

PIETER DIRKSEN, *HEINRICH SCHEIDEMANN'S KEYBOARD MUSIC: TRANSMISSION, STYLE AND CHRONOLOGY* (Aldershot: Ashgate, 2007), ISBN 978-0-7546-5441-4, xxiii + 254 pp, £55/\$99.95

During the early years of the seventeenth century, at least twelve German musicians that we know of, including Scheidt, Scheidemann, Jacob Praetorius, Melchior Schildt and Paul Siefert, travelled to Amsterdam to study with Sweelinck, their extant keyboard works testifying to the Dutch composer's influence. In his collection of biographies—the *Ehren-Pforte*—of 1740, Mattheson famously compared the personalities of two of these Sweelinck pupils, Praetorius and Scheidemann, noting the particular attractiveness of the latter's character and music, best captured in the phrase 'Scheidemannische Liebligkeit'.<sup>1</sup> Despite his being a prominent student of the Dutch master and a founding father of the north-German organ school, however, Scheidemann has been largely neglected by scholars hitherto. Pieter Dirksen's fine study, which appeared during 'Buxtehudejahr' and forty years after the publication of Werner Breig's seminal monograph, *Die Orgelwerke von Heinrich Scheidemann*, is thus a welcome addition to the literature on the Hamburg composer whom Dirksen believes to have been 'Sweelinck's most independent pupil'.<sup>2</sup> A Sweelinck scholar and performer, Dirksen has written much on north-German keyboard music of the Baroque and on J. S. Bach. Having already produced an edition of Scheidemann's complete harpsichord music in 2000 (Edition Breitkopf 8688), he offers a rich fare to musicologists, organologists and performers in this dense but rewarding volume.

Tripartite in structure, the book's first section (chapters 1–6) examines the transmission of Scheidemann's keyboard music, presenting an in-depth analysis of each of the manuscript sources, which date from all phases of the composer's career and even up to 20 years after his death. Given its wealth of detail, non-specialist readers might be tempted, at first glance, to pass over this opening 63-page section and move on to the examination of Scheidemann's works by genre in the book's second part, which is devoted to chronology. That would be a pity, however, as a thorough appreciation of Dirksen's discussion of the free and chorale-based works in Part Two (chapters 7–13) is predicated on a familiarity with the 'early', 'middle-period' and 'late'

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<sup>1</sup> Johann Mattheson, *Grundlage einer Ehren-Pforte* (Hamburg: Verlegung des Verfassers, 1740), ed. Max Schneider (Berlin: Kommissionsverlag von Leo Liepmannssohn, 1910), 395.

<sup>2</sup> Peter Dirksen, 'Sweelinck's Keyboard Style and Scheidemann's Intabulations', in Hans Davidsson and Sverker Jullander (eds), *Proceedings of the Göteborg International Organ Academy 1994* (Göteborg: University of Göteborg, 1994), 85–97: 91.

sources—particularly the Zellerfeld tablatures, discovered by Gustav Fock in 1955 and 1960—reviewed in earlier chapters.

While the longest chapters in the book's second section naturally focus on the chorale cycles, chorale fantasias and Magnificat cycles, which, taken together, represent Scheidemann's finest compositional achievement, an interesting Chapter 12 explores the composer's contribution to the keyboard intabulation. Before launching into his discussion of this 'sudden late flowering of a vanished genre',<sup>3</sup> however, Dirksen takes a swipe at Willi Apel for effectively airbrushing Scheidemann's association with the art of intabulation out of the history of keyboard music:

In the earlier German edition of his book (*Geschichte der Orgel- und Claviermusik* [Kassel, 1967], p. 363), Apel speaks favourably of the *Alleluja. Laudem dicite Deo nostro* WV 45 on the assumption that it formed an original organ piece, praising it as 'eine der grossartigsten und eindruckvollsten Schöpfungen des Meisters' ('one of the greatest and most impressive creations of the master'). However, when he learned in the meantime that it was actually an intabulation, he simply suppressed this paragraph altogether from the English edition [1972], choosing not to discuss Scheidemann's intabulations at all. (117, note 1)

The fourteen extant intabulations, experimental works which have only been published and become widely known in the last two decades,<sup>4</sup> all date, it would seem, from late in Scheidemann's career, and, more specifically, the period 1634–56. For Dirksen, the significance of Scheidemann's forays into the anachronistic genre was not lost on the composer himself, as no less than six of these works are dated (118–19).

Following the examination of the repertoire, a tantalizingly brief, concluding chapter offers a valuable sketch of Scheidemann's development as a keyboard composer. While we know practically nothing of his activities during the period 1614–29, Dirksen contends that Scheidemann's compositional style progressed from 'strongly Sweelinckian beginnings' (121) to full maturity precisely during this period. He argues, furthermore, that the decisive period in the composer's development was c1625–c1630, and that his output for organ was tapering off by the mid-1640s.

The third part of the volume is given over to 'special studies', and for many readers this will be the book's most appealing section, considering as it does such diverse topics as the Düben Tablature, fingering in the Scheidemann sources, the organ at

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<sup>3</sup> 'Sweelinck's Keyboard Style and Scheidemann's Intabulations', 94.

<sup>4</sup> Scheidemann, *Sämtliche Motettenkolorierungen*, ed. Klaus Beckmann (Wiesbaden: Breitkopf & Härtel, 1992); also Scheidemann, *12 Orgelintabulierungen*, ed. Cleveland Johnson, i–iii (Wilhelmshaven: Heinrichshofens Verlag, 1990–93).

Hamburg's Catharinenkirche during Scheidemann's tenure, and registration practice. The particularly fine chapter on the Düben Tablature, a keyboard volume principally associated with Swedish musician and collector Gustav Düben (c1629–90), offers a stimulating insight into the Anglo-Dutch–north-German tradition and, more specifically, the influence of Dowland, Bull, Philips and Byrd on Sweelinck and his pupils. Of particular importance to Dirksen in the context of this study is Scheidemann's interest in Bull's Galliard d7, which acted as a model for the Hamburg composer's own homage to the English virginalist, the Galliarda in d (also discussed on 72–4), one of three works by Scheidemann in the Tablature. The chapter also draws attention, importantly, to the significance of the new southern style—represented by Frescobaldi and Froberger—in the Düben keyboard book. From the middle of the seventeenth century, the free genres of north-German organ music increasingly came under the influence of Italian keyboard music, and the toccatas of Froberger's friend, Matthias Weckmann, organist of Hamburg's Jacobikirche from 1655, are usually invoked as early and dazzling examples of this southern influence at work. Dirksen contends that Scheidemann also played an important role in the reception of the 'new Italian language' (149) in northern Germany, his acquaintance with 'the Frescobaldi–Froberger–Weckmann line' (123) during the 1650s being borne out by 'his solitary excursion into this new stylistic realm' (151), the experimental Canzon in F, WV 44—a genuine Italian-style variation canzona and 'one of the earliest manifestations in North Germany of the new, Italian–South-German influence' (70)—and by the Courant in g, WV 128, and a Fantasia in g, WV 88 (really a canzona by Frescobaldi with revisions). Dirksen also posits (131, 152) that Scheidemann may even have possessed a copy of Frescobaldi's second book of toccatas and canzonas, the copy eventually owned by the composer's son-in-law and successor, Johann Adam Reincken.

The book's engrossing penultimate chapter, contributed by Ulf Grapenthin, documents the fascinating history of the organ at the church of St Catharinen, where Scheidemann's father, David (*d* c1629), had also been organist (from 1604) and where Bach played in 1720 during Reincken's tenure. Before 1543 there already existed a "grote orgel" ("large organ") (173) at the church, and a major renovation of the instrument was carried out by the Scherer family in 1605–6. During 1631 Gottfried Fritzsche also worked on the then three-manual instrument (the fourth manual was, in all likelihood, added by Friedrich Besser after Scheidemann's death, in the 1670s), and Dirksen notes that it was probably at Scheidemann's insistence that the pedal range was extended at that time from c<sup>1</sup> to d<sup>1</sup> (194). This major rebuild of 1631, which 'stands neatly poised on the watershed between the "early" [before c1630'; see 215] and "mature" period of Scheidemann's compositional development' (96), thus has implications for the chronological status of some of the chorale-based works, six of which use the high pedal D (95).

Concerning the scope of the volume, one wonders if Dirksen missed an opportunity to present a more wide-ranging assessment of the contribution to the Early Baroque of a composer whom he considers to be 'the paramount figure in North German organ music of the first half of the seventeenth century, equalled only by Buxtehude in the second half, and thus occupying an important position in the development of keyboard music as a whole' (xxi). Perhaps the author's promised study of the north-German chorale fantasia (97) will offer more in this regard. Alternatively, an evaluation of Scheidemann's importance might best be accomplished in the context of a study of north-German keyboard music in the generation or so before Buxtehude.

As one might expect, a labyrinthine study such as this can make for demanding reading, but the author greatly facilitates the reader's task with a lavish supply of tables, examples and figures, and the helpful appendices (215–29) include a tentative chronological classification of Scheidemann's works, a map of the north German region showing places associated with different manuscripts and musicians, and two fragmentary works from the Zellerfeld Tablature Ze2.

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