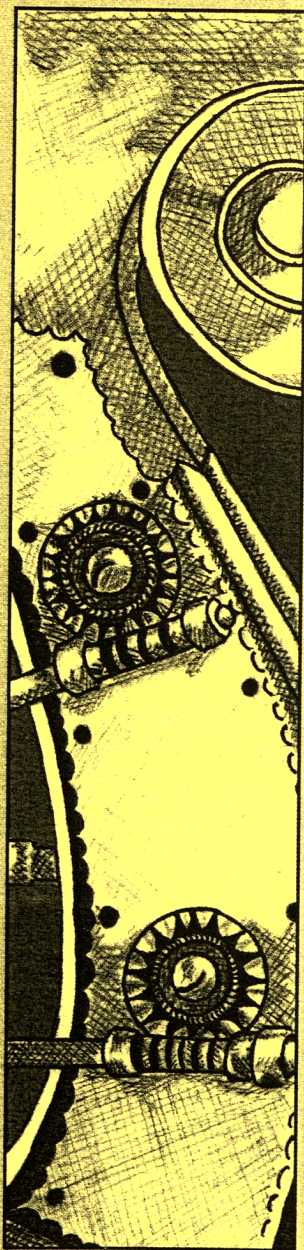
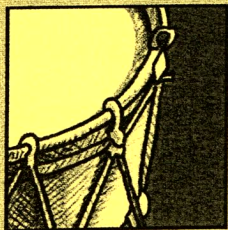
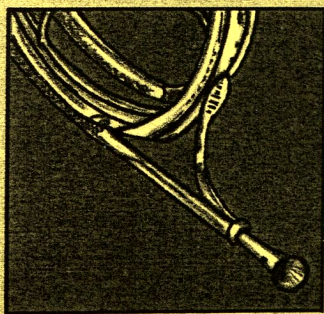
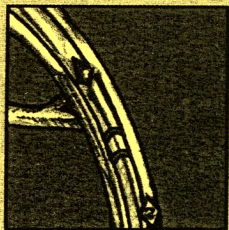


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(admission free)

JOHN WILLMETT *organ*



**Fantasia Chromatica**

**Jan Pieterszoon Sweelinck**  
(1562-1621)

Sweelinck achieved enormous influence on the development of what became known as the North German Organ School both by teaching German organists who came to reside in Amsterdam to study with him, and through the magnificent organ music that he wrote for concerts that took place before and after church services from which the use of the organ had been banned by the reforming church authorities.

The *Fantasia Chromatica* is one of the finest of the monumental fugal fantasias that stand in the line of development from the Italian canzona to the prelude and fugue of Bach.

Dutch organs in Sweelinck's time had pedal departments which we would regard as underdeveloped, having only one or two solo stops, and those rarely of sixteen-foot pitch. The counterpoint in the *Fantasia Chromatica* is sustained mostly by the manual departments, the pedals confining themselves to highlighting the chromatic theme which gives the piece its name, though the opportunity is taken to add sixteen-foot stops at the end to underpin the climax of the piece.

**Hymnus: Christe qui lux es et dies**

- 1 Versus: Choralis in Basso
- 2 Versus: Choralis in Discantu
- 3 Versus: Choralis in Basso
- 4 Versus: Choralis in Discantu

**Hieronymus Praetorius**  
(1560-1629)

Hieronymus Praetorius, father of Sweelinck's pupil Jacob Praetorius (and no relation of Michael Praetorius), was the organist of the church of St. Jacobi, Hamburg. The relatively recent discovery of a large corpus of organ music by him has altered the view of the origins of the North German School, showing that many ideas previously thought to have come from Sweelinck were already in play in Germany before his time.

Despite the emphasis of the Protestant reformers on the use of the vernacular in church services many of the well known Latin hymns survived in use until well after the Reformation. One such hymn was *Christe qui lux es et dies*. The hymn melody can be heard clearly, relatively unadorned, in each of the four verses of Praetorius' setting.

Opinions vary as to the use of such a piece as this, but it seems reasonable to assume an 'alternatim' style of performance with the congregation singing unaccompanied verses among which the motet-like movements of the organ setting were interspersed.

**Jesus Christus unser Heiland**

**Heinrich Scheidemann**  
(1595-1663)

Another of Sweelinck's pupils was Heinrich Scheidemann, who like both Sweelinck and Jacob Praetorius assumed the position that his father had held, in his case the post at St. Catharine's Church in Hamburg.

The extraordinarily long chorale fantasia is very much a feature of the North German School. This particular hymn was ordained for use at the distribution of the Holy Communion; it seems that this process took a long time, and we can imagine that a lengthy composition on an appropriate chorale melody was just what was required to fill a gap in the liturgical proceedings.

Scheidemann's composition presents each line of the chorale in the pedals, with many of the lines repeated. In a kind of loose canon the right hand manual part follows the statements in the pedals, but in a highly decorated version. Doubtless on a large four-manual instrument such as there was in St. Catherine's a more kaleidoscopic array of colours could have been used than is possible on the Reid Concert Hall instrument; this would have further enlivened what is already a most colourful work.

**Praeludium in E minor BuxWV 137**

**Dieterich Buxtehude**  
(1637-1707)

Buxtehude's music is seen rightly as the culmination of the development of the North German Organ style. This work is one of the finest of his large-scale preludes. Although quite properly called Prelude rather than Prelude and Fugue, it is in fact a prelude and three fugues, each fugue being based on a quite separate subject. The prelude and the interlude between fugues two and three are examples of the 'Stylus Phantasticus' which contrast with the strict fugal sections. Although the contrapuntal writing is full of ingenious polyphonic devices and is terribly learned, the mood of the music is most flamboyant; the first fugue is busily intricate, the second 'pathetic' in style, the third an uproarious 'alla giga' which leads to the final very short 'stylus phantasticus' passage.

JW

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*Born in Dunfermline, JOHN WILLMETT was educated at Truro School in Cornwall and at Bristol University. After a career teaching music in independent schools in England and Scotland he has resumed studying, attending Stirling, Munich and Edinburgh Universities; he holds degrees in Music, German and European History. He also holds the Fellowship Diploma of the Royal College of Organists and the 'Piros' Diploma from the Kodály Pedagogical Institute at Kecskemét in Hungary. He is the Organist and Choirmaster of Inverleith Parish Church, Edinburgh, and besides playing the organ appears as a pianist and conductor. At present he is researching into the chorale-based organ works of Johannes Pachelbel here in the University.*

## FORTHCOMING CONCERTS

Saturday 28 February – 7.30pm – Reid Concert Hall  
**EDINBURGH UNIVERSITY MUSIC SOCIETY SINFONIA**  
**JAMES LOWE (conductor)**

Tickets: £5.00 (£3.00 concessions) on the door.

Sunday 29 February – 7.30pm – Reid Concert Hall  
**EDINBURGH UNIVERSITY STRING ORCHESTRA**  
**ANDREW GRIFFITHS (conductor)**

Bartók, Bryars, Warlock

Tickets: £6.00 (£4.00 concessions) on the door.

Tuesday 2 March – 1.10pm – Reid Concert Hall  
**ANNA JONES (flute) ALEXANDER TAYLOR (piano)**  
Schubert, Prokofiev

Thursday 4 March – 7.45pm – Canongate Kirk  
**EDINBURGH UNIVERSITY RENAISSANCE SINGERS**  
**NOEL O'REGAN (director)**

Music for Holy Week and Easter by Lasso, Palestrina and others.

Tickets: £6.00 (£3.00 concessions, £2.00 students) on the door.

Friday 5 March – 1.10pm – McEwan Hall  
**EDINBURGH UNIVERSITY SINGERS**

**JOHN KITCHEN (conductor/organ)**

Leighton

Friday 5 March – 7.30pm – Reid Concert Hall  
**EDINBURGH UNIVERSITY WIND BAND**

Programme of contemporary film, musical and military band music.

Tickets: £5.00 (£3.00 concessions). Ticket information: [s0091627@sms.ed.ac.uk](mailto:s0091627@sms.ed.ac.uk)

Saturday 6 March – 8.00 pm – Canongate Kirk  
**EDINBURGH UNIVERSITY CHAMBER CHOIR**  
**ERIC von IBLER (conductor)**

Vaughan Williams, Brahms, Stravinsky, Tippett, Freed, Moore, Rachmaninov

Tickets: £6.00 (£4.00 concessions) on the door.

Sunday 7 March – 7.30pm – Canongate Kirk  
**EDINBURGH UNIVERSITY MUSIC SOCIETY CHORUS**  
**EWAN ARMSTRONG (conductor)**

Bruckner, Brahms, Pergolesi and Purcell

Tickets: £5.00 (£3.00 concessions)