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BRILLIANT
CLASSICS



WECKMANN
Complete Organ Music

Matteo Venturini

The Organ of Our Lady of Fatima Parish Church, Pinerolo

Matthias Weckmann 1616-1674
Complete Organ Music

CD1 **60'50**

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| 1. Præambulum primi toni a 5 in D minor 4'06 | 11. Toccata dall 12 Tuono [V] in C 4'08 |
| 2. Fantasia Ex D in D minor 5'03 | 12. Canzon dall istesso Tuono [I] in C 2'46 |

Ach wir armen Sünder

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| 3. Versus I. – choral in tenor 1'59 |
| 4. Versus II. – à 2 Clav. è Ped. 2'42 |
| 5. Versus III. – à 2 Clav. 2'27 |

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| 6. Fuga ex D pedaliter primi Toni in D minor 5'22 |
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Gelobet seist du, Jesu Christ (I)

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| 7. Primus versus – à 4 1'34 |
| 8. Secundus versus – Auff 2 Clavir 6'40 |
| 9. Tertius versus – Auff 2 Clavir à 4 2'06 |
| 10. Quartus versus – à 3 1'34 |

Gelobet seist du, Jesu Christ (II)

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| 13. Primus versus – à 4 1'27 |
| 14. Secundus versus – Auff 2 Clavir 1'24 |
| 15. Tertius versus – à 3 voc. 1'02 |

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| 16. Toccata [II] in E minor 4'21 |
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Nun freut euch, lieben Christen gmein

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| 17. [Primus] versus 2'13 |
| 18. Secundus versus – Auff zwey Clavier 3'15 |
| 19. Tertius versus 2'39 |
| 20. Toccata [III] in E minor 3'49 |

CD2 **63'38**

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| 1. Toccata in D minor 3'56 | 9. Toccata [IV] in A minor 5'45 |
| | 10. Canzon [III] in D minor 3'37 |

Es ist das Heil uns kommen her

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| 2. Primus versus – à 5 Voc. Im vollen Werck 4'05 |
| 3. Secundus versus – Manualiter, Canon in hyperdiapente post minimam 2'56 |
| 4. Tertius verus – Vff 2 Clavir 4'09 |
| 5. Quartus versus – à 3. Pedaliter, Canon in sub diapason post semiminimam 2'28 |

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| 6. Quintus versus – à 3. Pedaliter, Canon in disdiapente post semiminimam 3'01 |
| 7. Sextus versus – Vff 2 Clavier 14'51 |
| 8. Septimus et ultimus versus – Im vollen Werck, Coral im Tenor, Manualiter et pedaliter 4'39 |

Magnificat II. Toni

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| 11. Primus versus – à 5 1'35 |
| 12. Secundus versus – à 4, Auff 2 Clavir 2'53 |
| 13. Tertius versus – à 5 2'07 |
| 14. Quartus versus – à 6 1'20 |
| 15. Canzon [III] in C minor 6'07 |

CD3	60'03	
1. Præludium – à 5 Vocum	5'03	O lux beata trinitas
		10. Primus versus – à 5, Im vollen Werck 3'01
Gott sei gelobet und gebenedeiet		11. Secundus versus – à 4. Choral in Cantu, manualiter vel si placet pedaliter 3'15
2. Primus versus – à 4	2'56	12. Tertius versus – à 4 Voc. 2'37
3. Secundus versus – Auff 2 Clavir	4'28	13. Quartus versus – 1. Variatio, Manualiter 9'46 – 2. Variatio – 3. Variatio a 3 Voc., Canon in Hypodiapason post Semiminimam, Manualiter – 4. Variatio Canon in Hypodiapason post Semiminimam, Manualiter vel pedaliter
4. Canzon [IV] in C	3'14	14. Quintus versus – Auff 2 Clavier 6'18
Komm, heiliger Geist, Herre Gott		15. Sextus versus – à 5 Im vollen Werck 2'40
5. [1. versus]	2'36	
6. 2. versus – Auff 2 Clavir	4'18	
7. 3. versus – à 3	3'51	
8. Canzon [V] in G	3'15	
9. Toccata vel præludium [I] 1mi Toni in D minor	2'41	

Matteo Venturini *organ*
at the organ of Our Lady of Fatima Parish Church, Pinerolo

Recording: 26-29 November 2018 & 1-5 April 2019, Our Lady of Fatima Parish Church, Pinerolo – Turin, Italy
Sound engineer: Emiliano Bandini
Cover and organ photo: © Matteo Venturini
Artist photo: © Matteo Venturini

The organ works of Matthias Weckmann (1616-1674), in the reverent wake of Jan Pieterszoon Sweelinck, the Italian school of Frescobaldi and Froberger

The terms “Northern German Organ School” and the “Hanseatic Baroque Organ” were first introduced during the 19th century in fundamental studies by musicologists such as Philipp Spitta (1841-1994), August Gottfried Ritter (1811-1885) and Max Seiffert (1868-1948). Outstanding among the composers who became the focus of attention was Matthias Weckmann (Niederdorla, Thuringia, 1616 – Hamburg, 24 February 1674), who unquestionably played a singular role in developments. According to recent research, the entire “Northern German Organ School”, in other words the style of organ music that emerged towards the end of the 16th century and flourished through to the mid 18th century, was steeped in the Italian style. There is evidence to show that the organists in the Hanseatic cities of Northern Germany were familiar with printed editions of works by Girolamo Frescobaldi (1583-1643), and even more so the compositions of Johann Jacob Froberger (1616-1667) and Johann Caspar Kerll (1627-1693). Indeed, Froberger’s works were well distributed throughout Europe and Matthias Weckmann, who was a friend of both Froberger and Franz Tunder (1614-1667), can be considered the direct link between Froberger and the Hanseatic cities. The foremost figure in this stylistic ‘loan’ from Italy and the Venetian area was Heinrich Schütz («*Henricus Sagittarius*»; Köstritz, 8 October 1585 – Dresden, 6 November 1672), who was in Venice in the years 1609-1612, when he studied under Giovanni Gabrieli (c. 1557-1612). He returned there in 1628, and for many years acted as director of the court chapel in Dresden. Much admired by his contemporaries, Schütz was considered the «Father of our modern music» («*Parens nostrae musicae modernae*»). It was he who was personally responsible for the musical education of the youthful Weckmann, who in 1628 was already employed as a *sopranista* or treble voice in the Dresden chapel. It was thus that he came to study singing under Caspar Kittel (1603-1639) and organ with the court organist Johann

Klemm (c. 1593-1651). In 1633 Heinrich Schütz also saw to it that Weckmann should take further lessons from Jacob Praetorius (1586-1651), the organist at St. Peter's church in Hamburg. Moreover, in 1649-1650 Weckmann had the opportunity to meet and exchange views with Johann Jacob Froberger, who became a close friend with whom he maintained a rich correspondence. From 1655 he was employed as organist at the church of St. James in Hamburg, playing the famous instrument built in 1576-77 by Dirk Hoyer, who had studied under Jakob Scherer. Constructed in line with what was known as the "Hamburg Prospect", this organ was rebuilt in 1655-1658 by the famous Hans Christoph Fritzsche (?-1647). In 1660 Weckmann founded the *Collegium musicum*, organizing weekly concerts in the refectory of the cathedral, where "the best music in Europe" was played. When he married in Lubeck on 31 July 1648, Franz Tunder, the predecessor of Dietrich Buxtehude (1637-1707) as organist at St. Mary's church, was his best man. In his *Grundlage einer Ehren-Pforte* published in Hamburg in 1740, the famous scholar, musicologist and composer Johann Mattheson (1681-1764) wrote an entry dedicated to Weckmann (pp. 394-398) in which he declared: «He had the good fortune to hear the delightful Scheidemann at St. Catherine and to attend his Vespers, and this opportunity allowed him to temper the seriousness of Praetorius with the grace of Scheidemann; and thus to introduce many galant devices».

In his works for the organ, and especially in the numerous series of variations or verses on the chorale, Weckmann initially reconciled the 'Italian' tradition of Heinrich Schütz with that of the famous Amsterdam «maker of organists» («*Organisten-Macher*») Jan Pieterszoon Sweelinck (1562-1621), which he had inherited from his two famous Hamburg pupils Jacob Praetorius and Heinrich Scheidemann (c. 1596-1663). There are three individual variations on the chorale *Ach wir armen Sünder* (see manuscript P 802 in the Berlin State Library, copied by Johann Gottfried Walther [1684-1748]) that seem to herald the style typical of the way Buxtehude was to elaborate on the chorale. Thanks to his direct contacts with Froberger, whose

studies with Girolamo Frescobaldi in Rome contributed to the spread of the Italian style throughout Europe, Weckmann then became pivotal in furthering the Froberger-Frescobaldi influence in the north, especially in Hamburg circles frequented by figures such as Johann Adam Reincken (1643-1722) and Dietrich Buxtehude.

In fact the Italian school is very evident in his compositions: for example, the styles of the *Toccata-Praeambulum-Praeludium* and of the *Canzona-Fuga* (*Fuga* is the German term for the *Canzon francese*) with its cyclical structure articulated in various sections. The Italian-style Toccata of the 1500-1600s helped shape the compositional innovations of Johann Lorentz (c.1580-1650), and even more so of Franz Tunder, who in his *Preludia* clearly juxtaposes sections in free toccata style (especially as regards the opening and final bars) and sections in «*stile legato*», with imitations and chords that were new with respect to the Sweelinck school. Buxtehude adopted this basis for his grand *Praeludia* and Matthias Weckmann turned to the same source for the style of his *Fuga pedaliter*, with agile, ornate passages that introduce one or more episodes in fugue style.

The model of the *Canzona* in several sections with a bound pedal (*Fuga pedaliter*) developed by Weckmann - and taken up quite clearly by the Italian *Canzona* - will acquire great importance for Buxtehude himself. On page 213 of his study *Die freien Orgelwerke Dietrich Buxtehudes* (Frankfurt, Peter Lang, 2004), musicologist Michael Belotti argues that Weckmann's *Praeambulum primi toni a 5 [pedaliter]* in D minor may well have served as a model for Buxtehude's *Praeludium*. With its introduction made up of rapid passages leading to a *Fuga* in two sections, it thus became a prototype for the *Praeludium* linked to the *Canzone* by the pedal, revealing features typical of the three-part *Toccata* of the area between Venice and Padua from the second half of the 1500s (see, for instance, the *Toccate* in the *sesto* and *ottavo tono* by Annibale Padovano [1527-1575]). Weckmann's *Praeambulum Primi toni* is made up of an introductory part with chords in toccata style based on long notes on the pedal and a central section in imitation along the lines of the *Canzona sopra*

un soggetto in two sections. In this remarkable composition the ‘free’ toccata style provides a majestic conclusion for the sections in fugue style and imitation, as is the case in the *Canzoni* and the *Capricci* by Frescobaldi and Froberger. With Weckmann, however, the style not only introduces and concludes the pieces, but is also often used to connect up the various parts of a *Canzone*, a *Fantasia* or a *Praeambulum*.

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Translation by Kate Singleton

*Thanks to
Accademia Organistica Pinerolese
Carlo Dell’Orto e Massimo Lanzini organ builders
Don Paolo Bianciotto
Prof. Silvio Sorrentino
Prof. Francesco Tasini*

The organ in Our Lady of Fatima Parish Church, Pinerolo (Italy)

The organ in Our Lady of Fatima parish church, Pinerolo, was built between 2006 and 2011 in the *Dell’Orto & Lanzini* organ workshop (Arona, Italy) under the artistic direction of Silvio Sorrentino, according to the north German baroque style and taking the work of Arp Schnitger (1648–1719) as a model.

The instrument is housed in an oaken case with gilded carvings, designed according to the typical North German *Werk* concept: Hauptwerk, Rückpositiv, Pedal towers on either side and a Brustpositiv over the keyboards. It features three keyboards (compass C to f3, 54 notes), a pedalboard (compass C to f1, 30 notes), suspended tracker action, mechanical stop action, and 34 speaking stops with the following specification:



<i>Rückpositiv</i>	I	<i>Hauptwerk</i>	II	<i>Brustwerk</i>	III	<i>Pedalwerk</i>	Ped
Holffloit 8	1	Quintadena 16	10	Gedackt Bass 8	20	Principal 16	27
Quintadena 8	2	Principal 8	11	Gedackt Disk. 8	21	Octava 8	28
Principal 4	3	Spitzfloit 8	12	Holzprincipal Disk. 8	22	Octava 4	29
Rohrfloit 4	4	Octava 4	13	Blockfloit 4	23	Nachthorn 2	30
Gemshorn 2	5	Floit 4	14	Octava 2	24	Mixtur IV	31
Scharf III	6	Nasat 2 $\frac{2}{3}$	15	Quinta 1 $\frac{1}{3}$	25	Posaun 16	32
Sesquialtera II	7	Octava 2	16	Regal 8	26	Trompet 8	33
Dulcian 16	8	Mixtur V	17			Cornet 4	34
Trompet 8	9	Trompet 16	18				
		Vox humana 8	19				

Manual coupler RW – HW (35), Pedal coupler HW – PW (36), Tremulant (37), Cimbelsstern (38), Vogelgesang (39)

Windpressure 73 mmWS,
pitch 440 Hz at 20°C,
modified fifth-comma
meantone temperament
(after the restored Schnitger
organ in Norden).



Matteo Venturini, born in Florence in 1981, graduated “*cum laude*” from the Luigi Cherubini Conservatoire in Florence, with diplomas in organ and composition. He continued his studies at the Musikhochschule in Freiburg (Germany), under the guidance of Klemens Schnorr, receiving a diploma as Organ Concert Master “with honours” (2008). Later he studied at the Pontifical Institute of Sacred Music in Rome, where he obtained a Post-Gradum Diploma “*cum laude*” in organ improvisation (2011) with Theo Flury. Finally he obtained a master's degree “with honours” (2013) at the Music Conservatoire in Perugia, under the guidance of Luca Scandali. His thesis was on the organ works of Daniel Magnus Gronau.

Winner of eight organ competitions, he performs concerts at international music festival in Europe and America. He has recorded eighteen CDs for various labels, including Fugatto and Brilliant Classics; he has published his own compositions, edited choral and organ music for Carrara and EurArte, and has recorded for Radio 3, Vatican Radio and the German Südwestrundfunk.

He is organist at the Cathedral of Santa Maria Assunta in San Miniato (Pisa), artistic director of the association Amici dell’Organo della Pace di Sant’Anna di Stazzema (Lucca), and visiting professor at the Organistas de México Association in Mexico City. He holds the chair of organ at Cosenza Conservatoire www.matteoventurini.it.