

SWEELINCK

**COMPLETE
HARPSICHORD
AND ORGAN
MUSIC**



Daniele Boccaccio *organ & harpsichord*

Jan Pieterszoon Sweelinck 1562-1621
Complete Harpsichord and Organ Music

1. Fantasia Crommatica à 4 (d1) SwWV258 ¹	8'18	15. Ich fuhr mich vber Rheine [Ick voer al over Rhijn] SwWV322 ⁴	6'08	30. Paduana Lachrymæ SwWV328 ⁴	6'04	49. Psalm 116: Ick hebb' den Heer lief, want hy heeft verhoort SwWV313 ²	5'39
2. Puer nobis nascitur SwWV315 ³	3'27	16. Toccata à 3 (G2) SwWV289 ³	2'57	31. Onder een linde groen SwWV325 ²	6'03	50. Von der Fortuna werd ich getrieben [Engelsche Fortuyn] SwWV320 ⁴	3'14
3. Allemande [Gratie] SwWV318 ⁴	3'52	17. Allein Gott in der Höh sey Ehr SwWV299 ²	4'19	32. Toccata primi toni (d3) SwWV287 ⁴	2'40	51. Psalme 140: O myn Godt, wilt my nu bevryden SwWV314 ¹	6'21
4. Fantasia à 4: Echo (d3) SwWV260 ²	9'50	18. O God, die onse Vader bist SwWV308 ²	3'56	33. Fantasia (C5) SwWV257 ³	4'11	52. Fantasia [à 2, 3 et 4 vocem] (G2) SwWV267 ¹	9'02
5. Toccata 9. Toni (a2) SwWV296 ¹	5'03	19. Phantasia à 4 (a1) SwWV273 ¹	11'55	34. Jesus Christus unser Heiland SwWV306 ¹	7'02	53. Mein junges Leben hat ein Endt SwWV324 ¹	7'06
6. Allein zu dir Herr Jesu Christ SwWV309 ¹	13'17	20. Fantasia mit Bindungen SwWV265 ³	4'15	35. Pavana Hispanica SwWV327 ⁴	2'43	54. Fantasia à 4 (d2) SwWV259 ⁴	11'52
7. Ricercar del nono tono (a1) SwWV280 ²	12'10	21. Wir glauben all an einem Gott SwWV316 ¹	9'07	36. Fantasia à 3 (g2) SwWV271 ²	5'21	55. Fantasia [Fuga 7. toni] (G3) SwWV268 ²	5'21
8. Die flichtige Nymphæ [Vluchtige nymph] SwWV331 ⁴	2'21	22. Toccata Quinti Toni in C SwWV284 ³	1'58	37. Pavana Philippi SwWV329 ⁴	7'52	56. Esce mars SwWV321 ⁴	4'55
9. Fantasia Ut re mi fa sol la à 4 (F1) SwWV 263 ²	9'40	23. Fantasia auf die Manier eines Echo in C SwWV253 ¹	9'03	38. Fantasia (d5) SwWV262 ²	4'36	57. Toccata à 4 Voc. (a3) SwWV298 ³	1'56
10. Fantasia [contraria à 4] SwWV270 ¹	10'00	24. Toccata Noni Toni in a SwWV297 ⁴	5'43	39. 307 Nun freut euch lieben Christen gmein SwWV307 ²	5'08	58. Fantazia [à 2] (g3) SwWV272 ³	1'42
11. Toccata 2di toni (g1) SwWV292 ⁴	3'04	25. Christe qui lux es et dies SwWV301 ²	4'32	40. Toccata (G1) SwWV288 ⁴	4'53	59. Toccata (G4) SwWV291 ²	3'15
12. Erbarm dich mein o Herre Gott SwWV303 ¹	12'20	26. Soll es sein [Poolse Almande] SwWV330 ⁴	8'16	41. Fantasia [à 4: Echo] (d4) SwWV261 ²	4'14	60. Da pacem Domine in diebus nostris SwWV302 ¹	7'16
13. Toccata (C2) SwWV283 ⁴	4'08	27. Toccata Primi Toni (d2) SwWV286 ²	4'21	42. Psalm 23: Myn Godt voedt my als mijn heerder ghepresen SwWV310 ²	7'23	61. Fantasia [auf die Manier eines Echo] (C3) SwWV255 ⁴	5'16
14. Fantasie auf die Manier eines Echo (a3) SwWV275 ¹	4'42	28. Fantasia à 4 (F2) SwWV264 ²	6'57	43. Toccata (d1) SwWV285 ³	3'24	62. Toccata 2di Toni (g2) SwWV293 ²	2'59
		29. Ich ruf zu dir, Herr Jesu Christ SwWV305 ¹	8'06	44. Psalm 36: Des boosdoenders wille seer quaedt in F SwWV311 ¹	9'22	63. Fantasia a. 2: 3: et 4 Vocem (a2) SwWV274 ¹	11'46
				45. Fantasia [à 4: Echo] (d4) SwWV261 ²	4'14		
				46. Psalm 60: Heer die ons hebt verstooten al SwWV312 ²	4'31		
				47. Toccata (C1) SwWV282 ⁴	4'11		
				48. Fantasia à 4 (C2) SwWV254 ⁴	5'30		

Daniele Boccaccio organs & harpsichord

1. Johanneskirche, Oederquart, Arp Schnitger baroque organ, 1678

2. Marienkirche, Lemgo. Fritz Scherer renaissance organ, 1612/13

3. Andreaskirche, Ostönnen (Soest), gothic organ, around 1550

4. Vienna, Flemish Harpsichord Sebastiano Cali, 2017 (copy after Joannes Couchet, 1679)

When I was a very young student at Florence conservatory of music, I used to hang about my favourite music shop. I loved to browse through the pages of books. Among many different works for organ. One day I noticed a foreign edition with a light blue cover, I did not know the publisher. The name of the author did not sound familiar too, but the editor was someone I had heard of, Gustav Leonhardt. It was a collection of three books, whose price I knew I could not afford. The lady that owned the shop had seen me there many times and told me I could pay in instalments. I couldn't believe it! She promised she would keep them aside and the following week I paid her a small advance with the savings I had gathered performing at weddings. In the meantime I had searched some information about the author in encyclopaedias (internet did not exist yet...), the Flemish composer Jan Pieterszoon Sweelinck... Over time I had learnt that his most famous compositions were *Ballo del Granduca* (whose authenticity is today considered doubtful, reason why it has been omitted from this recording) and *Fantasia Cromatica*. I started studying these two pieces facing many difficulties. In that music I could perceive something fascinating, but as a student I was not experienced enough to comprehend it. *One day I will understand it, maybe*, I told myself and – feeling a bit dejected for the expense – I left the books lying on my shelf.

Short after, I chanced upon the vinyl recording of Sweelinck's complete keyboard works, performed in the early eighties by Ton Koopman, both on organ and harpsichord.

Over the years I have been wondering why a new recording did not exist yet. Actually new Sweelinck's music was being rediscovered. There were new researches, publications and meetings. And of course new score editions.

Sweelinck's keyboard music is divided into 4 groups: Fantasias, Toccatas, Chorale variations (sacred works), Variations on Dances (secular works). Traditionally Dances were performed on harpsichord, Chorale Variations on organ. Fantasias, Toccatas, Fugues, Ricercari had only a general *keyboard* destination, and the reason for this is that in 16th and 17th centuries composers did not indicate in scores the

instruction for the performance on a particular keyboard instrument; it is the kind of composition that suggested the choice of the instrument. Except for the Chorale variations *Erbarm dich mein, o Herre Gott* where there is the indication *Pedal*, meaning it must be performed on organ, the rest of keyboard works of the Flemish author does not have a specific instrumental destination.

Sweelinck was organist at Oude Kerk in Amsterdam for 44 years and in the church there was a three and two-manual organ available. Knowing the phonic arrangement of the instruments helped me in understanding how to interpret his repertoire and how to reproduce it on an instrument that is not identical. The disposition of the keyboard was very peculiar, presumably similar to the 1634 Van Hagerbeer-orgel of Pieterskerk in Leiden. In particular, Sweelinck's large organ was at 12' pitch with a compass of FGA-g³a³ (for the Hoofdwerk manual). Both Rugpositief and Bovenwerk manuals were at 6' pitch with a compass of F₁G₁A₁-g³a³, and were probably aligned like in the following picture:



The *Pedal* had only a *Trumpet* 8' and a *Nachthorn* 2' (FGA-c1) with pull-downs to the Hoofdwerk at 12' pitch. The Hoofdwerk was the plenum department, containing exclusively Prestant stops. The extra bass octave seems primarily to be intended to allow the Hoofdwerk to be played at two different pitches. The Bovenwerk was the complement of the Hoofdwerk, while the Rugpositief by itself constituted the counterpart of both other two departments.

Having such a large organ made of many stops let us suppose that the pedal was largely used. This is essential for the interpretative choices of the Flemish master. I have used *Pedal* on Fantasias and especially in Chorale Variations, where *cantus*

firmus has a prevailing function not only when it is in the *bass* part but also in *tenor* and *alt* one.

The relatively limited extension of the keyboards in the organ of the Oude Kerk can suggest the instrumental destination of the pieces, with the due exceptions. The pieces that go down under the F are evidently to be played on the harpsichord. For this reason, for example, *Fantasia Cromatica* is normally performed on the harpsichord. However, because of the type of writing and because I believe that some parts that fall below the F can be performed on the Hoofdwerk with the Prestant stops, I recorded this piece on the organ.

In order to avoid a monotonous listening, I decided to perform the complete works on different instruments for historic reasons, sonority and pertinence.

All three organs have been recently restored/reconstructed by the organ builder Rowan West. The harpsichord was realized by Sebastiano Cali in 2017.

All organ stops and interpretation choices have been made after long and prudent reflection, trying to exploit the combinations offered by the different instruments with the indications suggested by Sweelinck's contemporaries, firstly Praetorius. As far as possible I used ancient fingerings, a choice that naturally have influenced the tempo performance of the pieces.

As regards editions, I have compared the three main ones, that are KVNМ, Breitkopf and the most recent Bärenreiter: wherever I met different publishing choices due to interpretation of different copies of the manuscripts, I have made a personal decision.

I have assembled the pieces of this recording without a specific order, preferring a "concert-like" listening, with a blending of instruments and compositional styles.

© Daniele Boccaccio

Translation: Irene Bonuccelli





Daniele Boccaccio, organist and harpsichordist born in 1967, in Pisa, Italy. He began his musical studies at the age of five under his father's direction. In 1985, he won the ninth edition of the Noale's National Organ Competition, becoming the youngest winner of this event to date.

In 1989 Daniele obtained the Organ and Organ Composition Diploma at the "L. Cherubini" Conservatory in Florence. He has participated in several master-classes on J S Bach given by Michael Radulescu and on Ancient Music given by H. Vogel, M. Torrent-Serra, L.F. Tagliavini and S. Innocenti.

Meeting Radulescu in 1992 was an important turning point in Daniele's life as he was invited to rejoin Radulescu's organ class at the prestigious "Universität für Musik und darstellende Kunst" in Vienna.

In Vienna he also attended Gordon Murray's Harpsichord class and Augusta Campagne's Thorough Bass class, obtaining his Soloist Diploma in Organ and Harpsichord with first class honours under the title *Magister Artium*, one of the greatest Austrian cultural acknowledgements. To date, Daniele is the first and only Italian musician to have obtained both degrees. Daniele later published his *Magister Artium* degree thesis: "*Regole per accompagnar sopra la parte, eine italienische Generalbaßschule um 1700*" (Florence 1999, The Courier), in German. In 2000 Daniele directed as well as performed as Harpsichordist in the first world album-recording of *Otto Cantate per Soprano, due Violini e Basso* by Domenico Scarlatti (record company: "Tactus"). This recording was awarded at the "Recording International Prize Antonio Vivaldi for the Italian Ancient Music 2000" of Venezia as one of the best album-recordings of the year.

He continued recording many albums, including several world premieres, for Amadeus, Bongiovanni, Tactus, Dynamic, Symphonia, Hyperion. His last recording (for Brilliant Classics) of Bach's *Das Wohltemperierteklavier* had a nomination at the price of the *Deutschen Schallplattenkritik*.

In 1995 he had a teaching assignment as a Harpsichordist in the Ancient Music Department of Music Pedagogy at the “Universität für Musik und Kunst darstellende” in Vienna.

He then taught at the Conservatory of Music “L. Perosi” in Campobasso, and from 2001 to 2009 he was Organ and Organ Composition Professor at the Musical Institute “V. Bellini” in Catania at the Conservatory “J. Tomadini” in Udine, and then at the Conservatory “A. Buzzolla” in Adria. He now teaches Organ at the Conservatory “A. Vivaldi” in Alessandria, Italy.

*This recording has been made possible thanks to the kindness of:
Ostönnen Church Pastor Volker Kluft,
Marienkirche Evangelical Lutheran community in Lemgo,
Professor Martin Böcker for the logistic support
and for suggesting me to record at the organ in Oederquart.*

*Special thanks to:
Harpsichord builder Sebastiano Cali,
for the tuning and manutention of the instrument.
Chiara Massini, who, as a producer, not only let me use her own harpsichord,
but supported and sustained me during the whole recording.*

*Not least, thanks to my family, in particular to my wife Giulia,
for supporting and encouraging me during this long musical journey.*

I thank all of you from the deep of my heart!

*To the memory of Gordon Murray, my harpsichord professor in Vienna,
prematurely deceased in 2017.*

Daniele Boccaccio