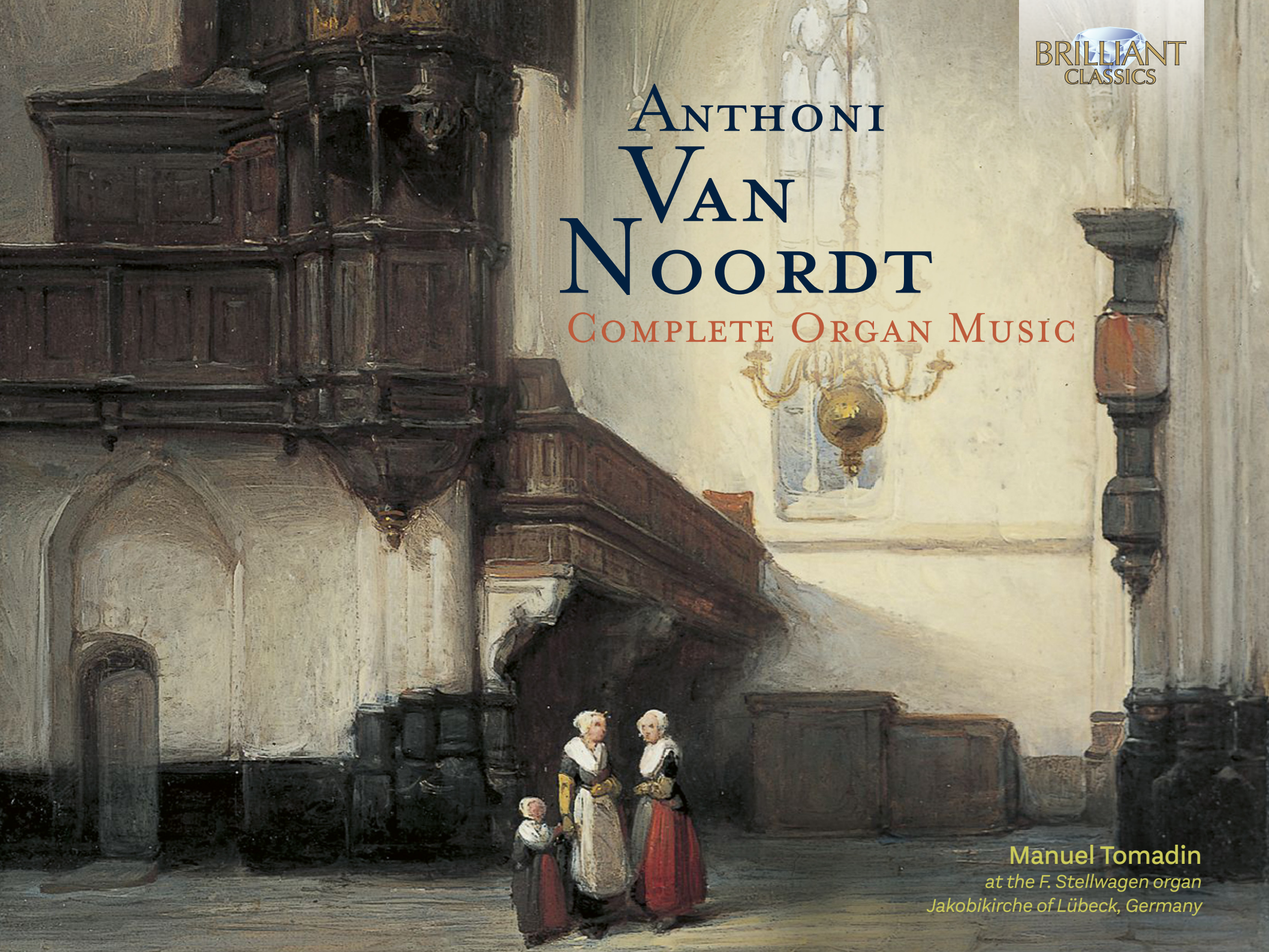




BRILLIANT
CLASSICS

ANTHONI VAN NOORDT

COMPLETE ORGAN MUSIC



Manuel Tomadin
at the F. Stellwagen organ
Jakobikirche of Lübeck, Germany

Anthoni Van Noordt (c.1619-1675)
Complete Organ Music

Jan Pieterszoon Sweelinck (1562-1621)	
Erbarm dich mein, o Herre Gott (6 Variations)	
1. 1a e 2a variation	4'22
2. 3a e 4a Variation Manualiter Vnndt Pedaliter	4'24
3. 5a variation	2'22
4. 6a Variation vff 2 Clavier	2'38
Anthoni Van Noordt (c.1619-1675)	
Psalm 116	
5. Vers 1. a 3. In de Tenor	1'32
6. Vers 2. a 3.	1'47
7. Vers 3. a 3. In de Bas. and Vers 4. a 3. In de Bas	3'08
8. Vers 5. a 4. and Vers 6. a 4.	3'27
9. Fantasia 2 a 4 in D minor	5'03
Psalm 2	
10. Vers 1. a 3	2'53
11. Vers 2. a 3. In de Bas	2'50
12. Vers 3. a 4. Pedaliter	4'00

Psalm 22	
13. Vers 1. a 3.	2'30
14. Vers 2. a 3. In de Bas	2'52
15. Vers 2. a 4.	3'04
16. Fantasia 3 a 4 in E minor	5'53
Psalm 38	
17. Vers 1. a 2. and Vers 2. a 2.	2'54
18. Vers 3. a 3.	1'36
19. Vers 4. a 3.	1'32
20. Vers 5. a 3. In de Bas	1'56
21. Fantasia 4 a 4 in E minor	5'14
Psalm 24	
22. Vers 1. a 4. Pedaliter	2'30
23. Vers 2. a 4.	2'32
24. Vers 3. a 4. In de Bas	2'56

Anthoni Van Noordt	
Psalm 6	
25. Vers 1. a 3.	1'50
26. Vers 2. a 3.	1'25
27. Vers 3. a 3. In de Bas	1'42
28. Vers 4. a 4. and Vers 5. a 4.	4'01
29. Fantasia 5 a 4 in C	4'19
30. Psalm 15 Vers 1. a 3.	1'55
31. Fantasia 6 a 4 in G	4'17
Psalm 7	
32. Vers 1. a 3.	2'52
33. Vers 2. a 3. In de Bas.	2'22
34. Vers 3. a 4.	3'10

Psalm 119	
35. Vers 1. a 2. In de Bas	2'03
36. Vers 2. a 2.	1'54
37. Vers 3. a 3. Pedaliter	2'09
38. Vers 4. a 3. In de Tenor	2'13
39. Vers 5. a 3. In de Bas	2'15
40. Vers 6. a 3. In de Bas	1'57
41. Vers 7. a 4. In de Tenor Pedaliter	2'24
42. Vers 8. a 4. In de Tenor	2'31
43. Fantasia 1 a 4 in D minor	5'06
Psalm 50	
44. Vers 1. a 3.	2'14
45. Vers 2. a 3.	2'08
46. Vers 3. a 3. In de Bas	2'05
47. Vers 4. a 4.	2'44
Heinrich Scheidemann (c.1595-1663)	
Erbarm dich mein, o Herre Gott	
48. Versus 1	2'34
49. Versus 2 auff 2 Cl.	3'42

In 1659, a volume including ten Psalm variations and six Fantasias by **Anthoni van Noordt** (1619-1675) was published. It was entitled “Tabulatuurboeck van Psalmen en Fantasyen” and dedicated to the Burgomasters of Amsterdam. It was the first keyboard music book to be published in fifty years, after the publication of the works by H. J. Speuy (1575-1625), while keyboard music by the well-known teacher and organist J. P. Sweelinck (1562-1621) was never published during the composer’s life. These works give us pivotal information about the way organ music was composed and improvised during those transition times between Renaissance and Baroque, in which English and Dutch traditions were merging. The compositions became more extended and enriched with more complex and modern patterns of German influence, led by composers such as S. Scheidt, H. Scheidemann and M. Weckmann (1616-1674); this led to the development of a more extensive use of the pedal, which also included many elaborate “*obbligato*” pedal passages. Van Noordt’s father was probably a school music teacher and “carillonneur” from Amsterdam and also he was for sure the music teacher of his two musician sons, Jacobus and Anthoni. Many people at that time were moving from the countryside to Amsterdam because of the better chances to find a job in the city, and so did the whole Van Noordt family. Jacobus was organist at the Oude Kerk: he took that job position after Sweelinck’s death. Starting from 1652 and until 1664, Anthony worked as organist for the “Nieuwezijds Kapel”, that was known as the “Heilige Stede” at that time. The organ of the above mentioned church was crafted by J. Van Covelens and restored in 1635; it included two manuals and seventeen stop knobs and can now be seen at the Juphaas’ Catholic church in Nieuwegein, but not many parts from the original instrument have been preserved. Anthoni was subsequently appointed resident organist of the renowned Nieuwe Kerk in Amsterdam, and worked there until 1673.

There were two organs located in this church at that time: one crafted by van Hagerbeer, which was located in the transept and the large instrument by H. W. Schonat. While van Noordt was on duty at the Nieuwe Kerk, he submitted a project to enlarge the main instrument. In 1668 the organ builder van Hagerbeer started to

work on the project, but the works had to stop because of his sudden death; R. B. Duyschot completed the work in 1673: seventeen new stop knobs and a new manual were added. The inspection on the renewed instrument was performed by A. van Noordt himself, but he had to retire prematurely because of health problems. He died on February 23rd, 1652 and was buried in the Zuider Kerk in Amsterdam. During those years, many Calvinists were migrating from renowned and prosperous trade cities such as Antwerp and Ghent to Amsterdam due to the massive economic and demographic growth of the latter; the city soon became one of the most important commercial ports in the world. The economic prosperity lasted throughout the course of the seventeenth century. During those times, it was forbidden by the theological Calvinist doctrine of the Dutch Reformed Church to use musical instruments during worship. This fact hindered the spread of organ music, and also many organs were removed from churches. It was only allowed to sing the Psalm “*a cappella*”; the main part of the celebration was the sermon and it was considered inappropriate to disturb the “word of God” with music. This was in clear contrast with the teachings of the Lutheran cult that considered music a powerful theological tool.

There was an organ in every church and there were full-time paid organists in each one of them. Both the instrument and the church building were owned by the city. It was the public administration that paid the musicians and the organists were encouraged to play music on the public organs every day. With time the Reformed Congregation found it hard to remember all the words of one hundred and fifty Psalms and their one hundred and twenty five melodies without the musical accompaniment: so the organists were involved again to accompany the Psalms and make it easier to remember all the melodies. The format of the music pieces used at that time consisted in two six-lines staves for the manual parts (Anglo-Dutch notation) in combination with the German organ tablature placed below for the pedal parts. Starting from the second half of the Seventeenth Century, the Dutch ensemble music gradually started to be influenced by the Italian composition style. The van Noordt repertoire written before 1657 differs stylistically from the pieces that he

composed between 1657 and 1659: the second verse of Psalm 6 and the third verse of Psalm 119 were written during this second period of time. It is possible that these two compositions were following the contemporary writing styles of the “*continuo*” and of the “*trio*”. The “Sonate per il Cimbalo appropriate al flauto & violino” by Sybrant van Noordt show how strong these influences were.

The range of the pedal extends from the lowest C to the highest D, and this was the standard range used in the Netherlands during the Seventeenth Century: the pedal parts play indeed the role of a functional bass line and are used as an intense and vivid harmonic accompaniment, similar to the melodies of the manuals. These two components blend harmoniously in the overall composition.

The keyboard range usually extended from C to A. When van Noordt published his compositions in 1659, he was using the Nieuwezijds Kapel’s organ and that instrument did not have F # neither G # and presented only a “Trumpet 8” in the pedal. This meant that his music could only be played using the small Oude Kerk church organ and on the two instruments located in the Nieuwe Kerk, that had been renewed on van Noordt’s request. The keyboards were probably extended in the higher range, with the addition of F # and G # that we find in the van Noordt’s works. The available music temperament was certainly mesotonic, but we also find the D # in some parts (Psalm 38, Psalm 118 and Fantasia 3). The presence of this dissonant interval could be explained by the Scuola Monteverdiana that uses terms such as “languire” (languish) and “disperazione” (despair). The presence of these chromatic intervals can be related to the development of the “doctrine of the affections”. The general schemes are based on the Dutch metrical Psalter that we find in the Psalms translated by P. Datheen from the original “Les psaumes mis en rime françoise” by Calvin used by the Dutch Reformed Church congregations starting from 1568.

The texts of the Psalms by Datheen employed literal translations from the Genevan Psalter so that the same melodies used for the French psalms could also be used in the Dutch version. There are ten compositions based on the melodies of Psalms 15, 38, 6,

7, 2, 50, 116, 22 and 24. The main melodies appear in the Soprano, Bass and Tenor, sometimes by means of *cantus firmus*; Psalm 15 is the only one to be composed on a single movement, while all the other Psalms have more than one verse and many variations. The melodies of the Psalm are always presented without interruptions by a single voice by means of “*Cantus Planus*” (i.e. a single, unaccompanied melodic line) or “*Cantus Coloratus*” (with embellishments) like for example in Psalm 24. Sometimes we also find a combination of both “*Cantus Planus*” and “*Cantus Coloratus*”. T. Morley referred to this way of composing as “breaking the plainsong”, an expression that has been used by many also in the Netherlands. The melodies of the Genevan Psalm are modal and van Noordt as well moves in the modal environment but employs the “tierces de Picardie” in the final chords. The variations include the use of two, three and four voice settings that escalate in number of voices from the first to the last variation. In Psalm 24 all the three verses are in four voices. Through such escalation and elaboration van Noordt shows his virtuosity in handling the melodies of the Dutch Psalter, showing his abilities in the improvisational technique and his composition skills.

Psalm 24 stands out for its originality in style and it can be considered a masterpiece of improvisation: in the second verse van Noordt employs a technique derived from the contemporary literature for cornetto or violin and basso continuo. We can find the same type of variations in the works by van Noordt’s German counterparts like M. Weckmann (1616-1674) in compositions like “Es ist das Heil uns kommen her” and in the works of some of the Sweelinck’s students, H. Scheidemann in particular. The obbligato use of the pedal in the four-voices variations that we can find in the works of van Noordt shows how he was influenced by Scheidemann. The third verse of Psalm 24 shows similar characteristics of those that we can find in the Magnificats, with the *cantus firmus* in the bass. Talking about van Noordt Fantasias, we can say that they essentially are improvisational works. These Fantasias, in which the influence of Sweelick is clear, are usually monothematic and based on a succession of imitative treatments of a single subject. These elements

show the strong ties both to the Dutch organ school including composers such as G. Farnaby, J. Bull and W. Byrd and to the Italian contrapuntal music by A. Gabrieli. The subject is usually one, but in Fantasias 2 and 5 we find the introduction of a second independent subject. Two different chromatic melodies are employed – *passus duriusculus*- following the doctrine of the affections. The combination of these two independent subjects resembles a double fugue and makes van Noordt's Fantasias very unique. Each Fantasia includes three different sections, and this format differs from the usual structure that we find in the works of Sweelinck. We can find rhetorical figures such as *Anabasis, Abruptio, Catabasis, Diminutio* and many more.

Van Noordt was surely trying to keep Sweelinck's music "alive" and thus continues a stylistic line begun in the Renaissance, but at the same time, he broadens the genre including, in a very graceful way, more popular elements of German and Italian influence, like the use of obbligato pedal parts in the Psalms (that we can also find in works by Scheidemann, who was organist at the Saint Catherine's Church in Hamburg).

Unfortunately, van Noordt did not have many followers during his life. However, this fact can never lessen the relevance of his music.

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Translation: Chiara Tricarico

F. Stellwagen organ 1636/37.

Jakobikirche of Lübeck (D)

In the Jacoby Kirche in Lübeck, one of the few churches saved from World War II, an organ with a swallow's nest manual was built on the north wall in the period 1467/1515. Later the organ F. Stellwagen made an enlargement from 1636 to 1637, adding a Rückpositiv, a Brustwerk and a pedal. Basically the instrument reached our times with very few modifications. It was the last restoration of the Hillebrand brothers to finally restore it in a philological way with reconstruction of the console, the Subbass 16' and extension of the Pedal in terms of length and registers. This instrument, with its Gothic case and prospect is the only historical organ in Lübeck that has been preserved in terms of appearance and sound, and one of the few organs in the world in which an original stock of Gothic and Renaissance pipes has been preserved.



I Rückpositiv CDEFGA–c3	II Hauptwerk CDEFGA–c3	III Brustwerk CDEFGA–c3	
Gedackt 8'	S Principal 16'	G Gedackt 8'	S
Quintadena 8'	S Octave 8'	G Quintadena 4'	S
Principal 4'	S Spillpfeife 8'	S Waldflöte 2'	S
Hohlflöte 4'	S Octave 4'	G Cimbel II	S
Sesquialtera II	S/H Nasat 2 2/3' 17. Jh.	S Regal 8'	S
Scharf III–IV	S Rauschpfeife II	G/H Schalmel 4'	S
Trechterregal 8'	S Mixtur IV	H	
Krummhorn 8'	S Trompete 8'	H	

Pedal C-d1	
Subbaß 16'	H
Principal 8'	H
Spillpfeife (HW) 8'	S
Octave 4'	H
Gedackt 4'	G/H G = Gothic (1467/1515)
Flöte 2'	H S = Friederich Stellwagen (1636/37)
Rauschpfeife IV	H H = from Hillebrand (1977/78)
Posaune 16'	H Koppeln: I/II, III/II (Schiebekoppel), II/P
Trompete (HW) 8'	H Tremulant für HW/BW, RP und Pedal
Trompete 4'	H Pressure: 75 mmWS
Regal 2'	H a = 471 Hz, Werckmeister I Temperament

Tracks 1-24

Jan Pieterszoon Sweelinck

Erbarm dich mein, o Herre Gott (6 Variations)

1a e 2a variation	III Rg8, Qd4	I: Gd8, Hfl4	Ped: O4 (one octave low)
3a e 4a Variation	I: Gd8, P4	II: O8, O4	Ped: Tr8
	bar 138 I + Koppel II-I		Ped: +S16, +O8, +O4
5a variation	II: P16, Spf8	III: Reg8	Koppel II-III. I: Kr8, Sch
6a Variation	I: Gd8, Hfl4	II: Spf8, Nas, Tr8	

Anthoni Van Noordt

Psalm 116

Vers 1. a 3. In de Tenor.	II: Spf8	I: Gd8, Hfl4	Ped: Tr4
Vers 2. a 3.	I: Q8, Trem		
Vers 3. a 3. In de Bas.	I: Hfl4, Kr8	II: Spf8, Nas	Ped: P8
Vers 4. a 3. In de Bas.	the same		
Vers 5. a 4.	I: Gd8, P8, Kr8	II: O8	Ped: S16, P8
Vers 6. a 4.	I: -Kr8. +Sesq		

Fantasia 2 a 4 in D minor I: Hfl4 in bar 58 II: +O8 +Koppel II-I

Psalm 2

Vers 1. a 3.	II: P16	III: Reg8, Wfl2	Koppel II-III (The box closed)
Vers 2. a 3. In de Bas.	III: Cimb, Reg8	Ped: P8	
Vers 3. a 4. Pedaliter	III: Gd8, Sch4 (one octave lower), Trem	I: Gd8	
	Ped: S16, Spf8		

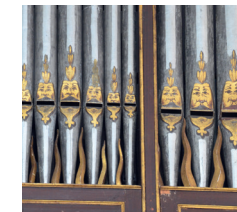
Psalm 22

Vers 1. a 3.	II: Spf8, O4		
Vers 2. a 3. In de Bas.	II: O8, O4, Mix	Ped: Sub16, P8, Tr8, Tr4	
Vers 2. a 4.	II: P16, O8, O4, RpfII	I: Gd8, P4, Sch (with octave lower)	
	Ped: P8, O4, Fl2, Pos16, Tr8		

Fantasia 3 a 4 in E minor II: O8

Psalm 38

Vers 1. a 2.	II: O8	III: Reg8, Gd8
Vers 2. a 2.	III: Reg8, Gd8	
Vers 3. a 3.	II: Sf8, Nas	
Vers 4. a 3.	II: Qd4	
Vers 5. a 3. In de Bas.	II: O8, O4	Ped: Tr8



Fantasia 4 a 4 in E minor III: Gd8, Qd4 in bar 40 II: Spf8, Nas Koppel II-I

Psalm 24

Vers 1. a 4. Pedaliter.	III: Reg8	I: Q8, Kr8, Trem	Ped: Spf8
Vers 2. a 4.	III: Gd8	II: Spf8 Koppel II-III	I: P4 (one octave lower)
	Ped: Sub16, Spf8		
Vers 3. a 4. In de Bas.	II: P16, O8, O4, RpfII, Mix, Tr8	I: Gd8, P4, Sch	Koppel II-I
	Ped: P8, O4, Pos16, Tr8, Tr4		

Tracks 25-49**Anthoni Van Noordt****Psalm 6**

Vers 1. a 3. II: P16,O8,O4,RpflI,Mix,Tr8 I: Gd8,P4
 Vers 2. a 3. I: Gd8,Hfl4 Ped: P8,Gd4
 Vers 3. a 3. In de Bas. II: P16,O8,O4,RpflI,Mix I: Gd8,P4,Sch Koppel II-I
 Ped: P8,O4,Pos16,Tr8,Tr4 +III Rg8,Gd8 (one fourth low
 respect to the pedal)
 Vers 4. a 4. II: P16,O8,O4,Nas I: Gd8,P4,Sch,Treg8
 Ped: S16,P8,O4,Tr8
 Vers 5. a 4. I: +Sesq Ped: +Pos16

Fantasia 5 a 4 in C III: Gd8,Wfl2

Psalm 15

Vers 1. a 3. III Gd8,Qd4

Fantasia 6 a 4 in G III: Gd8,Qd4,Cimbel In bar 47 II: O8,Tr8 Koppel II-III

Psalm 7

Vers 1. a 3. II: P16,Sf8
 Vers 2. a 3. In de Bas. III: Gd8, Wfl2 II: P16 Ped: P8,Tr4 Koppel II -Ped
 Vers 3. a 4. I: Gd8,P4,Sesq II: P16
 (one octave lower) (one octave higher)
 Ped: Spf8 Koppel II -Ped

Psalm 119

Vers 1. a 2. In de Bas. III: Gd8,Wfl2 II:P16,Spf8
 (one octave lower)
 Vers 2. a 2. III: Sch4 I: Hfl4
 Vers 3. a 3. Pedaliter I: Gd8,P4,Sesq II: Spf8,P4 Ped: S16,P8,Gd4 bar 38 +Trem RP
 Vers 4. a 3. In de Tenor. I: Hfl4,Kr8 Ped: O4
 Vers 5. a 3. In de Bas. II: O8,Nas Ped: S18,P8
 Vers 6. a 3. In de Bas. II: Spf8 I: Gd8 Ped: Spf8,Gd4 Koppel II-I
 Vers 7. a 4. In de Tenor. I: Gd8,Hfl4,Reg8,Sesq III: Gd8,Reg8
 Ped: Sub16,P8,Gd4
 Vers 8. a 4. In de Tenor. II: P16,O8,O4,RpflI,Tr8 I: Gd8,P4,Sch (one octave lower)
 Ped: S16,P8,O4,Pos16

Fantasia 1 a 4 in D minor II: O8,O4

Psalm 50

Vers 1. a 3. II: Spf8 I: Gd8,Hfl4 Koppel II-I
 Vers 2. a 3. II: O8 I: Kr8 Koppel II-I
 Vers 3. a 3. In de Bas. I: Qd8,Hfl4 II:O4 Koppel II-Ped Ped:
 (one octave lower)
 Vers 4. a 4. II: O8,O4,Nas,Tr8 I: Gd8,P4 Ped: Sub16,P8,Gd4

Heinrich Scheidemann**Erbarm dich mein, o Herre Gott (2 Versus)**

Versus 1 II: P16,O8,O4,RpflI,Mix I: Gd8,P4,Sch Koppel II-I
 Ped: Pos16,Tr8,Tr4
 Versus 2 auff 2 Cl. II: Spf8,Nas I: Gd8,Qd8 Ped: S18,SPf8 Tremulant

Manuel Tomadin, graduated in Piano (maximum of the votes), Organ and organistic composition, Harpsichord (votation 110 Cum Laude); he took a degree in harpsichord in the University of Udine (with a Thesis about the Goldberg variations from J.S.BACH votation 110 Cum Laude).



He also devotes himself constantly to the executive praxis of the Renaissance and Baroque music and also through the study of the essays and the tools of the epoch. He has followed courses of improvement with C. Astronio, A. Marcon, M. Radulescu, L. Scandali, F. Bartoletti, P. Planyavsky, O. Latry, P. Crivellaro, J. Laukvik, L. Lohmann, G. Auzinger, H. Fagius, P. Van Dijk, T. Jellema. From 2001 to 2003 he has studied in the Schola Cantorum Basiliensis (Switzerland) with Jean Claude Zehnder and Andrea Marcon. It firmly collaborates with the M° Staropoli Manuel and it belongs to the group of ancient music “Terg Antiqua” with original instruments. It develops intense activity concert, in Italy and in Europe. He has recorded several albums using historical organs of Friuli Venezia Giulia, Netherlands and Germany; many of these have been reviewed with 5 stars by leading (Tunder, Leyding - Kneller, Bruhns, Hasse, Handel, Druckenmuller, Krebs and Lubeck). He continued recording many albums, including several world premieres like D. Alberti. The albums of Krebs, Tunder and December 1705 (J.S. Bach and Buxtehude) had a nomination at the price of the

“Deutschen Schallplattenkritik.” He teaches organ, and B.c at the music Conservatory “G. Tartini” of Trieste. He was organist of the Chapel in the Cathedral chapel Civic of Trieste from 2004 to 2008. Now is organist in the Luteran Church of Triest. He won 4 prizes in important national organ contests and 6 prizes in international contests. Among which the first prize in Fussen - Breitenwang - Mittenwald (Germany)’s contest and the second prize with first not assigned in the prestigious contest of Paul Hofhaimer in Innsbruck for two times (2006 – 2010). Winner of the Grand Prix d’ ECHO 2011 in the Alkmaar Schnitger Competition. He is artistic director of “Johann Sebastian Bach Orgelherbst” of Trieste.

Thanks:

Jakobikirche of Lübeck, Roberto Squillaci, Arvid Gast, Ulrike Gast, Matteo Imbruno, Paolo Tomadin, J. S. Bach Orgelherbst, Comunità Luterana di Trieste, Cor Brandenburg, Federico Furlanetto, Brilliant Classics, Alberto Gaspardo, Marco Baradello, Chiara Tricarico

Recording: 7 & 8 May 2020, Jakobikirche of Lübeck, Germany

Recording: Studio Cor Brandenburg, info@scb-recordings.nl

Tuning & Editing: Manuel Tomadin

Mastering: Federico Furlanetto

Temperature, humidity: 21.2 C°. 54%

Assistant: Roberto Squillaci

Cover: Interior of the Nieuwe Kerk in Amsterdam with the small organ, by Johannes Bosboom (1817-1891)

Artist and Organ photos: Cor Brandenburg

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