14 Catholic Germany and Austria 1648–*c*1800

Patrick Russill

In 1648 the devastating Thirty Years War was ended by the Peace of Westphalia. Though this left some Catholic areas in essentially Lutheran north and central Germany (and southern Protestant areas too, like Nuremberg and Württemberg, including Stuttgart) it was in the south that the Catholic heartlands lay. From Baden in the south-west, they ran through parts of Swabia (including the publishing centre of Augsburg) and Bavaria (Munich pre-eminent) with the large bishoprics of Passau and Salzburg leading to the expanses of the Austrian Empire in which Vienna and Prague were the major centres. These areas had always looked south of the Alps for trade and culture. After the War, with the revival of Catholic Counter-Reformation confidence, Italian baroque art-forms were eagerly adopted, while the desire of many German princelings for monarchical splendour, in the style of Louis XIV, made their courts increasingly receptive to French taste also. The raising of the Turkish siege of Vienna in 1683 and ensuing victories reinforced both the prestige of the imperial Viennese court and the mood of religious triumph in Austria and her supporting German principalities. This was reflected in the many powerful monasteries, such as Melk, Weingarten and Ottobeuren, rebuilt in the first half of the eighteenth century in a dazzling conjunction of princely and celestial glory – artistically, the climax of a process of original re-interpretation of forms invented in Italy and France (the organ at Melk is shown in Figure 14.1).

A similar process of stylistic absorption and re-interpretation characterises the south German keyboard school (though its curve of achievement follows a somewhat different trajectory). Acting as a creative bridge between traditions, it produced beautiful, distinctive work – too little known today – and importantly influenced the development of European keyboard music generally. The Viennese court provided the focal point for a generation who vigorously developed forms inherited from Italy and whose music was widely disseminated – Johann Jacob Froberger (1616–67) above all, also Alessandro Poglietti (d. 1683) and Johann Kaspar Kerll (1627–93). Georg Muffat (1653–1704) and Johann Caspar Ferdinand Fischer (*c*1662–1746) integrated a new range of cosmopolitan idioms with southern Catholic tradition. Late baroque and

Figure 14.1 The organ in the abbey at Melk, Austria, built by G. Sonnholz in 1731-2. In Catholic southern Germany and Austria the spatial separation of departments elaborated as a musical principle in Hamburg and the north was interpreted, instead, as a matter of architectural style. Instruments were frequently divided on either side of a window (or indeed windows), requiring a detached keydesk or console for the player.

rococo features were absorbed by Muffat's son, Gottlieb (1690–1770), and Johann Ernst Eberlin (1702–62). But ironically, as German baroque architecture reached its apogee in the mid-eighteenth century, with stunning organs to match, more vapid styles were infiltrating organ galleries, leaving composers like Joseph Seger (1716–82) of Prague and Johann Georg Albrechtsberger (1736–1809) holding out doggedly against the erosion of compositional ideals and functional integrity.

Instrument and style

The symbiotic relationship between a characteristic organ type and an idiomatic repertoire – highly sophisticated in baroque France, northern Germany and even England, for example, and fundamental to all baroque organ schools – appears much looser in Catholic Germany and Austria. Yet this was a crucial factor assisting the international currency of much south German music in the seventeenth and eighteenth centuries, in contrast to other more idiosyncratic repertories.

That southern Catholic composers traditionally favoured a spectrum of one-manual textures, and a range of forms, transferable between organ and strung keyboard instruments is due not to instrumental deficiences – far from it – but to an essentially 'open' attitude to the keyboard family. (Only the sustained pedal-point and *durezze* idioms were exclusive to the organ.) So the relationship between organ and style depended not on specific timbres matched to specific idioms, but rather on fundamental, unidiosyncratic virtues: a vibrant, sustained chordal sound neither obscuring, nor troubled by, busy figuration above or below; a promptness of attack and equality of balance as effective in tight-knit, voluble counterpoint as in more fractured textures; transparency in vocal-style polyphony. Such simple virtues – also found in other European organ types, though speaking in very different accents – are embodied with a brilliant, relaxed boldness by many south German baroque instruments, large and small.

Much of this repertoire can be delivered in as authentic (if gently spoken) a vernacular by the little 1693 choir organ (by Paulus Prescher of Nördlingen) in the monastery of Mönchsdeggingen, Swabia (Fischer and Wohnhaas 1982: 176) –

Manual: 8.4.4.2.1$\frac{1}{2}$.1
Pedal: permanently coupled (16′ added 1757)

– as by the thrillingly restored 1634 Putz/1708 Egedacher organ in Schlägl Abbey, Upper Austria:

Hauptwerk (C/E–c^3) [upper manual]		**Unterpositiv** (C/E–c^3) [lower manual]	
Principal	8′	Copln	8′
Copl	8′	Principal	4′
Octav	4′	Flauta	4′
Spitzfletten	4′	Octav	2′
Quint	3′	Quint	$1\frac{1}{2}$′
Superoctav	2′	Cymbalum	III
Mixtur	VII–X		
Cymbel	II		
Pusaundl	8′	**Pedal** (C/E–b♭)	
		Principal	16′
		Octav	8′
Tremulant (for the whole organ)		Octav	4′
		Mixtur	V
		Grosspusaun	16′
		Octavpusaun	8′

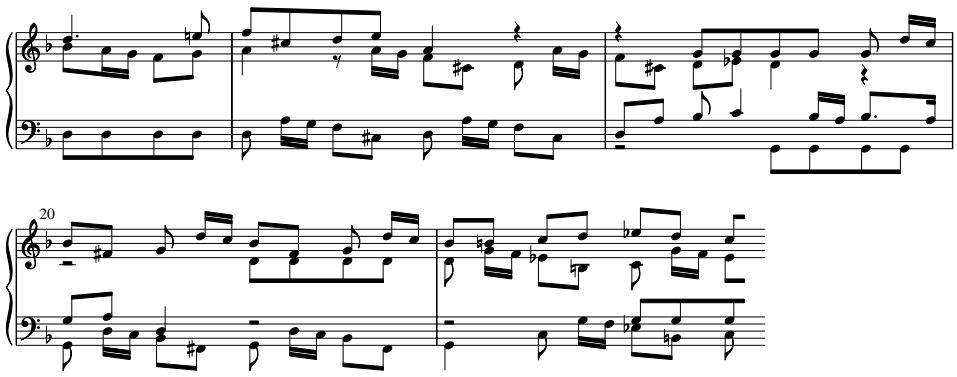
Minus the luxury of the manual 8′ reed and the pedal 16′ reed, this is the sort of scheme, typical of moderate to large churches throughout the seventeenth century, for which Poglietti mapped out a comprehensive exploration of registrational possibilities in his *Compendium* of 1676 (see Faber Early Organ Series 15, p. vi). He includes various permutations at 8′ alone (sometimes including tremulant), (16) 8.8, (16) 8.8.4, (16) 8.4.4 and (16) 8.8.4.2$\frac{2}{3}$, registrations of 4.4.2, 4′ or even 2′ alone, 'open' registrations of 8.8.2$\frac{2}{3}$, 8.2 and 8.4.4.1$\frac{1}{3}$ as well as plenums with doubled pitches – hardly prescription, rather encouragement to be imaginative and varied.

Liturgical verset collections

The south German organ is rooted in liturgical alternatim practice (see Chapter 9). If its harvest appears meagre in scope compared with the liturgical riches of France or Protestant Germany, it is still highly characteristic. Only a small amount of music specifically for the Mass survives,[1] but virtually every notable composer (Froberger and Georg Muffat excepted) produced sets of tiny versets for the Office, with remarkable consistency of approach, from Sebastian Scherer (1631–1712) in 1664 to Albrechtsberger a century later.

Kerll's *Modulatio Organica* (1686), a collection of Magnificat versets in each of the eight church tones (see Appendix, pp. 316–18 below), was intended and regarded as a model both in function and in technique. Each

Ex. 14.1 Kerll, Magnificat Secundi Toni



tone, topped and tailed by brief Italianate *intonazioni*, is provided with five fughettas (in many later collections, six or more), none usually longer than fifteen bars. They seem to distil the limitations of the tradition: no specified manual changes or alternation; no manual solos; no specified linkage of idiom and registration; a range of idioms largely conditioned by neatly laid-out, hand-comfortable counterpoint; the pedals (if indicated at all) restricted almost entirely to Italian-style pedal-points. They also seem unappealingly stunted, with little exploitation of the chant (in later collections, usually none at all, thus making them liturgically all-purpose) and no strong devotional response to the text.

However, a different perspective is gained if versets from the best collections – the *Modulatio* itself, the *Octi-Tonium Novum Organicum* (1696) of Franz Xaver Murschhauser (1663–1738), a pupil of Kerll at St Stephen's Cathedral, Vienna, Gottlieb Muffat's *72 Versetl samt 12 Toccaten* (1726), Fischer's *Blumen-Strauss* (1732 or earlier) or Eberlin's *65 Vor-und Nachspiele* (manuscript *c*1740) – are even only partially restored to a liturgical context. Interleaved with the proper chant and registered according to Poglietti's advice, these little contrapuntal cat's-cradles, woven from pithy motivic invention, form witty and elegantly proportioned liturgical units. The sparkling Magnificat fugues of Johann Pachelbel (1653–1706), parts of whose training and output are intimately linked to Catholic organ culture, seem far closer to this tradition than to his own Protestant heritage.[2] This succinct fugal technique became an integral part of south German compositional study: the playful counterpoint of Kerll's Magnificat Secundi Toni (see Example 14.1) resonates as strongly in Haydn's and Mozart's string quartet development sections and racy finales as in the *manualiter* preludes of Bach's *Clavierübung III* and 'Kirnberger' collection (BWV 696–9, 701, 703–4).

Free forms in the mid-seventeenth century

The traditional debt to Italy of keyboard music in southern Germany and Austria was given a fresh aspect by Froberger's dynamic transplantation of Frescobaldi's techniques and intensity north of the Alps, following his studies with the Roman master between 1637 and 1640 or 1641. His imperial presentation autographs, of 1649 and 1656 for Ferdinand III (reigned 1637–57) and a smaller volume for the newly crowned Leopold I (reigned 1658–1705) around 1658, develop the familiar Frescobaldian toccata and contrapuntal templates (alongside 'French' harpsichord suites and a Netherlandish variation-set) not just with Germanic concern for structure and thematic organisation, but with concern also for poetic content.

Froberger is most boldly Roman in the Bernini-esque gestures of the two toccatas *alla levatione* of the 1649 book (FbWV 105 and 106)[3] and Toccata V of 1656 (FbWV 111) in the same style. More thoroughly Germanic re-interpretations of this *durezze e ligature* style come from his followers: Kerll's Toccata IV subsumes chromaticisms and dissonances within a shifting contrapuntal texture, while Pachelbel left two examples of outstanding delicacy, the 'Fantasias' in E♭ and G minor, one melodic in impulse, the other harmonic.

Froberger is essentially a contrapuntal thinker, even in his multi-sectional toccatas (Butt 1995: 183–8). The long, sustained pedal-point is just not part of his musical character – unlike Frescobaldi or his sturdy acolyte at Ulm, Scherer, or even Kerll or Pachelbel. In a development significant for the later north German praeludium, Froberger uses unpredictably embellished chordal rhetoric, not as an expressive end in itself, but to generate tension which is then released in a series of contrapuntal sections related by thematic transformation. The first two toccatas (FbWV 101 and 102) of 1649 are particularly fine, especially the second – perfectly balanced formally and possessing a stirring, cumulative chromatic intensity.

As for Froberger's strict contrapuntal works, a Bach-dominated historical hindsight (Buelow 1985: 161) does not do justice to the music itself – the steely, accelerating vigour of Canzona II of 1649 (FbVW 302), the nobly single-minded working-out of subject and counter-subject of Ricercar I of 1658 (FbVW 401) or the consistently high order of keyboard polyphony and thematic transformation throughout the ricercars and capriccios of 1656 (FbVW 407–12 and 507–12). Amongst these are such splendid things as the swirling chromatic slippages in Capriccio II (FbVW 508), the pathetic grandeur of Ricercar I (FbVW 407) – given in an extended variant by François Roberday in his *Fugues et caprices* (1660), the earliest publication of the French baroque organ – and the poignant Ricercar V (FbVW 411).[4]

Froberger undoubtedly confirmed south German keyboard music on its cosmopolitan course. His travels point towards other routes of his influence, north and west, in his own day. As well as visiting Brussels and Cromwellian London, he forged close contacts with the north German Matthias Weckmann in Dresden (see p. 226), and with Louis Couperin, Roberday and leading *clavecinistes* in Paris. Thirty years after his death, the appearance of large printed anthologies and manuscript copies as well (Silbiger 1993)[5] testify to his renewed significance for a musical Europe by then avidly debating issues of national style and stylistic synthesis.

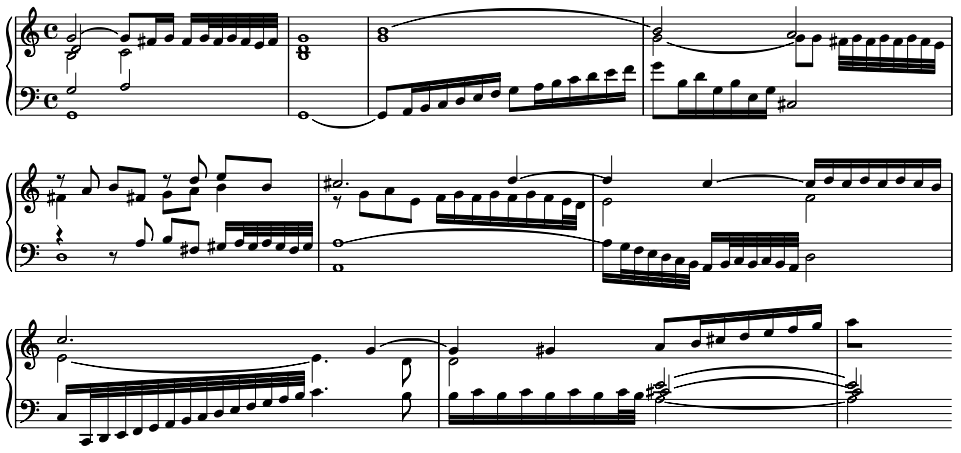
His younger colleagues Kerll (who had also studied in Rome, with Carissimi and possibly with Frescobaldi) and Poglietti (whose recorded career is exclusively Viennese) also exercised international influence through manuscript copies and prints, even into the eighteenth century. Kerll's canzonas are entertaining *jeux d'esprit,* quite unlike Froberger's in aim and technique. His toccatas (more fantastical and less architectural than Froberger's) and Poglietti's twelve ricercars,[6] though at opposite ends of the formal spectrum, highlight two important issues affecting performance of much of this repertoire.

First, the music often places a high premium on the player piercing through the patina of the notation – whether it be the seemingly unrelieved virtuosity of the toccatas or the apparently calm polyphonic flow of the ricercars – to search out the affect of the moment, distinguishing between stasis and mobility, finding lyricism in the midst of virtuosity and rhetoric in counterpoint, in order to convey an eventful narrative.

Secondly, the accepted inter-changeability of instruments, particularly in toccata, contrapuntal and ostinato forms, often demands decisive interpretation in apparently non-committal notational areas. Kerll's Toccata V *tutta de salti* appears particularly suitable for harpsichord, while Toccata VI *per li pedali* is obviously for organ. But other toccatas positively invite performance on either. According to instrument: should full chords be plain, broken or embellished? Should tied notes be restruck or notes of the same pitch tied? Should ornaments be retained or added? On the organ: where should there be manual changes? When (rather than whether) should the pedals be added for cadential reinforcement and pedal-points (including implied ones)? How might Kerll have handled these issues in playing Toccata VII (see Example 14.2) on the great 1642 Freundt organ, which he must surely have known, in Klosterneuburg Abbey, just outside Vienna?

Uniquely luxurious for the period (Williams 1966: 68, 71), Klosterneuburg canonised characteristics typical of substantial organs of the region for 150 years to come: a shimmering, dominating *Hauptwerk*, a complete but often uncoupleable Pedal department, secondary manuals

Ex. 14.2 Kerll, Toccata VII



for colouristic contrast rather than as a complement to the tutti, a huge variety of 8′ and 4′ colours and an absence of mutations:

[Haupt]**Werk** (C/E–c^3) [middle manual]	
Principal	8′
Principal flöten	8′
Copl	8′
Quintadena	8′
Octav	4′
Octav Copl	4′
Offene flöten	4′
Dulcian (flue)	4′
Quint	3′
Superoctav	2′
Mixtur	XII–XIV
Cimbl gross	II
Dulcian	16′
Pusaun	8′

Brustwerk (C/E–c^3) [top manual]	
Coplflöten	4′
Superoctav	2′
Spitzflöten	2′
Regal	8′
Tremulant	

Rückpositiv (C/E–c^3) [bottom manual]	
Nachthorn gedackt	8′
Principal	4′
Spitzflöten	4′
Klein Copl	4′
Octav	2′
Superoctav	1′
Cimbl scharf	II
Krumbhorn	8′

Pedal (C/E–b♭)	
Portun Principal	16′
Subbass	16′
Octav	8′
Choralflöten	8′
Superoctav	4′
Mixtur	VII–VIII
Rauschwerk	III
Grosspusaun	16′
Octav Pusaun	8′
Rp/Hw	

The late seventeenth century

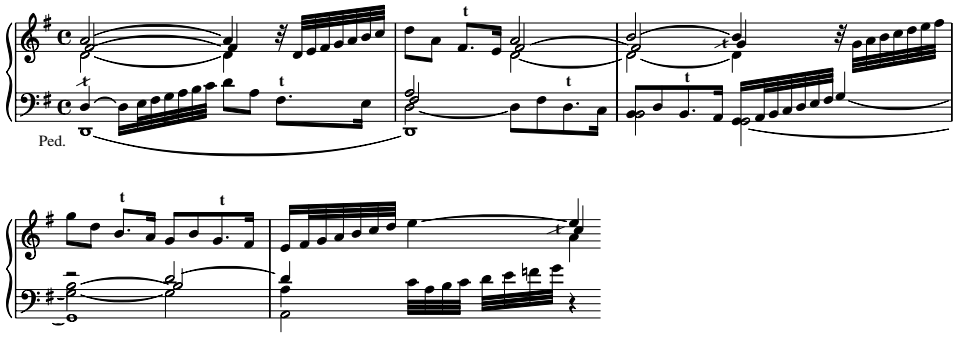
In the last quarter of the seventeenth century, as new French fashions and Italianate styles met at the south German cultural crossroads, one volume of keyboard music stands out: Georg Muffat's *Apparatus musico-organisticus* published in 1690, the year he moved from Salzburg Cathedral to the court of the Bishop of Passau. Proud of his studies with Lully in Paris and Pasquini in Rome (where he had also been part of Corelli's circle), Muffat openly advertised his cosmopolitan zeal.[7] The twelve toccatas of the *Apparatus* combine acquired styles – Corellian concerto and sonata, Lullian overture, Pasquinian keyboard style – with his inherited south German tradition, in sectionalised, varied, balanced designs: an original and ambitious concept. The best are grand creations – in an entirely different league from the modest, though attractive toccatas of Johann Speth's contemporary *Ars magna* (1693) – and are worthy Catholic counterparts to Buxtehude's praeludia (see Radulescu 1980).

Toccata VI enshrines an individualistic tribute to the expressive rhetoric of Frescobaldi's elevation toccatas. Nos. VIII, IX, X and XI display even greater subtlety of stylistic fusion, suggesting a range of timbres and textures spreading across regional boundaries: the adaptation of French and Italian orchestral idioms, mixed with *durezze e ligature* style, for the openings of nos. VIII, X (Example 14.3) and XI (Example 14.4) brings the German *plenum* and Italian *ripieno* within hailing distance of the French *Grand jeu* and *Plein jeu* conventions.

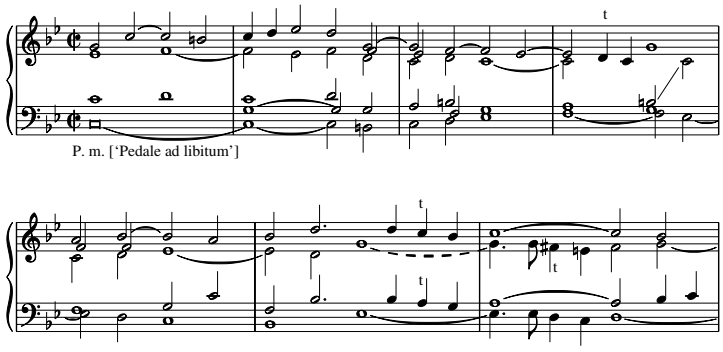
Ideal the Schlägl and Klosterneuburg organs may be for the *Apparatus*, but the music almost appeals for the inspired eclecticism of south German instruments of the mid-eighteenth century, or for the Frenchified organs of Andreas Silbermann in Muffat's childhood Alsace (itself a region of mixed culture) at Marmoutier (1709) and Ebersmünster (1728) – never more so than at the end of Toccata III from which de Grigny 'borrowed' some bars for the *Point d'orgue* of his 1699 *Livre d'orgue.*

The *Apparatus* has two important period companions, the first being the seven capriccios and two ricercars of Nicolaus Adam Strungk (1640–1700). Though his major appointments were in Hamburg and Saxony, these works, written while he was in Vienna and Italy in the mid-1680s, are cast from the strict, open-score Catholic mould, deploying double and triple counterpoint of surprising scale, ingenuity and vigour. Outstanding are a lyrical Capriccio *sopra il Corale Ich dank dir schon*, dated 1684, and an austere ricercar on the death of his mother written in Venice in 1685.[8]

Ex. 14.3 Georg Muffat, Toccata X



Ex. 14.4 Georg Muffat, Toccata XI



The second is a forerunner of Bach's '48', the *Ariadne musica* (1702) by the Francophile Kapellmeister of the Baden court, J. C. F. Fischer (see Walter 1990). Its twenty tiny preludes and fugues, in most of the major and minor keys, consistently present the prelude–fugue coupling (perhaps for the first time) as a balanced, complementary diptych. Pedal indications and the inclusion of five seasonal chorale ricercars point to a liturgical intent, perhaps as a more 'modern' counterpart to his equally fastidious, but more traditional verset collection *Blumen-Strauss*. The refined organisation and warmth of his motivically patterned textures make it no surprise that C. P. E. Bach included this stylish, mature composer with Strungk amongst the south German masters (headed by Froberger, Kerll and Pachelbel) who had a formative influence on his father (David and Mendel 1945: 278).

Ostinato forms

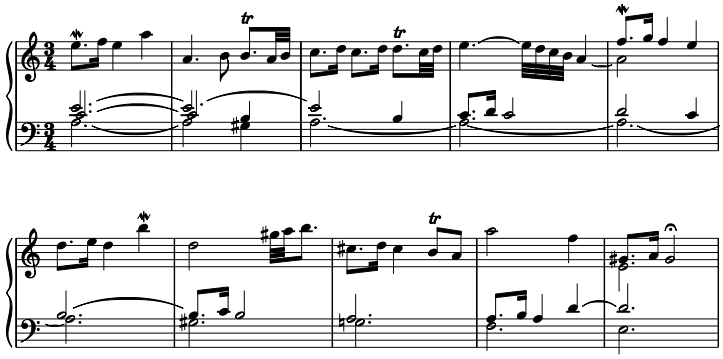
Despite Buxtehude's two ciaconas and passacaglia, 'keyboard ostinato pieces were cultivated mainly in Italy and South Germany, not in the north' (Snyder 1987: 236). Though the southern works may be texturally slighter and formally more loose-limbed than Buxtehude's, they are delectable and varied (see Kee 1988). Kerll's Passacaglia, possibly the earliest German example, treats its simple, descending four-bar bass with a sophistication accommodating both continuity and contrast (best registered simply, like most of this repertory, to avoid over-emphasising the ostinato unit). Muffat however uses double-bars and repeat signs to sectionalise his two examples in the *Apparatus:* a winsome Ciacona in G major and a spacious Passacaglia in G minor, which punctuates Italianate variations with a grand eight-bar progression, served up *en rondeau* every sixth statement.

This southern repertory often cunningly exploits the idiomatic diversity the ostinato form invites. While Pachelbel's chamber music-like Ciacona in D minor demands pedals – which need not rule out performance on a domestic instrument – his little-played F major and wonderful F minor ciaconas both effectively thwart exclusive identification with just one instrument. Harpsichordists rightly do not hesitate to play Muffat's two ostinato works from the *Apparatus musico-organisticus.* Similarly, organists should have no compunction in appropriating Fischer's delicate Chaconne in G and expansive Passacaglia in D minor, the final works in his harpsichord collections, *Musicalisches Blumen-Büschlein* (1696) and *Musicalischer Parnassus* (1738 or earlier): they inhabit just the same textural territory.

The eighteenth century

Georg Muffat's evident Viennese court ambitions (he formally presented the *Apparatus* to Emperor Leopold I) were fulfilled by his son, Gottlieb, who served as court organist 1717–63. Appraisal of this significant composer is sorely hampered by the lack of a complete edition. Though his harpsichord suites (raided by Handel) and liturgical versets are available, only a few of his large-scale organ works have been published. There are hidden riches here. The contrapuntal works – including thirty-two ricercars and nineteen canzonas, which even in their open-score layout (like Bach's *Art of Fugue)* perpetuate the strict traditions of the previous century – are strong, thematically distinguished and without the stiffness

Ex. 14.5 Gottlieb Muffat, Capriccio XV 'desperato'



of his famous teacher, Johann Fux. Comparison of his twenty-four toccatas and capriccios (an original coupling) with the more bullish, extrovert toccatas of his father is fascinating: Gottlieb tends to introspection and retrospection, delving far back into the old Italianate toccata tradition (he made his own copies of Froberger's works) but also exploiting French *clavecin* ornamentation and up-to-date instrumental idioms. Perhaps the atmosphere of the court of Emperor Karl VI (reigned 1711–40), with its curious adoption of Spanish court formalities, played some part in Gottlieb's highly personal mixture of archaic austerity and delicate emotional sensibility, as in the Toccatas and Capriccios nos. X–XII and the Capriccio XV 'desperato' (see Example 14.5).

Such moodiness contrasts with the vibrant new churches of the late German baroque and the glamorous new organs sited amidst their exuberant stucco-work and swirling frescoes. Key aspects of the period include: the airy disposition of cases around a west window, stunningly so at Weingarten Abbey (Gabler, 1737–50, shown in Figure 5.11); the innovation of free-standing, reversed consoles, giving players a commanding view of the liturgical action; the glorious *rapprochement* between the south German *plenum* and the reeds and mutations of the classical French organ as at the abbeys of Ottobeuren (Riepp's Trinity organ, 1761–6), Amorbach (Stumm brothers, 1774–82) and Neresheim (Holzhay, 1792–7) (Williams 1966: 79–84).

A generous, moderately-sized instrument would still typically possess two or three mixtures on the *Hauptwerk*, no mutations and a reed frequently only in the pedal, but also now various strings at 8′ and even 4′ (often double-ranked), undulants and flutes of various pitches, construction and scaling. Balthasar Freiwiss's 1752–4 organ in the former abbey of Irsee, Swabia, is a lovely example (Fischer and Wohnhaas 1982: 122):

Haubt-Manuale (C–c^3)	
Subprincipal (stopped, wood)	16′
Principal	8′
Copl	8′
Quintadena	8′
Solicinal	8′
Viola de Gamba (2 ranks)	8′
Octav	4′
Flötten offen	4′
Spiz-Fletten	4′
Rohr-Fletten	4′
Sesquialtera	II
Mixtur	VI
Cymbalum	IV
Bp/Hm	

Brust-Positive-Manuale (C–c^3)	
Flautta dolce	8′
Coppl	8′
Principal	4′
Fugara	4′
Fletten gedeckht	4′
Viola (2 ranks)	4′
Super-Octav	2′
Mixtur	V

Pedal (C-f)	
Principal-Bass	16′
Sub-Bass gedeckt	16′
Octav-Bass (wood)	8′
Violon-Bass (2 ranks)	8′
Quint	6′
Hohlflautten	4′
Cornet	V
Fagott	8′

The rococo affective elements and late baroque contrapuntal energy of the *IX Toccate e Fughe* (1747) by the Salzburg Kapellmeister Eberlin are finely judged for the sonorities of the period instrument – the brilliant but internally complex *plenum*, the treble emphasis of the various flutes and strings, the lyric foundational warmth of combined stops of widely diverse scaling – as mediated by both a rich, plaster-vaulted acoustic and an expressive unequal temperament: hence the riskily extended sequences (for example, Toccatas I and III and Fugue VI), the high proportion of two and three-part writing in four-voice fugues, compensating rhythmic drive (as in the double Fugue II), chromatic incident (at high speed in Fugue III) and gentle dissonance (above all in the sensuous, syncopated *durezze e ligature* Toccata VI, whose immediate progenitor is Gottlieb Muffat's Capriccio XII).

By this time serious organ composition was already being undermined by the taste for lighter styles and for naïve programmatic and colouristic effects, famously peddled by Vogler and Knecht later in the century. Even a liturgical verset collection can throw up astounding moments: the *Sturm und Drang* of the Praeludium Tertium from *Certamen Aonium* (1733) by the monk-organist of Asbach Abbey Carlmann Kolb (1703–65) veers dizzily between wild rococo ecstasy and eccentric sensationalism.

Seger by contrast maintains a more old-fashioned, generally sober style, in the orderly textural tradition of Fischer (who was probably also of

Bohemian origins), as in his *8 Toccaten und Fugen,* published posthumously in 1793.[9] The picture of an energetic school in Prague, headed by Seger and his pupils, including Brixi, Kopriva and Kuchar, is blurred somewhat by problems of attribution and reliability of sources.

Educated at the abbeys of Klosterneuburg and Melk, Albrechtsberger was perhaps the last composer formed by the baroque south German organ tradition. His *Octo toni ecclesiastici,* probably written while he was organist at Melk, 1759–65, is in the classic south German alternatim verset format, but with each tone rounded off by a full-scale fugue: those for tones III, IV and V are outstanding. Both Mozart (in appreciations of Albrechtsberger and Eberlin) and Haydn (in sending Beethoven to Albrechtsberger in 1794–5) openly acknowledged the vital, unpedantic counterpoint of the south German tradition as an essential ingredient in the synthesis that was the mature Viennese classical style.

While Albrechtsberger's later preludial and fugal works, from his time at St Stephen's Cathedral, Vienna, illustrate a tradition becalmed, his Organ Concerto (1762) reminds us that those same changes in musical styles and tastes that eroded the solo role of the organ in church promoted its *concertante* role, in Masses and instrumental works by Mozart, Michael and Joseph Haydn, Brixi and Vanhal amongst others. It is ironically indicative of general decline that the finest solo organ works of the south German late eighteenth century, Mozart's Fantasias K 594 and K 608, have nothing to do with the regional organ gallery traditions: written for a 'mechanical' (i.e. machine) organ, they were neither inspired by nor intended for a conventional instrument, nor even conceived to be played by human hands.

Recommended editions

The indefatigable Rudolf Walter has edited the verset collections of Kerll, Murschauser, Fischer, Kolb, and Albrechtsberger, Muffat's *Apparatus* and Eberlin's *IX Toccate e Fughe* for Alfred Coppenrath of Altötting and Eberlin's *65 Vor- und Nachspiele* for Doblinger. However, for the complete Kerll and for Muffat's *Apparatus* the editions of John O'Donnell and Michael Radulescu respectively for Doblinger should be preferred. Werra's 1901 edition of Fischer's complete keyboard works (Breitkopf) remains desirable. Gottlieb Muffat's *72 Versetl* are edited by Walter Upmeyer (Bärenreiter), while other selected works of his come from Kistner & Siegel's *Die Orgel,* Series II (nos. 8, 10, 13 and 16) edited by F. W. Riedel, as do Poglietti's *12 Ricerari* (nos. 5 and 6). Seger's *8 Toccaten und Fugen* are published in the same house's *Organum* series (no. 22).

Impecunious students will give thanks for the single-volume Dover reprint of the Adler edition of Froberger's organ works (and also for Dover's Pachelbel volume) but they should not use it without at least consulting Siegbert Rampe's new four-volume complete edition (Bärenreiter, still in progress) and Silbiger's 1993 article.