



CD-126 STEREO

COURT AND DANCE MUSIC FROM THE RENAISSANCE AND EARLY BAROQUE



played on
the 1610
Esaias Compenius
Organ at
Frederiksborg
Castle, Hillerød,
Denmark

by

**LENA
JACOBSON**

FACOLI, Marco (late 16th century)

- [1] **Il secondo libro D'Intavolatura di Balli** (1588) **5'09**
- INDEX 1** Padoana Terza dita la Finetta 2'08
- INDEX 2** Hor ch'io son gionto quivi 0'55
- INDEX 3** S'io m'accorgo ben mio (Napolitana) 0'55
- INDEX 4** Aria della Comedia nuovo 0'44
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- [2] **ELIZABETH ROGERS hir virginall booke** (1656) **4'02**
- INDEX 1** The Nightingale 1'08
- INDEX 2** The Scots Marche 1'00
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LUTE BOOK (H.D. (?) 16th century)

- [3] Ich armes Käuzlein kleine 0'42
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- [4] **NÖRMIGER, August: Tabulaturbuch auff dem Instrumente** (1598) **3'43**
- INDEX 1** Viel Freuden mit sich bringet 0'53
- INDEX 2** Von Gott wil ich nicht lassen 1'33
- INDEX 3** Tantz Adelich unnd from 1'07
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- [5] **FITZWILLIAM VIRGINAL BOOK** (late 16th century) **3'27**
- INDEX 1** The Primerose (Martin Peerson) 1'42
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MUSICA TEUTSCH (1532)

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- [7] Ich sag ade 2'01
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de CABEZÓN, Hernando (1541-1602)

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CARLETON, Nicholas (c. 1570-1630; Tomkins Ms.; late 16th century)

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Lena Jacobson

The Esaias Compenius Organ (1610) of Frederiksborg Castle, Hillerød, Denmark

The Music

The music for the court and dance organ at Frederiksborg Palace consists primarily of *intavolature* from various tablature books together with pieces from the English virginal literature. There are a large number of tablature books with vocal or instrumental pieces arranged for organ or other keyboard instruments during the 16th and early 17th centuries. Characteristic of this early keyboard style is a homophonic, chordal structure, with lute music as a clear model. The proximity to lute music is also apparent in the large number of lute transcriptions in books for keyboard, primarily dances. The authors of these early tablature collections for keyboard were usually organists (such as Kotter, Kleber, Ammerbach and Schlick). A special organ idiom emerged during this period with the rich art of coloration. The chordal method of writing, particularly characteristic of dance forms, was often combined with a richly ornamented melody in the upper voice. Two examples of this type of composition are *Alemando novelle*. *Ein guter neuer Dantz* from the tablature of Bernhard Schmid the elder and *Der Keyserin Tantz* from Jacob Paix's tablature book. Men like Kleber, Buchner and Kotter were all followers of the colourists or the art of diminution as practised by the Hofheimer school. Examples of these richly decorated pieces in Leonard Kleber's tablature book are the song arrangements *Die Brunnlein, die da fliessen* and *Zucht, ehr und lob*. In the first, three-part piece, the cantus firmus in the bass is set against a richly figured descant. In the second piece the cantus firmus is placed in the middle part; the Krumbhorn 8' in the lower tenor register, here further reinforced by the tremulant, has a most unusual timbre. The cantus firmus is matched by the figured descant of the Grosse Gedactflöite 8' together with GedactQuint 3' in the upper manual, whilst the bass is played with GedactflöitenBass 16' in the pedals.

Most of the dances in German organ tablature have a highly varied, individualistic quality. The German dance pair, so frequent throughout the 16th century, also has its roots in 15th-century lute music; a slow *basse danse* was followed by a dance in fast 3/4 time. This 'after-dance', called in Germany *Nachtantz* or *Proportz*, was often a variation of the slow dance. It led to the development of the standard 16th-century pairings, such as the French *pavann-gaillarde* and the Italian *passamezzosaltarello*. *Ein schöner Englischer Dantz*, written in triple time, has the features of such a *Nachtantz*. In Nörmiger's tablature manuscript from 1598 (dedicated to the

Duchess of Saxony) we find the popular song *La Monica*, in evidence in Germany around 1550 and later as a much-loved Noël in France (*Une vierge pucelle, Une jeune pucelle*), here with its German chorale title (Ludwig Helmbold 1563) *Von Gott will ich nicht lassen*, and arranged as a typical dance pair. Other dance pairs typical of the period include the 'character dances' (or dances with descriptive titles) *Der Imperial. Ein Fürstlicher Hofdantz* (B. Schmid the elder 1577) and *Tantz Adelich unnd from*, also from Nörmiger's manuscript, which incidentally contains a large number of such dances. A separate category is formed by the dance-tunes, represented here by *Es het ein Baur sein freylein verloren* and *Viel freuden mit sich bringet*.

An example of very early German 'programme music', perhaps the earliest one, is the 'battaglia' *Die kleine Schlacht*. Battaglias or battle descriptions of this type were very common in vocal music during the 15th century, and possibly the earliest instrumental battaglia (Isaac 1485) was in all likelihood an *intavolatura* of a vocal piece. *Die kleine Schlacht*, too, exists in another version, the pavane 'La Bataille', included in a collection of four-part dances for ensemble from 1551. The characteristic features of the battaglia, particularly repeated chords, the structure of triads and the lively rhythm, also appear in *Die kleine Schlacht*, but the rich ornamentation is a typical keyboard addition. The frequent occurrence of Pyrrhics' in battaglias can be motivated by the following quotation of Johann Mattheson: 'Der Pyrrhichius wird für kriegerische, allerheftigste Tänze verwandt.'

Another category in the early German tablature books, and one closely related to programme music, is that of dances with descriptive titles, the 'character dances'. Here we find such titles as *Tantz Adelich unnd from, Toten-Tantz*, etc.

Arrangements of secular songs also provide particularly rich material. Among these 'schöne, weltliche Lieder' may be mentioned, for example, the beautiful *Ach Elslein, liebes Elselein*, here in an arrangement by Hans Gerle from 1532. In a 16th-century book we find two arrangements with the signature 'H.D.'. *Entlaubet ist der Walde*, written as a bicinium with the cantus firmus in the treble, is here performed as a dialogue between two recorders with Blockflöiten Cantus 4' in the lower manual and Plockflöite in the upper manual. Here, as in the other pieces on the record, improvisation in the form of ornamental diminutions is an integral part of the performance. Another important question concerning the performance of old organ music is of course that of registration. Choice of registration on this record has

followed 16th- and 17th-century indications. This can be illustrated from the second arrangement by signature 'H.D.', *Ich armes Käuzlein kleine*, where registration is based on the following instructions of Michael Prætorius (1618); '...Die große Schweizerpfeife² gibt im Pedal auch einen schönen lieblichen Baß und gar eine Baß-geige ähnlich, wenn sie zu stillen Stimmen gebraucht wird. Es ist aber zu merken, daß diese Stimme... mit einem langsamen Takt... und ohne sonderbare Koloraturen — wegen ihres langsamen Anfallens — geschlagen sein will.' The cantus firmus is played here on the QuerflöitenBass 4' (in combination with the Püurlinflöiten-Bäßlein 1') in the pedals, and this rather string-like tone is countered by the soft Große Gedactflöite 8' ('a peaceful voice') in the upper manual. To this combination is added the very soft stopped drone (Sackpfeife) on low C. The combination of Krumbhorn 8' and Principal Cantus 4' (lower manual) intoning the cantus firmus in Ammerbach's arrangement of *Ich sag ade* is a registration recommended by many, including Jan Francoissz Rose (1579) and Willem van Laere (1689). The sentiment of *Wie schön Bluet uns der Maye* can be summarized in a phrase from the text: 'mein Herz ist freudenvoll'. Like the song version, the arrangement of Bernhard Schmid the elder is characterised by its syncopated rhythm. Another exquisite feature is the fluctuation between major and minor tonalities.

Marco Facoli's collection of dances and arias from 1588 includes *Padoana Terza dita la Finetta* together with four other *Padoane*. Unlike the ordinary pavane (sometimes called *paduana*) in simple quadruple time, Facoli's *padoane* are written in 3/4 triple time. They are constructed in eight-bar sections, separated by cadenzas. The bass chords emphasize the strong, syncopated rhythm, whilst the upper voice is rich in coloratura ornamentation. The *Aria della Comedia nuovo* also has the time signature C3; syncopations and repetition of notes are characteristic features. These short, intavolature of *villanella* or Neapolitan type homophonic songs also include *Hor ch'io son gionto quivi* and *S'io m'accorgo ben mio* (Napolitana).

Hernando de Cabezón's *Ave maristela* provides the only sacred piece on the record. This three-part cantus planus setting of the Vespers hymn *Ave maris stella* is characterized by an imitative, contrapuntal style.

Elizabethan virginal music in all its fantasy and originality forms an important part of 16th-century keyboard music. A large part of the virginal music consists of dances such as pavaues and galliards — including, for example, the anonymous A

Galyarde from the beginning of the 16th century. The three first notes, incidentally, are identical with the opening of Pierre Attaignant's *Gaillarde* from 1531. *The Scots Marche* is a piece of 'Hornpype' (of Scottish origin), that is, a very early example of a so-called 'ground'. Here, the simple harmonic structure, with its constant tonic-dominant changes, is brought out with the help of drone pipes from the bagpipe register (Kleinhümlichen). The *Fitzwilliam Virginal Book* is particularly rich in pieces with descriptive titles, such as *The Primerose* and *The Fall of the Leaf*. In *Elizabeth Rogers' Virginal Book*, too, we find such programme music: *My Delight* and *The Nightingale*. It also contains the anonymous *Wanton Season*. Nicholas Carleton's *Praeludium* is interesting, amongst other reasons, because of its low register — the piece never rises above d¹ (perhaps an improvisatory lute composition). In its absence of ornamentation, the bare structure — like all music of this period — requires improvised ornamentation from the hand of the performer.

The English virginalists provide one of the most important lines of development in keyboard music via Jan Pieterszon Sweelinck in the Netherlands. It thus contributed to the growth of the continental keyboard style (Scheidemann, Bruhns, Buxtehude, etc.).

¹ *Pirrichio* was the name given to the Pyrrhic war dance of the Ancient Greeks.

² The Schweizerpfeife was a sort of narrow-bore Querpfeife or Querflöte.

The Organ Case

Height: a (floor–cornice): 3.15m; b (floor–middle of cupola): 3.62m

Width: 2.88m — Depth: 1.50m

The organ is housed in an oak case of Renaissance type¹. This is lavishly decorated with Renaissance copies of classical motifs carved in different woods: ash, rowan, pear and ebony². Two heraldic caryatides are holding coats-of-arms; on the right those of the Duke of Braunschweig-Wolfenbüttel, on the left the Danish coat-of-arms belonging to the Duke's wife, the sister of King Christian IV of Denmark. The caryatides support a cornice consisting of an architrave ornamented with paternoster, dentils and egg-moulding, together with a decorated frieze and five ornate brackets. Over the cornice are three urns covered with garlands and surrounded by fruit and heads of men and animals. The socle in the middle of the cupola suggests a lost figure.

Behind the two folding doors under the architrave the front pipes are arranged in three groups (Upper manual: Principal 4'). The oak pipes are thickly laminated with ivory with highly ornate ebony decoration round the lips. The nine largest pipes are arranged in a central arch flanked by two smaller arches each consisting of eighteen pipes. In front of and slightly below the Principal (with its corresponding groupings) there is Ranckett 16'. The resonators are of boxwood, also with ebony ornamentation. The polychrome and gilded part between the arches represents a canopy with a royal crown between foliage and bunches of grapes. The naked woman under the canopy on the right, with her gracefully enticing pose, symbolises Love — Venus; the child leaning over her is her son Cupid (Amor). Under the left-hand canopy sits a male figure wearing a winged Mercury hat and playing the cornet. Mercury, it will be remembered, is the patron of learning and trade. Above Venus and Mercury hover two flute-playing cherubs, also symbolising Love. In the side arches sit two angels stretching out a hand to each other over the tallest pipe. The angels are God's messengers and the protectors of mankind.

The manuals are lodged in two consoles. The manual coupler is on the frame of the upper manual and has the shape of two lions' heads with rings in their mouths. The natural keys are of ivory with silver decorations on the ends, and the sharp keys are of ebony. The pedal-board, which can be pushed in under the case, has natural keys of oak covered with thick ivory plates and sharp keys of ebony. The draw-stops have the shape of a woman's head on the upper manual, a man's head on the pedal organ and a lion's head on the lower manual. The male and female heads are wearing diadems. The diadem is an attribute usually associated with Hera, the protectress of brides and marriage. Hera's male partner is the god Zeus, and the draw-stops probably symbolize these figures of Antiquity. The lion is a heraldic symbol of strength and power. Besides these draw-stops, there are extra stops depicting an owl, a rose and a fool's head. The owl is a symbol of wisdom and also an attribute of the goddess Athene. She is said to provide special protection to inventions and music. Compenius himself described his work on this organ as an example of 'der wunderlichen und Kunstlichen Invention'. The rose is an attribute both of Venus (also a symbol of victorious rulers) and of Elisabeth of Thuringia (1207-1231), mark-gravine of Thuringia and Hessen, and a special saint of kings and queens. Her attributes include the crown, which in the façade is seen over the canopies. As Thu-

ringia's own patron saint she is naturally connected with Esaias, whose family originated chiefly from Thuringia and also worked there.

Just as the ringing tones of the instrument bear eloquent witness to the great imagination and originality of the builder, so the beautiful wooden case illustrates the almost mystical propensity of the Renaissance and the early Baroque for revealing hidden truths; doors and shutters can be opened and closed — the instrument can speak to us in a voice increasingly 'distant' or muted. With its rich symbolic language, which we have here attempted to interpret, the case embodies a sort of mythical exegesis of illustrations familiar to people of the time.

¹ The occurrence of a cupola distinguishes this organ from other contemporary cases. For cases of this type, cf. for example, the Hessian inlaid case from Schloß Münzenberg (1604) in the provincial museum at Cassel.

² This work was probably carried out by Johann Hecklaur, nephew of Esaias and employed in his atelier.

The Instrument

The organ in the Palace Chapel at Frederiksborg Castle, Hillerød, is a typical court, dance and chamber organ, built primarily for entertainment purposes, and not therefore a church organ in any normal sense. For this reason the repertoire is necessarily restricted to the typical, cosmopolitan dance and virginals literature from the Renaissance and early Baroque, music based principally on secular melodies. The 16 foot Ranckett in the upper manual can of course be compared structurally with the 16 foot trumpet in the Hauptwerk of the great classical organ (where it is used for bass playing on the manual, monodic descant chorales and for the full reed chorus), but the tone here is that of chamber music and its function is clearly limited to intimate non-plenum forms, such as *intavolature* of different kinds (for example Facoli's *Hor ch'io son gionto quivi*). This does not mean that relatively 'powerful' combinations of sounds (by chamber music standards) are completely absent — as is illustrated by several pieces on this record. Even if all cantus firmus structures known in Europe¹ at the time could be performed on this organ, selections have been made from 16th-century organ books and lute tablatures, as these require a volume and balance far removed from the massive, sacred chorale movements by representatives of the Sweelinck school.

The instrument is a genuine new creation, a radical experiment, representing Compenius's individual ideas about organ tone and pipe material. All the pipes are

made of various choice exotic woods such as walnut, pear and satin-wood. Wooden pipes were very rare at this time if one disregards the work of the Compenius family.

The pipes are divided between two manuals and a pedal-board. The natural keys on the manuals are of ivory, while the sharp keys are ebony. The natural keys on the pedal-board are also covered with a thick layer of ivory. The pedal-board can also be pushed in under the case. The manuals are coupled by pulling out two stops (lions' heads) on the side frame of the manuals. Both the manuals (45 keys) and the pedals (23 keys) have the so-called short octave following the pattern: CDEFGAB-c³ in the manuals and CDEFGAB-d¹ in the pedals. The use of the short octave was closely associated with contemporary practice in temperament². The Compenius organ is tuned in a meantone system according to Dom Bedos (and not Prætorius). The pitch is about a semitone higher than today's chamber pitch, which is approximately equal to the choir pitch of Compenius's time.

There are four wind chests built as slider chests³. The connection between wind chests and manuals is made by rollers and backfalls of brass, wooden squares and brass wires with nuts. The lower manual is directly connected to the pallets by brass wire and the pedals are connected by backfalls (with squares and stickers). The draw-stop rollers, the squares, and the level-arm couplers are made of iron, an unusual feature at this time when they were usually made of wood. Four fan-shaped multiple-fold bellows are responsible for the air supply, which is controlled by means of a regulator, a so-called feeder bellows with reservoir from 1895⁴. The air pressure is 55-65mm, which gives optimal volume to the softer wooden pipes⁵.

The 999 sounding pipes are divided symmetrically, with nine stops each for the upper and lower manuals and the pedals⁶.

A typical feature of the early Baroque organ is the occurrence of groups of contrasting sounds within different parts of the instrument, arranged in symmetrical relationship to each other⁷. The groups, which consist partly of wide-scaled ('female') stops and partly of narrow-scaled ('male') stops, together with solo reed stops, are modelled on the soft and loud groups of the Renaissance ensemble (*Musica bassa* and *alta*).

A large number of the flue stops consist of stopped pipes, but conical pipes are also relatively numerous. Scalings are variable for individual stops. To achieve the best tone-contrasts, the rows of pipes are so organized that the narrow-scaled pipes are above the wide-scaled ones, the stopped are above the open ones and the conical

above the non-conical⁸. The reed stops ranging from 4' to 16' belong, with the exception of the Krumhorn (which is of the common type), to the Regal family so much appreciated during the Renaissance.

As an example of Esaias's readiness to experiment it may be mentioned that the Klein Regal 4' (lower manual) has a variable scaling. To soften the tone of this generally fiery stop, Esaias altered the form of the resonator, so that in the lower register it is conical, gradually changing to cylindrical and finally becoming funnel-shaped. Prætorius said of this type of stop, which is also found in the pedals (Regal Baß), 'daß die Jungfrauenregal genannt wird, weil sie, wenn man sie zu anderen Stimme und Flötenwerken im Pedal gebraucht, gleich einer Jungfrauenstimme klingt, die eine Baß singen wollte'.

From the specification it emerges that Esaias Compenius, like his organ-building relatives, favoured the stopped pipes. Gedact flute rather than Principal is fully represented (upper manual: Gedactflöte 8, GedactQuint 3, Supergedactflöitlin 2; lower manual: Quintadehna 8, Klein Gedactflöte 4; Pedal: Großer Gedactflöiten-Baß 16;); in the 2 foot to 16 foot range⁹. It is also worth noting the large number of pipes with high footage (especially the 4 foot pipes¹⁰), and the wide range of stops in the pedals. The upper manual, besides the Ranckett 16' mentioned above, also includes principals in two octaves (8 and 4) with very narrow scaling and low cut-up, as well as the Gedact flutes. For reasons of technique¹¹ and context — that of chamber music — mixture stops are inconceivable in an instrument of this kind but, in the 1/6' and 1/4' range, we find a bright but soft Cymbel in the lower manual. In the upper manual the 2' Supergedactflöitlin provides the top end of the tonal resources. The lower manual, with its two Regals (Krumhorn 8 and Geigend Regal 4), is conceived as a choir manual and cantus firmus positive¹². The principle of distinguishing manuals by function, however, is in this organ more suggested than actually realized — a fact accounted for by the instrument's rôle in chamber music and dancing. The pedal is not only or even primarily a bass keyboard, but a complete, independent cantus firmus positive, comparable with the two manuals. The melody can be taken over by the pedal positive right up to soprano range (BawrflöitenBässlein 1, built as a flue stop — conical Rohr Flute — not as a reed stop, in contrast with North German practice, according to which the so-called Bärpfeife was a Regal with a construction of the Rohr Flute type). The organ moreover possesses

four extra stops, which further classify it as an instrument for entertainment or special effects; Sackpfeife consists of a faintly droning bourdon on low C with a draw-stop shaped like an owl. The tremulant (for the whole organ) is started by the rose (on the left) and by pulling out the fifth female head; Großer Bock further increases the speed of oscillation. Kleinhümlichen finally, consists of six Regal pipes housed behind shutters in a special little space on the right of the manuals. These grating bourdon stops are set in action by small metal buttons after one has pulled out the 'fool's head'. They sound like organ points on the notes c^2 , a^1 , f^0 , c^1 , c and F^{13} .

A remarkable feature of this instrument is that the reed stops of upper and lower manuals as well as the pedals and the Front Principal (4') can be muted both individually and together — a curious feature especially with regard to the Gedact stops — these being rather weak in themselves.

¹ Compare, for example, Samuel Scheidt's suggested registration from 1624.

² Since the notes C sharp, F sharp and G sharp were those that produced the most intolerable constellations of intervals, one could readily do without them in the lowest octave.

³ Esaias was a keen advocate of the slider chest which was then a new invention. This led in due course to a disagreement with and finally a separation from his father who continued to trust to the older spring chest.

⁴ A. Hammerich. 'Et Historisk Orgel paa Frederiksborgs Slot', *Tidsskrift for Kunstindustri*, 2 Rk.III. 1 Hft 1897, p. 13 ff.

⁵ The wooden pipe's own resonances are dampened considerably more than those of the metal pipes. Consequently the wooden pipe speaks very smoothly and clearly, free from unharmonic colouration.

⁶ The repeated appearance of the number 3 both in the specification and in the threefold 'Sanctus: Sanctus: Sanctus' of the inscription rediscovered inside the organ in 1693 should be taken symbolically as a hymn of praise to the Lord and the Holy Trinity.

⁷ Other examples of interesting organs of this type are:

a) the organ in Fritzlär built in 1588 by Heinrich Compenius the elder:

Oberwerk: 1. Principal æqual 8' - 2. Octava (4') - 3. Quinta (3') - 4. Superoctave (2') - 5. Mixtur IV - 6. Zimbel 3 f - 7. Quintadehn Unterbaß 16' - 8. Gedact æqual 8' - 9. Gemshorn Quintadehnenart 8' - 10. Spitzflöite (4') - 11. Starck Regal (8') - 12. Singend Regal (4').

Rückpositiv: 1. Quintadehn 8' - 2. Principal Suegelart (4') - 3. Klein Gedact (4') - 4. Quintflöite (1 1/2') - 5. Suiflöit (1') - 6. Krumhorn (8') - 7. Zimbel 1 f.

Pedalwerk: 1. Quintadehn 16' - 2. Gedact 8' - 3. Schweizerbaß - 4. Bawrflöit (1') - 5. Trommeten (8') - 6. Cornett (2').

Tremulant durch alle Stimmen Im Wergk, so wohl Im Rück Positief, als auch Im Pedal: Heerpauken, Vogell gesangk, Zimbel Stern.

b) the organ in Bückeberg — Esaias Compenius 1615.

Oberwerk: 1. Groß Principal 16' - 2. Groß Quintadehn 16' - 3. Groß Octav 8' - 4. Gemshorn 8' - 5. Gedacte Blockpfeife 8' - 6. Viol da Gamba 8' - 7. Querpfeife 4' - 8. Octava 4' - 9. Klein Gedact-Blockpfeife 4' - 10. Gemshorn Quinta 3' - 11. Klein Flachflöit 2' - 12. Mixtur 8, 10, 12, 14 Chor.

Brustwerk: 1. Rohrflöten 8' – 2. Nachthorn 4' – 3. Offenflöit 4' – 4. Klein Gemshorn 2' – 5. Holquintlein 1 1/2' – 6. Kleine Zimbel 2 Chor – 7. Regal 8' – 8. Geigen Regal v. Holtz 4'.

Rückpositiv: 1. Principal 8' – 2. Groß Nachthorn 8' – 3. Gedactenflöte von Holtz 8' – 4. Nasatt Pf. v. Holtz 4' – 5. Spill Pfeiff 4' – 6. Klein Rohrflöte 4' – 7. Klein Octava 2' – 8. Klein Gedact 2' – 9. Suiffloit 1' – 10. Klingend Zimbel 3 Chor – 11. Ranchett 16' – 12. Krumhorn 8'.

Pedalwerk: 1. Sub Principal Bas 32' – 2. Groß Rohrflöten Baß 16' – 3. Gross Gemshorn Baß 16' – 4. Holpfeiffen Baß 8' – 5. Gross Nachthorn Baß 8' – 6. Queerflöten Baß v. Holtz 8' – 7. Octaven Baß 4' – 8. Klein Gemshorn Baß 4' – 9. Trommeten Baß 8' – 10. Posaunen od. Bombard Baß 16' – Brust-Pedalia: 11. Hornbaßlein 2' – 12. Bawr pfeifflein 1' – 13. Zimbelbaß 3 Chörigte – 14. Sordunbaß v. Holtz 16' – 15. Dolcianbaß v. Holtz 8' – 16. Cornettbaß 2'.

⁸ The flue pipes have a generally full tone with plenty of fundamental in spite of their relatively narrow scaling.

⁹ Compare also Heinrich Compenius the elder's organ in Cönnern from 1582.

Werk: 1. Principal (8') – 2. Zimmel doppelt per tertiam perfectum – 3. Mixtur Starck besetzt – 4. Suiflöit (1') – 5. Feld flötlein (2') – 6. Schwegel Undt Spitzflöt (4') – 7. Quintadehn (16') – 8. Gedact (8') – 9. Quinta (3') – 10. Tremulant.

In die Brust: 1. Grob Regal (8') – 2. undt singendt Regal octefflein (4').

Pedalia seindt: 1. Quintadehn Baß Contra (16') – 2. Bauerflötlein (1') – 3. Zimmel Baß – 4. Posaunen contra (16').

¹⁰ Compare Esaias's organ in Groppenstedt built in 1613.

Alss Im Oberwerk: 1. Principal 8' – 2. Grobgedact 8' – 3. Octava 4' – 4. Gemssquinte 3' – 5. Superoctava 2' – 6. Hoelflöt 2' – 7. Kleingedact 2' – 8. Mixtur vier fächtigk.

Pedal Stimmen: 1. Untersatzbaß 16' – 2. Nachthorn Baß 2' – 3. Paurfloet Baß 1' – 4. Bosaunen Baß 16'.

Ins Rückpositiff: 1. Principal Schwegel 4' – 2. Quintadehna 8' – 3. Rohr floeten 4' – 4. Gemsshorner 2' – 5. Rohrflöten Quinta 1 1/2' – 6. Cimbeln zweyfächtigk – 7. Trommeten 8' – 8. Geygen Regall 4'. Tremulant.

¹¹ It is impossible to construct satisfactory mixture stops in wood owing to the extremely restricted dimensions of the smallest pipes.

¹² Another early example of an organ from this epoch is David Beck's organ of 1590 in Halberstadt.

Oberwerk: 1. Quintadehn 16' – 2. Principal 8' – 3. Grob Gedact 8' – 4. Grob Gemshorn 8' – 5. Octave 4' – 6. Gedact 4' – 7. Nachthorn 4' – 8. Quinta 3' – 9. Principal Brust 2' – 10. Mixtur – 11. Mixtur (Brust) – 12. Zimbel – 13. Zimbel (Brust) – 14. Regall (8') Brust.

Rückpositiv: 1. Quintadehna 8' – 2. Gedact 8' – 3. Principal 4' – 4. Gemshorn 4' – 5. Spitzflöit 4' – 6. Octava 2' – 7. Sifflet 2' – 8. Quinta 3' – 9. Mixtur – 10. Zimbel – 11. Krumhorn 8' – 12. Geigend Regall 4'.

Pedal: 1. Untersatz 16' – 2. Principal 8' – 3. Gedact 8' – 4. Octava 4' – 5. Flöte 4' – 6. Hohlquinte 5' – 7. Quinta 3' – 8. Zimbel – 9. Posaune 16' – 10. Trompete 8' – 11. Schalmei 4' – 12. Kornet 2'. Tremulant.

¹³ This is a type of Cornamusa, a toy stop common at the close of the 16th century and built as a regal with organ points at F and C.

Frederiksborg Castle

When, in 1602, King Christian IV of Denmark began demolition work on the remotest of the three islands on the west side of the artificial castle lake outside Hillerød, he was continuing an old building tradition on these islands. During the years before

1625 there emerged a magnificent hunting lodge, an architectural masterpiece. The furthest island housed the main buildings, erected in red stone and embellished with sandstone painted in gold and bright colours. Perhaps the walls too, at this time, were decorated with brilliant colours. On the nearest island stood the small two-storey palace built by Christian's father in 1561, the so-called Bath House, which still remains. But Frederik's main building on the northernmost island was un sentimentally pulled down to make way for the edifice in three sections which came to include the Chapel Wing in the west, the Princesses' Wing in the east and the King's Wing in the north.

The imposing Gate Tower on the south side of the middle island, where the castellan's West Wing and the East Wing of the Chancellery flank a forecourt with a fountain, is clearly no longer in French-inspired Renaissance style, but in a magnificent Baroque one. The explanation is interesting: as work progressed, Christian IV realized that the proposed axis of symmetry from the centre of the King's Wing through the great gate via the fountain, and continuing to the southern island, did not cross the latter in the middle. The planned demolition of the stables from 1560 and of Frederik II's two-storey palace was pointless, as the southernmost island lay too far west to allow this axis of symmetry. The Gate Tower, which came into existence to emphasise the point at which main axes of the two systems intersected, displays an almost incredible sense of proportion; the tower seems to have exactly the size and shape necessary for this important function. The baroque style is attributable to the fact that the architect, probably Hans van Steenwinckel the Younger, was given complete freedom and was not obliged to follow the old plans from the 1590s.

Who was the architect of Frederiksborg? He is not mentioned anywhere in 17th-century sources. This is in fact not very remarkable, as an architect at this time was merely one official among many. Moreover, it is obvious that the builder, Christian IV, had great architectural ambitions and pretensions. We know that he had a library which included some dozen works relating to architecture. After a journey to England, Christian decided to alter plans for the Castle church and give this wing two instead of three storeys like the other wings. The protruding *machicoulis* on the gable shows the Anglo-Saxon influence. Some scholars have, however, formed the conclusion that the professional architect chiefly responsible for the castle plans may have been Hans van Steenwinckel the Elder (d. 1601). His sons Lourens (1585-1619)

and Hans (1587-1639) probably assisted later during the actual work of construction. Frederiksborg generally reveals a strong cosmopolitan influence, and the style seems almost eclectic. The church tower, which breaks the symmetry of the three-wing system, could conceivably be modelled on the Amsterdam Stock Exchange (Hendrick de Keyser, built in 1606-1611). Other features are reminiscent of Danish manor houses from Frederik II's time: the *machicoulis* towers at the ends of the wing. The spires, except that on the church, also point back to 16th-century architecture. One modern, continental feature is the straight-edge window rows in the two royal wings. For the 16th-century architect it was a matter of course to adapt the rows of windows to the structure of the rooms, but the windows of Frederiksborg are arranged without regard to the rooms inside. This is an early example of architectural camouflage, probably taken from the continent.

The interior of the castle had the customary rich decorations — Gobelin tapestries, paintings and finely carved furniture. All in all, Frederiksborg provides an outstanding example of the creative power and imaginative solutions of the late Renaissance and early Baroque periods.

After a devastating fire in 1859, the castle was rebuilt and, in 1885, it could be opened as a museum.

The Compenius Organ-building Dynasty

In about 1560, the organ builder Heinrich Compenius the elder (d. 1611) was blessed with a son, Esaias. Heinrich Compenius and Timotheus Compenius were the oldest members of an organ-building dynasty, active for three generations as organ-builders and musicians. The family originally came from Oberfranken, but during the 16th and 17th centuries they worked principally in Central Germany. The Compenius family only built a few instruments, but these were outstanding and original.

Timotheus (possibly brother to Heinrich the elder) built, as far as is known only two instruments¹, while Heinrich completed three². Heinrich the younger, brother to Esaias, built most organs — five in all³. Esaias (1560-1617) worked at first in his father's atelier, where he was also trained to build organs. But Esaias's inventiveness and love of experiment led to conflicts with his father, and differences over types of wind chest⁴ caused Esaias to move to Magdeburg in about 1590, where he

opened his own workshop. In 1603 Esaias was commissioned by Duke Heinrich-Julius of Braunschweig-Lüneburg (1564-1613) to renovate the organ in Gröningen⁵, and in 1605 he was designated 'fürstlich-braunschweigischer Orgel- und Instrumentmacher'. Esaias also served as court organist, a post he shared with Michael Prætorius, who came to be a close friend⁶. In 1605 Esaias was commissioned by the Duke to build a chamber organ. The instrument was ready in 1610, when it was assembled in Hessen Castle in Braunschweig to be used for the Duke's court music⁷. After the death of the Duke in 1613, his widow Elisabeth, sister of Christian IV of Denmark, gave the organ to her brother. The king was known to be a music lover and a collector of valuable instruments. Esaias, who during this period built a large and magnificent organ in the city church of Bückeberg⁸, went to Denmark himself in 1617 to supervise the installation of the organ in the palace chapel at Frederiksborg. During this work, Esaias fell ill and died⁹. The organ was not used as a church organ in the normal sense (there were other instruments in the chapel better suited to this purpose), but only on special occasions. The organ's specific character of intimate chamber instrument was probably one of the reasons why, in November 1963, it was transferred to the Hall of Chivalry by the organ-builder brothers Hans and Peter Petersen-Botzen. Here it recovered its original function of an instrument for dancing and entertainments.

Shortly before the disastrous fire in 1859, when the castle burned to the ground, the organ was moved to Frederiksberg Palace in Copenhagen. In 1868 the organ was discovered by a chamberlain, F. Meldahl, and taken back to the Chapel of the Knights of Dannebrog in the reconstructed palace chapel at Frederiksborg. After a period of oblivion the organ was rediscovered by the French consul in Elsinore, C.M. Philbert. The consul, also a trained organ repairer, arranged for the instrument to be examined by the organ builder Felix Reinburg (of the firm of Cavaillé-Coll), who was in Denmark at that time on other business. After this, the ministry appointed a commission in 1894, which led to the restoration of the organ in 1895¹⁰.

¹ The City Church of Bayreuth 1597; the Church of St. Mikael in Hof 1605.

² The Ecclesiastical Church in Erfurt 1579; Gönnern 1580-82 (see specification in note 9, 'The Instrument'); Fritzlar Cathedral 1588-90 (see specification in note 7, 'The Instrument')

³ Magdeburg Cathedral 1604; the Lutheran Abbey at Riddagshausen 1610; the Church of St. Georg at Glaucha near Halle; the organ in Markranstädt near Leipzig 1617; the Agidien Church at Oschatz 1627.

⁴ Heinrich remained faithful to the older type of wind chest (the spring chest), while Esaias was an enthusiastic supporter of the new-fangled slider chest.

⁵ In the same year a contract was drawn up by Esaias and the Town Council of Groppenstedt for a new organ in the Church of St. Martin. After ten years of constant delay, resulting in bitter accusations against Esaias, the organ was finally completed in 1613.

⁶ Michael Prætorius probably played an active part in the construction of the Frederiksborg organ.

⁷ Three pieces of paper with identical texts in Latin, German and Danish were found stuck to the inside of the organ. The Latin text runs as follows:

*Auspicio DEI ter opr: maximi
Inventione et sumptibus Pr. III mi D mi
D. Henrici Julii Episc: Halberts:
Ducis Brunsw, et Lunaeb.
Directione Michaelis Praeto-
rii, Capellae Magistri et Organici
Ingenio et manu ESAIAE CEMPENII
Organon Hoc
ex mero ligno feliciter
elaboratum et exstructum est
Anno Christi
UNICI nostri reDeMtorIs.
Sanctus: Sanctus: Sanctus
Dominus Deus Sabaoth -
Raptus amore Dei patiens durissima vinco
Nulla salus mundo: dulcis Mihi Patria Coelum.
M. Praetorius C.
G.S.D.
Ao 1610. 7 fbris
E. C. fecit.*

Lena Jacobson

Lena Jacobson has made a significant contribution to our understanding of the performance of early keyboard music. She has been a powerful advocate of a manner of playing that is largely independent of modern performance practices, being strongly linked to the old practice of musical rhetoric that resulted in a 'speaking' delivery typically employed at the time of Frescobaldi, Buxtehude and Bach and intimately associated with a 'breathing' execution of the rhetorical figures using the 'jeu inégal'. She can also be heard on BIS-CD-123/125.

Disposition – Specification

Court and Chamber Organ – Esaias Compenius 1610¹
Palace Church, Fredriksborgs Palace Hillerød, Danmark

UPPER MANUAL (CDEFGAB – C³)

1. Gross Principal	(G.P. ²) 8. fuss	oak, satinwood ³
2. Principal	(P.P.) 4	maple, ivory, ebony
3. Grosse Gedactflöite	(G.G.F.) 8	oak, maple, satinwood
4. Gemshorn	(G.H.) 4	oak, maple, pearwood ⁴
5. Nachthorn	(N.H.) 4	satinwood, oak ⁵
6. Plockflöite	(P.F.) 4	walnut ⁶
7. Kleinflöite	(K.F.) 2	walnut
8. GedactQuint	(G.Q.) 3	satinwood, maple, walnut ⁷
9. RepetirtRancket	(R.R.) 16	maple, ebony ⁸

LOWER MANUAL (CDEFGAB – c³)

1. Quintadehna	(Q.D.) 8 fuss	oak, satin, maple ⁹
2. Gedactflöite	(G.F.) 4	satinwood, oak
3. Gemshörnlein	(G.H.) 2	oak, pearwood
4. Nasatt	(N.S.) 1 1/2	satinwood, oak
5. Zimbel	(Z.) 1/6	satinwood ¹⁰
6. Principal Cantus	(P.P.C.) 4	maple, oak, satinwood ¹¹
7. Blockflöiten Cantus	(B.F.C.) 4	maple, oak, satinwood
8. Krumbhorn	(K.H.) 8	satinwood, maple or birch
9. KleinRegal	(K.R.) 4	ebony

PEDALS (CDEFGAB – d¹)

1. GedactflöitenBass	(G.F.B.) 16. fuss	oak, satinwood
2. GemshornBass	(G.H.B.) 8	oak, satinwood
3. QuintadeenBass	(Q.D.B.) 8	oak, satinwood, maple
4. QuerflöitenBass	(Q.F.B.) 4	oak, satinwood, maple ¹²
5. NachthornBass	(N.H.B.) 2	oak, satinwood
6. PäurlinflöitenBässlein	(P.F.B.) 1	maple, satinwood
7. SordunenBass	(S.B.) 16	walnut, maple or birch
8. DolzianBass	(D.B.) 8	birch or maple
9. RegalBass	(R.B.) 4	walnut

Tremulant ('Tremblant doux')
Grosser Bock ('Tremblant fort')
Sackpfeiffe (pedal point on C)
Kleinhümlich

Coppel (UM/OM)

¹ Period of construction 1605-10 according to a letter in the Municipal Archive at Croppenstedt; T. Schneider 1937, p.24.

² According to inscriptions on the stop knobs.

³ At the restoration in 1895 carried out by Felix Reinburg and Jean Lafon (Cavaillé-Coll), and by V.H. Busch, Copenhagen, all the pipes were equipped with tuning-plates.

⁴ All pipes were equipped with tuning-plates in 1895.

⁵ The pipes from $c^2 - c^3$ of later date, probably Botzen 1693.

⁶ Cf. fn 5.

⁷ All pipes were equipped with tin beards in 1895.

⁸ Originally probably of 8' length (cf. Prætorius' disposition). Changed into 16' (except lowest octave) in 1895.

⁹ Roughly half of the pipes got tin beards in 1895.

¹⁰ The repetitions are: C: 1/6 – B: 1/4 – f⁰: 1/3 – b: 1/2 – e¹: 2/3 – b¹: 1 – e²: 1 1/3

¹¹ From f⁰.

¹² On front and rear of the pipes holes were bored in 1895.

Registrations

- 1** **INDEX 1** OM: RR, GP, PP, GQ, Ped: SB, GFB
- 1** **INDEX 2** OM: RR, GP, KF, Tremulant
- 1** **INDEX 3** OM: GGF, NH, GQ, Tremulant, Großer Bock
- 1** **INDEX 4** UM: GD, KR
- 2** **INDEX 1** OM: KF (canto) UM: GF
- 2** **INDEX 2** OM: GP, PP, GQ UM: GD, NS, Z Coppel, Kleinhümlichen
- 2** **INDEX 3** UM: KH, BFC (canto) OM: GGF, PF
- 3** OM: GGF Ped: QFB, PFB Sackpfeiffe
- 4** **INDEX 1** OM: GP, PP, KF UM: NS, Z Coppel Ped: GFB, DB
- 4** **INDEX 2** UM: KH (sordin), QD OM: GGF, NH Ped: GFB, GHB Der Sprungkh drauff: UM: plus BFC
- 4** **INDEX 3** UM: KH, GF, GH, Z (canto) OM: GP, PP, GGF Ped: QDB, RB (alto) Tremulant, Großer Bock
- 5** **INDEX 1** OM: GGF, PF
- 5** **INDEX 2** OM: RR, PP UM: KH, BFC (echo)
- 6** OM: GGF, NH, PF Ped: GFB
- 7** UM: KH, PPC (canto fermo) OM: GP Ped: GFB, QDB
- 8** OM: GP, NH, KF (canto) UM: QD, GH, Z Ped: RB Tremulant, Großer Bock

- 9 OM: RR UM: KH (discantus)
- 10 INDEX 1 OM: RR, GP, GQ UM: QD, KR, NS, Z
- 10 INDEX 2 UM: KH Ped: GFB, DB
- 11 OM: GGF, GQ, UM: KH Coppel Ped: GFB, DB
- 12 UM: BFC (cantus) OM: PF
- 13 UM: QD, KR, NS, Z (cantus) OM: GP Ped: GFB, QDB
- 14 OM: GP, PP, NH, KF, GQ UM: QD, PPC, NS, Z Coppel
- 15 OM: GP, PP (forte) UM: QD (piano)
- 16 INDEX 1 UM: QD, BFC, NS (discantus) OM: GGF, KF Ped: DB, QFB, NHB, PFB (canto fermo)
- 16 INDEX 2 UM: KH (canto fermo) OM: GGF, GQ Ped: GFB, GHB Tremulant
- 17 INDEX 1 OM: GGF, GH Ped: GFB, GHB
- 17 INDEX 2 OM: RR, GP, PP, KF, GQ (canto) UM: QD, KR, Z Ped: SB
- 17 INDEX 3 OM: GGF Ped: GFB
- 17 INDEX 4 UM: KH, GF, NS, Z Ped: GFB, DB
-

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