous historical documents testify that the ability to improvise was essential for an organist in the past centuries. Johann Kortkamp recorded a detailed description of the improvisational tasks required of Matthias Weckmann in his application for the organist position in St. Jacobi church in 1655:²²

²¹ For instance in Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, 1753 (part one) and 1762 (part two), trans. William J. Mitchell (New York: Norton 1949/ 1985).

²² "Wie nun die Reihe an ihm zu spielen, fantasirte er im vollen Werk den Thon, auß welchem die auffgegebene Fuga war, so primus tonus solte sein, war aber mit tertie toni vermischt und war wunderbahr zu tractiren. ...Hernach tractirt er das geistliche Kirchen-Liedt, so ihm auffgegeben: "An Waßerflüssen Babilon" p. Auff 2 Clavir....Er spielt erstlich anfangs den Chorale gantz schlecht und einfeltig, daß der gemeine Mann, so die meisten in der Kirche wahren, verstehen konten. Hernach hat er ihn fugenweiße tractirt und durch alle Transposition geführt, so das er auch gar durch die Semitonia ging und ist zu verwundern gewesen, wie er sich mit Geschicklichkeit wieder in den natürlichen Ton gefunden. Hirnegst muste er mit H. Schopen ein Violin-Solo machen, umb zu vernehmen, wie er in den General.Baß berühmt wehre. ... Auch muste er eine Motete des seel. H. Hieronymo Praetorio auß den Bass tractiren, 6 vocom und nachgehens auff 2 Clavir variiren. Zu letzt und zum Beschluß in vollen Werk eine lustige

1. He fantasized on the full organ in the mode of the fugue subject
2. He treated the sacred hymn *An Waßerflüssen Babylon* on two manuals
 - a) he played the chorale very simply and straightforwardly
 - b) he treated it in the fugal manner and in all the transpositions
3. He played continuo (accompanying Schop in a violin solo)
4. He treated a motet by H Praetorius with 6 voices and varied it on 2 manuals.
Finally, and as a conclusion, he played a merry fugue on the full organ.

Half a century later in *Harmonologia musica* (1702), Werckmeister wrote that an organist should be expected to²³:

- improvise a fugue over a given subject
- vary a chorale (hymn)
- transpose a chorale 'durch das gantze Clavier'
- have the ability to read both thoroughbass and tablature
- possess a knowledge of the function of the organ

The following report refers to performances by the organists who applied for the post of city organist and carillonneur in Alkmaar, in the Netherlands, also in the 1702. "By order of the gentlemen burgomasters, each (applicant) played the 141st and 31st Psalm for half an hour. The same procedure was repeated in the afternoon on the carillon with Psalm 61 and the anthem 'Wilhelmus van Nassouwen'."²⁴

Bach gladly used an existing composition as a starting point in his improvisations. Even Ludwig van Beethoven (1770-1827) applied this method when improvising in the 1790s:

Wie gewöhnlich ließ er sich unendlich lange bitten und wurde endlich fast mit Gewalt von den Damen zum Clavier gezogen. Unwillig reißt er vom Violinpult die noch aufgeschlagene 2te Violinstimme des Pleyelschen Quartetts, wirft sie auf das Pult des Fortepianos und beginnt zu fantasieren. Noch nie hatte man ihn glänzender, origineller und großartiger improvisieren gehört als an jenem Abend. Aber durch die ganze Improvisation gingen in den Mittelstimmen, wie ein Faden oder Cantus firmus, die an sich ganz unbedeutenden Noten durch, welche auf der zufällig aufgeschlagenen Seite jenes Quartetts standen, während er die kühnsten Melodien und Harmonien im brilliantesten Concertstile darauf baute.

Fuge." Liselotte Krüger, "Johann Kortkamps Organistenchroniek, eine Quelle zur hamburgischen Musikgeschichte des 17 Jahrhunderts", *Zeitschrift des Vereins für Hamburgische Geschichte*, 33 (1933): 205-206.

²³ Williams, *The Organ Music by J.S.Bach, part III Background*, 32, with reference to Werckmeister, *Harmonologia musica*.

²⁴ 'op ordre van de Heren burgemeesteren (hebben) gespeelt ieder een half uur den 141^e en 31^e Psalm'. Frank van Wijk, "Beautiful organs, skilful town-organists, but no repertoire or: the use of the organs in Holland during the 17th and 18th century (lecture given at the organ Festival Holland, Sint Laurenskerk, Alkmaar, 25 June, 2005), reference to RAA, Stadsarchief 1254-1815, inv.nr. 299. Many thanks to Frank van Wijk for sending me a copy of the given paper.

As usual, he let himself be asked endlessly and finally he was pulled by the ladies, almost with force, to the Clavier. Indignantly, he rips the still open part of the second violin of the Pleyel quartet from the violin desk, tosses it on to the desk of the fortepiano and begins to improvise. Never has one heard him improvise more brilliantly, originally and magnificently than on this evening. However, through the whole improvisation, the notes, in themselves completely unimportant, that stood on the coincidentally opened page of the quartet could be heard in the middle voices like a thread or a Cantus firmus, while he built the most daring melodies and harmonies in the most brilliant concerto style on top of it.²⁵

Franz Liszt was also known to begin an improvisation from a notated composition:

So ist es besonders bezeichnend, wenn Borodin in einem Brief an Cäsar Cui aus dem Jahre 1877 über Fr. Liszt berichtet: “Spielt Liszt etwas durch, so fängt er manchmal an, Eigenes hinzusetzen, und so entsteht allmählich unter seinen Händen nicht das betreffende Stück sondern eine Improvisation darüber”²⁶

It is especially telling when Borodin reports in a letter to Caesar Cui from 1877 about Fr. Liszt: “When Liszt plays through a piece he sometimes begins to add something of his own, and eventually what develops under his hands is no longer the piece in question, but an improvisation on it...”

In a letter to his nephew Karl, Beethoven was insistent that preparation for improvisation must not lead to memorization:

Wenn Du so, wie heute phantasirtest, auch in deiner Academie phantasirst, so würde der Erfolg Herrlich seyn. — Dazu gehört mehr als en guter Clavirspieler. — Ich freue mich schon, Moscheles phantasiren zu hören. — Ich glaube auch gar nicht, daß Moscheles Phantasien, wenn man sie ja so nennen darf, das Werk eines Augenblicks sind. — Ich glaube, er bereitet sich darauf vor. — Die Hauptzüge.

If you would improvise in your Academie, as you have done today, the success would be wonderful. — For this, it takes more than a good Clavier player. — I am already looking forward to hearing Moscheles improvise — In fact I do not believe at all that Moscheles’ fantasies, if one may call them such, are the work of one moment. — I believe that he prepares himself. — The general ideas.²⁷

The violinist Nicolo Paganini (1782-1840) prepared his improvisations, and has described how this practice arose. An important reason for Paganini’s extensive preparation was that his improvisations were always accompanied by piano. It would have been difficult for a pianist to accompany an improvisation with no prepared structure:

²⁵ T. Skowronek, *Beethoven the Pianist* (PhD diss., University of Gothenburg, 2007), 259 with reference to Czerny, *Anekdoten und Notizen über Beethoven* 1852, 21.

²⁶ Ernst Ferand, *Die Improvisation in der Musik — einen Entwicklungsgeschichtliche und Psychologische Untersuchung* (Zürich: Rhein-Verlag, 1938), 15-16.

²⁷ Skowronek, *Beethoven the Pianist*, 262, with reference to Köhler and Herre, eds., *Ludwig van Beethovens Konversationshefte*, 308.

My duties require me to play in two concerts each week, and I always improvise with piano accompaniment. I write this accompaniment in advance and work out my theme in the course of the improvisation.²⁸

Even these famous musicians, then, did not have a unified view of the nature of improvisation. Paganini prepared parts of his improvisation in advance, a practice of which Beethoven was critical.

I recall that when I was seven years old I played the organ for the first time at a school commencement, on the organ in Kåge church in northern Sweden. Another girl, two years older, who was also slated to play, looked a bit cheekily at me and wondered where my music was. "I have none," was my reply. Even if I had been given written music it would not have been helpful, since I could not read music and had yet to receive my first lesson. Unfortunately I do not remember what I played, but it was probably one of a number of summer songs that I had learned by ear on the piano at home. I also remember how our elderly neighbor, uncle Olaus, sometimes stopped by our home with his violin and played. My father or I would accompany him on the piano. No written music was needed; we played songs we knew.

Later, when I began to play from a score, my relationship to notation could be quite flexible. I remember one occasion when, as a teenager, I was to play a piano piece at a little concert and discovered when I sat down at the instrument that my music was not there. Instead of getting up to look for the music, I started to play anyway. Since I had not memorized the entire piece, it was not many measures before I strayed from a literal rendition of the composition and continued with an extemporaneous improvisation. For me this approach was nothing extraordinary but rather a natural solution to the problem posed by my missing music. As I became older and began studying at music conservatories, a similar situation could lead to serious consternation on my part. It would have been inconceivable to depart from the composition of a recognized master to play something of my own. What had happened along the way? During my extensive musical studies, a large part of my education had been dedicated to interpreting existing music, to playing "right" — as it says in the score — and to studying different editions to approximate the composer's intentions as closely as possible.

As a child, I was given the opportunity to choose additional music classes at school, which consisted of group instruction in recorder playing. Each week we were given a new piece from the exercise book to practice at home for next lesson. Those of us who were able to play the pieces satisfactorily, with the right notes, received small gold stars in our books from the teacher. When I began studying piano, the focal point of the beginner's piano literature was on learning to read musical notation and play the right notes. Later, when I was applying to music conservatories, the schools customarily requested repertoire lists and asked for

²⁸ Derek Bailey, *Improvisation its Nature and Practise in Music* (Ashbourne: Da Capo Press, 1992), 19.

compositions from different eras to be performed. During my career as musician and teacher I have participated in a number of juries, judging the candidates' performances. As a jury member, our duty was to evaluate both technical and musical interpretation, including the performer's familiarity with notation.

During my years of studies, I have participated in various master classes in which a recurring topic has been different music editions and their credibility. Sometimes this can be very difficult to assess, especially in the early organ music from before Bach, which was rarely published and often is preserved only in handwritten manuscripts, sometimes in multiple and contradictory versions notated by different people. When I was a music student I learned to regard a composition with great respect and to strive for an ultimate standard in my own performances, playing renditions that were as close as possible to the original version of the piece, taking into account fingering, articulation, phrasing, choice of tempo and organ registration.

Through the work with this thesis, I have been challenged to re-evaluate my opinions. I have come to realize that my first approach, in which I embraced the ability to leave a notated composition, is perhaps closer to an historic approach than what I learned during my formal education.

The practice of using a known composition as the basis for improvisation is common among modern folk and jazz musicians. Normally a jazz ensemble presents a known melody in a relatively straight harmonization, followed by improvised verses by each of the various musicians. Together with two colleagues from the Academy of Music and Drama at University of Gothenburg, I participated in a project during the years 2006-2009 entitled "Improvisation — different languages under the same roof." In this project we appropriated models from different musical traditions and then improvised in various forms on the chosen material. The work is described on page 78ff.

During the 20th century, improvisation has come to be associated increasingly with genres other than classical, for example the jazz and folk music traditions. Although the examples cited above of Beethoven and Liszt indicate that pianists routinely improvised during the Romantic period, this practice has declined during the 20th century. Instead, classical music increasingly has come to focus on being faithful to the notated score. The following quotations bear witness to very different approaches to music:

"Do not fear mistakes. There are none." The trumpet player Miles Davis.

Pianist Hélène Grimaud said at age 23, after playing Rachmaninov's second piano concert together with Göteborg Symphony Orchestra and conductor Neeme Järvi in Theatre Champs Elysées in Paris: "Applause means nothing when you know that

you have played a wrong note.” Despite a performance with which the pianist was dissatisfied, the audience loved the concert and gave her a standing ovation.²⁹

Nine years later Grimaud had a different attitude: “... the notion that a performance has to be clean and with no wrong notes is missing the point. The most beautiful performances are often the most dirty ...”³⁰

These statements demonstrate different perspectives. Through history musicians have had a wide range of attitudes to notated and improvised music.

In the following passage from 1739, German composer and theorist Johann Adolph Scheibe (1708-1776) describes how Bach's music became a prototype for many other musicians. Bach's own music could inspire, imitate, and serve as a model for others:

Wer wird aber auch nicht so fort zugestehen, daß dieses Clavierconcert [in F-dur] als ein vollkommenes Muster eines wohleingerichteten einstimmigen Concerts anzusehen ist? [...] Ein so großer Meister der Musik, als Herr Bach ist, der sich insonderheit des Claviers fast ganz allein bemächtigt hat, und mit dem wir den Ausländern ganz sicher trotzen können, mußte es auch seyn, uns in dieser Setzart ein solches Stück zu liefern, welches den Nacheifer aller unserer großen Componisten verdienet, von den Ausländern aber nur vergebens wird nachgeahmet werden.³¹

Who is there who will not admit at once that this clavier-concert [in F-major] is to be regarded as a perfect model of a well-designed solo concerto? [...] It would take as great a master of music as Mr. Bach, who has almost alone taken possession of the clavier, and with whom we can certainly defy foreign nations, to provide us with such a piece in this form of composition — a piece that deserves emulation by all our great composers and that will be imitated in vain by foreigners.³²

Even 20th-century musicians testify that they find inspiration in others. Jazz musician Charlie Parker (1920-1955) has described how he learned to play by listening to other musicians' recordings.

The records were Charlie's most important subject for study. His portable phonograph had a set screw that could be tightened to lower the speed of the turntable. This adjustment made it easier for him to analyze the solos and study the nuances of tone that made Lester (Young) sound as if he were singing, shouting, and talking through the saxophone. Charlie learned each solo by heart, replaying the powdery grooves, listening for the notes through the increasing hiss of surface noise.³³

²⁹ Robert Schenk, *Spelrum: en metodikbok för sång- och instrumentalpedagoger* (Göteborg: Bo Ejeby förlag, 2000), 156, and “Symfoni på bilvägar,” Göteborgs-Posten, 7 Nov. 1993.

³⁰ Peter Culshaw, Interview with Hélène Grimaud, Telegraph, 22 Nov. 2002, www.telegraph.co.uk/culture/music/classicalmusic/3585562, (accessed 2 June, 2010).

³¹ *Bach-Dokumente* II, ed. W. Neumann and H.J. Schulze (Kassel/Basel: Bärenreiter, 1969), 374. Also in *The New Bach Reader*, 332.

³² Translation from *The New Bach Reader*, 332.

³³ Ross Russel, *Bird Lives! The High Life and Hard Times of Charlie 'Yardbird' Parker* (London: Quartet Books Limited, 1973), 91 and Lars Lilliestam, *Gebörsmusik, Blues, rock och muntlig trädning* (Göteborg: Akademiförlaget, 1995), 157.

This approach was obviously not possible before the invention of modern sound reproduction technologies. Previously, musicians were forced either to listen to live performances or study musical scores. One of the few collections that have been published for the organ from northern Germany in the 17th century is Samuel Scheidt's (1587-1654) *Tabulatura nova* from 1624. In the foreword Scheidt wrote that he intended the collection to be useful not only for experienced organists, but also for "den gutherzigen Musicverstendigen Leser" ("the kind-hearted and musically knowledgeable reader").³⁴

The publication of *Tabulatura nova* in 1624 was the first time in Germany that organ and keyboard music was published in open score notation. The large typeface allowed only a few five-line staves on each page. This meant that the musician — to the detriment of the music — would often have been required to turn pages. As Harald Vogel points out, not only would this have rendered performance both complicated and cumbersome, but it would also have been hard on the binding of the book and consequently expensive.³⁵ Therefore the users of *Tabulatura nova* were forced to rewrite the compositions before they could be played — assuming that Scheidt's compositions were meant to be performed as they were notated. It follows that the printed version was not meant for the music stand, but instead for the writing and study table.³⁶ Today we would not purchase a musical edition that could not be placed directly on the music stand and subsequently played exactly as notated.

During the 17th century in North Germany, the organ filled a specific role in church services. Consequently it is no surprise that in North Germany the majority of surviving compositions are works based on chorales or liturgical melodies. The alternatim tradition between the organ and sung verses required organists to improvise regularly over these melodies. It was first in the following century that the organ began to accompany hymn singing. The Zellerfeld organ tablature, *Ze1*, is an example of a manuscript in which the compositions reflect the alternatim tradition.³⁷ It was discovered in the 1950's by Gustav Fock in the Calvörsche Bibliothek in Clausthal-Zellerfeld, Germany and is the primary source for the compositions of Heinrich Scheidemann. The manuscript contains, among much other liturgical music, what was previously believed to be a complete Magnificat cycle for organ by Heinrich Scheidemann,³⁸ which is the material that forms the basis for this research.

³⁴ Harald Vogel, *Samuel Scheidts Tabulatura nova*, vol. II (Wiesbaden, Leipzig, Paris: Breitkopf & Härtel, 1999), 7.

³⁵ Harald Vogel, *Samuel Scheidts Tabulatura nova*, vol. III (Wiesbaden, Leipzig, Paris: Breitkopf & Härtel, 2002), 6.

³⁶ Konrad Brandt, "Beobachtungen und Anmerkungen zu Scheidts *Tabulatura nova*," *Schriften des Händel-Hauses in Halle* Vol. 5 (1989): 63.

³⁷ The manuscript *Ze1* is described in chapter 5, pages 154ff.

³⁸ This will be discussed further in the analysis chapter 5, pages 160ff.

The Magnificat text is one of the most widely used Biblical texts, and its frequent appearance in church services demands a wide variety of application.³⁹ According to the *Rule of Benedict*, the Magnificat text was being used in daily church services as early as the 6th century. Since the text itself must remain constant, the variation must originate from the setting of the text, thus the high demand for compositions based on the Magnificat text. Treatments of the Magnificat text, therefore, represent an archive of compositional development — a series of compositions on this theme — from the early Renaissance to the present. Additionally, the daily use of the Magnificat text resulted in many composers practicing composition by writing Magnificat verses.

Scheidemann's Magnificat cycle is the primary musical focus of this study. In addition to its high artistic quality, the main reason that I have focused on the Magnificat cycle is the specific compositional role of the individual verses. In the various verses, the available treatments of a melody, *cantus firmus*, are repeatedly demonstrated. Four traditional patterns emerge among the 33 verses, specifically:

1. Four part (or five part, VIII:1) organ chorale with *cantus firmus*
2. Four part chorale fantasy or *auff 2 Klavier und Pedaliti*
3. Four part chorale *ricercar*
4. Three part organ chorale with *cantus firmus*

The verses are based on eight different Magnificat melodies, which are taken from the *Cantica sacra* hymnal, published in 1588 in Hamburg. In the 4th century, the church father Augustinus (354-430) described in his *Confessions* how the church of Milan had begun to sing hymns and psalms in their services.⁴⁰ This tradition has survived until our days. The Magnificat verses began to be set in special psalm modes, which in the 8th or 9th century were classified into eight church modes.

³⁹ The Magnificat will be discussed in chapter 5, pages 136ff.

⁴⁰ Saint Augustine, *The Confessions, The works of Saint Augustine, A Translation for the 21st Century, Introduction*, trans. and Notes Maria Boulding, O.S.B., ed. John E. Rotelle (New York: O.S.A., New City Press, 1997), 220, and Alf Härdelin, "Spegling av gudomligt ljus" in *Från hymn till skärna*, ed. Alf Härdelin (Stockholm: Natur och kultur, 1989), 31.

Purpose

When I started this study, my goal was to find out *how* Scheidemann and his contemporaries learned to play and *what* they learned. Through this knowledge I hoped to gain an understanding of *why* the compositions sound as they do. I wanted to know if this knowledge could help us to better *understand* the music and if it would be possible to apply this method in my own teaching.

Therefore, a key part of the work has been to examine how Scheidemann's teacher Jan Pieterszoon Sweelinck may have taught his students. In addition, it has been essential for me to answer the questions of why the Magnificat settings are so systematically constructed and how the two settings which do not bear his signature differ from the others. A common claim made by organists and musicologists is that the organ repertoire from the 17th century was often used pedagogically. A convincing analysis of *how* the repertoire was used in teaching, however, has yet to appear. In autumn 2008 I gave a course called *Organ Improvisation based on baroque principles* at the Academy of Music and Drama, University of Gothenburg. The lessons focused on the repertoire from the 17th century which then was used as a catalyst for the students' own improvisations. In discussions with the participants, this method was compared with their earlier experiences in learning organ improvisation. The purpose of this particular study was to compare contemporary methods of teaching improvisation with the reconstructed method that may have been followed in Scheidemann's musical world. In chapter 4, page 124ff. this subject is described in more detail.

For the last three years I have been involved in an improvisation project together with folk and jazz musicians, described in chapter 3 page 78. We have improvised together and later compared our creative processes, with particular attention to our different musical backgrounds. Initially I had no plans to include this project in my thesis, but as time passed I found many connections to my research topic. Examining how three contemporary musicians improvise and which components have been used is therefore an important part of this project. The results have been included in this study and compared with the rediscovered methods and processes from earlier centuries.

Another purpose of the thesis has been to come to a greater understanding of Scheidemann's and his contemporaries' music. Increased knowledge about its structure and intentions can help to develop a deeper understanding of this era today, not only for musicians who improvise, but for all interpreters of early music. In addition, I am convinced that musicians and music aficionados gain in their appreciation of music from this period by considering the education of 17th century organists and how their education influenced their compositions.

Questions

The overall issue in my work concerns the purpose of musical notation in an historical period during which organists were famous predominantly for their improvisational abilities.

What was the purpose of notated organ music in the 17th century in Northern Germany?

This question has given rise to several others.

The study of a single composer's music or a particular genre of music can be compared with learning a language, in that both require dedication and great effort before true sensitivity to the fine nuances can be acquired. For me, my long-term association with the Magnificat verses of Scheidemann eventually, and inevitably, led to a heightened appreciation of his musical language and tools, so that I could not help but start to compare different compositions. In Gustav Fock's edition *Heinrich Scheidemann Orgel Werke, Band II, Magnificatbearbeitungen*,⁴¹ there are 33 verses in the eight modes. In the 17th century manuscript *Ze 1*, five of the verses included by Fock (one Magnificat setting with four verses, another setting with one verse) are not attributed to Scheidemann: strictly speaking, these five are anonymous compositions. In the course of my study of Scheidemann's Magnificat settings, I began to recognize the characteristic motives and movements that recur in the verses attributed to Scheidemann, the pattern to the compositions. In contrast, several verses did not have these characteristics, did not fit the pattern. These exceptions were consistently the anonymous or unattributed settings. From my perspective as an artist, I began to reflect over two specific issues:

Why were the Magnificat settings by Scheidemann so systematically composed? In which way do the two unattributed Magnificat settings differ from the others?

During the period that I was discovering the musical treasure found in the complete organ compositions of Scheidemann, I was also learning to improvise in the 17th-century North German style. One aspect of developing my improvisational skill was a constant analysis of the existing repertoire and the specific consideration of what was really happening in each composition. Given that several historical documents attest to North German organists' ability to improvise during the 17th century, I wondered from my perspective as teacher of organ improvisation how they acquired this knowledge and what they learned. Moreover, I thought about the possible similarities to contemporary improvisational methodology. This led to additional questions relevant to this study:

How did Scheidemann and his contemporaries learn to improvise?

Is it possible to find similarities in improvisational pedagogy between the 17th century and today?

⁴¹ Heinrich Scheidemann, *Orgel Werke, Band II, Magnificatbearbeitungen* (Kassel: Bärenreiter, 1970).

The artistic and pedagogical questions raise issues that focus again on the historical perspective:

Why were the Magnificat settings in the Ze1 manuscript written down?

Who was the main scribe of the manuscript?

One thing common to all these questions is that they were formed at the organ bench from an artistic perspective, while playing the music of Scheidemann. Consequently, from the artistic basis arise the pedagogical questions, which then lead to a concentrated historical study.

At the beginning of this research Scheidemann and his music were the primary focus. During the process, however, the focus increasingly gravitated toward organ improvisation. As a result, the Magnificat settings by Scheidemann came to be used as a tool for the examination and analysis of other organ music to which the organist of the 17th century had access. Ultimately this research led to the question of how contemporary musicians learn to improvise. Considering my personal experiences from the improvisation project performing with folk and jazz musicians, I challenged myself to examine the common ground between 17th century organists and ourselves — the modern improvisational musicians — pertaining to how we have learned the art of improvisation. Suddenly, I began to doubt that the original presentation of the issues based on artistic, educational and historical perspectives was optimal. Instead, I chose to group my questions according the following criteria: *history and documentation, and art and pedagogy*.

History and Documentation

- why were the Magnificat settings in the *Ze1* manuscript written down?
- why were the Magnificat settings by Scheidemann so systematically composed?
- who was the main scribe of the manuscript?
- in which ways do the two unattributed Magnificat settings differ from the others?

Art and Pedagogy

- how did Scheidemann and his contemporaries learn to improvise?
- what did they learn?
- how have I and other modern improvisational musicians learned to improvise?
- what are the similarities and differences in improvisational pedagogy from the 17th century and today?

Method

An important tool during the work with this project — in fact the most important — has been the physical act of playing the music and the symbiosis of senses — hands, feet, hearing, and the continuous and direct analysis while playing that is endemic to the human cognitive experience. My personal impressions, the responses originating from my hands and feet, have sparked my interest in this topic. I have studied the music on both the harpsichord and the organ, not only in order to interpret the music but also to ascertain the characteristic musical language through improvisation exercises. Inspired by the English philosopher Francis Bacon (1561-1626) and his experimentalism, I believe that trying and testing are essential ingredients in the work process. As Bacon's inductive method suggests, the risk of subjectivity and incorrect deduction is reduced if conclusions are drawn from a collection of circumstantial evidence rather than one single source. Since historical research is largely a matter of interpretation, which inevitably involves subjective assumptions by the investigator, my ambition has been to peruse a wide variety of sources and to place the facts in a broad perspective. Although the manuscript *Ze1* has a central role in this work, it has been my ambition to situate it in a larger context in order to minimize the above risks.

2. SCHEIDEMANN

Heinrich Scheidemann in Hamburg
— the city, the colleagues, the organs
and the organ builders

“What is the most beautiful tone that can penetrate all the senses? Is it you Hipparchion or your assistant Nufin who play gentle violins and in this way make the organ playing even more charming? No, you are incapable of this. It is Schop and Scheidemann.”

These are the words the Thuringian poet and composer Georg Neumark (1621-1681) used to describe Johann Schop and Heinrich Scheidemann, the two leading musicians in Hamburg of his time. Schop, a violinist, played every Sunday in one of Hamburg’s churches, and Scheidemann was the organist in St. Catharinen:

Als der weitberühmte Organiste Herr Heinrich Scheidemann /
Und der weltberümete Geigenkünstler Herr Johann Schop
in Hamburg sich beiderseits mit einander in der Vesper hören liessen:
Bin ich denn im Geist entzückt? Welcher kan mein Hertz so beugen
Durch so süßes Pfeiffenwerk? Wessen ist der schönste Thon /
Der durch alle Sinnen dringt? Bist du es /
Hipparchion /
Und dein Mitgesell Nufin /
Der mit einer sanften Geigen
Das gekünstelt’ Orgelspiel noch beliebter machen kann?
Nein / Ihr seid zu schlecht dazu. Es ist Schop und Scheidemann.⁴²

When the well-known organist Mr. Heinrich Scheidemann
and the world famous artist on the violin, Mr. Johann Schop performed together at
Vespers in Hamburg:
Is my spirit not then enchanted?
Who can bend my heart with such sweet pipe-work?
Whose is that most beautiful tone that penetrates all the senses?
Is it you, Hipparchion, or your assistant Nufin, who can make the artful organ playing
even more beloved with a gentle violin?
No, you are incapable of this. It is Schop and Scheidemann.

This chapter focuses on Heinrich Scheidemann and his milieu in Hamburg. The birthplace of Heinrich Scheidemann and the location of the home of the family of David Scheidemann during this time are not known. It is both fascinating and alarming to follow the speculative research devoted to the establishment of the currently accepted misinformation on this topic. In the work of references *The New Grove Dictionary of Music and Musicians*⁴³ and *Die Musik in Geschichte und Gegenwart*⁴⁴ it is purported that the birthplace of Heinrich Scheidemann is Wöhrden, Holstein,

⁴² K. Stephenson, *Johannes Schop. Sein Leben und Wirken* (PhD diss., Halle, 1924), 76.

⁴³ Werner Breig, *Heinrich Scheidemann*, vol. 16, *The New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Limited, 1980), 601.

⁴⁴ Pieter Dirksen, *Heinrich Scheidemann*, vol 14, *Die Musik in Geschichte und Gegenwart* (Kassel: Bärenreiter, 2005), 1210.

and that he was born around 1595. Werner Breig noted in 1967⁴⁵ that Scheidemann's biography is based on the archival material presented by Max Seiffert,⁴⁶ L. Krüger,⁴⁷ and G. Fock.⁴⁸ Since the publication of their studies, their speculations concerning both the year and place of birth have been repeated by a myriad of academic reference works, until the specific year and place of birth have been accepted as fact. The establishment of 1595 as the approximate year of birth is based on the understanding that Scheidemann, like other students of Sweelinck, would have been around 15-16 years of age when he began his studies in Amsterdam in 1611.

Max Seiffert claims that the latest possible date of birth for Heinrich Scheidemann would have been 1596, while Liselotte Krüger writes more cautiously "kurz vor 1600," which would mean that Scheidemann could have been born in his father's former residence in the district of Dithmarschen:

"Vielleicht dürfen wir den vorhergehenden Wohnort des Vaters, Dithmarschen, als Geburtsort Heinrich Scheidemanns bezeichnen".⁴⁹

The supposition that Heinrich's father David came from Dithmarschen⁵⁰ is based on an archival entry from St. Catharinen in Hamburg naming "David aus Dithmarschen" as organist.⁵¹ An organist named David is found in an earlier source in reference to an organ project in Oberndorf in 1595, when this David received 24 Lübeck marks for working with an assistant to repair the bellows of an organ: "David de Organiste vnd sin hulver also he de belgen vorbetert vortretet."⁵² Küster believes that this organist is David Scheidemann.

The name David Scheidemann appears in a document written by the priest and historian Neocorus (also known as Johann Adolf Köster, c. 1550-1630). According to Neocorus, "David Scheidemann of Hamburg, formerly of Oldenworden (Wöhrden)" was one of the organists at the dedication of an instrument in Hemme, Schleswig-Holstein in 1598.⁵³ Fock, however, rightly points out that David

⁴⁵ Werner Breig, *Die Orgelwerke von Heinrich Scheidemann* (Wiesbaden: Franz Steiner Verlag, 1967), 1.

⁴⁶ Max Seiffert, "J.P. Sweelinck und seine direkten deutschen Schüler," *VjMw* 7 (1891): 145-260.

⁴⁷ Liselotte Krüger, "Die Hamburgische Musikorganisation im 17. Jahrhundert," *Slg. Mw. Abb.* XII, (1933): 147ff.

⁴⁸ Gustav Fock, *Scheidemann*, MGG XI (1963), 1621ff.

⁴⁹ Konrad Küster, "Zur Geschichte der Organistenfamilie Scheidemann," *Schütz-Jahrbuch*, (1999): 100-101, and L. Krüger, "Die Hamburgische Musikorganisation im 17. Jahrhundert," 147.

⁵⁰ Dithmarschen was one of four districts in the former duchy of Holstein.

⁵¹ L. Krüger, "Die Hamburgische Musikorganisation im 17. Jahrhundert," 136, with reference to Hugo Leichenring, *Hamburgische Kirchenmusik im Reformationszeitalter*, ed. Jeffery T. Kite-Powell (Hamburg: Karl Dieter Wagner, 1982), 69.

⁵² K. Küster, "Zur Geschichte der Organistenfamilie Scheidemann," 103.

⁵³ Gustav Fock, *Hamburg's Role in Northern European Organ Building*, ed. and trans. Lynn Edwards and Edward C. Pepe (Easthamton: Westfield Center, 1997), 34 with reference to Johann Adolph H. Neocorus, *Chronik des Landes Dithmarschen* (Kiel: 1827), 355.

Scheidemann was not organist in Hamburg in 1598, but came to St. Catharinen only in 1604.⁵⁴

Konrad Küster has presented a new theory about Heinrich Scheidemann's place of birth. He reports that the North German sources of organ music from the 17th century contain numerous examples in which the composers' names are abbreviated with three initials, representing the first and last names as well as the place of birth. These letter combinations can often be assigned dual functions. Küster maintains that although a given combination of letters may seem to derive exclusively from the name, in fact the last letter may stand for the place or region of birth:

In diesem Sinne verweist die Buchstabenkombination „M.W.M.“ nicht nur auf den Namen „Matthias Weck-Mann“, sondern ist etwa so aufzulösen, wie der Komponist selbst es in der Namenseintragung im Stammbuch Georg Neumarks getan hat: als „Matthias Weckmann Mülhusa=Thuringius“. „D.B.H.“ für Dieterich „Buxte-Hude“ muß sich ebenfalls auch auf Geburtsort oder – region beziehen; dass in diesem Fall Helsingborg oder Helsingør.⁵⁵

In this sense, the letter combination M.W.M., does not only stand for the name “Matthias Weck-mann“, but should probably be understood as the composer himself did when entering his name in the Stammbuch of Georg Neumark: as „Matthias Weckmann Mülhusa-Thuringius.“ In the same way, „D.B.H.“ for Dieterich „Buxte-Hude“ must also indicate a place or region of birth, which in this case is Helsingborg or Helsingør.

According to Küster, this sort of abbreviation is an intellectual device which embraces the double significance of the letters and the possibility of multiple interpretations. Küster purports that the earliest known example of a North German organist who practiced this approach is Heinrich Scheidemann. In manuscript *Ze1*, the main source for the organ music by Scheidemann,⁵⁶ several of Scheidemann's compositions bear the initials H.S.M.

While the currently accepted place of birth for Scheidemann is Wöhrden in South Dithmarschen, the abbreviation would indicate that the letter “M” is significant to the composer's origin. There is no city or community beginning with the letter ‘M’ (from H.S.M) in the vicinity of Wöhrden.⁵⁷

Michael Praetorius occasionally signed his name with the initials M.P.C. For Praetorius the letter “C” had two meanings: sometimes he wrote his complete name as

⁵⁴ Gustav Fock, *Hamburg's Role in Northern European Organ Building*, ed. and trans. Lynn Edwards and Edward C. Pepe, (Easthamton: Westfield Center, 1997), 114.

⁵⁵ K. Küster, “Zur Geschichte der Organistenfamilie Scheidemann,” *Schütz-Jahrbuch* (1999), 99.

⁵⁶ See chapter 5, pages 154ff.

⁵⁷ K. Küster, “Zur Geschichte der Organistenfamilie Scheidemann,” 99-100.

either Michael Praetorius Creutzburgensis or Michael Praetorius Capellmeister. The double meaning of the letter “C” is another example of this game with letters.⁵⁸

Küster speculates that the Scheidemann family lived in another place before their time in Wöhrden, a community whose name began with the letter “M.” This could mean that Heinrich Scheidemann was older when he studied with Sweelinck in Amsterdam, perhaps in his 20’s.⁵⁹ According to Küster, additional evidence that Scheidemann was older than was usual when he studied in Amsterdam is that he is the most musically independent of the known German students in relation to the style of Sweelinck.⁶⁰

Küster introduces an entirely new hypothesis, namely that Heinrich Scheidemann was born in the area of Mecklenburg.⁶¹ In addition to the appearance of the letter “M” in his signature, this choice is substantiated by the strong links between Schleswig-Holstein and Mecklenburg around 1600. “The political and ecclesiastical center Ratzeburg, nowadays part of Schleswig-Holstein, belonged to Mecklenburg geographically, [...] and communication between Mecklenburg and Oberndorf was very common.”⁶² Pieter Dirksen questions the theory that Scheidemann originated from Mecklenburg and writes that it “needs further evidence before it can be substantiated.”⁶³

My own hypothesis is that Scheidemann may have been born in any of a number of communities in the region of Dithmarschen whose names begin with the letter “M,” communities that are significantly closer to both Oberndorf and Wöhrden than they are to Mecklenburg. Both Marne and Meldorf are possibilities, and both cities boasted new organs around the year 1600 that would have been of interest to an organist’s family. In 1596-97 Hans Scherer the Elder built an organ for the cathedral of Meldorf, and Hans Bockelmann installed an organ in Marne between 1601 and 1603.⁶⁴

The headmaster at the school in Meldorf, Mollerus Lakemann, came to Hamburg in 1602 as a substitute for cantor Eberhard Decker, who was old and ill. When, in 1604, the position of organist in St. Catharinen in Hamburg needed filling, Lakemann may have recommended David Scheidemann, having already established a relationship with him in Meldorf. It may be in this manner that David Scheide-

⁵⁸ Michael Praetorius, *Syntagma Musicum* III, trans. and ed. Jeffery T. Kite-Powell (Oxford and New York: Oxford University Press, 2004) xvii.

⁵⁹ K. Küster, “Zur Geschichte der Organistenfamilie Scheidemann,” 111.

⁶⁰ Ibid., 111.

⁶¹ K. Küster, “Zur Geschichte der Organistenfamilie Scheidemann,” 113.

⁶² Conrad Küster, e-mail to author, 1-2 April, 2008.

⁶³ Pieter Dirksen, *Heinrich Scheidemann’s Keyboard Music, Transmission, Style and Chronology* (Hampshire: Ashgate, 2007), xxi.

⁶⁴ Gustav Fock, *Hamburg’s Role in Northern European Organ Building*, ed. and trans. Lynn Edwards and Edward C. Pepe (Easthamton: Westfield Center, 1997), 35.

mann found his way to Hamburg. Archival evidence from Meldorf is scant from before the year 1661, which complicates research into the identity of organists around the turn of the previous century.⁶⁵

The following historical consideration concerning Meldorf may shed light on the significance of the letter “M” in the initials H.S.M. Already in the 13th century the church in Meldorf was the hub for several parish churches, including Wöhrden, and Meldorf was also the seat of government. The local government in Meldorf included the residence which encompassed the sheriffs, knights, and elders.⁶⁶ Although Meldorf's importance diminished considerably over the following centuries, I think it is possible that its historical significance may have persisted in popular usage. This significance may have enticed Heinrich Scheidemann to adopt the letter “M” in his signature, even if he had been born in the vicinity of Meldorf but not in the city itself. However, the fact that Neocorus did not mention Meldorf when he wrote about David Scheidemann's organ playing in 1598 may speak against this theory.⁶⁷

Be that as it may, it is known that David Scheidemann began his duties as organist at St. Catharinen in Hamburg 1604. Archival records from St. Catharinen in Hamburg from 1604 document that “David aus Dithmarschen” — the father of Heinrich — was employed there as organist. Nothing is known about Heinrich Scheidemann's early music education. It is most likely that he was a pupil at the St. Johannis Lateinschule in Hamburg and studied under the cantor Erasmus Sartorius, although presumably his first organ teacher was his father.

Music held a dominant position at the St. Johannis Lateinschule, and its practical application, *musica practica*, received increasingly more attention during the 17th century. As a pupil at St. Johannis, Scheidemann would have practiced singing daily and regularly performed with the school choir at the city's various religious services. During the services he would have listened to organ playing by Hieronymus Praetorius in St. Jakobi, Joachim Decker in St. Nicholai, Jacob Praetorius in St. Petri, and his own father, David, in St. Catharinen.

During Heinrich Scheidemann's early years in Hamburg there were several interesting organ projects for a curious boy to follow. Hans Scherer the Elder worked in the beginning of the 17th century with organs in all of the four city churches, and he also built a new organ in St. Gertrud. Scheidemann probably sang with the boys' choir from St. Johannis Lateinschule at the chapel dedication in 1607. We can only guess about his contact with other organ students in Hamburg at this time, but he well may have known Berendt Petri, the pupil of Jacob Praetorius who copied the

⁶⁵ Rolf Michaelsen, “Die Geschichte der Meldorfer Orgel,” *Zeitschrift für Landeskunde und Landschaftspflege — Neue Folge*, Heft 1, März (1983): 3. Thanks to Paul Nancekievill, Meldorf for sending me a copy of the article.

⁶⁶ Johann Adolph H. Neocorus, *Chronik des Landes Dithmarschen* (Kiel: 1827), 533, 598.

⁶⁷ See pages 25-26.

Magnificat settings of Hieronymus Praetorius in his manuscript from 1611 (the Visby tablature). Most likely, this was a Magnificat cycle to which Scheidemann also had access. Scheidemann probably knew the two sons of Hieronymus Praetorius, Jacob and Johan, who also traveled to Amsterdam to study with Sweelinck. Johan completed his studies with Sweelinck in 1611, the same year that Scheidemann arrived in Amsterdam, and may have advised Heinrich about life in Amsterdam and the teaching of the famous master.

Heinrich Scheidemann studied with the organ master Jan Pieterzoon Sweelinck of Amsterdam from 1611 to 1614. The congregation of St. Catharinen in Hamburg paid Scheidemann's tuition, including room and board in Sweelinck's household, as well as lessons from the master.⁶⁸

Sweelinck's personal engagement in his students' musical development is demonstrated by the breadth of the compositions which he wrote for them. Sweelinck composed a motet for the wedding of Jacob Praetorius.⁶⁹ When Heinrich Scheidemann completed his studies in Amsterdam, the parting gift from his teacher was a canon with the title "Ter eeren des vromen Jonghmans Henderich Scheijtmann, van Hamborgh," dated November 12, 1614.⁷⁰

Many years later, Mattheson wrote that this personal engagement was greatly appreciated by the students. Sweelinck's two Hamburg disciples, Jakob Praetorius and Heinrich Scheidemann, hung portraits of their teacher prominently in the best rooms of their homes.

Die beiden Hamburger aber hielten denselben so hoch, dass sie sein gemahltes Ebenbild mit zu Hause brachten, und in ihren besten Kammern ausstellten.⁷¹

Not much is known about Heinrich Scheidemann's time in Hamburg between 1614 and 1629, with the following exceptions: In 1617 and 1623 his name is entered in church archives in Hamburg as godfather, on the second occasion for a daughter of the organ builder Hans Scherer the Younger.⁷² In 1629, his name appears in the archives of St. Catharinen, when he assumed the position of organist. The duties of the organist included bookkeeping for the congregation.

In addition to his duties as organist in the Catharinenkirche, Scheidemann is named in several sources as a consultant for organ projects. In 1627, he examined Gottfried Fritzsche's new organ in St. Ulrici, Braunschweig.⁷³ On June 28, 1630,

⁶⁸ Johann Mattheson, *Grundlage einer Ehrenpforte*, Hamburg: 1740 (Kassel: Bärenreiter, 1969), 329.

⁶⁹ Randall H. Tollefsen, "Jan Pietersz. Sweelinck. A Bio-Bibliography: 1604-1842." *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 22 (1971): 87-125.

⁷⁰ B Meyer van den Sigtenhorst, *Jan P. Sweelinck en zijn instrumentale muziek*, vol. 1 (Haag: Servire, 1946) 67.

⁷¹ J. Mattheson, *Grundlage einer Ehrenpforte*, 331.

⁷² K. Küster, "Zur Geschichte der Organistenfamilie Scheidemann," 112.

⁷³ G. Fock, *Hamburg's Role in Northern European Organ Building*, 61.

together with Jacob Praetorius, he examined another new organ by Fritzsche, for St. Maria Magdalenen Church in Hamburg.⁷⁴ On June 1, 1634 Scheidemann married Maria Bökel.⁷⁵

In 1640-43 Joachim Appelhorn built a new organ for Heilig Geist Hospital in Hamburg that was examined by Ulrich Cernitz, Jacob Praetorius, and Scheidemann.⁷⁶ In 1662 Scheidemann examined an organ in Otterndorf.⁷⁷ It was on this occasion that Scheidemann presented Theophil Grossgebauer's book *Wächterstimme aus dem verwüsteten Zion* to church pastor Hector Mithobius. In 1665 Mithobius' "Psalmodia Christiana" was published, which discussed Grossgebauer's critical opinions about church music of that time.

Several people are known to have studied with Heinrich Scheidemann. Werner Fabricus from Leipzig was one of Scheidemann's students and a friend to the Hamburg cantor Thomas Selle. Fabricus later became the director of music in the Paulinen church in Leipzig.⁷⁸ Other students included Jacob Lorentz, the grandson of Jacob Praetorius; Albert Schop, the son of the violinist Johann Schop; Christopher Schilling; Ulrich Wetzniizer; and probably also Johann Adam Reincken, Scheidemann's successor at the Catharinenkirche.⁷⁹ Buxtehude scholar Kerala J. Snyder speculates that Dieterich Buxtehude also may have studied with Scheidemann.⁸⁰

Hamburg

The castle Hammaburg was built in the first half of the 9th century.⁸¹ Soon its newly built church became the seat of the archbishop. Beginning with a raid by the Vikings in 845, over the following 300 years the city of Hamburg was burned down no fewer than eight times.

⁷⁴ G. Fock, *Hamburg's Role in Northern European Organ Building*, 61.

⁷⁵ Pieter Dirksen, *Heinrich Scheidemann's Keyboard Music, Transmission, Style and Chronology*, 27, with reference to Ulf Grapenthin forthcoming article "Neues zur Biographie Heinrich Scheidemanns." According to Grapenthin Maria Bökel was a cousin to the father of Hector Mithobius, the pastor in Otterndorf who wrote the book "Psalmodia Christiana".

⁷⁶ G. Fock, *Hamburg's Role in Northern European Organ Building*, 87.

⁷⁷ Ibid., 86.

⁷⁸ L. Krüger, "Die Hamburgische Musikorganisation im 17. Jahrhundert," 92-93.

⁷⁹ Ibid., 152-153, 156.

⁸⁰ Kerala J. Snyder, *Dieterich Buxtehude, Leben, Werk, Aufführungspraxis* (Kassel: Bärenreiter, 2007), 48.

⁸¹ The section about the history of the city is based on the following sources:
Hamburg. (2010). Encyclopædia Britannica. Encyclopædia Britannica Online: <http://search.eb.com.ezproxy.ub.gu.se/eb/article-16084> (accessed 9 Jan. 2010)
Hanseatic League. (2010). Encyclopædia Britannica. Encyclopædia Britannica Online: <http://search.eb.com.ezproxy.ub.gu.se/eb/article-9039167> (accessed 9 Jan. 2010)

In the 11th century a number of local merchant communities joined ranks to protect trade and establish secure transportation. The union later evolved into an organization of several cities, named *Hanse* from the medieval German word for “association.” Hamburg’s location at the mouth of the Elbe, approximately 110 km from the mouth of the North Sea, and its proximity to the Baltic Sea allowed vessels and merchants from all parts of northern Europe to visit the city and contribute to its economic life. For many years Hamburg was second in importance to Lübeck in the Hanseatic League. During the next centuries the city developed into an economic and cultural bastion and by 1550 had surpassed Lübeck in economic importance. In 1558 the stock exchange was established, and in 1619 the Hamburger Bank was founded. As a consequence of the war between the Netherlands and Spain in the second half of the 16th century, a large number of Dutch moved to Hamburg. During the ‘Thirty Years’ War Hamburg became a sanctuary for many refugees.⁸² The political climate was attractive for a multinational population; for example, the city became one of the greatest gathering places for Jews in Europe.

The population, which numbered 38,000 at the beginning of the 17th century, rose to 70,000 by 1680, making Hamburg the largest city in Germany after Cologne.⁸³ At that time the population was divided between the different parishes in approximately the following proportions: 8% of the population belonged to parish of St. Petri; 7% to St. Nikolai; 19% to St. Catharinen; 26% to St. Jakobi; and 40% to St. Michael, the new parish, which had been incorporated into the city in 1685.⁸⁴

Many 17th century writers documented Hamburg’s creative atmosphere and its surplus of talented musicians. One of these was Johan Balthasar Schupp (1610-1661), pastor in the St. Jakobikirche. In a book published posthumously in 1667, Schupp says:

Wann ich nun mich wollte in musica vocali üben
so wolte ich deßwegen eben nicht auff eine Teutsche
in einem kleinen Land-Städtlein gelegene Universität ziehen
sondern wolte zu Hamburg suchen den edlen Scheidemann
den vertrefflichen Matthias Weckmann
den wolberühmten Johann Schopen
und andere Künstler
derengleichen in etlichen Königlichen
Chor- und Fürstlichen Capellen nicht anzutreffen sind.⁸⁵

⁸² Liselotte Krüger, “Die Hamburgische Musikorganisation im 17. Jahrhundert,” 7.

⁸³ The city has continued to grow. In 2008 the number of inhabitants was 1,8 million.

⁸⁴ Gisela Jaacks, “Ducal courts and Hanseatic cities: Political and historical perspectives,” in *The Organ as a Mirror of Its Time: North European reflections, 1610-2000*, ed. Kerala J. Snyder (New York: Oxford university press, 2002), 38.

⁸⁵ K. Stephenson, *Johannes Schop. Sein Leben und Wirken* (PhD diss., Halle, 1924), 1, see also Johann Mattheson, *Grundlage einer Ehrenpforte*, 304, with reference to Schupp, *Der unterrichtete Student*.

If I wanted to study music,
I would definitely not go to a German University
in a small town in the provinces,
but I would rather go to Hamburg
and seek out the noble Scheidemann,
the excellent Matthias Weckmann,
the very famous Johann Schop,
and other artists
whose like one cannot find in many Kingly,
Electoral, and Ducal Chapels.⁸⁶

Johann Rist, a poet and pastor in Wedel (1607-1667), praised the art and the people of Hamburg. The following lines are taken from a congratulatory poem Rist wrote in 1641 for the wedding of Margarethe Schop, daughter of the violinist Johann Schop:

Wo find ich eine Statt die so für andern trabet/ Mit dieser Himmels-Kunst?
Die Gott so hoch begabet
Mit dieser Wissenschaft?
Wo gehet man herein/
Da so viel grosser Leut und edler Singer seyn?⁸⁷

Where can I find such a place which is so prominent in the heavenly art? That God has
blessed so highly with this science?
Where can one wander,
meeting so many great people and noble singers?

In another poem composed in the course of the election for the Council of Hamburg in 1649, Rist described the church music and the musicians:

Ein Christ der wird ergetzet Recht hertzlich/
wen er nur zur Kirche kommen kan/
Und hören die Musik mit rechter Andacht an/
Der Orgeln süsser Schall/
Der Saiten liebliches klingen/
Der Sinken heller Tohn
der Kapellisten Singen/
Der wohl bestellte Kohr bezeuget manchen Tag/
Was Schultz und Scheidemann/
Waß Sell und Schop vermag.⁸⁸

What delights a Christian is when he comes to church
and hears the music with the proper devotion:
the organ's sweet sound,
the strings' lovely timbre,
the bright sound of the zinks,

⁸⁶ English translation from Hans Davidsson, *Matthias Weckmann: the Interpretation of his Organ Music*, vol. 1 (Stockholm: Gehrman's, 1990), 5.

⁸⁷ K. Stephenson, *Johannes Schop. Sein Leben und Wirken*, 71.

⁸⁸ *Ibid.*, 73.

the song of the chapelists
The well-supplied choir bears witness many a day
to what Schultz, Scheidemann, Sell and Schop are capable of.

In the following text Johann Rist describes a church service in St. Catharinen which he visited in 1658. Rist came to Hamburg from Holstein during the Danish-Swedish war, and at that time he was completely destitute and deprived of all his possessions, so “daß auch nicht eine einzige Hünerefeder nur übrig geblieben” (not even a single chicken feather remained).⁸⁹

Da gieng ich des folgenden Sonntag Morgens in die St. Catharinen Kirche, zu meinem grossen Freunde, dem Weltberühmten Herrn Scheidemann auff die Orgel, des fürtrefflichen Theologi, Herrn D. Corsini Predigt anzuhören. Als nun wohl, gedachter Herr Doktor unter anderen auch von dem Mitleiden, welches die sämtlichen Inwohner der Stadt Hamburg, mit uns armen verjagten, und geplünderten Holsteinern billig solten tragen, wobey er unseren elenden Zustand mitleidiglich beklagte, da ward mir das Hertz dermassen gerühret, daß ich fast nich wüste, wie mir geschahe, und als nach geendeter herrlichen Predigt, mein sehr wehrter und vertraute Freund, der alte vielbelobter Herr Schoop, zu H. Scheidemann sagte: Mein Bruder / Lasset uns doch unserm wehrten Rüstigen, als einen großen Liebhaber unserer Wissenschaft, auch längst erkandten Freunde zugefallen ein feines Stück miteinander machen, vielleicht möchte sein bekümmertes Herz ein wenig dadurch widrum erleichtert werden / da war der Edle Scheidemann gantz willig dazu, fiengen derowegen ein über alle Masse bewegliches Stücklein an zu spielen, wovon der Text durch einen wohlgeübten Falsettisten sehr unmuthig ward gesungen, und dieweil mir in diesem Stücklein mein eigenes, wei auch vieler frommen Christen schweres Creutz recht lebendig ward fürgestellt, bewegten sie mein Hertz dergestalt, daß, wann ich an mein schweres Unglück gedachte, das war aber nicht allein der Verlust meiner zeitlichen Güter, nein, es steckete viel ein mehreres darin, und danebenst die Worte, wodurch meine Trübseligkeiten von dem Kunstreichen Sänger wurden ausgedrückt, etwas fleissiger bey mir erwog, so ward ich darüber so wehemüthig, daß ich in meinem Winckel mich verbergend, unzelige Thränen vergoß, ja fast mit der Verzweiflung mußte ringen, biß nach Vollendung dieser trefflichen Music, der Herr Director des Musicalischen Chores, mein alter, mehr als dreißigjähriger Freund Sellius, mit dem vollen Chor, unser schönes, aber von ihm noch viel schöner in die Musik versetztes Kirchen-Lied: Warumb betrübstu dich mein Hertz etc., anfieng zu musizieren, wodurch ich wiederumb dermassen war erquicket, daß mich däuchte, ich wäre gleichsam neu geboren und könnte alles meines ausgestandenen Unglückes augenblicklich schier vergessen wie ich denn aus der Kirche so freudi wiederumb zu Hause gieng, als wenn alle meine Trübsale wären verschwunden, dergleichen noch mehr andere Verwunderungswürdige sehr treffliche Wirkungen der edlen Musik ich in meinem Leben habe erfahren.⁹⁰

The text relates how Rist visited St. Catharinen one Sunday soon after his arrival in Hamburg and heard the excellent theologian Cuosoni. In the sermon the priest lamented the ruinous situation in Holstein and described the Hamburgers' compassion for the inhabitants. Rist was deeply moved. After the sermon, Schop suggested

⁸⁹ K. Stephenson, *Johannes Schop. Sein Leben und Wirken*, 77.

⁹⁰ *Ibid.*, 77-79.

to Scheidemann that the two perform a fine piece to honor their friend Rist, in which the text was very gracefully sung by a falsetto. Rist was so affected by the music that he had to sit in a corner and cry. However, he was more comfortable when choirmaster Thomas Selle, his friend of thirty years, led the choir in the hymn "Warumb betrübstu dich mein Hertz." After this song Rist felt himself reborn and was no longer so melancholy. He had a cheerful disposition when he left the church and felt that the music had blown away his sorrows.

Church music clearly was capable of conveying strong emotions. The above description is an example of how church music affected a visitor to the service. It is clear that Johann Rist shared the views of Hector Mithobius regarding the power of church music, and in no way endorsed the views of Theophil Grossgebauer and his supporters. The latter felt that church musicians only wanted to showcase their own art and that this did not serve the congregation.⁹¹

Johann Mattheson compared the organ playing of the two Sweelinck students Jacob Praetorius and Heinrich Scheidemann, and wrote the following about Scheidemann:

Scheidemann hingegen war freundlicher, und leutseeliger, ging mit jedermann frey und fröhlich um, und machte nichts sonderliches aus sich selber. Sein Spielen war eben der Art; hurtig mit der Faust; munter und aufgeräumt: in der Composition wohl gegründet; doch nur mehrentheils so weit, als sich die Orgel erstreckte.⁹²

Scheidemann, however was more affable and amiable, open and cheerful in his relations with people and did not consider himself special. His playing was in the same vein: with a swift hand, good-natured expression and high spirits, with a solid compositional foundation, but also restricted to the organ.⁹³

Heinrich Scheidemann's productivity as a composer was considerable. With the exception of Samuel Scheidt, none of the other students of Sweelinck has left such a large amount of music. While on the one hand this may indicate Scheidemann's great compositional capacity, on the other hand it may be a coincidence that Scheidemann's works have survived. In any case we may assume that the surviving organ works represent only a small portion of the compositions that were notated during the 17th century.

Scheidemann's last salary was paid during Easter of 1663 to "Henrico Scheidemann Witibe," to his widow.⁹⁴ It is presumed that he died of the plague that raged in Hamburg in the beginning of that year. Cantor Thomas Selle, too, is known to have succumbed to this terrible pestilence during that time.

⁹¹ See pages 10-11, and 30.

⁹² Johann Mattheson, *Grundlage einer Ehrenpforte*, 329.

⁹³ English translation from Pieter Dirksen, *Heinrich Scheidemann's Keyboard Music: Transmission, Style and Chronology*, 123-124.

⁹⁴ L. Krüger, "Die Hamburgische Musikorganisation im 17. Jahrhundert," 149.

Scheidemann's fellow organists

The organists in Hamburg's four main churches in the first half of the 17th century were all students of Jan Pieterszoon Sweelinck in Amsterdam. In 1740, Johann Mattheson described Sweelinck as "den Hamburgischen Organistenmacher," the creator of Hamburg organists.⁹⁵ Mattheson was referring in particular to Jacob Praetorius, organist at St. Petri from 1603 to 1651; Johann Praetorius, organist at St. Nicolai from 1612 to 1660; Heinrich Scheidemann, organist at Catharinenkirche from 1629 to 1663; and Ulrich Cernitz, organist at St. Jakobi from 1632 to 1654. The organs in these churches were all large - three manuals or more - and this concentration of significant instruments made Hamburg a musical center in Northern Germany.

All four were sons of organists. Hieronymus Praetorius, organist at St. Jakobi in Hamburg, was the father of the brothers Jacob and Johann. David Scheidemann, organist at St. Catharinen in Hamburg, was the father of Heinrich Scheidemann and Ulrich Cernitz' father Jacob was an organist in Dömitz outside Hamburg.

The following tables show the organists at Hamburg's main churches during the period covered in this study.

Table 2-1. St. Catharinen — Organists in St. Catharinen from ca 1572-1722⁹⁶:

<i>Name</i>	<i>Living dates</i>	<i>Years of organist position</i>
Michel Kelner	?-1574	ca 1572
Johannes Hesterbarch	?-1602	1574-1602
David Scheidemann	?	1604- ca 1629
Heinrich Scheidemann	? (ca 1595)-1663	1629-1663
Johann Adam Reincken	1643? ⁹⁷ -1722	1663-1722

⁹⁵ J. Mattheson, *Grundlage einer Ehrenpforte*, 332.

⁹⁶ L. Krüger, "Die Hamburgische Musikorganisation im 17. Jahrhundert," 117-118.

⁹⁷ Krüger gives Reincken's date of birth as 1623;, but later research has established that the correct date instead is 1643. See Ulf Grapenthin, Reincken, Johann Adam in Grove Music Online. Oxford Music Online.

<http://www.oxfordmusiconline.com.ezproxy.ub.gu.se/subscriber/article/grove/music/23126> (accessed 10 Jan. 2010).

Table 2-2. St. Jakobi — Organists in St. Jakobi from 1554-1674⁹⁸:

<i>Name</i>	<i>Living dates</i>	<i>Years of organist position</i>
Jacob Praetorius (elder)	?-1586	1554-1586
Hieronymus Praetorius	1560-1629	1586-1628 substitute organist from 1582
Joachim Möring	?-ca 1631	1629-1631
Ulrich Cernitz	1598-1654	1632-1654
Matthias Weckmann	ca 1616 ⁹⁹ -1674	1655-1674

Table 2-3. St. Nicolai — Organists in St. Nicolai from 1575-1702¹⁰⁰:

<i>Name</i>	<i>Living dates</i>	<i>Years of organist position</i>
Meinhard Pravest	?-1593	1575-1592
Harmen Pravest	?	1592-1596
Joachim Decker	?-1611	1596-1611
Johann Praetorius	? (ca 1595)-1660	1612 ¹⁰¹ -1660
Conrad Möhlmann	?-1702?	1661-1702

Table 2-4. St. Petri — Organists in St. Petri from 1560-1670:¹⁰²

<i>Name</i>	<i>Living dates</i>	<i>Years of organist position</i>
Achari Dörings	?-1580	1560-1580
Hinrich thor Mohlen		1580-1603 (probably substitute organist earlier)
Jacob Praetorius (younger)	1586-1651	1603 ¹⁰³ -1651
Johann Lorentz	ca 1610-1689	1651-1653
Johann Olfen	?-1670	1653-1670

⁹⁸ L. Krüger, "Die Hamburgische Musikorganisation im 17. Jahrhundert," 181 and Hugo Leichsenring, "Hamburgische Kirchenmusik im Reformationszeitalter" (Berlin 1922), in *Hamburger Beiträge zur Musikwissenschaft* 20, ed. Jeffery T. Kite-Powell (Hamburg: Karl Dieter Wagner, 1982), 118-120.

⁹⁹ Krüger writes that the year of birth was 1621 but later research shows that Weckmann was born a few years earlier. See Alexander Silbiger, Weckmann, Matthias in Grove Music Online. Oxford Music Online.

<http://www.oxfordmusiconline.com.ezproxy.ub.gu.se/subscriber/article/grove/music/30006> (accessed 10 Jan. 2010) with reference to Ibo Ortgies, "Neue Erkenntnisse zur Biographie Matthias Weckmans," in *Proceedings of the Weckmann Symposium*, ed. Sverker Jullander Göteborg: Skrifter från Musikvetenskapla avdelningen, University of Gothenburg, nr 31, 1993), 1-24.

¹⁰⁰ L. Krüger, "Die Hamburgische Musikorganisation im 17. Jahrhundert."

¹⁰¹ According to Leichsenring, Johann Praetorius' employment began in 1616. Krüger gives a date of 1612, as does Gable in Grove Music Online.

¹⁰² Hugo Leichsenring, "Hamburgische Kirchenmusik im Reformationszeitalter," (Berlin 1922), in *Hamburger Beiträge zur Musikwissenschaft* 20, ed. Jeffery T. Kite-Powell (Hamburg: Karl Dieter Wagner, 1982), 112-114, and Liselotte Krüger, "Die Hamburgische Musikorganisation im 17. Jahrhundert."

¹⁰³ According to Leichsenring, Jacob Praetorius' employment began in 1603. Krüger gives a date of 1604, and Gable gives a date of 1603.

The organ builders and the organs

Several historical sources from as early as the 14th and 15th centuries document the organs in the churches of Hamburg.¹⁰⁴ The organ in St. Catharinen is mentioned first in the year 1400, in connection with a payment made to a bellows pumper.¹⁰⁵ Sources also bear witness to the procurement of smaller organs. Between the years 1642-1649 St. Catharinen bought four small organs, two regals and two positives.¹⁰⁶

Table 2-5 on page 38 illustrates various organ builders' activity in Hamburg's churches during the period 1540-1662.¹⁰⁷

Since the Reformed Church in the Netherlands during the 16th century discouraged the use of the organ in their church services, several organ builders chose to leave the area. Many took refuge in northern Germany, including Gregorius Vogel, Henrick Niehoff and Jasper Johanson.¹⁰⁸ Vogel built a small organ in St. Nicolai in Hamburg in 1540 and restored the large organ in St. Catharinen between 1542 and 1543. In St. Petri Niehoff and Johanson repaired the organ between 1548 and 1550. Three generations of the Scherer organ building family worked in Hamburg's churches: Jacob Scherer, Hans Scherer the Elder and Hans Scherer the Younger. Dirk Hoyer was the son-in-law of Jacob Scherer, as was, in all likelihood, Hans Bockelmann.¹⁰⁹ Jacob Praetorius and Heinrich Scheidemann supervised the construction of two new instruments of Gottfried Fritzsche in Brunswick — St. Catharinen (J. Praetorius, organist) in 1623, and St. Ulrici (Scheidemann, organist) in 1627.¹¹⁰ Soon thereafter Fritzsche was contracted to build a new organ in St. Maria Magdalena in Hamburg. Friedrich Stellwagen was the son-in-law of Fritzsche and presumably also his apprentice. Generally speaking, the organs in northern Germany after 1550 grew substantially in both the number of registers and manuals. During Scheidemann's tenure as organist in St. Catharinen, the organ was repaired several times. The organ builder Gottfried Fritzsche worked there during the years 1631-33 and 1636, Friedrich Stellwagen in 1644-47, and Hans Riege in 1662. Pieter Dirksen's book *Heinrich Scheidemann's Keyboard Music* includes a chapter, written by Ulf Grapenthin, about the Catharinen organ during Scheidemann's tenure.¹¹¹

¹⁰⁴ G. Fock, *Hamburg's Role in Northern European Organ Building*, ed. and trans. Lynn Edwards and Edward C. Pepe (Easthamton: Westfield Center, 1997), 3.

¹⁰⁵ Harald Vogel, Appendix "A History of the Organs in St. Catharinen, Hamburg" in Fock; *Hamburg's Role in Northern European Organ Building*, ed. and trans. Lynn Edwards and Edward C. Pepe (Easthamton: Westfield Center, 1997), 95.

¹⁰⁶ L. Krüger, "Die Hamburgische Musikorganisation im 17. Jahrhundert," 77-78.

¹⁰⁷ The information is taken from G. Fock, *Hamburg's Role in Northern European Organ Building*, 9-88.

¹⁰⁸ G. Fock, *Hamburg's Role in Northern European Organ Building*, 9.

¹⁰⁹ *Ibid.*, 19.

¹¹⁰ *Ibid.*, 57.

¹¹¹ Pieter Dirksen, *Heinrich Scheidemann's Keyboard Music, Transmission, Style and Chronology* (Hampshire: Ashgate, 2007), 169-198.

Table 2-5. Organs built or renovated in the churches of Hamburg between 1540-1662:

<i>Organ builder</i>	<i>New instrument</i>	<i>Restorations/ Repairs</i>	<i>Maintenance contracts</i>
Gregorius Vogel, active c. 1529-1549	St. Nicolai, small organ, 1540	St. Catharinen, the large organ, 1542-43	
Henrick Niehoff and Jaspar Johanson		St. Petri, 1548-50	
Jacob Scherer, active c. 1535-1571		St. Catharinen 1539, 1559 St. Jacobi, 1540-46, 1551,	St. Jacobi, written life contract in 1554
Hans Scherer, the Elder, active 1571-1611	St. Gertrud, 1605-07	St. Catharinen, 1587-88 St. Jacobi, 1588-89 St. Jacobi, 1590-92 together with Hans Bockelmann St. Catharinen, 1590-91 Hamburg Cathedral, 1592 St. Petri, 1603-04 St. Catharinen, 1605-06 St. Jacobi, 1605-07	St. Jacobi, 1596-1610
Hans Scherer, the Younger, active 1611-1613			St. Jacobi, ca 1615-30
Dirck Hoyer, active 1569-1582		St. Jacobi, 1569-70, 1576-77,	St. Nikolai, written ca 1575
Hans Bockelmann, active c. 1560-1602		St. Jacobi, 1573 Hamburg Cathedral, 1585 St. Jacobi, 1590-92 together with Hans Scherer the Elder	
Gottfried Fritzsche, active [in Hamburg] c. 1631-38	St. Maria Magdalena, 1629-30	St. Nikolai, 1630 St. Catharinen, 1631-33 St. Petri, 1633-34 St. Jacobi, 1635-36 St. Catharinen, 1636	
Friedrich Stellwagen, active c. 1629-59		St. Catharinen, 1644-47	
Hans Riege, active c. 1648-66		St. Catharinen, 1662	

Grapenthin extensively re-examines the known sources, looking past the routinely cited disposition from 1636 as reconstructed by Heinrich Schmahl in 1869, who, unfortunately, did not mention his source. Remarkably, Grapenthin has been able to locate and identify this source from 1752 as originating from Anthon Hinrich Uthmöller, a pupil of Reincken and his successor. It is fascinating to follow Grapenthin's methodical discussion about the reliability of Uthmöller's text. After examining other original sources, consisting primarily of fiscal and archival records of the Catharinenkirche, Grapenthin has noted several discrepancies in the texts

from 1752 and 1869 and proposes a more likely disposition for Heinrich Scheidemann's organ. The disposition of Scheidemann's organ is found in chapter 5, pages 259-261.

Summary

The proposition that Wöhrden was Heinrich Scheidemann's place of birth has circulated in our time until it has attained the status of an established truth, although it appears that this information is based on speculation. Although there is no historical source confirming that in his youth Heinrich Scheidemann studied at the St. Johannis Lateinschule in Hamburg, it is likely that he did so. Heinrich Scheidemann studied with Sweelinck in Amsterdam between the years 1611-1614 and became organist in St. Catharinen in Hamburg 1629. During the 17th century the organ in northern Germany assumed a more prominent role. As a result, organbuilders were increasingly active in the area with renovations and new constructions. Organists and organ builders stimulated each other, resulting in bigger organs and an expanded repertoire to match.

3. IMPROVISATION

3.1 COMPOSITION, PUBLICATION, NOTATION

3.2 MANUALS OF IMPROVISATION

3.3 IMPROVISATION

3.4 THREE IMPROVISERS FROM THREE DIFFERENT MUSIC GENRES

— AN ARTISTIC DEVELOPMENT PROJECT IN 2009

3.1 Composition, Publication, and Notation

*“At 8 o’clock Haydn had his breakfast. Thereafter he sat down at the piano and fantasized until he found something he could write down on a piece of paper: this was the way the first sketch was born for his compositions.”*¹¹²

One Sunday morning in 2009 while eating breakfast at the kitchen table, I had the pleasure of hearing my then 12-year-old daughter Elsa playing the piano, in particular the first phrase of the Swedish troubadour Evert Taube’s famous song “Rosa på bal.” After this introduction, she played a sequence with the theme repeated one step higher, but this time in the minor key. She followed this with a variation on the first phrase, leading to a cadence, and repeated the whole work several times. When Elsa eventually came into the kitchen, I asked her what she had been playing. “I improvised and made something up. The beginning was a bit from a song by Taube,” was her reply. In the evening, I heard her repeat the same thing that she had played in the morning. It was clear that she had memorized her efforts. If she had wished, it would have been a simple matter for us to take up pen and paper and write down the whole piece. Had we done this, the improvisation, having been fixed in a specific version, would suddenly have been transformed into a “composition.”

This incident reminded me of a passage concerning composition that I had read a couple of days earlier. In 1556, in *Practica Musica*, Hermann Finck¹¹³ wrote about the application of this method. Surprisingly, he describes the practice of composing at an instrument as common, although he himself condemned composition via improvisation because he felt it led to mistakes. Finck criticized composers who had to “pound on the clavichord for a long time until having acquired a certain experience they learn how to recognize a certain harmony from the touch of the keys and the movement of the fingers and then transfer it to paper. And thus, finally, they produce a composition full of rests and mistakes, having no relationship to any mode. The number of composers of this type today is great.”¹¹⁴

¹¹² “Um 8 Uhr nahm Haydn sein Frühstück. Gleich nachher setzte er sich ans Klavier und phantasierte solange, bis er zu seiner Absicht dienende Gedanken fand, die er sogleich zu Papier brachte: so entstanden die ersten Skizzen von seinen Kompositionen.“ Ernst Ferand, *Die Improvisation in der Musik: Eine entwicklungsgeschichtliche und psychologische Untersuchung* (Zürich: Rhein-Verlag, 1938), 30, with reference to A. Chr. Dies, *Biographische Nachrichten von Joseph Haydn. Nach mündlichen Erzählungen desselben* (Wien, 1810), 211 ff.

¹¹³ Hermann Finck (1527-1558), German theorist, composer, teacher and organist.

¹¹⁴ Jessie Ann Owens, *Composers at work: The Craft of Musical Composition 1450-1600* (Oxford: Oxford University Press, 1997), 70, with reference to Edward D. Lowinsky, “On the Use of Scores by Sixteenth-Century Musicians,” in *Music in the Culture of the Renaissance and Other Essays*, ed. Bonnie J. Blackburn (Chicago: University of Chicago Press, 1989), 799n. “vel saltem tam diu Clavicordium sollicitant, donec habitu qualicunque asquisito, ex clavium tactu & digitorum articulatione concentum aliquem animadvertere, eumque in cartam inde trans-

Palestrina

A notable musician who at least on one occasion composed his music at an instrument was Giovanni Pierluigi da Palestrina.¹¹⁵ Duke Guglielmo had ordered a number of masses by Palestrina to be performed in Palatine Basilica, Santa Barbara. In a letter from October 18, 1578, the duke's agent Don Annibale Capello wrote about his meeting with Palestrina:

Having passed recently through a serious illness and being thus unable to command either his wits or his eyesight in the furtherance of his great desire to serve Your Highness in whatever way he can, M. Giovanni da Palestrina has begun to set the Kyrie and Gloria of the first mass on the lute, and when he let me hear them, I found them in truth full of great sweetness and elegance.¹¹⁶

After a few questions to the duke about the number of singers, the letter by Capello continues:

And as soon as his [Palestrina's] infirmity permits he will work out what he has done on the lute with all possible care.¹¹⁷

The mass was finished in early November and sent to Capello.¹¹⁸ Judging by the formulation of Capello's letter, this method of composing at the instrument was not unusual in those days. Owens, however, notes that in an answer to Palestrina the duke distorts the importance of the lute to the compositional process:

His Highness commands that Your Lordship tell Messer Giovanni di Palestrina that he should take care to get well and not hurry to set to the lute the Kyrie and the Gloria with other compositions, because having at hand many other talented men there is no need for compositions for lute, but instead for compositions made with great care.¹¹⁹

As Owen points out, it is obvious that the duke thought that Palestrina had composed for the lute, and that he had a low opinion of this,¹²⁰ but evidently the duke found nothing unusual in Palestrina's use of the lute. The better question concerns the reason for the duke's misunderstanding. Perhaps for the duke the use of the lute as a compositional aid was a novelty.

ferre discant. Ac sic tandem cantilenam repletam pausis & vitiis nulla toni ratione habita proferunt. Huiusmodi Componistarum hodie magnus est numerus."

¹¹⁵ Giovanni Pierluigi da Palestrina (1525/1526-1594), Italian composer.

¹¹⁶ J. A. Owens, *Composers at work: The Craft of Musical Composition 1450-1600*, 293-294. Translation by Owens.

¹¹⁷ Ibid., 294, with reference to Olivier Strunk, "Guglielmo Gonzaga and Palestrina's *Missa Dominicalis*," *MQ* 33 (1947) 99-100, whose translation has been used by Owens.

¹¹⁸ Ibid., 293, footnote 11: "5 november 1578: Palestrina has sent the first Mass (fourth mode, cantus firmus transposed up a fifth or an octave, *Missa In duplicibus minoribus* I or II).

¹¹⁹ Ibid., 294. Translation by Owens.

¹²⁰ Ibid., 294.

This example testifies to the difficulty that exists in historical research. If we only had access to the agent's letter to the duke it would have been easy to conclude that Palestrina worked out his compositions on the lute, independently of the instrument for which the final composition was intended. Since we also know about the duke's answer, however, the perspective is different. Why did the duke misunderstand the phrase, "Palestrina has begun to set the Kyrie and Gloria of the first mass on the lute?" One interpretation might be that in the duke's eyes it was unusual to use the lute in composing a work for another instrumentation. Another explanation could be that this particular method was a temporary expedient for Palestrina, which he used because of his recent illness and the problems he had experienced with his eyesight. Yet another might be that Palestrina used the lute to perform parts of the Mass which he had composed earlier, either on paper or in the mind.¹²¹

Galilei

Vincenzo Galilei¹²² described in 1581 how a musician who was both a skilled instrumentalist and composer developed those arts.

The reason why these make a mark both with the pen and with their playing is this; first, they studied for many, many years with the best men in the business, and with great profit, they looked at and diligently studied all the good music of the most famous composers (contrapuntisti) through which means they acquired a refined understanding of counterpoint; they studied their instrument with the greatest diligence and devotion that can be imagined and continue studying and learning; they have been all over the world, playing with other skilled performers; they have been endowed by nature with a wonderful imagination, great judgment, an excellent [literally, happy] memory, and an at once spirited and graceful disposition of the hand; and, beyond all that (and rightly) they had the opportunity to serve princes who were not only great and rich but also very knowledgeable and judicious especially about music and, moreover, generous.¹²³

¹²¹ To compose "in the mind" is explained on pages 48ff.

¹²² Vincenzo Galilei (ca 1520-1591), Italian composer and music theorist.

¹²³ J. A. Owens, *Composers at work: The Craft of Musical Composition 1450-1600*, 71. Translation by Owens, with reference to Vincenzo Galilei, *Dialogo della musica antica et della moderna* (Florence: 1581 and New York: 1967), 138-139 "la cagione poiche questi sadisfacciano si con la penna & col sonar loro, è questa. Sono primamente stati piu & piu anni sotto la disciplina de primi huomini del mondo in quella professione, & con molte comodità; hanno vedute & diligentemente essaminate tutte le buone musiche de famosi Contrapuntisti; con i quali mezzi si sono acquistati un Contrapunto purgatissimo & squisito; hanno studiato in esso strumento tutto quel tempo con la maggiore diligenza & assiduità che imaginare si possa, & del continovo vanno studiando & imparando; sono stati in piu parti del mondo & praticato con diversi valenti huomini della professione loro; sono di piu stati dotati dalla natura di bellissimo ingegno, di gran giuditio, di felice memoria, & di fiera & insieme leggiadra dispositione di mani: oltre all'havere (&meritamente) havuto occasioni di servire non solo Principi grandi & ricchissimi; ma intendentissimi & giuditiosi in particolare della musica, & di piu liberali."

Galilei emphasizes the following points as crucial to the success for a musician:

- studies under eminent teachers
- studies in counterpoint
- instrumental studies
- ensemble playing
- imagination
- good sense
- good memory
- good technique
- good contacts
- financial support

As in Finck's description in *Practica Musica* and Palestrina's use of the lute in the example above, it is obvious that there were musicians who composed at their instruments. Depending on their skills, they chose either to write down the music or not.¹²⁴ Although there are more than 450 years between the descriptions for creating music described in the beginning of this chapter, they have much in common. In both examples, the ideas originate during practice and performance at the instrument, leading eventually to a specific version, which if so desired can be written down and preserved for posterity.

Composition — a result of a performing tradition

Another method of composition is the method John Butt describes as “a result of a performing tradition.”¹²⁵ Several composers during the 20th century have described how their compositions have been born through improvisation. According to Olivier Messiaen, the composition *Messe de la Pentecôte* (1951) is the result of over twenty years of improvisation at his church Sainte Trinité in Paris.¹²⁶ Another example from Messiaen is the movement *Institution de l'Eucharistie* (the Institution of the Eucharist) from *Livre du Saint Sacrement*, which has many similarities with an earlier improvisation from St. Trinité.¹²⁷ In his thesis on Petr Eben, Johannes Landgren compared early recordings of Eben's improvisations with later compositions.¹²⁸ In his recollections, Marcel Dupré writes about the origin of the

¹²⁴ J. A. Owens, *Composers at work: The Craft of Musical Composition 1450-1600*, 72.

¹²⁵ John Butt, *Playing with History, The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002), 114, italics by Butt.

¹²⁶ Ibid., 114.

¹²⁷ Hans-Ola Ericsson who has a tape recording of the improvisation. Telephone conversation with the author, 4 March, 2009.

¹²⁸ Johannes Landgren, *Music, Moment, Message: Interpretive, Improvisational, and Ideological Aspects of Petr Eben's Organ Works* (PhD diss., University of Gothenburg, 1997).

Fifteen Pieces, opus 18.¹²⁹ In a letter, Dupré received a question from a person who had heard Dupré playing at a church service. The letter read:

J'ai assisté le 15 août aux vêpres à Notre-Dame ; après vous avoir entendu, je me suis rendu à la sacristie, pour demander le nom de l'organiste et savoir ce qu'il avait joué. Il m'a été répondu que c'étaient probablement des improvisations entre chaque verset des vêpres.¹³⁰

I was present on the fifteenth of August for Vespers at Notre-Dame. After the service I went to the sacristy to ask who the organist was and what pieces he had played. They told me that the organist was Marcel Dupré, and that he had probably improvised between each of the versets at Vespers. If these pieces are published, where can I find them? If they were improvised, would you be able to compose ten similar pieces for me?¹³¹

Dupré answered that:

Je lui répondis aussitôt en acceptant avec reconnaissance, lui confirmant qu'il avait bien entendu des improvisations, que je ne pouvais évidemment pas garantir de les reproduire telles quelles, mais que je m'efforcerais d'en reconstituer l'atmosphère et que, au lieu de dix, j'écrirais quinze versets, l'Office de la Vierge en comprenant quinze.¹³²

I replied immediately, accepting his offer with gratitude, and at the same time, I confirmed the fact that he had indeed heard improvisations. I explained that I would be unable, obviously, to guarantee an exact reproduction of them, but that I would try to re-establish the same mood.¹³³

Music history is replete with examples of music that was created in a performing tradition. For example, folk music is built on an improvisational tradition which has eventually been notated, to a certain extent, as a documentation of a specific culture. Likewise, music from the jazz tradition has been written down in a collection of books commonly known as “fake books.” Oxford Music Online defines “fake book” as:

An informal collection of scores used by performing musicians and as a tool for learning. A fake book presents (either in loose-leaf or bound form) the music to standards and popular tunes, and the contents may range in number from a few dozen pieces to well over a thousand. Many books include transcriptions of items still protected by copyright, and are therefore illegal; as a result fake books are ephemeral and often difficult to obtain, and many are sold by dealers who depend largely on word of mouth for their trade. Bandleaders sometimes create their own fake books, which are used by their members alone. Legal collections, where copyright has been cleared with the original publishers of the tunes, are also in existence.¹³⁴

¹²⁹ Marcel Dupré, *Recollections*, trans. and ed. Ralph Kneeream (Miami: CPP/Belwin, 1975).

¹³⁰ Marcel Dupré, *Marcel Dupré raconte...* (Paris: Éditions Bornemann, 1972), 85.

¹³¹ M. Dupré, *Recollections*, 68.

¹³² M. Dupré, *Marcel Dupré raconte...*, 85.

¹³³ M. Dupré, *Recollections*, 68.

¹³⁴ Robert Witmer and Barry Kernfeld, Fake book, ed. Barry Kernfeld, in the New Grove Dictionary of Jazz, 2nd ed.

The Real Book is the most widespread “fake book” in the world. It was compiled in the early 1970s and contained the most popular songs in the jazz tradition at that time. The majority of the songs are written in this tradition with a melody line and chord analysis above a theme (Example 3-1). The collection was printed without permission and no royalties were paid to the rightful holders of copyrights. Eventually a second and third book followed the first. However, it is the first book which is still the most widespread. My colleague at the University of Music and Drama in Gothenburg, jazz musician Gunnar Lindgren, argues that there are clear disadvantages to the fake books and their proliferation. During his long career as a teacher and musician, Lindgren has noticed a clear change among students after the emergence of the Real Book. Previously, jazz musicians student were forced to learn repertoire from recordings, a process which developed their ear. This process stimulated the development of a unique personal style of improvisation.

Generally speaking, music students who have learned from a fake book rely on this printed version without bothering to listen to the original sounds. This means that such a musician has learned the misprints from the book, something that was inconceivable earlier, when the musician relied on a recorded version.¹³⁵

In the following example are a few bars from “A Child Is Born” by Thad Jones, found in my own copy of the first Real Book.

Example 3-1. The song "A Child Is Born" by Thad Jones from the first Real Book:

The image shows a handwritten musical score for the song "A Child Is Born" by Thad Jones. The title "A CHILD IS BORN" is written in large, bold, capital letters at the top. Below the title, the name "THAD JONES" is written in a smaller font. The music is written on a single staff with a treble clef and a key signature of two flats (Bb and Eb). The time signature is 4/4. The melody is written in a simple, clear style. Above the staff, there are handwritten chord symbols: Bbmaj7, Eb-/Bb, Bbmaj7, and Eb-6/Bb. Below the staff, there are more handwritten chord symbols: Bbmaj7(a), Eb-/Bb, A-7 b5, D7 #9, G-7, D+7, G-7, D+7, G-7, C9, F#m7#4, and F#m(13). The notation is handwritten in blue ink on a piece of paper that appears to be a page from a book.

www.oxfordmusiconline.com.ezproxy.ub.gu.se/subscriber/article/grove/music/J144800
(accessed 22 April, 2009).

¹³⁵ Gunnar Lindgren, conversation with the author, 30 April, 2009.

In compiling the Real Book in the early 1970's, the students in effect emulated the method used by Dupré, Eben and Messiaen in their compositions, notating music that already existed in a performance tradition.

Composers who rely on both the melodies and the expressive gestures of folk music also, in a sense, notate something that already existed in performance as, of course, do most composers of liturgical organ music from Paumann to Messiaen.¹³⁶

The notation of an improvisation by definition transforms the work into a composition.

Notation — an educational tool

Throughout music history there are numerous examples of notation which served exclusively as a tool in the educational process, where the aim was to acquire further training in improvisation. One way to study a given musical style was by practicing improvised counterpoint. Coclico¹³⁷ suggests in *Compendium Musices* from 1552 that the student begins with paper and pencil, writing one voice against a melody, the next step being to sing the part:

Having learned these species [of intervals] and the method, here is how we ought to use them. The boy should provide himself with a slate on which one may easily write and erase; he should take a Tenor from plainchant and begin to write note against note, through the intervals. Whenever he has gotten used to making note against note by improvisation and has become practiced in it, then he can go on to florid counterpoint. When he has become trained in this too, he should put aside the slate and learn to sing in improvising on plainchant or on figured music from a book or a sheet of paper. But in this there is need for continual exercise.¹³⁸

In this example the writing exercises were an educational tool for acquiring further training in vocal improvisation. They were used early in the learning process and were abandoned when the skills were more fully developed, since the true purpose of the exercise was to improvise vocal harmonies over a melody. Juan Bermudo emphasized a similar standpoint in the chapter about organ playing in his *Declara-*

¹³⁶ J. Butt, *Playing with History, The Historical Approach to Musical Performance*, 117.

¹³⁷ Adrianus Petit Coclico (ca 1499/1500-1662), composer and author of *Compendium musices*, printed in Nuremberg 1552.

¹³⁸ J. A. Owens, *Composers at work: The Craft of Musical Composition 1450-1600*, 67 with reference to Coclico, *Compendium musices*, sig. K i^v; trans. Albert Seay, *Musical Compendium* (Colorado Springs: 1973). /Cognitis his spetiebus & doctrina, quomodo his uti debeamus: Comparet sibi puer, tabulam lapideam, in qua facile scribitur, & deletur, ac sumat Tenorem ex cantu Choralei, & ita per speties primo faciat notam contra notam. Cum autem utcunque fuerit assuetus notam contra notam ex tempore facere, & practicus fuerit, tunc poterit ad contrapunctum fractum accedere. In hoc ubi etiam exercitatus fuerit, reliquat tabulam lapideam, & discat ex tempore canere, super Choralem cantum, aut figuralem ex libro aut sedula. Sed hic continua exercitatione opus est./

sión de instrumentos musicales from 1555, in which he stated that the organist should not play (improvise) fantasias before he was acquainted with composition.¹³⁹

These are examples of notation used at the beginning of a process of improvisation, in contrast to the method described by Finck on page 41, where the notation appeared during the end of the process.

Creating music in the mind

Several historical sources address making music in the head — composing in the mind. Lampadius¹⁴⁰ delineates the difference between an intellectual and a written stage of composing:¹⁴¹

For just as poets are stirred by a certain natural impulse to write their verses, having in their minds the subjects that are to be described, so also the composer ought first to think out in his mind musical phrases, indeed very good ones, and to consider them carefully with good judgment lest one note ruin the whole phrase and tire the ears of the listener, and then proceed to the working out, that is, to distribute in a certain order the phrases that have been thought out and to save those phrases that seem more suitable.¹⁴²

In 1606 a pupil described the compositional method of Flemish composer Cipriano de Rore. After having first developed the composition in his head, de Rore wrote down his ideas:

I, Luzzasco Luzzaschi, Ferrarese citizen, swear that this *cartella* belonged to the most famous and most excellent Cipriano Rore, Flemish composer and *mastro di cappella* of the late most excellent Lord, Duke Ercole II d'Este of Ferrara, on which *cartella* he used to write the compositions made first by him in his mind, as was always his custom.¹⁴³

Even Claudio Monteverdi described a similar method in a letter from 1607. He first conceived the composition in the head, then tested it, and finally made revisions:

¹³⁹ Pieter Dirksen, *Heinrich Scheidemann's Keyboard Music: Transmission, Style and Chronology* (Hampshire: Ashgate, 2007), 329 with reference to Bermudo.

¹⁴⁰ Auctor Lampadius (ca 1500-1559). German theorist and composer.

¹⁴¹ J. A. Owens, *Composers at work*, 66.

¹⁴² Ibid., 67. Translation by Owens, with reference to *Compendium musices* sig G v^r, and Edward E. Lowinsky, "On the Use of Scores," in *Music in the Culture of the Renaissance and Other Essays*, ed. Bonnie J. Blackburn, (Chicago: University of Chicago Press, 1989), 798. / Quemadmodum enim Poetae naturali quodam impetu, ad condenda Carmina, excitantur, habentes in animo res, quas descripturi sint, inclusas etc. Sic etiam oportet Componistam prius quasdam, in animo, clausulas, sed optimas, excogitare, & quodam iudicio easdem perpendere, ne aliqua nota totam vitiet clausulam, et auditorum aures taediosas faciat. Deinde, ad exercitationem accedere, hoc est, excogitatas clausulas, in ordinem quendam distribuere, & eas, quae videntur aptiores servare./

¹⁴³ Ibid., 65-66. Translation by Owens.

...I straightway began setting the sonnet to music, and was engaged in doing this for six days, then two more what with trying it out and rewriting it. I shall send Your Lordship the other sonnet, set to music, as soon as possible — since it is already clearly shaped in my mind...¹⁴⁴

Johann Mattheson provides another example, describing in *Grundlage einer Ehrenpforte* (1740) how he and Georg Friedrich Händel (1685-1759) traveled together in August 1703 and made double fugues in their minds:

Wir reiseten auch den 17. Aug. desselben 1703. Jahrs zusammen nach Lübeck, und machten viele Doppelfugen auf dem Wagen, da mente, non da penna.¹⁴⁵

We also traveled together to Lübeck on the 17th of August of the same year, 1703, and made many double fugues on the wagon, with the mind, not with a pen.

These four reports show yet another approach to composing, namely creating a composition in the mind.

Notation — a tool for the dissemination of a musical style

In the following formulation Mattheson described an example of notating music whose purpose can be equated with today's recordings. The technique is reminiscent of the way contemporary improvisational musicians use audio recordings to share their knowledge of each other's playing.

Mattheson wrote in *Grundlage einer Ehrenpforte* about a personal meeting between Froberger and Weckmann, who maintained a genuine bond of friendship throughout their lives. Froberger had sent a suite containing all his mannerisms so that Weckmann could thereby obtain knowledge of Froberger's manner of playing:¹⁴⁶

...und Froberger sandte dem Weckmann eine Suite von seiner eignen Hand, wobey er alle Manieren setzte, so daß Weckmann auch dadurch der frobergerischen Spiel-Art ziemlich kundig ward.¹⁴⁷

...and Froberger sent Weckmann a suite in his own hand, with all his ornaments, so Weckmann in that way too became quite knowledgeable about Froberger's way of playing.

According to Mattheson, the purpose of this work was not the dissemination of Froberger's compositional style but rather his way of performing. In other words, this work is an example of music based on a performing tradition. In a similar

¹⁴⁴ J. A. Owens, *Composers at work*, 65-66.

¹⁴⁵ Johann Mattheson, *Grundlage einer Ehrenpforte* (Hamburg: 1740/ed. Max Schneider, Berlin 1910, Kassel: Bärenreiter, 1969), 94.

¹⁴⁶ "Manieren" is often translated as "ornaments."

¹⁴⁷ J. Mattheson, *Grundlage einer Ehrenpforte*, 396.

manner, jazz musicians of the last century spread their music through the use of recordings.

To sum up, although the boundaries are sometimes subtle, the reasons for musical notation may be:

1. Documentation of a composition specifically created at an instrument.
2. Documentation of an improvisation that thereby becomes an established composition
3. To serve as an aid in the process of practicing improvisation.
4. Documentation of a work that has been composed in the mind.
5. To serve as a tool for the dissemination of a musical style.

An important question is whether we, caught up in the process of historical research, are aware of the various purposes of notation during the period we are studying. John Butt stresses the importance of putting compositions and performances in an historical context:

Modern studies of 'original' performance practices are often presented in a historical vacuum: we learn of conventions applicable to particular repertoires without necessarily knowing why these conventions pertained, without imaging the original performers' thoughts and beliefs concerning performance and unaware of the extent to which the interpretative conventions matched these beliefs. The inquiry is genuinely historical only if we can learn something of the motives for the composition and performance in the first place, how the combined forces of composer and performer were assumed to affect the original listeners.¹⁴⁸

As Butt and Wegman observe, notation can be an instructional tool instead of a compositional idea:

...fifteenth-century notation does not necessarily reflect the compositional status of the piece; it serves the purely utilitarian purpose of providing instructions for performing counterpoint and it does not necessarily represent a compositional conception.¹⁴⁹

In past centuries, much notated music was intended as a model for students. A perfect example should not be confused with a completed work.¹⁵⁰ In the preface to a new edition of Dieterich Buxtehude's organ works we read:

Buxtehude also used some of his compositions for pedagogical purposes. 'Imitation' of the master was an important element in teaching music in Buxtehude's time. The more difficult preludes, such as BuxWV 142 and 149, would have been taken up by accom-

¹⁴⁸ John Butt, *Music Education and the Art of Performance in the German Baroque* (Cambridge: University Press, 1994), xi.

¹⁴⁹ J. Butt, *Playing with History, The Historical Approach to Musical Performance*, 116-117, with reference to Rob C. Wegman, "From Maker to Composer; Improvisation and Musical Authorship in the Low Countries 1450-1500," *JAMS* 49 (1996): 451-452.

¹⁵⁰ *Ibid.*, 114.

plished pupils towards the end of their studies. Earlier in their studies, pupils might have been given simpler exercise works, such as the Canzona in C, BuxWV 167 (for keyboard manuals).¹⁵¹

Thus we can conclude that the purposes of musical notation through history are wide-ranging and depend on specific historical contexts. As will be shown in this study, scholars are not always aware of this context.

Interpretation of a manuscript

Although it is entirely possible that notated organ music during the 17th century originally had a different purpose than it has today, any given historical document is essentially the same today as when it was written. To be precise, a manuscript is a collection of symbols that can be converted into musical tones by a qualified musician on an appropriate sounding instrument. When the manuscript *Ze1*¹⁵² was rediscovered in the 1950s and the music brought out from its long period of hibernation, the notes on the pages were seen by different eyes — even in the figurative sense — than when they were written down. A person living in the 17th century had knowledge of his/her own time and history while the 21st century person has other experiences and understanding. Like an ancient sculpture on display in a modern museum, we experience music from a different perspective than that in which it was originally perceived. Nevertheless, the sculpture from the 17th century is the same object as seen by our contemporary observers.

When Scheidemann's music is performed in an organ concert today we can be confident that the musical context is vastly different than that of 17th century Hamburg. However, this is not necessarily a problem or limitation; indeed, it can even be seen as the opposite, for older music performed in a contemporary setting has a wider scope and broader purpose than the composer originally intended. Umberto Eco describes the difference between what he calls "primary function" and "secondary function."¹⁵³ A throne, for example, has two functions: one is as a seat but the second is as a symbol of power. These functions can change independently of each other. Dahlhaus transmits this idea to the musical arena through the example of the liturgical function of a church cantata, which is lost in a modern concert performance, pointing out that while the symbolic and religious significance of music in relation to the text remains intact, it has certainly been diminished.¹⁵⁴ Music from another time that is performed today is usually given a differ-

¹⁵¹ Dieterich Buxtehude, *The Collected Works*, Vol. 15 section B, Commentary, ed. Kerala J. Snyder and Christoph Wolff, (New York: The Broude Trust, 2001), 3.

¹⁵² Manuscript *Ze1* is addressed more thoroughly in chapter 5, page 154ff.

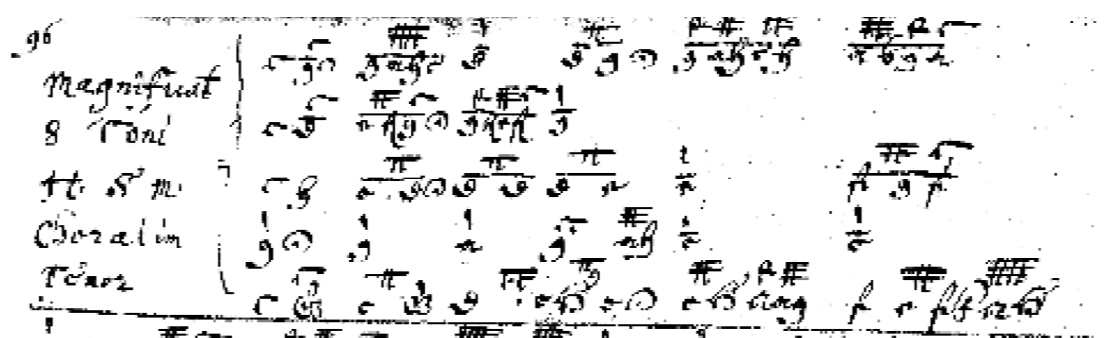
¹⁵³ Umberto Eco, *Einführung in die Semiotik* (München: Wilhelm Fink, 1972), 316.

¹⁵⁴ Carl Dahlhaus, *Foundations of Music History*, trans. J.B. Robinson (Cambridge: Cambridge University Press, 1983), 163.

ent function than the original. The result is not inevitably a diminution of the music; it can be seen also as an augmentation, since its original historical use remains and could be resuscitated if its environment — as unlikely as it may be — were to be recreated.

The music in the manuscript *Ze1* is notated in new German organ tablature, or as it is called in German, *Neue deutsche Orgeltablatur*, because letters (Buchstaben) are used instead of notes and rhythmic signs. This was the musical notation most commonly used by German organists from around 1550. It gradually fell out of use and disappeared entirely about 200 years later. Isolated examples of this notation are found in the organ music by Johann Sebastian Bach. In the *Orgelbüchlein*, for instance, organ tablature was used six times to save space in the last measures of a piece, thereby avoiding the need for continuing on another page. Harald Vogel notes that there are several additional advantages to this notation, namely that the picture of the notated music is clear and concise, and it creates a transparent representation of the polyphony structure.¹⁵⁵ Today this method of notation is almost incomprehensible and is understood by a relatively modest number of people with expertise in this area (Figure 3-1).

Figure 3-1. New German organ-tablature. The beginning of Scheidemann's first verse from the Magnificat VIII.Toni. Printed with permission of the Calvörsche Bibliothek in Clausthal-Zellerfeld:



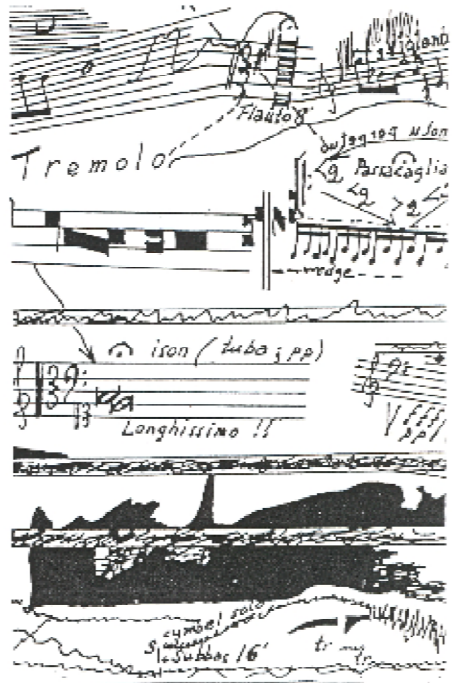
The uninitiated perceive these signs as a secret code. However, with the right key organ tablature turns out to be quite easy to understand. In modern editions, this music has been “translated” by an interpreter using the symbols currently known as modern musical notation. Granted, even if a score has been notated in modern times it is not a given that it will be more easily understood than the model in figure 3-1 (new German tablature). Figure 3-2 is from Bengt Hambraeus¹⁵⁶ *Ex tempore* from 1975. To understand Hambraeus’ intentions with the composition the reader must first be able to interpret the composer’s intentions with the notation. Since contemporary composers commonly work out their own non-traditional coding system, a modern composition with a unique notation is often accompanied

¹⁵⁵ Nicolaus Bruhns, *Sämtliche Orgelwerke*, ed. Harald Vogel (Wiesbaden: Breitkopf, 2008), 55.

¹⁵⁶ Bengt Hambraeus (1928-2000), Swedish composer. Professor at the McGill University in Montreal, Canada.

by an interpretational manual as an aid in understanding the score. In northern Germany of the 17th century, organists did not need an accompanying instruction manual to read an organ tablature, because this way of notation was an accepted practice.

Figure 3-2. Part from Bengt Hambraeus' organ composition *Ex tempore* from 1975.¹⁵⁷



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Since the average contemporary musician has lost the ability to interpret organ tablature as found in figure 3-1, new editions in modern notation are published which give these musicians access to another musical tradition. As is always the case with translations, there is a risk that details may be lost in the transmission from manuscript to modern edition. To further complicate matters, the manuscript *Ze1* is itself a transcription of Scheidemann's music, introducing yet another link in the chain of documentation and an additional potential source of inaccuracy regarding Scheidemann's original intentions.

To elucidate, there is always an innate risk of inaccuracy in the process of transcription because the process includes at least two steps. First, the copyist must interpret the signs from an original document and second, those signs must be recreated with accuracy. Many historical documents have been copied in several stages. Perhaps the "original" document being copied in fact is not the true original source. In this case there is an even greater risk of error — the transcript is less likely to fully conform to the original. Sometimes a publisher has access to several manuscripts from different sources, raising the perennial question to which there is

¹⁵⁷ Bengt Hambraeus, *Extempore*, *Five Organpieces* 1969-75, No. 5, (Stockholm: Wilhelm Hansen, 1979).

seldom a clear answer: which source transmits the composer's intentions most accurately?

In many cases the modern publisher also includes works that have no signature, works for which the source does not specify a composer. On the basis of stylistic similarities with other music by a particular composer, editors and scholars may attribute the composition to a specific person. The Magnificat settings on the seventh tone and the untitled composition on the eighth tone in *Ze1* are examples of such an attribution and will be discussed further in chapter 5.¹⁵⁸ The opposite situation can also occur: based on comparison with known works of a particular composer, editors and scholars may conclude that certain compositions, though bearing a signature in a manuscript, nevertheless are not written by that composer. Music publishers have a great responsibility to explore thoroughly the relevant manuscripts and place them in an historical context. Ultimately the crucial question concerns the publisher's interpretation and perception:

Transcription, after all, is part of the process of gathering the evidence that will form the editor's conception of the work and its context.¹⁵⁹

Today there is great interest in reproducing music as authentically as possible, to meticulously approach the composer's original intentions. As a rule this effort turns out to be extremely complex, because the current view of a composition and its creator obviously does not correspond to its historical origins. In the course of my research, while studying the keyboard music of Sweelinck, I noted that two different editions of his music have been published during the first years of this millennium. The same is true of the keyboard music of Dieterich Buxtehude. In each case the intention of the publisher was to print an "Urtext" edition. An earlier Sweelinck edition from 1974 also was published as an "Urtext" edition. Despite this intention the various editions differ in many ways. Why have the publishers reached such different results despite sharing a common goal?

Much of the keyboard music investigated in this thesis is originally found in manuscripts containing music by various composers.¹⁶⁰ Contemporary publishers rarely print an entire manuscript but choose instead to collect music of a particular composer from the several manuscripts. Given this situation, to label a modern edition as "Urtext" is deceptive — strictly speaking — considering that such a powerful intervention has been made. It may be that the music will not sound differently when such a "cut and paste" technique has been used. The interpretation of the symbols, that is to say the individual compositions, may not differ based on the form and order of the collection in which they are printed. Despite this, the "Urtext" is still far from the original.

¹⁵⁸ See pages 239ff.

¹⁵⁹ James Grier, *The critical editing of music, History, method and practice* (Cambridge: Cambridge University Press, 1996), 60.

¹⁶⁰ An exception is Samuel Scheidt's music, which was published in *Tabulatura nova* in 1624.

While on the one hand as a practical musician I am bound to agree with this position, on the other hand I cannot help but feel that a fundamental understanding of the music is misplaced when we extract individual compositions from their original context. I believe the time is ripe for supplementing the many excellent new editions of works by individual composers with new editions of the original manuscripts. The term 'Urtext' would be more applicable if a manuscript were published in its entirety rather than in a selective format. Several manuscripts have been published in new editions, one example being the Visby Organ Tablature.¹⁶¹

Most of the North German organ manuscripts from the 17th and 18th centuries were not notated by the composers themselves, but are found only in historical copies. Such is the case with the Visby Tablature. On the first page of the tablature it is written that the book belongs to Berendt Petri, who wrote it in Hamburg 1611:

Berendt Petri dem hordt dit Bock tho, und ich habe es tho Hamborch bi Jacobi prætoze geschreüen. Bidde fründtlich der es findt, der wolle es mich wider bringen. Ihn schall ein dübbelden schillinck wedder ihn den büdell klingen. Anno 1611, den Mandach nach der hilligen Dreuoldicheidt. Freiburgensis,¹⁶²

This book belongs to Berendt Petri and I wrote it in Hamburg at Jacob Praetorius' [under his tutelage?]. Whoever finds it should please bring it back to me. In return, a double shilling will jingle in his purse. Anno 1611 on Monday after the Feast of the Holy Trinity, Freiburg.¹⁶³

Figure 3-3: Introduction written by Berendt Petri in the Visby Tablature, dated 1611:¹⁶⁴ Printed with permission of the Landsarkiv in Visby.



¹⁶¹ *The Visby (Petri) Organ Tablature, Investigation and Critical Edition*, ed. Jeffery T. Kite-Powell (Wilhelmshaven: Heinrichshofen's Verlag, 1979).

¹⁶² *The Visby Organ Tablature*, Landsarkivet in Visby, on the island of Gotland, Sweden.

¹⁶³ Translation by Jeffery T. Kite-Powell in *The Visby (Petri) Organ Tablature, Investigation and Critical Edition* I, 29.

¹⁶⁴ *The Visby Organ Tablature*, Landsarkivet in Visby.

In other words, Berendt Petri was a student of Jacob Praetorius, and the manuscript is a collection of organ repertoire, of which the main part of the first section is the organ music of Jacob's father, Hieronymus. The manuscript, which is kept at the Landsarkiv on the island of Gotland, Sweden, includes the oldest complete Magnificat cycle for organ from Northern Europe. Kite-Powell discusses the following options for the original purpose of the Visby tablature:

1. manuscript for practical use — *Gebrauchshandschrift*
2. manuscript for instruction — *Lehrhandschrift*
3. manuscript for a collector — *Sammlerhandschrift*

He concludes that this "is a question which, due to insufficient evidence, must be left unanswered."¹⁶⁵

The following table shows the first 40 folios in the Visby Organ Tablature. Each of Hieronymus Praetorius' eight Magnificat settings is followed by several blank pages before the next setting by Praetorius appears.

The structure of the Visby Tablature is similar to the manuscript *Ze1*, with several Magnificat settings in the first part of the collection. I believe that the original owner of the manuscript expected to insert his own Magnificat settings on the same tone before each composition of Hieronymus Praetorius.¹⁶⁶ In the Visby tablature this is done before Praetorius' *Magnificat primi toni*, in which one verse, *Versus primi toni*, has been included by an anonymous composer. If the Visby tablature was a *Lehrhandschrift*, a manuscript of instruction, it is only logical that the student would write his own exercises in the manuscript.

Kite-Powell argues that the anonymous compositions in the Visby tablature are written by Hieronymus Praetorius, due to the similarities in style. Since I have not analyzed the anonymous compositions of the Visby tablature in great detail, I cannot discuss Kite-Powell's position, but one conclusion from my research is that during the 17th century it was common and in fact essential to learn to copy the styles of other organists. Hypothetically, if a talented student had succeeded in copying the compositional style of Hieronymus Praetorius, it might prove difficult to determine the true composer of a work without a complete and detailed analysis or a signature.

¹⁶⁵ Jeffery T. Kite-Powell, *The Visby (Petri) Organ Tablature, Investigation and Critical Edition I*, 79.

¹⁶⁶ See page 57.

Composition, publication, and notation

<i>Folio</i> <i>r=recto,</i> <i>v=verso</i>	<i>Title</i>	<i>Composer</i>	<i>Further information</i>
1v/2r	Magnificat primi toni, 1. Versus	Anonymous	
2v/3r	Magnificat primi toni im Tenore 2. Versus im Discanto	Hieronimo Praetorio	
3v/4r	3. Versus im Basso		
4v/5r	-	-	blank double page
5v/6r	-	-	blank double page
6v/7r	-	-	blank double page
7v/8r	Magnificat secundi toni im Tenore 2. Versus im Discanto	Hieronimo Praetorio	
8v/9r	3. Versus im Basso		half double page blank
9v/10r	-	-	blank double page
10v/11r	-	-	blank double page
11v/12r	Magnificat tertii toni im Tenore 2. Versus sopra zwei Clavier	Hieronimo Praetorio	
12v/13r	3. Versus im Basso 4. Versus im Discanto		
13v/14r	-	-	blank double page
14v/15r	-	-	blank double page
15v/16r	Magnificat quarti toni im Tenore 2. Versus. im Discanto Alio modo Fuga	Hieronimo Praetorio	
16v/17r	3. Versus im Basso		
17v/18r	-	-	blank double page
18v/19r	-	-	blank double page
19v/ 20r	-	-	blank double page
20v/21r	Magnificat quinti toni im Tenore 2. Versus im Discanto	Hieronimo Praetorio	
21v/22r	3. Versus In Basso		
22v/23r	-	-	blank double page
23v/24r	-	-	blank double page
24v/25r	-	-	blank double page
25v/26r	Magnificat sexti toni im Tenore 2. Versus im Discanto	Hieronimo Praetorio	
26v/27r	3. Versus im Basso		
27v/ 28r	-	-	blank double page
28v/29r	-	-	blank double page
29v/30	-	-	blank double page
30v/31r	Magnificat septimi toni im Tenore 2. Versus im Discanto	Hieronimo Praetorio	
31v/32r	3. Versus im Basso		
32v/33r	4. Versus sopra zwei Clavier, Ach, Gott wom Himmel Alio modo im Tenore sopra zwei Clavier		
33v/34r	-	-	blank double page
34v/35r	-	-	blank double page
35v/36r	Magnificat octavi toni im Tenore 2. Versus im Discanto	Hieronimo Praetorio	
36v/37r	3. Versus im Basso 4. Versus im Basso		
37v/38r	A 4 · Voc. Magnificat Octavi Toni im Basso	Johan Bahr	other handwriting, faded ink?
38v/39r	Tertius Versus â 3 · Voc: im Basso	Joh: Bahr	
39v/40r	-	-	blank double page

Printing of organ music

In Northern Europe during the 17th century, organists rarely published their music. Two exceptions to this rule were the organists Samuel Scheidt¹⁶⁷ and Anthoni van Noordt.¹⁶⁸ Scheidt's *Tabulatura nova* (1624) was the first collection published in Germany which did not contain transcriptions of other composers' works since Arnolt Schlick's *Tabulaturen etlicher lobgesang* from 1512.¹⁶⁹ In addition to Scheidt's name on the title page, his employer Christian Wilhelm of Brandenburg is mentioned.¹⁷⁰ The first part of *Tabulatura nova* was dedicated to Prince Johann Georg of Saxony. Parts two and three were dedicated to the cities Nuremberg, Danzig, and Leipzig. One might ask why Samuel Scheidt was so anxious to get his works printed during the early 1620s. At this time Samuel Scheidt was at the pinnacle of his career, with a prestigious job and many contacts outside Halle's musical scene. The war, now known as the Thirty Years' War, had raged since 1618, having begun as a religious war between Catholics and Protestants. Mahrenholz believed that the clouds of war led Scheidt to gather his compositions and to summarize his creations for posterity.¹⁷¹ In his preface, however, Scheidt gave another reason:

Da ich nämlich durch höfische Geschäfte völlig ausgefüllt bin und die musikliebenden Schüler, die dies ständig durch Briefe von hier und dort von mir fordern, nicht privat unterrichten und unterweisen kann, beschloß ich ihnen mit diesem veröffentlichten Lehrwerk zu dienen und jedem Redlichen redlich zu willfahren.¹⁷²

Because I am completely occupied with business at court and cannot give private lessons and direction to the music-loving students who constantly request this of me in letters from near and far, I decided to serve them, and to comply honestly with the wishes of every honest person, by publishing this textbook.

Scheidt wrote in the foreword that he had no time to teach and therefore wanted to publish the material. This implies that Scheidt, had he had time to teach, would not have felt the need to publish his music, since instead he would have been educating his students privately. In other words, the *Tabulatura nova* was intended as a sort of self improvement course for students at a distance.

From the foreword we can safely conclude that Scheidt published the *Tabulatura nova* for pedagogical reasons. Mahrenholz may have uncovered another unconscious motive for the publication, namely that in light of the historical situation with the Thirty Year's War Scheidt wanted to ensure that his keyboard works

¹⁶⁷ Samuel Scheidt (1587-1654), German organist and composer who was active in Halle.

¹⁶⁸ Anthoni van Noordt (1619-1675), organist and composer from the Netherlands who was active in Amsterdam.

¹⁶⁹ Samuel Scheidt, *Tabulatura nova*, ed. Harald Vogel (Wiesbaden: Breitkopf, 1994), 7.

¹⁷⁰ Ibid., 7.

¹⁷¹ Christian Mahrenholz, "Samuel Scheidt: Sein Leben und sein Werk", *Sammlung musikwissenschaftlicher Einzeldarstellungen* vol. 2 (1924): 12.

¹⁷² W. Stolze, "Samuel Scheidt (1587-1654): zum 400. Geburtstag", *Musik und Kirche*, 52 (1987), 131.

would be preserved. In that case it is surprising that Scheidt did not give any indication of this concern in his foreword to the *Tabulatura nova*.

Noordt's *Tabulatuurboeck van Psalmen en Fantasyen* from 1659 was dedicated to the mayor of Amsterdam. Hans van Nieuwkoop maintains that Noordt published this book for a specific reason, namely to help him win the prestigious position as organist at Oede Kerk in Amsterdam.¹⁷³ Both of these examples of published work indicate that composers prepared these collections for reasons other than the establishment of a reputation or greater fame. Noordt's dedication to Amsterdam's mayor and the hope that this publication might help him obtain the position in Oude Kerk indicate a specific situation was the motive for the issuance of the printed book.

A considerable amount of the rediscovered organ music of 17th century northern Europe was composed by people who had prestigious organist positions: Sweelinck in the Oede Kerk in Amsterdam; Hieronymus Praetorius in St. Jakobi and St. Gertruden in Hamburg; Heinrich Scheidemann in St. Catharinen in Hamburg; Dieterich Buxtehude in St. Marien in Lübeck. With the exception of Samuel Scheidt and Buxtehude, who published one organ work,¹⁷⁴ no other organist published his organ music during his lifetime. This music was instead spread through handwritten manuscripts, compiled by students or associates, never by the composer. Anthoni van Noordt and Samuel Scheidt both had other motives for publishing their organ music than disseminating their craft or artistry, the prevailing motive in our time. As a rule, it seems that organists in northern Europe had little incentive to publish their work. Instead their music was distributed primarily through contact between teachers and pupils.

¹⁷³ Hans van Nieuwkoop, "Anthoni van Noordt and Matthias Weckmann: Two Contemporaries." in *Proceedings of the Weckmann Symposium*, ed. Sverker Jullander (Göteborg: Skrifter från Musikvetenskapliga avdelningen, University of Gothenburg, 1993), 189.

¹⁷⁴ The contrapuntal elaboration of the chorale "*Mit Fried und Freud ich fahr dahin*" BuxWV 76.1 was published on the occasion of the death of Dieterich Buxtehude's father. See Dieterich Buxtehude, *The Collected Works*, vol. 15, section B, ed. Michael Belotti (New York: The Broude Trust, 2001), 3.

Summary

Music may be notated for a variety of reasons. Sometimes it is a matter of preserving a composition for posterity, while in other cases notation may be a pedagogical tool for learning composition or improvisation. Although the distinctions are sometimes subtle, this chapter has addressed the following five historical uses of notation. Today there is also another aspect, namely that notation is strongly related to the copyright perspective.

1. Documentation of a composition specifically created at an instrument
2. Documentation of an improvisation that thereby becomes an established composition
3. As an aid in the process of practicing improvisation
4. Documentation of a composition that has been composed in the mind
5. As a tool for the dissemination of a musical style

In this chapter I have stressed the importance, when considering music manuscripts from earlier centuries, for a researcher to begin with an evaluation of the fundamental purpose behind the notation of the manuscript. If one cannot determine this intention, there is a risk that the interpretation of the research will be biased by our modern perspective.

3.2 Manuals of Improvisation

“...a wise man has said that the stone is not carved out by the water drop that falls one time or two, but continuously.”¹⁷⁵

Most people have experienced the importance of repetition when learning something new. This is true today, and was also familiar to our forefathers in earlier centuries. The quotation above is from Thomas de Sancta Maria’s¹⁷⁶ unique book in two parts about improvisation from 1565, *Libro Llamado El Arte de Taner Fantasia* (The Art of Playing the Fantasia). Sancta Maria offers advice to beginners on how to develop in the art of performance and stresses the importance of practicing. There is no other way to improve a person’s playing than practicing:

So that all the foregoing may be fruitful and beneficial in the fantasy, one must practice it many times each day with great perseverance, never losing confidence but holding to the certainty that continual work and practice will prevail in all things and make the master, as experience shows us at every step... and therefore a wise man has said that the stone is not carved out by the water drop that falls one time or two, but continuously.¹⁷⁷

Several manuals of improvisation for keyboard instruments have been published whose purpose is to help the player develop these skills.

The earliest known manual for keyboard instruments is Conrad Paumann’s *Fundamentum organisandi*¹⁷⁸ from 1452. The opening example of this book begins with the treatment of *ascensus simplex*, an ascending scale. The model has two voices, where the lower part presents an ascending scale with long note values. The upper part has shorter note values and circles stepwise around consonant intervals in relation to the lower voice. In the middle of the piece the direction of the lower part changes, and becomes *descensus*, descending.¹⁷⁹ In other examples Paumann shows how the following intervals in long note values could be combined with an embellished part:

- *Ascensus simplex* — *descensus* — ascending and descending seconds
- *Ascensus secundus per tercias* — *descensus* — ascending and descending thirds

¹⁷⁵ Thomas de Sancta Maria, *The Art of Playing the Fantasia* (1565), trans. Almonte C. Howell, Jr. and Warren E. Hultberg, (Pittsburgh: Latin American Literary Review Press, 1991), 156. (Translation of his *Libro Llamado El Arte de Taner Fantasia*.)

¹⁷⁶ Thomas de Sancta Maria (?-1570), Spanish theorist and composer.

¹⁷⁷ Thomas de Sancta Maria, *The Art of Playing the Fantasia*, 156.

¹⁷⁸ Three manuscripts are known today. They are held at the Universitätsbibliothek in Erlangen, the Bayerische Staatsbibliothek in München and in the Staatsbibliothek Preussischer Kulturbesitz in Berlin. John Caldwell, Sources of keyboard music to 1660, in the Grove Music Online, <http://www.oxfordmusiconline.com.ezproxy.ub.gu.se/subscriber/article/grove/music/26298> (accessed 25 Feb. 2009). Modern edition, *Keyboard music of the fourteenth & fifteenth centuries*, ed. Willi Apel, (Rome: American Institute of Musicology, 1963).

¹⁷⁹ Reproduced as example 4-9 in chapter 4, page 127.

- Ascensus per quartas — descensus — ascending and descending fourths
- Ascensus per quintas — descensus — ascending and descending fifths
- Ascensus et descensus per sextas — ascending and descending sixths
- *Pausae* — conclusion on two repeating tones — examples are given on the notes c, d, e, f, g, and a, the notes of the hexachord.

Paumann follows a progression in the examples. He begins with a simple combination: namely, ascending and descending stepwise motion. Then he goes through different combinations of intervals, including ascending and descending thirds, fifths, sixths, and repeated tones. The last examples consist of combinations of intervals and exhibit a greater variety in the upper voice than the earlier models.

Example 3-2. Sequitur ascensus per tercias, ascending thirds from Conrad Paumann's Fundamentum organisandi:



In *Libro Llamado El Arte de Taner Fantasia*, Thomas de Sancta Maria particularly emphasizes the need for a musician to master polyphony:

It is a certain and verifiable fact that polyphonic music is so important and essential to the performer, both for understanding what he plays and for performing compositions and deriving benefit from them, that without it no one can possibly achieve perfection in this art [of keyboard playing].¹⁸⁰

He also stresses the importance of transposing and memorizing:

In order for beginners to progress in the fantasy, they must practice repeatedly with the subjects they know, so that through usage art is made a habit, and thereby they will easily play other subjects. It is also a very useful thing to transpose (*mudar*) the same subject

¹⁸⁰ Thomas de Sancta Maria, *The Art of Playing the Fantasia*, 19.

to all the pitch signs on which it can be formed, but with the warning that wherever it is transposed it must retain the same melodic line.¹⁸¹

...let him practice transposing pieces by means of all the accidental pitch signs that can be played, and at the same time, let him endeavor to extract from them subjects of particular melodic grace, and to memorize these that he may later play polyphonic fantasies based upon them.¹⁸²

Thomas de Sancta Maria's comprehensive book is unique, even by modern standards. Unfortunately, we do not know if this book was known to either to Heinrich Scheidemann or his teacher Sweelinck. It addresses in detail the different concerns that an improvising keyboardist needs to consider.¹⁸³ The book begins with a discussion of *tactus* and note values. The pupil is encouraged to sing music examples. Sancta Maria then defines the intervals of the keyboard, including an explanation of the division of the keyboard into white and black keys, half and whole steps, and the advantages of good fingering. Another chapter gives examples of *glosas* — short themes over different ascending and descending intervals. Still another chapter deals with the eight modes and their cadences, while another discusses how to transpose the modes.

The contents of the book increase in complexity in each chapter, keeping pace with the typical progress of the student. Therefore, the second part of the book is more advanced and begins with a discussion of dissonances, suspensions and consonances (in that order). According to Sancta Maria, there are four consonant intervals: the unison, third, fifth and sixth. (In contrast, Zarlino also considered the fourth as a consonance.¹⁸⁴) Other topics covered in the book are tone repetition, syncopation, and polyphonic playing. Sancta Maria also encourages the study of other compositions in order to develop a personal improvisational style. Among other things he emphasizes the importance of memorizing cadences, to be used in the students' own improvised fantasies. Different forms of melodic development should also be memorized so that new fugue subjects (*passos*) can be created from them. For a beginner to learn to improvise fantasies, Sancta Maria stresses that he must develop the ability to transpose (*mudar*) a theme to different keys.¹⁸⁵

After a series of chapters with very specific subjects (of which the above examples are only a small part) Sancta Maria presents fundamental instructions for the beginner:

1. Let the beginning player practice the use of suitable fingerings in ascending and descending runs over the whole keyboard of the clavichord, under all the conditions and

¹⁸¹ Thomas de Sancta Maria, *The Art of Playing the Fantasia*, 156.

¹⁸² Ibid., 391.

¹⁸³ One part of the book is written for musicians who play the vihuela, an instrument that resembles the guitar.

¹⁸⁴ See chapter 4, page 114.

¹⁸⁵ Thomas de Sancta Maria, *The Art of Playing the Fantasia*, 155-156.

circumstances we have treated in their proper chapters. Herein lies the greater part of perfection in the playing of pieces, and we therefore strongly recommend to the masters that they teach it diligently to their pupils, and urge it as a matter of great importance.

2. Let the beginning player practice forming *redobles* and *quiebro*s with each hand. [Adding ornaments.]

3. Let the pupil endeavor to mark the measure well, by hand and by foot, using as the chief means of keeping the count the half measure, since it constitutes the major part of singing and playing in strict time. For this [purpose] one must know all the note values of polyphonic music, and must give to each its full value, so that it will neither exceed nor fall short. This cannot be done without maintaining strictly the measure and the half measure.

4. Let the pupil endeavor, after having received the lesson and having studied it well, to put it into notation just as the teacher gave it to him, with the *glosas* and everything else, and with nothing omitted. Also let him endeavor to sing each of the four voices individually.

5. Let him endeavor to acquaint himself thoroughly with the keyboard of the clavichord, and especially to learn which are the tones and which the semitones, both singable and unsingable. For this it is necessary to recognize and comprehend all the black keys and how to use them, for in these lies the chief difficulty of the keyboard of the clavichord.

6. Let him endeavor to ground and root himself in the eight conditions required for playing pieces with perfection. Above all, let him maintain good placement of the hands, and a good touch upon the keys.

7. Let him endeavor in all circumstances to know thoroughly, to understand, and finally to play all the eight modes, accidental as well as natural, with all the conditions peculiar to each, and especially the extent to which each may ascend and descend, and the cadences that may be formed in each, and upon what pitch signs; and let him know the hexachords by which each particular mode is sung and played. And with regard to the accidental [modes], let him know which can be played and which not, and the reason why some pitch signs cannot be used in playing them: that is, let him know the wants and deficiencies present in them, which, as has been pointed out, are solely the lack of certain tones and semitones.

8. Let the pupil, when he has become proficient in playing pieces well, practice preparing various easier works of good masters, and after he has become skillful in these easier ones, let him prepare others of greater difficulty.

9. Let him practice transposing pieces by means of all the accidental pitch signs that can be played, and at the same time, let him endeavor to extract from them subjects of particular melodic grace, and to memorize these that he may later play polyphonic fantasies based upon them.

After having become skillful in all these things, let him then take up fantasy playing in the polyphonic style upon various melodically pleasing subjects. Furthermore, let him endeavor to play the subjects in different [varieties of] imitation, that is, in figures that can be treated at the 4th, the 5th, and the octave, for thereby is music greatly beautified.

Let him also extract from compositions any of the voices that he wishes, whether treble, alto, tenor, or bass, and play it as a treble with chords of four voices, three of which he extemporizes, utilizing for this purpose the ten ways of ascending and descending in chords, mingling some types with others to achieve that variety of consonances by which, as we have said, music is so greatly elevated and beatified.

When he has then achieved some proficiency in playing these aforementioned voices in the treble, let him likewise endeavor to play them in the alt, in the tenor, and in the bass. He who wishes to become a consummate performer must also devote himself to playing counterpoint of rhythmic elegance and melodic grace over plainsong and above all, over mensural song, and he must practice this little by little until he has made himself perfect in it: for this is the root and the source out of which issue all the accomplishments possible on the clavichord, besides the excellence and beauty it imparts to all the music one may play.¹⁸⁶

With these major points Thomas de Sancta Maria presents a complete syllabus for a keyboard player wishing to learn the art of improvisation. The points can be summarized as follows:

- The pupil should practise technique exercises and learn to add ornaments.
- The different voices of written exercises should also be sung.
- Modes and hexachords must be thoroughly learned, and these exercises should be both sung and played.
- Different pieces are studied until they can be played perfectly.
- Different pieces are both transposed and memorized.
- When the basics are mastered, the student may improvise in polyphonic style.
- The pupil may play a theme from an existing composition in the treble and accompany with improvised chords.
- The pupil should strive to gradually develop contrapuntal playing with rhythmic elegance and the melodic embellishment of Gregorian chants.

Another book on the subject of improvisation was written by Johann Andreas Herbst in 1653, and bears the title *Arte prattica & poëtica*. This book also contains a German translation of Giovanni Chiodino's work from 1610 titled "*Arte prattica latina e volgare di far contrapunto a mente e a penna*". Chiodino's work includes thirty different *loci* — short two-part examples.

The German Carmelite monk Spiridione a Monte Carmelo, also known as Johann Nenning (1615-1685), authored the four-part improvisation manual *Nova Instructio* during the years 1670 (part I), 1671 in Bamberg (part II) and 1675-1677 in Würzburg (Parts III and IV). Although he is fairly unknown in our time, his reputation was considerable in the 17th century. He is mentioned both by Wolfgang Caspar Printz in *Historische Beschreibung* (1690) and Johann Gottfried Walther in *Musikalisches Lexikon* (1732).¹⁸⁷ *Nova Instructio* is intended as a tool for organists who quickly wish to learn to improvise preludes, canzones, chromatic toccatas, and to play *basso continuo*, as well as to master sacred and secular composition.¹⁸⁸ The books follow a

¹⁸⁶ Thomas de Sancta Maria, *The Art of Playing the Fantasia*, 390-392.

¹⁸⁷ Spiridione a Monte Carmelo, *Nova Instructio*, 1670/1671, ed. Edoardo Bellotti, (Latina: Libreria, 2003), vii.

¹⁸⁸ Spiridione, *Nova Instructio*, viii.

clear progression. Each exercise has a purpose which the writer methodically presents. In contrast to *Sancta Maria*, *Spiridione* does not focus on the polyphonic style but rather the homophonic style.¹⁸⁹ These two approaches represent two styles of music composition, at this time known as *prima pratica* and *seconda pratica*.¹⁹⁰

In the first part of *Spiridione's* work, the first example demonstrates how a cadence from D to G can be varied. No fewer than 72 examples are given (Example 3-3).

Example 3-3. The first nine examples from Nova Instructio from 1670:



Oddly enough, another book published 300 years later follows a surprisingly similar method. This book, *A New Approach to Jazz Improvisation*, addresses a different type of musician, but also presents precisely 72 different models of the single chord II-V-I progression: d minor, G7, C, C (Examples 3-4 and 3-5).¹⁹¹

Example 3-4. The first three examples from the improvisation manual A New Approach to Jazz Improvisation.

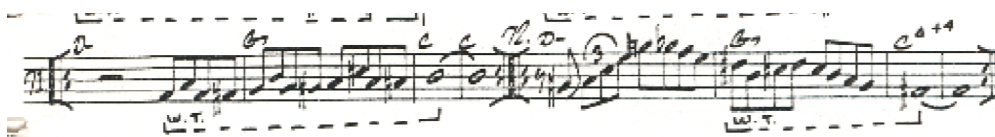


¹⁸⁹ Bellotti advances this idea in the preface to the third and fourth parts of his edition of *Spiridione*, *Nova Instructio*, xv-xvi.

¹⁹⁰ See chapter 4, page 120.

¹⁹¹ Jamey Aebersold, *A New Approach to Jazz Improvisation* (New Albany: Jamey Aebersold Jazz, 1978).

Example 3-5. The last two examples from the improvisation manual *A New Approach to Jazz Improvisation*:



Despite the manuals' difference in style and age, the methods are similar. Both examples are based on repetition and memorization in order to develop the student's memory.

For instrumentalists and singers, too, there were textbooks available to acquire further training in improvisation. A number of historical writings dealt with ornamentation and diminution: for instance, *Il Vero modo di diminuir* by Dalla Casa (1584) and *Ricercate, passaggi, et cadentie* by Giovanni Bassano (1598). Below are four examples from Bassano suggesting how an ascending second can be decorated (Example 3-6).

Example 3-6. Suggested ornamentation by Bassano of an ascending second:



Robert O. Gjerdingen, in his book *Music in the Galant Style*,¹⁹² discusses how, in the second half of the 18th century, musical building blocks from the existing tradition were reconstituted in many different compositions. Gjerdingen compares this method of musical composition with improvised comedic theater in the 18th century. The method among these actors was to superimpose a variety of improvised sketches over a distinct and predetermined framework.

Although modern authors often cite historical models, most of them do not intend to reconstruct an historical method. However, over the years many books on improvisation have been directed toward organists. Of particular note in the last century is Marcel Dupré's *Traité d'improvisation à l'orgue* from 1925. Currently, a number of textbooks address how a musician can learn to improvise in a historic style. In such a manual, William Porter describes how to make an intabulation based on a motet.¹⁹³ Porter specifies five steps given an existing composition as a starting point. By gradually increasing the level of difficulty in the various stages,

¹⁹² Robert O Gjerdingen, *Music in the Galant Style* (Oxford: Oxford University Press, 2007).

¹⁹³ From an already existing vocal composition the organists mainly during the 17th century created an embellished version. Several intabulations are known by for instance Heinrich Scheidemann.

Porter introduces a method that can be applied at many levels.¹⁹⁴ The technique is described further in chapter 4 page 133.

Summary

The earliest known improvisation manual for keyboardists is Conrad Paumann's *Fundamentum organisandi* from 1452. Thomas de Sancta Maria's *Libro Llamado El Arte de Taner Fantasia* (The Art of Playing Fantasia) appeared in 1565. Additional books on the same subject include *Arte prattica & poëtica* from 1653 by Johann Andreas Herbst, which includes a German translation of Giovanni Chiodino's "*Arte prattica latina e volgare di far contrapunto a mente e a penna*" from 1610, and *Nova Instructio* from 1670-1677 by Spiridione a Monte Carmelo, also known as Johann Nenning. Other historical sources include the works of Dalla Casa and Giovanni Bassano, intended for instrumentalists and singers on the subject of ornamentation and diminution.

¹⁹⁴ William Porter, "Intabulation Practice from the Perspective of the Improviser," in *Proceedings of the Göteborg International Organ Academy* 1994, ed. Hans Davidsson and Sverker Jullander (Göteborg: Skrifter från Musikvetenskapliga avdelningen, University of Gothenburg, 1995), 45-59.

3.3 Improvisation

“The whole history of the development of music is accompanied by manifestations of the drive to improvise.”¹⁹⁵

In our contemporary musical world, the most proficient improvisers are found, as a rule, in traditions other than classical western music. One exception to this generalization can be found among organists. In both the Catholic and Protestant traditions, many churches have retained the use of organ improvisations in their church services, for instance during the Communion, or as preludes to the hymns. It is, in fact, the liturgical function of organ improvisation that has kept the tradition alive.

What does the word “improvisation” mean? Grove Music Online defines it as follows:

The creation of a musical work, or the final form of a musical work, as it is being performed. It may involve the work’s immediate composition by its performers, or the elaboration or adjustment of an existing framework, or anything in between. To some extent every performance involves elements of improvisation, although its degree varies according to period and place, and to some extent every improvisation rests on a series of conventions or implicit rules....¹⁹⁶

One of the members of the *Beaux Arts Trio*, cello player Bernhard Greenhouse, sheds light on the improvisational perspective of the process of interpretation in his description of his cello lessons for the cello-master Pablo Casals in the 1950s:

He would play a phrase and have me repeat it. And if the bowing and the fingering weren’t exactly the same as his, and the emphasis on the top of the phrase was not the same, he would stop me and say, “No, no. Do it this way.” And this went on for quite a few lessons. I was studying the Bach D Minor Suite, and he demanded that I become an absolute copy [of himself.]

... And after several weeks of working on that one suite of Bach’s, finally, the two of us could sit down and perform and play all the same fingerings and bowings and all of the phrasings alike. And I really had become a copy of the Master. It was as if that room had stereophonic sound — two cellos producing at once. And at that point, when I had been able to accomplish this, he said to me, “Fine. Now just sit. Put your cello down and listen to the D Minor Suite.” And he played through the piece and changed *every* fingering and *every* phrasing and all the emphasis within the phrase. I sat there, absolutely with my mouth open, listening to a performance which was heavenly, absolutely beautiful. And when he finished he turned to me with a broad grin on his face, and he said, “Now you’ve learned how to improvise in Bach. From now on you study Bach this way.”¹⁹⁷

¹⁹⁵ Derek Bailey, *Improvisation its Nature and Practise in Music* (Ashbourne: Da Capo Press, 1992), x.

¹⁹⁶ Bruno Nettl, et al., “Improvisation,” Grove Music Online, www.oxfordmusiconline.com.ezproxy.ub.gu.se/subscriber/article/grove/music/13738 (accessed 8 March, 2009).

¹⁹⁷ Nicholas Delbanco, *The Beaux Arts Trio* (London: Victor Gollancz Ltd, 1985), 50-51.

The term 'improvisation' can be applied to different aspects in the creation of a musical work. In addition to the use of the term described above, I can add two improvisational applications from my personal experience.

Together with an actor and a dancer, I once participated in a concert series for children. The actor served as "master of ceremonies" between the organ pieces. He told anecdotes about the music with a relaxed and spontaneous delivery — a patter perceived by the audience as coming directly from his heart. I knew that the actor was extremely well prepared — every word came from a manuscript that he had memorized. But in fact, even this practiced delivery involved a form of improvisation. The medium used by my colleague was the Swedish language with its building blocks of words and phrases, the language the actor had been taught as a child. He used this knowledge he had been carrying throughout his life without even reflecting on it. This basic knowledge was the foundation of his memorized manuscript.

This approach to the memorized text is similar to a musician's relationship to music. We need a tool, a language for communication of our musical ideas, and improvisation is an essential element of that language. During my entire musical experience I have been filling a warehouse with musical ingredients on which I can draw while improvising. The components are a product of the musical culture and the inheritance that I carry with me from early childhood to the present. They include not only the music I have studied actively, but also the music that has crossed my path by chance. These components even include non-musical influences from our society which — like it or not — cannot be avoided without hiding in a cave or otherwise withdrawing from civilization.

For several years I have been teaching prospective organists and church musicians in improvisation. In the course of my teaching I ask the students to make their own improvisational journals, writing down all possible ideas that they encounter in all possible contexts. A prerequisite for developing the ability to improvise is a well-stocked larder filled with musical tidbits — a personal warehouse of music. These tidbits can vary from person to person, depending on the music to which one listens and keeps closest to the heart.

Over the years, I have improvised with a number of musicians from different musical backgrounds than mine: folk musicians, jazz musicians, free-form musicians, and classically trained musicians. I have found that in the actual moment of improvisation, the musician's background is not important. The unifying feature of all improvisation is the musicians' ability to listen and the courage to accept whatever comes from their instruments.

I particularly remember one occasion when I rehearsed with a percussionist before a concert in a large church with glorious acoustics. In addition to performing notated music, we were also to perform a long improvisation. We finished rehearsing a few hours before the concert. Unfortunately, we both felt

disappointed by the improvisation and decided to take a long break to talk through what had happened and why the result seemed so flat. Later, the concert began with an improvisation, and I will always remember the sensation of playing that evening since the experience was magical, entirely different from the rehearsal a few hours earlier. The musical language we used was primarily free tonal. Judging by the enthusiasm of the audience afterwards, they also had a memorable experience, reminiscent of the free-form performances in the 1960's. The improvisation is recorded, and the recording attests to my magical memory of that evening. This particular memory belongs to my best musical experiences.

Another of my improvisational memories dates from my studies in the Netherlands. At a lesson at the improvisation course in Haarlem, the teacher Hans Haselböck asked the participants to improvise a prelude in the romantic style for the next day. That evening while practicing on an organ in one of the city's churches, I eventually came up with a piece that I played for the next day's lesson. The piece was a prelude in E major which I inadvertently had memorized. I remember this improvisation to this day and am able to play it at will. Although I have never felt the need to notate the work, it is something I could easily do.

In the case of my performance with the percussionist, it was not possible for me to notate an exact version of the improvisation. The romantic prelude, however, commends itself to a fixed form and would be relatively simple to notate. The conclusion I draw from this comparison is that I do not have a static method in terms of my relationship to improvisation.¹⁹⁸ I memorized the improvised prelude while practicing, a process made easy because of repeated practice. In contrast, the free-form improvisation was a completely spontaneous creation — during the concert I simply threw myself from a musical cliff and trusted myself to the wings that I found packed away in that musical warehouse of ideas.

Karin Johansson recently completed a study of five male and five female organ improvisers from four countries.¹⁹⁹ Johansson interviewed the subjects and attended numerous concerts, with the aim of examining their learning and creative processes while improvising. One of the conclusions Johansson draws is that “there may be various ways of learning to understand and master the art of improvisation in educational contexts and, consequently, that these ways of learning may suit different individuals to varying degrees.”²⁰⁰ From my own experience, I would suggest that these ways of learning differ not only from person

¹⁹⁸ See also Olle Edström's description of memorizing, improvising and arranging. Olle Edström, *Att spela Taube: en musikvetenskaplig essä om ett konstnärligt-kreativt projekt* (Göteborg: Skrifter från Musikvetenskap, University of Gothenburg, nr 95), 56-57.

¹⁹⁹ Karin Johansson, “*Organ improvisation — activity, action and rhetorical practice*.” PhD diss., (Lund University, 2008).

²⁰⁰ *Ibid.*, 181.

to person, but even that a single person can use different methods on different occasions.

One can gain perspective on how the 17th century organist in northern Germany learned to improvise by considering how contemporary musicians learn to improvise. Therefore, it is revealing to compare the learning processes of different musicians and genres. Mats Hermansson writes the following about the sitar player Jerry Johansson and how he learned to play a classical raga.

Eleverna lärde först in ragans grunder på gehör och skrev sedan ner allting med förkortningar på sanskrit enligt den indiska klassiska traditionen. [...] När han sedan spelar ragan utgår Johansson ifrån det inlärd material och improviserar utifrån detta, men inom den speciella ragans formregler. [...] Varje raga baseras på en viss skala och en uppsättning formregler, men det är genom solistens kreativa improvisation utifrån dessa grundförutsättningar som ragan skapas.²⁰¹

The students first learned the basics of the raga by ear and then wrote everything down with abbreviations in Sanskrit according to the Indian classical tradition. [...] When he thereafter plays the raga Johansson starts with the learned material and improvises on that basis, but within the rules of the particular raga form. [...] Each raga is based on a certain scale and a set of procedural rules, but it is the soloist's creative improvisations based on these fundamental conditions that create a raga.

A colleague of mine from the jazz tradition, Anders Jormin, has told me about discussions he has had with students about improvisation and arranging.²⁰² He has found that when improvising, many current students are very attached to a written score, using it to determine the course of the music and organize the form; this tendency prevents them from improvising in the purest form. When Jormin thinks back on his own musical background, he realizes that when he was his students' age, he was experimenting with a style of jazz that was completely new and had not had time to become established in specific forms. The main ingredient was spontaneous improvisation, without predetermined arrangements. Today, unfortunately, this style of music is no longer experimental; it has established its own tradition and no longer belongs to the newest features of the musical map. Nevertheless, this is a style that modern students try to imitate, according to Jormin. Towards this end they use an entirely different set of tools, arranging their own compositions in the notated style instead of doing their own musical experiments. It seems that it is easier to take full advantage of the possibilities of improvisation when the music is "new" and the practitioners are seeking new paths, rather than when the music has had time to establish itself and open itself to imitation.

²⁰¹ Mats d Hermansson, "En raga i Haga: Jerry Johansson: en svensk utövare av klassisk nordindisk raga på sitar." *Frispel, Festskrift till Olle Edström*, ed. Alf Björnberg, Mona Hallin, Lars Lilliestam and Ola Stockfelt (Göteborg: Skrifter från Institutionen för musikvetenskap, University of Gothenburg nr 80, 2005), 211-212.

²⁰² Anders Jormin, professor at the Academy of music and drama, University of Gothenburg. Conversation with the author, 15 Feb. 2009.

Today, when we use the term ‘style improvisation,’ we imagine a musician who improvises in a specific form with a historical precedent. The term might refer to styles such as folk, jazz, or classical music. The opposite of style improvisation would be improvised music that cannot be traced to any particular model or style. This raises the question, however, of whether there is any improvised music that truly has no model. Regardless whether the language is spoken or musical, all forms of knowledge and communication are based on established facts and conventions. Spoken language is comprised of various combinations of sounds. These in turn are organized according to a coding system, which is known to the initiated. Our relationship to a language is based on the combination of memory and repetition. Our brain registers different sound combinations in our memory, which after repetition we learn to use to communicate with each other. From birth, a young child hears a particular language, and copies precisely those sounds and makes them his or her own. We absorb a particular language and dialect to such a degree that our later contacts recognize from our speech the region of our origin.

To be able to play an instrument a musician must have the ability to create sound on the chosen instrument. Once this ability is developed, tones and rhythms are combined to create a musical language. Since music exists in all societies, all people can be said to be conversant in this art. Just as there are different food cultures, so too are there different music cultures. Two prominent Swedish chefs make the following comparison between music and food:

...det är fantastiskt roligt att leka och experimentera med mat. Och möjligheterna är outtömliga. Jämför med musiken. Det finns bara tolv toner i skalan [i den västerländska], men det skrivs ständigt nya symfonier, melodier och låtar. Och man kan komponera nytt och improvisera inom matlagningen precis som inom musiken.²⁰³

...it is great fun to play and experiment with food. And the possibilities are inexhaustible. Compare this with music. There are only twelve tones in the scale [of the Western tradition], but new symphonies, melodies and songs are constantly being written. And one can compose new things and improvise in cooking just as in music.

Musical cultures vary not only geographically but also culturally and over time and generations. For example, my son Erik and I have different tastes in music. Despite this, we cannot avoid coming into contact with each other’s music. Although I do not actively seek out the same music as my son, since we inhabit the same house his music on some level has made an impression on me and is stored within me. When a musician improvises, he or she is using ideas that are stored in the personal musical pantry. These have been collected throughout one’s lifetime, both passively and actively. Even if I try to improvise without any stylistic model, I will, perhaps unwittingly, still use the ingredients from the pantry. Probably the style will not be as distinct as if it had been conceived as a stylistic copy, but might consist instead

²⁰³ Leif Mannerström and Christer Svantesson, *Johannas hemligheter, en kokbok för alla fem sinnen* (Stockholm: Atlantis, 1981), 9.

of a musical curry, difficult to analyze or to place into a specific compartment. Ultimately, however, this sort of improvisation is also a style improvisation, since it is necessarily based on previous experiences. A musician who specializes in one type of style improvisation can acquire an instinctive feeling for the style that a less-dedicated musician does not possess the skill to hear. Monelle writes about the similarity between an improvising jazz musician and a person speaking his native tongue:

The improviser is like a native speaker of a language; possessed of competence in the language of jazz, he is able to make an infinite variety of sentences by the operation of a limited range of devices on an underlying structure.²⁰⁴

Perlman and Greenblatt write that when listening to an improvising jazz musician, an experienced listener can determine which musicians and solos have been the source of inspiration. In his own improvisation, a great musician not only weaves in fragments from a model, but also creates new figures that will be perceived as his or her personal style and will in turn be copied by others:

...On the basis of the underlying structure of chord changes, the improviser creates a surface structure by fitting a series of learned or invented melodic tags — 'licks' in jazz terminology — on to a 'shallow structure' of available notes. [...] At this point, Perlman and Greenblatt see a semantic element in jazz playing, for these licks are usually echoes of other players or of various styles, in such a way that an experienced listener can actually trace the sources and influences of a jazz solo as it is played. The greatest player not only weaves the richest and subtlest texture of different suggestions; he actually creates new figures which, initially incomprehensible, are eventually accepted as features of this player's style and are copied by others. This constitutes the 'meaning' of jazz improvisation.²⁰⁵

To return to the consideration of Baroque improvisation, a similar process was described in chapter 1, page 8 concerning how Bach warmed up at the keyboard. He was known to play something "from the printed or written page, and...[thus] set his powers of imagination in motion [...]" The able man whom I have mentioned usually has to play something from the page that is inferior to his own ideas. And yet his superior ideas are the consequences of those inferior ones."²⁰⁶

Since Bach improvised on the organ, he would have had no need to notate organ compositions for his own use, but he could have used them to illustrate his own style for other musicians. Perhaps the known manuscripts are not collections of compositions in their final versions, but rather collections of musical solutions in

²⁰⁴ Monelle, *Linguistics and Semiotics in Music* (Chur: Harwood Academic Publishers, 1992), 134.

²⁰⁵ Ibid., 134-135.

²⁰⁶ H.T David and A. Mendel, eds, *The New Bach Reader*, revised and expanded by Christoph Wolff (New York and London: Norton, 1966/ 1998), 333-134 with reference to *BD II*, no 449.

the style in which a master would have improvised. The notated composition may have been intended as an inspiration and a model for an improvisation.

Within the field of organ musicology, it is common to draw conclusions about an organ based on the required keyboard compass of a specific composition known to have been written at that instrument. On several occasions, I have participated in discussions about Bach's Toccata in F major (BWV 540) and Piece d'orgue (BWV 572), both of which have a pedal compass that exceeded the organs in Bach's proximity. In the Toccata the pedal goes up to f^1 , and in the Piece d'orgue down to contra B, a note which can be found only rarely on an organ from any time period. Various arguments have been advanced to explain this, including the theological symbolism in the Piece d'orgue, and, in the case of the Toccata in F major, that the work was intended for performance in Weissenfels where the pedal compass of the organ extended to tone f^1 .

These two compositions are only preserved as copies; there is no existing autograph by Bach. If the notation of organ compositions by Bach and his predecessors was not intended as an aid for performance, but instead as a tool for learning improvisation, many questions about the discrepancies in the sources — in the “Urtext” — can be considered in a different light.²⁰⁷

In recent concerts I have experimented with improvisations in which I have started with familiar compositions and then progressively diverged from the theme in an improvisatory format. I have also tried the opposite, beginning with a free improvisation based on a familiar piece of music idea only to progressively approach the original composition. Initially I was concerned about how an audience would receive this, worried that my listeners would suspect me of presuming to “improve” a composition, when instead my ambition was to show another dimension of a piece and a liberated perspective toward composed music.

In the following chapter I will describe a project that I carried out together with a jazz musician and a folk musician. Both are accustomed to approaching a composition with much more flexibility than I have experienced in my education in classical Western music. Our contrasting approaches to an existing composition were demonstrated in our rendition of Chopin's Prelude in e minor, which we used as a model for improvisation. In our version, we used Chopin's harmonies as a frame while we varied both melody and rhythm.²⁰⁸ In both the folk and jazz traditions, this is a common practice — using a theme or composition as the basis for variation or improvisation. The same method also is known from historical sources such as those I cited in chapter 1, section 4, which described how Weckmann,

²⁰⁷ See Ibo Ortgies, *Die Praxis der Orgelstimmung in Norddeutschland im 17. und 18. Jahrhundert und ihr Verhältnis zur zeitgenössischen Musikpraxis* (PhD diss., University of Gothenburg, 2004), 238-239.

²⁰⁸ *Songs in meantone*, Jonas Simonson, flutes, Anders Jormin, bass and Karin Nelson, organ (2009; Footprint Records, 2010, cd).

Bach, Beethoven, and Liszt improvised using a theme or notated composition as a point of departure.²⁰⁹

Two historical sources by Andreas Werckmeister²¹⁰ and Philipp Christoph Hartung²¹¹ describe the skills that an organist during Bach's era was expected to have mastered. Werckmeister makes a systematic presentation in paragraphs while Hartung presents his ideas in verse. Both Werckmeister and Hartung stress the importance of transposition, continuo- and ensemble playing, ornamentation of melody, variety, fantasy and the ability to play an instrument without sheet music.

In Werckmeister's *Harmonologia Musica*²¹² from 1702 he points out that various musical models were not meant to be played exactly but rather to be used as a source of inspiration and as a teaching tool. He gives suggestions for congregations in the process of recruiting new organists about how to test the candidates' skills. Paragraphs 124-126 emphasize knowledge of *basso continuo*, and paragraph 127 discusses the possibility of using good composition examples from tablatures as models for further consideration ("und weiter darauf nachdencken"), i.e. an approach similar to the "melodic tags" or "licks" of jazz terminology.²¹³ The importance of being able to vary a chorale and to transpose is emphasized in paragraph 130. According to Werckmeister, an organist should have the ability to be flexible in his playing. It is not enough to decorate oneself with another's feathers: "*Denn es ist nicht genug daß man sich mit andern Federn schmücke*" (§128).²¹⁴

In 1749 a book in two parts was published in Nürnberg: *Die demonstrativische Theoria Musica* and *Die methodische Clavier-Anweisung* by Philipp Christoph Hartung. The book is a methodical textbook with several practical examples that should be performed at a keyboard. A poetic exposé ends the book, providing interesting clues about the expected capabilities of an organist at that time.²¹⁵

²⁰⁹ See page 12ff.

²¹⁰ Andreas Werckmeister (1645-1706), German theorist, organist, and composer.

²¹¹ Philipp Christoph Hartung (1706-1776), German deacon and pastor.

²¹² Andreas Werckmeister, *Hypomnemata Musica und andere Schriften*, facsimile edition (Hildesheim, New York: Georg Olms Verlag, 1970 / Quedlinburg, Frankfurt and Leipzig, 1697-1707).

²¹³ See page 74.

²¹⁴ Werckmeister, "Harmonologia Musica" in *Hypomnemata Musica und andere Schriften*. (1702), 68, also in Ortiges, "Die Praxis Orgelstimmung in Norddeutschland," 258-260.

²¹⁵ Philipp Christoph Hartung, *Musicus theoretico-practicus/Methodische Clavier-Anweisung*, eds. Isolde Ahlgrimm and Bernhard Billeter, facsimile edition (Leipzig: Edition Peters, 1977/ Nürnberg 1749), 16.

Summary

This chapter has examined different approaches to improvisation. With my own experience as a point of departure, I have reflected over prepared and spontaneous improvisations. I have included numerous examples from other improvisational musicians and their relationship to their art. Although improvisational musicians have worked in vastly different geographical, historical, and temporal milieus, I believe similar mechanisms govern the ability to improvise. The distinguishing factor for the improvisatory musician is the environment, which in turn influences the result. In other words, a musician must cook using what can be found in the musical “pantry”:

“... a musical performance of an improvisation can be seen as the tip of an iceberg, where the total amount of personal and collective history, traditions, skills, and wishes are not visible and still make up the necessary conditions for actions in the present moment.”²¹⁶

²¹⁶ K. Johansson, *Organ improvisation*, 185.

3.4 An artistic development project

Three improvisers from three different music genres²¹⁷

Each year the board for artistic development at the Faculty of Fine, Applied and Performing Arts, University of Gothenburg²¹⁸ invites the employees to apply for funding for artistic projects. The aim of this board is to support the “systematic search for new content in artistic forms and the creation of entirely new artistic media, techniques and materials.”²¹⁹

I and two colleagues, Anders Jormin²²⁰ and Jonas Simonson,²²¹ were granted funds for the period 2007-2009 to work on a project titled *Improvisation — different languages under the same roof*. All three of us teach at the Academy of Music and Drama, although in different programs: Anders, a bassist, is mainly engaged in improvisational education; Jonas, a flutist, with education in world music; and I with church music education. I had previously worked separately with both Anders and Jonas, but we had never played as a trio before. Our intentions for the project were:

1. to *explore* the creative processes that are initiated when three improvisational musicians with different musical backgrounds meet and create music together.
2. to *expand* the uses of our instruments.
3. to *examine* how a keyboard instrument with an historic meantone tuning can interact with instruments of another tradition.
4. to *gain insight* into each participant's method of improvisation, in order to evolve as individual musicians and in interaction with others.

²¹⁷ This section is based on a report written in December 2009 by Anders Jormin, Karin Nelson, and Jonas Simonson to Anna Lindal, dean at the Faculty of Fine, Applied and Performing Arts, University of Gothenburg.

²¹⁸ January 1st, 2000 the five artistic academies at University of Gothenburg founded their own faculty called Faculty of Fine, Applied and Performing Arts.

²¹⁹ The board for artistic development at the Faculty of Fine, Applied and Performing Arts, “En liten handbok i konsten att söka KU-medel” (University of Gothenburg, 2009), 1. Swedish text: “.....innefattar det systematiska sökandet efter nytt innehåll i konstnärliga former samt skapandet av helt nya konstnärliga medel, tekniker och material.”

²²⁰ *Anders Jormin*, double bass player and professor in improvisation at the Academy for Music and Drama, University of Gothenburg. Besides frequent international touring and approximately 70 recordings, mainly in the jazz genre, Anders is a member of the Royal Music Academy in Sweden and has an honorary doctorate from the Sibelius Academy in Helsinki. (www.gac.se/anders] 2010-06-08)

²²¹ *Jonas Simonson*, flutist, plays in several folk music ensembles both in Sweden and abroad and makes frequent international tours and recordings. Jonas teaches and directs the world music program at the Academy of Music and Drama, University of Gothenburg. (www.simonson.nu 2010-06-08)

5. to *apply* the lessons learned from this creative cooperation to our daily work as educators.
6. to *encourage* students and teachers in similar irregular collaborations through the example of our own creativity in concerts and recordings.

During the initial stage in 2007, our attitude toward the project was cautious, as each group member presented personal musical material for the others. This material became the basis for our subsequent improvisations, which was followed by reflective discussions about the content and approach. A few sessions were recorded for our own consideration, and we listened to the recordings together on a later occasion. The following points summarize our process:

1. Before a session, each member worked individually to prepare material that would be presented to the group.
2. At each session, each member presented this prepared material, which we then played together.
3. We would discuss and collectively develop the original material in variations that we tried out as a group. This discussion sometimes gave rise to new tasks, including specific individual preparations for the next session.
4. At the next session a new version was tested, followed by re-evaluation and further proposals for change. This procedure was often repeated.

In February 2009, we made a recording on the Baroque organ in Örgryte New Church that included some of the materials that we had developed during the project. The recording was released in autumn 2010 and includes the following titles:²²²

- Air
- Chopin's Prelude, opus 28, nr 4
- Feu
- Halling
- Magnificat
- Medelton (Meantone)
- Törnsäter (a village at Lake Vänern in Sweden)
- Polska, traditional from Bingsjö
- Vater unser im Himmelreich (based on the work of Dieterich Buxtehude)
- Vägen är öde (Desolate road)

Our individual contributions derive from our different areas of expertise. A composition is often chosen as a basis for our improvisations. *Air* and *Feu* are two free improvisations which we all spontaneously agreed to play. The only criterion stipulated for the improvisation *Feu* was: "Let's do a free tonal improvisation." Within this framework, each person adopted a specific musical language that he or

²²² *Songs in meantone*, Jonas Simonson, flutes, Anders Jormin, bass and Karin Nelson, organ (2009; Footprint Records, 2010, CD).

she connected with free tonality. In other words, the concept of “free tonal improvisation” led us to the same language that we carry with us and that reflects our time and culture. Because “free tonality” is a norm for contemporary improvisation, we collectively understood both the musical expression which was allowed as well as that which was excluded.

The themes on this recording which I recommended to the group are *Magnificat*, *Törnsäter*, Chopin's *Prelude* and Buxtehude's *Vater unser im Himmelreich*. The following describes the work processes behind those contributions as well as the traditional *Polska från Bingsjö* by Jonas and the composition *Medelton* by Anders.

The material we used for the Magnificat was the following theme over the first church mode (Example 3-7):

Example 3-7. Magnificat I Toni:



In the first session I introduced the Magnificat theme and we began playing and experimenting. We quickly gravitated to a modal improvisation using F major and d minor where the theme ruled the process. Since the beginning was quiet, we gradually built up a crescendo that eventually returned to the introduction's quiet character. When the group met the next time, I had with me a three-part setting that I had improvised on the harpsichord at home, eventually memorized, and finally written down. It was inspired by the style of organ verses from the first half of the 17th century such as those by Samuel Scheidt and Heinrich Scheidemann. The melody appeared in long note values in the middle voice, accompanied by an upper and a lower voice consisting mainly of sixths and tenths in parallel motion.

Jonas played the upper voice on the traverse flute, I played the lower voice on the Principal 8' located at the Rückpositiv, and Anders played the melody on the bass in an unusually high and uncomfortable register for his instrument. It was important to have the melody in this specific octave in order to remain consistent with the style we chose. The version that is recorded on the CD consists of two parts. The first is a free improvisation on the Magnificat I. Toni that starts with Anders' bass solo using the notes of the theme. Thereafter follows a duet section between Jonas and Anders before I enter on the organ with chords and clusters. After a crescendo whose climax is reinforced by the glittering sound of the Cimbels in the organ, the intensity decreases and the improvisation ends quietly. The second part follows with a three-voice verse that is inspired by a different musical era than our own, namely organ verses from 17th-century Northern Germany.

Another improvisation that we developed eventually acquired the name *Törnsäter*. One night before a rehearsal I sat at home at the harpsichord and played a bass line

that soon became a recurring figure, an ostinato, which I notated. Against the bass line I placed a repeating chord sequence. The theme had 16 measures and was inspired by the 17th-century form known as the passacaglia or chaconne.

At the next rehearsal the group took up this theme and came up with a version in which Anders began with the basic ostinato theme on the bass. With each repetition of the theme the dynamic level grew. After the presentation of the theme we determined that the organ should enter with the harmonies on soft registrations, followed by the flute in the next entrance. We sought to perform the improvisations over the bass line in a style inspired by the musical language of the Baroque. To this end all of us practiced our variations on the repeated bass figure in preparation for our next meeting. A few weeks later we met again and decided to revise the initial theme, changing it from 16 to 12 measures (Example 3-8).

Example 3-8. The bass part to the theme Törnsäter:



At the same rehearsal we played a traditional polska from Bingsjö that Jonas had previously arranged for three voices for a different ensemble. We discovered that the polska and the ostinato theme could be interwoven. Suddenly the passacaglia acquired a surprising and unique character which appealed to us. As a result we abandoned our earlier intention of pursuing the historical musical language of the passacaglia and tried instead to mix the different styles. Each of us applied the musical language that seemed best, without regard to a uniform improvisational style. We all agreed that this version was the most successful one. Eventually we decided against the idea of playing the three-part arrangement of the polska together with the bass line of Törnsäter, but chose instead to add the slightly-modified Polska as its own variation. The three-part arrangement of the Polska was placed as a coda to Törnsäter.

Dieterich Buxtehude's setting of the tune *Vater unser im Himmelreich* (BuxWV 219) was originally composed for organ solo in the key of d minor. At our first meeting with the chorale setting we played it straight according the original score, dividing the four-part setting between us. The flute played the ornamented melody, the organ played the two middle voices, and the bass played the bass line of the organ version. As an introduction to Buxtehude's version, a flute passage inspired by Swedish folk music was added to the version on the recording, transcribed for our three instruments.

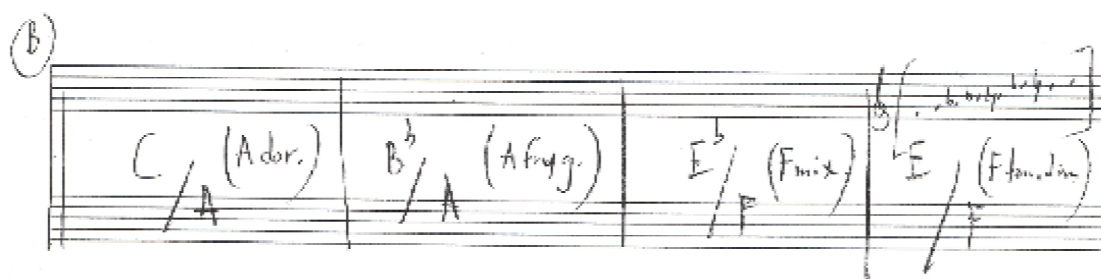
Our first two practice sessions took place in rooms with organs tuned to the modern pitch of $a^1=440$ Hz. On these occasions we had no problems with the pitch since everyone was able to play in the same key. At our third meeting, however, we were at the Baroque organ in Örgryte New Church in Göteborg, which is tuned in

meantone and at higher pitch ($a^1=465$ Hz). The organ could not transpose Buxtehude's composition to a lower key, as this would have required chords that were not available in the meantone temperament.

The only alternative was for Anders and Jonas to transpose on their respective instruments, as they are less limited by their instruments' tunings. Anders played in e flat minor, and Jonas chose to play his traverse flute ($a^1 = 415$ Hz) in e minor. We discussed whether it would be possible to retune the strings of the double bass at the higher pitch, but Anders feared that this might damage the instrument, considering the stiffness of the modern strings and the increased pressure which would be exerted on the instrument's top. In addition, the high tuning would result in a hard, tight sound, diverging from the milder character of historical instruments, with wooden flutes and stringed instruments which used catgut. The choice to play in different keys was best for us.

One of Anders' contributions to the project was a work he composed specifically for our project. After considering the pure major thirds which permeate the meantone tuning and choosing them as the basis for the piece, the composition was titled *Medelton*, the Swedish word for meantone, but on the recording it is named only *M*. The version presented on the recording begins with a *pizzicato* introduction on the bass with a repeating motive which forms a rhythmic carpet. Against this background Jonas created sound effects on the flute using various murmurs and flageolets. Only then was the chordal harmony introduced on the organ. On the bass, Anders gradually changed character by using the bow to play long tones that elicited a melodic nature against the organ's repeated chords. A short rhythmic figure played on the bass forms a bridge between the introduction and the first part of the composition. The same rhythmic figure also dictates the tempo of the following section. The notated composition consists of two sections followed by a third, consisting of a twelve-measure sequence of chords (with one chord per bar) based on the harmonies of the introduction. On the recording, this third section is played three times, and each time the soloist changes every three measures. This means that after the three repetitions of this section, all of us had the opportunity to improvise over all twelve chords. After this section another chord sequence of eight bars follows. Here Anders has indicated in parentheses the scales over which to improvise (Example 3-9).

Example 3-9: Four bars of the improvisation section from the composition Medelton by Anders Jormin:



With his background in the jazz tradition, it was evident that Anders was very accustomed to improvising on the scales of the church tones, such as the dorian, phrygian and mixolydian. Paradoxically, despite my extensive background as an organ teacher and performer, both in the church and in the university, it seemed that I was less accustomed to using the scales from the church tones when improvising. My knowledge of the church tones consisted more of *modi* while Anders as a jazz musician had mastery of their *scales*.

Summary

In summary, this artistic experiment, *Improvisation — different languages under the same roof*, opened new dimensions in our musical practice, stimulating us as improvisational musicians.

1. Our first aim was “to explore the creative processes that are initiated when three improvisational musicians with different musical backgrounds meet and create music together.” Before the project we felt that the various genres that we represented to a large extent shaped us as improvisational musicians, and that the different musical styles might prove problematic. Quite immediately, we discovered that the unifying features of our improvisational styles greatly overshadowed the differences. Our discussions mainly dealt with questions concerning the interpretation of previously written music, such as the Polska from Bingsjö and its distinctive phrasing and accents, or Buxtehude’s chorale setting and different articulation techniques. Although we all have considerable experience with improvising, during this project we did not feel inhibited by our specific genre or experience. We found that we were able to concentrate on the creative musical process without undue concern about showcasing our chosen instruments — organ, flute and double bass. The recording provides one answer to the question of what happens when three improvisers with different musical backgrounds make music together.

2. Our second aim was for the project “expand the uses of our instruments.” For me this has meant that I have played music on the Baroque organ in Örgryte New Church that I previously thought would be difficult or impossible to realize on this instrument. One example is the prelude by Chopin, with its lush romantic harmony, which happily turned out to be quite feasible to play in meantone. The same was true for the composition Vägen är öde (Desolate road), which at first glance I assumed was going to be difficult to perform on the meantone organ given the piece’s unusual intervals and colored chords. In practice, however, it worked well. From Anders’ perspective, the demands of playing a melody in extremely high registers developed his technique. His unusual command of the higher register is readily evident in the recorded version of the Magnificat. Regarding Jonas’ musical contributions, during our work the term *Flautando*, or “flute-like,” has attained a

heightened meaning, considering that it not only pertains to a low intensity in the stringed instruments, but also to a stable and flageolet-styled timbre in the *piano* dynamic. Jonas' technique with flageolets inspired Anders to use the bow to consciously approximate flute tone and articulation, so that the two instruments can be difficult to distinguish.

3. The third aim of this project was "to *examine* how a keyboard instrument with an historic meantone tuning can interact with instruments of another tradition." On the double bass, given the unfretted fingerboard, there are no limitations to intonation except the acuity of the musician's own ear. In the tradition of improvised music, a personally colored intonation is seen as a quality, as part of the expression of musician and sound. John Coltrane is an example of a prominent improviser whose unique intonation, timbre and intensity of tone and expression are integrated in his special sound. Numerous parallels can be found in the folk music tradition, in which musicians toy with extensions of the scales and other irregular divisions of the scale. In the folk tradition, too, musicians are known to develop their own personal variety of intonation.

On a modern flute the keys are placed — and thus the intonation is determined — according to modern equal temperament, but by varying his embouchure it was possible for Jonas to influence his intonation to blend with the meantone tuning of the organ. The openings of the traverse flute are more consistent with meantone, and therefore it is easier to intonate this instrument with the organ's meantone.

On an organ with mechanical stop action it is possible to a limited extent to affect the pitch by using the register knobs, which are in direct contact with the airflow to the pipes. If a register is opened only partially, a careful manipulation of the stop knob can affect how much wind is admitted to the pipes, while the fingers on the keys also can affect the speed at which the wind is admitted to the individual pipes. These techniques are employed in the introduction to *Medelton* and *Vägen är öde* (Desolate road).

Before the project all three of us expected that the ensemble would suffer problems with intonation due to the organ's meantone tuning. But the result of our many good conversations during the project, reflections and experiments, and not least our own practicing, has been quite positive. As we listen to the recording afterwards, we note that both Jonas and Anders, with their good ears, embraced the fascinating qualities of the meantone phenomenon.

Throughout the project we all had the experience that there is a force in meantone temperament that has been lost in the prevailing modern view on equally divided chromatics. Meantone intonation exhibits a relatively low degree of manipulation of nature's pure intervals. It is possible that this offers a different perception of balance and harmony.

4. Regarding our fourth aim, “to *gain insight* into each participant’s method of improvisation, in order to evolve as individual musicians and in interaction with others,” we feel that this three-year project has been stimulating for us as musicians, both at an individual level and in interaction with the group. The atmosphere in the group has been dynamic and open. Sometimes we have struggled in the search for the character of a composition to find a common musical idea without simultaneously limiting each musician’s own freedom. But in the course of the creative process, each participant’s personal experience has been received and considered by the others with great interest. We have striven to maintain the musical integrity of each musician, and each of us was given a wide degree of discretion.

5. Our fifth goal for the project was “to *apply* the lessons learned from this creative cooperation to our daily work as educators.” Both Anders and I feel that we think in harmonies while Jonas focuses on the melody. The flowing melodies of his compositions attest to Jonas’ priorities along those lines. Without a more precise harmonic direction, Anders and I occasionally had difficulties memorizing these melodies and their musical sequence. Jonas suffered the opposite when given an improvised composition based on a harmonic progression, and as a consequence he spent more energy on this process than he normally would. As a whole, the cooperative effort has given us new perspectives in our creative processes.

During this three-year project each participant’s special knowledge has aided the others, since each participant has been able to act as both an educator and source of inspiration. With this method we have gained detailed experience of how, for example, a Polska from Bingsjö should be phrased, how an improvisation based on scales on the church modes could be played, or what is characteristic for a three-part Magnificat setting from the 17th century. Our work as musicians and as teachers is naturally grounded on the foundation of our own artistic processes and experiences, and so we are confident that the careful examination of this creative process in a trio of our peers must advance our efforts both as musicians and as educators.

6. Finally, we wanted “to *encourage* students and teachers in similar irregular collaborations through the example of our own creativity in concerts and recordings.” During the Gothenburg International Organ Academy of 2009, I led a course for organists entitled ‘Chorale improvisation with influences from the jazz and folk music traditions.’ I would probably not have dared to present such a course had I not participated in this project, developing my own technique and gaining inspiration and knowledge from two such prominent improvisers! Only time will tell to what extent this work serves to inspire our colleagues in the musical world.

4. PEDAGOGY

4.1 CHURCH, SCHOOL, AND EDUCATIONAL MATERIALS

4.2 JAN PIETERSZOOM SWEELINCK

4.3 GIOSEFFO ZARLINO'S LE ISTITUTIONI HARMONICHE, SWEELINCK'S COMPOSITIONS REGELN,
AND BASSO CONTINUO

4.4 A 17TH CENTURY IMPROVISATION METHOD USED IN THE 21TH CENTURY

4.1 Church, School, and Educational materials

*If he studies music books for ten years but has not the practical skills,
theoretical knowledge has no value.*²²³

To better understand the musical climate and the milieu in which Heinrich Scheidemann grew up — to the extent that this is possible in the 21st century — it is important to consider music education in northern Germany in the 16th and 17th centuries. During the Reformation, the quality of the school system in Germany declined. Luther, therefore, felt compelled to look over the school system and to develop a centralized educational structure. One of the key measures was to strengthen ties between school and church, and as a result, music teaching attained an elevated role in education.²²⁴ A driving force behind the educational reform was Johannes Bugenhagen (1485-1558), or, as Luther called him, “Dr. Pommer.” Bugenhagen organized the development of the school system after the Reformation and encouraged the large city schools to overcome the problems that had existed since the Reformation.

Thus, simultaneously, a new church order and a new school system arose in Hamburg in 1529, in Lübeck in 1531, and in Schleswig-Holstein in 1542.²²⁵ Following the developments in Hamburg in 1529, the cantor at St. Johannis Lateinschule assumed responsibility for hymn singing in the churches.²²⁶ However, it was some years before the reforms fully permeated the school system. Resistance was considerable at the *Winkel* or *Klippschulen* — private local schools with varying degrees of pedagogical competence. In Hamburg these schools were banned in 1553, as it was deemed that the students were not learning enough *Musica*, therefore endangering church song.²²⁷ In his new church order, Bugenhagen recommended that the cantor, together with other educators, teach the younger and older children daily in chorale singing and figural music.²²⁸

The new educational system elevated the position of the cantor. In several cities, the cantor was third in status behind the headmaster and subrektor. Krüger

²²³ Ernst Apfel, *Geschichte der Kompositionslehre: Von den Anfängen bis gegen 1700*, I (Wilhelmshaven: Heinrichshofen, 1981), 302-307.

²²⁴ John Butt, *Music education and the art of performance in the German Baroque* (Cambridge: University Press, 1994), 2.

²²⁵ Wolfgang Niemöller, *Untersuchungen zu Musikpflege und Musikunterricht an den deutschen Lateinschulen vom ausgehenden Mittelalter bis um 1600* (Regensburg: Gustav Bosse, 1969), 185.

²²⁶ Lieselotte Krüger, *Die hamburgische Musikorganisation im 17. Jahrhundert* (Leipzig: Heitz & Cie, 1933) = Vol. 12, Sammlung Musikwissenschaftlicher Abhandlungen, 12.

²²⁷ W. Niemöller, *Untersuchungen zu Musikpflege und Musikunterricht*, 186. “...darnha ock dar an, datt de kynder de uth den wynckelscholen kamen, des syngens nicht gewant syn. Dewyle se yn den klipscholen de Musica nicht leren, ock nicht konen leren, exerceren uund driven, wen se schone wolden.”

²²⁸ L. Krüger, *Die hamburgische Musikorganisation im 17. Jahrhundert* 1933, 14.

describes the situation in Hamburg, where the employees at Johannisschule earned the following annual salaries:²²⁹

Rector 200 lübsch²³⁰

Subrektor 100 lübsch

Kantor 75 lübsch

1. Paedagogus 50 lübsch

2nd Paedagogus 40 lübsch

3rd Paedagogus 40 lübsch

4th Paedagogus 30 lübsch

In the following discussion of the school system, it is understood that the students were exclusively boys. A separate consideration of education for girls follows.

The reorganization of the educational system opened the schools to children from every level of society, and increased the general level of the children's skills. The subject of music was highly regarded, and this was reflected in the high status of the cantors. The general increase in numbers of students and the attention given to the education of music led to vast improvements in North German church music.

At this time, music was considered a "heavenly-philosophical and specifically mathematical" discipline.²³¹ Music, regarded as the applied theory of intervals and proportions, could be taught simultaneously with arithmetic,²³² reflecting the role of music as part of the medieval *quadrivium*.²³³ In 1528 Johannes Bugenhagen and Philipp Melanchthon²³⁴ published syllabi for the schools of Saxony and Braunschweig, and both included music as a practical discipline, *musica practica*, together with the medieval *trivium* (grammar, logic and rhetoric).²³⁵ The theoretical part of the subject, *musica theorica*, was taught as part of the *quadrivium* (arithmetic, geometry, astronomy and music theory).²³⁶ The definition of *musica practica* varied in different parts of Europe:

While Italian theorists clung to this definition of *musica practica* — primarily as the art of composition — German writers from the early years of the Lutheran Reformation tended to confine it to the art of 'mere' performance, something which could be grasped quickly and easily by young boys in school.²³⁷

²²⁹ L. Krüger, *Die hamburgische Musikorganisation im 17. Jahrhundert* 1933, 13.

²³⁰ Lübsch = Mark Lübisch.

²³¹ Dieterich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln and London: University of Nebraska Press, 1997), 10, with reference to J.G. Walther, *Praecepta*, 13.

²³² J. Butt, *Music education and the art of performance in the German Baroque*, 3.

²³³ Ibid., 3, with reference to Schünemann, *Geschichte der deutschen Schulmusik*, 94.

²³⁴ Philipp Melanchthon (1497-1560), was one of Martin Luther's main supporters.

²³⁵ J. Butt, *Music education and the art of performance in the German Baroque*, 2.

²³⁶ Music's academic status declined, however, during the 17th century. See John Butt, *Music education and the art of performance in the German Baroque*, 20, with reference to Krickeberg, 1965, 49.

²³⁷ Butt, *Music education and the art of performance in the German Baroque*, xiii.

Musica poetica

In Germany, another term was adopted to describe the art of composition, *musica poetica*. Nicholas Listenius was the first to define composition as *musica poetica*, in 1533 and 1537.²³⁸ Joachim Burmeister was the first to use concepts from rhetorics to describe *musica poetica*. In his book *Figurenlehre* from 1606, Burmeister defines *musica poetica* as follows:

It is that part of music which teaches how to put together a musical piece by combining melodic lines into a harmony adorned with various affections of periods, in order to incline men's minds and hearts to various emotions.²³⁹

In the art of rhetorics, unconventional figures are applied in order to awaken the listener's interest. In music the same effect was realized by occasionally breaking the rules of composition.²⁴⁰

In the century following Burmeister's introduction of this term, a series of books were published about the theory of musical figures (in German, *Figurenlehre*). Terminology on the subject varied greatly from author to author. In 1613 Johannes Nucius (ca. 1556-1620) published *Musices poeticae*.²⁴¹ The book, containing nine chapters, is primarily a manual in counterpoint. The seventh chapter describes rhetorical vocabulary. Nucius uses seven terms to describe the musical figures, compared to 24 for Burmeister.²⁴²

Musica poetica, published in 1643 by Johann Andreas Herbst (1588-1666), was the first book on the subject that was written in German instead of Latin.

Textbooks

A large number of German elementary textbooks of music theory were published in the 16th and 17th centuries, intended for use in the Latin schools. Textbooks by Faber and Gumpelzhaimer were the two most widespread. Except for Sartorius'

²³⁸ Ernst Apfel, *Geschichte der Kompositionslehre, Von den Anfängen bis gegen 1700*, part I (Wilhelmshaven: Heinrichshofen, 1981), 268.

²³⁹ "...est illa musicae pars, quae carmen musicum docet conscribere, coniungendo sonos melodiarum in harmoniam, variis periodorum affectionibus exornatam, ad animos hominum cordaque in varios motus flexenda." Cited from Joachim Burmeister, *Musical Poetics*, trans. with introduction and notes by Benito V. Rivera, (New Haven and London: Yale University Press, 1993), 16-17.

²⁴⁰ Lars Berglund, *Studier i Christian Geists vokalmusik*. PhD diss., Uppsala University, 2002, 140-142.

²⁴¹ Published in Neisse, now Nysa in Poland.

²⁴² George J. Buelow, Nucius, Johannes, in Grove Music Online, Oxford Music Online (accessed 5 March, 2010).
www.oxfordmusiconline.com.ezproxy.ub.gu.se/subscriber/article/grove/music/20166

book from 1635,²⁴³ we have little knowledge of which other manuals were used for teaching in Hamburg.

Martin Agricola,²⁴⁴ Luther's musical ally, authored the first German textbooks on music written specifically for the Lutheran schools:

- Ein kurtz deutsche musica (1528)
- Musica instrumentalis (1529)
- Musica figuralis (1532)
- Musica choralis (1533)²⁴⁵

From 1525 Martin Agricola was choirmaster in the Protestant Latin School in Magdeburg.²⁴⁶ As an author he wrote systematically and in German in order that the widest possible audience could obtain a solid musical foundation. His translations of Latin musical terms are still in use in Germany today, for instance the word Schlüssel for *clavis* and Stimme for *vox*.²⁴⁷ Several of his books were reprinted.

Heinrich Faber was born before 1500 and died in 1552.²⁴⁸ He left three theoretical texts:

- Compendiolum musicae pro incipientibus (1548)
- Ad musicam practicam introductio (1550)
- Musica poetica (1548)

The first book, *Compendiolum musicae*, was copiously reprinted — by 1617 we know of no fewer than 46 printings, of which several are German translations. Christoph Rid's translation from 1591 contains the first nine chapters in both German and Latin. The last chapter, comprising almost one third of the entire text, deals with the modes, and was reprinted only in Latin. The book's structure follows a form popular in its time, consisting of questions and answers, for instance:

What is music?

— It is the art of singing properly and well.

²⁴³ See page 92.

²⁴⁴ Martin Agricola was born in Poland and lived approximately between ca 1486-1556.

²⁴⁵ J. Butt, *Music education and the art of performance in the German Baroque*, 6.

²⁴⁶ Anna Maria Busse Berger, Agricola, Martin, in Grove Music Online, Oxford Music Online (accessed 4 March, 2010).

www.oxfordmusiconline.com.ezproxy.ub.gu.se/subscriber/article/grove/music/00314

²⁴⁷ Ibid.

²⁴⁸ The information about Faber and his „Compendiolum musicae pro incipientibus“ is taken from Joel Lester, *Between Modes and Keys: German Theory 1592-1802*, Lester, Joel (Stuyvesant, NY: Pendragon Press 1989, 68-70, and Clement A. Miller, Faber, Heinrich, in Grove Music Online. Oxford Music Online

www.oxfordmusiconline.com.ezproxy.ub.gu.se/subscriber/article/grove/music/09166 (accessed 5 March, 2010).

There are ten chapters in the book, covering the following topics:

1. Musica
2. Clavibus
3. Vocibus
4. Cantu
5. Mutatione
6. Figura & Signis
7. Ligatura
8. Pausis & Punctis
9. Proportionibus
10. Tonis seu Modis

(1. The art of music 2. Clefs 3. Voices 4. Song 5. Mutation²⁴⁹ 6. Notes and signs 7. Ligature²⁵⁰ 8. Pauses & points 9. Proportions 10. Tones and modi.)

Adrianus Petit Coclico was born in Flanders around 1500 and died in Copenhagen after 1562. In *Compendium musices* from 1552, Coclico divides composers into four groups: theoretical, mathematical, prominent, and poetical musicians.²⁵¹ In the second part of the collection Coclico writes about polyphonic music and includes three other chapters about:

1. The art of ornamented singing (*De modo ornatè canendi*)
2. Rule of counterpoint (*De regula contrapuncti*)
3. The art of composing (*De modo componendi*)²⁵²

The chapter on counterpoint is based on the teachings of Josquin des Prez and predictably begins with a discussion of consonance and dissonance. Coclico then describes a classroom method: each boy makes a slate on which he can quickly write and erase. In the next section, Coclico describes how the knowledge of counterpoint eventually will lead to mastery of singing improvised counterpoint. Coclico includes good and bad examples of written exercises for the pupils. Then follows a list of things a skilled composer should know, presented here in abbreviated form:

1. He should be able to sing counterpoint unprepared.
2. He must have a natural desire and drive to become a composer.
3. He must understand the proper placement of perfect and imperfect consonances according to the rule of counterpoint, for the rule of composition differs only slightly from the rule of counterpoint. The rule of composition is however less strict than counterpoint.
4. He must pay attention to the key in which a song is composed because it is a shame if he does not know the regular keys.
5. He must take into account *prolatio, modus, tempus, proportio, augmentatio* and *diminutio*.

²⁴⁹ Mutation — transition from one hexachord to another.

²⁵⁰ Ligature — a group of two or more notes that are connected to a figure.

²⁵¹ Ernst Apfel, *Geschichte der Kompositionslehre, Von den Anfängen bis gegen 1700*, part I (Wilhelmshaven: Heinrichshofen, 1981), 301.

²⁵² Ibid., 302.

6. He shall render a text in a good way and choose the proper key and harmony. For the grieving, he shall add words of comfort and cheerful melodies. Begin from the poetry, do not add a short on a long note.

7. He shall from a young age find an experienced teacher who intonates well and has knowledge and understanding. If he studies music books for ten years but has not the practical skills, theoretical knowledge has no value.²⁵³

This is followed by several examples of polyphony in five to eight parts. Coclico considered that a composer should have both theoretical and practical knowledge but particularly stressed the practical, *musica practica*. He held that the art of singing and composition should not be separated, for these basic practical arts are the essence of music.²⁵⁴

In Lutheran schools during the 16th century vocal training was very important. All boys participated in singing lessons and in the daily singing in the churches.²⁵⁵ In Hamburg, by 1537, it was expected that the students in the lower classes know the hymns by memory, so as not to need to look in the hymnal and so that people could see the singers' eyes.²⁵⁶ Vocal studies assumed a large part of the students' school day, as they rehearsed with the choir in both the morning and afternoon before Vespers: "teglich unser Schuler zu Chor gehen, vormittag und nachmittag zur Vesper zeit."²⁵⁷

In 1635, Erasmus Sartorius, cantor in Hamburg, published *Institutionum musicarum Tractatio nova et Brevis Duobus Libris*, which he used in his duties at St. Johannis Lateinschule to teach the rules of music as well as intervals and scales. According to the new syllabus of 1634, the school day in Hamburg began with a prayer followed by singing the hymn *Komm heiliger Geist*. Although this hymn was sung in German, Latin was the dominant language for singing even if not to the degree that it had been during the 16th century. An unsuccessful attempt was made in Hamburg in 1633 to replace the Latin hymns with the German. Latin, however, remained the language of choice for hymn singing in Hamburg, as was stipulated in Aepin's church order from 1556. In Lüneburg, in contrast to Hamburg, hymns had been sung in German since 1656.

Music classes in St. Johannis Lateinschule in Hamburg were held in the afternoons between one and two o'clock. Students in classes 8 and 7 began by learning to sing German hymns, while students in classes 6, 5 and 4 learned antiphones, respon-

²⁵³ E. Apfel, *Geschichte der Kompositionslehre, Von den Anfängen bis gegen 1700*, part I, 302-307.

²⁵⁴ J. Butt, *Music education and the art of performance in the German Baroque*, 10.

²⁵⁵ Ibid., 5.

²⁵⁶ Klaus Wolfgang Niemöller, *Untersuchungen zu Musikpflege und Musikunterricht an den deutschen Lateinschulen vom ausgehenden Mittelalter bis um 1600* (Regensburg: Gustav Bosse, 1969), 189. "De dütschen Psalmen, de men gewöhnlick alle Dage gebrucket, schälen se van buthen leeren, up dat se alle Tydt desülvigen in den Böcken nicht so söcken dörrfen, unde steit ock gar nicht wohl edder fyn, dat de gemeene Mann hierinnen den Schölern schall averlegen syn."

²⁵⁷ Ibid., 190-191.

sories and chorale music.²⁵⁸ Teachers alternated each week in the various classes. The cantor taught students in the second and third classes. On Thursdays and Fridays the cantor practiced figural music with the students in the first class. On Mondays and Tuesdays the cantor taught chorale music to groups of several classes together.²⁵⁹

It became increasingly common for cantors in different cities to select the best singers for the *Kantorei*, a choir normally consisting of about ten voices²⁶⁰ who performed more advanced chorale music. In 1623, the *Kantorei* of Johann Andreas Herbst²⁶¹ in Frankfurt consisted of the top eight boys and in 1628 Samuel Scheidt led a similar group in Halle.²⁶²

According to Krüger, in Hamburg the tenor and bass voices were sung by students from the advanced school (*Gymnasium*), as they were older than the students at the St. Johannis Lateinschule.²⁶³ A few years after Thomas Selle became cantor in Hamburg, the council hired a group of singers. Selle wrote a contract, dated July 11, 1643, which the members of the *Kantorei* had to sign. Singers committed to remain with the group for at least a year. The boys lived and ate together in a closed community. Selle chose the daily menu for the participants and even prepared a schedule for prayer, in addition to fixing rules for cleaning beds and rooms. The vocalists were to support the cantor and perform their obligations in good faith when so requested by the cantor, on Saturdays, Sundays, and on feast days. Between nine and ten o'clock, on Monday, Tuesday, Friday and Saturday the singers would dictate the score for the cantor. Every day except Wednesday and Saturday between one and two o'clock they would attend rehearsal. In 1649 the Council in Hamburg reauthorized the establishment of the *Kantorei*, greatly contributing to the further development of church music in Hamburg.²⁶⁴

A document from 1642 sheds light on the cooperation between the school and church in Hamburg during the city cantor Thomas Selle's management. Under

²⁵⁸ The oldest boys belonged to the first class — *prima* — and the youngest to the eighth class. The same structure is used today in, for example, France.

²⁵⁹ The whole section is based on Liselotte Krüger, "Die hamburgische Musikorganisation im 17. Jahrhundert," 45-46, 252.

²⁶⁰ K. W. Niemöller, *Untersuchungen zu Musikpflege und Musikunterricht an den deutschen Lateinschulen vom ausgehenden Mittelalter bis um 1600*, 683.

²⁶¹ Johann Andreas Herbst (1588-1666), German theorist and composer. He was active, among others in Frankfurt and Nuremberg.

²⁶² John Butt, *Music Education and the Art of Performance in the German Baroque* (Cambridge: University Press, 1994), 18.

²⁶³ Liselott Krüger, "Verzeichnis der Adjuvanten, welche zur Music der Cantor zu Hamburg alle gemeine Sontage höchst von nöthen hat", frñ *Beiträge zur Hamburgischen Musik-Geschichte*. Schriftenreihe des Musikwissenschaftlichen Instituts der Universität Hamburg, vol I, ed H. Husmann (Hamburg), p 15-21.

²⁶⁴ This section is based on L. Krüger, "Die hamburgische Musikorganisation im 17. Jahrhundert," 71-72.

orders to fill the choir, the cantor was obligated to help all students who could sing fairly well, even high school students and orphans:

« Zur vollen Kapellen » müssen dem Kantor « gross- und kleine Schüler aus der Schule, item die Gymnasiasten, die in etwas singen können, wie auch die Knaben aus dem Waisen-Hause » zu helfen verpflichtet sein.²⁶⁵

Similar groups, *collegia*, were established in Erfurt in 1608, Görlitz in 1686 and Freiberg in 1672.²⁶⁶

Several documents attest that Thomas Selle was not always pleased with the discipline among the pupils at the St. Johannis Lateinschule. According to Selle, the students behaved badly and he had trouble with discipline: “denen er oft sehr hart zureden [müsse].” Sometimes unruly guests at the school did not show respect for the cantor. One night students went so far as to shatter a window at Selle’s home and storm the house.²⁶⁷

The 17th century witnessed a reversal of status in the positions of cantors and organists. Previously a cantor, as a scholar, had had the higher social position, while an organist was an instrumental musician, a *Spielmann*.²⁶⁸ As the role of organ music in the church expanded and the organist was allowed to engage musicians for the church services, the situation changed. This elevation of the organist’s position became most evident during the tenures of Matthias Weckmann and Johann Adam Reincken. Weckmann started the *Collegium Musicum*, presenting a regular series of concerts, and Reincken was one of the founders of the Hamburg opera. These organists came to represent the *stile moderno*, based on the thoroughbass, while the cantors stood for the old figural music based on the repertoire of the motets.²⁶⁹

Girls' education

As can be seen, education for boys in this time and place is well documented, but what was education for girls like during the same period? In the monastic societies before the Reformation, women played a significant role in worship and leadership. However, when the monasteries were closed following the Reformation, these opportunities disappeared for women. Before the Reformation, it was possible for girls to receive a good education at a nunnery, commensurate with the education of boys. While Luther believed that girls should be educated, he did not believe that

²⁶⁵ L. Krüger, “Die hamburgische Musikorganisation im 17. Jahrhundert,” 69.

²⁶⁶ J. Butt, *Music Education and the Art of Performance in the German Baroque*, 21.

²⁶⁷ L. Krüger, “Die hamburgische Musikorganisation im 17. Jahrhundert,” 76.

²⁶⁸ Arnfried Edler, “Organ Music within the Social Structure of North German Cities in the Seventeenth Century,” in *Church, Stage, and Studio: Music and Its Contexts in Seventeenth-Century Germany*, ed. Paul Walker (Ann Arbor and London: UMI Research Press, 1990), 23-41.

²⁶⁹ *Ibid.*, 30.

they had a use for the same sort of education as boys. As a result, the dichotomy between girls' and boys' educations increased after the Reformation.

In 1533, a girls' school opened in Wittenberg, and it was established that the cities would provide for girls' elementary education in reading, writing, singing, and arithmetic. The need for qualified teachers meant that a number of eligible women were given an opportunity for extended studies. However, female teachers could be employed at lower salaries than their male colleagues.²⁷⁰ Joseph Herl points out that, with only a few exceptions, "there is no indication that girls participated vocally in the services except as members of the congregation."²⁷¹ As late as 1739 Mattheson mentioned encountering resistance to introducing women into the choirs in Hamburg:

Anfangs wurde verlangt, ich sollte sie bey Leibe so stellen dass sie kein Mensch zu sehen kriegte; zuletzt aber konte man sie nie genug hören und sehen.²⁷²

At first they had to be placed where they could not be seen, but eventually they could not be seen and heard enough!²⁷³

Very few sources document the employment of a woman as organist or cantor. Two early examples of women who worked as organists are the sisters Fronika and Cleophe Buchner, daughters of the organist Hans Buchner, the Elder. Fronika is mentioned in 1504 as "Fronika, organistin."²⁷⁴ The Braunschweig organist Delphin Strunck (ca. 1600-1694) had a daughter who played the organ, born in 1645 and probably named Anna Margareta.²⁷⁵

The purpose of education for girls differed significantly from that for boys. Girls were educated primarily to serve as mothers and wives, to raise children and support their husbands. The primary source situation bears witness to the role of women at this time — information on women is very poor. In the archives of the period, women's names are mentioned mainly in connection with baptism, marriage, and obituaries. In several writings, Johann Balthasar Schupp (1610-1661), pastor of St. Jakobi in Hamburg and author, expressed his strong views in a variety of fields. Among other things, he writes that "higher education is not for

²⁷⁰ The section is based on Kirsi Stjerna, *Women and the Reformation* (Malden: Blackwell Publishing, 2009), 40-47.

²⁷¹ Joseph Herl, *Worship Wars in Early Lutheranism — choir, congregation, and three centuries of conflict* (Oxford and New York: Oxford University Press, 2004), 164.

²⁷² Johann Mattheson, *Der vollkommene Capellmeister* (Hamburg: Herold, 1739), facsimile ed. Margarete Reimann (Kassel: Bärenreiter, 1954), 482 §19.

²⁷³ Translation from Herl, *Worship Wars in Early Lutheranism — choir, congregation, and three centuries of conflict* 164.

²⁷⁴ Their brother was Hans Buchner (1483-1538), the student of Hofhaimer and later the Dom church organist in Konstanz. Linda M. Koldau, *Frauen – Musik – Kultur: Ein Handbuch zum deutschen Sprachgebiet* (Köln: Böhlau Verlag, 2005,) 512-513.

²⁷⁵ Mentioned by Johann Gottfried Walther in *Musicalisches Lexicon*, (Leipzig: 1732), 583. Also in Linda M. Koldau, *Frauen – Musik – Kultur*, 514.

women.”²⁷⁶ He also says, “Woman was made for man and is weaker than he in every respect.”²⁷⁷

Merry Wiesner-Hanks summarizes the problem that for long periods in the western world women have not had the same opportunities as men:

Though learned men in early modern Europe disagreed about many things, they were united in their view that women should be silent. With exceptions one can count on one hand, Italian, English, and German; Protestant, Jewish, and Catholic men agreed that the ideal woman was, to use the title of Suzanne Hull's collection, "chaste, silent, and obedient". That ideal changed little throughout the many centuries of the late Middle Ages and early modern period when so much else about European culture changed dramatically.²⁷⁸

Summary

In this chapter several of the printed textbooks from the 16th and 17th centuries have been described. Students at the Lutheran schools studied music in various forms from a very early age. Singing was particularly emphasized and regularly practiced at church services. The pool from which boy singers were chosen was considerable because even boys from poor backgrounds were admitted as students. All students obtained a solid musical education. Especially talented students were chosen to participate in more advanced ensembles. Because of schools' extensive music education and the required participation of the students in choirs and ensembles, the musical life of churches flourished. The complementary needs of the churches and schools fed the great rise in the quality of music education. For girls, the opportunities to receive higher education decreased after the Reformation. Not until the 18th century did women take part in choir singing in Hamburg.

²⁷⁶ Hildegard E. Wichert, *Johann Balthasar Schupp and the Baroque Satire in Germany* (New York: King's Crown Press, 1952), 101 with reference to Scupp, *Somnium cuius occasione*, 7.

²⁷⁷ Hildegard E. Wichert, 101 with reference to Scupp, *Lucidor*, 327 and *Freund*, 56 and 57; Corinna, 108.

²⁷⁸ Kirsi Stjerna, *Women and the Reformation* Stjerna, 44 with reference to Merry Wiesner-Hanks, 1998a "Kinder, Kirche, Landeskinder: Women Defend their Publishing in Early Modern Germany," in *Habent sua fata libelli*, eds. R.B. Barnes, R.A. Kolb, and P.L. Presley (Kirksville, MO: Truman State University Press), 143-152.

4.2 Jan Pieterszoon Sweelinck

*"Everything [in Sweelinck's works] follows well-ordered pathways;
as in a walk through a well-cultivated garden."*²⁷⁹

Contemporaries of Jan Pieterszoon Sweelinck described him in admiring terms, bestowing upon him such titles as "Orpheus of Amsterdam," "Prince of Musicians," "Phoenix of Music," and "a great Apollo."²⁸⁰

Who was this "Orpheus of Amsterdam?" Jan Pieterszoon Sweelinck was born in 1562, probably in Deventer, the Netherlands.²⁸¹ Both his uncle and grandfather were organists. Not much is known about Sweelinck's own musical education; in the words of Alan Curtis, "Sweelinck's background remains a mystery."²⁸² During his lifetime Sweelinck was a popular teacher who received students from near and far. These students later became "berühmte Männer, Organisten, Directores und Kapellmeister" ("famous men, organists, directors and conductors").²⁸³

One of Sweelinck's pupils was Heinrich Scheidemann from Hamburg, which is the reason why Sweelinck is given his own chapter in this thesis. Although there are reports of several female students who studied under Sweelinck — Christina van Erp (1592-1624), a brilliant harpsichordist and friend of Sweelinck,²⁸⁴ — and Catharina Oyen, — who studied with Sweelinck already in 1588²⁸⁵ — the majority of his students were young men. Many of them came from Germany, including the brothers Jacob and Johann Praetorius, Andreas Düben, Ulrich Cernitz, Heinrich Scheidemann, Melchior Schildt, Gottfried Scheidt, and probably also Gottfried's

²⁷⁹ Willi Apel, 1972, *The History of Keyboard Music to 1700*, 338.

²⁸⁰ Orpheus van Amsterdam — written by Carel van Mander, 1604, Een der musicien Prince — written by Nicolaas van Wassenaar, 1622, Phoenix der musijcke — written by Joost van den Vondel (1588-1679), Magnus Apollo — written by Cornelis Gijsbertsz. Plemp, 1625. Randall H. Tollefsen, "Jan Pietersz. Sweelinck: A Bio-Bibliography, 1604-1842," *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 22 (1971): 87-125."

²⁸¹ R. H. Tollefsen, "Jan Pietersz. Sweelinck: A Bio-Bibliography, 1604-1842," 99. The writings of the priest Jacob Revius (1586-1658) are the earliest known source naming Sweelinck's birthplace as Deventer.

²⁸² Alan Curtis, *Sweelinck's Keyboard Music, a study of English elements in seventeenth-century Dutch composition* (Leiden: Leiden University Press, 1987), 85.

²⁸³ Johann Mattheson, *Grundlage einer Ehrenpforte*, ed. Max Schneider, Berlin 1910 and Hamburg 1740 (Kassel: Bärenreiter, 1969), 331.

²⁸⁴ Joost van den Vondel (1588-1679) provides information about van Erp. Rudolf Rasch, "Sweelinck's place in the musical history," in *Sweelinck Studies, Proceedings of the Sweelinck Symposium, Utrecht 1999*, ed. Pieter Dirksen (Utrecht: STIMU, Foundation for Historical Performance Practice, 2002), 90, with reference to *De werken van Vondel...*, ed. J. van Lennep, II (Amsterdam, 1856), p 162..

²⁸⁵ G. Gerdes, *Die Choralevariationen J.P. Sweelinck und seine Schüler* (PhD diss., Freiburg University, 1956), 36 with reference to B.v.d. Sighthenhorst Meyer, *Jan P. Sweelinck en zijn instrumentale Muziek* (Haag: Servire, 1946) and A.I. Kat, *De geschiedenis der Kerenmuziek in der Nederlanden* (Hilversum: 1939).

brother Samuel Scheidt (although no contemporary source confirms that Samuel Scheidt was a student in Amsterdam). A number of these students later served in important Lutheran churches.

Although Lutherans may have lived in Amsterdam earlier, they were officially accepted in Amsterdam at the relatively late date of 1604, at which time they were finally allowed to practice their faith as a denomination.²⁸⁶ This development removed barriers that had previously discouraged German organists from studying in Amsterdam, and the resulting change in the religious atmosphere was probably a major reason why German organists flocked to Sweelinck. According to Arnfried Edler, it is likely that the conditions for organists in the Netherlands filled the young pupils from Germany with both fear and admiration.²⁸⁷ The music publisher Constantijn Huygens (1596-1687) wrote that organ concerts in the Netherlands served as a meeting place for men and women; it was in these neutral environments that new contacts were made.²⁸⁸

In addition to teaching, Sweelinck also served as the city organist at the Oude Kerk in Amsterdam. Huygens boasted that in his youth he played the viola da gamba in the Collegium Musicum under Sweelinck's directorship.²⁸⁹

The only music permitted by the Dutch Reformed Church during Sweelinck's lifetime was congregational song and repertoire, which consisted principally of hymns written by the celebrated preacher Petrus Datheen.²⁹⁰

The first synod of 1574 decided that the Reformed Church would not use musical instruments in the liturgy. Organ music after the service was banned because it could cause people to forget what they had heard in the services, and because music could lead to superstition.²⁹¹ The Synod of Dordrecht from 1578 went one step further, proclaiming that all organs must be removed from Dutch churches.²⁹²

²⁸⁶ Pieter Dirksen, *The Keyboard Music of Jan Piteriszoon Sweelinck* (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1997), 180.

²⁸⁷ Arnfried Edler, *Der nordelbische Organist: Studien zu Sozialstatus, Funktion und kompositorischer Produktion eines Musikerberufes von der Reformation bis zum 20. Jahrhundert* (Kassel: Bärenreiter, 1982), 47.

²⁸⁸ Arnfried Edler, *Der norelbische Organist*, 47 with reference to Constantijn Huygens "Gebruyck of onghgebruyck van 't ORGEL in de Kercken der Vereenighde Nederlanden", in *Verhandelingen der Koninklijke Academie voor Wetenschappen, afd. Letterkunde*, Nieuwe Reeks deel 84. Ed. F.L. Zwaan (Amsterdam: B.V. Noord-Hollandsche Uitgevers Maatschappij, 1974).

²⁸⁹ Rudolf Rasch, "Sweelinck's place in the musical history", in *Sweelinck Studies, Proceedings of the Sweelinck Symposium, Utrecht 1999*, ed. Pieter Dirksen (Utrecht: STIMU, Foundation for Historical Performance Practice, 2002), 15.

²⁹⁰ Jan R. Luth, "The music of the Dutch reformed church," in *Sweelinck Studies, Proceedings of the Sweelinck Symposium*, 28-29. Petrus Datheen (1530-1588) was a well-known preacher to dutch congregations of Dutch refugees in Germany.

²⁹¹ *Ibid.*, 34.

²⁹² Frank van Wijk, "Beautiful organs, skilful town-organists, but no repertoire or: the use of the organs in Holland during the 17th and 18th century" (lecture given at the organ Festival Holland/ Sint Laurenskerk, Alkmaar, 25 June, 2005).

This proposal was never enacted, however, as both church buildings and organs at this time were not the property of the church but of the city.²⁹³

Unfortunately, no source has been preserved that documents Sweelinck's duties as organist. However there are extant sources from the Netherlands that document the duties of Sweelinck's contemporaries. In the year 1607 Jan Jansz. Van Sonneveld, organist at Leiden, was instructed to "begin and end each recital on the principal plenum, and in between use and play all the stops with their combinations to conform with the nature of the art, without missing out any."²⁹⁴

...dat hij, so dickwijls hij op een van de organen (=één der Leidse stadsorgels) zal spelen, naer gewoonte in 't begin en 't eynde speelen sal op 't principael, ende middeler-tijt off tusschenbeyden zal roeren en bespelen alle de registers mit haer vermingingen naer den aert van de const, zonder enige ongeroert te laten.²⁹⁵

In 1623 the organist of Culemborg, in the province of Utrecht, was expected to play at the beginning of the service immediately after the ringing of the church bells and after the last hymn. On Sunday mornings before the church service, he would play the melody of a hymn by Datheens, as well as the first hymn to be sung in the following church service. After the service, he was asked to play the final hymn that had been sung during the church service. During the afternoon service he was permitted to play hymns of his own choice. Before and after the weekly church services the organist was allowed to play only the hymns to be sung during the service. Hymns were also played before the evening prayer, while the hymn *Christe qui lux est et dies* would be played after the service. At Christmas the organist played Mary's, Zechariah's and Simon's songs as well as 'Kerstleisen' (Christmas carols). From October to April the organist was expected to give a concert after evening prayers, which most likely meant every night.²⁹⁶

In the middle of the 17th century a written exchange about the use of the organ took place in the Netherlands. In 1641 Constantijn Huygens published "Gebruyck of ongebruyck van't Orgel in the Kercken der Vereenighde Nederlanden," in which he argued for an appropriate use of the organ in the church service while expressing his displeasure with the daily organ concerts, which he considered too secular.²⁹⁷ Among the opposition was the 85 year old Johannes Uutenbogaert, who wrote, in a letter to Huygens, "Among those who love music I am not a musical

²⁹³ Frank van Wijk, "Beautiful organs, skilful town-organists, but no repertoire or: the use of the organs in Holland during the 17th and 18th century".

²⁹⁴ Ibid.

²⁹⁵ Ibid., with reference to Jan van Biezen, *Het Nederlandse Orgel in de Renaissance en de Barok, in het bijzonder de School van Jan van Covelens* (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1995), 344.

²⁹⁶ Jan R. Luth, "The music of the Dutch reformed church," 34-35, with reference to Otto J. De Jong, *De Reformatie in Culemborg* (Assen: Van Gorcum, 1957), 150, 249.

²⁹⁷ Frank van Wijk, "Beautiful organs, skilful town-organists, but no repertoire or: the use of the organs in Holland during the 17th and 18th century."

man but I can often be found in the church in the evening to hear the master play a psalm, usually performing all the verses, with a variety of stops and flowing melodies, and during the playing I am silently singing unto the Lord and cheering up my sad spirit to the praise of God.”

“ende vinde mij altemet des avonds in de kercke, om den meester een psalm — dat doorgaens geschiet op elck veers, met verscheydene registeren ende melodien verscheydelick zwierende — te hooren spelen, onder het spel stillekens mijn selven den Heer singende, ende mijnen bedroefden gheest in God tot sijnen loff vermakende.”²⁹⁸

From this passage it is evident that the organist to whom Uutenbogaert regularly listened played variations on a hymn with many and diverse registrations. Another quotation from 1621 from Baudartius, a private guest of Sweelinck, describes how, despite the late hour, Sweelinck refused to stop playing variations for his guests on the harpsichord:

Dat is te seggen, dat men de treffelicke Musiciens niet lichtelick aen het singen of spelen en can brenghen, maer als mense daer aen gebracht heeft, so cunnen sy qualick op-houden. My gedenckt, dat ick eens met eenighe goede vrienden by meyster *Ian Petersz. Sweelinck*, mijnen goeden vriend gegaen zijnde, met noch andere goede vrienden, in de maend van Mey, ende hy aen het spelen op zijn Clave-cymbel ghecome[n] zijnde, het selfde continueerde tot ontrent middernacht, spelende onder anderen het liedeken *Den lustelicken Mey is nu in zijnen tijdt*, d’welck hy, soo ick goede memorye daer van hebbe, wel op vijf-en-twintigerley wijsen speelde, dan sus, dan soo. Als wy op-stonden ende onsen af-scheyt wilden nemen, so badt hy ons, wy souden doch dit stuck noch hooren, dan dat stuck, niet cunnende op-houden, also hy in een seer soet humeur was, vermaeckende ons zijne vrienden, vermaeckende oock hem selven.²⁹⁹

That is to say that one cannot easily get the best musicians to sing or play, but once they can be made to begin, they can hardly stop. As I remember, I, together with some good friends, was at the house of my good friend master Ian Petersz. Sweelinck, with still other good friends, in the month of May; and he, having begun to play the harpsichord, continued until about midnight, playing among others the tune *Den lustelicken May is nu in zijnen tijdt*, which he, if I am not mistaken, played in twenty-five different ways, first this way, then that. When we stood up and tried to take our leave, he bade us first listen to this piece, then that, unable to stop, as he was in a very good mood, pleasing us his friends and enjoying himself also.³⁰⁰

²⁹⁸ Frank van Wijk, “Beautiful organs, skilful town-organists, but no repertoire or: the use of the organs in Holland during the 17th and 18th century“, with reference to Constantijn Huygens “Gebruyck of onghgebruyck van 't ORGEL in de Kercken der Vereenighde Nederlanden“, in *Verhandelingen der Koninklijke Academie voor Wetenschappen, afd. Letterkunde, Nieuwe Reeks* deel 84. Ed. F.L. Zwaan (Amsterdam: B.V. Noord-Hollandsche Uitgevers Maatschappij, 1974).

²⁹⁹ R. H. Tollefsen, “Jan Pietersz. Sweelinck: A Bio-Bibliography, 1604-1842,” 92.

³⁰⁰ Tollefsen’s translation, 117-118.

The preface to the 1974 Opera Omnia edition of Sweelinck's keyboard music notes that there is no surviving manuscript of variations over the melody "*The lustelicken Mey*".³⁰¹

It may also be assumed that a number of his settings of Dutch tunes, sacred or secular, which were popular in the Netherlands, have since been lost, for we have a contemporary report of Sweelinck playing variations on 'Den lustelicken Mey'.³⁰²

Alan Curtis has a similar comment:

Some of the many works we know to be lost might yet be found: the 25 variations on 'Den lustelijken Mey' which he played for Baudartius...³⁰³

In the description by Baudartius, there is no evidence that the music was composed and notated. A better question then is why contemporary scholars would assume that such a manuscript existed in the first place. The explanation for the failure to find the manuscript of these variations could well be that Sweelinck improvised these variations for his friends that evening and that no manuscript has ever existed.

In contrast to his keyboard music, Sweelinck published vocal music throughout his life, of which the first known example is the collection of *Chansons à cinq parties*, published in 1594.³⁰⁴ Additional publications of Sweelinck's vocal music, including the French hymns, appeared regularly in the following years, in 1604, 1613, 1614 and 1621. The collection *Cantiones sacrae* of Latin motets was published in 1619 and includes a Magnificat.³⁰⁵ No vocal music by Sweelinck was published after 1624, when some of the hymns were reprinted. During his lifetime, not a single keyboard composition of Sweelinck was printed; in fact, it would be 250 years before this happened.³⁰⁶

Sweelinck's keyboard music

Sweelinck's keyboard music consists predominantly of compositions titled *ricercar*, *toccata* and *fantasia*, but also of variations over both sacred and secular melodies. Although the keyboard works were never published during Sweelinck's lifetime, numerous compositions are preserved in hand-written manuscripts. According to Pieter Dirksen, there are 30 manuscripts that include works by Sweelinck. Among

³⁰¹ Annegarn, Leonhardt and Noske, eds, *Jan Pieterszoon Sweelinck: The Instrumental works*, vol I (Amsterdam: Opera Omnia, 1974).

³⁰² Ibid., Annegarn, ix.

³⁰³ A. Curtis, *Sweelinck's Keyboard Music, a study of English elements in seventeenth-century Dutch composition*, 81.

³⁰⁴ Curtis writes that the first published work by Sweelinck is the lost Chansons from 1592.

³⁰⁵ Rudolf Rasch, "Sweelinck's place in the musical history," 5.

³⁰⁶ Ibid., 9.

17th century composers this number is surpassed only by Froberger and Gibbons. Among North German organ composers, Scheidemann's music is found in 24 manuscripts and Buxtehude's in 17, although these figures are constantly changing due to new discoveries.³⁰⁷

It was not until the middle of the 19th century that Dutch and German researchers rediscovered Sweelinck's music.³⁰⁸ Although Johann Mattheson included an article about Sweelinck in his *Grundlage einer Ehren-Pforte* from 1740, the first published book on Sweelinck is Max Seiffert's *J. P. Sweelinck und seine direkten deutschen Schüler* from 1891.³⁰⁹ Together with Seiffert's collection of the keyboard compositions of Sweelinck from 1894, this work paved the way for deeper research in the next century. During the 20th century, additional manuscripts including works by Sweelinck were rediscovered, rendering the work of Seiffert obsolete in comparison to that of later researchers, who had more extensive data at their command. Van den Sigtenhorst Meyer published *Jan P. Sweelinck en zijn Instrumentale Muziek* in 1946³¹⁰ and *De vocale Muziek van Jan P. Sweelinck* in 1948.³¹¹ In 1956, a little over half a century after Seiffert's book, Gisela Gerdes published the doctoral dissertation *Die Choralevariationen J.P. Sweelinck und seine Schüler*.³¹² In 1969 Alan Curtis published *Sweelinck's Keyboard Music*.³¹³ Willi Apel's history of keyboard music, *Geschichte der Orgel-und Klaviermusik bis 1700*,³¹⁴ devotes a chapter to Sweelinck and his keyboard music. In 1997 Pieter Dirksen published his comprehensive study entitled *The Keyboard Music of Jan Pieterszoon Sweelinck*.³¹⁵

Max Seiffert, however, was not the first to publish keyboard music by Sweelinck. Robert Eitner published seven organ pieces in 1871.³¹⁶ During the first eight years of the 21st century two new editions of Sweelinck's keyboard music have been published, one at Bärenreiter edited by Siegbert Rampe³¹⁷ and the second at Breit-

³⁰⁷ Pieter Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck*, 18.

³⁰⁸ Rudolf Rasch, "Sweelinck's place in the musical history," 19.

³⁰⁹ Max Seiffert, "J.P. Sweelinck und seine direkten deutschen Schüler," *Vierteljahrsschrift für Musikwissenschaft* 7 (1891), 145-260.

³¹⁰ Meyer van den Sigtenhorst, *Jan P. Sweelinck en zijn Instrumentale Muziek* (Hague: Servire, 1946)

³¹¹ Meyer van den Sigtenhorst, *De vocale Muziek van Jan P. Sweelinck* (Hague: Servire, 1948)

³¹² G. Gerdes, "Die Choralevariationen J.P. Sweelinck und seine Schüler."

³¹³ A. Curtis, *Sweelinck's Keyboard Music*.

³¹⁴ Willi Apel, trans., *The History of Keyboard Music to 1700* (Bloomington and Indianapolis: Indiana University Press, 1972).

³¹⁵ Pieter Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck*.

³¹⁶ Jan Pieters Sweelinck, *Zeven orgelstukken, naar en Handschrift uit de Bibliotheek van het 'graue Kloster' te Berlin*, ed Robert Eitner, Utrecht 1871 (=Uitgave III van de Vereeniging voor Noord-Nederlandsche Muziekgeschiedenis). This information is taken from Breitkopf's new edition of Sweelinck's keyboard music, ed. Dirksen/Vogel, vol 1, 15.

³¹⁷ Jan Pieterszoon Sweelinck, *Complete Organ and Keyboard Works*, Urtext, ed. Siegbert Rampe, 7 volumes, I.1, I.2, II.1, III.1, III.2, IV.1, IV.2 (Kassel: Bärenreiter, 2003-2008).

kopf & Härtel, edited by Pieter Dirksen and Harald Vogel.³¹⁸ Table 4-1 lists the printed editions of Sweelinck's keyboard music in chronological order.

Table 4-1. Chronological table of printed music editions of Sweelinck keyboard works:

<i>Editor</i>	<i>Year</i>	<i>Title</i>	<i>Volume</i>
Robert Eitner	1870	Zeven Orgelstukken	1
Vereeniging voor Noord-Nederlandsche Muziekgeschiedenis / Max Seiffert	1894	Werken	1
Max Seiffert	rev. 1943	Werken voor Orgel en Clavecimbel	1
Opera omnia/Gustav Leonhardt / Alfons Annegarn/ Frits Noske	1968/1974	The Keyboard Works (Fantasias and Toccatas	Fascicle 1
	1968/1974	The Keyboard Works (Settings of Sacred Melodies)	Fascicle 2
	1968/1974	The Keyboard Works (Settings of Secular Tunes and Dances	Fascicle 3 (Urtext)
Breitkopf & Härtel Pieter Dirksen Harald Vogel Harald Vogel Pieter Dirksen	2004	Variations on Songs and Dances	Vol. 4
	2005	Toccatas	Vol. 1
	2006	Variations on Chorales and Psalms	Vol. 3
	2007	Fantasias	Vol. 2 (Urtext)
Bärenreiter Siegbert Rampe	2003	Toccatas (Part 1)	I.1
	2004	Toccatas (Part 2)	I.2
	2005	Polyphonic Works (Part 1)	II.1
	2006	Chorale Settings (Part 1)	III.1
	2008	Chorale Settings (Part 2)	III.2
	2008	Variations on Song and Dance Tunes	IV.1
	2008	Variations on Song and Dance Tunes	IV.2 (Urtext)

The Sweelinck editions from Opera Omnia, Breitkopf & Härtel and Bärenreiter all label their editions as Urtext.

The label “Urtext” usually means the following:

1. The edition is based on the earliest version of a composition.
2. The edition is intended by the publisher to reproduce the original as precisely as possible, without additions or editorial changes.

In the case of Sweelinck's keyboard compositions, no autographs exist. All known sources are manuscripts from another hand. Although all three of the recent edi-

³¹⁸ Jan Pieterszoon Sweelinck, *Complete Keyboard Works*, Urtext, ed. Pieter Dirksen and Harald Vogel, 4 volumes (Wiesbaden, Leipzig, and Paris: Breitkopf, 2004-2007).

tions are called Urtext editions, they nevertheless contain differences, including, for instance, differing claims concerning the provenance of some compositions. An example of this is the little toccata which is reproduced on page 108. This composition is found in the St. Petersburg manuscript from the mid-seventeenth century in which it bears the signature Mr. Jan Pijtters. In the Bärenreiter edition Rampe has included this composition, Toccata (T18), in the list of “doubtful works.” The Dirksen/Vogel edition labels the work Toccata nr, 10, G3, and Leonhardt calls it “Toccata nr. 26.”

Both Alan Curtis and Gustav Leonhardt believe that this toccata is a work of Sweelinck, while Pieter Dirksen has a different opinion:

The little piece sounds, however, too much like Sweelinck to be by the master himself. Toccata G3 is in all probability a parody made by someone else, basing himself upon a few eighth-note formulas from Sweelinck's toccata manner.³¹⁹

In the preface to the Bärenreiter edition Rampe proposed the following theory:

An equally conceivable interpretation which has, however, not yet been advanced, is that the work was intended for an organist at the onset of his training and was therefore kept deliberately simple and undemanding....³²⁰

Six months later, in spring 2004, Harald Vogel presented a similar opinion in the foreword of the Breitkopf edition:

The Toccata G3 (no. 10) [...] can be qualified as a beginner's piece on account of the repertoire of simply fashioned pieces in this manuscript. Sources containing pieces for beginners play an important role in the transmission of keyboard music. However, there is no reason why they should not contain works by major composers.³²¹

The example above demonstrates that great variation can be found within the concept ‘Urtext.’

Dirksen believes that Sweelinck composed his keyboard music relatively late: “an ‘early’ period in Sweelinck's keyboard music perhaps did not reach back much farther than ca. 1606-1608.”³²² This is consistent with the few dates which Curtis has been able to positively establish:

From the above survey we can see that in cases where it has been possible to establish at least an approximate date, it is always a seventeenth-century one. None of Sweelinck's preserved works can be shown to have originated in the sixteenth century — i.e. during his first 38 years.³²³

³¹⁹ P. Dirksen, *The Keyboard Music of Jan Pijterszoon Sweelinck*, 81.

³²⁰ Bärenreiter, I.2, Rampe, xxii.

³²¹ Breitkopf, vol. I, Vogel, 23.

³²² P. Dirksen, *The Keyboard Music of Jan Pijterszoon Sweelinck*, 509.

³²³ A. Curtis, *Sweelinck's Keyboard Music*, 93.

Apel believes that the works of Sweelinck that are inspired by English techniques may be early works, since they are not as fully developed as other compositions by him:

Some of Sweelinck's fantasies may be early works, for they are very dependent on the English techniques and only suggest the structural principles characteristic of Sweelinck's mature compositions.³²⁴

Dirksen divides Sweelinck's keyboard music into three periods: an early period, ca. 1605-ca. 1609, a middle period after ca. 1609, and a late period after ca. 1613. Typical of the early period, according to Dirksen, is that "one finds the linearity and angularity of Tudor style in one work and the smooth figuration of the Venetian toccata style to another."³²⁵

According to Curtis, there are only three known manuscripts that include keyboard music of Sweelinck which were written in his lifetime, a number which is only a fraction of all the manuscripts containing keyboard music of Sweelinck. The vast majority of manuscripts are, therefore, from a later date, and our knowledge of Sweelinck's keyboard music originates from his students and followers.³²⁶

If indeed Sweelinck did not begin composing keyboard music until a few years into the 1600's, then this development coincides with an influx of new students from Germany. The first to arrive were Jacob Praetorius (younger) and Paul Siefert in 1606;³²⁷ the last was Matthias Leder (1621).³²⁸ As was earlier pointed out,³²⁹ the first German students arrived virtually simultaneously with the establishment of official freedom for Lutherans in Amsterdam in 1604.³³⁰ The simultaneous advent of Sweelinck's compositional activities and the arrival of the German Lutheran students strongly suggest that Sweelinck's expanded teaching activities prompted him — or rather, his students — to notate his keyboard works.

In this context it is interesting to quote David J. Smith, who has made the same reflection regarding the keyboard compositions of Peter Philips³³¹, namely that Philip's compositional activities coincide with an early period when Philips was teaching in Antwerp. Surprisingly, there are no surviving organ works from the period 1597-1628, when Philips was the court organist in Brussels. Smith's explana-

³²⁴ W. Apel, *The history of keyboard music to 1700*, 325-326.

³²⁵ P. Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck*, 515.

³²⁶ A. Curtis, *Sweelinck's Keyboard Music*, 93-94.

³²⁷ The year Praetorius arrived is unknown. Krüger, Liselotte. *Die Hamburgische Musikorganisation im 17. Jahrhundert*. Sammlung Musikwissenschaftlicher Abhandlungen herausgegeben unter Leitung von Karl Nef, Band 12. Straßburg: Heitz, 1933, 142.

³²⁸ Dirksen provides a chronological table of the students' stays in Amsterdam, *The Keyboard Music of Jan Pieterszoon Sweelinck*, 509.

³²⁹ See page 98.

³³⁰ P. Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck*, 180.

³³¹ Peter Philips, (1560/61-1628), English composer and organist.

tion is that the motivation for Philip's notation of his keyboard works was educational:

However, while Philips saw the pedagogic value of notated keyboard works while teaching in Antwerp, he had no need to commit keyboard music to paper once he had secured employment at court. Any keyboard music written down by Philips for his own use after his period teaching in Antwerp was unlikely to survive without the circulation of multiple copies among his pupils.³³²

Smith concludes that the reason why both Philips' and Sweelinck's keyboard music were written down "seems to have more to do with their teaching activity than with any sudden interest in writing down keyboard works."³³³

According to Dirksen, the explanation why Sweelinck "became a keyboard composer too can be explained as the result of a combination of factors in which the English influence is the most important. This influence, which probably became strong only after the turn of the century, showed him that keyboard composing on the same level as vocal polyphony was possible."³³⁴

Dirksen believes that Sweelinck "must initially have seen his organ playing, where he obviously relied principally on improvisation, as something basically different from his activities as a composer. Composition and organ playing were accordingly two totally detached fields of creativity."³³⁵

Smith has a different view:

The biggest difference between vocal and keyboard music to a musician of Sweelinck's day was that whereas the composer-as-performer was able to create the latter extempore at the organ or harpsichord, vocal music required notation to enable singers to fit their individual parts together. Professional keyboard players simply did not need notated music in order to perform.³³⁶

In the examination of music from the 17th century, we tread upon a dangerous path when we superimpose the conditions of our time on this other period. We need to consider the appearance of Sweelinck's keyboard compositions from a different perspective than as a product of a composer's independent work, or as an expression of a composer's ego. As we approach Sweelinck's music the first question must be: what was the purpose of the written compositions? Without a proper

³³² David J. Smith, "Sweelinck and English Composers Active in the Southern Netherlands," in *Proceedings of the Sweelinck Symposium*, Utrecht 1999, ed. Pieter Dirksen, 70.

³³³ David J. Smith, "Sweelinck and English Composers Active in the Southern Netherlands," 70.

³³⁴ Pieter Dirksen, "Sweelinck's Keyboard Style and Scheidemann's Intabulations," in *Proceedings of the Göteborg International Organ Academy*, 1994, 86.

³³⁵ P. Dirksen, "Sweelinck's Keyboard Style and Scheidemann's Intabulations," 85-86. See also Pieter Dirksen, *The keyboard music of Jan Pieterszoon Sweelinck*, 505.

³³⁶ David J. Smith, "Sweelinck and English Composers Active in the Southern Netherlands," 69.

answer to this question, any discussion of the chronology of the keyboard music is not particularly significant.

Sweelinck's educational teaching materials

A colleague once described the keyboard music of Sweelinck as follows:

If you ever have been to an organ concert where only music by Sweelinck is played you know after a few minutes how the music is going because it is so regular, you face no surprises. Despite this, it will never be boring because the music is so well-balanced. Just as with the symmetry of a baroque garden, you know what is on the other side of the path because it is a mirror image of the first half.³³⁷

Apel also compares the music of Sweelinck to a garden:

Everything [in Sweelinck's works] follows well-ordered pathways; as in a walk through a well-cultivated garden.³³⁸

There is great variation in length among the free works of Sweelinck:³³⁹ toccata SwWV 290 is only 30 measures long,³⁴⁰ whereas the longest, fantasia SwWV 259, has 317 measures. Among his organ students, Sweelinck's own keyboard compositions would have been the primary educational material. The degree of difficulty of the compositions progressed as the abilities of the students developed. From these models the students developed their own improvisations and compositions, sometimes using virtually identical building blocks. Despite its brevity, in toccata SwWV 290 Sweelinck succeeds in presenting several ideas that recur in much of his keyboard music. Throughout the composition, stepwise eighth notes are written for one hand while the other has long notes in the accompaniment. The piece has a homophonic character.

³³⁷ Mario Penzar, conversation with author, 11 Okt, 2008.

³³⁸ W. Apel, *The History of Keyboard Music to 1700*, 338.

³³⁹ All keyboard works with the exceptions of the variations.

³⁴⁰ In Bärenreiter's edition from 2004, ed. Siegbert Rampe, this toccata (T 18 by Rampe) is placed as a doubtful work. The bar numbers differ from the Opera Omnia and Breitkopf editions.

Example 4-1: Toccata SwW 290:

The musical score for Toccata SwW 290 is presented in six systems. The first system (measures 1-5) begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The second system (measures 6-10) continues the melodic development in the right hand. The third system (measures 11-15) shows a more complex texture with sixteenth-note passages in the right hand. The fourth system (measures 16-20) features a series of chords in the right hand. The fifth system (measures 21-25) continues with melodic and harmonic patterns. The sixth system (measures 26-30) concludes the excerpt with a final cadence. Measure numbers 6, 11, 16, 21, and 26 are indicated at the start of their respective systems.

The free compositions by Sweelinck (those listed on page 110) are typically divided into three sections, in which the first part is often more thematic in its structure than the following two, and in which a single clear idea is implemented consistently, especially in the first part of the work.

The following examples show a variety of themes from Sweelinck's keyboard compositions. In the fantasia SwWV 272³⁴¹ Sweelinck demonstrates a canon in two voices.

Example 4-2. Sweelinck fantasia SwWV 272, canon bars 1-7:

The musical score for Sweelinck's fantasia SwWV 272, canon bars 1-7, is shown in a single system. It is written for two voices (treble and bass clefs) in common time (C) with a key signature of one sharp (F#). The first voice (treble) begins with a melodic line, and the second voice (bass) enters with a similar melodic line, illustrating the canon structure. The notation includes various note values and rests.

³⁴¹ The numbering is after Pieter Dirksen.

Stepwise descending and ascending intervals in the range of a fifth are found in the Echo Fantasia SwWV 254.

Example 4-3. Sweelinck's Echo Fantasia SwWv 254, bars 1-5:



Sweelinck's Toccata SwWV 285 uses stepwise ascending intervals over the range of a fifth.

Example 4-4. Sweelinck's toccata SwWV 285, bars 1-7:



Toccata in C, SwWV283 features stepwise intervals in the range of an octave (example 4-5).

Example 4-5. Sweelinck's Toccata SwWV 283, bars 1-5:



The fantasia SwWV 267 is based on an ostinato that wanders through the different voices throughout the piece.

Example 4-6. Fantasia SwWV 267, theme for the ostinato:



The following table shows the lengths of the free keyboard works by Sweelinck. The total numbers of measures are tallied according to the first of the three contemporary editions, Leonhardt 1968/1974. The difference in length between the shortest and the longest pieces is considerable. Quite naturally, the longer pieces have a more complex structure and more intricate details than the shorter compositions.

<i>Composition</i>	<i>Number in the Opera Omnia edition</i>	<i>Measures</i>
Toccata	26	30
Fantasia	10	44
Toccata	25	47
Toccata	24a	49
Toccata	24	50
Toccata	22	67
Toccata	21	71
Toccata	23	74
Praeludium pedaliter	27a	94
Praeludium	27	95
Toccata	20	97
Toccata	15	99
Toccata	19b	102
Toccata	19	104
Echo Fantasia	12	106
Toccata	18	118
Toccata	18a	118
Toccata	17	119
Fantasia	8	128
Toccata	16	138
Echo Fantasia	14	141
Fantasia Chromatica	1	197
Fantasia	9	200
Echo Fantasia	11	221
Hexachord Fantasia	5	227
Echo Fantasia	13	236
Fantasia	3	243
Fantasia	6	262
Ricercar	7	289
Fantasia	4	305
Fantasia	2	317

One can look on the diverse complexity of Sweelinck's keyboard works from different perspectives. As Pieter Dirksen suggests, the different styles represented in the compositions and the different lengths of the pieces could indicate that the pieces were composed on different occasions, during the early, middle and late periods of Sweelinck's compositional activity. Another way of categorizing his compositions follows the method prescribed by Conrad Paumann in his *Fundamentum organisandi* of 1452, where a clear progression is found in his examples. The first exercise begins with a simple combination, namely the ascending and descending scale. Paumann then proceeds through different combinations of inter-

vals, including ascending and descending thirds, fifths and sixths and repeated tones. The last examples consist of a combination of intervals and exhibit a greater variation in the upper voice than in the first models. If Sweelinck followed a method similar to Paumann's, the progression of compositions would have been determined from a pedagogical perspective. Given the students' differing abilities, each would have been assigned an individual progression, and therefore the teacher Sweelinck would have needed pedagogical material to present at the lessons.

Summary

In the Netherlands during the earlier period part of Sweelinck's career, the reformed church was very restrictive about the use of the organ in the church services, but over the course of time the organ was used increasingly. As the city organist in the Oude Kerk, Sweelinck gave regular organ concerts which were independent of the worship services. After 1600 a number of talented young German organists came to study for Sweelinck. Heinrich Scheidemann spent three years studying with the organ master between 1611-1614.

A number of Sweelinck's vocal compositions were printed during his lifetime, but unfortunately no keyboard music was published until modern times. Sweelinck's keyboard music is found in numerous manuscripts from the 17th century. The free keyboard works normally start with a thematic idea that is presented in several voices. The second section of a piece is often more free in character even if motives from the first part are retained. In the last section one finds shorter note values in parallel motion between the hands. In several of Sweelinck's free keyboard pieces, stepwise movement over a determined intervallic range is used as a theme. The titles of many compositions specify the interval used: *Fantasia Chromatica* (SvWV 258), *Fantasia Ut sol fa mi* (SvWV 256), *Fantasia Ut re mi fa sol la* (SvWV 263), and *Fantasia re re re sol ut mi fa sol* (SvWV 269). In other compositions Sweelinck uses other known constructions in building his themes, for instance canon, ostinato and suspensions (*Fantasia mit Bindungen*, SvWV 265).

As was true of most musicians of his time, Sweelinck's approach to keyboard playing was characterized by improvisation. When the number of his students increased at the beginning of the 17th century, the need arose to codify this ability; therefore Sweelinck began to notate his musical ideas for study and practice. For Sweelinck, this notational activity was anything but static, but his compositions over the centuries have been transformed into a fixed product, and all too often are regarded as absolute.

4.3 Gioseffo Zarlino's *Le Istitutioni harmoniche*, Sweelinck's *Compositions Regeln*, and Basso continuo

Gioseffo Zarlino's *Le Istitutioni harmoniche* was apparently central to the teaching of Sweelinck. Zarlino's thesis clearly served as the model for some parts of Sweelinck's own *Compositions Regeln*. Sweelinck's rules are more conveniently arranged and more current than the information in Zarlino's *Le Istitutioni harmoniche*; in other words, Sweelinck adapted Zarlino's method to his own time.³⁴² This chapter concludes with an account of the subject *basso continuo*, which had become a significant component of music during the 17th century.

Le Istitutioni harmoniche, part III

Gioseffo Zarlino's *Le Istitutioni harmoniche* is the first tract on music theory that deals with counterpoint in a single publication.³⁴³ The contents of *Le Istitutioni harmoniche* are based on the compositional tradition of the time of Zarlino, and the book is therefore an important chronicle of the musical and compositional practice of the 16th century.

Zarlino was born in 1519 or 1520. He received a thorough education from the Franciscans, studying grammar, arithmetic, geometry, and music. In 1565 he became *maestro di cappella* at St. Marco in Venice, a position he held until his death in 1590. His pupils included Claudio Merulo, Giovanni Croce, Girolamo Diruta, Vincenzo Galilei, and Giovanni Maria Artusi.³⁴⁴

In 1558 *Le Istitutioni harmoniche* was printed, and revised versions followed in 1573 and 1589. The book has been the basis for many other published materials and handwritten manuscripts of counterpoint and modi. *Le Istitutioni harmoniche* contains four parts. The first part focuses on music proportions, the second part draws attention mainly to the Greek tonal system, the third part deals with counterpoint and part four focuses on the modes. The third part, especially, has been the focus of other writers, and it is this part which, together with the fourth part, is addressed in this text.

³⁴² Jan Peterszoon. Sweelinck, *De Compositions-Regeln*, ed. H. Gehrmann (Leipzig: Breitkopf & Härtel, 1901), 6.

³⁴³ Gioseffo Zarlino, *The Art of Counterpoint: "Part Three of Le Istitutioni harmoniche 1558*, trans. Guy A Marco and Claude V Palisca (New York: The Norton Library, 1976), ix.

³⁴⁴ Claude V. Palisca. "Zarlino, Gioseffo." Grove Music Online. Oxford Music Online. www.oxfordmusiconline.com.ezproxy.ub.gu.se/subscriber/article/grove/music/30858 (accessed 8 June, 2010).

In *Le Istitutioni harmoniche* Zarlino unites the two traditions of *musica theorica* (in Parts I and II) and *musica practica* (in Parts III and IV).³⁴⁵ The musical examples used by Zarlino are written by active composers from the mid-1500's, including himself.³⁴⁶ The Dutch composer Adrian Willaert (c.1490-1562) held a special significance for Zarlino. Willaert was one of the most distinguished and influential composers and teachers of his time and was active in Italy for a large part of his life. His theories and compositions are richly represented in Zarlino's *Le institutioni harmoniche*.³⁴⁷

In the third part of the book, Zarlino discusses imitative counterpoint, which he divides into *fuga* and *imitatione*. The concept *fuga* is used for a theme that is repeated like a canon, exactly, both in terms of rhythm and intervals. If a composition contains this type of imitation through the whole piece it is called *fuga legate*. On the other hand, if the imitation only occurs in one part of the composition it is named *fuga sciolte*.³⁴⁸ Similarly, Zarlino distinguishes between two types of imitative counterpoint, *imitatione legate* and *imitatione sciolta*. The texts on *fuga* and *imitatione* are both followed by several musical examples. In this manner Zarlino combines theory and practice, *musica theorica* and *musica practica*.

Zarlino maintains that there are two types of counterpoint: simple and diminished. Simple counterpoint consists of consonants with equal note values that are placed against each other. Diminished counterpoint consists both of dissonances and consonants and may use different note values.

Below is a table of consonances and dissonances according to Zarlino.³⁴⁹ The consonances are the unison, third, fourth, fifth, and octave while the dissonances are the second and the seventh. Zarlino also includes compound intervals such as the ninth and the tenth.

Consonances						Dissonances	
1	3	4	5	6	8	2	7
	10	11	12	13	15	9	14
	17	18	19	20	22	16	21

³⁴⁵ Zarlino, *Le Istitutioni harmoniche*, 1558, x, xii, and Gioseffo Zarlino, *On the modes: Part four of Le Istitutioni Harmoniche*, 1558, trans. Vered Cohen, ed. Claude V. Palisca (New Haven and London: Yale University Press, 1983), vii.

³⁴⁶ Guy A. Marco, "Zarlino's Rules of Counterpoint in the Light of modern Pedagogy," *The Music Review* 22 (1961), 1-2.

³⁴⁷ Lewis Lockwood, et al. "Willaert, Adrian." *Grove Music Online*. Oxford Music Online. www.oxfordmusiconline.com.ezproxy.ub.gu.se/subscriber/article/grove/music/40122 (accessed 8 June, 2010).

³⁴⁸ Zarlino, *Le Istitutioni harmoniche*, 1558, 126-127.

³⁴⁹ *Ibid.*, 11.

As the following table shows, Zarlino divides the consonances into perfect and imperfect. The perfect intervals are the unison, fourth, fifth, and octave, while the imperfect intervals are the third and the sixth.³⁵⁰

<i>Perfect consonances</i>				<i>Imperfect consonances</i>	
1	4	5	8	3	6
	11	12	15	10	13
	18	19	22	17	20

According to Zarlino, only the octave is truly perfect. The most perfect interval after the octave is the fifth, followed by the fourth.³⁵¹ Oddly enough, Zarlino considers the fifth more pleasing than the octave and the fourth more enjoyable than the fifth, “which is obvious for they are more removed from equality.”³⁵²

According to Zarlino, a composition should consist primarily of consonances and only incidentally (*per accidente*) of dissonances.³⁵³ He describes various details that are important for learning to compose in counterpoint. The following topics exemplify the level of detail in his writing:

- A composition must begin with a perfect consonance.
- How two perfect or imperfect consonances of the same ratio may be written consecutively.
- How to progress from one consonant to another.
- How to evade cadences, and what to observe when the subject skips two or more steps.
- The reason that chromatic compositions by certain modern composers have a poor effect.³⁵⁴

Le Istitutioni harmoniche, part IV

In the English translation from 1983, the fourth part of *Le Istitutioni harmoniche* is subtitled *On the modes*; Zarlino himself did not use a subtitle.³⁵⁵ While the third part of *The Art of Counterpoint* to a large extent was based on Adrian Willaert's experiences, the fourth part reflects Zarlino's own experience.³⁵⁶ In this part, too, however, Willaert is well represented among the musical examples. Without

³⁵⁰ Zarlino, *Le Istitutioni harmoniche*, 1558, 15.

³⁵¹ Ibid., 17.

³⁵² Ibid., 20.

³⁵³ Ibid., 51.

³⁵⁴ Ibid., v-viii.

³⁵⁵ Zarlino, *On the modes*, vii.

³⁵⁶ Ibid., vii.

specifying the source, Zarlino cites Heinrich Glarean's³⁵⁷ *Dodekachordon* from 1547 about different modes. In the introduction to the fourth part Zarlino writes:

Now I shall discuss the modes. This task is very difficult, especially since I want to discuss certain things according to the usage of the ancients. The difficulty arises because, as I have said at other times, modern music is practiced differently from ancient music, and because there is no example or vestige of ancient music which can lead us to a true and perfect knowledge of it.³⁵⁸

These words were refreshing to read, since it is obvious that Zarlino also struggled with the complexity of this subject. If I was to pick one single subject that has plagued me during my current work, it would be the various modes. I decided at an early stage not to treat modality since the subject is so complex that it would in itself require a separate study. The following statement by Zarlino broadens my vision of the term:

It should be noted that the word "mode," in addition to all its many other meanings, properly means "reason," namely, that measure or form which prevents us from going too far in anything we do, making us act in all things with a certain temperateness or moderation."³⁵⁹

After examining the link between different modes and ethnic groups or provinces, Zarlino summarizes the importance of modes during earlier epochs:

We can truly say that in ancient times a mode was a certain fixed form of melody, composed with reason and artifice, and contained within a fixed and proportioned order of rhythm and harmony, adapted to the subject matter expressed in the text.³⁶⁰

Zarlino also mentions that there are those who say "trope," "harmoniae," "systems," or "tone" instead of "mode." He explains that he has no problem with this even if he personally has chosen to use the term "mode" and not "tone," in order to avoid ambiguity as much as possible, since the word also has other meanings which easily lead to misunderstandings.³⁶¹

The third chapter discusses the number of the modes and their order. Just as there are several different names for "mode," there are also different historical opinions on the number of modes. Plato wrote of six different modes, Aristoxenus advocated fifteen, Boethius proposed five modes, while Cleonides and Censorinus both advocated thirteen.³⁶² Zarlino describes two "principal sects" that have existed in music, namely the followers of Pythagoras (the Pythagorean) and the supporters of

³⁵⁷ Heinrich Glarean (1488-1563), Swiss music theorist, geographer and humanist.

³⁵⁸ Zarlino, *On the modes, Part four of Le Istitutioni Harmoniche*, 1558, 1.

³⁵⁹ *Ibid.*, 1.

³⁶⁰ *Ibid.*, 10.

³⁶¹ *Ibid.*, 11-12.

³⁶² *Ibid.*, 14-15.

Aristoxenus (the Aristoxenian). The two had different views on several subjects, among other things, the number of modes and their respective modifications:

Since there were many different and diverse opinions among these people concerning the same thing, as some wanted it one way and others another, nothing arose from the variety of their principles but a variety of conclusions. Hence it happened that just as they differed in many things, so they also disagreed on the number, place, and order of the modes.³⁶³

The tenth chapter, appropriately, is titled, "There are necessarily twelve modern modes; and how it may be proved." Should that chapter fail to convince the reader of the veracity of the hypothesis, Zarlino argues once more for his conclusion in the eleventh chapter, "Another way of demonstrating that the number of the modes is twelve."³⁶⁴

In Chapters 18 to 29 Zarlino describes all of the modes. I have chosen to quote his description only of the first eight, as it is these that are relevant for this thesis, and since it is the first eight that were adopted for use as the church modes: "It is true that the churchmen indicated only the first eight modes for the intonations of the psalm tones."³⁶⁵

First Mode

"The first mode has a certain effect midway between sad and cheerful....By nature this mode is religious and devout and somewhat sad; hence we can best use it with words that are full of gravity and that deal with lofty and edifying things."³⁶⁶

Second Mode

"Some have claimed that the second mode contains a certain severe and unflattering gravity, and that its nature is tearful and humble. Thus they have called it a lamentful, humble, and deprecatory mode. Hence churchmen, holding this to be true, used this mode for sad and lamentful occasions, such as Lent and other fast days."³⁶⁷

Third Mode

"If the third mode were not mixed with the ninth mode, and were heard by itself, its harmony would be somewhat hard, but because it is tempered by the *diapente* of

³⁶³ Zarlino, *On the modes, Part four of Le Istitutioni Harmoniche*, 1558, 28.

³⁶⁴ Ibid., 37-41.

³⁶⁵ Ibid., 77.

³⁶⁶ Ibid., 58.

³⁶⁷ Ibid., 58.

the ninth mode and by the cadence made on *a*, which is very much in use in it, some have been of the opinion that the third mode moves one to weeping.”³⁶⁸

Fourth Mode

“This mode is said by musical practitioners to be marvelously suited to lamentful words or subjects that contain sadness or supplicant lamentation, such as matters of love, and to words which express languor, quiet, tranquility, adulation, deception, and slander. Because of this effect, some have called it a flattering mode.”³⁶⁹

Fifth Mode

“Some claim that, in singing, this mode brings to the spirit modesty, happiness, and relief from annoying cares. Yet the ancients used it with words or subjects that dealt with victory, and because of this some called it a joyous, modest, and pleasing mode.”³⁷⁰

Sixth Mode

“The sixth [...] was used very frequently by churchmen, and thus there are many compositions in their books which are written in this mode. They felt that the sixth mode was not very cheerful or elegant, and therefore they used it in serious and devout compositions containing commiseration, and accommodated it to matters containing tears.”³⁷¹

Seventh Mode

“The words which are appropriate to this mode are said to be those which are lascivious or which deal with lasciviousness, those which are cheerful and spoken with modesty, and those which express threat, perturbation, and anger.”³⁷²

Eighth Mode

“Practicing musicians say that the eighth mode contains a certain natural softness and an abundant sweetness which fills the spirits of the listeners with joy combined with great gaiety and sweetness. They also claim that it is completely removed from lasciviousness and every vice.”³⁷³

³⁶⁸ Zarlino, *On the modes, Part four of Le Istitutioni Harmoniche*, 1558, 63-64.

³⁶⁹ Ibid., 64.

³⁷⁰ Ibid., 67.

³⁷¹ Ibid., 70.

³⁷² Ibid., 72.

³⁷³ Ibid., 74.

Sweelinck's *Composition Regeln*

In 1871, Robert Eitner discovered in the Hamburger Stadtbibliothek a number of collections of theoretical documents from the 17th century.³⁷⁴ One document was named the *Composition Regeln* and was ascribed to Jan Pieterszoon Sweelinck. Two of the collections (ND VI 5383 and 5384) belonged to Johann Adam Reincken and must have originated from the circle of Sweelinck's German students.³⁷⁵ These manuscripts contain the following documents:³⁷⁶

<i>title</i>	<i>source</i>
I Jan Pieterszoon Sweelinck, <i>Composition Regeln</i>	1. MS A I (complete) 2. MS C (complete) 3. MS D (fragment=CR1, rules 1-26 and 36-61) 4. MS B II
II Johann Adam Reincken, <i>Erste Unterrichtung zur Composition</i> (1670)	MS B I
IIIa Anonymus without title ('Kurtze, doch deutliche Regeln von denen doppelten Contrapunten')	MS A II
IIIb Johann Adam Reincken, <i>Musica: — Amicus:</i>	MS A III (= appendix to MS A II)

Manuscript A I is complete and contains 371 pages, consisting of two main parts and an appendix to the second part, written by Reincken.

Grapenthin believes that Manuscript B is the oldest and the closest to Sweelinck's own teaching.³⁷⁷ Reincken probably copied a manuscript that was written by a student of Sweelinck. From the musical examples found in the *Composition Regeln*, it is evident that all three editions of Zarlino's *Institutioni harmoniche* from 1558, 1573 and 1589 were used as models.³⁷⁸

There is much speculation about the author of manuscripts AI and AII. In recent decades Heinrich Scheidemann, Jacob Praetorius, Matthias Weckmann, or Johann Theile have been considered as possible authors. Robert Eitner, supported by Grapenthin, concludes that manuscripts AI/II were written down during the 1690's at the earliest. If this is true, both Praetorius, Scheidemann and Weckmann must be removed from the list, leaving only Theile. According to Grapenthin, MS A II is reminiscent of similar essays by Theile, suggesting that he may have been the author of MS A II.

³⁷⁴ The library is now the Staats und Universitätsbibliothek Carl von Ossietzky, Hamburg.

³⁷⁵ Ulf Grapenthin, "The Transmission of Sweelinck's *Composition Regeln*", *Sweelinck Studies, Proceedings of the Sweelinck Symposium*, ed. Pieter Dirksen (Utrecht: STIMU, Foundation for Historical Performance Practice, 2002), 171.

³⁷⁶ Ibid., 177, and Gehrmann, *De Compositions-Regeln*.

³⁷⁷ The following section is based on Grapenthin, "The Transmission of Sweelinck's *Composition Regeln*," 171-191.

³⁷⁸ Grapenthin, "The Transmission of Sweelinck's *Composition Regeln*," 182.

Reincken wrote in the foreword to MS B II that the rules in the *Composition Regeln* are based on the theories of two outstanding performers, namely Gioseffo Zarlino and Jan Pieterszoon Sweelinck. The link between Sweelinck and Zarlino has given rise to the myth that Sweelinck studied with Zarlino, a theory that was advanced by Max Seiffert in 1891 in the article “J.P. Sweelinck und seine direkten deutschen Schüler.” Seiffert even determined the date for these hypothetical studies, between 1578-1580 in Venice, but without giving any source for the information.³⁷⁹ The origin of this claim can be traced to Mattheson’s *Grundlage einer Ehren-Phorte*, in which it is stated that Sweelinck studied with Zarlino in Venice around 1557!³⁸⁰ In order to prove that Sweelinck was in Venice in 1557, Mattheson argues that Sweelinck was born much earlier than was previously known. The majority of scholars have been skeptical of Mattheson’s information, including van den Sigtenhorst Meyer and Alan Curtis:

Mattheson dedicated several pages in his *«Ehren-Phorte»* of 1740 to Sweelinck. For those who are slightly familiar with the life of the composer, this article contains almost nothing more than untruths, and moreover impossibilities!³⁸¹

The notion of a Venetian trip stems, after all, only from the notoriously inaccurate *Grundlage einer Ehren-Phorte* of Mattheson (1740).³⁸²

Obviously, however, Sweelinck was well acquainted with Zarlino’s music theory, which was widely circulated in *Le Istitutioni harmoniche*. Sweelinck would scarcely have needed to travel to Venice to come into contact with the works of Zarlino. In the oldest parts of the Sweelinck rules (MS D and MS B II) the pedagogy focuses on polyphonic writing. Heinrich Scheidemann’s Magnificat settings tend to exhibit these polyphonic methods in the first and the third verses.

In 1901 Sweelinck’s *Composition Regeln* was published by Hermann Gehrman. Unfortunately, the edition was unsatisfactory, because Gehrman used a “cut and paste method” that distorted the original manuscript. Sweelinck scholar Max Seiffert was particularly critical of Gehrman’s edition.³⁸³ Since World War II the manuscripts have been missing and the only possible source has been the Gehrman edition. In a pleasant surprise, the lost manuscripts were returned in 1995 and 1996 after a long stay in Russia.

³⁷⁹ Grapenthin, “The Transmission of Sweelinck’s *Composition Regeln*,” 182.

³⁸⁰ Johann Mattheson, *Grundlage einer Ehrenphorte*, Hamburg: 1740, ed. Max Schneider Berlin 1910, (Kassel: Bärenreiter, 1969), 333.

³⁸¹ Randall H. Tollefsen, “Jan Pietersz. Sweelinck. A Bio-Bibliography: 1604-1842.” *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 22 (1971), 107. Translation by Tollefsen.

³⁸² Alan Curtis, *Sweelinck’s Keyboard Music, a study of English elements in seventeenth-century Dutch composition* (Leiden: Leiden University Press, 1987), 84-85.

³⁸³ Grapenthin, “The Transmission of Sweelinck’s *Composition Regeln*,” 171-172.

Basso continuo

Around the year 1600 in Italy, music underwent a stylistic change that would spread across Europe. The old style of music — *prima pratica*, based on polyphony — was challenged by competition with a new style — *seconda pratica* — which favored homophony and vertical harmonies.³⁸⁴ With the new style came the use of the *basso continuo*, which over the next two hundred years would become the foundation of Western art music. The definition of *basso continuo* according to Grove Music Online is:

A basso continuo (through bass or thoroughbass; Fr. basse continue; Ger. Generalbass) is an instrumental bass line which runs throughout a piece, over which the player improvises ('realizes') a chordal accompaniment.³⁸⁵

The first time that the *basso continuo* was seen in published sacred vocal music was in Lodovico Viadana's³⁸⁶ *Cento concerti ecclesiastici* from 1602.³⁸⁷ Viadana gives twelve rules for the player; rule one, for instance, states that the organ part must be played simply so that the singer does not get confused. The ninth rule informs the organist that there is no need to avoid consecutive fifths and octaves in the organ part, though the voices should.³⁸⁸

Over the next few years Italian composers increasingly used *basso continuo*. Although a limited repertoire with *basso continuo* had already been circulating in Germany, it was only with the release of Michael Praetorius' *Syntagma Musicum III* in 1619 that the use of this technique gained wider acceptance.³⁸⁹

Friedrich Blume has divided Praetorius' creative production into five periods or stages, as he calls them.³⁹⁰ During his fifth period Praetorius came into contact with Italian musicians and the works of Italian composers, which affected his own com-

³⁸⁴ Homophonic music in which the voices move at the same time makes it easier for the listener to hear the text in text-based music.

³⁸⁵ Peter Williams and David Ledbetter. "Continuo." Grove Music Online. Oxford Music Online. www.oxfordmusiconline.com.ezproxy.ub.gu.se/subscriber/article/grove/music/06353 (accessed 17 March, 2010).

³⁸⁶ Lodovico Viadana, Italian composer who lived between 1560-1627.

³⁸⁷ Denis Arnold, and Tim Carter. "Viadana, Lodovico." The Oxford Companion to Music. Ed. Alison Latham. Oxford Music Online. www.oxfordmusiconline.com.ezproxy.ub.gu.se/subscriber/article/opr/t114/e7124 (accessed 20 March, 2009).

³⁸⁸ Peter Williams and David Ledbetter. "Continuo." Grove Music Online. Oxford Music Online. www.oxfordmusiconline.com.ezproxy.ub.gu.se/subscriber/article/grove/music/06353 (accessed 17 March, 2010).

³⁸⁹ Michael Praetorius was probably born in Creutzberg (today known as Kreuzberg) in Thüringa on February 15, 1571 and died on his fiftieth birthday, February 15, 1621.

³⁹⁰ Friedrich Blume, "Syntagma Musicologicum," *Gesammelte Reden und Schriften*. Ed. Martin Ruhnke (Kassel: Bärenreiter, 1963), 232-241. Phase 1: works for liturgical use that are based on traditional German themes; phase 2: eight-part settings; phase 3: strict chorale settings for liturgical use; phase 4: merger of different work groups.

positions. This is most evident in his *Polyhymnia caduceatrix et panegyrica* from 1619, which uses *basso continuo*, echo effects, and alternating sections of homophony and imitation. Praetorius composed more than 1,000 works, most of them sacred, with the exception of the French dances in the *Terpsichore* collection. Although he was an organist, only eight organ pieces have survived.³⁹¹ Praetorius writes in the introduction to *Syntagma Musicum III* about the new ideas that presumably came from Italy:

Weil aber jetzo / sonderlich in Italia / auß dermassen viel Musicalische Compositiones vnnd Gesänge / so gar vff ein anein andere Art / Manier vnd Weise / alß vor der zeit / auffgetzet / vnd mit jhren applicationibus an Tag kommen vnd zum Truck verfertigt sein vnd noch werden / darinnen so mancherley vnbekante Italianische Vocabula, Termini vnd modi begriffen vnd verhanden / da sich ein jeder Musicus darin nicht wol richten vnd schicken kan: (...) So hab Ich in diesen Tertium Tomum,

1. Erstlich die Namen aller Italianischen / Französischen / Englischen / vnnd jetzo in Teutschland vblichen Gesängen / deroelben signification, distribution vnnd description: 2. Zum Andern / von etlichen andern vnterschiedenen Sachen / so nicht allein gemeinen / sondern auch / den vornehmen Musicis Theoricis vnd Practicis zu wissen nicht vndlienlich / richtige vnd verständliche erklehrung gethan: Vnd dann wie 3. zum Dritten / die Italianische vnd andere Termini Musici vnd Vocabula zuvorstehen / die Instrumenta Musicalia in Italianischer Sprach zu nennen vnd abzuthemen: Der General-Bass (welches gar eine neue Italianische Invention, auß dermassen herrlich / nützlich Werck vor Capellmeister / Directores, Cantores, Organisten vnd Lautenisten / vnd bey vns in Teutschland sich aller erst beginnet herfür zuthun / vnd in gebrauch zu kommen) zu tractiren vnnd recht zu gebrauchen: (...) So Ich zum theil aus etlicher Italianischen Musicorum praefationibus; Zum theil aus etlicher Itolorum, vnd derer so in Italia versiret, mündlichem Bericht; Zum theil auch aus meinen selbst eigenen Gedancken vnnd geringen Invention verfasst / conscribiret vnnd zusammen bracht.

A great many compositions have now come to light, particularly in Italy, that have been or are yet to be printed that are in a style different from the previous one, including their performance. I have therefore undertaken in this third volume to explain accurately and clearly....(3) the definition of Italian, and the playing and proper use of the thoroughbass (which is a completely new Italian invention and is such a splendid, useful tool for *Kapellmeister*, directors, singers, organists, and lutenists, and which is only now beginning to be employed here in Germany). Likewise, how to arrange with ease a concerto, or German or Latin motet set for many different choirs; several additional items are contained herein that, for the most part, are adapted to the new style of music. I have collected and written this partly from a few prefaces by Italian composers, partly from oral accounts of Italians and a number of others who traveled in Italy, and also partly from my own ideas and limited inventiveness.³⁹²

Eventually *basso continuo* became the backbone of music. Continuo became the harmonic framework upon which a soloist built his improvisation. The first time Samuel Scheidt made use of the *basso continuo* in a published work was in 1627,

³⁹¹ This section is based on the foreword to Michael Praetorius, *Syntagma Musicum III*, trans. and ed. Jeffery T. Kite-Powel (Oxford and New York: Oxford University Press, 2004), xviii-xix.

³⁹² Ibid., 5. Modernized translation by Kite-Powell.

when the fourth part of *Ludorum musicorum* was printed.³⁹³ In the same year Johann Hermann Schein wrote in the preface to the hymnal *Cantional oder Gesangbuch Augspurgischer Confession* that figured bass was included for the use of “organists, instrumentalists and lutenists.”³⁹⁴

Friederich Erhardt Niedt³⁹⁵ wrote a tutorial in three parts about continuo playing titled *Musikalische Handleitung*. Mattheson published the last two parts after Niedt's death.³⁹⁶ In the foreword, Mattheson wrote that there had been many requests for a new edition.³⁹⁷ According to a handwritten manuscript by one of his students, Johann Sebastian Bach used the first part of Niedt's work in his teaching.³⁹⁸

The term *generalbass* was coined by Niedt,³⁹⁹ while older writers of the 17th century referred to the Latin terms *Basin vulgo generalem dictam*, (Vincentius, 1611) *basso generale*, (Fattorini 1600, Billi, 1601) and *De basso generali seu continuo* (Michael Praetorius; 1619).⁴⁰⁰

During the 16th century and the first part of the 17th century, European art music was largely built on polyphony. A melodic theme usually governed the formulation of a composition and additional voices imitated the theme. With the emergence of the *basso continuo* the perspective gradually changed. From having had a polyphonic foundation music increasingly came to be built on harmonies and a bass line. This is apparent in the opening words of Jean-Philippe Rameau's *Traité de L'harmonie* (1722):

On divise ordinairement la Musique en Harmonie & en Melodie, quoique celle-cy ne fait qu'une partie de l'autre, & qu'il suffise de connoître l'Harmonie, pour être parfaitement instruite de toutes les proprieté de la Musique, comme il sera prouvé dans la suite.⁴⁰¹

³⁹³ W Stolz, “Samuel Scheidt (1587-1654): Zum 400. Geburtstag,” *Musik und Kirche*, 52 (1987), 129.

³⁹⁴ Joseph Herl, *Worship Wars in Early Lutheranism — choir, congregation, and three centuries of conflict* (Oxford and New York: Oxford University Press, 2004), 137, with reference to Johann Hermann Schein, *Neue Ausgabe sämtlicher Werke*, ed. Adam Adrio (Kassel: Bärenreiter, 1963), vol 2, xi-xii.

³⁹⁵ Friedrich Erhard Niedt (1674-1708), German composer and theorist.

³⁹⁶ The second part was published in 1721 and the third part in 1717. The first part was published in 1700 but was reissued in 1710.

³⁹⁷ Friederich Erhardt Niedt: *The Musical Guide*, Parts 1 (1700/10), 2 (1721), and 3 (1717), trans. Pamela L. Poulin and Irmgard C. Taylor (Oxford, Clarendon press, 1989), 68.

³⁹⁸ *Ibid.*, xii.

³⁹⁹ The first time the term General-Bass was used in print was probably by Niedt. See: Peter Williams and David Ledbetter. “Generalbass.” Grove Music Online. Oxford Music Online. www.oxfordmusiconline.com.ezproxy.ub.gu.se/subscriber/article/grove/music/10860 (accessed 17 March, 2010).

⁴⁰⁰ *Ibid.*

⁴⁰¹ Jean-Philippe Rameau, *Traité de l'harmonie réduite à ses principes naturels*, 1722, Facsimile ed. Erwin R. Jacobi (Rome: American Institute of musicology, 1967), 31.

Music is generally divided into harmony and melody, but we shall show in the following that the latter is merely a part of the former and that a knowledge of harmony is sufficient for a complete understanding of all the properties of music.⁴⁰²

Summary

This chapter describes two sources that were probably used by Sweelinck in his teaching. Gioseffo Zarlino's *Le Istitutioni harmoniche* was published in 1558; revised versions appeared in 1573 and 1589. Two theoretical manuscripts were discovered in Hamburg in 1871. One of these, known as Sweelinck's *Composition Regeln*, is probably a copy of another manuscript that once belonged to a student of Sweelinck. There are several similarities between the treatise by Zarlino and the *Composition Regeln*. In the latter the information by Zarlino has been adapted and respectfully modernized. The last part of this chapter focused briefly on the history of the *basso continuo*. During a period of about one hundred years the old style of music, *prima pratica*, declined in favor of a new style, *seconda pratica*, and from that new style arose the practice of *basso continuo*.

⁴⁰² Jean-Philippe Rameau, *Treatise on Harmony*, trans. Philip Gossett (New York: Dover Publications, Inc. 1971), 3.

4.4 A 17th century improvisation method used in the 21st century

“The teaching in improvisation can often be very unstructured. In my previous classes in improvisation, I have had problems because it has been too free in this way...”⁴⁰³

This statement was made by a participant in a course in organ improvisation based on Baroque principles that I gave in 2008 at the Academy of Music and Drama, University of Gothenburg. While developing this thesis, I was eager to put into practice the pedagogy that I had glimpsed in my sources from the 17th century. This attempt may seem problematic given the differences between our era and Scheide-mann’s. I decided, nevertheless, to give it a try. The aim of this course in organ improvisation was to teach the basics of style improvisation based on historical sources with an emphasis on the North German 17th century.

The course was demanding, in particular due to the considerable amount of practice time it required, and this turned out to deter some applicants. Combined with the normal logistical problems, this resulted in only two students completing the full course. These two students, however, were well-educated and were already established organists. Their previous musical education had included organ improvisation in various forms, and they were familiar with the 17th century organ repertoire from the North German school.

At our final meeting, I asked the participants to compare their previous classroom experience in organ improvisation with the instruction they had received during this course. The main difference the participants mentioned was that we had worked specifically with smaller musical components and their application within the given form:

... If I compare how we have been working now [during the course] to my earlier studies, we have worked very concretely from an established composition with the aim to learn a particular style. Based on this method I think it is possible to find one’s own freedom.⁴⁰⁴

During my earlier training at the Music Academy, the teaching in improvisation to a large extent focused on various forms, while in this course we have worked with building blocks. If we are considering a leap of a fifth, we now have several solutions to how this can be varied. It has given me a completely different approach to improvisation than I was taught during my organist education at the Music Academy.⁴⁰⁵

In Sweden there are a multitude of opportunities to work as a full-time organist in the many Lutheran churches. Future church musicians are trained at music acad-

⁴⁰³ Quotation from a recorded interview with one of the participants in the course Organ improvisation based on Baroque principles, 14 Jan. 2009.

⁴⁰⁴ Ibid.

⁴⁰⁵ Ibid.

mies in Gothenburg, Malmö, Piteå, and Stockholm. The education for church organists consists of repertoire, hymn playing and improvisation. An organist is expected to be able to create short preludes to the hymns that are sung during the services. The two persons quoted have been working as church organists for several years and have a thorough education in organ improvisation. Their reflections reminded me of my own studies of organ improvisation. I remember how my first teacher in improvisation at the Music Academy asked me to improvise in G major. At the following lessons I was expected to play variations using old forms such as fugues, toccatas and passacaglias. Although my two students and I had studied with different teachers at different academies and at different times, we shared the same experience namely that the musical forms were given priority before the smaller components, the tonal language, and the harmony.

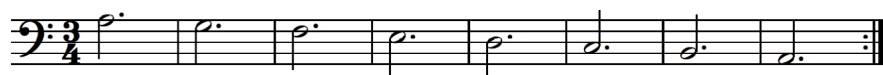
Although I had been teaching repertoire for many years at various music institutes, it was only a few years ago that I started to teach organ improvisation. I have chosen a different point of departure in my teaching method than I experienced as a student. It is not uncommon to meet students at their first lesson who are plagued by uncertainty and a conviction that they cannot improvise. To achieve a good result it is important that the students overcome their fear and gain confidence in their natural abilities. Although I have never jumped from an airplane, I imagine that a student of skydiving must grapple with the same feelings: one must learn to trust that the parachute will open. In teaching improvisation I am convinced that the first step is to build up courage and confidence, so that the student can begin to improvise and enjoy it!

My starting point has been to choose a simple figure and recycle it as much as is possible. One of the first exercises I give my students is to focus on a major seventh and to practice completing the interval quickly regardless of the starting tone, for instance like this (Example 4-7):



coherent, the student is not distracted by the need to adhere to a more conventional tonal approach to an improvisational subject.

Another exercise that I use at an early stage takes as a point of departure a descending bass line, from a to A. Students are encouraged to concentrate on a calm and steady pulse (Example 4-8a):



The next step is to add thirds above the bass line. Thereafter, suspensions can be introduced in the right hand (Example 4-8b):



These can then be varied, for example in this way (Example 4-8c):



The student's reaction to this exercise, too, is usually positive. It does not contain any difficult steps, but the musical result is unexpectedly convincing. The student can calmly focus on the ostinato theme and the pulse. Thereafter I usually introduce examples of how one can omit the bass theme but maintain the pulse, for instance in broken chords (Example 4-8d):



In the early organ repertoire, I have found several examples of exercises that are based on similar, simple ideas. The opening example from Conrad Paumann's *Fundamentum organisandi* from 1452 begins with a treatment of *ascensus simplex*, an ascending scale. The model has two voices, in which the lower part presents an ascending scale with long note values. The upper part has shorter note values and

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circles stepwise around consonant intervals in relation to the lower voice. In the middle of the piece the direction of the lower part changes, and becomes *descensus*, descending (Example 4-9).

Example 4-9. The opening example from Conrad Paumann's Fundamentum organisandi from 1452:

ascensus simplex

descensus

The intervals formed by the first notes in each measure are the unison, minor and major third, fifth, minor and major sixth and octave.

Ascending movement in the lower part:

<i>lower part</i>	<i>upper part</i>	<i>interval</i>
c	c ¹	octave
d	b	major sixth
e	b	fifth
f	a	major third
g	b	major third
a	e ¹	fifth
b	d ¹	minor third
c ¹	g ¹	fifth
d ¹	b	major sixth
e ¹	e ¹	unison

Descending movement in the lower part:

<i>lower part</i>	<i>upper part</i>	<i>interval</i>
e ¹	g ¹	minor third
d ¹	b ¹	major sixth
c ¹	c ²	octave
b	g ¹	minor sixth
a	a ¹	octave
g	b	major third
f	a	major third

The first piece in Paumann's *Fundamentum organisandi* was the first practical exercise I gave to the participants in the course 'Organ improvisation based on Baroque principles.' They were asked to play the exercise and to experience how it felt in their hands. The students noticed quickly that the upper voice consisted mainly of stepwise movement and that leaps were exceptional. The students were asked to memorize the piece and then depart from the model, so that at the next lesson they could present their own version according to Paumann's pattern. The intervals to be used on the first beat of every bar were restricted to the unison, minor and major third, fifth, minor and major sixth, and the octave.

In the evaluation at the end of the course the participants assessed this exercise thus:

I was surprised that one could enter so quickly and in such a simple way into Paumann's sound world and tonal language. It felt as if one could be very free at the keyboard. I was almost surprised that it worked so directly; it was a quick introduction to playing in this particular style.⁴⁰⁶

In this type of exercise one must be very strict with what one does, which has been helpful to me. It requires a lot of discipline to make something nice of these exercises, to end on the right note at the right place. The exercise was good for me; I should warm up with this kind of exercise every day.⁴⁰⁷

During the course we also tried to apply Paumann's methods in a prelude to a relatively contemporary Swedish hymn. The melody was placed in the left hand while the right hand circled in various stepwise movements. In this version the musical language was allowed to be more permissive, in keeping with the style of the hymn.

The first variation in Sweelinck's setting of *Allein Gott in der Höh sei Ehr* (SwWV299) is a *bicinium* in which the melody is placed in the right hand while the left hand has mostly stepwise movement, with a few exceptions in the middle of the variation. The participants in the course were asked to play and study the *bicinium* verse and

⁴⁰⁶ Quotation from a recorded interview with one of the participants in the course Organ improvisation based on Baroque principles, 14 Jan. 2009.

⁴⁰⁷ Quotation from a recorded interview with one of the participants in the course Organ improvisation based on Baroque principles, 14 Jan. 2009.

then to produce their own variation according to Sweelinck's model. Example 4-10 shows the soprano and bass voices in Sweelinck's first verse. At the next lesson we studied some of Sweelinck's shorter compositions, including the Toccata in C (SwWV 284). The participants were asked to memorize Sweelinck's figures, and to notate these figures and various other solutions to be memorized (Example 4-11a).

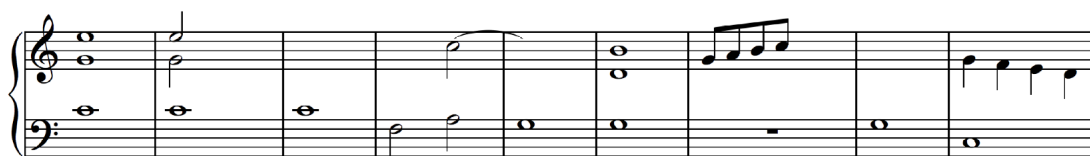
Example 4-10. Soprano- and bass voices in Sweelinck's setting of Allein Gott in der Höh sei Ehr:

The musical score for Example 4-10 is presented in four systems, each with a soprano and bass staff. The key signature has one flat (B-flat) and the time signature is 3/2. The first system begins with a repeat sign. The second system is marked with a measure number '6'. The third system is marked with a measure number '12'. The fourth system is marked with a measure number '18'. The music consists of various note values including half notes, quarter notes, and eighth notes, with some measures containing rests.

Example 4-11a. Toccata i C by Sweelinck:

The musical score for Example 4-11a is presented in two systems, each with a soprano and bass staff. The key signature is C major and the time signature is common time (C). The first system shows a sequence of chords and moving lines. The second system continues the piece with more complex rhythmic patterns, including sixteenth notes and eighth notes.

As an aid in the creative process the participants were allowed to play from notated fragments of Sweelinck's compositions (Example 4-11b):



In the following Fantasia by Sweelinck (SwWV 259), we observe the use of parallel thirds and sequential movement (Example 4-12). The bass part consists of tied whole notes descending in thirds. The soprano and alto voices move in parallel thirds, while the tenor voice repeats one of those sequences two beats later.

Example 4-12. Parallel third and sequential movement in Fantasia in d by Sweelinck (SwWV 259):



We also studied other components characteristic of Sweelinck, such as echoes in octaves, broken chords, imitations between the voices, and descending and ascending scales in parallel tenths. The following examples are taken from Toccata (SwW 290):

Example 4-13a. Echos in octaves in measures 11-12:



Example 4-13b. Broken chords in measures 18-20:



Example 4-13c. Imitation between the voices in measures 23-26:



Example 4-13d. Descending and ascending scales in parallel tenths:



We also studied Sweelinck's Fantasia (SwWV272), which is a canon in two parts. The first fourteen bars comprise a canon at the octave, and a good exercise based on this composition is to realize the canon given only the notated soprano voice. The lower voice starts after one bar, one octave below the notated voice:

Example 4-14. Sweelinck's Fantasia (SwWV272), a canon in two parts:



This is Sweelinck's only keyboard composition in which he uses the *canon* technique throughout a whole piece. Zarlino gives an example of a two-voice canon in which he has notated only one part but includes a sign in the score indicating when the second entrance should begin. The title of Zarlino's example is "Fugue or consequence at the distance of two tempora a diapason above."⁴⁰⁸ According to Zarlino, this technique ought not be labeled *canon*: "...some not very intelligent musicians designate *canon* [because of the similarity with the Greek word] what should be called a fugue, consequence, or *reditta*."⁴⁰⁹

During the course, a *Praeambulum in d* by Scheidemann (WV32) served as the model for another exercise. First, the students played Scheidemann's composition as notated. Thereafter they were given a score on which only the lower voice was notated using figured bass (Example 4-15a).



⁴⁰⁸ Gioseffo Zarlino, *The Art of Counterpoint: Part Three of Le Istitutioni harmoniche 1558*, trans. Guy A Marco and Claude V Palisca (New York: The Norton Library, 1976), 130.

⁴⁰⁹ Ibid., 130.



The next exercise was to play a prelude based on this notation. As in the model by Scheidemann, the students were asked to use stepwise motion (Example 4-15b).



On another occasion during the course we studied a chorale setting of the hymn *Vom Himmel Hoch*, probably composed by Heinrich Scheidemann. In the manuscript *Ze1* this composition is unattributed, although Gustav Fock included the piece in his edition of *Scheidemann Orgelwerke*.⁴¹⁰ I share his opinion and agree that the style suggests Scheidemann as the composer. Based on this model, the participants made their own version and used similar patterns (Example 4-16).



⁴¹⁰ *Scheidemann Orgelwerke, Band 1, Choralebearbeitungen*, ed. Gustav Fock (Kassel: Bärenreiter, 1967).

William Porter has laid out a five-step method for learning to compose an intabulation.⁴¹¹ His method was described during the course, and students were asked to follow the different steps, using a vocal composition as a starting point for an improvisation. Porter does not claim that this method is historical:

I do not have any illusions at all that these procedures constitute the same method that Scheidemann or his contemporaries would have used; at the present time far too little is known of the details of the organ pedagogy of this era, and this is an area which must be investigated in much greater depth.⁴¹²

Clearly, however, the method works well, and in a short time one can succeed in playing an intabulation. The first step “would be to begin by playing the simple motet transcription, taking as many of the lower parts as possible in the left hand, so that the right hand is free.” Porter suggests that the right hand plays the *cantus firmus* on a separate keyboard, using the third finger, so that “you have two fingers on either side, you have maximum flexibility as to the direction of the eventual coloration.” In step 2, Porter describes the importance of having a mental picture of the notation and stresses that “the easiest places to improvise diminution (and *figurae*) are where the discantus moves in stepwise motion.” Step 3 describes three possibilities for how to vary repeated notes, namely to use “a leap to another chord-tone followed by stepwise motion in the opposite direction to the repeated note,” or the use of “dotted note or just neighbor-note motion,” or simply to repeat the notes as written — “nothing happens on repeated notes except that they are repeated.” In step 4 Porter stresses the importance of the chosen tempo, since it determines what is possible to play in the right hand, whether figurations of eighth or sixteenth notes. Step 5 concerns the issue that invariably arises at the end of a phrase: “An improvised intabulation would want to minimize the effect of suddenly stopping on the long note. Here it is desirable to continue the figuration into the value of the note.” Porter ends the article with a description of how his experience at the keyboard has changed his attitude about what is possible to create at a keyboard:

...with each new step I become more and more convinced that what I used to think had to be done at the composer’s desk was equally possible at the keyboard, as improvisation. I used to think it was not possible to improvise contrapuntally complex chorale fantasies. I am absolutely convinced now that it was possible.⁴¹³

Some years ago I did not think highly of improvisational methods in which one systematically copied a style, as we have done during the course. Since then my opinion has changed completely, as I see that a systematic method can quickly pro-

⁴¹¹ William Porter, “Intabulation Practice from the Perspective of the Improviser,” in *Proceedings of the Göteborg International Organ Academy 1994*, ed. Hans Davidsson, Sverker Jullander (Göteborg: Skrifter från Musikvetenskapliga avdelningen, University of Gothenburg, Göteborg, 1995), 45-52.

⁴¹² Ibid., 51.

⁴¹³ Ibid., 52.

duce results. The goal is to stock a pantry with a variety of musical ingredients that can be included in future improvisations. Historically there are several sources that support the pedagogical merits of imitating styles, *imitatio autorum*. Christoph Bernhard writes in *Tractatus compositionis augmentatus* (ca 1657) that imitation is necessary to the process of learning.⁴¹⁴ Krummacher and Berglund provide examples of compositions by Gustaf Düben and Christian Geist that can be seen as parodies or imitations of other compositions.⁴¹⁵ Since this seems to have been a common practice of these composers and their contemporaries, the difficulty of establishing the identity of the composer of an anonymous composition becomes even more complicated. It is possible, for example, that the anonymous setting of *Vom Himmel Hoch* might be a successful imitation of Scheidemann's style instead of the composition of the master himself.⁴¹⁶

Summary

It would be naïve to believe that the method we used during the course described in this chapter is definitively historical or even consistent with the comprehensive music education of a 17th century North German organist. Because of the limited time allowed for the course, we were able at best to establish a rudimentary appreciation of an organist's training in that time and place. Nevertheless, the participants reported that the method used during the course differed from their earlier experiences of improvisational pedagogy, and hopefully, it contained a kernel of historical practice. Certainly, the imitation of a style and the practice of copying notated compositions of famous organists were documented practices among musicians in the 17th century, along with memorization and transposition of notated compositions. One student will continue to work in this direction:

In the future when I study improvisation I will to a greater extent start from an existing composition. This course has taught me that in a short time one can learn to appreciate a musical style.⁴¹⁷

⁴¹⁴ Joseph Müller-Blattau, *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard* (Kassel: Bärenreiter, 1963), 90.

⁴¹⁵ Lars Berglund, *Studier i Christian Geists vokalmusik* (PhD diss., Uppsala University, 2002), 148-156 and Friedhelm Krummacher, "Parodie, Umtextierung und Bearbeitung in der Kirchenmusik vor Bach", *STM* 53 (1973), 30-31.

⁴¹⁶ See example 4-16, page 132.

⁴¹⁷ Quotation from a recorded interview with one of the participants in the course Organ improvisation based on Baroque principles, 14 Jan. 2009.

5. MAGNIFICAT

5.1 MAGNIFICAT AND ITS USE IN THE LITURGY

5.2 THE MAGNIFICAT SETTINGS BY HEINRICH SCHEIDEMANN

5.1 Magnificat and its use in the liturgy

*“My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior.
For he hath regarded the low estate of his handmaiden...”⁴¹⁸*

History

The ancient Christian tradition of daily recurring prayers is called the Daily Office.⁴¹⁹ The Book of Psalms, written in the 5th century B.C., says: “Seven times a day I praise thee for thy righteous ordinances.”⁴²⁰ This passage is also cited in the Rule of St. Benedict, from the first half of the 6th century, including the information that services should be held at Lauds, Prime, Terce, Sext, None, Vespers and Compline.^{421 422}

The Rule of St. Benedict is the earliest known source⁴²³ that describes the use of “praise from the gospel” among the prayers of the Daily Office. Traditionally this is interpreted as Mary’s song of praise when it occurs in the Vespers service and as the song of Zechariah when it occurs in Lauds.⁴²⁴ The Rule of St. Benedict stipulates that the Vespers service is limited to four psalms with Antiphons, followed by a reading, Responsory, an Ambrosian hymn, versicle, praise from the Gospel, litany, the Lord’s Prayer and the closing.⁴²⁵

⁴¹⁸ Luke 1:46-47 (King James version).

⁴¹⁹ This tradition originally came from Judaism and later spread to both Christianity and Islam.

⁴²⁰ Psalm 119:164 (Revised Standard Version).

⁴²¹ Benedict of Nursia, *Den helige Benedictus regel*, trans. and introd. Bengt Högberg and Alf Härdelin (Malmö: Veritas, 2008).

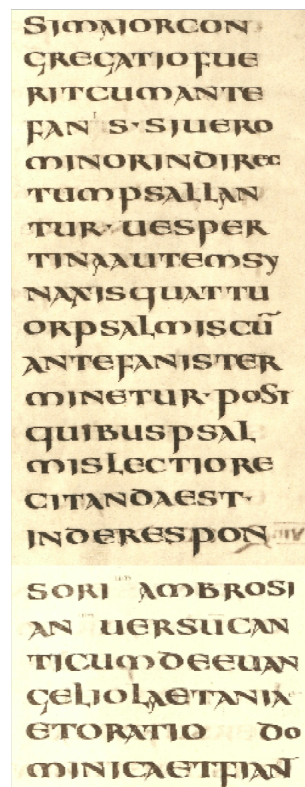
⁴²² Sometimes Matins is the first daily worship service, which makes the number of hours of prayer eight rather than seven.

⁴²³ During the 20th century there has been a discussion between scholars as to whether St. Benedict’s rule is largely a copy of the Master’s rule — *Regula Magistri* — from the same period.

⁴²⁴ See Benedict of Nursia *Den helige Benedictus regel*, 118, footnote 12.4 and 121, footnote 17.8.

⁴²⁵ Ibid., 121.

Figure 5-1. Benedict's Rule in a manuscript in Latin from the 8th century:⁴²⁶



The biblical text from Luke 1: 46-55 is called the Song of Mary or Magnificat, which is the first word of the Latin text. Luke alone of the four evangelists describes the Annunciation. Luke is also the single source for Mary's meeting with Elizabeth. Matthew begins his gospel with Jesus' family tree and the story of his birth, while Mark and John write solely about Jesus' life as an adult.

The first chapter of Luke describes Mary's encounter with the angel Gabriel and her visit to Elizabeth:

In the sixth month the angel Gabriel was sent from God to a city of Galilee named Nazareth, to a virgin betrothed to a man whose name was Joseph, of the house of David; and the virgin's name was Mary. And he came to her and said, "Hail, O favored one, the Lord is with you! But she was greatly troubled at the saying, and considered in her mind what sort of greeting this might be. And the angel said to her, "Do not be afraid, Mary, for you have found favor with God. And behold you will conceive in your womb and bear a son, and you shall call his name Jesus. He will be great, and will be called the Son of the Most High; and the Lord God will give to him the throne of his father David, and he will reign over the house of Jacob for ever; and of his kingdom there will be no end." And Mary said to the angel, "How shall this be, since I have no husband?" And the angel said to her, "The Holy Spirit will come upon you, and the power of the Most High will overshadow you; therefore the child to be born will be called holy, the Son of God. And behold, you kinswoman Elizabeth in her old age has also conceived a son; and this is the sixth month with her who was called barren. For with God nothing will

⁴²⁶ Benedict of Nursia. "The Rule of St. Benedict," in Oxford: Bodleian Library, Hatton 48, facsimile ed. D.H. Farmer. (Roskilde: Rosenkilde and Bagger, 1968), 30 r, 30 v.

be impossible.” And Mary said, “Behold, I am the handmaid of the Lord; let it be to me according to your word.” And the angel departed from her.

In those days Mary arose and went with haste into the hill country, to a city of Judah, and she entered the house of Zechariah and greeted Elizabeth. And when Elizabeth heard the greeting of Mary, the babe leaped in her womb; and Elizabeth was filled with the Holy Spirit and she exclaimed with a loud cry, “Blessed are you among women, and blessed is the fruit of your womb! And why is this granted me, that the mother of my Lord should come to me? For behold, when the voice of your greeting came to my ears, the babe in my womb leaped for joy. And blessed is she who believed that there would be a fulfillment of what was spoken to her from the Lord.” And Mary said,

*“My soul magnifies the Lord,
and my spirit rejoices in God my Savior,
for he has regarded the low estate of his handmaiden.
For behold, henceforth all generations will call me blessed;
for he who is mighty has done great things for me,
and holy is his name.
And his mercy is on those who fear him
from generation to generation.
He has shown strength with his arm,
he has scattered the proud in the imagination of their hearts,
he has put down the mighty from their thrones,
and exalted those of low degree;
he has filled the hungry with good things,
and the rich he has sent empty away.
He has helped his servant Israel,
In remembrance of his mercy,
As he spoke to our fathers,
To Abraham and to his posterity for ever.”*

And Mary remained with her about three months, and returned to her home.⁴²⁷

Since the Middle Ages artists and composers have found inspiration in the biblical account of Mary’s encounter with her older cousin Elizabeth, both of whom were with child. On the following page is an example by the Italian painter Domenico Ghirlandaio from the end of the 15th century.

Structurally, the Magnificat is similar to the psalms and other *cantica* from the Bible, which are used in the Daily Office. These consist mainly of two-part verses. Similar passages can be found throughout the Bible, for example in 1 Samuel 2 when Hanna gives thanks for her child Samuel.⁴²⁸ The wording from Samuel is almost identical to Luke 1:

⁴²⁷ Luke 1: 26-56 (Revised Standard Version).

⁴²⁸ See also Exodus 15: 1-18, and Judith, 16:13-17.



Figure 5-2. *La Visitation*, painted around 1491 by the Italian Domenico Ghirlandaio (1449-1494) 'tempera in panel' 172 x 165 cm Louvren, Paris. Printed with permission.

My heart exults in the Lord; my strength is exalted in the Lord.
My mouth derides my enemies, because I rejoice in thy salvation.
There is none holy like the Lord, there is none besides thee;
there is no rock like our God. Talk no more so very proudly,
let not arrogance come from your mouth;
for the Lord is a God of knowledge,
and by him actions are weighed.
The bows of the mighty are broken,
but the feeble gird on strength.
Those who were full have hired themselves out for bread,
but those who were hungry have ceased to hunger.
The barren has borne seven,
but she who has many children is forlorn.
The Lord kills and brings to life;

he brings down to Sheol and raises up.
The Lord makes poor and makes rich;
he brings low, he also exalts.
He raises up the poor from the dust;
he lifts the needy from the ash heap,
to make them sit with princes and inherit a seat of honor.
For the pillars of the earth are the Lord's,
and on them he has set the world.
He will guard the feet of his faithful ones;
but the wicked shall be cut off in darkness;
for not by might shall a man prevail.⁴²⁹

At the Council of Ephesus in 431, Mary's theological position was vehemently discussed. One faction felt that Mary should bear the name *Christotokos*, "birth giver of Christ," arguing that as an earthly being she could give birth only to the human aspect of Jesus, and that he attained his "divine nature" later. The second faction held that Mary could indeed give birth to a child with both human and divine nature, and that she should therefore hold the title *Theotokos*, "birth giver of God."⁴³⁰ The second faction succeeded, and Nestorius, who was the main supporter of the first interpretation, was deposed as a heretic.⁴³¹

This resolution affirms the power of Mary's words recorded in the first chapter of Luke. From the sixth century until the present the Magnificat has been used in the Catholic Vespers service, and since the Reformation the text has also appeared regularly in services of many Protestant denominations. In the Byzantine, Armenian, and Syrian Orthodox churches, however, the Magnificat is part of the morning service.⁴³² The Magnificat is one of the most often set of all Christendom's texts. Already in the early Christian community music was an important gift:

...but be filled with the Spirit, addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with all your heart...⁴³³

Some centuries later, Saint Augustine⁴³⁴ described the use of hymns in the liturgy in his *Confessions*:

⁴²⁹ 1 Samuel 2:1-9 (Revised Standard Version).

⁴³⁰ The title Mother of God, *theotokos*, is known from the 3rd century. See Sven-Erik Brodd, "Mariafromhet och mariologi under svensk reformationstid," in *Maria i Sverige under tusen år*, vol. 2 (Skellefteå: Artos förlag, 1996), 622.

⁴³¹ Carl Henrik Martling, "Världens kyrkor," in *Kyrkans liv: Introduktion till kyrkovetenskapen*, ed. Stephan Borgehammar (Stockholm: Verbum, 1993), 36.

⁴³² Alex Lingas, "Magnificat," in *The Oxford Companion to Music*, ed. Alison Latham, Oxford Music Online
www.oxfordmusiconline.com.ezproxy.ub.gu.se/subscriber/article/opr/t114/e4153
(accessed 30 Dec. 2009)

⁴³³ Ephesians 5:19 (Revised Standard Version).

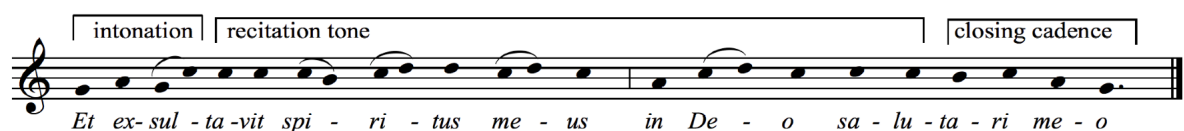
⁴³⁴ Augustine of Hippo (354-430).

Not long since, the faithful of the church in Milan had begun to find mutual comfort and encouragement in the liturgy through the practice of singing hymns, in which everyone fervently joined with voice and heart.

...It was then that the practice was established of singing hymns and psalms in the manner customary in regions of the East, to prevent the people losing heart and fainting from weariness. It has persisted from that time until the present, and in other parts of the world also many of your churches imitate the practice: indeed, nearly all of them.⁴³⁵

The oldest text of the Magnificat consisted of ten verses. According to the earlier tradition of the Psalms and other texts from the Bible's *cantica*, the Magnificat was extended by two verses to include the doxology.⁴³⁶ Originally the text was recited, but the recitation formulas developed and eventually became different psalm tones. The oldest unison melodies are structured as follows:

1. intonation
2. recitation tone, (in this example the tone C)
3. closing cadence



There are four common ways of using the text of the Magnificat:

1. Spoken or read
2. Set to music and sung
3. Presented as instrumental music, based on a musical theme connected with the text
4. A combination of vocal and instrumental music

Although the text of the Song of Mary was fixed, the musical setting was open to variation. Different melodies were assigned to each of the eight church modes. The tradition of alternating verses between sung text and organ, *alternatim*, is documented from the 15th century.

The earliest settings were Gregorian melodies which throughout music history have served as the basis for a vast number of compositions. The earliest known Magnificat settings for organ are from the Renaissance; examples include the verses from Conrad Paumann's *Fundamentum organisandi* from 1452 and the Buxheimer Orgelbuch from around 1470. The following example shows the earliest known organ Magnificat composition, from the early 14th century.

⁴³⁵ Saint Augustine, *The Confessions, The works of Saint Augustine*, trans. and notes by Maria Boulding, O.S.B. Ed. John E. Rotelle (New York: O.S.A., New City Press, 1997), 220.

⁴³⁶ Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning is now and ever shall be; world without end, Amen.

Exemple 5-1. The earliest known Magnificat settings for organ: Item Magnificat 8^{vi} toni quatuor notarum, Munich, Staatsbibliothek Cod. Lat. 5963.⁴³⁷



For a historical overview of early German organ Magnificat settings see Gordon H. Farndell and Kimberly Marshall.⁴³⁸

Luther and the Magnificat

Martin Luther certainly did not act alone in the huge process of change that began with the Reformation. Since Luther left behind a large amount of well-known literature, it may seem that his role was more prominent than was actually the case. By 1521, half a million copies of texts by Luther were in circulation.⁴³⁹

Even in our time the discussion of Luther and his ideas is rife with dispute. From a Catholic perspective, Luther was a rebel who broke with the Catholic Church, while the Protestant perspective maintains that Luther hoped for an internal reformation of the Church of Rome, but instead was excommunicated from the Catholic Church. The result, in any case, was the creation of a new Christian community: the Lutheran Church.

Luther presents his views on Mary and the Magnificat in a written interpretation of the song. He writes:

Alsoz thut auch hie die zartte Mutter Christi, leret unsz mit dem Exempel yhrer erfahrung, und mit wortten, wie man got erkennen, lieben und loben sol.⁴⁴⁰

⁴³⁷ *Keyboard music of the fourteenth & fifteenth centuries*, ed. Willi Apel, (Rome: American Institute of Musicology, 1963).

⁴³⁸ G. H. Farndell, *The development of organ Magnificat settings as found in representative German composers between 1450 and 1750* (PhD diss., University of Michigan, 1966) and Kimberly Marshall, "The development of the German organ Magnificat," in *GOArt Research Reports*, Vol. 3, ed. Sverker Jullander (Göteborg: GOArt, 2003), 111-133.

⁴³⁹ Kaspar von Greyerz, *Religion and Culture in Early Modern Europe 1500-1800*, trans. Thomas Dunlap (New York: Oxford University Press, 2008), 28.

⁴⁴⁰ *D. Martin Luthers Werke, Kritische Gesamtausgabe* 7.Band (Weimar: Hermann Böhlaus Nachfolger, Weimar, 1897), 538-604.

The tender mother of Christ does the same here and teaches us, with her words and by the example of her experience, how to know, love, and praise God.⁴⁴¹

Luther wrote his explanation of the *Magnificat* in 1520-1521, dedicating it to Duke Johann Friedrich von Sachsen, who had helped Luther after his banishment. The duke had written to his relative Frederick III, the Wise, Elector of Saxony, and asked him to support Luther, which Frederick did.⁴⁴² Luther was transported to the castle in Wartburg, a sanctuary that only a few close friends of Luther's knew about. Luther's time at Wartburg was productive, judging by the volume of writing he produced there.

The publication originally titled "*Das Magnificat verdeutscht und ausgelegt durch D. Martin Luther*" was produced during two periods. The first pages were presented to the duke on Easter, March 31, 1521. The remaining text was completed by Luther in June of the same year and ready for sale at the end of August.

Luther intended the publication to be a consolation to the common people and a challenge to the powerful. The title of a contemporary printing reads: "The Holy Virgin Mary's hymn of praise — where princes and men must learn to remain suitable to their positions."⁴⁴³ From the foreword it is clear that Luther had no quarrel with the daily singing of the *Magnificat* and its elevation over other songs. On the contrary, he criticized performances in which the liturgy was sung thoughtlessly. Luther repeatedly stressed Mary's lowliness and the fact that God had chosen her even though she was insignificant in the eyes of the world. Luther had also commented on Mary in several earlier sermons. In a sermon from 1520 he discussed Mary's humility. According to Luther, Mary did not become arrogant after the miracle of meeting God's angel, but continued to serve the maid of the house. In another sermon, Luther chose the story of Dina as an example of poor behavior in a woman (Genesis: 34).⁴⁴⁴ He juxtaposed this example with a quote from 1 Timothy 2:9, which describes how good women ought to behave: "...also that women should adorn themselves modestly and sensibly in seemly apparel..."⁴⁴⁵

In Luther's exposition of verse 49 from the *Magnificat*, "for he who is mighty has done great things for me, and holy is His name," he writes that "She teaches us here that the greater devotion there is in the heart, the fewer words are uttered."⁴⁴⁶

Da bey leret sie unsz, das yhe grosser die andacht ist ym geyst, yhe weniger wort sie macht.⁴⁴⁷

⁴⁴¹ *Luther's Works*, vol. 21, "The Sermon on the mount and the Magnificat," ed. Jaroslav Pelikan (Saint Louis: Concordia, 1956), 301.

⁴⁴² Hans Düfel, *Luthers Stellung zur Marienverehrung* (Göttingen: Vandenhoeck u. Ruprecht, 1968), 113.

⁴⁴³ *Ibid.*, 114.

⁴⁴⁴ *Ibid.*, 99ff.

⁴⁴⁵ Revised Standard Version.

⁴⁴⁶ *Luther's Works*, vol. 21, 325.

As an example, he cites Matthew: “Christ also teaches us in Matthew 6:7 not to speak much when we pray, as the unbelievers do, for they think that they will be heard for their many words. Even so there is today in the churches a great ringing of bells, blowing of trumpets, singing, shouting, and intoning, yet I fear precious little worship of God, who wants to be worshiped in spirit and truth, as He says in John 4:24.”⁴⁴⁸

Also leret auch Christus Matt. vi. [6:7], das wir nit viel wort sollen machen, wen wirh betten, den solchs thund die ungleubigen, die meynen, sie werdenn durch viel wort erhoret, wie auch itzt in allen kirchen viel leutten, pfeyffen, singen, schreyen und leszen ist, aber ich besorg, gar wenig gottis lob, der do wil ym geyst unnd warheit gelobt sein, wie ehr sagt Johan. iij [Joh 4:24].⁴⁴⁹

Luther also objected to masters “who so depict and portray the Blessed Virgin that there is found in her nothing to be despised, but only great and lofty things — what are they doing but contrasting us with her instead of her with God?”⁴⁵⁰

Aber nw findt man wol etlich, die bey yhr als bey einem got hulff und trost suchen, das ich besorg, es sey abgotterey itzt meyr in der welt, denn yhe gewesen ist: das sey ditz mal gnug.⁴⁵¹

But now we find those who come to her for help and comfort, as though she were a divine being, so that I fear there is now more idolatry in the world than ever before.⁴⁵²

Luther is clear that Mary should not be considered a heavenly queen to be worshiped: “which is a true-enough name and yet does not make her a goddess who could grant gifts or render aid, as some suppose when they pray and flee to her rather than to God.”⁴⁵³ Although she was not someone who should be adored, Luther wrote in 1533 that “as an earthly creature, Mary can not be over-praised, *Creatura Maria non potest satis laudari.*”⁴⁵⁴

“Es darff auch wol ein masz, das man nit zuweit treybe den namen, das man sie ein konigyn der hymel nennet, wie wol es war ist, aber doch sie da durch keine abtgottin ist, das sie geben odder helffen muge, wie etliche meynen, die mehr zu yhr denn zu got rufen und zuflucht haben. Sie gibt nichts szondern allein got, wie folgt.”⁴⁵⁵

⁴⁴⁷ *D. Martin Luthers Werke*, Kritische Gesamtausgabe 7.Band (Weimar: Hermann Böhlaus Nachfolger, Weimar, 1897), 538-604.

⁴⁴⁸ *Luther's Works*, vol. 21, 325.

⁴⁴⁹ *D. Martin Luthers Werke*, 7. Band, 571.

⁴⁵⁰ *Ibid.*, 323.

⁴⁵¹ *Ibid.*, 570.

⁴⁵² *Luther's Works*, vol. 21, 323-324.

⁴⁵³ *Luther's Works*, vol. 21, 327-328.

⁴⁵⁴ From *Marias lovsång*, *Martin Luthers interpretation of Magnificat*, trans. and introduction Inge Löfström, Stockholm, Proprius förlag, 1987, 9.

⁴⁵⁵ *D. Martin Luthers Werke*, Kritische Gesamtausgabe 7.Band, 573-574.

Luther believed that, with some modifications, the prayers in the Daily Office had a place even in the Protestant Church, but he gave priority to the prayers for the morning and evening: Matins and Vespers. The Magnificat was retained in the order for Vespers. Even today, the Magnificat often retains its role in the evening service of the Lutheran Church.

The liturgical reform in Wittenberg began with the abandonment of the daily Mass and the adoption of revised forms for Lauds and Vespers. Originally Luther wanted the congregation to sing in the traditional church modes, but as it was difficult to learn these, the regular forms of the hymns and stanzas were adopted. This marked the advent of the Lutheran singing tradition that eventually evolved into a rich heritage of choral, organ and instrumental music. With these liturgical reforms Luther created what later would become the Lutheran Vespers tradition.⁴⁵⁶ Several Vespers traditions arose in the early Lutheran churches of northern Germany. Vespers were held daily, both during weekdays and weekends. The new Vespers services were given names like “*Betstunde*, *Katechismusexamen*, *Vesperpredigt*, or *Vespergottesdienst*.”⁴⁵⁷ The Vespers services included different kinds of music, from simple unison church songs to large-scaled choral music with instrumental accompaniment.⁴⁵⁸ Vespers were held at 5:00 or 6:00 in the evening and had a form similar to the morning worship, except that the evening reading was taken from the New Testament.⁴⁵⁹

Initially, Luther saw the organ as a symbol of the Catholic Church, the church from which he had been excluded. The organ represented excessive opulence and did not produce anything beneficial.⁴⁶⁰ In 1519 Luther writes:

Dyse beten dis gebeet mit dem munde, aber mit dem hertzen widdersprechenn sie dem selben und feind gleych den pleyern orgel pfeiffen, die plerren und schreyen fast yn der kirchen unnd haben doch weder worth nach vorstandt, un villeichtn sind die orgelen der selben senger und beter figur und antzeyger.⁴⁶¹

These people utter this prayer with their lips, but contradict it with their hearts. They are like lead organ pipes which fairly drawl or shout out their sounds in church, yet lack both words and meaning. Perhaps these organs represent and symbolize these singers and petitioners.⁴⁶²

⁴⁵⁶ Robin A. Leaver, “Lutheran Vespers as a Context for Music,” in *Church, Stage, and Studio: Music and Its Contexts in Seventeenth-Century Germany*, ed. Paul Walker (Ann Arbor: UMI Research Press, 1990), 145.

⁴⁵⁷ Ibid., 143-144.

⁴⁵⁸ Ibid., 143.

⁴⁵⁹ Ibid., 144.

⁴⁶⁰ Georg Rietschel, *Die Aufgabe der Orgel im Gottesdienste bis in das 18. Jahrhundert* (Leipzig 1893/Hildesheim and New York: Georg Olms Verlag, 1971), 18.

⁴⁶¹ D. Martin Luthers Werke. Kritische Gesamtausgabe 7.Band (Weimar: Hermann Böhlau Nachfolger, Weimar, 1897), 573-574.

⁴⁶² Robin A. Leaver, *Luther's Liturgical Music, Principles and Implications*, 7 with reference to LW 42:39; An Exposition of the Lord's Prayer for Simple Laymen (1519); WA 2:97. English translation by Leaver.

When in 1525 Luther's colleagues Johannes Bugenhagen and Justus Jonas drew up a new order for the services in the church of the Wittenberg castle, they accepted the continuing role of the organ, although it was to be used only on Sundays for the *Te Deum* and the German hymns. In the Protestant mass no organ was needed, in contrast to the obligatory use of the organ during communion in the Catholic mass.⁴⁶³

The early Church order for Braunschweig from 1528 states, "because organ playing is not unchristian, as it says in the Psalms, and if he does not play love songs but Christian hymns and spiritual songs, the organist should be properly paid for his work".⁴⁶⁴ The Bremer order from 1534 expressed this even more clearly:

Organ Music that is freely offered should neither be advocated nor prohibited (geboten noch verboten), but one can use it if it serves God. One should not engage in idolatry as the papists do ... One can use it as a trumpet so that people will be motivated to pray and to listen diligently to the word of God.⁴⁶⁵

Music in the church should affect people's hearts so that they are led more easily to praise and so that they desire to attend the church service.⁴⁶⁶

In 1752, the Lübeck cantor Caspar Ruetz wrote the following, showing that he subscribed to the same line of thought over 200 years later:

Wann der Organist auf der Orgel seine Kunst zeigt, also thut er nicht unrecht. Er zeigt aber vornehmlich seine Kunst, wenn er sich vorsetzet, nicht sowohl sich hören zu lassen, als vielmehr die Gemeine von der Trägheit zu ermuntern, und dieselbe durch sein Vorspiel nicht allein zu der bevorstehenden Melodey, sondern auch zu dem in dem zu singenden Liede enthaltenen Affect vorzubereiten. Wenn er auch sonst noch so viel Kunst zeigt, und verfehlet dieses rechten Zweckes, so macht er sich nur lächerlich.⁴⁶⁷

⁴⁶³ Rietschel, *Die Aufgabe der Orgel im Gottesdienste bis in das 18. Jahrhundert*, 18-19.

⁴⁶⁴ Ibid., 25: "Dieweil auch nicht unchristlich ist Orgelspiel, wie im Psalter steht, wenn man nicht Buhllieder, sondern Psalmen und geistliche Gesänge spielet, soll eine jegliche Kirche ihrem Organisten etlichen Lohn zusagen."

⁴⁶⁵ Ibid., 25: "Orgeln und Musik, die frei sind, weder geboten noch verboten, mag man gebrauchen, nicht darum, Gott damit einen Dienst zu leisten und Abgötterei zu stärken und den rechten Gottesdienst zu hindern, wie die Papisten thun, sondern als eine Trompete oder sonst ein Geschrei, dadurch die Menschen bewegt werden und Ursach überkommen zum Bitten und fleissigen Anhören des Wortes Gottes."

⁴⁶⁶ Ibid., 25: "Zwar es ist noch fein, andächtig und lieblich, wenn man in den Kirchen eine feine Musicam hält, Figural und Chorale, Orgeln und andere Instrumente, und damit das Herz ermuntert und erfreuet, desto lieber mit rechter Lust ein Aufmerken und Nachdenken zu haben."

⁴⁶⁷ Siegbert Rampe, "Abendmusik oder Gottesdienst? Zur Funktion norddeutscher Orgelkompositionen des 17. und frühen 18. Jahrhunderts. Teil 1: Die gottesdienstlichen Aufgaben der Organisten," *Schütz-Jahrbuch* 25 (2003): 34, with reference to Caspar Ruetz, *Widerlegte Vorurtheile von der Beschaffenheit der heutigen Kirchenmusik und von der Lebens-Art einiger Musicorum* (Lübeck: 1752) and Arnfried Edler, *Der nordelbische Organist: Studien zu Sozialstatus, Funktion und*

According to Ruetz, it was not unfair for the organist to display his art at the organ. He did not demonstrate his art in order to allow himself to be heard, but to encourage the congregation and prepare it for the next hymn to be sung. If he displayed too much art without achieving the proper purpose, he was simply ridiculous.

At the beginning of the Reformation, Luther was more critical of organ music, considering it an extravagant excess of the Church of Rome. Later he changed his opinion and instead saw the organ as an asset in worship. Because Luther believed that music was a divine gift to humanity — second only to the word of God, or theology — organ music could be allowed when its purpose was to praise God. In northern Germany, Luther's views on music gave legitimacy and status to organists. In addition, the relatively good economic conditions in northern Germany made it possible for churches to maintain and expand their organs and music programs.

Alternatim

Many historical sources bear witness to the tradition of performing hymns alternately between the choir, congregation, and organ. Since the known organ Magnificat settings rarely include all of the verses of the Magnificat text, and because many manuscripts from different parts of Europe specify the practice of alternating verses between choir and organ, we can conclude that this was an accepted practice throughout Europe during the Renaissance and early Baroque.

Frederick K. Gable has reconstructed a Vespers service according to 17th century North German tradition, including the readings, hymns, and sermon.⁴⁶⁸ The lessons from the Bible, the hymns, and the music could vary, but the order of the service was fixed:

Praeambulum (organ)

INVITATORIUM: "Veni Sancte Spiritus"

ANTIPHONA AD PSALMOS: Quanto eis praecipiebat"

PSALMI

PSALMUS 146: "Lauda anima mea"

Intabulatio super motetam (Lauda anima mea) organ

PSALMUS 34:1-3 "Benedicum Dominum"

ANTIPHONA: Quanto eis..."

LECTIO: Evangelium secundum Sanctum Marcum 7:31-37

kompositorischer Produktion eines Musikerberufes von der Reformation bis zum 20. Jahrhundert (Kassel: Bärenreiter, 1982), 182.

⁴⁶⁸ Frederick K. Gable (reconstruction), "Service Orders: Vesperae," in *Proceedings of the Göteborg International Organ Academy 1994*, ed. Hans Davidsson and Sverker Jullander (Göteborg: Skrif-ter från Musikvetenskapliga avdelningen, University of Gothenburg, 1995), 205-209.

SILENTIUM – MEDITATIO

HYMNUS: "Jesu redemptor saeculi" (sung in *alternatim* with organ)

ANTIPHONA AD MAGNIFICAT: "Bene omnia fecit"

MAGNIFICAT (sung in *alternatim* with organ)

ANTIPHONA: Bene omnia

SALUTATIO ET COLLECTA

BENEDICAMUS: "Martyrum"

POSTLUDIUM PER ORGANUM

In this service the Magnificat was performed in *alternatim* between choir and organ. Since the number of verses in the settings for organ found around Europe vary from one to seven,⁴⁶⁹ many questions arise when considering the organ compositions of the Magnificat that are preserved from 17th century Germany. If the verses alternated between song and organ, it is possible that six organ verses indicated a total of twelve verses performed.

In the Italian Catholic practice, an *alternatim* performance of the Magnificat includes six organ verses that alternate with six sung verses: the odd-numbered verses are sung while the even-numbered are played by the organ. Samuel Scheidt follows this practice in his Magnificat cycle for organ in his *Tabulatura Nova* from 1624. Each of the nine organ settings contain six verses.⁴⁷⁰

1. <i>Magnificat</i> anima mea Dominum.	1. My soul magnifies the Lord,
2. Et exultavit spiritus meus in Deo salutari meo.	2. and my spirit rejoices in God my Saviour;
3. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.	3. for he has regarded the low estate of his handmaiden, for behold, henceforth all generations will call my blessed;
4. Quia fecit mihi magna qui potens est: et sanctum nomen eius.	4. for he who is mighty has done great things for me, and holy is his name.
5. Et misericordia eius a progenie in progenies timentibus eum.	5. And his mercy is on those who fear him, from generation to generation.
6. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.	6. He has shown strength with his arm, he has scattered the proud in the imagination of their hearts,

⁴⁶⁹ See Frederick K. Gable's table of twenty Magnificat settings for organ and the number of verses in those settings. It includes settings in chronological order from 1452 and Conrad Paumann to J. S. Bach's Schübler chorale *Meine Seele erhebt den Herrn* (BWV 64). The number of verses in the settings varies from 1 to 7. Frederick K Gable, "Alternation practice and seventeenth-century German organ Magnificats," in *Beiträge zur Musikgeschichte Hamburgs vom Mittelalter bis in die Neuzeit*, ed. by Marx, Hans Joachim Marx (Frankfurt am Main: Lang, 2001), =, *Hamburger Jahrbuch für Musikwissenschaft*, Vol. 18, 132-134.

⁴⁷⁰ Besides the eight church modes Scheidt also includes the ninth, *Tonus Peregrinus*, which according to the Protestant tradition was used for the German Magnificat.

7. Deposuit potentes de sede, et exaltavit humiles.	7. he has put down the mighty from their thrones, and exalted those of low degree;
8. Esurientes implevit bonis: et divites dimisit inanes.	8. He has filled the hungry with good things, and the rich he has sent empty away.
9. Suscepit Israel puerum suum, recordatus misericordiae suae.	9. He has helped his servant Israel, in remembrance of his mercy,
10. Sicut locutus est ad patres nostros, Abraham, et semini eius in saecula. ⁴⁷¹	10. as he spoke to our fathers, to Abraham and to his posterity for ever.
11. GLORIA PATRI et Filio et Spiritui Sancto.	11. Glory to the Father and to the Son and to the Holy Spirit;
12. Sicut erat in principio, et nunc et semper, Et in saecula saeculorum. Amen	12. as it was in the beginning is now and ever shall be. Amen. ⁴⁷²

Martin Luther's German text from 1521:

- i. Meyn Seel erhebt Gott den herrnn,
- ij. Unnd meyn geyst frewet sich ynn Gott, meynen heyland.
- iiij. Denn er hat mich seine geringe magd angesehen, davon mich werden selig preyszen kyndsz kynd ewiglich.
- iiij. Denn er, der alle ding thuet, hat grosz ding mir gethan, und heylig ist sein name.
- v. Und seine barmhertzigkeit langet von eynem geschlecht zum andern, allen, die sich fur yhm furchtenn.
- vi. Er wircket geweltiglich mit seinem arm, und zurstoret alle die hoffertigen ym gemut yhrs hertzenn.
- vii. Er absetzet die groszen herrnn von yhrer herrschafft, und erhoet die da nydrig und nichts seynn. viii. Er macht sat die hungrigen mit allerley gutter, und die reichen les-sit er ledig bleybenn.
- ix. Er nympt auff sein volck Israel, das yhm dienet, nach dem er gedacht an seine barmhertzigkeyt.
- x. Wie er denn vorsprochen hat unszernn veternn, Abraham und seynen kinden ynn ewickeyt.⁴⁷³

In the Magnificat settings by Heinrich Scheidemann, however, there are four organ verses in each mode. In the setting for double choir by Hieronymus Praetorius, *Magnificat super octo tonos* from 1602, four of the verses are omitted, indicating that in the Hamburg tradition only these verses were played by the organ.⁴⁷⁴ As the fol-

⁴⁷¹ The Latin text, verses 1-10, is taken from Martin Luther, *Marias lovsång*, Swedish trans. and introd. Inge Löfström, 17.

⁴⁷² Luke 1: 46-55 (Revised Standard Version).

⁴⁷³ Martin Luther's German text from 1521, *D. Martin Luthers Werke*, 7. Band (Weimar: Hermann Böhlau Nachfolger, Weimar, 1897), 546.

⁴⁷⁴ The question is raised by Werner Breig in *Die Orgelwerke von Heinrich Scheidemann* (Wiesbaden: Franz Steiner, 1967), 74.

lowing scheme shows, verses 3, 5, 7 and 9 were played on the organ while other verses were sung:

1. choir	Magnificat	7. organ	Deposuit potentes
2. choir	Et exultavit	8. choir	Esurientes implevit
3. organ	Quia respexit	9. organ	Suscepit Israel
4. choir	Quia fecit	10. choir	Sicut locutus est
5. organ	Et misericordia	11. choir	Gloria patri
6. choir	Fecit potentiam	12. choir	Sicut erat

Breig notes correctly that Hieronymus Praetorius' *Magnificat super octo tonos* cannot be realized uniformly with his own Magnificat settings for organ, since some of Praetorius' organ settings have only three verses.⁴⁷⁵ Gable argues that there is a pattern to the number of organ verses in the Magnificat settings depending on region and tradition. The organ Magnificats that contain six or seven verses are often from southern Germany and are written by Catholic composers in the late 17th century. The organ settings that contain fewer verses, usually three or four, come mainly from the Protestant north, with the exception of the settings by Samuel Scheidt.⁴⁷⁶

When considering the Magnificat verses for organ written in Hamburg, it is not possible to establish one definitive alternatim tradition according to the number of existing organ verses. Nevertheless, it is possible that such an established practice existed, since one cannot assume that the notated verses reflect a particular performance tradition. All of the settings known to be by Scheidemann and the setting by Weckmann have four verses. The known Magnificat settings by Hieronymus Praetorius have three or four verses, while his son Jacob's settings vary from one to five.

Gable offers several speculative answers to the questions concerning the alternatim tradition. One possibility is that after a sung verse the organist could simply repeat one of the available composed verses or improvise the missing verse. Another possibility is that the single organ verses were played like a prelude and a postlude to an entirely sung Magnificat without alternation between organ and choir, perhaps as a substitute for an Antiphon. Gable observes that other issues must also be taken into account, asking, "do the organ verses always replace the sung verses, and may not only chant but also choral polyphony alternate with the organ verses?"⁴⁷⁷ According to Gable, it is also possible that the vocal verses were performed in groups of two or more verses, that were then followed by an organ

⁴⁷⁵ Werner Breig in *Die Orgelwerke von Heinrich Scheidemann*, 74.

⁴⁷⁶ F. K. Gable, "Alternation practice and seventeenth-century German organ Magnificats," 136.

⁴⁷⁷ Ibid., 135.

verse.⁴⁷⁸ Some sources also mention that the organ played *between* the verses and not *instead* of sung verses, as, for example, the following description from Hamburg in 1699:

Die Orgel praeludiert das Magnificat, das Magnificat wird deutsch gesungen, und zwar so, dass es in vier Sätze abgeteilt und alle Zeit, wo ein Satz aus ist, die Orgel dazwischen spielt, bis endlich der letzte Vers ausgesungen ist.⁴⁷⁹

The organ introduces the Magnificat, the Magnificat is sung in German, in such a way that it is divided into four parts, and each time a part is finished, the organ plays in between, until finally the last verse has been sung.

The foreword to Michael Praetorius' *Polyhymnia* from 1619 mentions that the organist should play fugues and fantasies between verses⁴⁸⁰. Samuel Scheidt's choral Magnificats from 1622 include independent instrumental sinfonias between two of the verses.⁴⁸¹ In 1613, Michael Praetorius described another way of performing Magnificats, by adding different hymns between the verses on feast days:

Also daß die lieblichste deutsche Lieder/ so sich auff ein jedes Fest schicken/außerlesen/ und zwischen jeden Verß des Magnificats, so auff dem Chor mit Cantoribus und Instrumentisten gesungen würden / ein oder zwey Gesetz und Verß aus denselben deutschen Liede mit vier Cantoribus in die Orgel (weil doch ohne daß der Organist allzeit zwischen jedem Verse des Magnificats auff der Orgel respondiren muß) musiciret und gesungen wurden.⁴⁸²

...so that the loveliest German songs which are appropriate to each festival are selected, and between each verse of the *Magnificat*, which is sung in the chancel by the singers and instrumentalists, one or two strophs and verses of the same German song are performed and sung by four singers with the organ (because indeed the organist must always respond on the organ between each verse of the *Magnificat*).⁴⁸³

⁴⁷⁸ Ibid., 135, with reference to Michael Praetorius, *Polyhymnia caduceatrix et panegyrica* (1619), ed. Wilibald Gurlitt, vol. 17, *Gesamtausgabe der musikalischen Werke* (Wolfenbüttel: Mösseler Verlag, 1933), 720-766.

⁴⁷⁹ Krüger, Liselotte. *Die Hamburgische Musikorganisation im 17. Jahrhundert*. Sammlung Musikwissenschaftlicher Abhandlungen herausgegeben unter Leitung von Karl Nef, Band 12. Straßburg: Heitz, 1933.

⁴⁸⁰ Frederick K Gable, "Alternation practice and seventeenth-century German organ Magnificats," 136, with reference to M. A. Boudreaux, "Michael Praetorius's *Polyhymnia caduceatrix et panegyrica* (1619): an Annotated Translation," (DMA diss., University of Colorado, Boulder, 1989), 250-51 and Michael Praetorius, *Urania* (1613), ed. Friedrich Blume, vol. 16, *Gesamtausgabe der musikalischen Werke* (Wolfenbüttel: Mösseler Verlag, 1935), p xv.

⁴⁸¹ Ibid., 137.

⁴⁸² Ibid., 139, with reference to Michael Praetorius, *Urania* (1613), ed. Friedrich Blume, vol. 16, *Gesamtausgabe der musikalischen Werke* (Wolfenbüttel: Mösseler Verlag, 1935), xv.

⁴⁸³ Gable's translation in F. K. Gable, "Alternation practice and seventeenth-century German organ Magnificats," 139.

Both Breig and Gable raise the question of whether the organ verses were interposed between the Magnificat verses instead of being substituted for missing verses.⁴⁸⁴ Such a procedure allows for a varied number of organ verses rather than a specific number.

In the following passage, Michael Praetorius points out that the performance of a Magnificat could take half an hour when music was played between the verses:

Since this Magnificat is very long and would run for half an hour, one can leave out the sinfonias and ritornellos after several verses, or one can leave out [some polyphonic verses] and sing those parts in chant between the full sections. When one considers that the organist is going to play fugues and fantasias between the verses in the Magnificat, this is very long if one wishes to perform all of it.⁴⁸⁵

As several scholars already have observed, the North German Magnificats became a channel for new directions in liturgical organ music. These new developments were embraced by Scheidemann, Buxtehude, and others, and reached their zenith in the organ music of Johann Sebastian Bach.

Summary

The Magnificat, or the Song of Mary is found in the Bible in Luke 1:46-55. Traditionally, since early Christian times, the Magnificat has been part of the Vesper service of the Daily Office. Since the Middle Ages artists and composers have been moved by this text, which has served as the inspiration for many paintings and compositions. The tradition of alternating verses in the Magnificat between sung text and organ, *alternatim*, is documented from the 15th century. In 1521 Martin Luther published an interpretation of the Magnificat, titled "*Das Magnificat verdeutschet und ausgelegt durch D. Martin Luther.*" Luther stressed Mary's lowliness and her insignificance in the eyes of the world. Initially, Luther did not regard the organ with favor, he saw the instrument as a symbol of the Catholic Church. As time went by, he changed his opinion and grew to appreciate the organ as an asset in worship. Although it is clear that the Magnificat settings for organ were meant to be used in the *alternatim* tradition, it is not possible to establish one universal *alternatim* practice in northern Germany during the 17th century. The main difficulty in determining this practice more exactly is that in the many organ settings of the Magnificat the number of existing organ verses vary, which hinders the establishment of a clear unifying system for their usage.

⁴⁸⁴ Werner Breig, *Die Orgelwerke von Heinrich Scheidemann* (Wiesbaden: Franz Steiner, 1967), 74 and F. K. Gable, "Alternation practice and seventeenth-century German organ Magnificats," 139.

⁴⁸⁵ Michael Praetorius, *Polyhymnia*, trans. Boudreaux, 250-51.

5.2 The Magnificat settings by Heinrich Scheidemann

THE MANUSCRIPT *ZE1*

FIRST VERSE

SECOND VERSE

THIRD VERSE

FOURTH VERSE

TWO ANONYMOUS MAGNIFICATS

DISCUSSION

RECORDING PROJECT OF 28 ORGAN MAGNIFICAT VERSES BY HEINRICH SCHEIDEMANN AND
5 ANONYMOUS VERSES

5.2 The Manuscript Ze 1

In the 1950s in the Calvörsche Bibliothek in Clausthal-Zellerfeld, musicologist Gustav Fock discovered two important but previously unknown collections of music. The first of these was given the moniker *Ze1*, in reference to the location of the manuscript's discovery, and the second was named *Ze2*. The music is notated in new German tablature, in which the pitches are written using letter names for the notes, while the rhythms are indicated with various symbols over the note names. Each row of letters denotes a single voice in the composition (Figure 5-3).

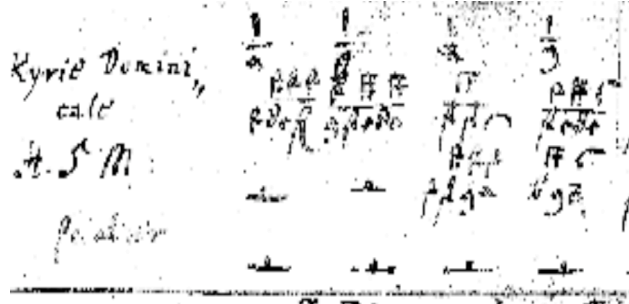


Figure 5-3. First composition in the manuscript *Ze1*, *Kyrie Dominical* by H.S.M., *pedaliter*.
Printed with permission of the Calvörsche Bibliothek in Clausthal-Zellerfeld.

Scheidemann's initials are written under 21 of the 58⁴⁸⁶ compositions in *Ze1*, making him the most frequently represented composer in the manuscript. In addition to various anonymous pieces, the manuscript includes works of Orlando di Lasso (ca. 1532-1594), Johann Steffens (ca. 1560-1616), Hieronymus Praetorius III (deceased 1629), Jan Pieterszoon Sweelinck (1562-1621), Hans Leo Hassler (1564-1612), Heinrich Schütz (1585-1672), Jacob Praetorius (1586-1651) and Delphin Strunck (1600/1601-1694).

The manuscript is part of a library which the Lutheran theologian and pastor Caspar Calvör (1650-1725) began assembling in 1683. In the same year his father Joachim Calvör, a pastor in Braunschweig, died and the books inherited from his father may have served as the foundation for Caspar's collection. In 1725 the library consisted of almost 9,000 volumes in around 3,000 collected works.⁴⁸⁷

Unfortunately, a cut has been made on the first double page of the *Ze1* manuscript. A rectangular piece of the page has been removed, and we can only speculate as to the reason. Fragments of a symbol can be seen above the gap, so apparently the missing material included a piece of written text. Could the name of the original owner have been written on this page?

⁴⁸⁶ As Dirksen comments, there are 60 titles, of which one is a fragment and another a repetition of a piece. Pieter Dirksen, *Heinrich Scheidemann's Keyboard Music: Transmission, Style and Chronology* (Hampshire: Ashgate, 2007), 16-19.

⁴⁸⁷ Barbara Stirn, *Die Orgeltabulaturen der Calvörschen Bibliothek zu Clausthal Zellerfeld* (Hausarbeit zur Erlangung des Magistergrades MA, Göttingen, 1991), 1.

The Magnificat Settings by Heinrich Scheidemann

First verse

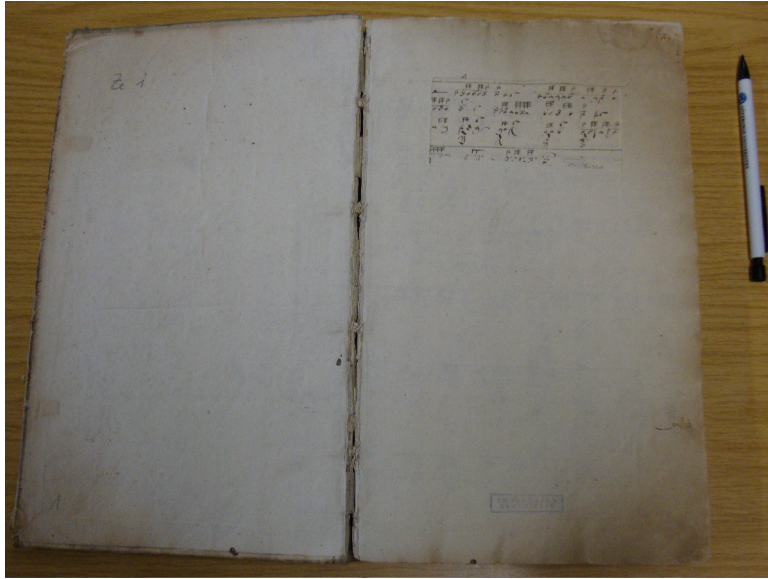


Figure 5-4a. First double page from the manuscript *Ze1*. Part of the page has been cut out. Printed with permission of the Calvörsche Bibliothek in Clausthal-Zellerfeld.

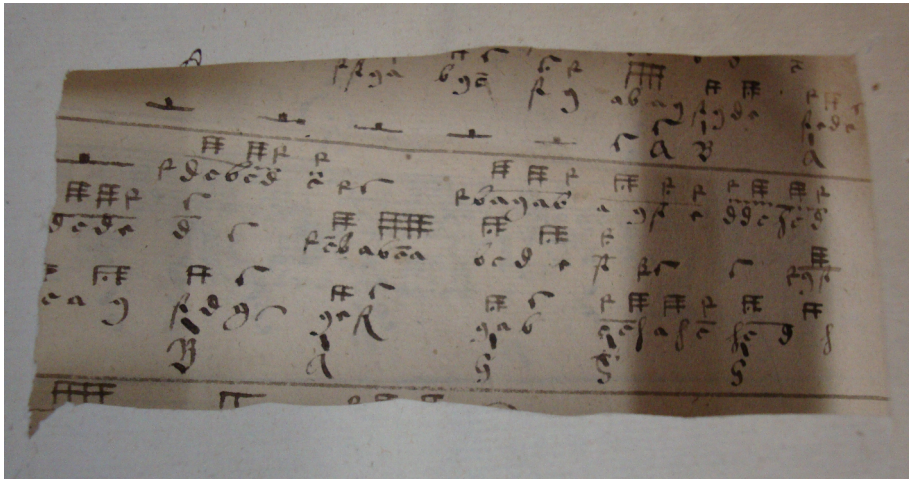


Figure 5-4b. Detail of the clipping from the first double page. On the upper left side is a fragment of a what may be a letter. Printed with permission of the Calvörsche Bibliothek in Clausthal-Zellerfeld.

On the first page under the cut, on the lower middle part of the page, the following two symbols are written (Figure 5-5).



Figure 5-5. Two symbols are written on the first page of the manuscript *Ze1*.
Printed with permission of the Calvörsche Bibliothek in Clausthal-Zellerfeld.

The manuscript measures 19.5 x 31.5 cm.⁴⁸⁸ Three dates, 1640, 1644 and 1635, appear in the manuscript, in that order. Werner Breig believes that the manuscript may have been written between these years, that is, approximately during the period 1635-1645.⁴⁸⁹

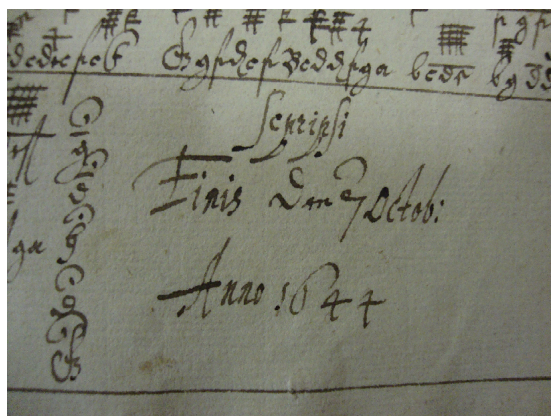


Figure 5-6. One of the dates found in the manuscript *Ze1*, *Scripsi den 7 Octob: Anno 1644*, written after Scheidemann's composition *O Gott wir dancken deine güte*. Printed with permission of the Calvörsche Bibliothek in Clausthal-Zellerfeld.

According to Breig, the manuscript *Ze1* was notated by four different copyists.⁴⁹⁰ Both Stirn and Dirksen call them scribes A, B, C and D.⁴⁹¹ The main scribe, "B" wrote most of the manuscript. The same scribe who wrote the entire manuscript *Ze2*⁴⁹² also wrote the last composition in *Ze1*. Stirn and Dirksen differ slightly in how they ascribe the notation of the compositions to the four scribes. After studying the manuscript on two occasions, I believe Dirksen's attributions are

⁴⁸⁸ It is 19.2 cm wide at the top, and 19.5 cm wide at the bottom.

⁴⁸⁹ Werner Breig, *Die Orgelwerke von Heinrich Scheidemann* (Wiesbaden: Franz Steiner, 1967), 10.

⁴⁹⁰ Ibid., 9.

⁴⁹¹ Barbara Stirn, "Die Orgeltabulaturen der Calvörschen Bibliothek zu Clausthal Zellerfeld" and Dirksen *Heinrich Scheidemann's Keyboard Music: Transmission, Style and Chronology*.

⁴⁹² The manuscript *Ze2* contains two Magnificat settings on the first tone, one by Scheidemann and the other by Schildt, and five other compositions by Scheidemann and one by Sweelinck based on chorales. Dirksen speculates that the piece attributed to Sweelinck is in fact by Scheidemann. See Dirksen, 2007, 13.

The Magnificat Settings by Heinrich Scheidemann

First verse

correct.⁴⁹³ Dirksen speculates about the identities of the four scribes, suggesting that scribe A may be Delphin Strunck or Joachim Jordan, or even both; scribe B may be Hieronymus Jordan; and scribe D Caspar Calvör. (Dirksen has no suggestion as to the identity of scribe C.) My opinion is that the evidence is insufficient to determine the identity of any of the scribes, with the exception of scribe D. As Breig has first noted, there are clear similarities between the handwriting of Calvör in the last piece in *Ze1* and the entire manuscript *Ze2*.⁴⁹⁴

Table 5-1. The four different scribes in the manuscript *Ze1* according to Dirksen:

Scribe A	Number 1-2
Scribe B	3
Scribe A	4
Scribe B	5-11, 12, 13-43, 44 (beginning) 45-55, 56-57, 58-59
Scribe C	44 (end)
Scribe D	60

Manuscript *Ze1* includes what most experts consider to be a complete cycle of Magnificat settings by Heinrich Scheidemann. However, two of the settings have no signature. As I will show in the following analysis, I do not believe that Scheidemann was the author of these settings. All of the settings include four verses, for a total of 32 verses. In addition, there is another verse for the setting on the eighth tone. In the manuscript *Ze1* the Magnificat settings are numbered 11-22,⁴⁹⁵ according to the system of Breig. Two other chorale variations are inserted among the Magnificat settings as number 12 and 20⁴⁹⁶:

11. Magnificat I Toni	H.Scheidem
12. Ach Gott von Himmel sieh darein	
13. Magnificat I Toni	Hieronymi Praetorius ⁴⁹⁷
14. Magnificat secundi Toni	H S M
15. Magnificat 3 Toni	H S
16. Magnificat 4 Toni	H S M
17. Magnificat 5 Toni	H S M
18. Magnificat 6 Toni	H S M

⁴⁹³ Dirksen, *Heinrich Scheidemann's Keyboard Music*, 38.

⁴⁹⁴ Breig, *Die Orgelwerke von Heinrich Scheidemann*, 9.

⁴⁹⁵ Ibid., Breig, 7-9.

⁴⁹⁶ Ibid., 7.

⁴⁹⁷ In this case the name Hieronimi Praetorius might refer to Hieronymus III Praetorius, the talented organist from the family Praetorius who died at age 16 in 1629. In Klaus Beckmann. "Hieronymus Praetorius: die früh verstorbene "große Hoffnung" in musica et organis." *Organ Journal für die Orgel* 3 (2000:3).

19. Magnificat septimi Toni
20. Jesus Christus auf 2 Cl:Ped H SM
21. Magnificat 8 Toni H. S. M.
22. (Untitled: Fantasy on the Magnificat 8.Toni)

A register is placed at the end of the manuscript *Ze1*. The following list shows the pieces that appear under the letter “M”. The title of the *Magnificat* by Praetorius must have been added later than the notation of the composition, since the writing is squeezed in between two other lines (Figure 5-7).

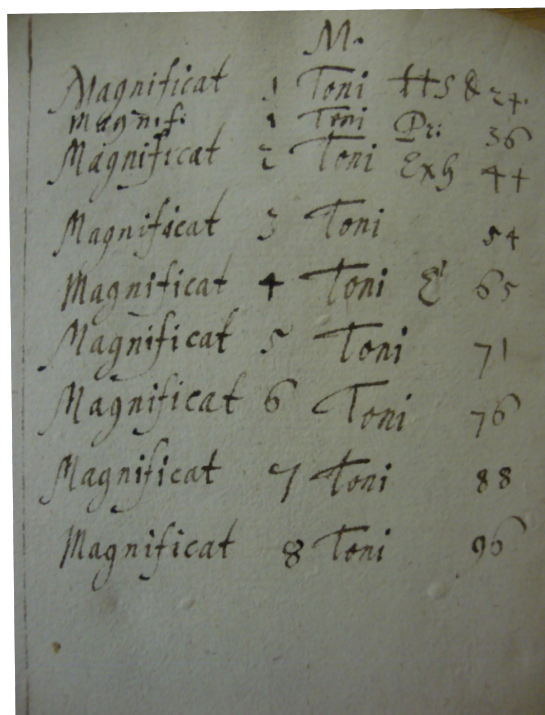


Figure 5-7. Pieces indexed under the letter “M” in the manuscript *Ze1*. Printed with permission of the Calvörsche Bibliothek in Clausthal-Zellerfeld.

In recent years there has been a lively discussion regarding the original scribe of the manuscript *Ze1*.⁴⁹⁸ In 1994, Ibo Ortgies proposed that the main scribe of the manuscript might have been Matthias Weckmann, pointing out similarities between the handwriting in sources known to have been written by Weckmann and the handwriting and other features of the main scribe of *Ze1*.⁴⁹⁹ Ortgies notes several examples of similarities between single letters in the church records written by Weckmann and in *Ze1*. He has also found other connections, such as the use of a wavelike line to indicate the two-stroke octave, which is found in other tablatures

⁴⁹⁸ For instance in the German magazine *Concerto*, 207, 208, 209 (2006, 2007).

⁴⁹⁹ Ibo Ortgies, “Ze 1—an Autograph by Mattias Weckmann?” *Proceedings of the Göteborg International Organ Academy 1994*, ed. Davidsson / Jullander (Göteborg: Skrifter från Musikvetenskapliga avdelningen, University of Gothenburg, 1995), 155-172.

that may have been written by Weckmann, and the spelling of the word “Rückpositiv.”⁵⁰⁰

Since Weckmann was appointed organist in St. Jakobi in 1655, I hoped to be able to compare the handwriting in *Ze1* with his first entries in the church records. However, according to the *Staatsarchiv* in Hamburg⁵⁰¹ those volumes are in such poor condition that they are not available for study or photo documentation, and this question will need to be addressed further when conditions allow or new sources come to light.

More recently, Dirksen has proposed that the primary author of *Ze1* was someone in the circle surrounding Delphin Strunck.⁵⁰² According to Dirksen, the appearance of an exact date and Strunck’s name after one of the compositions indicates that the manuscript was written by a student of Strunck.⁵⁰³ More specifically, Dirksen proposes that Hieronymus Jordan was this student and is the scribe of *Ze1*. In fact, much of the evidence in favor of Jordan could as well favor Weckmann as the author — for instance, the connection with Jacob Praetorius, Heinrich Scheidemann and Heinrich Schütz.⁵⁰⁴

Another argument for Jordan, according to Dirksen, is that the watermark from *Ze1* has “the same Brunswick watermark” as the title page of Strunck’s *Musicalischer Glückwünschender Zuruff* from 1671.⁵⁰⁵ Therefore, although Dirksen’s theory concerning the authorship of *Ze1* may be plausible, I believe it is too early to consider renaming *Ze1* the “Jordan Tablature” or *Ze2* the “Calvör Tablature,” as Dirksen suggests.⁵⁰⁶ Indeed, it is notoriously difficult to determine the origin of a manuscript on the basis of the watermark of the paper. One example of this peril is the *Weimarer Orgeltabulatur*, where J.S. Bach has copied the composition *An Wasserflüssen Babylon* by Reincken on a paper with a watermark of a “heraldic coat-of-arms of the city of Amsterdam.”⁵⁰⁷

As Ortgies has pointed out, a watermark on a piece of paper indicates when and where the paper was printed with the watermark. It does not, however, enable us to

⁵⁰⁰ “Rucp“, “Rucpos“, Ibid., 157-158.

⁵⁰¹ Staatsarchiv — Ressortbezogene Archivische Aufgaben in Hamburg.

⁵⁰² Delphin Strunck (1600/1601-1694), from 1637 organist in Braunschweig.

⁵⁰³ Dirksen, *Heinrich Scheidemann’s Keyboard Music: Transmission, Style and Chronology*, 20, with reference to Breig, *Die Orgelwerke von Heinrich Scheidemann*, 10.

⁵⁰⁴ Ibo Ortgies, 1994, 158.

⁵⁰⁵ Dirksen, *Heinrich Scheidemann’s Keyboard Music: Transmission, Style and Chronology*, 39. Dirksen copied the watermark from Stirn’s work and unfortunately mixed up the example from *Ze1* with the watermark from *Musicalischer Glückwünschender Zuruff* from 1671. The two watermarks are not the same but has big similarities.

⁵⁰⁶ Ibid., 39.

⁵⁰⁷ *Weimarer Orgeltabulatur* (Kassel: Bärenreiter, 2007), xxi.

draw any conclusions about where the paper was sold, where it may have traveled after its purchase, and where it was written.⁵⁰⁸



Figure 5-8. Watermark in the manuscript Ze1.
Printed with permission of the Calvörsche Bibliothek in Clausthal-Zellerfeld.

Summary

In the 1950's, Gustav Fock discovered the two collections of music known as *Ze1* and *Ze2* in the Lutheran theologian and pastor Caspar Calvör's (1650-1725) library in Clausthal-Zellerfeld. *Ze1* is the primary source for the compositions of Heinrich Scheidemann.⁵⁰⁹ It includes a complete Magnificat cycle with settings on each of the eight church tones that scholars generally accept as the work of Scheidemann, a total of 33 verses. Three years are notated in the manuscript, namely 1635, 1640 and 1644, indicating the years different pieces were composed. The manuscript was probably written around these dates, ca. 1635-1645. The handwriting suggests that four different scribes compiled the manuscript; one of them, the primary scribe, copied most of the compositions. In recent years two scholars have presented competing hypothesis as to the identity of the main scribe. Ibo Ortgies argues that Matthias Weckmann might be the scribe, while Pieter Dirksen has suggested that a student of Delphin Strunck, probably Hieronymus Jordan, is the main scribe of the manuscript *Ze1*.

⁵⁰⁸ Ortgies, Ibo. "Spekulation und Hypothese: Zur Diskussion um die Zellerfelder Orgeltabulaturen in *Concerto* nr 207/208, Eine Replik von Ibo Ortgies." *Concerto* 209, (2006): 22.

⁵⁰⁹ Four traditional patterns emerge: 1. Four part (or five part, VIII:1) organ chorale with *cantus firmus* 2. Four part chorale fantasy or *auff* 2 *Klavier und Pedaliti* 3. Four part chorale *ricercar* 4. Three part organ chorale with *cantus firmus*.

First verse

In the introductory verse of all eight of Scheidemann's settings of the Magnificat, the melody is set in whole notes, with one tone from the theme in each measure. Table 5-2 compares the total number of bars in the opening verses. The shortest verses are II:1 and VIII:1, and the longest is VI:1. The difference in length between the shortest and the longest verses — 21 bars — is due to the variety in the verses' introductions, interludes and closing sections. The content of each verse is described in more detail in the following pages.

Table 5-2. Number of measures in the opening verses of Scheidemann's Magnificat settings:

Magnificat/verse	measures
I:1	38 bars
II:1	31 bars
III:1	32 bars
IV:1	44 bars
V:1	45 bars
VI:1	52 bars
VII:1	39 bars
VIII:1	31 bars

Table 5-3 shows the number of bars in each verse and the number of tones in the theme. The table also indicates if the *cantus firmus* is located in the tenor or bass line, and in which bar the theme starts. Although verse V:1 has the shortest theme, it is not the shortest verse. Conversely, the longest theme is found in verse I:1, although this is not the longest verse. In verses I:1, II:1 and VIII:1, the *cantus firmus* is placed in the tenor voice. In the other verses (III:1, IV:1, V:1, VI:1, VII:1), the melody is placed in the bass.

Table 5-3. The eight opening verses of Scheidemann's Magnificat cycle:

<i>Verse</i>	<i>I.Toni</i>	<i>II.Toni</i>	<i>III.Toni</i>	<i>IV.Toni</i>	<i>V.Toni</i>	<i>VI.Toni</i>	<i>VII.Toni</i>	<i>VIII.Toni</i>
<i>Number of bars:</i>	38	31	32	44	45	52	39	31
<i>Number of tones in the theme:</i>	30	25	24	24	20	27	25	24
<i>Cantus firmus in:</i>	tenor	tenor	bass	bass	bass	bass	bass	tenor
<i>C.f. begins in bar:</i>	3	4	5	7	4	15	6	1

The following pages address the opening verses of each of the Magnificat settings. A summary appears on pages 180-181.

Magnificat I. Toni verse 1 (1:1)



Each Magnificat setting except the eighth begins with an *insinuatio*,⁵¹⁰ with the soprano voice sounding the first notes of the theme's opening, also known as the *initium*. The first verse of the first setting makes use of the first three notes of the *cantus firmus*, but in the third beat of the first measure, the alto voice enters with a theme derived from the last six notes of the *cantus firmus*, on the word *meo* (Example 5-2). Consequently, when in the third measure the *cantus firmus* makes its entry in the tenor line, Scheidemann has already presented the beginning and the end of the *cantus firmus* in the soprano and alto parts. The pedal entrance in bar five is reinforced by the soprano voice ascending in sixteenth notes, a *tirata* that leads to a descending fifth motion. This is imitated in the bass voice two bars later, a figure that is possibly related to the last notes of the theme.

Example 5-2: Magnificat I. Toni, verse 1, bars 1-12:

The entire verse is replete with parallel thirds and sixths. In measures three and four, for instance, the soprano and the alto parts move in parallel thirds, and in bar eleven the soprano and bass voices are separated by a tenth. At the end of the first phrase of the theme in bar 16, the tenor is given a clear rest during an A-major chord, demarcating the two phrases of the *cantus firmus*, a division which is further accentuated by an interlude of three measures before the reentrance of the tenor voice in bar 20. The first three notes of the theme's second phrase (g-a-c), are the tonal material Scheidemann develops in the second part, beginning in bar 17.

⁵¹⁰ Warren Kirkendale, "Ciceronians versus Aristotelians on the Ricercar as 'Exordium from Bembo to Bach,'" *Journal of the American Musicological Society* 32 (1979): 1-44.

The Magnificat Settings by Heinrich Scheidemann

First verse

The soprano and alto parts follow parallel thirds in the following three bars, and the pedal entrance in bar 18 is an imitation of the same theme (Example 5-3).

Example 5-3. Magnificat I. Toni, verse 1, bars 17-22:



The reappearance of the *cantus firmus* in bar 20 is prepared one bar earlier by descending movement in eighth notes in the bass line, a *catabasis*. This technique is familiar from bar 5, when unexpected movement in the soprano voice reinforced the entry of the pedal. The theme of the second phrase is divided into two sections. After the second phrase's first four notes, on the words *in Deo*, the tenor voice pauses for one measure. In this particular measure (bar 24) the remaining voices form a second inversion chord that resolves to E major on the third beat, creating a break in the verse.

Example 5-4. Magnificat I Toni, verse 1, bar 24:



It is illuminating to note that each of the opening verses include a break at this point, dividing the verse into a first section approximately 5/8 and a second section approximately 3/8 of the entire length of the verse, roughly corresponding to the golden mean. In this verse this break occurs in bar 23. When the *cantus firmus* continues in bar 25, the bass enters on the second beat with a new figure (Example 5-5), concurrently with an f^2 in the soprano, the highest tone in that voice and the only time the high note appears in the verse.

Example 5-5: Magnificat I. Toni, verse 1 bar 25-29:



According to Dirksen, this type of motive, here found first in the bass voice, is an *auxesis*,⁵¹¹ and is distinguished both by its tone and rhythm. It was a normal figure in the first mode of keyboard music during the 17th century and was closely related to Italian Dorian counterpoint.⁵¹² In bar 25 the alto presents the same motive, and it appears again in the soprano in bar 29. No note values shorter than quarter notes appear in bars 31-33, indicating a reduction of activity and the impending conclusion of the verse. The final note of the *cantus firmus* sounds in bar 34 and is sustained in the remaining five bars while the other voices circle and resolve (Example 5-6). According to Burmeister, this technique, which he calls *supplementum*,⁵¹³ is common at the end of a section as an indication that the musical process is nearing completion.

Example 5-6: *Magnificat I. Toni*, verse 1, bars 34-38:



Magnificat II. Toni verse 1 (||:I)



The first verse of Scheidemann's setting of *Magnificat II. Toni* is also a four-part verse, starting with an *insinuatio*, the voices entering successively. The four first tones in the soprano voice are taken from the *cantus firmus* (f-g-f-b^b). Following a quarter rest the alto part enters in the first measure with a rhythmic idea based on a minor third, later repeated in both the tenor and soprano parts (Example 5-7).

Example 5-7: *Magnificat II. Toni*, verse 1, measures 1-7:



⁵¹¹ Joachim Burmeister, *Musical Poetics*, Rostock 1606, trans., Benito V. Rivera (New Haven and London: Yale University Press, 1993), 173.

⁵¹² Pieter Dirksen, *The keyboard music of Jan Pieterszoon Sweelinck* (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1997), 54.

⁵¹³ Joachim Burmeister, *Musical Poetics*, 151, 205.

The Magnificat Settings by Heinrich Scheidemann

First verse

The minor third occurs only once in the *cantus firmus*, as the initial interval in the second part of the theme, on the text *in Deo*:



The *cantus firmus* is placed in the tenor voice, beginning in the fourth bar, although the entrance is made while the bass and tenor voices are crossed. Voice crossings are found in two other introductory verses, IV:1 (c.f. in the bass) and VII:1, (c.f. in the bass). Parallel sixths are found between the soprano and alto parts in bars 11-12 and again in bar 24, although in the latter the quarter notes are exchanged for eighth notes. A cadence occurs in bars 17-18, marking the end of the first part. On the third beat in bar 18, tertian movement in the alto and tenor voices prepares for the entrance of the theme's second part. The theme is imitated in all voices. Because of the tone c¹ in bar 21 of the *cantus firmus*, the soprano must change its expected d² to a c² (Example 5-8).

Example 5-8. Magnificat II.Toni, verse 1, bars 18-23:

A musical score for three staves (Soprano, Alto, and Bass) in G minor, 3/4 time. The score covers bars 18 to 23. Chord symbols are provided for each bar: Bar 18 (D, Bb), Bar 19 (F, G, Bb), Bar 20 (F, D, Eb), Bar 21 (F, D, Eb), Bar 22 (C, Bb), and Bar 23 (C, Bb). The Soprano part begins in bar 18 with a half note D4. The Alto and Bass parts enter in bar 19. The text 'fauxbourdon' is written above the Soprano staff in bar 23.

Bar 23 acts as a link between the second phrase's two episodes because of the pause in the *cantus firmus*. It consists of parallel three-part movement, known as *fauxbourdon*. Rising parallel sixths in bar 24 extend over the range of an octave in the soprano and alto voices, and the same figure in the bass part follows immediately, creating the climax of the verse, while only a few tones remains of the theme. This verse also ends with a *supplementum*.

Example 5-9. Magnificat II.Toni, verse 1, bars 24-26:

A musical score for three staves (Soprano, Alto, and Bass) in G minor, 3/4 time. The score covers bars 24 to 26. The Soprano and Alto parts enter in bar 24 with a rising parallel sixth. The Bass part enters in bar 25. The text 'fauxbourdon' is written above the Soprano staff in bar 24.

Magnificat III Toni verse I (III:I)



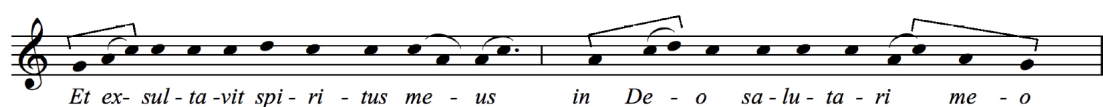
In the first verse of the *Magnificat III.Toni*, the soprano voice starts with the theme's first three tones prolonged over the first three bars. After a quarter rest, the alto voice enters in the first bar with a rhythmic figure that later is repeated in both the soprano and tenor parts (Example 5-10). However, when it appears in the soprano voice it is inverted.

Example 5-10. Magnificat III.Toni, verse 1, bars 1-5:



The figure spans the range of a fourth, and it reappears on three occasions in the example, the first time in the opening phrase, but also as the start and end of the second phrase (Example 5-11).

Example 5-11. Magnificat III.Toni, theme:



In this verse Scheidemann places the *cantus firmus* in the bass line. At the moment the theme appears in the fifth bar, the range between the voices is extreme. The soprano and alto voices are divided by an octave and the bass line is one and a half octaves below the alto. The tenor voice enters on the second beat with the third of the chord. With this sprawling chord without a third, Scheidemann sets the stage for the entrance of the *cantus firmus*: Here begins the theme! On my recording of the *Magnificat* cycle, I used the Örgryte organ's Posaunen 32' in the Pedal to support this message.⁵¹⁴ The theme's first phrase ends in bar 17, in which a second inversion chord accompanies the bass line, resolving on a C major chord. In the following bar the bass voice pauses while the soprano and alto voices rise in parallel; this gesture is directly imitated in the tenor line before the figure reappears in the soprano and alto voices (Example 5-12).

⁵¹⁴ *Seven Magnificat settings for Organ by Heinrich Scheidemann and two Anonymous Settings*, Karin Nelson (2010: Intim Musik 2010, cd), track 9.

The Magnificat Settings by Heinrich Scheidemann

First verse

Example 5-12. *Magnificat III.Toni, verse 1, bars 13-21:*

The musical score for Example 5-12, *Magnificat III.Toni, verse 1, bars 13-21*, is presented in two systems. The first system covers bars 13 through 18, and the second system covers bars 19 through 21. The notation is for three voices: soprano (top staff), alto (middle staff), and bass (bottom staff). The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by a mix of quarter, eighth, and sixteenth notes, with some rests. The bass voice part is particularly prominent, showing a series of repeated notes in the root position.

This gesture moves the phrase forward until the *cantus firmus* returns in the bass part. Scheidemann divides this verse, as well, into two parts coinciding with the ratio of 5/8.

This verse contains more root position chords than any other first verse in the *Magnificat* cycle. One reason, of course, is the preponderance of repeated tones of the *cantus firmus*, but this is not unique to the third *Magnificat* setting; a series of repeated notes are found in all eight of the *Magnificat* settings by Scheidemann. Rather, it seems that in this verse Scheidemann deliberately chose to place as many chords as possible in the root position. The repeated notes of the theme in the bass voice form the basis of a repetition of the chords in the root position. The repetition occurs even in smaller motives. This becomes particularly evident at the end of the verse, just before the last statement of the *cantus firmus*. The soprano and alto voices repeat intervals of thirds and sixths in quarter note rhythm, while in bar 25 the rhythm is doubled, becoming eighth notes (Example 5-13). In the last measures the *cantus firmus* in the bass line serves as a long organ point.

Example 5-13. *Magnificat III.Toni, verse 1, bars 22-26:*

The musical score for Example 5-13, *Magnificat III.Toni, verse 1, bars 22-26*, is presented in two systems. The first system covers bars 22 through 24, and the second system covers bars 25 through 26. The notation is for three voices: soprano (top staff), alto (middle staff), and bass (bottom staff). The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by a mix of quarter, eighth, and sixteenth notes, with some rests. The bass voice part is particularly prominent, showing a series of repeated notes in the root position.

IV Toni verse 1 (IV:1)



In the *insinuatio* of the first verse of the Magnificat IV.Toni, the soprano voice presents the first section of the theme, which starts with the interval of a minor third, e.g. The third is then repeated in the alto voice with the tones a-c (Example 5-14). These tones can be found three times in the *cantus firmus*, whose upper tone, c^2 , is the highest of the theme.

Example 5-14. Magnificat IV.Toni, verse 1, bars 1-15:



Example 5-15. Magnificat IV.Toni, theme. The recurrence of thirds is indicated here:



The first four measures of the soprano voice are imitated by the alto voice two bars later and a fifth lower, after which, in the seventh bar, the *cantus firmus* begins in the bass line. When the tenor voice appears two measures later, the first four tones lie below the bass line. Voice crossing between bass and tenor recurs on two occasions, in bars 16 and 39, and is also found between the alto and tenor parts in bars 12 and 13. Eighth notes occur on only three occasions during the first part of the verse, and then only as passing tones in the soprano, alto and tenor voices. In the intermediate section in bars 22-35, the occasional eighth notes occur only after dotted quarter notes. Therefore, the contrast is pronounced when, from bar 36, eighth notes dominate.

The Magnificat Settings by Heinrich Scheidemann

First verse

Stepwise movement over the interval of a seventh occurs no fewer than seven times in the first part of the verse, in different voices. The first instance is in the fifth bar in the alto voice, followed in the next measure in the soprano (Example 5-16).

Example 5-16. Magnificat IV.Toni, verse 1. Stepwise movement over the range of a seventh is repeated seven times in measures 1-18:

The musical score for Example 5-16 is presented in three systems. The first system contains measures 1 through 8, the second system contains measures 9 through 13, and the third system contains measures 14 through 18. The music is written for a single melodic line (likely alto and soprano) and a bass line. The key signature has one flat (B-flat), and the time signature is common time (C). Red annotations highlight stepwise movements over a seventh interval in the upper voices. The bass line consists of whole notes.

The same compositional technique is found in the *Mulliner book*,⁵¹⁵ an English keyboard collection from the middle of the 16th century, in the composition *Claro pascali gaudio* by Allwood (Example 5-17).

Example 5-17. Stepwise movements over the range of a seventh. Claro pascali gaudio by Alwood from Mulliner Book (England around 1550):

The musical score for Example 5-17 is presented in a single system containing measures 1 through 6. The music is written for a single melodic line and a bass line. The key signature has one flat (B-flat), and the time signature is 4/4. Red annotations highlight stepwise movements over a seventh interval in the upper voice. The bass line consists of whole notes.

⁵¹⁵ *The Mulliner Book*, trans. and ed. Denis Stevens, *Musica Britannica*, 1 (London: Stainer & Bell, 1951).

Parallel thirds, sixths and tenths dominate the first section of verse IV:1 in the voices accompanying the *cantus firmus*. As in the previous verses, an interlude of four bars that begins in bar 22 divides the *cantus firmus* into two phrases. Scheidemann ornaments this second phrase of the *cantus firmus* in comparison to the chant melody. After another interlude, which Scheidemann also employs in this verse to divide the second phrase into two episodes, the closing part of the verse begins in bar 36. Stepwise motion over the range of a seventh in the upper voices again accompanies the melody in the pedal, with frequently occurring thirds in the manual. The motive is familiar from the first part of the verse, the difference being that the quarter note values of the earlier section have become eighth notes (Example 5-18). When the last note of the *cantus firmus* has sounded, three measures of the verse remain. Instead of extending the last tone of the *cantus firmus* as in the previous verses, Scheidemann transforms the bass line into a *basso continuo*.

Example 5-18. *Magnificat IV.Toni, verse 1, bars 36-44* (the bass figures are my own):

Magnificat V.Toni, verse 1 (V:I)

In this verse, the alto voice opens with a theme that is repeated in the other voices. The thematic material is the first three notes of the *cantus firmus*, which means that when the bass voice makes its entrance in the fourth measure, it is both the fourth imitation of the opening theme as well as the introduction of the *cantus firmus*, which in this verse is located in the bass. The figure of the dotted quarter note followed by an eighth note in the upper voices is transformed in the bass line into a dotted half note and quarter note (Example 5-19).

The Magnificat Settings by Heinrich Scheidemann

First verse

Example 5-19. *Magnificat V. Toni*, verse 1, bars 1-6:



The alto voice presents a second theme in bar 6 that reappears in the tenor, an octave lower, in bar 7, and in the soprano, an octave higher, in bar 8. Scheidemann's common practice of stepwise parallel motion is well-represented in this section (Example 5-20).

Example 5-20. *Magnificat V. Toni*, verse 1, bars 6-16:



The second phrase of the *cantus firmus* is preceded by an interlude of five measures before it appears in bar 22. In the following measure the two top voices have a dotted rhythm, which Scheidemann tastefully repeats four times over the next measures (Example 5-21). In bar 27, all three voices sound the note c in different octaves, an unusual event that signifies the division of the verse. After this unique unison, an interlude begins in which the alto voice outlines a rising triad on the notes c-e-g; this is repeated in the following bar by the tenor voice in the opposite direction on the notes c-a-f. Both of these gestures are derived from the *cantus firmus*. The alto voice repeats the three first tones of the theme and the tenor voice repeats the same pattern in inversion. (Example 5-21).

Example 5-21. Magnificat V Toni, verse 1, measures 24-29:



As in the earlier opening verses of the Magnificat cycle, the second phrase is divided into two episodes. The beginning of the second phrase in the bass line is ornamented and extended in bars 25-26.

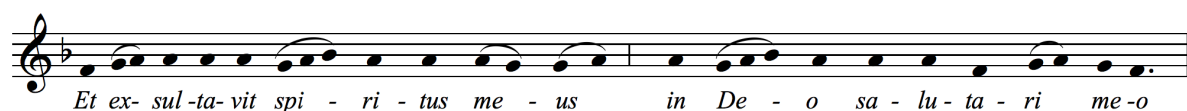
The last part of the melody begins in bar 31 in the bass line. As in the opening verse of the Magnificat IV.Toni, a string of eighth notes accompanies the final appearance of the theme from bar 34 (Example 5-22). The range covers a fifth, and is related to the triadic theme from a few measures earlier, complemented with passing tones.

Example 5-22. Magnificat V. Toni, verse 1, bars 34-38:



As in IV:1, this verse continues after the last tones of the *cantus firmus* have ended in bar 37 with an extended *basso continuo* section in the pedal.

Magnificat VI.Toni verse I (VI:I)



Scheidemann employs a different technique in this verse, the ostinato - although that term was not used during Scheidemann's time; he would have been more familiar with Zarlino's description, "pertinacie," which was mentioned in *Le Istitutioni harmoniche*.⁵¹⁶ As in the other verses, the *insinuat* in the soprano voice begins with the first three notes of the *cantus firmus*. However, the alto voice, after a quarter

⁵¹⁶ Gioseffo Zarlino, *The Art of Counterpoint, Part Three of Le Istitutioni harmoniche*, 1558, trans. Guy A Marco and Claude V Palisca (New York: The Norton Library, 1976), 153-154.

The Magnificat Settings by Heinrich Scheidemann

First verse

rest, introduces a figure that extends over two bars. This figure is repeated by other voices — first in the soprano, then in the tenor, and finally in the bass line in measures 11-12 (Example 5-23).

Example 5-23. Magnificat VI.Toni, verse 1, measures 1-15:

This type of ostinato, beginning with a rest, is familiar from early English keyboard music. Several examples can be found, for instance, in the *The Mulliner Book* (Example 5-24).

*Example 5-24. Lucem tuam by John Redford from the Mulliner Book:*⁵¹⁷

The ostinato in the first verse of the Magnificat VI.Toni wanders through each of the voices, accompanied by the first three tones of the *cantus firmus* in the remaining voices. This compositional technique gives this verse the longest introduction of all the opening verses. In the last three measures of the introduction, bars 12-14, the

⁵¹⁷ *The Mulliner Book.*

soprano line has a *tirata*, a figure using stepwise motion which one bar later meets a *figura corta* sequence, a joyful motive with an eighth note followed by two sixteenth notes (Example 5-25).

Example 5-25 *Magnificat VI.Toni, verse 1, the soprano line in measures 12-15:*



Not until bar 15 does the *cantus firmus* appear in the bass line. As before, Scheidemann presents the main theme in the chosen voice in whole tones. Also in bar 15, as a link between the opening measures with the ostinato and the introduction of the *cantus firmus*, the ostinato reappears in the alto voice. The soprano voice in bar 17 presents a short motive that is repeated an octave lower in the tenor line one bar later and develops into three-part parallel motion in bar 19 (Example 5-26), which is a form Scheidemann frequently uses, as for example in bar 27. Burmeister refers to this application as *congeries*.⁵¹⁸

Example 5-26. *Magnificat VI.Toni, verse 1, bars 17-22:*



The most frequently occurring note value in this part of the verse is the quarter note. There is no sign of the many sixteenth notes from a few bars earlier. The last note of the first phrase is extended with another whole note in the bass line, while the other voices in bar 30 have an A-major chord. There is no doubt that the phrase is over and that something new is about to begin.

The second phrase of the verse starts directly in the following bar as the soprano introduces the new phrase in long note values accompanied by the alto line. The quarter note rest and the tonal material in the alto voice indicate their close relationship to the ostinato from the beginning of the verse. Until the *cantus firmus* reappears in bar 35, the setting is a two-part dialogue between the soprano and alto voices. In measures 33-37 are a series of stepwise eighth notes, a figure frequently used by Scheidemann. In the first two bars this motion is ascending, while in the following bars the gesture descends. Often, this figure is employed when one voice

⁵¹⁸ Joachim Burmeister, *Musical Poetics*, 185: "Congeries (*synathroismos*) is the piling together of perfect and imperfect consonances, which are allowed to proceed in similar motion."

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moves in the opposite direction of the stepwise motion, but in this example, the technique is employed even when the parts move in the same direction.

In this verse, too, Scheidemann divides the second phrase into two parts. The first part ends with a second inversion chord, which in bar 40 resolves to an A-major chord. The following section begins in two voices. In bar 42 a form of sequence often used by Scheidemann appears, featuring parallel fifths that, with the help of syncopation, are disguised as sixths (Example 5-27).

Example 5-27. Magnificat VI.Toni, verse 1, measures 40-43:



Like the previous interlude, this lasts four measures before the *cantus firmus* makes its final entrance in bar 45. Except for the addition of a whole note to the final tone of the theme, there are, in contrast to V:1, no additions to the bass line.

VII Toni verse 1 (VII:1)



In comparison with the other introductory verses, the structure of the first verse of the Magnificat VII.Toni is a mystery. In the other verses, a quick glance at the music is enough to detect a range of motives and sequences that form the basis of each verse. Normally Scheidemann efficiently and rigorously makes use of secondary thematic material. This is not the case with the first verse of the Magnificat VII.Toni. Although the initial tonal material in the soprano voice is related to the chant melody, other motives found in the first measures could have been much more thoroughly developed, as Scheidemann did in the other initial verses.

For example, the figure in the alto line in the first two bars is never again heard in the verse. Similarly, the figure in the soprano voice in the third and fourth bars could well have been used as an ostinato in the style of verse VI:1. The same is true for the tenor line in the sixth measure, which is never repeated. As in the previous verses, the *cantus firmus* is placed in one of the lower voices, in this case in the bass line, despite a few voice crossings during the first notes of the theme. As in the previous verses, the first phrase of the melody ends with a second inversion chord, which in this verse resolves to a B-major chord. This cadence signals a clear conclusion to the first part of the verse (Example 5-28).

A short interlude follows in which the soprano voice intones the first notes of the second phrase, accompanied by the alto and tenor voices in stepwise motion in parallel thirds. The *cantus firmus* of the second phrase begins in bar 23. Once again, the second phrase is divided into two sections. The division consists of an interlude of about three measures preceding the final entrance of the *cantus firmus* at the end of bar 30. This section consists of two to three voices since the soprano voice rests until bar 34.

Example 5-28. Magnificat VII.Toni, verse 1, measures 1-20:

VIII.Toni verse 1 (VIII:1) chorale setting with *cantus firmus* (in four/five parts)

Et ex-sul-ta-vit spi-ri-tus me-us in De-o sa-lu-ta-ri me-o

The opening verse of the Magnificat VIII.Toni has a different design from the corresponding verses of Scheidemann's other Magnificat settings. This verse does not start as an *insinuatio*, with staggered entrances of the several voices, but as a homophonic setting, a *principium* (Example 5-29). The verse is written with five voices during the first four and the last five bars. The remainder has four voices, with the exception of bars 7 and 20.

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Example 5-29. Heinrich Scheidemann Magnificat VIII.Toni, verse 1, bars 1-6:



The melody is placed in the tenor line and starts a half note before the other voices. These parts form a G major chord in the first bar, which becomes C major on the first beat of the following measure. The *cantus firmus* functions as the root of the chord in the first bar, but as a fifth in the subdominant of the following bar. The homophonic character applies predominantly to the sections that are in five voices. When the texture has fewer voices, there are several instances of thematic development, for example between the soprano and bass in the seventh and eighth bars. In bars 11 and 12 the same voices (soprano and bass) move in parallel tenths along with the tenor line's melody. The first phrase of the theme ends in bar 16 with a long C major chord (Example 5-30).

Example 5-30. Heinrich Scheidemann Magnificat VIII.Toni, verse 1, measures 15-20:



The beginning of the next phrase is indicated clearly in the following bar by the quarter note rest in all parts except the tenor (Example 5-30). As in previous introductory verses, the second phrase is divided into two parts. In this verse the division is created by a whole rest in measure 21 in the *cantus firmus*. The last note of the *cantus firmus* is held over the last five measures while the other voices approach their conclusion in a *supplementum*.

The earliest known complete Magnificat cycle from North Germany was composed by Hieronymus Praetorius. The opening verse of Scheidemann's Magnificat VIII.Toni is reminiscent of the structure of the opening verse of Praetorius' Magnificat cycle.

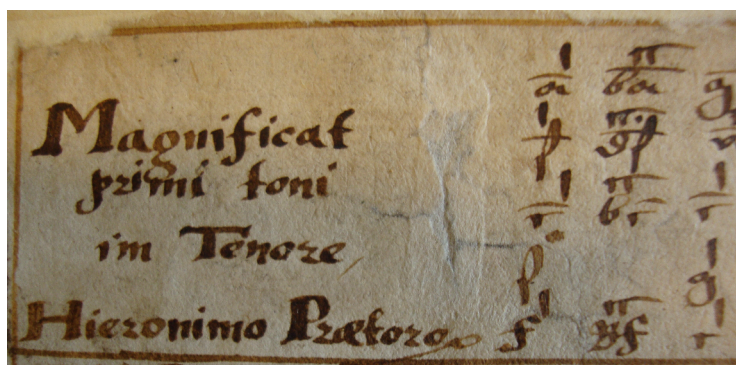


Figure 5-9. Original title of Hieronymus Praetorius' Magnificat Primi Toni, verse 1, from the Visby Tablature at the Landsarkiv in Visby. Printed with permission.

The first verse of Praetorius' Magnificat Primi Toni is a homophonic setting in five parts with the *cantus firmus* in the tenor. The *cantus firmus* appears mostly in whole notes, one for each note of the theme. Praetorius ties the first tone of the *cantus firmus* over two measures, precisely as Scheidemann does with the first tone of the *cantus firmus* in VIII:1. In Praetorius' verse the remaining voices in the first bar form an F-major chord, over an f in the *cantus firmus*, while in the second bar those voices play a B^b major chord (Example 5-31).

Example 5-31. Hieronymus Praetorius' Magnificat Primi Toni, verse 1, bars 1-7:



Before the last phrase of the theme in bar 27 (Example 5-33), the soprano line moves in descending sixteenth notes, and rests together with the other voices on the first beat of the next bar, leaving the tenor voice alone.

Matthias Weckmann uses a similar approach in the opening verse of his Magnificat II.Toni. The setting is in five parts and the theme is the tenor line (Example 5-32).

Example 5-32. Matthias Weckmann's Magnificat II.Toni, verse 1, measures 1-6:



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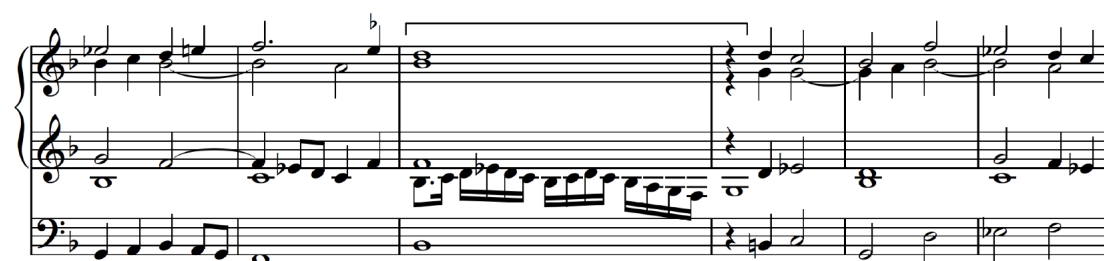
First verse

In the verses of both Praetorius and Weckmann, sixteenth note motion leads to the second phrase of the *cantus firmus*. The second phrase begins with the other parts on a quarter note rest, emphasizing the new entrance of the tenor voice. This approach is used by all three composers — Praetorius, Scheidemann and Weckmann (Examples 5-33, 5-34 and 5-35).

Example 5-33. Hieronymus Praetorius Magnificat Primi Toni, verse 1, measures 26-31:



Example 5-34. Matthias Weckmann Magnificat II.Toni, verse 1, measures 12-17:



Example 5-35. Heinrich Scheidemann Magnificat VIII.Toni, verse 1, measures 15-20:



All three verses end in a *supplementum*. The last note of the tenor line is prolonged over the last bars⁵¹⁹ while “the various pitches of the other voices, which are united in harmony with it, create consonances with it.”⁵²⁰

In preparing this thesis I studied other Magnificat settings from the German tradition. I also recorded the Magnificat settings by Hieronymus Praetorius and Matthias Weckmann described above on two new organs inspired by the 17th century

⁵¹⁹ Praetorius and Scheidemann let the last note of the *cantus firmus* sound over the last five measures, while Weckmann stretches the note over three measures.

⁵²⁰ J. Burmeister, *Musical Poetics*, 151.

North German instruments.⁵²¹ The first verse of the *Magnificat Primi Toni* by Hieronymus Praetorius and the first verse of the *Magnificat II.Toni* by Matthias Weckmann were both played on the full organ with double pedal,⁵²² with the right foot presenting the *cantus firmus*. I used the same method when recording the first verse of the *Magnificat I.Toni* by Heinrich Scheidemann.⁵²³

Summary

Tables 5-4a and 5-4b list the positions of the harmonies in the eight introductory verses based on an analysis of the thorough-bass (including only the chords which accompany the *cantus firmus*). Table 5-4a shows the chord positions in the first verses in which the *cantus firmus* is placed in the tenor voice. Table 5-4b shows the chord positions in the opening verses in which the *cantus firmus* is placed in the bass voice.

Table 5-4a. Table of the harmony in Scheidemann's three verses with the *cantus firmus* in the tenor voice:

MAGNIFICAT	root position	sixth chord	seventh chord	six-four chord	other
I:1	75,5 %	18,5 %	1,5 %	2 %	3 %
II:1	70,5 %	21,5 %	4 %	2 %	2 %
VIII:1	74,5 %	17 %	-	2 %	6,5 %

Table 5-4b. Table of the harmony in Scheidemann's five verses with the *cantus firmus* in the bass voice:

	root position	sixth chord	seventh chord	six-four chord	other
III:1	90 %	10 %	-	-	-
IV:1	75 %	14 %	3 %	5 %	3 %
V:1	77,5 %	12 %	3 %	1,5 %	6 %
VI:1	65 %	15 %	2 %	3 %	15 %
VII:1	65 %	26 %	5 %	-	4 %

These tables indicate that chords in root position are the most prevalent. In the first verse of the *Magnificat III.Toni*, 90% of the chords are in root position. This particular verse is completely devoid of second inversion chords as well as seventh chords or other combinations. The lowest incidence of chords in tonic position is

⁵²¹ Buxtehude, Weckmann, Pachelbel, Bach, Praetorius, Scheidt und Schildt, *Karin Nelson an den Orgeln von Schürding und Krichdorf am Inn* (2008: Motette, 2009 cd). The organs are built by the organ builder Karl Nelson.

⁵²² Ibid., track 14 and 4.

⁵²³ *Seven Magnificat settings for Organ by Heinrich Scheidemann and two Anonymous Settings*, Karin Nelson (2010: Intim Musik 2010 cd), track 1. See also <http://www.youtube.com/user/NelsonOrgan> or www.nelsonorgel.se/karin-nelson/magnificatinspelning/

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65%, found in VI:1 and VII:1. In VI:1 one finds instead the greatest incidence of other chords (15%), while in VII:1, 26% of the chords are in first inversion.

The distribution of the different types of chords is very consistent when the *cantus firmus* is located in the tenor voice. In this category, 70-75% of the chords are in root position, and 17-21.5% percent are first inversion chords. In contrast, when the *cantus firmus* is placed in the bass the distribution of chord position is much more varied. In this case, the incidence of chords in root position varies from 65-90%. First inversion chords constitute between 10 to 26 percent of the total. The considerable difference is largely due to the different compositional styles used in the different verses. For example, verse III:1 is largely based on repeated chords, so it is natural that the verse contains many chords in root position. In contrast, VII:1 seems to lack a unifying idea, and so it is not surprising that a large number of the chords are not in the tonic position. Table 5-5 summarizes the characteristics of the introductory verses.

Table 5-5. Particular traits in the eight opening verses of the investigated Magnificat cycle:

<i>Magnificat</i>	<i>Character</i>
<i>I.Toni, verse 1</i>	Polyphony, imitation, <i>tirata</i> , <i>catabasis</i> , dorian motive
<i>II.Toni, verse 1</i>	Fauxbourdon, parallel movements, sixths
<i>III. Toni, verse 1</i>	Repeated chords in first position
<i>IV.Toni, verse1</i>	Stepwise movements within the range of a seventh. Quarter notes in the first half of the verse and eight notes in the second
<i>V.Toni, verse 1</i>	Canon and triads
<i>VI.Toni, verse 1</i>	Ostinato technique and figura corta-sequence
<i>VII.Toni,verse 1</i>	No unifying musical idea
<i>VIII. Toni, verse 1</i>	Homophonic setting, partly in five parts

Second verse

In all of the Magnificat settings, including the seven settings with Scheidemann's signature as well as the two anonymous settings, the second verses are constructed as a four-part choral fantasy, or as is stated in the manuscript, *auff 2 Klavier und Pedaliter*. There is one exception: the choral fantasy on the seventh tone is positioned as the third verse instead of the second.

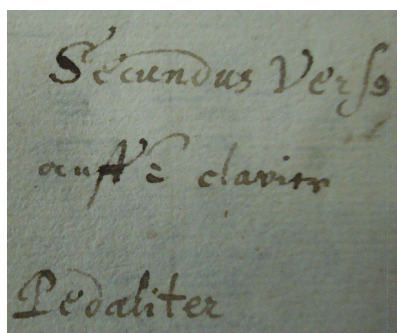


Figure 5- 10. Detail from the manuscript Ze1, titled Secundus Verse auff 2 clavier. Printed with permission of the Calvörsche Bibliothek in Clausthal-Zellerfeld.

The indication *auff 2 Klavier und Pedaliter* instructs the organist to play the verse on two manuals and pedal. The length of the fantasies varies: the shortest is 71 bars (VIII:2) and the longest is 177 bars long (VI:2). Verses III:2 and VI:2 contain more elements than the other verses, and their various sections are generous in length.

Table 5-6. Number of measures in the second verses (third verse in Magnificat VII.Toni):

<i>Magnificat/ verse</i>	<i>measures</i>
I:2	110 bars
II:2	140 bars
III:2	170 bars
IV:2	73 bars
V:2	92 bars
VI:2	177 bars
VII:3	79 bars
VIII:2	71 bars

The genre of the choral fantasy was increasingly developed during the last part of the 17th century by composers such as Reincken, Buxtehude and Lübeck; here it sees the first light. Verses III:2 and VI:2, especially, likely served as models in the genre for the next generation of organists. After studying and analyzing this group of verses, I have found similarities, for example, in the treatment and placement of the *cantus firmus*, the ornamentation, and the echo sections. As analytical tools I have used the following seven styles found in several of the eight verses.

The Magnificat Settings by Heinrich Scheidemann
Second verse

This method of style analysis is patterned after Michael Praetorius' description of his own methods in the *Syntagma Musicum III*. As an introduction to Chapter VIII, he writes: "It is practically impossible for composers to describe every style of composition they use these days; nevertheless, I would like to explain several I have used, especially those found currently in my modest works, the *Polyhymnia*. Although there are others, the twelve principal styles are as follows":

Ob zwar vnmüglich / alle vnnd jede mancherley Arten / jtziger zeit Componisten auff zuzeichnen vnd zu describiren: So hab ich doch gleichwol alhier nur etliche sonderlich diese/deren ich mich in meinen jsigen neuen zwar geringen Operibus, Alß nemblich in den Polyhymniis gebraucht/notificiren vnd erklern wollen.⁵²⁴

In the following list I have presented seven different styles found in Scheidemann's verses. I began my analysis with more than seven styles; for example, I had previously divided the fourth style into two groups, depending on whether the *cantus firmus* was located in the soprano or tenor voice. Later, however, I decided combine these two groups and address the placement of the *cantus firmus* in the text instead.

<i>The first style</i>	<i>Insinuatio</i> — imitated voices
<i>The second style (2)</i>	The <i>cantus firmus</i> in the bass voice in long note values. Motives in imitation in the top two voices, sometimes in canon or echoes
<i>The third style (3)</i>	Ostinato figures
<i>The fourth style (4)</i>	Embellished melody, usually in the soprano voice, but may also be in the tenor voice. The other voices have the character of a <i>basso continuo</i> accompaniment. Usually two middle parts in the left hand and pedal
<i>The fifth style (5)</i>	One or more motives repeat as echoes, either on another manual or in another octave
<i>The sixth style (6)</i>	Sequential treatment of figures, for instance up a fifth
<i>The seventh style (7)</i>	Finale/coda — similar to the fourth style, but with more of the character of a finale. The last measures may contain scales over the range of one or several octaves

The pattern I have designated as the second style has some similarities to Praetorius' seventh style. In my classification the *cantus firmus* is always placed in the bass:

Unnd auff diese Art / werden nun mehr gar herrliche Sachen / bey votrefflichen hochberümbten Organisten gefunden / welche den Chorale bißweiln in Cantu, bißweiln im Tenore, Alt oder Baß behalten / vnnd auß dermassen lieblichen vnd kunstreichen Contra-punct darauff erfinden vnnd setzen.⁵²⁵

⁵²⁴ Michael Praetorius, *Syntagma musicum III, Termini musici* Wolfenbüttel 1619. Facsimile ed. Arno Forchert (Kassel: Bärenreiter, 2001), 169.

⁵²⁵ Ibid., 190-191.

At present one can find marvelous examples in this style by outstanding, wellknown organists who sometimes put the chorale in the *cantus*, sometimes in the tenor, alto or bass and devise exceptionally delightful and skillful counterpoint based on it.⁵²⁶

The use of echoes is described in Michael Praetorius' twelfth style:

Wann nemblich die Stimmen oder Chori sich selbstn oder aber per vices in art eines Echo, forte & Pian, starck vnd still respondiren: Welches in Gemächern sehr lieblich vnd anmütig zu hören: In grossen Kirchen aber wil sich so wol nicht thun lassen/⁵²⁷

Here the voices or choirs respond to each other or alternate with one another in the manner of an echo — forte & pian, loud and soft — which sounds [zu hören] most agreeable in chambers.⁵²⁸

Heinrich Scheidemann also uses echo sections in his Magnificat settings; in my classification the echo sections are designated as the fifth style.

On pages 185-191 I give examples of seven different styles in the verses *auff 2 Klavier und Pedaliter*.⁵²⁹ On pages 192-201 I analyze each verse. In many cases the sections overlap, and when counting the measures in the different sections I let the musical idea in each section end before beginning to count the bars of the next section, even when the final bar of the section is a long note or a new idea signals the start of the next section. The second verse of the *Magnificat I. Toni* is analyzed in detail, while the other seven verses are described more briefly.

Several of these styles are also common in music by contemporaries of Scheidemann. In the oldest complete Magnificat cycle for organ in Northern Europe, Hieronymus Praetorius demonstrates the highest level of development in his use of the *cantus firmus* and includes ideas which later evolved into the chorale fantasy.⁵³⁰

The second verse of the Magnificat *primi toni* by Melchior Schildt (1592-1667), *Auff 2 Clavier*, includes a number of features that originate in the style of the choral fantasy. An introductory *bicinium* is followed by an echo passage of great variety (what I call the fifth style). In the following three-voice section, the prolonged *cantus firmus* in the pedal is accompanied by two imitative voices in the manuals (the second style), and leads into a section in which the organist's technique can shine in the florid upper voice (the fourth style). Yet another echo section follows before the verse concludes with sizzling sixteenth notes in stepwise motion as well as triads (the seventh style).⁵³¹

⁵²⁶ Michael Praetorius, *Syntagma Musicum III*, Wolfenbüttel 1619, 2004, 189.

⁵²⁷ Michael Praetorius, *Syntagma musicum III, Termini musici*, facsimile ed. 2001, 194-195.

⁵²⁸ Michael Praetorius, *Syntagma Musicum III*, 2004, 192.

⁵²⁹ The second verse of the setting, with the exception of the Magnificat VII. Toni.

⁵³⁰ Hieronymus Praetorius' Magnificat *primi toni* (three verses) is recorded on the cd *Magnificat*, Motette 2009, track 14-16.

⁵³¹ Melchior Schildt's Magnificat *primi toni* (five verses) is recorded on the cd *Magnificat*, Motette 2009, track 23-27.

The Magnificat Settings by Heinrich Scheidemann
Second verse

The first style (I)

The first style (1) is my term for an *insinuation*⁵³² that is often used as an introduction to the verses *auff 2 Klavier und Pedaliter*. The first notes of the theme are presented in one voice and then imitated by the other voices. Example 5-37 shows how the first six tones of the theme have been used as the starting point for the second verse of the Magnificat VIII.Toni. In the example the six notes in each voice are marked with note names. The tenor line starts the verse and is followed in bar three by the alto voice. The bass voice enters in bar six, followed by the soprano in bar ten.

Example 5-36. The first notes of the theme in the Magnificat VIII.Toni:



Example 5-37. The first style (1) — six tones from the theme are presented in the Magnificat VIII:2, bars 1-14:

[illegible]

⁵³² Warren Kirkendale, "Ciceronians versus Aristotelians on the Ricercar as Exordium from Bembo to Bach," *Journal of the American Musicological Society* 32 (1979): 1-44.

The second style (2)

The second style (2) refers to a three-part texture with the theme in long note values in the lowest part, and imitation between the upper voices.

Example 5-38. The second style (2), bars 71-80 from Magnificat I.Toni, verse 2:

Example 5-38 shows a musical score for the second style (2) in common time. It consists of two systems of three staves each. The top staff is for the Organ (Org) and the middle staff is for the Right Pedal (Rp). The bottom staff is for the Bass. The first system shows the Organ and Right Pedal playing a melodic line with eighth notes, while the Bass plays a long note. The second system shows the Organ and Right Pedal playing a melodic line with eighth notes, while the Bass plays a long note. The third system shows the Organ and Right Pedal playing a melodic line with eighth notes, while the Bass plays a long note. The fourth system shows the Organ and Right Pedal playing a melodic line with eighth notes, while the Bass plays a long note. The fifth system shows the Organ and Right Pedal playing a melodic line with eighth notes, while the Bass plays a long note. The sixth system shows the Organ and Right Pedal playing a melodic line with eighth notes, while the Bass plays a long note.

Example 5-39. The second style (2), bars 71-80 from Magnificat II.Toni, verse 2:

Example 5-39 shows a musical score for the second style (2) in common time. It consists of two systems of three staves each. The top staff is for the Organ (Org) and the middle staff is for the Right Pedal (Rp). The bottom staff is for the Bass. The first system shows the Organ and Right Pedal playing a melodic line with eighth notes, while the Bass plays a long note. The second system shows the Organ and Right Pedal playing a melodic line with eighth notes, while the Bass plays a long note. The third system shows the Organ and Right Pedal playing a melodic line with eighth notes, while the Bass plays a long note. The fourth system shows the Organ and Right Pedal playing a melodic line with eighth notes, while the Bass plays a long note. The fifth system shows the Organ and Right Pedal playing a melodic line with eighth notes, while the Bass plays a long note. The sixth system shows the Organ and Right Pedal playing a melodic line with eighth notes, while the Bass plays a long note.

The Magnificat Settings by Heinrich Scheidemann
Second verse

The third style (3)

Ostinato figures are common in English keyboard music, for example in the Mulliner book, as well as in Jan Pieterszoon Sweelinck's keyboard music. Example 5-40 shows that the first three notes of the theme from the Magnificat III.Toni are the ground for the ostinato. This figure is repeated in the tenor voice while the alto and bass lines have a slightly different theme.



Example 5-40. The third style (3) from Magnificat III. Toni, verse 2, bars 1-12:



The following example shows the first three tones of the theme from the Magnificat VI.Toni, once again used as the foundation of the ostinato.



Example 5-41. The third style (3) from Magnificat VI. Toni, verse 2, bars 1-10:



The fourth style (4)

The most common musical idea in these verses is a rich embellished melody that usually is accompanied by three other voices. Usually the ornamented melody (the solo line) is placed in the soprano voice, but it also occurs in the tenor. This section is homophonic in a *basso continuo* style. The first three notes of the theme from the Magnificat IV.Toni lay the groundwork for the soprano voice in the following example. A few bars later, the tenor voice is ornamented over the same theme (Example 5-42).

Example 5-42. The fourth style (4) from Magnificat IV.Toni, verse 2 bars 9-20, embellished cantus firmus in the soprano voice:

The musical score for Example 5-42 consists of three systems. Each system is written for a grand staff (treble and bass clef) and a single bass line below. The first system begins with a 'Rp' dynamic marking. The melody in the soprano voice (treble clef) is highly ornamented, featuring many sixteenth and thirty-second notes. The accompaniment in the bass (bass clef) is simpler, consisting of whole and half notes. The second system continues the melody with more ornamentation. The third system shows the melody becoming more intricate with many sixteenth notes.

Example 5-43. The fourth style (4) from Magnificat IV.Toni, verse 2 bars 23-34, embellished cantus firmus in the tenor voice:

The musical score for Example 5-43 consists of two systems. Each system is written for a grand staff (treble and bass clef) and a single bass line below. The first system begins with a 'Rp' dynamic marking. The melody in the tenor voice (bass clef) is highly ornamented, featuring many sixteenth and thirty-second notes. The accompaniment in the bass (bass clef) is simpler, consisting of whole and half notes. The second system continues the melody with more ornamentation.

The Magnificat Settings by Heinrich Scheidemann
Second verse



The fifth style (5)

The fifth style (5) refers to one or several motives that are repeated as echoes, either on another manual or in a different octave. The first example, from the Magnificat III.Toni, shows echoes played on another manual. The second example, from the Magnificat V.Toni, shows an echo an octave down on the same manual.

Example 5-44. The fifth style (5) from Magnificat III.Toni, verse 2 bars 27-35, echo sections on another manual:



Example 5-44. The fifth style (5) from Magnificat V.Toni, verse 2 bars 79-82, echo section in another octave:



The sixth style (6)

The sixth style is a section that uses sequences, in which a figure is repeated at a different pitch (for example, a fifth up from the original figure) in contrast to the fifth style (5), which is characterized by the repetition of the same notes, or the same notes in a different octave.

Example 5-46. The sixth style (6) from Magnificat II.Toni, verse 2 bars 87-90, sequential movement:



Example 5-47. The sixth style (6) from Magnificat VI.Toni, verse 2 bars 147-154, sequential movement:

This musical example is divided into two systems, each showing a four-measure sequence in C major, 4/4 time. The first system features a melody in the right hand with eighth-note figures moving up by a fifth: G4-A4-B4, C5-B4-A4, G4-F#4-E4, and F#4-E4-D#4. The left hand has a steady eighth-note accompaniment. The second system continues the sequence with a different melodic figure in the right hand, also moving up by a fifth: G4-A4-B4, C5-B4-A4, G4-F#4-E4, and F#4-E4-D#4. The left hand continues with a similar accompaniment pattern.

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Second verse

The seventh style (7)

The seventh style (7) is similar to the fourth style (4) but has more of a closing character and occurs at the end of a verse. The last bars may consist of *figura corta* motives and scales over the range of one or more octaves, set over an organ point.

Example 5-48. The seventh style (7) from Magnificat I.Toni, verse 2 bars 103-110, final:

The musical score for Example 5-48 is presented in three systems. Each system consists of a grand staff (treble and bass clefs) and a single bass line. The first system shows a complex melodic line in the treble with many sixteenth and thirty-second notes, while the bass line has a simple organ point. The second system continues the melodic line with similar rhythmic complexity. The third system concludes the passage with a final cadence, featuring a long note in the bass line and a final chord in the treble.

Example 5-49. The seventh style (7) from Magnificat III.Toni, verse 2 bars 81-87, final:

The musical score for Example 5-49 is presented in two systems. Each system consists of a grand staff (treble and bass clefs) and a single bass line. The first system shows a melodic line in the treble with a mix of eighth and sixteenth notes, and a bass line with a simple organ point. The second system continues the melodic line, ending with a final cadence in the treble and a long note in the bass line.

Magnificat I.Toni verse 2 (I:2)

When I analyzed the second verse of the Magnificat I.Toni, I found the following sections:

bars 1-10	the first style (1) 10 bars
bars 11-70	the fourth style (4) 60 bars
bars 71-91	the second style (2) 21 bars
bars 92-110	the seventh style (7) 19 bars

Example 5-50. The theme of the Magnificat I.Toni:



The tenor voice opens the verse with the theme's initial notes in long note values, starting at f^0 . These notes are repeated from bar 3 in the alto voice but are now transposed up a fifth starting at c^1 (Example 5-51). The initial theme in this verse is based on the first three notes of the *cantus firmus* and its final descending motion (see Example 5-50). In bar 5 the pedal begins on c^0 with the same theme. The second half of the theme in the pedal must be transposed to end on d^0 and match the entrance of the soprano. If this had not been done, the theme in the pedal would have ended on A. The embellished soprano line begins in bar 11 (Example 5-51). The fourth style (4) appears between the bars 11-70.

The first tones of the *cantus firmus* are woven together with its final tones, which results in a curving phrase that is like a summary of the material presented in the first bars of the verse.⁵³³ The notes are f-g-a-a-g-f-e-d; they occur in half notes in the soprano voice (Example 5-52).

Example 5-51. The introduction of the Magnificat I.Toni, second verse "auff Zwey Clavir. Pedalit."

Two systems of piano accompaniment. The first system shows measures 1-8. The second system shows measures 9-12. Each system has a treble and bass staff. The music is in 2/4 time. The first system shows a simple harmonic setting of the theme in the bass, with the treble staff mostly containing rests. The second system shows more complex textures, including arpeggiated figures in the treble and sustained chords in the bass.

⁵³³ Compare this with the introduction of I:1, page 162.

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Second verse



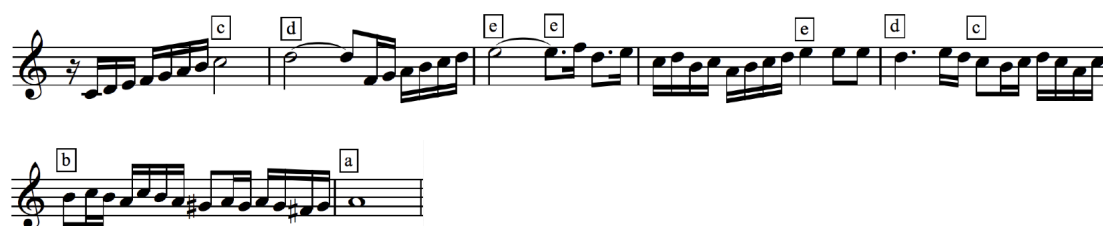
Example 5-52 shows the first phrase of the soprano part. The *cantus firmus* appears in half notes taken from the beginning and end of the *cantus firmus*: f-g-a-a-g-f-e-d.

Example 5-52. Soprano voice in bars 11-15 from the Magnificat I.Toni, verse 2:



This particular material is repeated in bar 19, here transposed up a fifth and beginning on c² (Example 5-53). The *cantus firmus* is set in half notes, and the material is a combination of the first and last notes of the theme, transposed to the notes c-d-e-e-d-c-b-a.

Example 5-53. Soprano voice in bars 19-25 from the Magnificat I.Toni, second verse:



The initial phrase is presented in its entirety for the first time in bar 28, where it appears in the tenor voice set in whole notes against a *transitus* motive with triplets in the soprano voice (Example 5-54). The last part of the theme (a-g-f-g-a-g-f-e-d) is woven into the verse several times. In bar 53 the melodic line is wrapped in the soprano voice, beginning on a¹ (Example 5-55). A few bars later in bar 63 the theme appears once again in the soprano voice, but this time it is partly hidden in triplets and transposed up a fifth to e-d-c(iss)-d-e-d-c-b-a.

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Example 5-54. Bars 28-35 from the Magnificat I.Toni, verse 2. The first phrase of the cantus firmus in the tenor line:

Example 5-55. The last part of the theme hidden in the ornamented soprano line, bars 53-56 in the Magnificat I.Toni, second verse:

The second style (2) is found in measures 71-91. Throughout much of this verse Scheidemann disguises the melody, revealing it only sporadically, but in this section the theme is presented very clearly in long notes in the pedal. The two top voices imitate each other with triads (Example 5-56).

Example 5-56. Cantus firmus in the pedal in Magnificat I.Toni, second verse, bars 71-80:

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Second verse

The verse ends with the seventh style (7), which is a triumphant coda with sixteenth notes over a range of two and half octaves. The motive starts in the second half of bar 91.

The structure of the verse may be summarized as follows:

<i>Style</i>	<i>Magnificat I.Toni, second verse</i>	<i>Measures</i>
The first style (1)	bars 1-10	10
The fourth style (4)	bars 11-70 bars 28-33 triplets in the ornamented soprano voice, also in bars 65-68. The theme is in the pedal in bars 17-25	60
The second style (2)	bars 71-91	21
The seventh style (7)	bars 92-110 The motive starts in the second half of bar 91	19

Magnificat II.Toni verse 2 (II:2)

The second verse of the Magnificat II.Toni begins with imitation in the lower three voices for the first six measures. This is followed by a section with an ornamented *cantus firmus*; the lower voices function as an accompaniment. In bar 21 the *cantus firmus* begins in long notes in the pedal while the soprano is imitated by the alto voice. A longer section begins in bar 35 in which the soprano once again is embellished, accompanied by the lower voices. In bar 71 a three-part section begins in which the *cantus firmus*, once again, is placed in long notes in the pedal. A motive that is repeated in sequences is presented in bar 87. After this section an ornamented soprano voice is accompanied in bars 93-109 by the lower voices. In bars 110-118 the verse is once again in three parts. It ends with an ornamented soprano voice supported by the other voices. The lower voices become increasingly passive and eventually land on a chord that persists for six bars while the sixteenth notes in the soprano voice are repeated several times with an echo on a second manual.

The second verse of the Magnificat II.Toni can be summarized as follows. The fourth style recurs several times and is the most common:

<i>Style</i>	<i>Magnificat II.Toni, second verse</i>	<i>Measures</i>
The first style (1)	Bars 1-6: imitation of the first four notes of the theme	6
The fourth style (4)	Bars 7- 20: the first four notes of the theme ornamented in the soprano voice in bars 7-12 and transposed up a fifth in bars 14-16 In bar 18 the theme starts in the pedal in long notes	14
The second style (2)	Bars 21-34 Bar 32 without pedal	14
The fourth style (4)	Bars 35-70 Starts as an upbeat in bar 34	36
The second style (2)	Bars 71-86	16
The sixth style (6)	Bars 87-92	6
The fourth style (4)	Bars 93-109	17
The second style (2)	Bars 110-118 Bridge to next section	9
The fourth style (4)	Bars 119-124, short section	6
The fifth style (5)	Bars 125-140	16

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Second verse

Magnificat III.Toni verse 2 (III:2)

The second verse of the Magnificat III.Toni begins with ostinato figures that wander among the different voices. In bar 21 a new section starts with various motives that recur as echoes on another manual. From bar 77 the *cantus firmus* is placed in the pedal in long note values. After a cadence the *cantus firmus* is located in the soprano while the lower voices take on an accompanying role. This structure continues until bar 144. In bar 96, however, there is a temporary change when echoes appear between various octaves in the soprano voice. In bars 145-152 the *cantus firmus* is once again placed in long notes in the pedal. In the following bar the soprano voice is again ornamented and accompanied by the three lower voices. The solo voice, played initially by the right hand, becomes gradually freer and moves down the keyboard until it reaches C, the lowest note of the organ, before changing direction in the final bars.

The verse has the following structure:

<i>Style</i>	<i>Magnificat III.Toni, second verse</i>	<i>Measures</i>
The third style (3)	Bars 1-20, bridge to next section in bar 20-21. The end of the third style becomes the fifth style (echo)	20
The fifth style (5)	Bars 21-76 Bars 62-63 with upbeat and the first two beats in bar 64 have two-part movement in sixteenth notes (over the range of a tenth and a sixth) between two echo sections	56
The second style (2)	Bars 77-89	13
The fourth style (4)	Bars 90-95	6
The fifth style (5)	Bars 96-100	5
The fourth style (4)	Bars 101-144 New phrase starts in bar 106. (Bars 135-144 — in two parts, but still in the character of the fourth style)	44
The second style (2)	Bars 145-152	8
The fourth style (4)	Bars 153-163	11
The seventh style (7)	Bars 164-170	7

Magnificat IV.Toni verse 2 (IV:2)

The second verse of the Magnificat IV.Toni starts thematically in an *insinuatio*. In bars 9-20 the soprano voice is ornamented, accompanied by the lower three voices. In bar 24 the tenor voice takes over the solo line. In bar 39, a new section begins, in which the soprano's motion is repeated as echoes on another manual. This section is followed by another where the soprano voice moves in triplets. After an imitative section starting in bar 57 that uses a motive based on the theme's last notes, the verse comes to an end. After echoes in bars 67-68 the verse finishes in a short coda.

The second verse of the Magnificat IV.Toni has the following structure:

<i>Style</i>	<i>Magnificat IV.Toni, second verse</i>	<i>Measures</i>
The first style (1)	Bars 1-8	8
The fourth style (4)	Bars 9-38 Until bar 20 the soprano voice is ornamented In bars 24-36 the tenor voice is ornamented Afterwards two bars that end this section, a single voice with sixteenth notes, thereafter three bars which leads into the fifth style	30
The fifth style (5)	Bars 39-50 The echoes begin first in bar 42.	12
The fourth style (4)	Bars 51-56	6
The third style (3)	Bars 57-66 Bar 65 with upbeat-bar 68: left hand theme on Rückpositiv, first ostinato that follows with a new figure and is repeated in right hand on the Rückpositiv in bar 68	10
The fifth style (5)	Bars 67-68	2
The seventh style (7)	Bars 69-73	5

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Magnificat V.Toni verse 2 (V:2)

The second verse of the Magnificat V.Toni also begins as an *insinuatio*. A section in which the soprano voice is ornamented begins in bar 8 and lasts for 60 measures. After a short interruption in measures 68-69 when the *cantus firmus* is placed in the pedal, the ornamented soprano voice continues for a few more bars. In measures 79-82 a motive is echoed an octave lower. The verse ends with a coda that is not as obvious but where the action intensifies.

The second verse of the Magnificat V.Toni has the following structure:

<i>Style</i>	<i>Magnificat V.Toni, second verse</i>	<i>Measures</i>
The first style (1)	Bars 1-7	7
The fourth style (4)	Bars 8-67	60
The second style (2)	Bars 68-69 with a quick transition back to the fourth style	2
The fourth style (4)	Bars 70-78 In bars 70-71, repetition of the theme in the right hand In bar 71 echo an octave lower	9
The fifth style (5)	Bars 79-82 (In the manner of the fourth style)	4
The seventh style (7)	Bars 83-92 Coda not well-defined, but intensification of the action	10

Magnificat VI.Toni verse 2 (VI:2)

The second verse of the Magnificat VI.Toni begins with ostinato figures. Thereafter various echo sections stretch over 56 bars. The following section consists of the embellished soprano voice, which is ornamented and accompanied by the lower voices. Another echo section occurs in measures 109-119. The following nine bars have a three-part texture with the *cantus firmus* in long values in the pedal. Next, the ornamented soprano voice is once more accompanied by the lower voices. Bars 147-155 contain sequences. In the following bars the ornamented soprano returns, this time in triplets. The verse ends with a twelve-bar echo section.

The second verse of the Magnificat VI.Toni has the following structure:

<i>Style</i>	<i>Magnificat VI.Toni, second verse</i>	<i>Measures</i>
The third style (3)	Bar 1-26 after the first measures this section is relatively free against the third style	26
The fifth style (5)	Bars 27-82 different types of echo figures	56
The fourth style (4)	Bars 83-108 first three measures of imitating introduction, followed by the ornamented soprano voice	26
The fifth style (5)	Bars 109-119 in bar 114 is a bridge between two different themes that also could be called sequences bar 119 has a figure that ends the section	11
The second style (2)	Bars 120-128	9
The fourth style (4)	Bars 129-146 bridge to an ostinato figure in bar 139	18
The sixth style (6)	Bars 147-155 have an unusual idea for Scheidemann	9
The fourth style (4)	Bars 156-165 triplets bridge to the next section in bars 164-165	10
The fifth style (5)	Bars 166-177	12

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Second verse

Magnificat VII.Toni vers 3 (VII:3)

The third verse of the Magnificat VII.Toni has three sections. The first part consists of an eight-bar *insinuatio*. This is followed by the main section, consisting of a richly embellished soprano or tenor voice accompanied by the other voices. The verse ends with a nine-measure echo section.

The third verse of the Magnificat VII.Toni has the following structure:

<i>Style</i>	<i>Magnificat VII.Toni, third verse</i>	<i>Measures</i>
The first style (1)	Bar 1-8 Only the two first notes between the tenor and bass are imitated literally.	8
The fourth style (4)	Bars 9-70 Bars 1-23 (23 bars): embellished soprano voice Bars 26-41 (16 bars): embellished tenor voice Bars 41-45 (4 bars): embellished soprano voice Bars 51-55 (4 bars): embellished tenor voice Bars 60-71 (12 bars): embellished soprano voice	62
The fifth style (5)	Bars 71-79	9

Magnificat VIII.Toni vers 2 (VIII:2)

The second verse of the Magnificat VIII.Toni has basically the same form as VII:3. The verse has three sections and begins with a nine-bar introduction in the form of an *insinuatio*. The opening measures are followed by the main section, which consists of an embroidered soprano voice accompanied by the lower voices. The verse ends with a nine-measure echo section.

The second verse of the Magnificat VIII.Toni has the following structure:

<i>Style</i>	<i>Magnificat VIII.Toni, second verse</i>	<i>Measures</i>
The first style (1)	Bars 1-9	9
The fourth style (D)	Bars 10-62 (52 bars): embellished soprano voice	53
The fifth style (5)	Bars 63-71	9

Summary

Table 5-7 shows the occurrence of the seven different styles in all of the eight verses studied in this chapter. The most prevalent style is the fourth style (4), in which an ornamented melody is accompanied by the other voices. In the Magnificat III.Toni and VI.Toni, however, the fifth style (5) is used as much as the fourth style (4), or, in VI:2, even more. The fifth style (5) is used relatively frequently in some of the other verses as well (21%); it is only in the Magnificat I.Toni that it is not used.

The fourth style (4) occurs in all of the verses, (51%). The second style (2) is represented in five of the eight verses (10%), but not used in the Magnificat IV.Toni, VII.Toni and VIII.Toni. The first (1), third (3), sixth (6) and the seventh (7) styles are used only occasionally. The first style (1) appears in six verses (5%), the third (3) in three verses (6%), the sixth (6) in two verses (2%) and the seventh style (7) in five of the verses (6%).

Table 5-7. The percentage of the different styles in each verse. The grey shade indicates the most common style:

verse % style	I/2	II/2	III/2	IV/2	V/2	VI/2	VII/3	VIII/2	total %
first (1)	9	4	-	11	8	-	10	13	5
second (2)	19	28	12	-	2	5	-	-	10
third (3)	-	-	12	14	-	15	-	-	6
fourth (4)	55	52	36	49	75	30	79	74	51
fifth (5)	-	12	36	19	4	38	11	13	20
sixth (6)	-	4	-	-	-	5	-	-	2
seventh (7)	17	-	4	7	11	7	-	-	6
%	100	100	100	100	100	100	100	100	100

After analyzing the components of the verses, I found common elements that group the verses in pairs:

Magnificat I.Toni verse 2 (I:2)

Magnificat II.Toni verse 2 (II:2)

verse % style	I:2	II:2
1	9	4
2	19	28
3	-	-
4	55	52
5	-	12
6	-	4
7	17	-
%	100	100

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Second verse

Magnificat III.Toni verse 2 (III:2)

Magnificat VI.Toni verse 2 (VI:2)

verse % style	III:2	VI:2
1	-	-
2	12	5
3	12	15
4	36	30
5	36	38
6	-	5
7	4	7
%	100	100

Magnificat IV.Toni vers 2 (IV:2)

Magnificat V.Toni vers 2 (V:2)

verse % style	IV:2	V:2
1	11	8
2	-	2
3	14	-
4	49	75
5	19	4
6	-	-
7	7	11
%	100	100

Magnificat VII.Toni verse 3 (VII:3)

Magnificat VIII.Toni verse 2 (VIII:2)

verse % style	VII:3	VIII:2
1	10	13
2	-	-
3	-	-
4	79	74
5	11	13
6	-	-
7	-	-
%	100	100

My analysis shows that the second verses of Scheidemann's Magnificat settings are based on patterns that are recycled and used in a number of the verses. The analysis also demonstrates that similar configurations of styles group the verses into pairs. Generally speaking, four different combinations of styles are used in the eight verses *auff 2 Klavier und Pedaliter*.

Third verse

The third verse is usually a four-part verse in vocal style, designated a chorale *ricercare* by Werner Breig.⁵³⁴ There are two exceptions to this placement, namely in the fifth Magnificat setting, where the four-part *ricercare* is placed as the fourth verse, and in the seventh setting, where it is the second verse. Breig notes that it is only in verses I:3 and IV:3 that Scheidemann uses the pure *ricercare* model.⁵³⁵ This begs the question of how to define a *ricercare*. In fact, during the early 16th century there were two completely different definitions of the term *ricercare*.⁵³⁶ The word *ricercare* could mean a free improvised homophonic piece that served as an exercise for the musician in the style of what we often refer to as a toccata. It could also mean an imitative contrapuntal work that can be considered the predecessor of the fugue. How is it possible that the same term, within the span of a few decades, could have such different meanings?

Warren Kirkendale compares the dichotomy in the term *ricercare* to Aristotle's and Cicero's contrasting definitions of the opening parts of a speech (Latin: *exordium*). Aristotle compared the beginning of a speech to a musician's practice of warming up. Cicero, on the other hand, spoke of two different types of *exordium*: *principium* and *insinuatio*. In the art of rhetoric, the *principium* captures the listeners' attention immediately while an *insinuatio* has a completely different character and, according to Cicero, should be used in difficult circumstances. An introduction should either indicate the whole question to be addressed, or an attitude and a preface to it.⁵³⁷ The earliest example of a notated *ricercare* based on Aristotle's definition is a composition in lute tablature from c.1510. Marco Antonio Cavazzoni's⁵³⁸ organ composition *Recerchari, mottetti, canzoni*, printed in Venice in 1523, is the earliest known example of a *ricercare* with another meaning. Cavazzoni's composition is based on several recurring elements that are imitated. This style was previously known from vocal music but had not appeared definitively in instrumental music until Cavazzoni's work was published.⁵³⁹ The Italian poet and theorist Pietro Bembo (1470-1547) was an ardent admirer of Cicero. According to Kirkendale, Bembo is the

⁵³⁴ "Choralericercare vierstimmig," Werner Breig, *Die Orgelwerke von Heinrich Scheidemann* (Wiesbaden: Franz Steiner, 1967), 57.

⁵³⁵ "Den reinen Ricercaretypus, wie er uns in I 3 entgegentritt, repräsentiert außerdem nur noch Vs.3 des *Magnificat IV.Toni*. Hier ist jedoch die Form vierteilig," Werner Breig, *Die Orgelwerke von Heinrich Scheidemann*, 69.

⁵³⁶ The word *ricercare* means "to search" in Italian.

⁵³⁷ Warren Kirkendale: "Ciceronians versus Aristotelians on the Ricercare as Exordium, from Bembo to Bach," *Journal of the American Musicological Society*, 1979 (32), 1-44.

⁵³⁸ Marco Antonio Cavazzoni (c. 1490-c.1560), Italian composer and organist.

⁵³⁹ Kirkendale, "Ciceronians versus Aristotelians on the Ricercare as Exordium, from Bembo to Bach," 5, 13-14.

apparent link between the Italian rhetoricians and composers, a link which greatly contributed to the rapid development of musical imitation.⁵⁴⁰ In *Syntagma Musicum III*, Michael Praetorius describes both fugue and *ricercare* under the same heading. He describes the foundation of the form as consisting of repeating motives:

Fvgæ nihil aliud sunt, ut ait Abbas D. Ioannes Nucius, qua'm enjusdem thematis per distinctos locos crebræ resultationes Pausatum interventu sibi luccedentes. Dictæ sunt autem à fugando, quia vox vocem fugat, idem melos depromendo. Italis vocantur Ricercari: RICERCARE enim idem est, quod investigare, quærere, exquiere, mit fleiß erforschen/vnnd nachsuchen; Dieweil in tractirung einer guten Fugen mit sonderbahrem fleiß vnnd nachdencken aus allen winckeln zusammen gesucht werden muß / wie vnnd vff mancherley Art vnd weise dieselbe in einander gefügt/ geflochten / duplirt, per directum & indirectum seu contrarium, ordentlich/ künstlich vnd anmuthig zusammen gebracht/ vnd biß zum ende hinaus geführt werden könne. Nam ex hac figura omnium maximè Musicum ingenium æstimandum est, si pro certa Modorum natura aptas Fugas eruere, atq; erutas bona & laudabili cohærentia ritè jungere noverit.⁵⁴¹

Fugues [Fugæ], as Abbot Johann Nucius said, are nothing more than frequent successive echos of the same theme on different degrees, separated by rests. They are also said to be derived from fugando, because one voice chases another voice, producing the same melody. By the Italians they are called Ricercari, for *ricercare* means to investigate, look for, seek out, to explore diligently and find out. In constructing a good fugue [Fugen] special diligence and contemplation are needed in putting it together from all angles, in whatever way it can be properly, skilfully, and pleasingly constructed, woven together, and overlapped by direct and indirect or contrary motion, and brought to a close. For it is chiefly by this genre that musical aptitude must be judged, if suitable fugues [Fugas] are developed according to specific modes and linked together properly with a good and laudable coherence.⁵⁴²

During the 16th and 17th centuries, many different names were routinely used for pieces with similar structures, including *capriccio*, *fugue*, *ricercare*, *canzona*, *fantasia*, *preludium* and *tiento*. Sometimes too the forms differ among pieces bearing the title *ricercare*.⁵⁴³ However, it is clear that Michael Praetorius accepted the *ricercare* as a polyphonic repetition of a motive.

In the manuscript *Ze1* the term *ricercare* is not used specifically for the third verses; rather, they are titled simply *Tertia Vers*, *Tertius Versus*, *Versus Tertius* or *3 Versus*.

⁵⁴⁰ Kirkendale, "Ciceronians versus Aristotelians on the Ricercare as Exordium, from Bembo to Bach," 17.

⁵⁴¹ Michael Praetorius: *Syntagma musicum III*. Faksimile-Reprint der Ausgabe Wolfenbüttel 1619, herausgegeben und mit einer Einführung versehen von Arno Forchert (Kassel: Bärenreiter, 2001), 21-24 (=21-22).

⁵⁴² Michael Praetorius: *Syntagma Musicum III*, trans. and ed. Jeffery T. Kite-Powell (New York: Oxford University Press, 2004), 38.

⁵⁴³ Different examples of various *ricercare* titles are found in Jan Pieterszoon Sweelinck, *Complete Keyboard Works*, vol 2, *Fantasien*, ed. Pieter Dirksen and Harald Vogel (Wiesbaden: Edition Breitkopf, 2007), nr 27-29.

When Breig describes these verses as being in the *ricercare* style, he is referring to the imitative style and not the free *ricercare*. According to Breig, the polyphonic vocal motet is the model for the *ricercare*. When considering the opening measures of each of the third verses, all use in some form imitative motives. Even though Breig considers only two of the verses to be true to the form of the *ricercare*, and despite the free treatment of the thematic material in several verses, I use the designation for all the verses described in this chapter, since historically, the term applied to a wide range of compositions.

The length of the verses varies from 59 bars for the shortest verse (V: 4) to 117 bars for the longest (II: 3).

<i>Magnificat/verse</i>	<i>measures</i>
I:3	75 bars
II:3	117 bars
III:3	87 bars
IV:3	82 bars
V:4	59 bars
VI:3	88 bars
VII:2	61 bars
VIII:3	94 bars

Pages 206-208 include the beginning measures of each of the eight verses in this category. An analysis of each verse follows on pages 210-224. In the analysis, the term “theme” refers to the melody of the *cantus firmus*, i.e. the established Magnificat plain song. The term “motive” refers to a musical idea that may not be related to the theme but is repeated by several voices in the verse. The numbering of the themes and motives is common to the two terms. This means that within a single verse themes and motives are considered consecutively as members of the same set.

Example 5-57. Magnificat I.Toni, verse 3, measures 1-14:

The musical score for Example 5-57, Magnificat I.Toni, verse 3, measures 1-14, is presented in two systems. The first system contains measures 1 through 7, and the second system contains measures 8 through 14. The notation is written on three staves: a top staff with a treble clef, a middle staff with a bass clef, and a bottom staff with a bass clef. The music is characterized by a complex polyphonic texture, featuring various rhythmic values (including minims, crotchets, and quavers) and accidentals (sharps and flats). The melody is often imitative, with different voices entering at different points. The bottom staff appears to be a continuo or a lower vocal part, providing a harmonic foundation for the upper voices.

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Example 5-58. Magnificat II.Toni, verse 3, measures 1-7:

Example 5-59. Magnificat III.Toni, verse 3, measures 1-5:

Example 5-60. Magnificat IV.Toni, verse 3, measures 1-13:

Example 5-61. Magnificat V.Toni, verse 4 (!), measures 1-6:

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Example 5-62. Magnificat VI.Toni, verse 3, measures 1-11:

Example 5-62 shows a musical score for Magnificat VI.Toni, verse 3, measures 1-11. The score is written for a three-part setting (Soprano, Alto, and Bass) in common time (C). The key signature has one flat (B-flat). The first system (measures 1-5) shows the Soprano and Alto parts with various melodic lines, while the Bass part is mostly rests. The second system (measures 6-11) continues the melodic development, with the Bass part entering in measure 6.

Example 5-63. Magnificat VII.Toni, verse 2 (!) measures 1-10:

Example 5-63 shows a musical score for Magnificat VII.Toni, verse 2 (!) measures 1-10. The score is written for a three-part setting (Soprano, Alto, and Bass) in common time (C). The key signature has one flat (B-flat). The first system (measures 1-5) shows the Soprano and Alto parts with various melodic lines, while the Bass part is mostly rests. The second system (measures 6-10) continues the melodic development, with the Bass part entering in measure 6.

Example 5-64. Magnificat VIII Toni, verse 3 measures 1-14:

Example 5-64 shows a musical score for Magnificat VIII Toni, verse 3 measures 1-14. The score is written for a three-part setting (Soprano, Alto, and Bass) in common time (C). The key signature has one flat (B-flat). The first system (measures 1-7) shows the Soprano and Alto parts with various melodic lines, while the Bass part is mostly rests. The second system (measures 8-14) continues the melodic development, with the Bass part entering in measure 8.

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Each verse begins with the first three or four notes of the *cantus firmus*, i.e. its intonation, notated in half or whole notes. In six of the eight verses, the soprano voice starts. The two exceptions are V:4 and VI:3, which begin with the tenor voice. In five of the verses both the theme and a specific motive are repeated in all four voices. On two occasions the repeated passage is inverted: in III:3, in which the motive in the bass voice is inverted (Example 5-65), and in IV:3, where the theme in the alto voice is inverted. In IV:3 the initial third in the theme becomes a second, and the second becomes a third (Example 5-66).

Example 5-65. Magnificat III.Toni, verse 3, measures 1-5. The motive from bar 1 is inverted in bar 5:

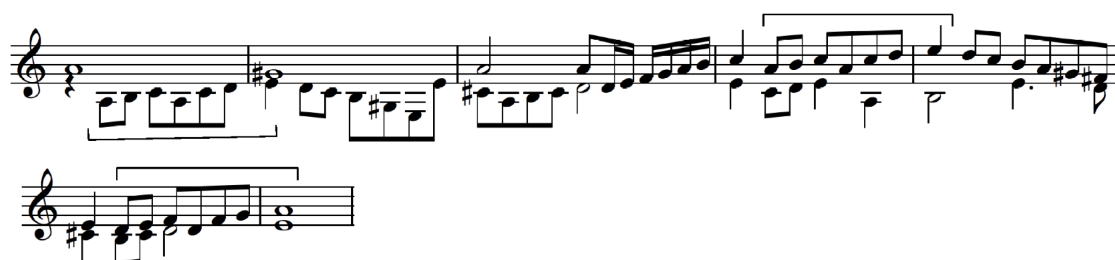


Example 5-66. Magnificat IV.Toni, verse 3, the first three tones of the cantus firmus in the soprano voice and inverted in the alto voice:



In seven of the verses, motives presented during the introductory bars are subsequently repeated in other voices. The exception is the second verse of the Magnificat VII.Toni. As shown in example 5-67, in the first bar the alto voice presents a motive that is repeated in the soprano voice in bars 4 and 6. The motive never recurs in the tenor and bass voices, rendering this motive comparatively vague in relation to the practice in the other verses. Example 5-68 shows the motives from verses I:3, II:3 and III:3. In these verses, as well as in all the others except for VII:3, an initial motive is repeated in the other voices during the verse's first measures.

Example 5-67. The soprano and alto voices in bars 1-6 of Magnificat VII.Toni, verse 2.



Example 5-68. The motives from Magnificat I:3, II:3 and III:3:

Magnificat I:3



Magnificat II:3



Magnificat III:3



During the initial measures in four of the eight verses, the theme appears unchanged in all four voices. As was shown in example 5-66, the theme in the alto voice is inverted in verse IV:3. In verse V:4 the theme is not repeated in the alto voice. In verse VI:3 the alto has only two of the theme's three notes, and in verse VII:2 the theme has been modified (Example 5-69).

Example 5-69. Magnificat VII.Toni, verse 2:

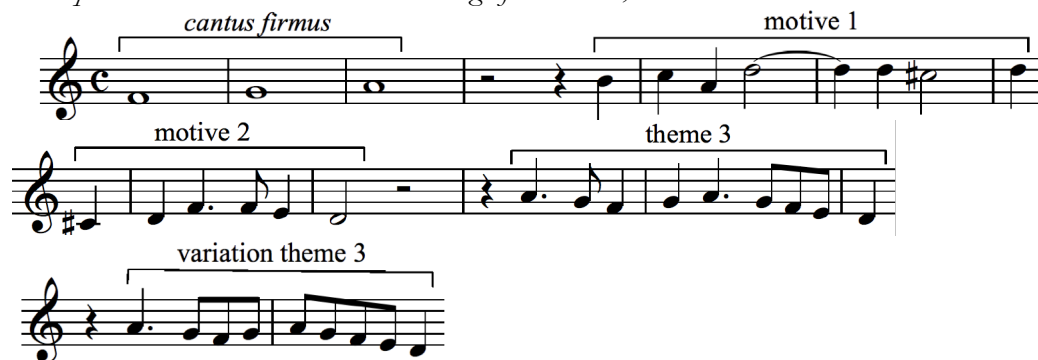


Magnificat I.Toni, third verse (I:3)

The third verse of the Magnificat I.Toni has three sections, each with distinct cadences that clearly indicate the limits of the various sections. In addition to the *cantus firmus*' first three notes, three other motives occur as well as a variation on the last subject (Example 5-70). According to Burmeister, the beginning is a *fuga realis*:

Fuga realis (*fuge onsiodes*) is that disposition of harmony wherein all the voices imitate, by using identical or similar intervals, a certain subject [affectio] drawn from one voice in the combination.⁵⁴⁴

Example 5-70. Themes and motives in Magnificat I.Toni, verse 3:



⁵⁴⁴ Joachim Burmeister, *Musical Poetics*, trans. with introd. and notes, Benito V. Rivera (New Haven and London: Yale University Press, 1993).

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On the upbeat to bar 5, the soprano voice introduces the motive on which the first part of the verse is based. When the *cantus firmus*' initial notes and this first motive have been interwoven in all of the four voices, this section comes to an A major cadence in bar 36. From the upbeat to bar 37 until bar 52, the second motive (Example 5-70) is treated by the four voices (Example 5-71). This section also finishes in A major, after a two-measure pedal point has prepared the cadence.

Example 5-71. Magnificat I.Toni, third verse, bars 36-47, motive 2:

The verse's final theme (nr 3, Example 5-70) is introduced by the alto voice on the last note of the second section in bar 53. This idea is based on the last part of the *cantus firmus*, the notes a-g-f-g-a-g-f-e-d (Example 5-72).

Example 5-72. Magnificat I.Toni, third verse. The last notes of the cantus firmus are the basis for the third theme:

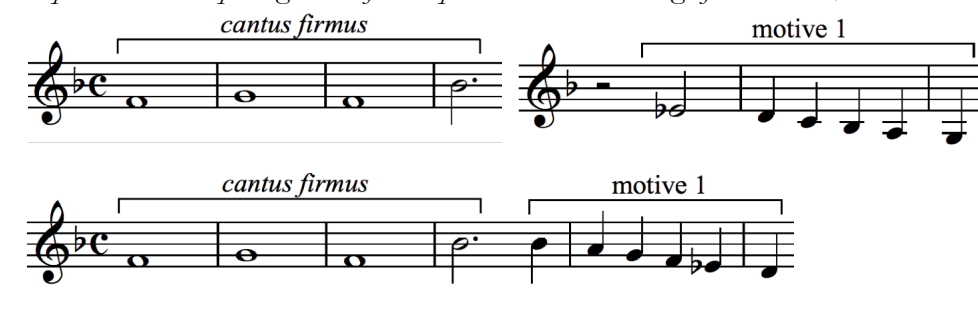


When the theme has moved through all the voices twice, the idea is varied for the last eight bars. In particular, the note values are converted into eighth notes, reinforcing the intensity of the verse during its last section (Example 5-70, variation on the third theme). This verse is a strict four-part setting where different musical ideas are derived from the *cantus firmus* and are developed polyphonically in the interplay of the different voices.

Magnificat II.Toni, third verse (II:3)

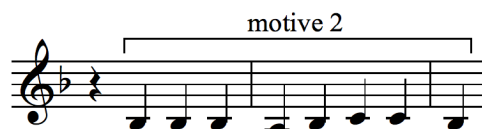
The third verse of the *Magnificat II.Toni* is the longest of the *ricercare* verses at 117 measures. It is almost twice as long as V:4, which is the shortest at 59 measures. This verse also begins with the initial notes of the *cantus firmus* in the soprano voice (f-g-f-b^b). These immediately change into a stepwise descending movement that becomes a recurring motive in the first part of verse, here referred to as the first motive. This section continues until bar 39. Example 5-73 shows two versions of the motive with different starting notes.

Example 5-73. The opening notes of the soprano voice in the *Magnificat II.Toni*, verse 3:



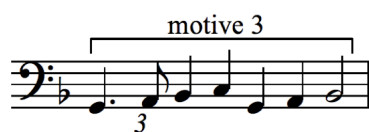
The second motive is presented in the tenor in bar 40 and repeated in the alto voice, soprano, bass, soprano, and finally two more times in the bass voice (Example 5-74). This section ends in bar 55.

Example 5-74. Motive 2 in *Magnificat II.Toni*, verse 3:



A third motive begins in bar 58, also with its origin in the *cantus firmus*. This section continues to bar 78 (Example 5-75).

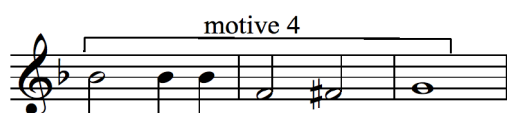
Example 5-75. Motive 3 in *Magnificat II.Toni*, verse 3:



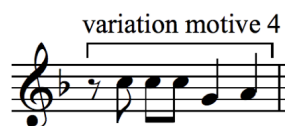
The fourth motive starts in bar 79 and is based on the last tones of the *cantus firmus* (Example 5-76). The first nine bars of this section are a *bicinium*, a two-part setting where the fourth motive occurs three times in the soprano voice against an eighth-note motion in the left hand. In bar 88 the fourth motive is repeated twice in the bass voice — Burmeister's term for this kind of repetition is *anaphora* — while the upper voices have eighth-note motion. Measures 101-108 include a variation of the fourth motive (Example 5-77).

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Example 5-76. Motive 4 in Magnificat II.Toni, verse 3:



Example 5-77. Variation motive 4 in Magnificat II.Toni, verse 3:

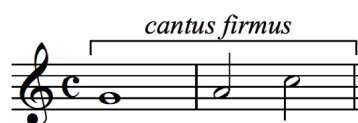


The verse ends with what Burmeister refers to as *harmoniae supplementum* — a configuration over a pedal point.

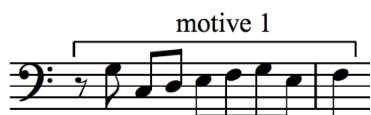
Magnificat III.Toni, third verse (III:3)

As in the two previous *ricercare* verses, the third verse of the Magnificat III.Toni starts with the first tones of the *cantus firmus* in long note values (Example 5-78). At the same time, a motive is introduced in the bass voice that is repeated by the other voices during the first twelve bars (Example 5-79).

Example 5-78. In bars 1-2 the first notes from the *cantus firmus* are presented in long notes in the soprano:

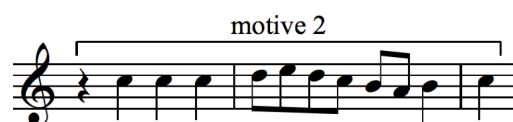


Example 5-79. The following motive appears in bars 1-12 in all four voices:



In bar 14 the bass voice continues the presentation of the motive, resuming after its intonation. This idea is used as the foundation for the four-part setting in bars 14-35. Example 5-80 presents the second motive as it appears in the soprano voice in bars 26-27.

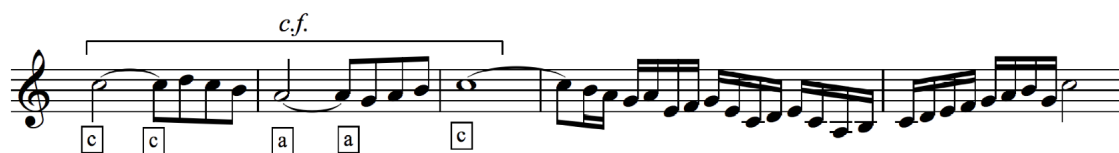
Example 5-80. Motive 2 in the soprano voice in bars 26-27:



The presentation of the *cantus firmus*' first phrase ends in bars 36-40. *Cantus firmus* tones are found in long note values in the soprano voice. The last two measures consist of an ornamented soprano line (Example 5-81).

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Example 5-81. The Magnificat theme's first phrase ends in bars 36-40. The cantus firmus is placed in the soprano voice:



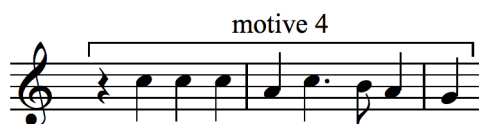
After the first phrase concludes, a motive in triplets is presented in bar 41 which is drawn from the opening notes of the second phrase (Example 5-82). After two bars the bass voice enters in bar 43 with four long notes that are taken from the *cantus firmus*. These four notes form the basis of the third theme, later repeated by the soprano in bars 48-52.

Example 5-82. The entrance of the tenor voice in bar 41 with the first notes of the second phrase:



In bar 52 the last motive of the verse begins, consisting of the last notes of the *cantus firmus* (Example 5-83). This motive is the basis for the last section of the verse. The verse ends with a passage of figured sixteenth notes in the manual over a pedal point in the bass.

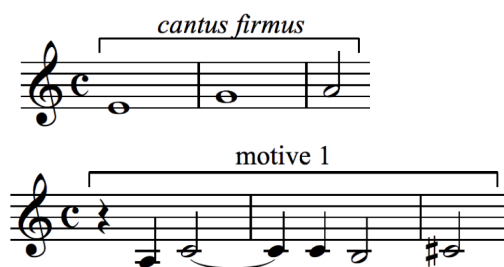
Example 5-83. The fourth motive is based on the cantus firmus' last tones. In bar 64 the theme is in the soprano voice:



Magnificat IV.Toni, third verse (IV:3)

As in previous verses, the soprano voice begins with the first three notes of the *cantus firmus*. The alto opens with a motive that is repeated in the other voices in measures 1-19 (Example 5-84).

Example 5-84. Magnificat IV.Toni, third verse, the cantus firmus in the soprano voice and motive 1 in the alto voice in bars 1-3:



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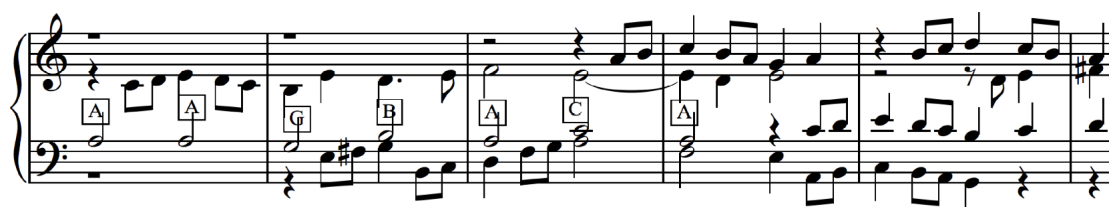
On the upbeat to bar 22, after the first phrase's intonation, the soprano voice presents a new idea derived from the *cantus firmus* and developed in the measures leading up to bar 33 (Example 5-85).

Example 5-85. Second motive in the soprano voice:

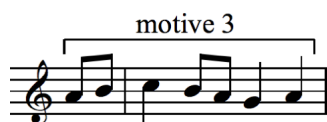


After a cadence in A major in bar 36, the tenor voice introduces the source material for the second motive, taken from the *cantus firmus*' first phrase after its intonation (Example 5-86). The theme is repeated in the soprano voice in bars 44-47 and in the bass in the bars 47-50. The other voices continue with a motive that was introduced by the alto voice in bar 37 (Example 5-87). The origin of this motive comes from the second phrase of the *cantus firmus*.

Example 5-86. Magnificat IV.Toni, third verse, bars 37-41:

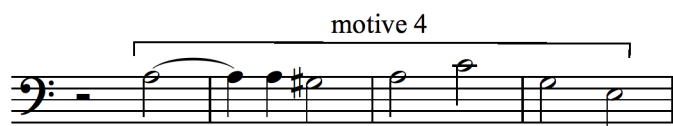


Example 5-87. Magnificat IV.Toni, third verse, soprano voice in bar 40 with upbeat:



In bar 53 the bass voice presents the last notes of the *cantus firmus*, here called the fourth motive (Example 5-88). The motive is repeated in the soprano voice in bars 57-60 and 72-73, in the bass voice in bars 67-70, in the alto voice in bars 62-65, and in the tenor voice in bars 73-75.

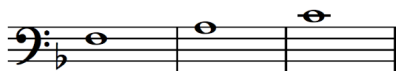
Example 5-88. Magnificat IV.Toni, third verse. The bass voice introduces the last notes of the cantus firmus in bars 53-56:





The first measure of the exercise is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The measure contains a whole rest, followed by a dotted quarter note on G4, an eighth note on A4, a quarter note on B4, and a quarter note on A4.

Example 5-90. The first three notes of the cantus firmus' in the tenor voice begin the verse:



Example 5-91. Magnificat V.Toni, fourth verse, the first entrance of the bass in measures 4-10:



Example 5-92. Magnificat V.Toni, fourth verse, bars 16-22:



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The last section of the verse starts in bar 35. The final notes of the *cantus firmus* are placed in half notes, first in the bass voice, then in the soprano and tenor voices, before finally appearing in the soprano voice in whole notes starting in bar 45. The voices without the theme in this section move in stepwise progression in quarter notes (Example 5-93). After the last note of the *cantus firmus* in bar 51, the verse continues for another eight measures. It ends with an authentic cadence followed by a plagal cadence.

Example 5-93. Magnificat V.Toni, fourth verse, bars 35-41, with stepwise quarter notes in brackets:



Magnificat VI.Toni, third verse (VI:3)



The first section of the third verse of the Magnificat VI.Toni is very similar to the beginning of the fourth verse of the Magnificat V.Toni (V:4). Both verses are based on an ostinato. The first three notes of the *cantus firmus* are introduced first in the tenor voice in whole notes, then in the bass and soprano voices. In VI:3, the repetitive rhythmic motive juxtaposed with the theme is a little longer than in V:4, extending over two measures (Example 5-94).

Example 5-94. Magnificat VI.Toni, third verse, bars 1-5:



The second section begins in bar 25. Its theme is presented first in the bass and then passes through the tenor, alto and soprano voices (Example 5-95). This theme is based on the notes a-g-b^b-a from the first phrase of the *cantus firmus*. The eighth notes in the bass voice are replaced by longer notes in bar 30, which lead this section to its conclusion in bar 33 after two measures of sixteenth notes in the soprano voice. The next section starts in bar 33. Its beginning is nearly identical to

that of the previous section (Example 5-96). The main difference is the transposition of the motive a fourth lower.

Example 5-95. Magnificat VI.Toni, third verse, bars 25-28, with the motive inspired by the notes a-g-b^b-a from the first phrase of the cantus firmus in brackets:



Example 5-96. Magnificat VI.Toni, third verse, bars 33-36:



In bar 42 the first part of the second phrase of the *cantus firmus* (a-g-a-b^b-a) is placed in the soprano voice. Triplets appear in the lower voices over the next six measures (Example 5-97). In measure 48 sixteenth note motion unexpectedly appears in the alto voice (Example 5-98), setting up the entrance of the *cantus firmus* in the bass in measures 49-53. The section is primarily a repetition of the previous section, the difference being the placement of the melody.

Example 5-97. Bars 42-44, cantus firmus in the soprano voice, triplets in the lower voices:



Example 5-98. Bar 48, sixteenth notes in the alto voice:



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The last section of the verse starts in bar 54. On the third beat of that measure the solo soprano voice introduces a new motive based on the last notes of the *cantus firmus*. The theme is imitated by the alto before the bass enters with the *cantus firmus* in whole notes in bar 60 (Example 5-99).

Example 5-99. Magnificat VI.Toni, third verse, bars 54-66:

The musical score for Example 5-99 consists of three systems of staves. The first system (bars 54-58) features a soprano line with notes E, C, D, E and a bass line with notes A, F, G, A. The second system (bars 59-63) shows a soprano line with a continuous eighth-note pattern and a bass line with notes G, F, D, D, Bb, C. The third system (bars 64-66) shows a soprano line with a continuous eighth-note pattern and a bass line with notes D, C, Bb.

After the *cantus firmus* entrance in the bass voice, the tenor voice assumes the theme (from bar 67) and then passes to the soprano voice (starting in bar 74). Meanwhile, the other voices present a motive with three eighth notes (Example 5-100).

Notexample 5-100. Magnificat VI.Toni, third verse, bars 74-78:

The musical score for Notexample 5-100 consists of two systems of staves. The first system (bars 74-76) features a soprano line with notes G, F, E, D, C, B and a bass line with notes G, F, E, D, C, B. The second system (bars 77-78) shows a soprano line with notes G, F, E, D, C, B and a bass line with notes G, F, E, D, C, B.

Magnificat VII.Toni, second verse (VII:2)



In the Magnificat VII.Toni the verse in *ricercare* style is placed as the second verse and not as the third, as is the case with six of the eight verses. As usual, this verse begins with the first notes of the *cantus firmus*, which are repeated in the other voices. During the first three measures the soprano voice plays a-giss-a in whole notes. This is repeated in the tenor in bars 4-6 and in the bass in bars 6-8 (Example 5-101). An eighth note figure in the alto voice in the first bar repeats in the soprano voice in bars 4 and 6 (marked with brackets in example).

Example 5-101. Magnificat VII.Toni, second verse, bars 1-10:

The first half of the *cantus firmus* is presented in the pedal in half and whole notes in bars 11-20. The pedal is accompanied by triplet passages in the two upper voices. In comparison with the other *ricercare* verses, it is unusual to find such rhythmic variation as is found in the soprano voice in bars 13-16 (Example 5-102). The section ends with a unison in the manual in bar 20 — this also is never found in any of the other verses (marked in Example 5-103). In the following measure the three-part setting continues, but with the triplets replaced by eighth notes. The first four notes of the *cantus firmus*' second phrase are placed in whole notes in the tenor voice. The entire section, bars 11-25, is written in three parts.

Example 5-102. Magnificat VII.Toni, second verse, soprano voice, bars 13-16:

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Example 5-103. *Magnificat VII.Toni*, second verse, bars 18-22:

In bar 26 a motive is introduced in the alto that is a combination of half notes from the *cantus firmus* and sixteenth note figures. This motive repeats seven times during measures 28-43 (Example 5-104).

Example 5-104. *Magnificat VII.Toni*, second verse, bars 25-30:

A *tirata* in the soprano in bar 37 ends this section. In the following bar the sixteenth note motive from last section continues while the *cantus firmus* appears in the soprano in tied whole notes. After a cadence in D major in bar 41, the passage from bars 38-41 sequences one whole-tone higher, with the *cantus firmus* changing from a to b. The *cantus firmus* note *b* is now tied over four whole bars. After the cadence in E major, the last notes of the *cantus firmus* continue in the soprano voice. In measures 38-51 the notes from the *cantus firmus* are placed in very long values in the soprano voice. Each note is at least two measures long, and twice extend over four bars (Example 5-105).

Example 5-105. *Magnificat VII.Toni*, second verse, bars 36-45:



After the cadence in E major in bar 45, a new motive appears against the *cantus firmus* in the soprano voice. This motive consists primarily of descending eighth notes but after only two bars mutates into a figure of ascending dotted eighth and sixteenth notes (Example 5-106). The soprano's final long note from the *cantus firmus* is a g, which means that the last two note from the theme — f# and e — are neglected if not completely omitted (see example 5-106 where these note are marked). Thereafter, the soprano joins the other voices in a nine-measure coda.

Example 5-106. Magnificat VII.Toni, second verse, bars 46-61:

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Magnificat VIII.Toni, third verse (VIII:3)

Example 5-107 shows how the first notes of the *cantus firmus*, g-a-g-c, are the origin for the initial motive of this verse, which is introduced in the soprano and then repeated in the other voices.

Example 5-107. Magnificat VIII.Toni, third verse, bars 1-14:



The soprano voice introduces a motive in measure 17 that is imitated several times by the other voices (Example 5-108).

Example 5-108. The motive in the soprano voice in bars 17-18:



The first phrase of the *cantus firmus* is placed in whole notes in the bass voice in bars 29-43. A large part of this section is written in three voices. In measures 34-36 Scheidemann uses the same device as in the Magnificat III.Toni, second verse, bars 85-87 (Example 5-109). In the analysis of the second verses, this concept is called the second style.⁵⁴⁵ A quite similar idea is found in Magnificat III.Toni, second verse, bars 85-87 (Example 5-110).

Example 5-109. Magnificat VIII.Toni, third verse, bars 34-36:



⁵⁴⁵ See page 186.

Example 5-110. *Magnificat III.Toni, second verse, bars 85-87:*



Two ideas dominate measures 44-57: a variation on the last notes from the first half of the *cantus firmus*, c-b-c-d-c, and a thematic motive that is similar to the soprano voice in bar 17 (Example 5-111).

Example 5-111. *Magnificat III.Toni, second verse, bars 44-57:*

Starting with the upbeat to bar 68, the soprano voice introduces the *cantus firmus*' closing cadence. A motive of stepwise quarter-notes over a fourth accompanies the *cantus firmus* (Example 5-112). When the last tones of the *cantus firmus* have appeared twice in the soprano and tenor voices and once in the alto voice, the verse ends with the motive in the bass voice, this time in whole tones.

Example 5-112. *Magnificat III.Toni, second verse, bars 67-73:*

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Summary

In the beginning of this chapter I described two different ways of using the term *ricercare* during the 16th century. One way was as a free improvised homophonic piece and the second as an imitative contrapuntal work, a predecessor of the fugue. Because the term *ricercare* could be used for a broad range of styles, I chose to use it as a unifying term for all of the eight verses described in this section. The length of the verses varies from 59 (V:4) to 117 measures (II:3).

1. All of the *ricercare* verses in the Magnificat start with three or four of the initial notes from the *cantus firmus* in a combination of half and whole tones.
2. In six of the eight verses, the soprano voice begins with the motive from the *cantus firmus*. The exceptions are verses V:4 and VI:3, where the tenor voice starts.
3. In five of the verses, all four voices repeat both a theme from *cantus firmus* and an unrelated motive. In III:3 the motive in the bass is reversed, and in IV:3 the theme in the alto is reversed with a slight variation. Two exceptions are verses V:4 and VI:3, where the theme from the *cantus firmus* is not repeated in the alto voice. A third exception is VII:2, which does not include any dominant motives, and in which the theme in the alto is modified (Example 5-113). At first glance this may not seem significant, but the careful and conscious construction of motives and themes from the *cantus firmus* in the other seven verses of this kind demonstrate Scheidemann's otherwise meticulous compositional style.

Example 5-113. Magnificat VII.Toni, second verse, bars 1-3 and 7-8:



All of the verses with the exception of VII:2 are based on clear imitations.

The following characteristics are found in each of the *ricercare* verses:

- | | |
|--------|--|
| I:3 | imitation, <i>ricercare</i> in the style described by Michael Praetorius in <i>Syntagma Musicum III</i> ⁵⁴⁶ |
| II:3 | imitation, the longest verse of this category, <i>bicinium</i> , triplets, <i>harmoniae supplementum</i> |
| III:3 | imitation, triplets, <i>bicinium</i> , <i>harmoniae supplementum</i> |
| IV:3 | imitation, ostinato |
| V:4 | imitation, ostinato, suspensions |
| VI:3 | imitation, ostinato, triplets |
| VII: 2 | no clear structure, triplets, sequences, only fragmentary imitation |
| VIII:3 | imitation, primarily slower note values (in comparison with the other verses described in this chapter) |

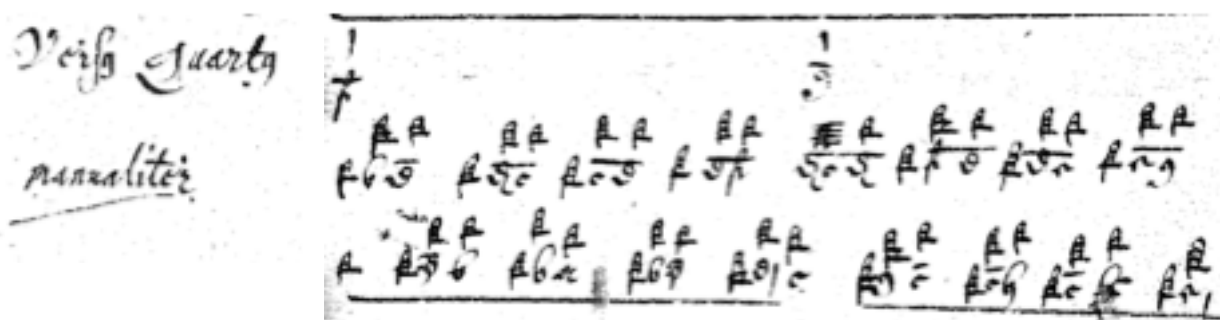
⁵⁴⁶ See page 205.

Improvisation and Pedagogy through Heinrich Scheidemann's Magnificat Settings

Example from *Magnificat VI.Toni*, beginning of third verse, Ms Ze1, 82, 83. Printed with permission of the Calvörsche Bibliothek in Clausthal-Zellerfeld:



Example from *Magnificat VI.Toni*, beginning of fourth verse, 84-85:



Fourth verse

The last verse in seven of the Magnificat settings is a three-part chorale. In the Magnificat V.Toni, this form is used instead in the third verse. In all eight of the three-part verses, the *cantus firmus* is played in long values in the soprano, tenor, or bass voice. In verses II:4 and V:3 the *cantus firmus* appears twice, in both the soprano and bass voices, making these the longest of the three-part verses. In verses I:4, IV:4 and VI:4 the *cantus firmus* is placed in the soprano voice while in III:4 it is found in the tenor voice. In verses VII:4 and VIII:4 the *cantus firmus* appears in the bass, although in the latter the theme is repeated in the soprano voice (table 5-8).

Table 5-8. *Cantus firmus* placement in the three-part verses:

<i>Magnificat</i>	<i>Cantus firmus' placement</i>
I:4	soprano
II:4	1. soprano 2. bass
III:4	tenor
IV:4	soprano
V:3	1. soprano 2. bass
VI:4	soprano
VII:4	bass
VIII:4	bass (soprano)

As mentioned before, a complete statement of the *cantus firmus* appears twice in II:4 and V:3. In the other three-part verses the *cantus firmus* is presented in long notes only once. The varying length of the interludes and endings are the main reason for the different length of these verses, since the number of notes in the *cantus firmus* varies only slightly in the different modes. The shortest three-part verse is III:4 (Table 5-8).

In all eight verses the *cantus firmus* begins with a whole note in the first bar. The other voices imitate each other, except for verse I:4 which begins as a two-part *bicinium*. The only verse without clear imitation between the voices is VII:4.

Below follows a comparison of the initial measures of each verse: as in the initial measures of verse I:4 (bars 1-14), a *bicinium* is found also in VI:4 (bars 18-24) and VIII:4 (bars 16-18 and 26-34). Sections with triplets occur in four of the eight verses: in II:4, IV:4, V:3 and VI:4 (table 5-9). In verse VI:4 the triplets start in bar 18 together with the *cantus firmus'* second phrase. In the other three instances the triplets commence during the last notes of the theme (in verses II:4 and V:3 during the first presentation of the theme).

Table 5-9. Number of measures in the three-part verses and the incidence of triplets and two-voice sections:

Magnificat	measures	cantus firmus	triplets	bicinium with c.f.
I.Toni	35	c.f. appears once	-	bars 1-14
II.Toni	55	c.f. appears twice	bars 23-29 (of 55)	-
III.Toni	28	c.f. appears once	-	-
IV.Toni	39	c.f. appears once	bars 29-38 (of 39)	-
V.Toni	62	c.f. appears twice	bars 39-45 (of 62)	-
VI.Toni	38	c.f. appears once	bars 18-24 (of 38)	bars 18-24
VII.Toni	32	c.f. appears once	-	-
VIII.Toni	44	c.f. appears once	-	bars 16-18 and 26-34

Magnificat I.Toni verse 4 (1:4)



Verse I:4 starts as a *bicinium* with the *cantus firmus* in whole notes in the soprano voice (Example 5-114). The left hand has a quick passage of primarily sixteenth notes.

Example 5-114. Magnificat I.Toni, verse 4, bars 1-3:



Each section ends with a prolonged *cantus firmus* tone, and after a short two-voice interlude the *cantus firmus* resumes. As a rule Scheidemann uses musical ideas sparingly, and in this case he recycles the bass motive from measures 17-20, a figure that is repeated four times with slight variations (Example 5-115).

The melody is divided into two phrases, with the second phrase separated into two sections, giving the verse a clear three-section form: measures 1-14, 15-21, and 21-35. An interlude in measures 15-16 separates the two phrases. With only a few exceptions, sixteenth notes dominate one of the two lower parts throughout the verse. Only the interlude in bars 15-16 is devoid of eighth and sixteenth notes.

Example 5-115. Magnificat I.Toni, verse 4, bars 13-20:



The Magnificat Settings by Heinrich Scheidemann
Fourth verse

Magnificat II.Toni verse 4 (II:4)



Verse II:4 is divided into five sections that exhibit rhythmic variation as well as sections of vocal imitation. The division of the verse into five sections instead of the customary three is a consequence of the *cantus firmus* being presented twice, first in the soprano, and then in the bass voice. The rhythmic movement includes passages of eighth and sixteenth notes as well as triplets in parallel motion. The unifying feature of this movement is that each new motivic phrase — taken from the *cantus firmus* — is accompanied in the lower voices with a new imitative idea, facilitating the clear, methodical, yet natural division of the movement into five sections.

The example below shows the beginning of the verse, with the *cantus firmus* placed in the soprano voice. The imitative motive in the lower voices begins with ascending stepwise eighth notes over a fourth, based on the introduction of the theme (Example 5-116).

Example 5-116. *Magnificat II.Toni*, verse 4, bars 1-4:



After a short interlude of imitation in bars 16-17, the second phrase of the *cantus firmus* begins (Example 5-117). In this section sixteenth notes dominate the accompaniment.

Example 5-117. *Magnificat II.Toni*, fourth verse, bars 15-18:



When the last section of the second phrase starts in measure 23, triplets in the lower voices accompany the *cantus firmus* (Example 5-118).

Example 5-118. *Magnificat II.Toni, fourth verse, bars 20-24:*



The *cantus firmus* appears for the second time in bar 33 in the bass voice accompanied by sixteenth notes in the top voices. After an interlude of eighth notes, which serves as a contrast to the interlude of triplets some measures earlier, the *cantus firmus* reenters in the bass along with the continuing sixteenth note accompaniment (Example 5-119).

Example 5-119. *Magnificat II.Toni, fourth verse, bars 29-35:*

Musical score for Example 5-119, Magnificat II.Toni, fourth verse, bars 29-35. The score is in 4/4 time and B-flat major. It consists of two systems of staves. The first system shows a vocal line in the treble clef and a bass line in the bass clef. The second system continues the vocal line and adds a piano accompaniment in the bass clef, featuring a triplet of eighth notes in the right hand.

Before the last entrance in the bass voice, the theme's final notes with the characteristic fourth are imitated in the upper voices (Example 5-120).

Example 5-120. *Magnificat II.Toni, fourth verse, bars 44-47:*

Musical score for Example 5-120, Magnificat II.Toni, fourth verse, bars 44-47. The score is in 4/4 time and B-flat major. It consists of two systems of staves. The first system shows a vocal line in the treble clef and a bass line in the bass clef. The second system continues the vocal line and adds a piano accompaniment in the bass clef, featuring a triplet of eighth notes in the right hand.

The Magnificat Settings by Heinrich Scheidemann
Fourth verse

Magnificat III.Toni verse 4 (III:4)



Verse III:4 is the shortest of the three-part verses. It begins with the prolonged *cantus firmus* in the tenor voice. The bass voice imitates the soprano in bars 3-5; the left hand is virtually identical with the first three measures of the soprano in the right hand (Example 5-121). The verse has a clear three-part form following the division of the *cantus firmus*.

Example 5-121. Magnificat III.Toni, verse 4, bars 1-5:



The end of the first phrase in bar 12 is set off by a subsequent, calmer interlude that owes its peaceful character to simpler rhythms and longer note values. The same pattern applies to the next interlude in bar 18, before the last section of the *cantus firmus*. As a rule, sixteenth notes dominate in one of the accompanying voices during the presentation of the *cantus firmus*, while the interludes are distinguished by slower note values (Example 5-122).

Example 5-122. Magnificat III.Toni, fourth verse, bars 11-18:



Magnificat IV.Toni verse 4 (IV:4)



Verse IV:4 starts in the same manner as III:4, with imitation in the two accompanying voices (Example 5-123). The three sections of the *cantus firmus* are demarcated by the introduction of new elements, such as sixteenth notes and triplet motion, in the lower voices.

Example 5-123. Magnificat IV.Toni, fourth verse, bars 1-5:



In the first section, bars 1-15, eighth notes dominate the accompaniment. Sixteenth notes are more prevalent in the accompaniment of the second part in the measures 19-24, and triplets in the third section of the verse, in bars 29-38 (Example 5-124 and 5-125).

Example 5-124. Magnificat IV.Toni, fourth verse, sixteenth notes in bars 19-21:



Example 5-125. Magnificat IV.Toni, fourth verse, triplets in bars 29-32:



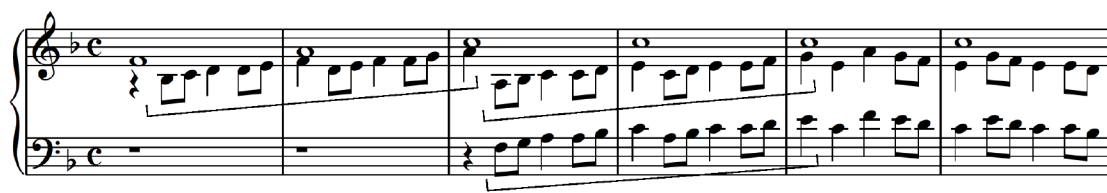
The Magnificat Settings by Heinrich Scheidemann
Fourth verse

Magnificat V.Toni verse (V:3)



At 62 measures, verse V:3 is the longest of the three-part verses, and it is placed as the third, instead of the final, verse of the setting. As in verse II:4 the melody occurs twice, first in the soprano and then in the bass voice. In the first bar the alto presents a motive which originates from the first three notes of the *cantus firmus* — an f triad — although transposed to b^b in the alto voice. This initial motive in the alto part is imitated in bars 3-4 in the bass, forming parallel thirds with the alto voice (Example 5-126).

Example 5-126. *Magnificat V.Toni, third verse, bars 1-6:*



When the *cantus firmus* makes its second entrance in bar 28, the character of the upper voices is similar to what was called the second style in the analysis of the second verses (Example 5-127), i.e., a three-part texture with the theme placed in long notes in the lowest part. The two top voices imitate each other.⁵⁴⁷

Example 5-127. *Magnificat V.Toni, third verse, bars 28-33:*



This section is nearly identical to the Magnificat VIII.Toni, third verse, measures 33-36 (Example 5-128).

Example 5-128. *Scheidemann's Magnificat VIII.Toni, third verse bars 33-36:*



⁵⁴⁷ See for instance Scheidemann's Magnificat II.Toni, second verse, measures 21-24 and 74-77, or Magnificat III.Toni, second verse, measures 85-87.

In bar 38, the end of the first phrase of the theme in the bass is clearly demarcated by the two half-notes in the upper voices. The next section starts with six measures of triplets which ornament the first half of the second phrase of the *cantus firmus* in the bass (Example 5-129).

Example 5-129. *Magnificat V.Toni, third verse, bars 37-44:*

While the last notes of the *cantus firmus* are sounding in the bass, the upper voices present a motive that once again is based on the triad, similar to the opening of the verse (Example 5-130).

Example 5-130. *Magnificat V.Toni, third verse, bars 50-52:*

Magnificat VI.Toni verse 4 (VI:4)

The first measures of verse VI:4 exhibit a homophonic character in which the lower voices consist of broken chords (Example 5-131).

Example 5-131. *Magnificat VI.Toni, verse 4, bars 1-3:*

The Magnificat Settings by Heinrich Scheidemann

Fourth verse

The *cantus firmus* is placed in the soprano voice throughout the entire verse, while the two lower voices accompany it with a variety of musical ideas. The changes in the accompaniment occur in a natural, calm progression.

In measures 7-11 the bass voice consists exclusively of sixteenth notes. Two bars of a *figura corta* motive occur in the bass in bars 12-13; this is followed by more sixteenth notes in measures 14-16 (Example 5-132).

Example 5-132. Magnificat VI.Toni, fourth verse, bars 10-15 in the bass voice:



The second phrase of the *cantus firmus* is a *bicinium* with triplets in the single accompanying voice (Example 5-133).

Example 5-133. Magnificat VI.Toni, fourth verse, bars 15-20:



The last section of the verse is nine measures long with dotted eighth notes in the two accompanying voices (Example 5-134).

Example 5-134. Magnificat VI.Toni, fourth verse, bars 28-32:



Magnificat VII.Toni verse 4 (VII:4)



In verse VII:4 the *cantus firmus* is placed in the bass voice (Example 5-135 and 5-136). A glance at the notation reveals a different structure compared to the other settings in this category. The verse has several instances of rapidly alternating sixteenth notes, dotted eighth notes and quarter notes.

Example 5-135. Magnificat VII.Toni, fourth verse, bars 1-3:



Example 5-136. Magnificat VII.Toni, fourth verse, bars 7-15:



A more thorough discussion of the anomalies in Magnificat VII.Toni will be included on pages 248-254.

The Magnificat Settings by Heinrich Scheidemann

Fourth verse

Magnificat VIII.Toni verse 4 (VIII:4)



In verse VIII:4 the *cantus firmus* is located in the lowest voice, and the beginning motive in the middle voice is inverted one measure later in the upper voice (Example 5-137).

Example 5-137. Magnificat VIII.Toni, fourth verse, bars 1-7:



After the exposition of the first section of the *cantus firmus*, a few notes of the melody are repeated, first in the soprano, accompanied by only one voice, and then in the lowest voice, accompanied by the two upper voices (Example 5-138).

Example 5-138. Magnificat VIII.Toni, fourth verse, bars 16-19:



In the middle of the setting, the last notes of the theme are repeated three times in half notes in a two-part section, first beginning with the note c, then with g, and finally beginning with f (Example 5-139), before the *cantus firmus* reappears in whole notes in the lower voice from bar 35. The two upper voices accompany this section with sixteenth notes and suspended quarter notes (Example 5-140).

Example 5-139. *Magnificat VIII.Toni, fourth verse, bars 25-37:*

Example 5-140. *Magnificat VIII.Toni, fourth verse, bars 37-39:*

Summary

The three-part verses exhibit a wide variety of treatments of the *cantus firmus*. Despite the divergent approaches in the several verses, there are also unambiguous unifying features found in at least seven of the verses, the exception being verse VII:4. Thematic and rhythmic changes in each of the seven verses occur in a calm progression, and usually in connection with the end of the *cantus firmus* or at a new entrance. Normally, a transition appears in one accompanying voice while the other retains the previous motive for a short time. This technique enables a smooth transition between sections.

Verse VII:4 differs in many respects from the other verses. It exhibits motives that are not recycled or used as efficiently as is the practice in the other seven verses. The transitions are often abrupt and awkwardly conceived. The upper voices display similar rhythmic patterns, and when this pattern changes it happens simultaneously in both accompanying voices, emphasizing the change.

Two anonymous Magnificats

The anonymous Magnificat on the eighth tone

A long fantasy without title and signature is located in the manuscript *Ze1*. It follows the Magnificat VIII.Toni, which bears the signature H. S. M., and this fantasy is also a setting of the Magnificat on the eighth tone.⁵⁴⁸ The length of the composition is a 209 measures, longer than any other of the known Magnificat settings of Scheidemann. The only verse that comes close to this length is the second verse from the Magnificat VI.Toni with its 177 measures. Scheidemann, however, composed another chorale setting that is longer, *Jesus Christus, unser Heiland* (I), with 237 measures. His younger organist colleagues have written chorale fantasies that are even longer:

Matthias Weckmann	<i>Es ist das Heil, sextus versus</i> — 238 measures
Franz Tunder:	<i>Christ lag in Todesbanden</i> — 239 measures
	<i>Was kann uns kommen an für Not</i> — 257 measures
Johann Adam Reincken:	<i>An Wasserflüssen Babylon</i> — 327 measures

According to Werner Breig, the Fantasy without title over the eighth tone is definitely composed by Scheidemann. Breig goes one step further when he writes that the piece is one of Scheidemann's most important compositions.⁵⁴⁹

Pieter Dirksen has similar thoughts about the anonymous piece:

The setting of the complete Magnificat chants was crowned by the Magnificat fantasia 2b WV 66; this is probably the youngest composition of the entire set and was obviously designed to replace fantasia 2a in order to revalue the concluding cycle of what undoubtedly forms Scheidemann's most ambitious compositional venture.⁵⁵⁰

Regarding the anonymous Magnificat setting, Klaus Beckmann is an exception when he speculates that Tunder may have composed this verse.⁵⁵¹

⁵⁴⁸ Werner Breig: *Die Orgelwerke von Heinrich Scheidemann*, Franz Steiner Verlag, GMBH, Wiesbaden, 1967, 7. "Vor der allein stehenden Fantasie über das Magnificat VIII.Toni fehlt nicht nur die Komponistenangabe, sondern auch der Titel. Hier kann allerdings nicht der geringste Zweifel am Komponisten bestehen; selbst wenn das Werk nicht in diesem Zusammenhang überliefert wäre, gäbe es sich durch Stil und Qualität eindeutig als eine von Scheidemanns bedeutendsten Kompositionen zu erkennen."

⁵⁴⁹ Breig, 58.

⁵⁵⁰ Pieter Dirksen: *Heinrich Scheidemann's Keyboard Music*, 113.

⁵⁵¹ Klas Beckmann, *Concerto 208*, sid 13. „Wenn dann die einsätzliche Choralefantasia noch einen Tripeltakt-Abschnitt aufweist, der ansonsten nie bei HSM, wohl aber bei Tunder anzutreffen ist, und in Lübeck — anders als in Hamburg — einsätzliche Magnificat-Choralefantasien nachweisbar sind, drängt sich doch geradezu die Frage auf, ob hier nicht ein Tunder-Opus vorliegt.“

Considering the conflicting opinions cited above, in the following analysis I have chosen to compare the anonymous fantasy with confirmed compositions by Scheidemann, Tunder and his contemporaries. Also, because of the speculation concerning the identity of the scribe of the manuscript *Ze1*, and the possible links to both Strunck and Weckmann, these composers have earned particular attention in this analysis.

Like other fantasies in the North German genre, and like the second verses with the title *auff 2 Klavier und Pedaliter*, the anonymous one movement setting over the eighth tone consists of various sections. Sometimes the melody is presented clearly in long note values while in other sections it is more hidden. Stylistically, this verse has more modern features than the second verses in the category *auff 2 Klavier und Pedaliter* that bear Scheidemann's initials in the Magnificat cycle. This becomes apparent already in the cadence in the measures 5-6, which with its sixteenth note movement in the right hand evokes the harmony of the next generation of organ composers (Example 5-141).

Example 5-141. The anonymous Magnificat on the eighth tone, bars 1-6:

The musical score for Example 5-141 consists of two systems. The first system contains six measures. The top staff is labeled 'Rp' (Right Pedal) and the middle staff is labeled 'Org' (Organ). The bottom staff is a bass line. The music is in common time (C). The first four measures show a steady eighth-note melody in the Org staff, while the Rp staff has rests. In the fifth and sixth measures, the Rp staff enters with a sixteenth-note melody, and the Org staff continues with eighth notes. A bracket connects the Org staff in measure 5 to the Rp staff in measure 6, indicating a harmonic relationship. Below the main score, there is a separate system of three staves showing a different musical texture with sixteenth-note patterns in the upper staves and a bass line.

In the measures 29-35 the first four notes of the *cantus firmus* are placed in the bass voice while the two upper voices circle in sixteenth note movement (Example 5-142). Parallel sixteenth note movement in the introduction of a prelude is a technique that will become increasingly prevalent for the coming generations of North German organists.

The Magnificat Settings by Heinrich Scheidemann
Two anonymous Magnificats

Example 5-142. The anonymous Magnificat on the eighth tone, bars 29-33:



Two similar passages are found in Weckmann's *Gelobet seist du, Jesu Christ* (I) (Example 5-143 and 5-144).

Example 5-143. Weckmann's *Gelobet seist du, Jesu Christ* (I), third verse, bars 1-2:



Example 5-144. Weckmann's *Gelobet seist du, Jesu Christ* (I), fourth verse, bars 1-3:



Another example begins in bar 90 of Tunder's *Was kann uns kommen an für Not*,⁵⁵² a three-part setting with the *cantus firmus* in long note values in the bass voice and florid parallel movement in the upper voices. Here, however, the sixteenth note movement is broken by quarter notes, and the example does not flow as well as the excerpt from Weckmann (Example 5-145).

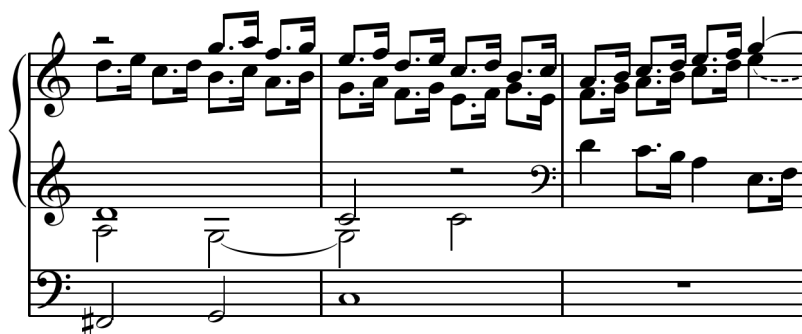
⁵⁵² Franz Tunder, *Sämtliche Orgelwerke*, ed. Klaus Beckmann.

Example 5-145. Tunder's Was kann uns kommen an für Not, bars 90-92:



Measures 52-54 of the anonymous Magnificat setting consist of a section with *accenti* simultaneously in two voices (Example 5-146), which is rarely found in Scheidemann's compositions. This practice is used occasionally by Weckmann but never by Tunder. The following examples from the anonymous composition and Weckmann's *Es ist das Heil* have much in common (Examples 5-146 and 5-147).

Example 5-146. The anonymous Magnificat on the eighth tone, bars 52-54:

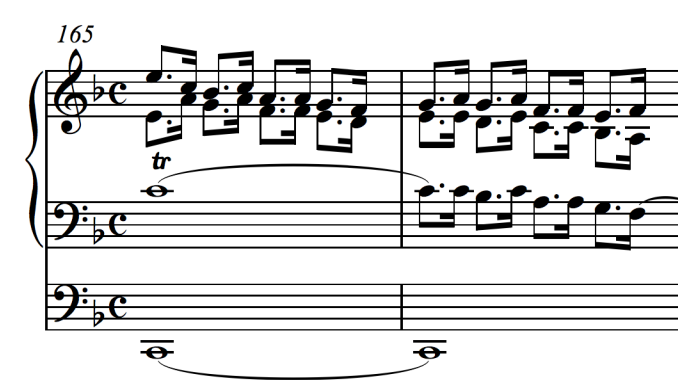


Example 5-147. Weckmann: Es ist das Heil, third verse bars 17-19:



Reincken uses dotted rhythms in *An Wasserflüssen Babylon* (Example 5-148).

Example 5-148. An Wasserflüssen Babylon by Reincken, bars 165-166:



The Magnificat Settings by Heinrich Scheidemann
Two anonymous Magnificats

The measures 74-81 consist of a fourfold repetition of the *cantus firmus*' last six tones, with echo sections including four of the tones (Example 5-149).

Example 5-149. The anonymous Magnificat on the eighth tone, bars 74-78:



A similar section is found in the chorale setting over *Christ lag in Todesbanden* by Franz Tunder (Example 5-150).

Example 5-150. Tunder's Christ lag in Todesbanden, bars 118-123:



Measures 84-95 in the anonymous Magnificat consist of an ostinato that is taken from the last six tones of the *cantus firmus* and circulates through all of the voices (Example 5-151).

Example 5-151. The anonymous Magnificat on the eighth tone, bars 84-96:



An ostinato is treated similarly in Weckmann's *Es ist das Heil* (Example 5-152).

Example 5-152. Weckmann's Es ist das Heil, sextus versus, bars 177-185:

The musical score for Example 5-152 consists of two systems of three staves each. The first system starts at measure 177 and the second at measure 182. The music is in common time (C). The top staff of each system contains a vocal line with various note values and rests. The middle and bottom staves of each system contain a keyboard accompaniment. A prominent ostinato is played in the left hand of the keyboard, consisting of a repeating eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. This pattern is repeated throughout the excerpt.

Starting in measure 97 in the anonymous fantasy is an ostinato that overlaps with the following figure like a chain (Example 5-153).

Example 5-153. The anonymous Magnificat on the eighth tone bars 97-104:

The musical score for Example 5-153 consists of two systems of three staves each. The first system starts at measure 97 and the second at measure 101. The music is in common time (C). The top staff of each system contains a vocal line. The middle and bottom staves of each system contain a keyboard accompaniment. An ostinato is played in the left hand of the keyboard, consisting of a repeating eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. This pattern is repeated throughout the excerpt.

Tunder's *Christ lag in Todesbanden* features a similar ostinato (Example 5-154).

Example 5-154. Tunder's Christ lag in Todesbanden, bars 140-142:

The musical score for Example 5-154 consists of a single system of three staves. The music starts at measure 140. The music is in common time (C). The top staff contains a vocal line. The middle and bottom staves contain a keyboard accompaniment. An ostinato is played in the left hand of the keyboard, consisting of a repeating eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. This pattern is repeated throughout the excerpt.

The Magnificat Settings by Heinrich Scheidemann
Two anonymous Magnificats

In the anonymous Magnificat an echo section follows in measures 109-128 (Example 5-155). Echoes are used regularly by both the older and the newer generations of North German organists, including Scheidt, Scheidemann, Schildt, Strunck, Weckmann and Reincken.

Example 5-155. The anonymous Magnificat on the eighth tone bars 109-113:

After the echo section the *cantus firmus* is placed in the soprano voice accompanied by dotted rhythms in two lower voices. In measures 132-133 the bass voice has stepwise motion in sixteenth notes (Example 5-156). A similar passage is found in *Meine Seele erhebet den Herren* by Strunck (Example 5-157).

Example 5-156. The anonymous Magnificat on the eighth tone, bars 129-136:

Example 5-157. Delphin Strunck: Meine Seele erhebet den Herren, noni toni, third verse, bars 118-124:

In bar 154 is found a section that I call the second style in my analysis of the second verse.⁵⁵³ The *cantus firmus* is located in long notes in the bass voice while the two upper voices circulate on the manuals (Example 5-158). This is a common building block in Scheidemann's work, both in the Magnificat III.Toni (Example 5-159) and in the chorale setting *Jesus Christus, unser Heiland* (Example 5-160).

Example 5-158. The anonymous Magnificat on the eighth tone bars 154-159:

Example 5-159. Scheidemann: Magnificat III.Toni, second verse, 145-150:

⁵⁵³ Page 186.

The Magnificat Settings by Heinrich Scheidemann
Two anonymous Magnificats

Example 5-160. Jesus Christus, unser Heiland (I) by Scheidemann, bars 205-207:

In the chorale setting *In dich hab ich gehoffet, Herr* by Tunder is found a variation of this, somewhat simplified (Example 5-161).

Example 5-161. Tunder's Christ lag in Todesbanden, bars 189-192:

Starting in bar 177, the anonymous Magnificat setting in *Ze1* includes a section with broken chords in the discant (Example 5-162).

Example 5-162. The anonymous Magnificat on the eighth tone, bars 177-180:

A similar section is found in Magnificat VI.Toni by Scheidemann (Example 5-163).

Example 5-163. Magnificat VI.Toni by Scheidemann, second verse, bars 93-95:

In the organ music of Reincken and Tunder, I have found only short passages of broken chords and in these instances only over one single chord, not in a combination of several chords as in the examples shown above.⁵⁵⁴ However, I have not found any similar figure in the organ music of Strunck. In the third verse of *Es ist das Heil* by Weckmann is a similar section with broken chords (Example 5-164), although the accompaniment is a bit more developed with suspensions and dotted rhythms.

Example 5-164. *Es ist das Heil, sextus versus, by Weckmann, bars 63-68:*

The image displays two systems of musical notation for an organ piece. The first system, labeled with a '63' at the beginning, spans four measures. It features a treble staff with a series of broken chords and a bass staff with a more rhythmic accompaniment. The second system, labeled with a '66' at the beginning, also spans four measures and continues the broken chord patterns in the treble staff while the bass staff has more sustained notes and rests. The notation includes various accidentals and note values typical of 17th-century organ music.

The anonymous Magnificat setting over the eighth tone features elements that can be found in organ compositions of the generation of organists after Scheidemann.

The anonymous Magnificat on the seventh tone

Until now, nobody has seriously questioned the attribution of the Magnificat on the seventh tone to Scheidemann. Even if Werner Breig speculates over other possibilities, he finds it unlikely that another composer could so closely approximate the style of Scheidemann, although he does not consider the Magnificat on the seventh tone to be at the same artistic level as the other Magnificat settings. In all of the verses one misses the overall idea:

...beim Magnificat VII.Toni, könnte dies gegen Scheidemanns Verfasserschaft Bedenken erwecken. Zwar braucht das Fehlen von Schiedemanns Initialen, zumal im Zusammenhang der geschlossenen Reihe, nichts zu besagen, doch gerade dieses Stück steht nicht auf der Höhe der übrigen Magnificat-Bearbeitungen; in allen Versen vermisst man die übergreifende Idee, die die Durchführungsabschnitte — so sehr sie im einzelnen auch in Scheidemanns Stil gehalten sind — zusammenfasst. Sollte der Schreiber hier, weil ihm vielleicht in seiner Vorlage eine Scheidemannsche Magnificat-Bearbeitung im

⁵⁵⁴ See Tunder: *Komm, Heiliger Geist, Herre Gott*, second half of bar 122 and the first of 123, also Reincken: *An Wasserflüssen Babylon*, measures 225-228.

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VII.Ton fehlte, eine Komposition anderer (oder eigener) Herkunft zur Vervollständigung der Serie eingesetzt haben? Dann freilich wäre die Nähe zu Scheidemann im Detail verwunderlich.⁵⁵⁵

In the previous analysis, all four verses in each of the eight Magnificat setting have been analyzed. The analysis shows that the four verses from the Magnificat VII.Toni differ from the other verses of the Magnificat settings that are attributed to Heinrich Scheidemann. Even if the external form of the four verses in the seventh setting are similar to the others, this is obviously not the case when one inspects with a magnifying glass and studies the smaller components. The motives are not recycled or used as efficiently as is the practice in the other seven Magnificat settings that bear Scheidemann's initials. Below follows an example from the first verse of Magnificat VII.Toni that presents several ideas without developing any of them further (Example 5-165).

Example 5-165. Anonymous Magnificat VII.Toni, first verse, bars 1-12:

Example 5-166 shows a figure with sixteenth notes in the bass voice — this sort of motion never appears in the music by Scheidemann. However, there are examples of this particular rhythm found in organ compositions by both Tunder and Weckmann (Example 5-167-5168).

Example 5-166. Anonymous Magnificat VII, second verse bars 38-41:

⁵⁵⁵ Breig: *Die Orgelwerke von Heinrich Scheidemann*, 58.

Example 5-167. Preludium in g bar Tunder, bars 15-16:



Example 5-168. O lux beata trinitas, quintus versus by Weckmann, bars 47-48:



In the third verse many rhythmic and melodic ideas are presented in the span of a few measures. The upper voices have dotted eighth notes, sixteenth notes, and one single whole note and progress through a variety of intervals including chromatics between bars 16-23 (Example 5-169).

Example 5-169. Anonymous Magnificat VII.Toni, third verse, bars 16-23:

Musical score for Example 5-169, Anonymous Magnificat VII.Toni, third verse, bars 16-23. The score is written for three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). Bar 16 shows a treble staff with a dotted quarter note followed by eighth notes, and a bass staff with a half note. Bar 17 shows a treble staff with a dotted quarter note followed by eighth notes, and a bass staff with a half note. Bar 18 shows a treble staff with a dotted quarter note followed by eighth notes, and a bass staff with a half note. Bar 19 shows a treble staff with a dotted quarter note followed by eighth notes, and a bass staff with a half note. Bar 20 shows a treble staff with a dotted quarter note followed by eighth notes, and a bass staff with a half note. Bar 21 shows a treble staff with a dotted quarter note followed by eighth notes, and a bass staff with a half note. Bar 22 shows a treble staff with a dotted quarter note followed by eighth notes, and a bass staff with a half note. Bar 23 shows a treble staff with a dotted quarter note followed by eighth notes, and a bass staff with a half note. The piece ends with a double bar line and a repeat sign.

The same holds true in the fourth verse of the Magnificat VII.Toni. Many ideas are presented in a few measures (Example 5-170).

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Example 5-170. *Anonymous Magnificat VII.Toni, fourth verse, bars 7-15:*

The musical score is presented in two systems. The first system, labeled with a '7' at the beginning, contains five measures. The second system, labeled with a '12' at the beginning, contains four measures. The notation is for a three-part setting (treble, alto, and bass staves) in C major (one sharp) and 4/4 time. The melody is primarily in the treble and alto parts, while the bass part provides a simple, sustained accompaniment.

Summary

Two of the Magnificat settings in *Ze1* bear no signature yet have long been attributed to Scheidemann; Magnificat VII.Toni and the anonymous fantasy on the eighth tone without title. Among other scholars in the field only Beckmann advances the slightest doubt about the anonymous setting on the eighth tone, and no one has challenged the ascription of the Magnificat VII.Toni to Scheidemann. One exception is Ortgies who wrote in 1994 “If Weckman is the main scribe of this source [*Ze1*], the question about the authorship of these anonymous pieces arises again.”⁵⁵⁶ The presented analysis has shown that the two anonymous settings in *Ze1* differ from the settings with the Scheidemann signature. This is particularly evident in Magnificat VII.Toni, while in Magnificat VIII.Toni the aim has been instead to use some of the ideas of Scheidemann but develop them more independently.

⁵⁵⁶ Ibo Ortgies, “Ze 1—an Autograph by Mattias Weckmann?” *Proceedings of the Göteborg International Organ Academy 1994*, ed. Davidsson / Jullander (Göteborg: Skrifter från Musikvetenskapliga avdelningen, University of Gothenburg, 1995), 159.

Discussion

The previous pages have presented an analysis of the 33 Magnificat verses from the manuscript *Ze1*, compositions that many experts consider to make up a complete cycle of Magnificat settings by Heinrich Scheidemann. However, two of the Magnificat settings (Magnificat VII.Toni with four verses and the anonymous Magnificat on the eighth tone) have no signature. The accepted belief, originating from Breig, is that Scheidemann composed these two anonymous Magnificat settings. Breig and his followers note only minor stylistic differences in the anonymous fantasy on the eighth tone. To my knowledge, the only researcher that entertains reservations is Beckmann, who proposes that Tunder might be the author of this composition.⁵⁵⁷ However, I have found no indication that any of today's musicologists question the attribution of the anonymous Magnificat VII.Toni to Scheidemann.

Although in its external form the setting on the seventh tone is similar to the others, the preceding analysis has shown that in its smaller components the differences are striking. One common explanation of the differences is grounded in pedagogy: namely, that in the Magnificat VII.Toni Scheidemann wished to demonstrate a setting which does not use the same sort of consequential thematic material as the other settings. It has also been suggested that he wished to present an example of the new style in the fantasy VIII.Toni. I find these explanations unconvincing, considering that the exceptional examples in both cases coincide with verses that have no signature.

The purpose of Scheidemann's signed Magnificat settings seems to be pedagogical — more precisely, to teach improvisation. Through a coded system from master to pupil — following a syllabus which is not yet fully revealed— Scheidemann systematically demonstrates how a *cantus firmus* can be varied. Because of the repetition of various motives in the different verses, it is evident that Scheidemann did not object to a “cut and paste” method. In other words, it is not unusual that a similar sequence appears in different settings.

Jane Flynn argues that “the Tudor organ versets that were written down by Redford, Philip ap Rhys, Blitheman and other masters of choristers (or their students) range widely including compositional and technical skills from the very simple to the advanced.”⁵⁵⁸ She points out that certain compositions from this tradition consist of “two-voice versets with the chant in breves or semibreves,

⁵⁵⁷ Klaus Beckmann, “Scheidemann oder Tunder? Echtheitsprobleme bei sechs Choralefantasien in den Pelpliner und Zellerfelder Orgeltabulaturen.” *Schütz-Jahrbuch* 21 (1999): 77-97.

⁵⁵⁸ Jane Flynn, “Tudor organ versets: echoes of an improvised tradition,” *Journal of the Royal College of Organists*, vol 3. (2009), 16.

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appropriate for a beginner,” while other compositions were used for students at more advanced levels:

More advanced are the three-voice versets that include ostinato or a continuous stream of short, mostly stepwise notes that allow and ‘excuse’ dissonance. Other intermediate techniques included limiting the consonances of two voices in order to be freer in the third voice, either by using 3rds, 5ths, or octaves or parallel 6ths or 10ths. More advanced still was the technique of ornamenting the chant itself using three basic methods of ‘figuration.’ The most challenging method of improvised tradition, syncopation, is a significant feature of many of these versets, enabling the improviser to avoid too many notes sounding together which might create obvious parallel intervals or other clashes. Syncopation could be in the form of cross-rhythm, ‘odding’, or proportions. In general, the more the various techniques are combined, the more advanced and difficult is the result. When these are used in conjunction with imitation, we begin to approach the level of expertise Blitheman achieved in his *Eterne rerum conditor* and *Gloria tibi Trinitas* versets in the Mulliner Book, mature keyboard pieces that nevertheless display all the hallmarks of the vocal improvised tradition.⁵⁵⁹

The compositions by Paumann and Sweelinck follow a similar progression to that described by Jane Flynn in the Tudor *organ versets*.⁵⁶⁰ The Magnificat settings that are known to be by Scheidemann follow the same sort of pedagogical progression. For some unknown reason, the copyist of the *Ze1*, presumably a student of Scheidemann or a person of his acquaintance, notated his own version of Magnificat VII.Toni. This conclusion is the result of an analysis that reveals that the Magnificat VII.Toni lacks the methodical patterns characteristic of the settings with the Scheidemann signature. Most likely, the same person also composed the anonymous Magnificat fantasy on the eighth tone, which stylistically belongs to the next generation of North German organists.

In *Heinrich Scheidemann’s Keyboard Music*, Pieter Dirksen discusses when the different Magnificats by Scheidemann in *Ze1* might have been composed.⁵⁶¹ In what is described as a “hypothetical relative chronology,” Dirksen divides the Magnificat verses into various periods, “early, neutral and late.”⁵⁶² Verses I:1 and VIII:1 are held to be early compositions, since they both have the *cantus firmus* in the tenor, and since the verses have “a balance between crotchet and quaver values to the exclusion of semiquavers.”⁵⁶³ Verses III:1 and VI:1 are defined as late compositions, and the other first verses (II:1, IV:1, V:1 and VII:1) belong to a neutral group. According to Dirksen, verse VIII:I “has an additional archaism in using five-part

⁵⁵⁹ Jane Flynn, “Tudor organ versets: echoes of an improvised tradition,” *Journal of the Royal College of Organists*, vol 3 (2009), 16.

⁵⁶⁰ See pages 61ff. and 109ff.

⁵⁶¹ Pieter Dirksen, *Heinrich Scheidemann’s Keyboard Music: Transmission, Style and Chronology* (Hampshire: Ashgate, 2007), 101-116.

⁵⁶² *Ibid.*, 108, 112-113.

⁵⁶³ Pieter Dirksen, *Heinrich Scheidemann’s Keyboard Music: Transmission, Style and Chronology*, 109.

writing at its beginning and end, a texture reflecting the older 'Praetorius' style."⁵⁶⁴ This technique also was adopted by the young Weckmann in the initial verse of his Magnificat II.Toni. Since it was common to imitate other musical styles during the 17th century,⁵⁶⁵ I believe it is dubious to base a chronology on compositional complexity. It is nearly impossible for us today to determine the reason for the notation of the different compositions. Possibly they reflect an imitation of an older style used for pedagogical reasons, but they may also reflect the composer's own ideas. My conclusion is that the Magnificat verses in *Zel* that carry Scheidemann's signature were notated as pieces to study. The student who copied these works then included his own compositions, the Magnificat VII.Toni and the anonymous fantasy.

Although the anonymous setting on the eighth tone exhibits similarities with Tunder's compositions, the music indicates a stronger link with the later style of Weckmann. After analyzing the music of Delphin Strunck, I believe it unlikely that he is the composer of the two anonymous settings. Even if Strunck's organ compositions are firmly within the North German tradition of the time, from an artistic perspective they are not as developed as the anonymous Magnificat settings in *Zel*. Among the known historical organists, I believe that Matthias Weckmann is the most likely composer of the two anonymous Magnificat settings, although that too is a hypothesis. Without the new discovery of historical manuscripts, we cannot expect to reach a definitive answer to this question.

⁵⁶⁴ Ibid., 109.

⁵⁶⁵ See example with J.S. Bach, page 16.

5.3 Recording project of 28 Organ Magnificat verses by Heinrich Scheidemann and 5 anonymous verses

*"Music of the past belongs to the present as music, not as documentary evidence."*⁵⁶⁶

The music of Scheidemann is given new life every time it is performed, and in this sense it does not belong to history but to the present. Scheidemann's Magnificat settings would not be truly historical pieces unless their performances had taken place exclusively in the 17th century. My doctoral studies have been under the auspices of the artistic creative program, where theoretical studies are combined with practical experiences. In other words, an essential part of my research is the performance of the music which I have been analyzing. A musical documentation has always been one of the goals of my work, and happily, during the last term of my studies, this goal was realized.

In February 2010, during the worst snowstorm of the winter, I recorded over a period of four nights the complete Magnificat cycle by Heinrich Scheidemann, including all such works hitherto ascribed to the master. The organ used for the recording stands in Örgryte New Church and is owned by University of Gothenburg. It is the result of a research project carried out from 1994-2000 at the University of Gothenburg and the Chalmers University of Technology. The goal of the project was to experience, for the first time in modern history, how the music of the organists of the Baroque once sounded, by reconstructing, on scientific grounds, an organ in the North German Baroque style. The North German Baroque organ in Örgryte New Church has 54 stops and five divisions: Werk, Rück Positiv, Ober Positiv, Brust Positiv and Pedal. The organ, which has almost 4,000 pipes, is modelled on the organ by Arp Schnitger in St. Jakobi in Hamburg. Because the façade of the St. Jakobi instrument was too large for Örgryte New Church, Schnitger's organ in the Lübeck Dom was used as a model for the Örgryte organ's façade. The research project laid the foundation for an international center for organ art in Gothenburg: the Göteborg Organ Art Center, GOArt. More than 50 craftspeople from 16 countries participated in the project. Munetaka Yokota led the research on and manufacture of the organ's pipes. Mats Arvidsson led the construction of the other parts of the instrument. The design of the organ and drawings were done by Henk van Eeken. The current study is the first thesis at the University of Gothenburg that involves the Baroque organ in Örgryte New Church as part of an artistic process.⁵⁶⁷

⁵⁶⁶ Carl Dahlhaus, *Foundations of Music History*, trans. J.B. Robinson (Cambridge: University Press, 1983), 4.

⁵⁶⁷ See also pages 78ff. about an artistic development project that included the Baroque organ in Örgryte New Church.

The recording includes 28 Magnificat verses by Heinrich Scheidemann as well as 5 anonymous verses. In Bärenreiter's edition, these anonymous verses are also attributed to Heinrich Scheidemann.⁵⁶⁸ As discussed in chapter 5, section 2 the manuscript specifically names Scheidemann as the composer of the Magnificat settings on the tones I, II, III, IV, V, VI and VIII.⁵⁶⁹ However, there is no indication of the identity of the composer of Magnificat VII.Toni and the composition without a title, which is in fact another setting of the Magnificat VIII.Toni. On pages 252-254, I argue that the anonymous Magnificat settings are, in fact, not composed by Scheidemann. Thus the title of this chapter: 28 Organ Magnificat verses by Heinrich Scheidemann and 5 anonymous verses.

The verses were not recorded in their proper order. Rather, external circumstances determined which verses could be recorded at a given moment. In particular, traffic noise was our greatest concern, and we were forced to record the verses with loud registrations early in the evening when the traffic was heavier and the quieter verses later at night, when the traffic was lighter.

Nowadays an electric blower normally provides the organ with its wind, but the organ at Örgryte is possible to pump manually. The organ has 12 wedge bellows, and pumping this many bellows requires two treaders. I think that the use of live air gives an added dimension to the music and enhances the original atmosphere. Sometimes the manual bellow pumping creates unexpected effects, even providing the organ with a spontaneous vibrato.

The unexpected effect of the manual pumping is illustrated by the following event. While preparing the fourth verse of Magnificat I.Toni, I experimented with two different registrations. In the first version I used the Blockflöit 4' from the Rückpositiv while the second version was played on a big 16' plenum. The verse attained a completely different character depending on the choice of registration. Since even Luther presents contrasting interpretations of the Magnificat text,⁵⁷⁰ I found textual confirmation for both choices of registration. My final choice of the stronger registration may be understood to reflect the text from either verse 11 or 12: "Glory to the Father and to the Son and to the Holy Spirit; as it was in the beginning is now and ever shall be. Amen."⁵⁷¹

While selecting the registrations I naturally used the electric blower, and eventually I decided to use the plenum version with Werk and Oberpositiv coupled. The disadvantage of the coupled manuals was that the touch became heavy, quite unfortunate given the quick movements of sixteenth notes in the left hand.

⁵⁶⁸ Heinrich Scheidemann, *Orgelwerke, Magnificatbearbeitungen*, Band II, ed. Gustav Fock (Kassel: Bärenreiter, 1970).

⁵⁶⁹ See page 157.

⁵⁷⁰ See page 142ff.

⁵⁷¹ See page 138.

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Surprisingly, during the recording sessions with the manually pumped wind, the action was lighter than when the blower was being used.

In several other three-part verses I have used softer registrations on the recording. In the fourth verse of Magnificat III.Toni I use only the Spitzfloist 4' on the Oberwerk together with the Octav 4' in the pedal, which plays the *cantus firmus*. The fourth verse of Magnificat IV.Toni is played on the Spitzfloist 4' and Gemshorn 2' on the Oberwerk, and the fourth verse of Magnificat VIII.Toni is played on the Hollfloist 8' and Gemshorn 2', also from the Oberwerk. Such soft flute registrations reflect a verse like the ninth: "He has helped his servant Israel, in remembrance of his mercy."⁵⁷² Since we do not know which verses of the Magnificat text Scheidemann considered as the basis for the individual verses, the relationships between the text and registrations are largely speculative.

During the four nights of the recording, six different bellow treaders took turns, with two treaders for each session. The "calcant" knob at the key desk allows the organist to sound a small bell at the pumping station in the church tower behind the organ. This stop knob was used extensively during the recording, not only to signal the pumpers to start their work, but also to signal the many breaks. The final member of our recording team was recording engineer Erik Sikkema, who spent the hours sitting in the sacristy with his recording equipment.

It is not possible to know with certainty how the Magnificat verses were performed during Scheidemann's time.⁵⁷³ Given that the primary reason for the notation of the Magnificat settings by Scheidemann is to demonstrate different musical ideas, I believe that it is not possible to specify one definitive relationship between the text and music, but several solutions. Therefore, the starting point when choosing registrations has been my "feeling" about what sounds good and what I believe is consistent with the musical character of each verse. Neither have I taken into account Zarlino's description of the nature of the various modes;⁵⁷⁴ instead my choices have been based on my own personal interpretation of the music and the texts. In addition, I have attempted to demonstrate the fantastic variety of colors available on an organ of this style through the use of different registrations. I have not limited the choice of registrations to those available to Scheidemann at the organ in St. Catharinen. My first priority has been artistic excellence, and I hope that my own good taste and the enormous musical capacity of the Baroque organ in Örgryte New Church have led me to decide which character to give to each performance. In the following text I will give a few examples from the recording project and how I found solutions to some of the questions that arose.

⁵⁷² See Magnificat, page 138.

⁵⁷³ See pages 147ff.

⁵⁷⁴ See pages 116-117.

The common musical feature of the opening verses is the placement of the *cantus firmus* in the tenor or bass line with long note values. I have regularly chosen different combinations of the plenum for these verses. The most powerful registration is heard in the opening verse of Magnificat III.Toni.⁵⁷⁵ In this verse I chose to use the pedal reeds, including the Posaune 32' together with the Posaune 16', Trumpet 8' and 4'. To balance this strong foundation I coupled the Brustwerk to the Werk. Although the Posaune 32' extends only to F in the bottom octave, the *cantus firmus* in this verse does not go below G.

The manuscript *Ze1* includes no indications about registrations but does regularly specify the use of manuals, for instance in the echo sections. The longest second verses, in Magnificat III.Toni and Magnificat VI.Toni, begin with long sections of echoes. My intention was to choose registrations for these two verses that demonstrated the variety of character in both the music and the organ. In the beginning of III:2, I used the Dulcian 16' together with the Gedact 8', Octav 4' and Octav 2'⁵⁷⁶ on the Rückpositiv, and as an echo the Quintaden 16', Octav 8', Octav 4' and Super Octav 2' on the Werk. As a contrast, verse VI:2 was given a more gentle character with Principal 8' and Octav 4' on the Rückpositiv and as an echo the Hollfloist 8' and Octav 4' on the Oberpositiv.

A solo registration on the Oberwerk was described by Johann Kortkamp as a combination both Weckmann and his teacher Jacob Praetorius used, namely Trommete 8', Zinke 8', Nassat 3', Gemshorn 2', Hohlflaute 4'.⁵⁷⁷ In the third verse in Magnificat VII.Toni I use a variation of this combination as a solo accompanied with Principal 8' and Octav 4' at the Rückpositiv together with the Dulcian 16' and Trommet 8' in the pedal.

The anonymous setting on the eighth tone has several sections. When preparing the piece for the recording, I tried different registrations for these sections. The recorded version features wide dynamic variation; for instance, measures 36-58 use a big registration both in the manuals and pedal, which is followed by a soft section in bar 59 on only the Principal 8'. These contrasts could possibly reflect the Magnificat text "he has put down the mighty from their thrones, and exalted those of low degree."⁵⁷⁸

Just before the recording of the anonymous setting on the eighth tone, I discovered that in bar 41 I had always played d¹ instead of e¹, which is found in the published score. Before correcting myself, I checked the manuscript *Ze1* and found that the published edition is incorrect and that the d¹ which I had been playing is original. It

⁵⁷⁵ *Seven Magnificat settings for Organ by Heinrich Scheidemann and two Anonymous Settings*, Karin Nelson at the North German Organ in Örgryte New Church, Gothenburg, Intim Musik, 2010, track 9.

⁵⁷⁶ See the disposition list on pages 259-261 for clarification of the stops.

⁵⁷⁷ Liselotte Krüger, "Johann Kortkamps Organistenchronik. Eine Quelle zur hamburgischen Musikgeschichte des 17. Jahrhunderts," *Zeitschrift des Vereins für Hamburgische Geschichte*, 33, (1933), 205.

⁵⁷⁸ See Magnificat, page 138.

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seemed that without thinking, I had found the d¹ more natural to the style than the note my eyes had seen. I was reminded of a piece of parental advice saying something like “If you want to teach your child anything, you must live as you teach. Your child takes after your habits more than what you tell them to do.”

It was always my intent to register one of the verses using exclusively Principal 8' stops, and eventually my choice fell on one of the *ricercare* verses, the third verse from the Magnificat VIII.Toni. This choice was also consistent with Zarlino's explanation of the mode: “Practicing musicians say that the eighth mode contains a certain natural softness and an abundant sweetness which fills the spirits of the listeners with joy combined with great gaiety and sweetness.”⁵⁷⁹ Measures 1-43 were played on the Principal 8' of the Rückpositiv, measures 44-66 on the Oktave 8' of the Werk and measures 67-94 on the Principal 8' of the Oberwerk.⁵⁸⁰

The table below compares Ulf Grapenthin's reconstructed specification of the organ in St. Catharinen in Hamburg during Heinrich Scheidemann's lifetime with the specification of the Baroque organ in Örgryte New Church, on which the recording of the Magnificat cycle was made. For the most part, the specifications are the same. There are also differences: the Werk of the Hamburg organ includes four 16' registers, compared to three in the Gothenburg organ. The Rückpositiv of the Hamburg organ has three reeds, the Regal 8', Baarpfeife 8' and Schalmey 4', while the Gothenburg organ has only two, a Bahrpfeiff 8' and a Dulcian 16'. In the Hamburg organ a Dulcian 16' is placed in the Brustwerk, while in the Gothenburg organ this stop in the Brustwerk is an eight-foot stop.

*Ulf Grapenthin's reconstructed disposition of the organ in St. Catharinen, Hamburg during Heinrich Scheidemann's lifetime*⁵⁸¹

SPECIFICATION

<i>St. CATHARINEN (reconstructed by Grapenthin)</i>	<i>ÖRGRYTE NEW CHURCH</i>
WERK (CDEFGA-g ² a ²)	WERK (CDEFGA-c ³)
Prinzipal 16' (from F 12)	Principal 16'
Quintadena 16'	Quintaden 16'
Bordun 16'	
Oktave 8'	Octav 8'
Spitzflöte 8'	Spitzfloit 8'
Querflöte 8'	
Oktave 4'	Octav 4'
Oktave 2'	Super Octav 2'
Rauschpfeife II	Rauschpfeiff 2 fach
Mixtur X	Mixtur 6.7.8 fach
Trompete 16'	Trommet 16'

⁵⁷⁹ See page 117.

⁵⁸⁰ *Seven Magnificat settings for Organ by Heinrich Scheidemann and two Anonymous Settings*, Karin Nelson, Intim Musik, 2010, CD 2, track 13.

⁵⁸¹ Ulf Grapenthin, “The Catharinen Organ during Scheidemann's Tenure,” Pieter Dirksen, *Heinrich Scheidemann's Keyboard Music, Transmission, Style and Chronology* (Aldershot: Ashgate, 2007), 169-198.

Improvisation and Pedagogy through Heinrich Scheidemann's Magnificat Settings

OBERWERK (CDEFGA-g²a²)

Principal 8'

Hohlpfeife 8'

Flöte 4'

Nasat 2^{2/3}

Gemshorn 2'

Waldflöte 2'

Scharf VI

Trompete 8'

Zink 8' (treble)

[Trompete 4']

RÜCKPOSITIV (CDEFGA-g²a²)

Prinzipal 8' I-II

Gedackt 8'

Quintadena 8'

Oktave 4'

Blockflöte 4'

Hohlflöte 4'

Quintflöte 1^{1/3}

Sifflöte 1'

Sesquialtera II

Scharf VIII

Regal 8'

Baarpfeife 8'

Schalmei 4'

BRUSTWERK (CDEFGA-g²a²), suspended to the Oberwerk), by Frietzs, 1631-32

Prinzipal 8'

Oktave 4'

Quintadena 4'

Waldpfeife 2'

Scharf VII

Dulcian 16'

Regal 8'

OBER POSITIV CDEFGA-c³)

Principal 8'

Hollfloite 8'

Rohrfloite 8'

Octav 4'

Spitzfloite 4'

Nassat 3'

Octav 2'

Gemshorn 2'

Scharff 6 fach

Cimbel 3 fach

Trommet 8'

Vox Humana 8'

Zincke (from f)

RÜCK POSITIV (CDE-c³)

Principal 8'

Gedact 8'

Quintadena 8'

Octav 4'

Blockfloite 4'

Octav 2'

Quer Floit 2'

Sieffloite 1 ^{1/2}

Sexquialt 2 fach

Scharff 6.7.8 fach

Dulcian 16'

Bahrpfeiff 8'

BRUST POSITIV (CDEFGA-c³)

Principal 8'

Octav 4'

Hollfloite 4'

Waltfloite 2'

Sexquialter 2 fach

Scharff 4.5.6 fach

Dulcian 8'

Trechter Regal 8'

The Magnificat Settings by Heinrich Scheidemann
28 Organ Magnificat verses by Heinrich Scheidemann and 5 anonymous verses

PEDAL (CDEFFisGA-d ¹)	PEDAL (CD-d ¹)
Prinzipal 26' [from E]	
[Prinzipal 16']	Principal 16'
Untersatz 16'	SubBass 16'
Oktave 8'	Octav 8'
Gedackt 8'	
Oktave 4'	Octav 4'
Nachthorn 4'	
Rauschpfeife II	Rauschpfeiffe 3 fach
Mixtur V	Mixtur 6.7.8 fach
[klingende] Zimbel III	
	Posaunen 32' (from F)
Posaune 16'	Posaunen 16'
Dulzian 16'	Dulcian 16'
Trompete 8'	Trommet 8'
Krummhorn 8'	
	Trommet 4'
Schalmei 4'	
[Cornet 2']	Cornet 2'
Tremulant 'unten' Rückpositiv	Tremulant, Tremulant RP, Tremulant Pedal
Tremulant 'oben' for the Hauptwerk	
Coupler Rückpositiv/Pedal Hans Scherer I, 1590	Couplers: OP/W, BP/W
	Cimbelstern, Vogelgesang, Trommel
	Subsemitones in all manuals:
	Eb/d#, g#/ab, eb ¹ /d# ¹ , g# ¹ /ab ¹ , eb ² /d# ²
	In RP, add: bb/a#, bb ¹ /a# ¹ , g# ² /ab ²
	Pedal: eb/d#, g#/ab
	¹ / ₄ syntonic comma meantone

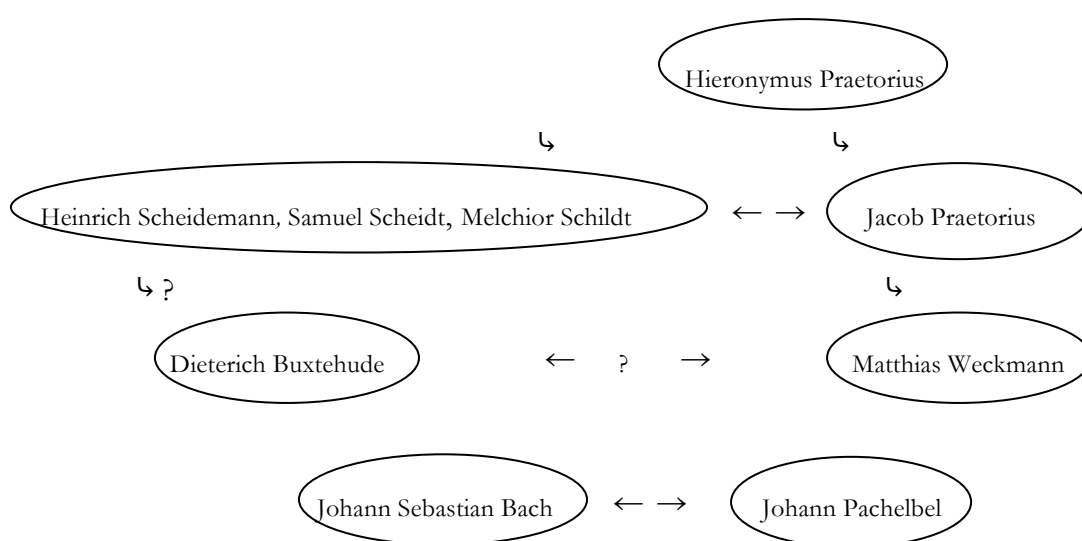
Earlier during this research, as a pilot project for the larger recording described in this chapter, I recorded another CD with the title *Magnificat*, played on two organs built by my husband, organ builder Karl Nelson, in Austria. This CD from 2009 includes *Magnificat* settings by Hieronymus Praetorius, Samuel Scheidt, Melchior Schildt, Matthias Weckmann, Dieterich Buxtehude, Johann Pachelbel and Johann Sebastian Bach.⁵⁸² All these composers are in one or another way related. Some of them came from the same region, and several of them studied or may have studied with the same teacher. Their lifetimes span almost 200 years; Praetorius was born in 1560 and Bach died in 1750. Praetorius and Weckmann were both organists in Hamburg.⁵⁸³ Weckmann was a student of Hieronymus' son Jacob. Schildt and

⁵⁸² *Magnificat*, Musik von Buxtehude, Weckmann, Pachelbel, Bach, Praetorius, Scheidt und Schildt, Karin Nelson an den Orgeln von Schärding und Krichdorf am Inn, Motette 2009.

⁵⁸³ Praetorius was organist between the years 1582-1628 and Weckmann between 1655-1674.

probably Scheidt⁵⁸⁴ studied with Sweelinck in Amsterdam. Scheidt most likely studied in Amsterdam between the years 1608-1609, while Schildt's studies are believed to have begun in 1609. As previously mentioned, it is possible that Buxtehude was a student of Scheidemann,⁵⁸⁵ who also had studied with Sweelinck. It must be assumed that Buxtehude and Weckmann met during their lifetimes, since there was much commerce between the cities of Lübeck and Hamburg. Bach visited Buxtehude in Lübeck in 1705. During Pachelbel's time in Thuringia, he was a regular guest of the Bach family and was also godfather to one of Johann Sebastian Bach's sisters.

The following sketch demonstrates the possible links between the various German organists whose Magnificat settings I have studied:



The Magnificat settings by Praetorius, Schildt and Weckmann are written in a style similar to Scheidemann's. In the oldest composition, Hieronymus Praetorius demonstrates the highest level of development in his use of the *cantus firmus*. On this recording, the first verse of the *Magnificat primi toni* is played on the full organ with double pedal, with the right foot presenting the melody. In the second verse "*tonus in Discantu*" the melody is found in the soprano. The third and final verse of the first Magnificat places the melody in the bass. The upper parts vary between imitations, parallel passages and scales in a joyous combination. Both the first verses by Schildt and Weckmann are performed like Praetorius' first verse, with organ plenum and double pedal. This registration was also used on the Scheidemann recording from 2010 for the first verse of the Magnificat I.Toni.

Melchior Schildt's (1592-1667) second verse, *Auff 2 Clavier*, has many similarities to Scheidemann's two longest second verses, the ones from Magnificat III.Toni and VI.Toni. Of all the Magnificat settings from this recording, Schildt's composition is

⁵⁸⁴ See pages 97-98.

⁵⁸⁵ See page 30.

The Magnificat Settings by Heinrich Scheidemann
28 Organ Magnificat verses by Heinrich Scheidemann and 5 anonymous verses

the most like Scheidemann's Magnificat settings. After an introductory *bicinium* follows an echo passage of great variety (what I call the fifth style).⁵⁸⁶ The following three-voice section has the melody in long notes in the pedal accompanied by two imitative voices in the manuals (the second style),⁵⁸⁷ and leads into a section in which the organist's technique shines in the florid upper voice (the fourth style).⁵⁸⁸ Yet another echo section follows before the verse concludes with sizzling sixteenth notes in stepwise motion as well as triads (the seventh style).⁵⁸⁹ The third verse by Schildt has four voices in the style of a *ricercar* with the second half of the verse that is signalled by a transition to triple meter. The fourth verse follows the chorale style in three parts, with the *cantus firmus* in the tenor voice. The fifth and final verse has a similar form where the melody is instead in the upper voice.

In Magnificat II.Toni by Matthias Weckmann (ca 1616-1674), the second verse's introspective character demonstrates why Mattheson later compared Weckmann's inspiration to "the sweetness of Scheidemann."⁵⁹⁰ In the third verse Weckmann utilizes a harmonic language which definitely points to the next generation of Hamburg organists, employing elements from the old style but spicing them with new ingredients. The final verse includes in some passages as many as six voices with a full registration, an effect Weckmann also utilizes in some of his other chorale variations. In the middle of the verse the *tactus* changes from 4/4 to 6/4, demonstrating the *sexdupla*.

This Magnificat recording includes two short Magnificat verses by Buxtehude which the publisher Beckman has combined and given the title *Magnificat noni toni* (BuxWV 205). Judging by the manuscript it is obvious that these verses are remnants of a larger cycle of which the remaining verses are now lost. In the first verse, the melody (*tonus peregrinus*) is found in long notes in the pedal. The second verse bears the title *alla duodecima*. This indicates Buxtehude's intention to present fragments of the melody in different voices separated by the interval of an octave and a fifth (duodecima). The following compositions from the 2009 recording are written by Buxtehude and Bach and are examples of Magnificats with another structure than the ones by Praetorius, Schildt, Scheidemann and Weckmann. The Magnificat *primi toni*⁵⁹¹ resembles Buxtehude's *praeludia* with its combination of free (*stylus fantasticus*) and strict sections. However, upon closer examination fragments of the Magnificat melody can be found in the different parts. For example, in one of the earlier fugue themes, the last notes of the theme (*finalis*) can be heard, while later, in the gigue fugue, the first notes of the theme (*initium*) have been the inspiration.

⁵⁸⁶ See page 189.

⁵⁸⁷ See page 186.

⁵⁸⁸ See page 188.

⁵⁸⁹ See page 191.

⁵⁹⁰ Johann Mattheson, *Grundlage einer Ehrenpforte*, Hamburg: 1740, ed. Max Schneider, Berlin 1910 (Kassel: Bärenreiter, 1969), 395.

⁵⁹¹ BuxWV 203.

Johann Sebastian Bach (1685-1750) composed two works for organ on the Magnificat theme. Both pieces are based on the “noni toni” and use the melody known as *tonus peregrinus*. However, these variations on the Magnificat theme demonstrate two entirely different natures: BWV 648 “Meine Seele erhebt den Herren” is introverted, while BWV 733 “Fuga sopra il Magnificat” already in its title indicates the grand effect “*pro organo pleno con pedal.*” The latter is no ordinary fugue but rather a series of imitations, and the work reaches its apex in measure 98 when the complete Magnificat melody makes its appearance in the pedal. “Meine Seele erhebt den Herren” is part of a collection of six chorales that was published around 1648.

The 2009 recording also includes the Magnificat I.Toni with six verses by Samuel Scheidt (1587-1654) and four Magnificat fugues by Johann Pachelbel (1653-1706). There is no doubt as to how Scheidt's settings originally were performed, since all verses are preceded with the first line of the appropriate Latin text. The result is an *alternatim* presentation of the Magnificat consistent with the practice of the Roman church, in which the organ replaces the choir on the even verses. Of Sweelinck's many students, Samuel Scheidt most consistently followed the compositional style of his teacher. In this Magnificat, Scheidt demonstrates different ways of arranging the *cantus firmus* in slow note values in each of the four voices. Pachelbel's fugues were used during vesper services to introduce the sung settings of the Magnificat text which would have followed. They are written in the eight church modes but otherwise have little in common with the Magnificat melodies themselves.

Summary

Thanks to the research project carried out from 1994-2000 at the University of Gothenburg and the Chalmers University of Technology it has been possible to record the 28 Magnificat verses by Scheidemann and 5 anonymous settings on an organ that is meticulously reconstructed in the North German Baroque style. This experience has given me insight about how the music must have sounded and how it might have felt to sit on the organ bench during Scheidemann's time.

The 2009 recording project has helped me to place Scheidemann's Magnificat settings in a wider perspective. Scheidemann's Magnificat settings are influenced by the similar works of both Hieronymus Praetorius and Samuel Scheidt, and the Magnificat setting by Schildt is also from the same school. It has not yet been determined how well Schildt and Scheidemann knew each other's particular works, or if the similarities simply reflect the spirit of the time and culture. This style inspired the following generations, as is shown in the organ music of Buxtehude and Bach. Lastly, the completion of a recording might be compared with the art of photography: of a given scene only one picture is saved for posterity, and it can never truly be replicated.

6. CONCLUSIONS

Conclusions

The fundamental question in this study concerns the purpose and use of musical notation in an historical period during which organists were famous predominantly for their improvisational abilities. As a rule, the sources for organ music in 17th century Germany were not written by the composers themselves. This main question has led me to two others, prompted by the case study of Heinrich Scheidemann's Magnificat settings from the manuscript *Ze1*. The first consideration is history and documentation, and the second art and pedagogy:

HISTORY AND DOCUMENTATION

- why were the Magnificat settings in the *Ze1* manuscript written down?
- who was the main scribe of the manuscript?
- why were the Magnificat settings by Scheidemann so systematically composed?
- how do the two unattributed Magnificat settings differ from the others?

ART AND PEDAGOGY

- how did Scheidemann and his contemporaries learn to improvise?
- what did they learn?
- how have I and other modern improvisational musicians learned to improvise?
- what are the similarities and differences between improvisational pedagogy of the 17th century and today?

Before addressing these eight questions directly, I would like to comment on the purpose of notated organ compositions in this period of remarkable improvisational artists. What would be the value of notated compositions given that the churches sought organists who could improvise?⁵⁹² This study cites several historical sources that attest to the high level of improvisational ability during the 16th and 17th centuries. In the first chapter I addressed a comment made by Johann Adam Reincken after hearing a nearly half-hour long improvisation of Johann Sebastian Bach:⁵⁹³

I thought that this art was dead, but I see that it still lives in you.

We know that the ability to improvise was necessary for an organist during the time of Bach and his predecessors.⁵⁹⁴ To become a good improviser a student of music was expected to learn composition and imitation, transposition and memoriza-

⁵⁹² See pages 12 and 76.

⁵⁹³ See page 7.

⁵⁹⁴ See page 11-12.

tion.⁵⁹⁵ The process of learning a musical style and improvisation by means of notated compositions was common, and old manuscripts are filled with examples of this method. In *Fundamentum organisandi* Conrad Paumann demonstrates several ways of varying combinations of intervals.⁵⁹⁶ The intervals were the basic element of the syllabus, and the progression of the exercises is very clear — the titles describe the combinations of intervals to be practiced. Jane Flynn has detected a methodical progression in the compositions of the Tudor organists which indicates that these works were used pedagogically.⁵⁹⁷ Thomas de Sancta Maria suggests that the student should "practice transposing pieces" and "memorize these that he may later play polyphonic fantasies based upon them."⁵⁹⁸

The dates for Sweelinck's preserved keyboard compositions coincide with the period during which Sweelinck taught his students. Previous to the arrival of these students, Sweelinck seems to have had no need to notate his keyboard compositions, since the practice of the time consisted of improvisation, not the performance of an established repertoire. The opposite was true of the vocal compositions, which he published on several occasions. Many musicians were involved in these kinds of performances, creating both a demand and a market for written scores.

Among his organ students, Sweelinck's own keyboard compositions would have been the primary educational material. In this thesis I argue that organ students during their initial period with Sweelinck studied his shorter keyboard compositions. These pieces focused on the use of different intervals and combinations of tones. The degree of difficulty of the compositions progressed as the abilities of the students developed. From these models the students developed their own improvisations and compositions, sometimes using virtually identical building blocks.

I have also drawn attention to the problem of determining the chronology of compositions by Sweelinck and Scheidemann. An important question in the discussion about the chronology of the Magnificat settings is *why* Scheidemann aimed for variety in the verses. Matthias Weckmann, who was around twenty years younger than Scheidemann, used similar musical ideas similar to both Scheidemann and Praetorius in the opening verse of his Magnificat setting. It appears that both Scheidemann and Weckmann used Praetorius' verses as study examples from which to learn and teach an older style.⁵⁹⁹

Thanks to the discovery of the manuscript *Ze1* during the 1950's, our estimation of Heinrich Scheidemann's importance to the North German organ school has changed significantly. From being regarded as a relatively insignificant composer,

⁵⁹⁵ See pages 12 and 67.

⁵⁹⁶ See pages 61-62.

⁵⁹⁷ See pages 252-253.

⁵⁹⁸ See page 63.

⁵⁹⁹ They must have had access to another copy than Berendt Petri's, since his manuscript was brought to Visby c. 1630.

Scheidemann has gained status to be recognized as one of the most important of the generation preceding Buxtehude. The manuscripts *Ze1* and *Ze2* were part of Caspar Calvör's library in Clausthal-Zellerfeld, established by the collector Calvör in 1683 upon inheriting his father's large collection of books. In this thesis I argue that the manuscript *Ze1* was originally a tool in the educational process: an unnamed pupil has copied these compositions at the behest of his teacher in the course of his education. Since *Ze1* is the main source of Heinrich Scheidemann's compositions, it is likely that Scheidemann himself was that teacher, and the copyist of *Ze1* probably had direct contact with Scheidemann.

The manuscript *Ze1* has had different purposes during its existence. According to my findings, it was first used as a *Lehrhandschrift* (manuscript for instruction); for Calvör it became a *Sammlerhandschrift* (manuscript for a collector) and it might also have served as *Gebrauchhandschrift* (manuscript for practical use).⁶⁰⁰ Since then, the manuscript has come to serve as a document of its time, a subject for research — as in this thesis. Another manuscript that has been cited in this thesis is the Visby tablature. The structures of Visby tablature and *Ze1* have many similarities, with several Magnificat settings in the first part of both manuscripts. In the Visby tablature, twelve of the first thirteen compositions are Magnificat settings, with a total of 34 verses. In the manuscript *Ze1*, ten of the first 22 compositions are Magnificat settings, with 36 different Magnificat verses.

The first of the eight questions I listed above was:

Why were the Magnificat settings in the Ze1 manuscript written down?

Since the Magnificat was regularly performed *alternatim* between choir, congregation, and organ, it was necessary for an organist to know the settings and have the ability to vary the *cantus firmus* during the vesper services. In the course of his education, a student was expected to keep a personal manuscript in which he notated many compositions, and which often would have included a number of Magnificat settings. The compositions probably originated from the music library of the teacher. The various verses in Scheidemann's Magnificat settings demonstrate different improvisational techniques. Scheidemann followed his teacher Sweelinck's method in composing examples that demonstrated diverse methods of varying a theme, in this case using the Magnificat settings as the basis. The analysis of the Magnificat settings in chapter 5 has shown that the verses with Scheidemann's initials have definite structure and follow several strict patterns in contrast to the anonymous verses.

⁶⁰⁰ See page 56.

Who was the main scribe of the manuscript?

It is impossible to give a definite answer to this question. The scribe of the manuscript could be a person such as Berendt Petri, who is known primarily because of his tablature. But, unfortunately, the cut on the first page of *Ze1* prevents us from knowing if this is the case. The only remaining strategy is to consider which people might have been in contact with Scheidemann in Hamburg about 1640, a circle of acquaintances that is in fact not so extensive.

After considering the arguments and existing evidence regarding the identity of the two anonymous Magnificat settings, I believe the most likely scribe is Matthias Weckmann, because of the following:

1. Sources reveal that Weckmann studied in Hamburg with Jacob Praetorius, but according to Mattheson, Weckmann was influenced by Scheidemann as well. In fact this would have been a natural result of living and studying in Hamburg, where Weckmann undoubtedly would have been influenced by any number of fine organists, among whom Scheidemann would have been the most important.
2. There are a number of similarities between some of Weckmann's compositions and the anonymous fantasy on the eighth tone.
3. There are similarities between Weckmann's handwriting and that of the scribe of *Ze1*, as Ortgies has shown.⁶⁰¹
4. The watermarks in *Ze1* show a connection with Braunschweig. Since Schütz had contacts in that city, it is possible that Weckmann and Schütz stopped in Braunschweig in the autumn of 1633 when Weckmann was escorted from Dresden to Hamburg to begin organ studies with Jacob Praetorius. In 1630/31 Gottfried Fritzsche had finished a new organ for the church St. Martini, which also could have been an incentive for Weckmann and Schütz to stop in Braunschweig on their way to Hamburg. Finally, the source of the paper and the identity of its eventual consumer are not necessarily causally linked. Johann Sebastian Bach's copy of *An Wasserflüssen Babylon* is an example of this, since the music is written on paper with watermarks with the symbols of Amsterdam without any known link between Bach and the city.⁶⁰²
5. Besides studying in Hamburg for several years, Weckmann passed by the city on quite a few occasions, for instance when travelling to and from Denmark.

There are other candidates that could be considered according to several of the above arguments. If not for the recent information suggesting a later date of birth for Johann Adam Reincken, he could also be a strong candidate, since similarities are found between his music and the untitled fantasy on the eighth tone, which Breig and other scholars attribute to Scheidemann. Mattheson claimed Reincken's year of birth to be 1623, which later research has rejected because it contradicts other events in his life. Instead it is now accepted that Reincken was born in 1643

⁶⁰¹ See page 158.

⁶⁰² See page 159.

in Deventer in the Netherlands.⁶⁰³ Since the years 1635, 1640 and 1644 are found in the manuscript, Werner Breig believes that the music was copied between these years. If Reincken was born in 1643, he cannot be the scribe of *Ze1*. If the three years notated in the manuscript indicate the date of composition rather than the date of notation, then it is possible that Reincken copied the music later, possibly during his studies with Scheidemann. What speaks against this hypothesis is that it would be strange for Reincken to discard his study manuscript in the middle of his career as organist.

A consideration of the Visby manuscript may be illuminating. As was described in chapter 3, section 1, Berendt Petri signed the first page of that manuscript. He seemed to fear losing it, and to be on the safe side Petri offered a double shilling to whoever might find it, if it was misplaced.

Regarding the manuscript *Ze1*, chapter 5.1 describes a cut that has been made on the first double page. The explanation of this mutilation may be germane. One possibility is that the piece was removed to conceal the name of the rightful owner of the manuscript. Even worse, if the removed piece had also included the offer of a finder's fee, a thief would have been forced to remove the name of the true owner to avoid being incriminated. Be that as it may, and given the passage of 350 years, our speculations about the identity of the main scribe of the manuscript may be destined to remain poorly substantiated. Without additional source material, our theories must necessarily revolve around known composers from the time in question, and thus their compositions must serve as the material for comparison.

Considering the historical functions of students' personal manuscripts,⁶⁰⁴ it must be assumed that the composer of the two anonymous Magnificat settings is the main scribe and owner of the manuscript. There are elements of the anonymous fantasy that are similar to the music of both Tunder and Weckmann. As I have discussed, imitation of a style was the natural result of the method in which improvisation — and composition — was taught. If a competent student copied a style in the process of learning, it might be very difficult to differentiate the work of the student from that of the master. Such a situation may well apply to the Magnificat on the seventh tone, given that Tunder and Weckmann were both eminently competent students.

⁶⁰³ Ulf Grapenthin. "Reincken, Johann Adam." Grove Music Online. Oxford Music Online. 26 Feb. 2010

www.oxfordmusiconline.com.ezproxy.ub.gu.se/subscriber/article/grove/music/23126

⁶⁰⁴ See page 55-56.

Why were the Magnificat settings by Scheidemann so systematically composed?

The reason that the Magnificat settings by Scheidemann are so systematic in their structure is that they were used in the pedagogical process. An organist had a practical need for the ability to vary the Magnificat. After the Reformation the Vesper service was retained in the Daily Office. The Magnificat was performed at every Vesper service in a variety of settings with *alternatim* and in different modes, therefore it was important for an organist to have the particular knowledge of how to vary the Magnificat themes. Scheidemann's Magnificat settings in *Ze1* were used as educational examples of the models that could be used to improvise over the several Magnificat themes. It is likely that this method was based on the tradition that Scheidemann himself learned during his studies in Amsterdam. Hieronymus Praetorius' Magnificat settings in the Visby tablature might be an example of the method that Berendt Petri was taught in 1611 by Jacob Praetorius (the younger).

How do the two unattributed Magnificat settings differ from the others?

1. The Magnificat on the seventh tone lacks regular patterns, and the different motives are not developed as efficiently as is the practice in the seven Magnificat settings that bear Scheidemann's initials.
2. The anonymous fantasy without title on the eighth tone belongs stylistically to the next generation of North German organists.

Even though the anonymous Magnificat VII.Toni has the same form as the Magnificat settings attributed to Scheidemann in *Ze1*, the analysis in chapter 5 demonstrates that this setting differs in many respects. Many similarities can be found between the anonymous fantasy and details from compositions by Reincken, Tunder, and Weckmann. The components in the anonymous fantasy are too modern to have been composed by Scheidemann. Nevertheless, both of these anonymous compositions are skillfully crafted, which would also indicate that a student who later became well known and with whom we are familiar might have composed them.

The obscure structure and the lack of musical discipline in the anonymous Magnificat settings indicated a different purpose to their composition. Scheidemann's verses have a clear structure with sections and details that are easy to copy; these verses would have been used pedagogically. The two anonymous Magnificat settings, because they lack this regular structure, would not have fulfilled a pedagogical purpose to the same extent. From this pedagogical perspective the compositions of Scheidemann were an important component in the development of the North German organ music.

After working with the two unsigned settings — on the seventh and eighth tones, I conclude that these settings are not characteristic of the music of Scheidemann, both on the grounds of compositional style and musical content.

How did Scheidemann and his contemporaries learn to improvise?

Although there is no historical source confirming that in his youth Heinrich Scheidemann studied at the St. Johannis Lateinschule in Hamburg, this is likely to have been the case. If he did, he would have received a solid education under the direction of cantor Erasmus Sartorius. Music held an important position in the school, and its practical application, *musica practica*, was given increasingly more attention during the 17th century. Since the school choir in Hamburg sang regularly in the churches, Scheidemann and his contemporaries were accustomed to *listen* to organ improvisations during the service. Some of them could have been standing at the organ, helping the organist to pull stops and therefore also *seeing* the organist improvise. Since several of these young organists eventually assumed the positions of their organist fathers, those younger musicians would have received their basic *training* from the elder generation. When Scheidemann and his young organist colleagues became teenagers, they were referred to other teachers. Several of the young organists in North Germany traveled to Sweelinck in Amsterdam and continued their studies. The students were able to copy materials from their teacher, including theoretical works such as Sweelinck's *Compositions-Regeln* as well as keyboard compositions that the students copied into personal manuscripts.

Vocal training was a daily part of the schedule for students at the Latin schools during the 17th century. Sources have been quoted in this thesis that specify how the young students practiced vocal improvisation. Coclico described how the students began by writing out exercises in counterpoint, but that the next step was to leave the written notation and to sing instead. This was the process used to teach the students vocal improvisation.⁶⁰⁵ The students who continued with instrumental studies had therefore a good foundation in vocal improvisation before they continued with improvisation on their chosen instruments.

What did they learn?

In *Compendium musices* from 1552⁶⁰⁶ Coclico described the required abilities expected of a skilled composer, emphasizing practical skills, such as the ability to sight-sing counterpoint. Rid's 1591 translation of Faber's *Compendiolum musicae* included chapters about the art of music, clefs, voices, song, mutation, notes and signs, ligature, pauses and points, proportions, tones and modi. Many textbooks in music theory that were used in the Latin schools were printed during the 16th and 17th centuries.

⁶⁰⁵ See pages 91-92.

⁶⁰⁶ See pages 91-92.

Conclusions

The following elements were essential for an organ student of the 17th century:

- practice
- composition
- memorization
- transposition
- basso continuo
- musical figures

The boys who joined the *Kantorei* learned to sing more advanced choral music.⁶⁰⁷ In addition to performing during church services, the boys in Hamburg also learned to dictate the score for the cantor.

A manuscript entitled *Sweelinck's Compositions regeln* is preserved in Hamburg and was probably partly written by a pupil of Sweelinck. The manuscript is based largely on the revised version of Zarlino's *Le Istitutioni harmoniche* from 1573, but Sweelinck's version emphasizes practice to a greater degree. This material was probably an important component of the education Scheidemann received from Sweelinck. While in Amsterdam, Scheidemann would have boarded in Sweelinck's household and received regular lessons from the organ master. Along with Sweelinck's other organ pupils, Scheidemann would often have listened to his master play the organ in the Oude Kerk, and he may well have assisted with registrations. From Sweelinck's *Compositions-Regeln*, his students would have learned about intervals, modes, fuga and imitations based on Zarlino's writings. The structural discipline found in many of Sweelinck's keyboard compositions, the variety in the chosen combinations of intervals, and the method of developing different themes indicates that the famous teacher tailored his pedagogy to the increasing abilities of his students. First year students were given Sweelinck's shorter and more basic compositions while the advanced students studied more complex compositions, all as part of the process of learning improvisation.

Thomas de Sancta Maria's book about improvisation *Libro Llamado El Arte de Taner Fantasia/The Art of Playing the Fantasia* was printed virtually simultaneously with Zarlino's treatises. Since Sweelinck knew the writings by Zarlino that had been printed in Italy, it is conceivable that he also knew about Sancta Maria's book and used it in his teaching. According to Sancta Maria the pupil should be instructed to sing the different voices of written exercises. Various pieces should be transposed and memorized. The pupil should also be able to play a theme from an existing composition in the treble and accompany it with improvised chords. The pupil should gradually develop contrapuntal playing with rhythmic elegance and the melodic embellishment of Gregorian chants.

⁶⁰⁷ See pages 93-94.

An organist's education in North Germany during the 17th century included both theory and practical knowledge. The examples in Sweelinck's *Compositions-Regeln* illustrate the theoretical perspective while manuscripts such as *Ze1* demonstrate the importance of notating and copying known improvisational models for an organ student. Since transposition was a key element of the process of learning improvisation for an organist and a basic ingredient of the music method of the baroque, then the significance of the key in which the music was notated diminishes, especially considering that the practice of notation was often a theoretical exercise performed by students. This point of view gives a broader perspective to the whole discussion of sources since a notated composition might not be an absolute version in a specific key, but shows only one of many solutions. The question of which pieces were possible to play on which organs, considering their tuning and compass, also loses its significance.

How have I and other modern improvisational musicians learned to improvise?

In chapter 3, section 4, I described an artistic development project in which I have been participating for three years, together with two colleagues from the folk and jazz fields. I have through my experience found that in the actual moment of improvisation a musician's background is not so important. What unifies a group improvisation is the ability of the musicians to listen and have the courage to accept whatever comes out from their instruments. Even if we represent different musical disciplines, we have experienced that there are more unifying features in our method of improvising than there are differences. The similarities are also found in the way we have learned to improvise. When we were younger all three of us listened to other musicians in concerts or on recordings, and copied and memorized their music. We have practiced cadences, memorized different figures and received inspiration both from repertoire that we have heard and from written scores.

For several years my colleagues have been playing in ensembles, which have helped them to a great degree in the development of their own technique. This has given them a collection of musical ingredients and a knowledge of styles. From this foundation they have developed their own style. When they notate a composition, the work is normally the result of a longer improvisational process and the notation occurs quite late in the process. Compared to my two colleagues who improvise primarily in ensembles, my own improvisation occurs primarily when I am alone at my instrument, although on occasion I also improvise in an ensemble. This is a result of the different genres in which we perform. Jazz and folk musicians traditionally perform in groups, while in the classical Western tradition it is common for an organist to play alone.

Our differences when improvising are more often linked to our different instruments than to a certain method. The flutist Jonas thinks more in terms of melody than harmony, in contrast to the bassist Anders and myself. My two colleagues seem to have a much more relaxed relationship to composing their own music than I have. On the one hand, both the jazz and folk traditions encourage performers to play their own compositions. On the other hand, in the classical field the distance between composer and interpreter is much greater. Music conservatories today typically offer different educations for composition and performance. From my own experience at the Academy of Music and Drama, students who study interpretation and classical Western music almost never play their own compositions. In the improvisation program, in which only a small minority studies classical Western music, it is common to see the students' own compositions on a concert program.

What are the similarities and differences in improvisational pedagogy between the 17th century and today?

Some aspects of improvisational pedagogy seem to be universal, independent of time, place, and genre. The greatest similarity in improvisational pedagogy over the centuries is the significance and relationship to the music of other musicians. During the 17th century young organists copied and notated the compositions of more experienced organists. The purpose of notation was for the young generation to assimilate a particular style and learn how to use this knowledge in their own improvisations. Jazz musicians during the 20th century have used recordings for the same purpose. One has listened to recordings with the intention to learn about the practices of more experienced musicians, how the older masters have developed their own styles and which tools they have used. This material has been memorized and practiced by the younger generation, and serves as a basis for the young musicians' own improvisations.

Although my colleagues, jazz musician Anders and folk musician Jonas, and the North German organists of the 17th century come from vastly different social backgrounds and eras, there are common denominators in their method of learning the art of improvisation. In addition to practice, which is fundamental to any exercise of skill, both groups emphasize memorization, transposition, and incorporation of established musical figures. In the 17th century the critical element of harmony, or rather harmonic accompaniment, was known as "*basso continuo*," while contemporary jazz and folk musicians simply refer to chords.

A number of differences also can be found between the two ages of improvisational musicians, from the North German 17th century organ tradition and modern improvisational musicians which I have studied. Neither of my two colleagues emphasizes singing and the writing of musical notation, exercises that were a common feature of music education during the 17th century. My colleagues resort

to notation relatively late in the compositional or improvisational process, when a musical idea has developed to a more finished form. Earlier in the process, they may find the seeds for improvisation by listening to recordings or to other musicians. Generations of musicians from both the 17th century and the 20th century have studied and copied the music of more experienced musicians in the process of learning improvisation. In our time the pedagogical tool of choice often has been to listen to recordings, while the tools of the 17th century were collections of compositions in personal manuscripts. Other common features of the two improvisational traditions are memorization, transposition and studies of different figures and harmonies.

In chapter 4 section 4, I described a course I led which focused on a reconstructed 17th century improvisational method applied in the 21st century. We concentrated on repertoire by Sweelinck and Scheidemann and used the compositions as starting points for improvisations. According to the participants, the method differed from their own improvisation education in that it used small building blocks in new constellations instead of focusing mainly on a particular form. The impressions from the participants were that the earlier experiences of contemporary improvisational education had been very free in comparison to the reconstructed older method, namely working with the small details.

In the course of examining pedagogical similarities for modern improvisational musicians and organists from the 17th century, I have found that my improvisational musician colleagues and myself all have followed a similar process to that used in earlier centuries when learning to improvise. This is particularly true in our inclination to find ideas and inspiration from other musicians through written scores and recordings. The ideas we collect are memorized, transposed and saved for the future in our personal pantry of musical ideas, a method quite similar to that of the musicians of the 17th century.

To sum up, the similarities and differences in improvisational pedagogy between the 17th century and today are:

Similarities

1. Relationship to music of other musicians
2. Copying music of other musicians
3. Emphasizing memorization, transposition, and incorporation of established musical figures

Differences

1. Singing and notation of music is not so essential in our time

Conclusions

2. During the creative process, the modern musician resorts to notation relatively later in the compositional or improvisational process
3. In modern times, personal manuscripts in which students have copied the works of other musicians have been replaced by collections of recorded music

Finally ...

The community of people in a given milieu contributes collectively to its development. This is true both of a geographical location and a time. We in the modern collective contribute to the development of our time, but we also contribute to the developments occurring in the physical place in which we reside, in the family, at work, in a specific city or a specific country.

Different environments have, throughout history, contributed to developments that have left their mark on the future. Geographical locations have developed a particular significance. In those instances, all members of that same environment have contributed collectively to its success, which in several occasions have had enormous consequences. During the 20th century the following places could be mentioned: the second Vienna School with Berg, Schoenberg and Webern; or the Frankfurt School with philosophers as Adorno, Fromm, and Habermas. New Orleans served as a center for the development of jazz music while Paris inspired the impressionist painters.

In the history of organ music, it is clear that the organists in and around Hamburg during the 17th century had a significant contribution to the organ and church music development. How would Johann Sebastian Bach's development as a musician and composer been affected had he not traveled to Hamburg for inspiration and interaction with contemporary organists? How would Western art music have developed without the influence of Bach and his experience in Hamburg? Hamburg and the improvisational skills of the 17th century organists have contributed not only to organ art development, but have left their mark and footprints well beyond this sphere with an enormous musical impact.

To summarize, my work with this thesis has given me a different attitude to notated music than I have had since I seriously started to study music. The circle is slowly closing; I have come closer to the approach I had on that occasion when I lost my piano music and continued to improvise.⁶⁰⁸ My relation to notated music is more relaxed nowadays; my focus on playing the correct notes and understanding the original thoughts of the composer is not as absolute. It seems that I needed several years of research and theoretical work in order to return to the simple perspective I already knew as a child. Life is strange!

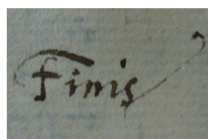
⁶⁰⁸ See page 14.

7. EPILOGUE

Thursday October 29th, 2009

Finally, I come to Scheidemann's Catharinen church in Hamburg.

I zigzag through the scaffolds outside the church and reach the church door. When I enter I sit down in a pew and listen to the Hamburg Symphony Orchestra, rehearsing for an upcoming concert for the 200th anniversary of the birth Felix Mendelssohn Bartholdy. My eyes wander along the white walls. Not much is left from the days of Scheidemann — the church was completely destroyed in 1943 but was rebuilt a few years later. Now, during my visit, it is undergoing a complete renovation. Outside, the tower is surrounded by scaffolding and there is scaffolding inside the church as well, where even the ceiling is covered with a light thin fabric. In the gallery is the first part of the newly rebuilt organ. Through the church walls I hear the rush hour traffic, an audible interference behind the music of Mendelssohn. I am reminded that it is impossible to reconstruct a bygone era. Despite this, the music of Scheidemann has come to life for me during recent years. Just as the old snuff in the opening prologue was brought to life again, beginning with the touch of a wet cloth ...



SUMMARY

The general topic in this thesis concerned the purpose of musical notation in an historical period during which organists were famous predominantly for their improvisational abilities. From this perspective several other subtopics have arisen, such as improvisation and pedagogy in the 17th century, but also a comparison to modern improvisational pedagogy. As a case study, Heinrich Scheidemann's Magnificat settings from the 17th century manuscript *Ze1* have been analyzed. The thesis has had four predominant themes:

- *Scheidemann*
- *Improvisation*
- *Pedagogy*
- *Magnificat*

To better understand the 17th century milieu in which *Scheidemann* lived, the first part of the thesis focuses on him and the atmosphere in Hamburg. Several contemporary sources bear witness to the ecclesiastical music life, Scheidemann's fellow organists, organs and organ builders of his time. The proposition that Wöhrden was Heinrich Scheidemann's place of birth has circulated in our time until it has attained the status of an established truth, although it appears that this information is based on speculation. Although there is no historical source confirming that in his youth Heinrich Scheidemann studied at the St. Johannis Lateinschule in Hamburg, it is likely that he did so. Heinrich Scheidemann studied with Sweelinck in Amsterdam between the years 1611-1614 and became organist in St. Catharinen in Hamburg 1629. During the 17th century the organ in northern Germany assumed an increasingly prominent role. As a result, organbuilders were increasingly active in the area with renovations and new constructions. Organists and organ builders stimulated each other, resulting in bigger organs and an expanded repertoire to match.

The reason for use of musical notation was addressed in the introduction to the second part about *improvisation*. Music may be notated for a variety of reasons. Sometimes it is a matter of preserving a composition for posterity, while in other cases notation may be a pedagogical tool for learning composition or improvisation. Five different historical uses of notation were presented.

1. Documentation of a composition specifically created at an instrument
2. Documentation of an improvisation that thereby becomes an established composition
3. As an aid in the process of practicing improvisation
4. Documentation of a composition that has been composed in the mind
5. As a tool for the dissemination of a musical style

Summary

In the thesis I have stressed the importance for a researcher to begin with an evaluation of the fundamental purpose behind the notation of a manuscript when considering music manuscripts from earlier centuries. If one cannot determine this intention, there is a risk that the interpretation of the research will be biased by our modern perspective.

A few historical improvisation textbooks for keyboardists have been studied, such as the works by Conrad Paumann and Thomas de Sancta Maria. Various approaches to improvisation have been introduced, both from a historical perspective and from my own point of view, including my collaboration with other musicians. With my own experience as a point of departure, I have reflected over prepared and spontaneous improvisations. I have included numerous examples from other improvisational musicians and their relationship to their art. Although improvisational musicians have worked in vastly different geographical, historical, and temporal milieus, I believe similar mechanisms govern the ability to improvise. The distinguishing factor for the improvisatory musician is the environment, which in turn influences the result.

In the third part — *pedagogy* — the school education during Scheidemann's time and the post-reformation approach to the role of music have been discussed. Scheidemann's teacher, Jan Pieterszoon Sweelinck, is a pivotal character, and his keyboard compositions are advanced as possible educational teaching materials. Some theoretical works have also been described that could have been used by Sweelinck in his teaching. In the Netherlands during the earlier period part of Sweelinck's career, the reformed church was very restrictive about the use of the organ in the church services, but over the course of time the organ was used increasingly. As the city organist in the Oude Kerk, Sweelinck gave regular organ concerts which were independent of the worship services. After 1600 a number of talented young German organists came to study for Sweelinck. Heinrich Scheidemann spent three years studying for the organ master between 1611-1614. A number of Sweelinck's vocal compositions were printed during his lifetime, but no keyboard music was published until modern times. Sweelinck's keyboard music is found in numerous manuscripts from the 17th century.

As was true of most musicians of his time, Sweelinck's approach to keyboard playing was characterized by improvisation. When the number of his students increased at the beginning of the 17th century, the need arose to codify this ability; therefore Sweelinck began to notate his musical ideas for study and practice. For Sweelinck, this notational activity was anything but static, but his compositions over the centuries have been transformed into a fixed product, and all too often are regarded as absolute. Two sources that were probably used by Sweelinck in his teaching have been described, namely Gioseffo Zarlino's *Le Istitutioni harmoniche* (first print 1558) and Sweelinck's *Composition Regeln*, which is probably a copy of another manuscript that once belonged to a student of Sweelinck.

The imitation of a style and the practice of copying notated compositions of famous organists were documented practices among musicians in the 17th century, along with memorization and transposition of notated compositions.

The fourth and last part focuses on Scheidemann's Magnificat settings. After an introduction on the history of the Magnificat, an analysis of 33 organ verses from the manuscript *Ze1* follows, all works that scholars generally have attributed to Scheidemann.

My conclusion from this study is that Scheidemann's Magnificat settings in *Ze1* were used as educational examples of the models that could be used to improvise on the several Magnificat themes. It is likely that this method was based on the tradition that Scheidemann himself learned during his studies in Amsterdam. The verses with Scheidemann's initials follow strict patterns, in contrast to the anonymous verses. The unattributed Magnificat on the seventh tone lacks regular patterns, and the different motives are not developed as efficiently as is the practice in the seven Magnificat settings that bear Scheidemann's initials. The anonymous fantasy without title on the eighth tone belongs stylistically to the next generation of North German organists. The obscure structure and the lack of musical discipline in the anonymous Magnificat settings indicate a different purpose to their composition. They are not as well suited to pedagogical uses as the known Scheidemann settings. I believe that a talented student composed these anonymous compositions, probably the main scribe and owner of the manuscript *Ze1*.

During my studies of the organ pedagogy from the 17th century North Germany, I believe I have gained some insight into the method, and as a point of comparison the question has arisen how I and other modern improvisational musicians have learned to improvise. Several similarities between old and new improvisational pedagogy have been found, such as the attitudes toward studying the music of other musicians, copying music of other musicians, and the use of memorization, transposition, and the incorporation of established musical figures into one's own work. Some differences must also be noted: the use of singing and musical notation was more common in the 17th century than today; the modern improviser in the compositional or improvisational progression resorts to notation later during the creative process; and often today we use recordings instead of notated scores to acquaint ourselves with musical and stylistic developments.

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