

**The Memorial Church of Harvard University
Music Notes for Sunday, September 18, 2022**

A renowned organist and teacher, the Dutch composer Jan Pieterszoon Sweelinck spent his entire career in Amsterdam as organist of the Oude Kirk. A composer of keyboard music, chansons, and madrigals, he published only one volume of Latin motets—the five-voiced *Cantiones sacrae* of 1619—which would have been performed in private since the Netherlands was officially Calvinist at that time. *Cantate Domino* is a spritely setting of the opening verses of Psalm 96.

R. Nathaniel Dett was a Canadian-American composer, organist, and educator, who studied at Harvard from 1920-21 with composer Arthur Foote, and winning the University's Francis Boott award. During his lifetime he was a leading Black composer known for incorporating African-American folksongs and spirituals into his choral and piano compositions, as he does in this morning's offering.

Today's organ music comes from the pen of Johann Sebastian Bach. The prelude is taken from the collection of Leipzig chorales known as the *Great Eighteen*. A setting of Johann Franck's hymn "Schmücke dich, o liebe Seele" ("Adorn yourself, o dear soul"), it is typical of Bach's late luxuriant style of chorale setting. The accompaniment features a richly ornamented version of the chorale theme, while the melody—also highly decorated—is deeply expressive in nature.

The postlude is thought to have originated during Bach's early years as organist at the Weimar court. Stylistically, the work is closely modeled on north-German exemplars by Buxtehude, Böhm, and Pachelbel—which Bach had been studying at this time—but it also displays Italianate features as found in the music of Legrenzi and Corelli. It is performed by first-year undergraduate John B. Rogers III, a welcome new addition to the Harvard University Choir!