



Dietrich Buxtehude
COMPLETE HARPSICHORD WORKS

Simone Stella

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Dieterich Buxtehude (c. 1637/39–1707) was a Danish–German organist and composer of the Baroque period. His organ works represent a central part of the standard organ repertoire and are frequently performed at recitals and in church services. He composed in a wide variety of vocal and instrumental idioms, and his style strongly influenced many composers, including Johann Sebastian Bach. Today, Buxtehude is considered one of the most important composers in Germany of the mid-Baroque.

"There's no question that Stella has the proper Buxtehude style, which is to play with irregular meter and with the parts of both hands slightly out-of-synch much of the time, which creates a weird tension[...]" – Fanfare

Simone Stella is a pluri-awarded young organist and harpsichordist. He is acclaimed by the international critic worldwide for his monumental editions of Dietrich Buxtehude, George Boehm, Adam Reincken, Johann Gottfried Walther works.

Track-list

Disc 1		
1	Aria Rofilis in d minor, BuxWV 248	02:09:44
2	Suite in G, BuxWV 240 – I. Allemande	02:27:57
3	Suite in G, BuxWV 240 – II. Courante	02:07:28
4	Suite in G, BuxWV 240 – III. Sarabande	01:44:11
5	Suite in G, BuxWV 240 – IV. Gigue	00:59:02
6	Suite in e minor, BuxWV 237 – I. Allemande	03:01:24
7	Suite in e minor, BuxWV 237 – II. Courante	01:36:47
8	Suite in e minor, BuxWV 237 – III. Sarabande I	02:48:98
9	Suite in e minor, BuxWV 237 – IV. Sarabande II	01:50:28
10	Suite in e minor, BuxWV 237 – V. Gigue	01:37:02
11	Canzona in C, BuxWV 166	04:38:22
12	Suite in d minor, BuxWV 234 – I. Allemande	02:39:94
13	Suite in d minor, BuxWV 234 – II. Double	02:26:45
14	Suite in d minor, BuxWV 234 – III. Courante	01:21:25
15	Suite in d minor, BuxWV 234 – IV. Double	01:31:46
16	Suite in d minor, BuxWV 234 – V. Sarabande I	02:25:83
17	Suite in d minor, BuxWV 234 – VI. Sarabande II	01:49:98
18	Suite in D, BuxWV 232 – I. Allemande	02:15:97
19	Suite in D, BuxWV 232 – II. Courante	01:41:86
20	Courante in d minor, BuxWV Anh. 6	01:40:28
21	Suite in g minor, BuxWV 242 – I. Allemande	02:46:66
22	Suite in g minor, BuxWV 242 – II. Courante	01:52:91
23	Suite in g minor, BuxWV 242 – III. Sarabande	02:07:08
24	Suite in g minor, BuxWV 242 – IV. Gigue	00:55:95
25	Suite in C, BuxWV 227 – I. Allemande	02:58:35
26	Suite in C, BuxWV 227 – II. Courante	02:12:07
27	Suite in C, BuxWV 227 – III. Sarabande	02:00:63
28	Suite in C, BuxWV 227 – IV. Gigue	01:40:95
29	Auf meinen lieben Gott in e minor, BuxWV 179	04:49:03
Disc 2		
1	Aria More Palatino in C, BuxWV 247 – I. Variatio 1	01:15:44
2	Aria More Palatino in C, BuxWV 247 – II. Variatio 2	01:21:18
3	Aria More Palatino in C, BuxWV 247 – III. Variatio 3	01:22:11
4	Aria More Palatino in C, BuxWV 247 – IV. Variatio 4	01:00:79
5	Aria More Palatino in C, BuxWV 247 – V. Variatio 5	01:05:92
6	Aria More Palatino in C, BuxWV 247 – VI. Variatio 6	01:18:23
7	Aria More Palatino in C, BuxWV 247 – VII. Variatio 7	00:50:68
8	Aria More Palatino in C, BuxWV 247 – VIII. Variatio 8	01:35:08
9	Aria More Palatino in C, BuxWV 247 – IX. Variatio 9	01:06:97
10	Aria More Palatino in C, BuxWV 247 – X. Variatio 10	00:55:65
11	Aria More Palatino in C, BuxWV 247 – XI. Variatio 11	01:14:10
12	Aria More Palatino in C, BuxWV 247 – XII. Variatio 12	02:19:41
13	Suite in C, BuxWV 228 – I. Allemande	02:53:51
14	Suite in C, BuxWV 228 – II. Courante	01:30:64
15	Suite in C, BuxWV 228 – III. Sarabande	01:50:94
16	Suite in C, BuxWV 228 – IV. Double	01:34:81
17	Suite in C, BuxWV 228 – V. Gigue	01:33:22
18	Suite in g minor, BuxWV 241 – I. Allemande	02:37:57
19	Suite in g minor, BuxWV 241 – II. Courante	01:20:23
20	Suite in g minor, BuxWV 241 – III. Sarabande	01:54:16
21	Suite in g minor, BuxWV 241 – IV. Gigue	01:16:69
22	Suite in C, BuxWV 226 – I. Allemande	02:47:18
23	Suite in C, BuxWV 226 – II. Courante	02:04:18
24	Suite in C, BuxWV 226 – III. Sarabande I	01:53:89
25	Suite in C, BuxWV 226 – IV. Sarabande II	01:58:12
26	Suite in C, BuxWV 226 – V. Gigue	01:40:89
27	Suite in A, BuxWV 243 – I. Allemande	02:46:13
28	Suite in A, BuxWV 243 – II. Courante	01:48:67
29	Suite in A, BuxWV 243 – III. Sarabande	02:18:34
30	Suite in A, BuxWV 243 – IV. Gigue	01:58:84
31	Suite in d minor – I. Allemande	02:25:06
32	Suite in d minor – II. Courante	01:32:58
33	Suite in d minor – III. Sarabande	02:22:91
34	Suite in d minor – IV. Gigue	01:32:88
35	Suite in C, BuxWV 231 – I. Allemande	02:45:26
36	Suite in C, BuxWV 231 – II. Courante	01:40:84
37	Suite in C, BuxWV 231 – III. Sarabande	02:05:37
38	Praeludium in g minor, BuxWV 163	07:01:35
Disc 3		
1	Aria in C, BuxWV 246 – I. Aria	01:10:74
2	Aria in C, BuxWV 246 – II. Variatio 1	01:28:69
3	Aria in C, BuxWV 246 – III. Variatio 2	01:17:92
4	Aria in C, BuxWV 246 – IV. Variatio 3	01:10:67
5	Aria in C, BuxWV 246 – V. Variatio 4	01:37:34
6	Aria in C, BuxWV 246 – VI. Variatio 5	00:53:20
7	Aria in C, BuxWV 246 – VII. Variatio 6	00:54:60
8	Aria in C, BuxWV 246 – VIII. Variatio 7	00:59:53
9	Aria in C, BuxWV 246 – IX. Variatio 8	01:35:60
10	Aria in C, BuxWV 246 – X. Variatio 9	01:58:28
11	Aria in C, BuxWV 246 – XI. Variatio 10	01:21:45
12	Suite in e minor, BuxWV 236 – I. Allemande	03:09:07
13	Suite in e minor, BuxWV 236 – II. Courante	01:51:00
14	Suite in e minor, BuxWV 236 – III. Sarabande	02:10:25
15	Suite in e minor, BuxWV 236 – IV. Gigue	01:44:72
16	Aria in a minor, BuxWV 249 – I. Variatio 1	02:20:34
17	Aria in a minor, BuxWV 249 – II. Variatio 2	01:27:10
18	Aria in a minor, BuxWV 249 – III. Variatio 3	01:30:53
19	Suite in F, BuxWV 239 – I. Allemande	02:22:54
20	Suite in F, BuxWV 239 – II. Courante	01:21:96
21	Suite in F, BuxWV 239 – III. Sarabande	01:54:99
22	Suite in F, BuxWV 239 – IV. Gigue	01:01:13
23	Suite in a minor – I. Allemande	02:45:96
24	Suite in a minor – II. Courante	01:49:89
25	Suite in a minor – III. Sarabande	03:21:66
26	Suite in a minor – IV. Gigue	01:07:87
27	Canzona in d minor, BuxWV 168	04:02:16
28	Suite in a minor, BuxWV 244 – I. Allemande	03:06:37
29	Suite in a minor, BuxWV 244 – II. Courante	01:05:79

30	Suite in a minor, BuxWV 244 – III. Sarabande	01:59:22
31	Suite in a minor, BuxWV 244 – IV. Gigue	02:35:02
32	Suite in C, BuxWV 231 – I. Allemande	02:17:81
33	Suite in C, BuxWV 231 – II. Courante	01:32:22
34	Suite in C, BuxWV 231 – III. Sarabande	02:53:93
35	Toccatina in G, BuxWV 165	04:50:11

Disc 4

1	Suite in C, BuxWV 230 – I. Allemande	02:21:24
2	Suite in C, BuxWV 230 – II. Courante	01:52:94
3	Suite in C, BuxWV 230 – III. Sarabande	01:44:13
4	Suite in C, BuxWV 230 – IV. Gigue	01:39:98
5	Suite in F, BuxWV 238 – I. Allemande	02:49:04
6	Suite in F, BuxWV 238 – II. Courante	01:38:34
7	Suite in F, BuxWV 238 – III. Sarabande	01:51:55
8	Suite in F, BuxWV 238 – IV. Gigue	01:14:42
9	Suite in d minor, BuxWV 233 – I. Allemande d'amour	02:45:85
10	Suite in d minor, BuxWV 233 – II. Courante	01:37:56
11	Suite in d minor, BuxWV 233 – III. Sarabande d'amour	02:16:28
12	Suite in d minor, BuxWV 233 – IV. Sarabande II	01:41:87
13	Suite in d minor, BuxWV 233 – V. Gigue	01:15:93
14	Courante zimble in a minor, BuxWV 245 – I. Variatio 1	00:50:33
15	Courante zimble in a minor, BuxWV 245 – II. Variatio 2	00:50:21
16	Courante zimble in a minor, BuxWV 245 – III. Variatio 3	00:45:49
17	Courante zimble in a minor, BuxWV 245 – IV. Variatio 4	00:52:23
18	Courante zimble in a minor, BuxWV 245 – V. Variatio 5	01:18:19
19	Courante zimble in a minor, BuxWV 245 – VI. Variatio 6	01:00:87
20	Courante zimble in a minor, BuxWV 245 – VII. Variatio 7	01:34:77
21	Courante zimble in a minor, BuxWV 245 – VIII. Variatio 8	00:59:15
22	Suite in e minor, BuxWV 235 – I. Allemande	03:52:10
23	Suite in e minor, BuxWV 235 – II. Courante	02:32:53
24	Suite in e minor, BuxWV 235 – III. Sarabande	02:28:31
25	Suite in e minor, BuxWV 235 – IV. Gigue	02:23:29
26	Aria La Capricciosa in G, BuxWV 250 – I. Partita 1	01:00:42
27	Aria La Capricciosa in G, BuxWV 250 – II. Partita 2	01:02:56
28	Aria La Capricciosa in G, BuxWV 250 – III. Partita 3	00:51:99
29	Aria La Capricciosa in G, BuxWV 250 – IV. Partita 4	00:40:87
30	Aria La Capricciosa in G, BuxWV 250 – V. Partita 5	00:45:63
31	Aria La Capricciosa in G, BuxWV 250 – VI. Partita 6	00:34:27
32	Aria La Capricciosa in G, BuxWV 250 – VI. Partita 7	00:32:24
33	Aria La Capricciosa in G, BuxWV 250 – VIII. Partita 8	00:48:08
34	Aria La Capricciosa in G, BuxWV 250 – IX. Partita 9	00:29:48
35	Aria La Capricciosa in G, BuxWV 250 – X. Partita 10	00:43:94
36	Aria La Capricciosa in G, BuxWV 250 – XI. Partita 11	00:48:57
37	Aria La Capricciosa in G, BuxWV 250 – XII. Partita 12	01:22:72
38	Aria La Capricciosa in G, BuxWV 250 – XIII. Partita 13	00:54:35
39	Aria La Capricciosa in G, BuxWV 250 – XIV. Partita 14	00:46:90
40	Aria La Capricciosa in G, BuxWV 250 – XV. Partita 15	01:02:38
41	Aria La Capricciosa in G, BuxWV 250 – XVI. Partita 16	00:40:43
42	Aria La Capricciosa in G, BuxWV 250 – XVII. Partita 17	01:22:91
43	Aria La Capricciosa in G, BuxWV 250 – XVIII. Partita 18	00:38:30
44	Aria La Capricciosa in G, BuxWV 250 – XIX. Partita 19	00:36:66

45	Aria La Capricciosa in G, BuxWV 250 – XX. Partita 20	00:49:21
46	Aria La Capricciosa in G, BuxWV 250 – XXI. Partita 21	00:42:59
47	Aria La Capricciosa in G, BuxWV 250 – XXII. Partita 22	00:41:34
48	Aria La Capricciosa in G, BuxWV 250 – XXIII. Partita 23	00:37:80
49	Aria La Capricciosa in G, BuxWV 250 – XXIV. Partita 24	00:56:97
50	Aria La Capricciosa in G, BuxWV 250 – XXV. Partita 25	02:03:17
51	Aria La Capricciosa in G, BuxWV 250 – XXVI. Partita 26	00:36:30
52	Aria La Capricciosa in G, BuxWV 250 – XXVII. Partita 27	01:03:80
53	Aria La Capricciosa in G, BuxWV 250 – XXVIII. Partita 28	00:32:54
54	Aria La Capricciosa in G, BuxWV 250 – XXIX. Partita 29	00:34:46
55	Aria La Capricciosa in G, BuxWV 250 – XXX. Partita 30	00:34:92
56	Aria La Capricciosa in G, BuxWV 250 – XXXI. Partita 31	00:29:22
57	Aria La Capricciosa in G, BuxWV 250 – XXXII. Partita 32	00:57:20

Dieterich Buxtehude (c. 1637 – 1707)

The birth year and country of Dieterich Buxtehude are uncertain and disputed. Since he spent his early years in Helsingborg, Skåne, at the time part of Denmark (now in Sweden), is considered a Danish composer, but some claim that he was born in Oldesloe in the Duchy of Holstein, which at that time was a part of the Danish Monarchy (now in Germany). Buxtehude was born with the name Diderich, but later in his life he germanized his name, being Dieterich. His early youth and birthplace remain a mystery.

Most scholars recognize that he studied music with his father, Johann, who had a great influence on him: Buxtehude was exposed to the organ at a young age, as his father served as organist of St. Mary's church in Helsingborg probably since 1633 and then of St. Olai's church in Helsingør (Denmark), where his family moved in 1641.

Dieterich Buxtehude took the post of organist of St. Mary's church of Helsingborg, his father's former job, in 1658 and was the organist of St. Mary's Church in Helsingør since 1660. Through the years prior to his departure for Lübeck, is documented only a visit to Copenhagen in 1666. In April 1668 he moved to Lübeck and became organist of St. Mary's Church (which had two organs, a large one for big services and a small one for devotionals and funerals) as the successor to Franz Tunder, who died on November 1667. He married Tunder's daughter Anna Margarethe, as it was a common practice that a man marry the daughter of his predecessor in his occupation.

His post in the free imperial city of Lübeck afforded him a great latitude in his musical career and his autonomy was a model for the careers of most of the later Baroque masters. Musicians from everywhere came to the city to meet the composer and attend his concerts.

In 1673 Buxtehude reorganized a series of evening musical performances accessible to the general public, initiated by Tunder, known as "Abendmusik" – presented during the last two Sundays of Trinity and the 2nd, 3rd, and 4th Sundays of Advent –

which attracted musicians from different places and remained a feature of the church until 1810. In addition to his musical duties, Buxtehude, like his predecessor, served also as the bookkeeper of the church funds (the "Werkmeister").

His fame brought him in Hamburg in 1687 to test the Arp Schnitger organ of the St. Nicholas Church. His popularity is also demonstrated by the fact that Buxtehude was visited by great musicians, like Georg Frideric Handel and Johann Mattheson in 1703; in 1705, the young Johann Sebastian Bach – of whom today Buxtehude is considered the real predecessor – traveled 200 miles on foot from Arnstadt to meet the great Lübeck organist and hear him play. Bach met him and studied for several months in 1705 and 1706; in 1705 Bach also attended the performance of the extraordinary Abendmusiken "Castrum Doloris" (written to commemorate the death of the Holy Roman emperor Leopold I) and "Templum Honoris" (written to celebrate the coronation of the successor of Leopold, Joseph I). Both Handel, Mattheson and Bach wanted to follow Buxtehude at St. Mary's, but neither one wanted to marry his daughter as that was strictly required for the position.

Dieterich Buxtehude died on 9 May 1707 and was buried in St. Mary's a week later. His student Johann Christian Schieferdecker was appointed as his successor.

Having been born half a century after Heinrich Schütz, the father of German musicians, and a little less than half a century before Johann Sebastian Bach, Dieterich Buxtehude occupies the unique position of being a living link between the founder of Protestant Baroque music and its greatest master.

Buxtehude's works include vocal music, organ and harpsichord works, and chamber music. He was subjected to various musical influences, especially from German and Italian repertoires, which his inspiration (that was undoubtedly assisted by the contemporary trend of adopting an unconstrained attitude in questions of musical form) skillfully combined, alternating a great rigor and coloured fantasy, in a unique personal style full of passionate imagination and feeling.

The Harpsichord Works

It's noticeable that the harpsichord repertoire of Dieterich Buxtehude is much smaller than the one for organ, but larger than the one of his contemporary composers in Northern Europe.

Buxtehude's harpsichord music is preserved today in very few manuscripts, and the main source of most of it is the Ryge manuscript, conserved in the Royal Library in Copenhagen, that contains 23 Buxtehude's works (providing no information on the origin and original destination of the pieces). In the manuscript Buxtehude's works stand alongside similar works by Nicolas Lebègue (1630–1702).

The "Buxtehude Werke–Verzeichnis" by Georg Karstädt (the Index of the Works of Buxtehude, published first in 1974 and updated in 1985, abbr. BuxWV) lists 25 works, consisting of 19 suites and 6 variation sets, with the numbers from 226 to 250: all these works are preserved in the Ryge manuscript, except for the Suite in C major BuxWV 231, that is preserved as a single work in a manuscript of the University Library of Uppsala. Today we can not determine how much music Buxtehude wrote for the harpsichord, and it's possible that some important works have been lost. This is the case of the BuxWV 251: seven keyboard suites in which,

according to what Johann Mattheson writes in 1741, "the nature and properties of the planets were finely portrayed", that have not survived.

The appendix of the BuxWV includes some harpsichord works of doubtful origin, of which only the Courante in d minor BuxWV Ahn. 6 seems to be originally composed by Buxtehude.

In addition to the above-mentioned works, two new authentic harpsichord suites have been recently discovered: one in d minor included in an Estienne Roger print (published in Amsterdam in 1710) preserved in the National Library of Paris, that Pieter Dirksen attributed to Buxtehude in 2004 as a result of a comparison with the material of the Ryge Manuscript, and another in a minor from an unknown keyboard manuscript preserved in the Nordelbische Kirchenarchiv Kiel, edited by Konrad Küster in 2005.

It is possible that Buxtehude have written his harpsichord works for amateur buyers, because these works differ significantly from the more developed works for organ in terms of compositional elaboration and technical demand.

The harpsichord works are written in a limited range of keys: C major, D major and minor, e minor, F major, G major and minor, A major and minor; also within the writing Buxtehude does not seek for more sophisticated harmonic possibilities and remains closely attached to the limits of meantone temperament (a temperament widely used on keyboard instruments from the 16th to the 18th centuries, which has pure major thirds that creates dissonant triads in the remote keys). We know that Buxtehude was a promoter of Andreas Werckmeister's innovative welltempered tuning, that goes beyond the limitations of the traditional meantone temperament, but in his harpsichord works he seems to not practice his interest in the Werckmeister's ideas. At the opposite, in the writing of some organ works Buxtehude boldly explores the far-ranging harmonic possibilities of Werckmeister's new tuning system.

This seems to confirm the hypothesis that the harpsichord pieces of Buxtehude had an amateur purpose, because playing in the more remote key was a domain of professional musicians; moreover, these harpsichord works had a very limited distribution and circulation, because probably he wrote many of the pieces for the private use of specific patrons. None of these works was published.

The Suites

The vast majority of the survived harpsichord works consists of suites; also in the other pieces, the six variation sets, the suite movement, with all its characteristics, has a predominant role.

It is important to note that the style of Buxtehude's suites is subjected to a French influence: this can be found especially in the clavier suites of north German composers, owing mainly to the composer Johann Jakob Froberger, who helped establish, with his direct experience of the French tradition, the characteristic texture of the keyboard suite and also the standard order of suite's movements in the second half of the 17th century. Matthias Weckmann also contributed to the diffusion of the French style in northern German composers. This style reminds us the amateur destination: the suites in French style were in great demand on the

musical market for amateurs.

With only few exceptions, the order of movements in Buxtehude's suites follows the sequence allemande (4/4) – courante (3/4) – sarabande (3/4) – gigue (6/8 or 12/8). There's a correlation between keyboard works of Buxtehude: just as the variations contain characteristics of suite movements, so the suites sometimes have variation's characteristics. In some cases the allemande and courante are linked by a similar bass pattern; in some suites it can also be found one or more variations of suite movements, called "double": this introduces the variation principle into the suite.

Of particular interest is the widespread use of the "style brisé", which contains many broken chords, imitating the lute playing: it became idiomatic in harpsichord music thanks also to Buxtehude's harpsichord repertoire.

The concluding giges are often developed in fugue-like polyphonic imitations.

The Variation sets

There are six Arias with variations composed by Buxtehude: each one treats its tune in a different way. The tunes have various origin. The variations shows various techniques, accosting virtuosistic fireworks to emotional moments, and give to the performer the chance to explore the timbres of the various registers of the harpsichord, for example in some two-voice variations which seem to be structured to use two different sonorities on the two keyboards of the instrument, to realize a duet-like playing.

The BuxWV 245 *Courante zimble* in a minor has eight movements, consisting of a "simple" courante with seven variations in which the complexity and difficulty increase gradually. The ten-movement Aria in C BuxWV 246 is based on an apparently original tune in triple meter developed in a sequence of variations of different character. The Aria *More Palatino* (BuxWV 247), like the previous one, is also in C major: it features 12 movements, and is based on a 17th century famous folk song melody on which also other composers, like Jan Pieterszoon Sweelinck, have written variation sets.

Particular is the name of the Aria in d minor BuxWV 248, "*Rofilis*": its tune originally belongs to the song "Sommes nous pas trop heureux" from "Ballet de l'impatience" (1661) by Jean-Baptiste Lully, and appears in many keyboard arrangements in the later 17th century. In Lully's Ballet the origin of this tune can be found in the song of Belle Iris: over time this name was transformed in Rofilis.

The Aria with three variations in a minor BuxWV 249 is based on a sarabande varied in more elaborated ways. Buxtehude's Aria with 32 variations *La Capricciosa*, however, is a long sequence of movements with various characters written on a G major tune (whose harmony in the first part remembers the famous Italian bass-line tune *Bergamasca*). This monumental work shows innovative playing techniques and a wide variety of musical ideas; its duration time, about 25 minutes, qualifies it as one of the biggest solo keyboard pieces of the 17th century. It can be listed among the most significant repertoire of that period.

The other pieces

In the present album, as well as the Courante in d BuxWV Anh. 6, there are included five works usually listed as "Organ Works" but often performed also at the harpsichord: BuxWV 163, 165, 166, 168 and 179.

The "manualiter" works (works to play only with the hands, without the use of pedal) as some preludes, toccatas, fugues, canzonas and chorale elaborations appear playable on the organ as well as on the harpsichord. In some cases there are idiomatic features that clearly differentiate between works for this or that keyboard instrument (as in Johann Sebastian Bach's works): this could be the case of *Auf meinen lieben Gott* BuxWV 179, an elaboration of a sacred song from Johann Hermann Schein's *Cantional* (Leipzig 1627) based on an older melody of the German song, "Venus, du und dein Kin" by Jakob Regnart (1576). This work is written in suite form, with a language that is more similar to the harpsichord suites than the pieces for the organ. However, this chorale is also played as organ work as it's based on a sacred hymn.

When the manualiter work does not show any feature that leads on to a specific instrument, the choice to play it on the organ or on the harpsichord is left to the performer.

The other works differ in their design and technical requirements significantly from the suites and variation sets. The Praeludium in g minor BuxWV 163 has been included in this album to give one of the greatest examples of *Stylus Phantasticus*: it's a piece in which Buxtehude summarizes his brilliant art, alternating virtuosistic improvisation-like moments and three fugues of increasing speed and difficulty. The Toccata in G major BuxWV 165 is structured in three parts: the first one represents a written-out improvisation, the second is a three-voice fugue with a vivacious subject, followed by a chaconne which ends the piece.

The Canzona in C major BuxWV 166 and the Canzonetta in d minor BuxWV 168 show an imitative polyphony, in the typical form of the traditional Italian canzona. Buxtehude treats the themes in fugal manner but in three separated yet related sections: the first one is in common time, the second is in triple meter (in the case of the Canzonetta in d minor is used the same subject of the first section adapted to the meter), and the third has a more elaborated contrapuntal treatment.

Simone Stella

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Photo/paint on cover: Johannes Vermeer: 'Girl with a Pearl Earring', detail (c. 1665)