

Notes

5 The organ case

1 Practical experiments show clearly that this is true; for example, in results of tests carried out by the American builder B. Batty, communicated privately to the author in May 1996.

10 Italian organ music to Frescobaldi

1 For further discussion of the music by this composer, the reader is encouraged to consult Judd 1995, Apel 1972 and Hammond 1983.

2 This organ was still extant in the mid eighteenth century. Mattheson (Mattheson 1739: 466, §62) gives a second-hand description of it. He assumed that the small number of stops implied a small instrument, a basic mistake perpetuated even in recent publications.

3 This assumes that mean-tone temperament was being used at such an early date. It is interesting to note that an organ keyboard in an intarsia in Assisi, Basilica of San Francesco, shows an extra natural key between E and F. Since other details in this intarsia, such as the proportion of the pipes, suggest accuracy on the part of the artist (Apollonio da Ripatransone, 1471), this extra key, which is shown in both octaves of the two-octave keyboard, cannot easily be dismissed as an error. It would seem to the author that the purpose of such a key might have been to provide a solution for the wolf-fifth in Pythagorean tuning – albeit in an unusual place (i.e. a second e or f).

4 Unfortunately no music written for such a registration has survived. Antegnati also mentions that a similar arrangement existed at San Marco, Milan, where, at the request of Ottavio Bariolla and Ruggiero Trofeo the principale, the VIII and the flauto in VIII were divided into treble and bass. Antegnati was unused to divided stops; he relates how he was taken by surprise when he encountered the divided principale at S. Giuseppe in Brescia.

5 In the Turin manuscript Giordano II, Merulo's *Toccata Ottava del Quarto tono* appears in an untransposed form – i.e. a fourth lower than the version in the 1598 print of Merulo's *Toccatas*.

6 It would, for instance, seem to the present writer a rather pointless exercise to play a *Toccata* by Merulo on an instrument tuned in

equal temperament. The light and shade occasioned by passing from one chord to another would be reduced to a monotonous grey, like a poor photocopy of an artist's photograph. The musical line would be lost as cadences become non-events.

7 Diruta states that the beginning of any *ricercar* or *canzona* should be embellished, as should any voice given as a solo to one hand (Diruta 1593: 10v). In Spain a similar practice is clearly implied by Correa de Arauxo (Correa 1626: 16v), who states that a minim may occasionally be left unembellished.

8 A 4' organ generally reputed to have been built by Merulo himself is preserved at Parma Conservatory. (Doubt has however been expressed concerning its authenticity.) At Parma there were two *claviorgana* at the Farnese court according to an inventory dated 1587 – the year after Merulo took up duties as organist to the Duke. (I am indebted to Robert Judd for passing on this information to me.)

11 Iberian organ music before 1700

1 See the anthology *Spain and Portugal c. 1550–1620* (Faber Early Organ Series 4, ed. J. Dalton, 1987), nos. 6, 7, 12, 13 and 14, for some indication of the system.

2. See J. Cabanilles, *Musici Organici Opera Omnia* 1, ed. H. Anglès (1927).

14 Catholic Germany and Austria 1648–c 1800

1 Gottlieb Muffat's *alternatim* Masses in F and C (incomplete), ed. Rudolf Walter (Doblinger 1980) and Poglietti's *Toccatina per l'Introito* (Faber Early Organ Series 15, no. 5) are rare examples of Mass music. The Muffat works give valuable insight into the role the organ could play at Mass. In addition, the large-scale toccatas and contrapuntal forms of the period (or sections of them) were evidently used as introits, graduals, offertories, elevations and communions along lines familiar from Frescobaldi's *Fiori musicali* (1635). A promising southern cantus firmus tradition, exemplified by Christian Erbach (Corpus of Early Keyboard Music 36) and Johann Ulrich Steigleder (CEKM 13), did not survive the Thirty Years War.

2 See Faber Early Organ Series 14, p. 15 for a fine example by Pachelbel's Nuremberg predecessor, Kindermann. Catholic aspects of

Pachelbel's training included study with a Kerll pupil, Kaspar Prenz, while in Catholic Regensburg at the Protestant Gymnasium there from 1670, and the post of deputy organist at St Stephen's Cathedral, Vienna in 1673–7, most of the time under Kerll himself. The Nuremberg organ Magnificat practice varied between the preludial and the *alternatim* according to liturgical occasion. The exact relationship of Pachelbel's ninety-five Magnificat fugues to the Nuremberg liturgy remains uncertain. Nolte's excellent article in *The New Grove Dictionary* remains the only readily available overview of Pachelbel in English.

3 The FbVW numbering in Johann Jacob Froberger, *New Edition of the Complete Keyboard and Organ Works*, ed. S. Rampe (Bärenreiter 1994–) adopts the item numbering of Guido Adler's historic 1897–1903 edition for *Denkmäler der Tonkunst in Österreich*, adding a centesimal digit according to genre: toccatas 101–, fantasias 201–, canzonas 301–, ricercars 401–, capriccios 501–.

4 The third note of Rampe's edition of the Ricercar FbVW 411 should be corrected to f^l.

5 Silbiger evaluates the authenticity of the non-autograph works contained in the first printed Froberger anthologies, of 1693, 1697 (Mainz) and 1698 (Amsterdam), and the posthumous manuscript copies. He also assesses the relative authority of the sources. A fascinating example of Froberger's (and south German) influence in England can be seen in *John Blow's Anthology* ed. Thurston Dart rev. Davitt Moroney (Stainer & Bell, 1978), which in addition to much Froberger also includes music by Fischer and Strungk. Webber 1986 illustrates aspects of north German assimilation.

6 Though Poglietti's twelve ricercars circulated widely as a complete set, Ricercar IV was in fact printed as early as 1650 in Rome in Kircher's *Musurgia Universalis*, attributed to Kerll. The attribution of Ricercar XI is also doubtful.

7 Wollenberg's article on Georg Muffat for *The New Grove Dictionary* remains the only authoritative general consideration of the composer in English – likewise her articles on Fischer and Gottlieb Muffat.

8 Six capriccios and one ricercar by Strungk are published in *Denkmäler der Tonkunst in Österreich*, xiii, 2 (vol. 27, 1906) erroneously attributed to Georg Reutter the elder (see Apel 1972: 575–6). The *Capriccio sopra Ich dank dir schon* and the ricercar on the death of his mother are published in Kistner & Siegel's *Organum* Series IV, No. 2, ed. M. Seiffert. Sections from both works were 'borrowed' by Handel for *Israel in Egypt* and *Saul* respectively. A good complete edition of Strungk's keyboard works is badly needed.

9 *Classical Organ Music*, vol. 1, ed. R. Langley (Oxford University Press 1986) gives another good example of Seger and a fine introduction to this troubled period for the organ.

15 The north German organ school

1 Michael Praetorius's treatise of 1619 is the most important single document regarding the north German organ in the early seventeenth century, containing specifications of thirty-four contemporary organs from all over Germany.

2 For a general survey of the duties and social position of the north German organist during the seventeenth century, see Edler 1985.

3 The work is included in the complete edition of Sweelink's works (see under Editions, p. 234).

4 This registration associated with Jacob Praetorius is taken from an account of Matthias Weckmann's audition for the post of organist at the Jakobikirche in Hamburg, as recorded by Johann Kortkamp in his 'Organistenchroniek'. For details see Davidsson 1991: 51.

5 Scheidt's instructions can be found in the edition of his *Tabulatura nova* (1624), and for a general guide to registrations in the cantus firmus repertoire see Davidsson 1991: 47–58.

6 The practice of playing a single chorale verse before the congregation begins to sing the chorale is specifically mentioned in a Braunschweig–Lüneburg church book of 1709 (see Glabatz 1909: 18).

7 Radeck's Canzona is included in Beckmann's collection of miscellaneous free compositions: *Freie Orgelwerke des norddeutschen Barocks* (Wiesbaden 1988).

8 For a more thorough survey of Buxtehude's organ works, see Snyder 1987: 227–73.

17 German organ music after 1800

1 Immanuel Kant defined *Aufklärung* as the courage to use one's reason to think independently and critically, refusing to accept the tutelage of another's authority.

Empfindsamkeit was a cultural movement focusing on inner experience and individual development, seen as having its origins in Pietism. See M. Fulbrook, *A Concise History of Germany* (Cambridge 1990), pp. 88 and 92.

2 Literally, 'useful' music; by implication, music which served a functional purpose.

3 They were often marked *ad libitum*. This may have been pragmatic on the part of composers, especially in South Germany and Austria. Many organs had a short octave and compass (up to a²).

4 This information and specification are given by Ewald Kooiman in the Preface to his edition of Hesse's Variations on 'God Save the King!' (Harmonia 1995).

5 A full survey of the nineteenth- and twentieth-

century organ sonata is beyond the scope of this essay. The reader is directed to examples by composers, *inter alia*, in the following chronological list: Johann Georg Herzog, Johann Gottlob Töpfer, Franz Lachner, August Gottfried Ritter, Jan Albert van Eyken, Gustav Merkel, Christian Fink, Rudolf Bibl, Julius Reubke, Josef Rheinberger, Josef Labor, Ludwig Neuhoﬀ, Hans Fährmann, Ludwig Thuille, Max Reger, Camillo Schumann, Sigfrid Karg-Elert (Sonatina in A minor), Josef Haas, Heinrich Kaminski (*Choralsonate* 1925), Gottfried Rüdinger, Paul Hindemith, Ernst Krenek, Conrad Beck, Günther Raphael, Hermann Schroeder, Helmut Bornefeld, Hugo Distler, Kurt Hessenberg, Harald Genzmer, Johannes Driessler, Anton Heiller, Wolfgang Stockmeier. A comprehensive list of organ sonatas written between 1960 and 1983 is given in Dorf Müller 1983: 199–240. See also Weyer 1969, Lucas 1986 and Beckmann 1994. In addition to the sonata composers continued to write other types of extended, free-form piece throughout the nineteenth and twentieth centuries – prelude and fugue, fantasy and fugue, toccata and fugue, passacaglia and fugue, theme and variations – as well as short, occasional pieces of a mainly functional nature.

6 Liszt’s monumental Piano Sonata in B minor (1852–3) was also to prove one of the most influential works of the period. In his *Sonata on the 94th Psalm* Julius Reubke (1834–58) adopts his mentor’s single-movement, monothematic procedure, subjecting an angular, chromatic theme to a series of arresting metamorphoses.

7 Further examples of the chorale fantasy are: Heinrich Karl Breidenstein, *Ein’ feste Burg ist unser Gott*; Christian Heinrich Fink, *Ein’ feste Burg ist unser Gott* Op. 23; Heinrich von Herzogenberg, *Nun komm, der heiden Heiland* Op. 39 and *Nun danket alle Gott* Op. 46; Hans Fährmann, *Ein’ feste Burg ist unser Gott* Op. 28; Hugo Kaun, *Morgenglanz der Ewigkeit*; Arno Landmann, *Herzliebster Jesu, was hast du verbrochen*.

8 Well-crafted examples may be found in the works of Johann Gottlob Töpfer, Carl Ferdinand Becker, Ernst Friedrich Richter, August Gottfried Ritter, Jan Albert van Eyken, Wilhelm Rust, Robert Papperitz, Gustav Merkel, Christian Fink, Johannes Brahms, Heinrich von Herzogenberg, Carl Piutti, Theophil Forchhammer, Arnold Mendelssohn, Felix Woysch, Max Reger, Franz Schmidt, Sigfrid Karg-Elert, Alfred Sittard, Josef Haas, Johanna Senfter, Karl Hasse, Hermann Ernst Koch, Arno Landmann and Karl Hoyer.

9 Other pupils of Reger were Johanna Senfter, Hermann Ernst Koch, Gottfried Rüdinger, Hermann Grabner, Arno Landmann, Fritz Lubrich (jun.) and Rudolf Moser.

10 The leading protagonists have been Hermann Grabner, Heinrich Kaminski, Arno Landmann, Johann Nepomuk David, Günther Ramin, Willy Burkhard, Ernst Pepping, Hans Friedrich Micheelsen, Günther Raphael, Josef Ahrens, Helmut Bornefeld, Karl Höller, Helmut Walcha, Hugo Distler, Kurt Hessenberg, Harald Genzmer, Siegfried Rega, Johannes Driessler, Anton Heiller and Wolfgang Stockmeier.

11 Notably by Hermann Grabner, Ernst Pepping, Georg Trexler, Hermann Schroeder and Joseph Ahrens.

19 British organ music after 1800

1 British Library, Add. MS 27953.

2 The worklist for Wesley’s organ compositions in *The New Grove Dictionary* has since been thoroughly revised; see Langley 1993: 102–16. Langley’s preface to his selected edition of Wesley’s organ music *Six Voluntaries and Fugues for Organ* (Oxford University Press 1981) also gives further details of sources and the original publication of some of the works.

3 For an over-view of the eighteenth and early nineteenth-century organ concerto, see Cudworth 1953: 51–60.

4 Wesley’s Bach duet is in the British Library, Add. MS 14340. For an early résumé of Bach’s music in Britain, see Edwards 1896: 585–7, 652–7, 722–6, 797–800. Williams (1963: 140–51) gives an excellent critique of the impact of Bach on composers for organ, and Dirst (1995: 64–8) details Wesley’s propagation of Bach’s music. Thistlethwaite (1990: 163–80) also investigates the burgeoning interest in Bach during the opening decades of the nineteenth century.

5 *Henry Smart’s Organ Book* (Boosey 1873), reissued by Edwin Lemare in 1911 as Henry Smart’s *Twelve Pieces* (Boosey), and Novello’s conflation of its previous Smart edition with pieces from *The Organist’s Quarterly Journal* (ed. Spark) as Henry Smart’s *Original Compositions for Organ*, provide a good picture of Smart’s work.

6 Published by Novello under the general title of *Arrangements from the Scores of the Masters*, stretching to 100 numbers.

7 Forgotten in recent times (not helped by its absence from the worklists currently available), this work appeared originally in William Spark’s *The Organist’s Quarterly Journal* (no. 29) and was later republished by Novello (1887) in their series *Original Compositions for the Organ* (no. 89).

8 The increasing impact of overseas recitalists in Britain during the twentieth century and the not inconsiderable influence of recorded sound should not be overlooked.