

WEDNESDAY
MUSIC
AT
NOON (ISH)

PROGRAM NOTES
WEDNESDAY 26 FEBRUARY 2020
ORGAN WORKS OF
DIETRICH BUXTEHUDE (1637-1707)



Both the place and the date of Diderik Buxtehude's birth are open to dispute, though it is now generally agreed that he was born in 1637 in Helsingborg, Skåne, at the time part of Denmark. His obituary, in the 1707 *Nova literaria Maris Balthici*, stated that "he recognized Denmark as his native country, whence he came to our region; he lived about 70 years". Others, however, claim that he was born at Oldesloe in the Duchy of Holstein, (now Germany), which at that time was a part of the Danish Monarchy. Later in his life he Germanized his name and began signing documents Dieterich Buxtehude.

Buxtehude was first and foremost an organist, beginning in Helsingborg (1657-1658), then at Elsinore (1660-1668), and last from 1668 at the Marienkirche in Lübeck. His post in the free Imperial city of Lübeck afforded him considerable latitude in his musical career and his autonomy was a model for the careers of later Baroque masters such as George Frideric Handel, Johann Mattheson, Georg Philipp Telemann and Johann Sebastian Bach. In 1673 he organized a series of evening musical performances known as *Abendmusik*, which attracted musicians from divers parts and remained a feature of the church until 1810.

In 1705, Bach traveled 200 miles from Arnstadt to hear the *Abendmusik*, meet the pre-eminent Lübeck organist, and hear him play. Buxtehude was old and ready to retire by the time he met both Bach and Handel. He was deeply impressed by the skills of both men to the extent that he offered his position in Lübeck to both Bach and Handel. But a condition of the post was that the organist who followed him must marry his eldest daughter, Anna Margareta. Both Bach and Handel turned the offer down.

Passacaglia in D minor

BuxWV 161

This composition is generally acknowledged as one of his most important works and was possibly an influence on Bach's Passacaglia and Fugue in C minor (BWV 562) and well as the music of Brahms.

It is also known as a "story driven" piece. The 28 variations divide up nicely into 4 times 7 variations and that these variations reflect a moon cycle. It is believed that in St. Mary's in Lübeck, the church in which Buxtehude was active, there is a rather large moon calendar placed at the front of the church, which can still be seen today. The "sections" of the piece start with 7 variations in D minor, 7 variations in F Major and 7 variations in A minor with the piece concluding with 7 more variations in D minor. Each section is

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connected by “bass free” interludes between the varying keys. It is a popular view that the first section represents the new moon, the second, the rising moon, the third (the most dramatic) the full moon and the last the waning moon.



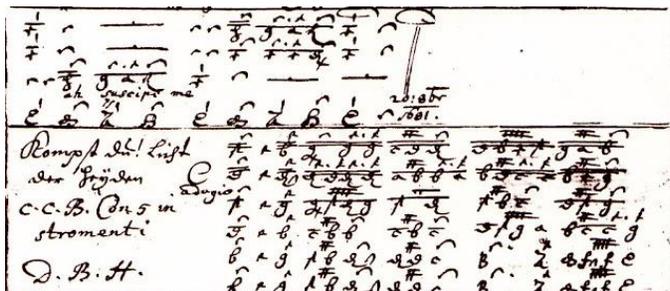
Praeludium, Fuga and Ciacona in C Major

BuxWV 137

One of his most frequently played organ works, it was preserved in a collection copied by Johann Cristoph Bach. The prelude is remarkable in its form, featuring an extended pedal solo in the opening, and a chaconne section after the customary fugue. There is a prevailing theory that the prelude responds to a “story driven” program.

Buxtehude wrote much of his music in tablature, a type of music notation that doesn't use staves and notes. It was used by northern German organists, especially, including J.S. Bach.

A contemporary rendition of the tablature notation.



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Ein Feste Burg – A Mighty Fortress Is Our God

Original Melody (1527) Martin Luther (1483-1546)

One of the best-known hymns by the reformer Martin Luther, a prolific Hymnodist. The words are a paraphrase of Psalm 46.

Chorale Samuel Scheidt (1587-1654)

Chorale Prelude Samuel Scheidt (1587-1654)

German composer, organist and teacher of the early Baroque era.

Chorale Prelude - Improvisation **BuxWV 184**

This setting is built on the elaboration and improvisation skills of Buxtehude. It is very difficult to trace the original melody. His embellishments are far reaching and go far afield. He goes so far as to distort the clarity of the melody through different placements through out the range of the instrument.

Canzonetta in C Major

BuxWV 166

This is the longest of the canzonas (a form becoming archaic during the time of Buxtehude active compositional life). It is an imitative composition with multiple sections. This canzona includes three imitative sections, the first and last in common time and the middle section in 6/8. The first and second imitative sections are separated by 17 measures of free composed material, where as the second and third by only a few measures. The subjects of the three sections are only vaguely related.

Canzonetta in D minor

BuxWV 168

This canzona includes three imitative sections: the first and last in common time and the middle section in $\frac{3}{4}$ time. The subjects of the three are thematically related. The second section subject is the same as the first half of the first subject with some rhythmic changes adapting the subject to $\frac{3}{4}$ time. The subject of the last imitative section inverts the contour of the first two subjects. There is very little imitative material that separates the sections.

Canzonetta in G Major

BuxWV 171

This canzona is in two sections. It links together the two brief fugal passages with related materials. The second section is a 12/8 variation on the first section which is in common time. The two fugal passages are separated by a couple of measures of freely composed material.

Toccatà in F Major

BuxWV 157

Like his Praeludia, this toccata is constructed much like a prelude and fugue. It consists of two sections, an extended free toccata passage ending with a full cadence followed by a long-extended fugue which only breaks down into free rhapsodic passage work only measures before the end of the piece.

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Fuga in G Major

BuxWV 175

The fugue begins in a simple manner, but a second section treats the subject in contrary motion, and the third section combines the two forms of the subject. Each of the three sections ends with a cadence in G minor. The first and second sections utilize different fugue subjects which are combined together in the third section. The work stays in three voices.

Fuga in Bb Major

BuxWV 176

This fugue is multi-sectional similar to his canzoni. There are three imitative sections each with unrelated subjects. The first and second fugal sections are separated by a few measures of free passage work. The third section, in 12/8 time sports a very quirky and unusual subject.

Fuga in C Major (The Gigue Fugue)

BuxWV 174

This is one of Buxtehude's most popular keyboard pieces. It is cast in the style of a gigue and is thus similar in this aspect to his other fugues. This composition is not as episodic and is made up of a single subject fugue. The composition opens with a single line in the middle range that immediately conveys a lively, playful mood, the notes seeming to bounce merrily but busily along. Contrapuntal elements soon enter and the music takes on an even greater sense of joy and industriousness. About midway through, textures turn lighter and more delicate as both main lines rise into the upper register. But it is not long before the music must yield back to the more festive, rowdier manner of the opening. An almost frenzied character seizes the work in a series of fanatical, insistent repetitions near the end, but the music suddenly stops to catch its breath and the work ends quietly and serenely.

*Program notes and biographical information are sourced from Wikipedia.
As well as authored by Robert Cummings, Gilberto C. Guarino, Blair Johnston and Andrus Madsen.*

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THE HOLTkamp ORGAN - 1982

The construction of the organ at New Hope Lutheran began in October 1981. It was completely built in Cleveland Ohio, at the Holtkamp Organ Factory. The firm has been producing instruments of various design and sizes continuously since 1855. And was built to the specifications of the third generation at the time owner, Walter Holtkamp. Eight months later the organ was completed, tested and packaged for shipping to Great Falls. It arrived on June 9, 1982. In two weeks it was completely assembled and ready for voicing. The formal dedication of the instrument took place October 3, 1982, with John C. Ellis, University Organist for the University of Montana in Missoula.

THE ORGAN SPECIFICATIONS

Keyaction			Electropneumatic		
Stopaction			Electropneumatic		
Compass of manuals			61 notes		
Compost of pedal			32 notes		
PEDAL ORGAN		GREAT ORGAN		SWELL ORGAN	
	Pipes		Pipes	Pipes	
16' Subbass	32	8' Principal	61	8' Copula	61
8' Floten Principal	32	8' Rohrgedakt	61	4' Rohrflote	61
4' Coralbass	32	4' Principal	61	1' Larigot	61
16' Fagott	32	2' Daublette	61	3R Sharf	183
Great to Pedal		4R Mixture	244	8' Schalmey	61
Swell to Pedal		8' Trumpet	61		
Swell to Pedal 4'		Swell to Great			



James Franklin Rickley (American; b. Philadelphia, Pennsylvania; 30 September 1948 -)
Composer, Arranger; University of Cincinnati, College-Conservatory of Music Temple
University, Philadelphia, University of Nevada – Reno; Owner of Publishing Firm
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