A COLLECTION OF ORGAN MUSIC BY PUPILS OF
JOHANN SEBASTIAN BACH

Presented by
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To fulfill the thesis requirement for the degree of
Doctor of Musical Arts

Department of Performance and Pedagogy (Organ)
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Eastman School of Music
of the
University of Rochester

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VITA

The present writer was born in Albany, N.Y., and grew up in nearby Windham, N.Y. He began the study of piano at seven, and organ at the age of thirteen, continuing his organ study soon afterward with Edward Rechlin.

During the years 1954-58, he attended the Eastman School of Music, where his teachers were Catharine Crozier, David Craighead and, in piano, George MacNabb. He received the Performer's Certificate in organ, in addition to the Bachelor of Music degree "with distinction," in June, 1958. Subsequently, he attended the School of Sacred Music at Union Theological Seminary, New York City, and was graduated "cum laude" in June, 1960, receiving the degree, Master of Sacred Music. In addition to the above-named degrees, he holds the Associate and Choirmaster degrees in the American Guild of Organists.

In 1961, he was appointed Organist and Choirmaster at St. Michael's Episcopal Church in New York. The following year he received a Fulbright scholarship, which was later renewed, for study in Germany, where, from 1962-64, he was an organ student of Helmut Walcha in Frankfurt am Main.

Upon returning to the United States in 1964, this writer was appointed Assistant Professor at Lindenwood College, St. Charles, Missouri. During three years at this institution, his duties included teaching organ and direct-
ing the choral ensembles; he also founded the Lindenwood Bach Concerts in 1965.

The year 1967-68 was spent in Rochester, N.Y., as a graduate student at the Eastman School, and in spring 1968, the author was appointed to the faculty at the College-Conservatory of Music (University of Cincinnati), where he is presently Visiting Assistant Professor of Organ.
The organ in the Frauenkirche, Dresden, built by Gottfried Silbermann in the years 1732-36; played by J.S. Bach, J.L. Krebs, G.A. Homilius; destroyed with the church on the 13th of February, 1945.

courtesy Deutsche Fotothek, Dresden
PREFACE

The present study stems from the author's deep interest in the life and work of Johann Sebastian Bach. The year 1750 is generally considered by musicians and music historians to be the terminal point of the Baroque era, not only because the number 1750 represents a conveniently remembered date, but because the life of the colossal genius who brought the musical art of the Baroque to its culmination, Johann Sebastian Bach, came to a close in that year.

With the termination of the Baroque age came a decline of interest in organ music. During the Baroque epoch, the culture of the "King of Instruments" had reached a brilliant climax. Organ music occupied a place of honor which was to be permanently relinquished with the establishment of the new ethos of the style galant.

Because the organ music of Bach's pupils, much of which falls into that transient period which followed the Baroque and preceded the Classical era, is so overshadowed by Bach's own works, this body of organ literature has been overlooked and almost universally neglected.

The purpose of this study has been to make generally available, in a performing edition, selected organ works by students of Bach. Preparation of this edition involved transcription of the music from microfilms of the composers'
autograph copies, or of other available copies, into a modern layout. These microfilms were graciously supplied by the Deutsche Staatsbibliothek, Berlin, the Sächsische Landesbibliothek, Dresden, the Staatsbibliothek der Stiftung Preussischer Kulturbesitz, Berlin-Dahlem, the Bayerische Staatsbibliothek, München, the British Museum, London, and the Library of the Conservatoire de Musique, Brussels.

The format of an Urtext edition was adjudged most appropriate. The absence of editorial markings allows the player the most unhindered view of his musical text and encourages him to develop and inscribe his own phrasings, articulation, ornamentation, and fingerings. Any alterations of the original manuscripts have been listed in the critical revisions which follow the music in volume II.

The biographical sketches make material available in English, which heretofore has existed only in German sources. It is the earnest hope of the author that this will encourage further research by others who have interest in these men or their legacies. The essays on various aspects of performance and the specific suggestions relative to it are intended as aids to a stylistic presentation of the music, and reflect the writer's own study in these areas.

For each composer represented in this collection, excepting J.C. Oley, a specification of an organ known to that composer has been included. The importance of these specifications should not be overemphasized; it is the author's intention that these stoplists afford merely an interesting side-
light on the type and scope of the instruments available to these composers.

The work of three men deserves special mention here because of the significance their studies have had for this edition: The articles, "Die Orgelkompositionen des Schülerkreises um Johann Sebastian Bach" by Reinhold Sietz in the Bach-Jahrbuch of 1935, "Die Schüler Johann Sebastian Bachs" by Hans Löffler in the Bach-Jahrbuch of 1953, and "Die Choralbearbeitungen für Orgel von Johann Ludwig Krebs" by Karl Tittel in Festschrift Hans Engel (Kassel, 1954).

The present writer has been extremely fortunate in having the expert advice of Dr. Ernest Livingstone, who, as thesis advisor, has made innumerable contributions to the improvement of this edition, from the beginning of its formation. This writer's translations benefited especially from Dr. Livingstone's profound knowledge of the German language, particularly in those instances where archaic German phraseology made translation difficult. An extra word of appreciation is due to Dr. Klaus Speer, Rare Books Librarian at the Sibley Music Library, who spent much time procuring microfilms for this study. Finally, this author is deeply indebted to Dr. David Craighead, Chairman of the Organ Department at the Eastman School of Music, who has made many helpful suggestions pertinent to this edition, and who, as artist-teacher, has been a source of inspiration and encouragement over many years.

Rochester, N.Y., July, 1969
ABSTRACT

The primary objective of this study is to make available representative works for the organ by J.S. Bach's pupils, and thus to provide an opportunity for a comparative insight into at least a part of their artistic achievements. These composers were the principal contributors to a body of organ music which can be regarded historically as German organ literature of the style galant.

A volume of organ music, which constitutes the main body of the dissertation, is preceded by a volume of commentary, so that the result is, in effect, a two-volume performance edition of selected Rococo organ works. The commentary (and, to a lesser extent, the volume of music itself) is designed to promote the understanding of a generally overlooked, meagerly researched period of organ music. The fact that practically all the source material available has been in German, and is now, for the first time, made accessible in English through the present study, is directly related to a second aim—to provide a springboard for further research by others who may have an interest in this subject.

Since this study is intended as a performing edition, no attempt has been made to analyze the music, nor to reach any specific conclusion about its historical relationship
to the general artistic trends of time, both of which would be beyond the scope of this study.

In volume II, there are twelve organ pieces and one additional etude in an appendix. Several criteria determined this selection. All works were previously unavailable except by means of microfilms; most of the music has never been published, and the few works which have appeared in print were published in the first half of the last century. Artistic worth, special significance, or the attainment of variety within the collection were other reasons for the selection of these pieces. The editing of this music involved its transferral to modern clefs, the use of consistent, present-day notation, its distribution on three staves instead of two, a precise examination of the text for errors, interpretation of the old system regarding accidentals, and comparative studies between multiple copies of certain pieces.

In volume I (commentary), chapter one, biographical sketches of the representative composers are given. These deal with the life, work, connection with Bach, historical significance, and a compendium of the compositions of each man. Chapter two contains essays on rhythm and tempo, phrasing and articulation, ornamentation, and registration, as each applies, in a general way, to Baroque-Rococo organ music; this chapter also makes reference to pieces in the collection which are illustrative of points in the discussion, and summarizes the writer's own experience in these
four areas. Chapter three consists of specific suggestions for performance of each selected piece, particularly in regard to tempo, registration, and phrasing and articulation. Specifications of organs played by each composer, as well as a number of plates, are also included in vol. I.

Throughout this study, the idea has been, rather than to talk at length about the music, to let it speak eloquently or non-eloquently, as the case may be, for itself.
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I. BIOGRAPHICAL SKETCHES

Johann Caspar Vogler
(1696-1763)

One of Bach's first important pupils was his fellow Thuringian, Johann Caspar Vogler, who was but 11 years younger than Bach himself. Vogler was later recognized not only for his artistry as an organist and composer, but also achieved the honor of becoming the Mayor (Bürgermeister) of the city of Weimar.

He was born on May 2, 1696, in Hausen (Schwarzburg), near Arnstadt, and was baptized on May 23. His father was Hans Nickel Vogler, a miller.

It is possible that Vogler became acquainted with Bach during the Arnstadt period (1703-07), and may even have studied with him there. From about 1710 Vogler was definitely among Bach's pupils while the latter was in Weimar, as we can read in Bach's obituary.1 Bach held Vogler in very high esteem. According to Gerber, he referred to his early pupil as "...der größte Meister auf der Orgel den er gebildet hatte."2

Vogler entered into his first important position in 1715, as organist in Stadtilm, a small city in Thüringen. In 1721, upon the death of Johann Martin Schubart, Bach's successor in Weimar, he was chosen to fill the post of Castle Organist and

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2E.L. Gerber, Historisch-biogr. Lexicon (Leipzig, 1792), II, column 746: "...the greatest master of the organ whom he had trained."
"Kammermusikus." On the 19th of May, 1721, Vogler was appointed "...mittels Handschlag" (by means of a handshake-pledge), thus stepping into a position once occupied by his erstwhile teacher, J.S. Bach.

As the son of a miller, with previous musical experience principally consisting of his six years in a provincial church in Stadtilm, Vogler was not well-versed in the ways of court etiquette. At his first performance before his new patron, the Duke of Weimar, Vogler was embarrassed by not knowing the proper title to use in addressing his highness. Perplexed, he settled on "Ihro Geliebten" (freely translated: you dear, or beloved), and thereafter always used this instead of the more proper "Ihro Gnaden" (your Grace).

Vogler's primary duties at the court in Weimar were to preside at the organ for services in the Castle Church, to join in performances of the court chamber-orchestra (presumably as continuo player), and to give music instruction to members of the court, especially the Duke's young son and heir, Ernst August Constantin.

During Christmastide 1729, Vogler journeyed to Leipzig in order to take part in the competition for the post of Organist at St. Nicholai. But his colleague and fellow Bach-pupil, Johann Schneider, who was first violinist in the Weimar court


orchestra, was chosen for the position.

"Unter denen so die Probe gemacht, hätten Vogler und Schneider sich wohl exhibiert, der erste aber hätte die Kirche irre gemacht,...und zu geschwinde gespielet."5

In 1735, as Bach had done in 1720, when he had sought to win the office of Organist at St. Jakobi in Hamburg, Vogler endeavored to further his career by seeking a position in North Germany. He submitted his name as candidate at the important Marktkirche in Hannover, and at the trial performance was unanimously recognized as the greatest of all contestants. Unfortunately, like Bach before him, he found the Duke of Weimar, Ernst August (nephew of Bach's patron, Wilhelm Ernst), unwilling to dismiss him from the court. But unlike Bach, who was clapped in prison, Vogler had the title of Vice-Mayor of Weimar conferred upon him, an appealing incentive from the Duke to remain in his service. Subsequently, in 1739, Vogler was elevated to the rank of Mayor,6 and filled this office seven times.

He spent the remainder of his life in Weimar, apparently held in high esteem by the court as well as the town. For the last two years of his life, his eventual successor, E.W. Wolf acted as Court Organist.7 Vogler died at the beginning of June, 1763, and was interred in the cemetery of the Weimar Stadtkirche on June 3.

5Löffler, Loc. cit.: "Among those who took part in the examination, Vogler and Schneider had presented themselves well, but the first-named had confused the congregation,...and had played too fast."

6Ibid.

Vogler's extant compositions are few. His only printed work, published shortly after he became Vice-Mayor, was intended as a useful and semi-pedagogical offering for Lutheran organists: *Vermischte musicalische Choral-Gedanken, nach Anleitung derer gewöhnlichsten Evangelischen Kirchen-Gesänge auf verschiedentliche Art* (Probe I, 1737). As one can read in his preface, Vogler intended to enlarge upon this with further publications, which, however, never materialized; this accounts for the very limited scope of the work, the publication of which was underwritten by Vogler himself in Weimar. It contains works based upon two chorales, "Schmücke dich" and "Mach's mit mir." Each is represented by a simple 4-part setting in the style of Bach's Arnstadt congregational chorales. There are also two bicinia, an ornamented 4-part chorale-prelude, and a small 3-part chorale-prelude.

At least two other chorale-preludes are contained in the Music Library of the C.F. Peters publishing house: "Es ist das Heyl" and "Jesu, Leiden, Pein und Tod." The latter was thought for many years to be a work of J.S. Bach, and was included in the first C.F. Peters edition of the complete organ works of Bach (vol. IX, p. 42). It was not included in the

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8 *Miscellaneous musical Chorale-Conceptions, guided by the customary Protestant Church Melodies in diverse Manner* (First Essay, 1737).

Bach-Gesellschaft. This chorale-prelude was re-published and re-edited in a modern edition early in this century. Finally, the only extant free work (not based upon a chorale) by Vogler, the Praeludium con Fuga in C major, is contained in the present edition as the first piece in Volume II.

10 In K. Straube, ed., Chorale-Preludes of the Old Masters, Peters Edition no. 3048 (Leipzig, 1907), p. 136. "Jesu Leiden, Pein und Todt" is also to be found in the important MS, Mus. ms. Bach P 802 (Deutsche Staatsbibliothek, Berlin), pp. 267-269a, formerly in the possession of Johann Ludwig Krebs.
Johann Tobias Krebs
(1690-1762)

"Father" Krebs lived very much the quiet, secluded life of the typical German town musician of his age. He was born on July 7, 1690, in "Heichelheim" (now Heichelheim) and attended the Gymnasium (classical high school) in nearby Weimar. In 1710 he became cantor and organist in the pleasant little village of Buttelstedt, which counted among its inhabitants c. 1000 citizens and among its assets a storied castle. In addition to his musical duties, he was a teacher at the local Mädchenschule (girls' school). He married in 1711, and two of his three sons, the first of whom was Johann Ludwig Krebs, were born in Buttelstedt.

E.L. Gerber, in his Neues Lexikon, informs us that the elder Krebs walked to Weimar regularly to further his musical studies: at first he was a pupil in "Klavier" and composition of J.G. Walther, the Stadtorganist, and then of "the great Bach." His work with Bach in Weimar, therefore, would have fallen approximately in the years 1711-1717. When Bach departed for Cöthen in 1717, this fruitful and far-reaching association was not ended, for Krebs later sent all three of his sons to study with Bach at the St. Thomas School in Leipzig. Johann Ludwig was to become Bach's favorite pupil.

The year 1721 proved a fateful one for the Krebs family, for on February 14 of that year Johann Tobias' wife died (Bach, too, had lost his first wife, Maria Barbara, in July, 1720; this was only one of several close parallels in the lives of the families Bach and Krebs.). Shortly thereafter, he and his two sons moved to Buttstädt, where he became Organist at St. Michael's Church. Here too, as in Buttelstedt, he was entrusted with school duties. The organ in the church was apparently a rather fine one. Just after Krebs' arrival, it was rebuilt by H.N. Trebs of Weimar, who had rebuilt Bach's Weimar Castle organ between 1712 and 1714, and for whom Bach had written a testimonial (dated February 16, 1711). This instrument must have sounded frequently under the fingers of the young Johann Ludwig Krebs, who was probably given his first organ instruction by his father.

Johann Tobias remarried in 1723 and one son was born of this marriage. On February 23, 1729, he and his wife are reported to have visited Weissenfels, meeting J.S. Bach there.2 The occasion was the Duke's birthday, which was celebrated each year with much festivity (Bach had composed one of his most delightful secular cantatas, probably in 1713, for performance at Weissenfels—the Jagdkantata BWV 208, "Was mir behagt, ist nur die muntre Jagd"). In the closing years of his life, Krebs shared the same malady which befell Bach—a progressive loss of vision. After nearly 42 years of service in Buttstädt, he

died on February 11, 1762. The special ceremonies which accompanied his burial attest to the outstanding reputation he had established.

He was lauded and publicly cited as an extraordinary organist, and even as a "famous composer." Gerber spoke highly of him for his unusual industriousness and for his love of and devotion to his art. A number of his sacred choral works were known to Gerber, but these have since disappeared. Only five known organ works definitely by Johann Tobias Krebs are in existence today; four others are possible compositions of his. These are:

Free works:

1) **Prelude and Fugue in C major** (Berlin Bibliothek, Dahlem, Mus. ms. 12034, pp. 4-5); no. 2 in the present edition

2) **Trio in C minor** (BWV Anh. 46) (BB Dahlem, Mus. ms. 12011, no. 14, pp. 27/28; also in BB Dahlem, Mus. ms. Bach P 833)

Chorale-Preludes:

3) "Wo Gott der Herr nicht bei uns hält" (BB Dahlem, Mus. ms. 12011, no. 4)

4) "Mach's mit mir, Gott, nach deiner Gnade" (Deutsche Staatsbibliothek, Berlin, Mus. ms. Bach P 802, pp. 276-277)

5) "Christus, der uns selig macht"--fragment only (DStB Berlin Mus. ms. Bach P 802, pp. 71-73)

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4 Gerber, Loc. cit.

5 In the Gesammt-Ausgabe of Joh. Lud. Krebs' organ works, both of these free works are included under the authorship of Joh. Lud. Krebs. However, in Mus. ms. 12034 (Prel. & Fugue in C major), across from the title, the specific indication "di Johann Tobias Krebs" appears; in Mus. ms. 12011 (Trio in C minor) "di J.T.K." is inscribed.
Possibly by J. Tobias Krebs, but without any indication of composer's name:

"Ach Gott vom Himmel sieh darein" (same source as nos. 4 and 5 above, and in the same hand, pp. 274-275)

Three settings of "Jesu, meines Lebens Leben" (BB Mus. ms. 30 280)

In view of the very limited number of works which have been passed down to us, it is difficult to arrive at a significant stylistic evaluation of Johann Tobias Krebs' music, or to make a meaningful comparison of his works with those of his contemporaries, as has often been attempted. In any case, the influence in his music of J.G. Walther, supplementary to Bach's influence, should not be overlooked.

Johann Tobias Krebs belonged to the early circle of Bach's pupils, which also included Joh. Martin Schubart, Joh. Caspar Vogler, Joh. Gotthilf Ziegler, and Joh. Bernhard Bach.
Heinrich Nicolaus Gerber (1702-1775)

In the case of H.N. Gerber, we are in the fortunate position of possessing a biographical essay written by his son, Ernst Ludwig Gerber (1746-1819), the noted lexicographer, who far surpassed his father in fame and fortune. Because his article on his father's life is so excellent, and can scarcely be improved, practically all subsequent writings on H.N. Gerber have turned to this article as a source. The following is thus a condensation, with occasional small additions, of this monograph in Ernst Ludwig Gerber's Historisch-biographisches Lexikon, vol. I (1790).

Heinrich Nicolaus Gerber was born on September 6, 1702, at Wenigen-Ehrich, near Schwarzburg in Thüringen. His father was a farmer but resolved that his son should pursue a teaching career on account of the boy's somewhat weak health. When Heinrich Nicolaus was seven, the local church acquired a new organ, and he was a daily witness to its installation.

At thirteen, he was sent to Cantor Irrgang in Bellstedt, who acquainted him with the organ works of Pachelbel and Bernhard Bach. Two years later he went to Mühlhausen, where he was to continue his studies at one of the best schools in Thüringen. However, as far as music was concerned, the fare was thin indeed; the only musician of note was the supposedly drunken organist of the Bach clan, Johann Friedrich Bach (1682-1730), J.S. Bach's
cousin and his successor at the Blasiuskirche. Gerber later insisted that he owed much in his style of playing to this man. In 1721 he studied in Sondershausen and in 1724, went to Leipzig to study music with Bach, as well as law at the university, where he was formally enrolled on May 8.

For an entire half year he attended some splendid concerts in Leipzig under Bach's direction, also availing himself of the opportunity to hear outstanding church music, but was always too shy to introduce himself to Bach. Finally a friend and fellow law student, and a pupil of Bach, F.G. Wilde, presented Gerber to the Thomaskantor. Bach received him with special warmth, and from then on referred to him as a "Landsmann" (compatriot).

"He promised him lessons, inquiring if he had diligently played fugues. At the first lesson, he lay before him his Inventions. After he had studied these through to Bach's satisfaction, a series of Suites followed [Gerber made a copy of the French Suites, which contains corrections supposedly suggested by Bach himself], and then the Well-Tempered Clavier. Bach played this last for him three times through, with his unattainable art; and my father counted these hours among his most blissful ones, when Bach, on the pretext that he had no inclination to teach, sat himself at one of his admirable instruments and turned the hours into minutes. Thorough-bass constituted the termination of his studies, for which Bach chose the violin solos of Albinoni; and I must acknowledge that I never heard anything more excellent in the style in which my father performed these basses, after Bach's manner, especially in the singing of the voices among themselves."2

2 The foregoing paragraph is a direct translation from E.L. Gerber's Lexicon, col. 492.
After two years with Bach, Gerber returned in 1727 to his father in the country, where he spent some time in quietude, organizing and thinking through all that he had learned and experienced in Leipzig.

In 1728 he was appointed organist in Heringen, near Rudolstadt. Although the pay was scanty, he would have been happy to remain there indefinitely, had not a disastrous fire consumed the church and all neighboring buildings within half an hour. Once again, Gerber returned to his country home, this time for one and a half years, a period he spent mainly engrossed in composition.

At Christmastide, 1731, he became Court Organist in Sondershausen, seat of the principedom of Schwarzburg-Sondershausen. At this court, music was a highly valued commodity, and an outstanding orchestra of 30 players was maintained by the prince. Gerber's duties were to play the organ at Sunday and weekday services, to provide music at the harpsichord twice weekly for court gatherings, and to give music instruction. In 1737 he journeyed to Leipzig to visit Bach, but otherwise did little traveling, and lived a quiet and secluded life.

Throughout his life, Gerber was keenly interested in the mechanics of musical instruments, and built several keyboard instruments, including a 12-stop organ and an upright clavichord with two manuals and pedal. He also played the harp for his own amusement. He was responsible for the training of so
many young musicians who wished to become organists or cantors that nearly all church positions in the princedom were filled by his students.

At Sondershausen, H.N. Gerber served under three successive princes in the course of his duties. Since 1773, his son, Ernst Ludwig, had assumed his father's organ duties. On Sunday, August 6, 1775, Gerber, who until then had been in good health, suffered a severe attack, and died around 4 o'clock that afternoon.

Ernst Ludwig Gerber described his father as a modest, gentle, reserved man, whose own shyness about his compositions kept them from becoming more widely known.

A great many keyboard works are listed in the Lexicon as being, at that time, still in the author's possession. Among these are:

For Klavier—

Many Concertos for harpsichord solo
One Concerto for two harpsichords
6 Concertos (1726), specific instrument(s) not given
Menuets (1722)
Inventions (1723)
6 Suites (1733)

For Organ—

6 Trios (1729)
6 Concert Trios for 2 man. & ped. (1734)
6 Organ Sonatas " " " " " (1736)
6 Inventions for organ, with 2 man. & ped. (1737)
6 Concertos, für das volle Werk (1739)—flat keys
110 Variirte Choräle für die Orgel zu Vorspielen (1739-48)
"...originated on an organ of three manuals and pedal."

3 Organ Concertos, für das volle Werk (1750)—sharp keys
For organ (cont.)

2 Präludien und Fugen, in C major and C minor (1751)

Praeludium et Fuga pro Organo pleno (1752)

3 Praeludien concertativa, manualiter (1752)

Other--

a Choralbuch (1739), motets and other church music, and pieces for harp

With the exception of three pieces, most regrettably all of Gerber's organ music seems to have disappeared. This is particularly unfortunate, since in Gerber's works, the effect of Bach's influence would have been strongly evident.

The three extant compositions are:

Concerto a 2 Clv. & Pedal (BB Dahlem, Mus. ms. 7364)

2 Choralvorspiele

"Nun freut euch"--Bicinium
"O du dreieiniger Gott"

--Possibly by Gerber, but unavailable to the present author:

2 Praeludien

(Bibliothek Beuron)
Johann Schneider
(1702-1788)

Johann Schneider, esteemed organist at the Nicolaikirche in Leipzig, and an associate whom Bach particularly valued, was baptized on July 17, 1702, in Oberlauter, near Coburg, the son of a miller.

His first musical studies may have been with the village organist and schoolmaster, but at the age of sixteen, he began a three-year period of study in Saalfeld. Schneider, an immensely talented organist and violinist, came to study under Bach's tutelage about 1721, while Bach was in Cöthen as Capellmeister to the Prince of Anhalt-Cöthen.

Shortly after he commenced work with Bach, in 1721, Schneider was appointed Court Organist and First Violinist at Saalfeld. There are reports that during these Saalfeld years he studied with Bach in Leipzig, but the distance between the two cities would have certainly restricted meetings of teacher and scholar to a minimum.

In 1726 Schneider left Saalfeld to become First Violinist in the court orchestra in Weimar. Here he had an unusual opportunity to hear two celebrated organists, Johann Caspar Vogler, his colleague as Court Organist, and J.G. Walther.

1E.L. Gerber, Neues Lexikon (1814), IV, 99.

Organist at the Stadtkirche.

With his appointment as Organist of the Nicolaikirche in Leipzig on August 1, 1730, Schneider succeeded J.G. Görner and stepped into one of the most important positions for an organist in that area of Germany. He was destined to remain in Leipzig until the end of his life. One of Schneider's competitors for this position was Johann Caspar Vogler, an organist of great brilliance. But it was found that Vogler "...bewildered the congregation,...and had played too fast." Another contestant was J.A. Scheibe, son of the Leipzig organ builder. Bach, as Music Director of the four principal churches in Leipzig, would certainly have had something to say about the choice of the new organist at the Nicolaikirche, if he was not, in fact, one of the judges. Both Schneider and Vogler were his pupils, and this, as well as their outstanding competence, led Bach to prefer them for the post. Scheibe's failure to receive the position probably contributed strongly to the bitterness which later evidenced itself in the now-famous "Letter from an able Musikant abroad," and the controversy that followed.

In 1737 Schneider married Regina Eusebia, daughter of the

3P. Spitta, J.S. Bach (Wiesbaden, 1962), II, 92.
4See pp. 2f.
5For a thorough presentation of this controversy, see The Bach Reader, ed. David and Mendel (New York, 1945), pp. 237-252.
5. Inside the Nikolaikirche, Leipzig, before 1785

6. The organ in the Nikolaikirche, before 1785

Both photos from water-colors by C.B. Schwarz, reproduced in J.S. Bach's Leipziger Kirchenmusik, by A. Schering (Leipzig, 1938).

courtesy Breitkopf und Härtel
Leipzig wig-maker, Bechthold.

Gerber described Schneider as "an earnest man, who spoke little." It was his custom to begin services at the Nicolai-kirche with a fugue, played "with strength and vitality." His performance was described in 1747 as follows: his preludes were "...of such a good taste, that in this regard, one can hear nothing better in Leipzig, except for Herr Bach, whose pupil he was." It seems virtually certain that many of Bach's Leipzig pupils, while studying "Klavier" and composition with Bach himself, were referred by the master to Schneider for organ study. Such was definitely the case with Homilius and C.G. Fritsche.

Schneider was also active as Cembalist in the Leipzig Grosse Concert-Gesellschaft and his name is frequently mentioned in this connection during the years 1746-48, when he was associated with Johann Trier.

Johann Schneider died in early January, 1788, and was laid to rest on January 8.

Eitner gives his organ works as follows:

Fantasie u. Fuge für Orgel (Leipzig)
12 leichte Orgelstücke (Leipzig)
Thema mit Var. für Orgel (Berlin Bibliothek Ms. 149)

6A. Schering, Musikgeschichte Leipzig (Leipzig, 1941), III, 66.
8Loc. cit.

For footnotes 10-13, see the next page.
F. Peters-Marquardt gives a somewhat different listing, all the following compositions to be found in the Westdeutsche Bibliothek, Marburg:

- 2 settings of "Vater unser im Himmelreich"
- Trio on "Ach Gott, das Herze bring' ich dir"
- 2 Preludes and Fugues in G major
- Prelude and Fugue in D major
- Prelude and Fugue in G minor
- Fugue in G major
- Theme with Variations

The Allabreve in F major (Berlin Bibliothek, Dahlem, Mus. ms. 7364, pp. 48-49) should be added to the above listing of organ works.

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10See p. 27.


13R. Eitner, Biographisches-bibliographisches Quellenlexikon der Musiker und Musikgelehrten, IX, 54.

14MGG, XI, 1900.
Johann Ludwig Krebs
(1713-1780)

"That is the one and only crab (Krebs) in my brook (Bach)," Bach was alleged to have remarked about his favorite pupil, Johann Ludwig Krebs.

Joh. Seb. Bach, the greatest organist of his time, and perhaps of all time, trained many excellent pupils; with none was he supposed to have been more satisfied than with Krebs in Altenburg, about whom he liked to say, "...that is the one and only crab in my brook." ¹

The eldest son of Johann Tobias Krebs, Johann Ludwig was born on October 10, 1713, in Buttelstedt.² According to a letter he wrote in 1733,³ he began studying the organ at the age of twelve, presumably under his father's expert guidance. Gerber thought that he may have been a pupil of Vogler in Weimar,⁴ as well.

¹J.F. Reichardt, "Anekdoten aus dem Leben merkwürdiger Tonkünstler," in Musikalischer Almanach (Berlin, 1796), Anekd. 8; quoted in W.M. Luther, ed., Johann Sebastian Bach Documenta (Kassel, 1950), p. 79:

³Ibid., 101.
⁴E.L. Gerber, Lexicon (Leipzig, 1790), I, 756
On July 26, 1726, he was formally received at the St. Thomas School in Leipzig, in which city he began a sojourn of nearly eleven years, and where he crossed paths with such musicians of the Bach circle as Johann Schneider (with whom he may have studied organ), G.A. Homilius, Christian Friedrich Schemelli, J.F. Agricola, J.F. Kirnberger, and many others. At this time, Krebs and Carl Philipp Emanuel Bach were both twelve-year-olds; Wilhelm Friedemann Bach was fifteen.

During the next years, in addition to his choir responsibilities at St. Thomas, Krebs assisted Bach in the important capacity of "Cembalist" (harpsichordist) at the performances of Bach's Collegium Musicum, which met weekly at Zimmermann's Coffee House. He also played the violin, and his familiarity with the lute must have made him further indispensable, for at that time a sparsity of accomplished lutenists was already apparent.

Shortly after Krebs left the St. Thomas School (in May, 1735), Bach wrote a testimonial for him, which has been preserved to the present day. This recommendation appears to have been written in support of Krebs' application for a now unknown position. He may well have sought the appointment of Organist and Music Director at the Johanniskirche in Zittau, at this time made vacant by the death of Johann Krieger on July 18, 1735.

5Loc. cit.
6See Appendix A., p. 86.
Krebs then attended lectures at the university in Leipzig, and in 1736 was entrusted with instructing in music the wife of J. Christoph Gottsched, a distinguished Professor of Literature at the university. Bach, no doubt, was responsible for Krebs' ensuing felicitous association with this musical and cultured family. Later, in 1740, when Krebs was in Zwickau, he dedicated six *Präambulen* to his talented former pupil, Louise Adelgunde Gottsched.\(^8\)

In May, 1737, Krebs became Organist at the *Marienkirche* in Zwickau, his first appointment. In 1740, he was married to Johanna Sophie Nacke, daughter of a town official. The setting for organ of the chorale "Herzlich lieb hab' ich dich, O Herr" (4 voices, *cantus firmus* in tenor) is dated June 27, 1740, and with its tender and expressive character, may bear reference to this important event in Krebs' life—July 3, 1740.\(^9\)

Unfortunately, the organ at Krebs' disposal in his first position was old and badly needed replacement. He made every effort to have Gottfried Silbermann build a new instrument for the church, and in November, 1742, the eminent builder visited the *Marienkirche* and submitted plans for an organ. But the proposal came to naught. Seeking a betterment in his career, Krebs was a candidate for the position of organist at the imposing *Frauenkirche* in Dresden, and played a test recital there on April 18, 1742, upon the great Silbermann organ. Although


he was offered the position, he did not deem it wise to accept, because "...the salary was very poor."\textsuperscript{10}

In January, 1744, he became Castle Organist at Zeitz. While the organ was scarcely an improvement over the one in Zwickau, a position which carried affiliation with a court was considered much more prestigious. With Bach's death on July 28, 1750, the cantorate at St. Thomas in Leipzig became vacant. Krebs, C.P.E. Bach, Johann Trier, and others presented themselves as candidates for the position, but it was given to Johann Gottlob Harrer. In 1753, Krebs journeyed to Dresden, and was heard at the court, as Gerber reports, in a newly composed "\textit{Duo für 2 Flügel}."\textsuperscript{11} After Harrer's death on July 9, 1755, Krebs again sought the major post at St. Thomas, but he was again passed over in favor of Johann Friedrich Doles.

On October 13, 1756, Krebs assumed the position of Court Organist in Altenburg, only a few miles distant from Zeitz. In the castle church stood a splendid organ, an instrument by G.H. Trost, completed in 1739, and a typical example of the Central German style of organ building of the late Baroque.\textsuperscript{12}

Krebs' last years were darkened by the failure of his eyesight, like those of his father and of J.S. Bach. His youngest son, Ehrenfried Christian Traugott, increasingly became his constant helper. In a petition to the reigning

\textsuperscript{10}\textit{K. Tittel, in MGG VII, 1728: "...das Salarium sehr schwach (war)."}


\textsuperscript{12}\textit{See p. 92.}
7.

Relief portrait of Johann Ludwig Krebs (sole extant portrait) in the Bach-Saal of the Altenburg Castle

courtesy Bärenreiter Bild-Archiv
Prince, on September 21, 1775, Krebs made the request that his position be transferred, upon his death, to his youngest son, and mentioned that Ehrenfried Christian had already assisted him for several years,"...due to his own weakening strength, particularly of the eyes."\(^{13}\) Johann Ludwig Krebs died in Altenburg on January 1, 1780.

The numerous copies Krebs made of Bach's organ and harpsichord works, many of which have played important roles in Bach research, attest to the profound admiration he felt for his teacher. Many of these copies were made while he was a student in Leipzig, perhaps in more than one instance following a performance of the work by Bach. Krebs continued to add to his collection of Bach works through the succeeding years, and had access to manuscripts in the possession of Altnikol and perhaps other Bach pupils, including W.F. Bach and C.P.E. Bach. Krebs' copy of the Fantasia and Fugue in C minor (BWV 537) is dated "Soli deo Gloria den 10. Januarii 1751."; it is the only copy of this work to have been preserved.

Two separate complete editions of Krebs' organ works were begun in the 1800's:\(^{15}\) among the composers of the present study, he is the only one whose organ works were accorded such merit. Both editions were uncompleted, but both have value as source material, because a number of manuscripts used in their


G.W. Körner, ed., *Sämtliche Kompositionen für die Orgel von Johann Ludwig Krebs* (Erfurt, and elsewhere, n.d., 1848–).
preparation have since disappeared. However, both have helped to create the cloudiness which surrounds certain pieces wrongly attributed to J.L. Krebs; just as Krebs has been credited with the authorship of several of Bach's organ works, so has the Thomaskantor been mistakenly considered the composer of certain compositions actually by Krebs. This fascinating matter has been dealt with in detail by Karl Tittel.\(^\text{16}\)

Krebs' prolific organ works, nearly 50 per cent of his extant output, reveal him to be a composer of surprising breadth, with a highly developed understanding of the idiom of his instrument. The 46 free works (not based on a cantus firmus)—Preludes and Fugues, Toccatas and Fugues, 19 Trio movements, many smaller Preludes, Fantasias, Fugues—and the c. 85 chorale-based works\(^\text{17}\) known to us may be rightfully regarded as the principal segment of late Baroque organ literature in Germany after Bach.

\(^\text{16}\)K. Tittel, "Welche unter J.S. Bachs Namen geführten Orgelwerke sind Johann Tobias bzw. Johann Ludwig Krebs zuzuschreiben?" BJ 1966, 102-137. The works discussed are:

- a) **Trio in C minor** (BWV Anhang 46)
- b) **Eight Little Preludes and Fugues** (BWV 553-560)
- c) **Chorale-Prelude "Wir glauben all' an einen Gott"** (BWV 740)
- d) **"Wir Christenleut"** (BWV 710)
- e) **"Auf meinen lieben Gott"** (BWV 744)
- f) **Trio in C minor**, 2 mvts. (BWV 585)
- g) **Aria "Bist du noch fern"** (BWV Vorwart, vol. XII, no. 17)

\(^\text{17}\)K. Tittel, in Festschrift Hans Engel, p. 406. For the most recent and exact listing of MS sources for Krebs' organ works, the reader is referred to Karl Tittel's "Die musikalischen Vertreter der Familie Krebs mit Besonderer Berücksichtigung der Bachschüler Johann Tobias und Johann Ludwig Krebs" (Dissertation, University of Marburg, 1963).
While the organ works represent the epitome of his art, Krebs was also the composer of a large body of excellent music for the other keyboard instruments, most of which is rarely heard today. Nor did he neglect the realm of chamber music: a small, but representative group of works has survived, including 6 Sonate da Camera (flute or violin and harpsichord), 6 Trio Sonatas (2 flutes or violins and harpsichord), a Double Concerto for Harpsichord, Oboe and Strings, and two Lute Concertos. Among Krebs' choral works, Gerber lists a German Magnificat (4 voices) and two settings of the Sanctus with instrumental accompaniment.\textsuperscript{18} Additionally, MGG cites a Magnificat in D, a Missa in F, an Oratorio funèbre (Oratorium funèbre zum Tod der Königin Maria Josefa von Polen \textsuperscript{\(\square\)}, who died on November 17, 1757\textsuperscript{\(\square\)}), and other smaller works.\textsuperscript{19}


\textsuperscript{19}MGG, VII, 1732.
Both Krebs, father and son, were born in small villages in the province of Thüringen—the same area in which the Bach family was at home—and both Johann Tobias and Johann Ludwig Krebs lived and worked for the greater part of their lives in small towns of Thüringen. Gottfried August Homilius, however, was from Sachsen (Saxony), and spent the last 43 years of his life in the cosmopolitan capital of that land, Dresden.

He was born on February 2, 1714, in the small mountain village of Rosenthal, near Königstein, the son of the village pastor. That summer the family moved to Porschendorf, so that it was here that Homilius spent his youth.

Following an unsuccessful candidacy for the position of Organist at St. Anna in Dresden in 1733,1 Homilius began the study of theology at the University of Leipzig in 1735. But in his own words of years later (1755), he had been, since youth, deeply receptive to music, and possessed an inner yearning to dedicate himself to it.2 The musical life he experienced in Leipzig, dominated by the spirit and influence of the Thomaskantor, J.S. Bach, must have spurred him on in his resolve to follow music, rather than theology, as a career.

2G. Feder, in MGG, VI, 671.
In July, 1741, he sought the position of Organist at St. Petri in Bautzen, an old border city with a mixed German-Bohemian history. A testimonial from Johann Schneider, organist at the Nicolaikirche in Leipzig, supported him. This document (dated August 10, 1741) leads us to believe that Homilius studied organ with Schneider while in Leipzig. On August 17, 1741, he was asked by the authorities in Bautzen to play a trial performance, to take place on the following Sunday. He was later reimbursed six Taler for his journey to Bautzen. The following pieces in manuscript were submitted and further supported his candidacy:

1. Choralvorspiel zur ersten Choralzeile von "Nun freut euch" (G major, 3/4 time, with a counter-theme in sixteenth notes)

2. Choralvorspiel über "Straf mich nicht in deinem Zorn" (E major, 4/4 time, adagio, 3 voices, cantus firmus in the tenor)

3. Choralvorspiel zu "Wer nur den lieben Gott läßt walten" (B-flat minor, 6/8 time, allegro, c.i. in tenor)

4. 2 Choralbearbeitungen für Corno und Orgel
   "O heiliger Geist, kehr' bei uns ein" (E-flat major, C time, for horn in E-flat)
   "Komm heiliger Geist" (F major, 3/8 time, horn in C)

Cantor Gössel's judgment of these works has been preserved:

The musical compositions for the organ sent to me by your most honorable and wise City Council, of which many, composed and engraved in copper by artful organists, are extant, show amply, that the author understands very well not only the nature of the organ and its use, but also

4These works are contained in the Akten des Rathauses, Bautzen.
how a chorale can be executed in the fugal style and with other ornamentations in use at the present time, on the pedals as well as on the keyboards of an organ of two and three manuals.  

On January 2, 1742, Johann Gottlob Gössel, brother of Cantor Gössel, was chosen as organist.

However, Homilius' fortune was soon to improve, for on May 17, 1742, he was appointed Organist at the Frauenkirche in Dresden, succeeding C.H. Gräbner, a former pupil of Bach. At his trial recital on the preceding day, Homilius had been heard at the beautiful Silbermann organ in a Preludium und Fuga on the chorale, "An Wasserflüssen Babylon," in a fugue on a theme submitted by the Cantor, and in an Alla breve in "General-bass."  

In the next years at the Frauenkirche, his reputation as an organist of highest calibre and as an authority on organs spread. He was often called upon to design new instruments or to test and approve a new organ. One of these was the new instrument built by Zacharias Hildebrandt in the Dreikönigskirche in Dresden-Neustadt. Homilius inspected the new organ on

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6Ibid., p. 26; Die von E. Hochedl. und Hochweisen Magistrat mir überschickte und auf die Orgel gesetzte Specimina musicalia, dergleichen heut zu Tage sehr viele, von kunstreichen Organisten aufgesetzt und in Kupfer gestochen, vor Augen liegen, zeigen sattsam, dass der Autor nicht nur des Organi indolem und Application, sondern auch wie ein Choral per modum Fugae und andern ieziger Zeit gebrauchlichen decorationen, so wohl Pedal- als Manualiter auf einem Organo von 2. und 3. Manualen, ausgeführt werden könne und solle, gar wohl verstehe.

7K. Held, "Das Kreuzkantorat zu Dresden," Vierteljahresschrift für Musikwissenschaft X (1894), 333.
8. View of the New Market in Dresden, with the Frauenkirche (Bernardo Belotto, 1749)

courtesy Deutsche Fotothek, Dresden, and Gemäldegallerie, Dresden
December 6, 1757, and wrote a very favorable report on it. In 1776, Homilius, at 62, was a much older man, and had not held the office of organist for many years. Even then he was lavishly praised by J.F. Reichardt, who had also known and heard C.P.E. Bach, as "...the greatest organist whom I have ever heard and perhaps will ever hear in my lifetime." On this occasion, which occupied an entire morning and which took place in the Frauenkirche, Homilius played a free fantasia, a fugue on a chromatic subject, a chorale-prelude on "O Haupt voll Blut und Wunden," and lastly, "...zwei Trios, ganz im Geiste Grauns." ("...two trios, wholly in the spirit of Graun."). Reichardt spoke of his mastery of harmony, unusual technical polish, elegance of expression, richness of musical ideas, in the fugue, of his inexhaustible imagination in improvisation, and in the chorale, of his subtle registration.

In 1753, the position of Organist at St. Johannis in Zittau became vacant. The fine Silbermann organ (completed 1741) must have kindled his hopes for a change in the course of his career. But competition was unusually formidable: the list of candidates included such musicians as W.F. Bach, C.P.E. Bach, J.L. Krebs, Homilius, and others. The appointment went to Johann Trier, another gifted and accomplished pupil of J.S. Bach, who in 1746

8Loc. cit.

9J.F. Reichardt, Briefe eines aufmerksam Reisenden (Frankfurt and Breslau, 1776), II, 109ff, and E.L. Gerber, Lexicon (1790), I, 665. The chromatic fugue-subject, from Reichardt, p. 110:

Along with all the above-mentioned merits, he additionally showed here a power of the imagination which is spirited to the level
had taken over the direction of Bach's Collegium Musicum in Leipzig.

The most significant turn in Homilius' career came soon after, when, on June 10, 1755, he was chosen in the triple capacity as Cantor at the Kirche, Quartus or Quintus (fourth- or fifth-ranking member of the teaching staff) in the Kreuzschule, and Music Director for the three principal churches of Dresden (Kirche, Frauenkirche, and Sophienkirche).

The Kirche and its school had been a venerable institution in the life of the city of Dresden since c. 1300. Under Homilius' direction, its music reached a very high level. As a result, its choir and instrumentalists were commended throughout the city and were sought after for ceremonial functions of all kinds. In spite of the extremely difficult circumstances which arose in Dresden because of the Seven Years' War, Homilius maintained this high degree of excellence. On June 19, 1760, with the destruction of the Kirche by the Prussian Army, the principal site of his musical activity shifted back to the Frauenkirche, where Homilius had been organist on so many memorable occasions, and remained there until the end of his life.

During much of his career in Dresden, the musical life in the city was dominated by J.A. Hasse, Director of Music at the Royal Court and Opera until 1763. Musical Dresden at this time

of astonishment." (Bey allen den obengenannten Vorzügen zeigte er hier noch eine Einbildungskraft, bis zum erstaunen lebhaft ist.)
was very receptive to the Italian operatic style, and to Italian influence, in general—an influence which does not fail to make itself evident in the works of Homilius. However, in spite of Hasse's importance, Homilius seems to have been the acknowledged peer in the field of church music, becoming renowned throughout Germany for his cantatas and Passionsmusik, which were popular in many cities of the land. In Dresden, perhaps the most important musical demand of the year for the Kreuzkantor was the composition and preparation of the annual Passionsmusik, which was traditionally performed in the Frauenkirche on Good Friday.

In 1784, as the completion of the rebuilt Kreuzkirche drew near, Homilius drafted the specification of a new organ for the new church. However, he was not destined to hear this new instrument (completed in 1786/87 by the Wagner firm of Schmiedefeld, and based upon Homilius' design). As a serious illness, probably some form of stroke or heart attack, had made it impossible for him to continue his regular duties, he petitioned the Rat on December 20, 1784, to be given the title of emeritus—a request which was granted. Homilius did not survive to direct again in the Kreuzkirche; he died on June 2, 1785.11

Homilius achieved a considerable degree of worldly success.

11 Ibid., p. 346.
9. Engraving of Gottfried August Homilius
(Carl Seehas, 1782)

courtesy Deutsche Staatsbibliothek, Berlin
He was widely referred to in contemporary sources as "sincere, upright, beloved, conscientious."\textsuperscript{12} His fame as an organist was almost legendary. He was an excellent pedagogue in each of the aspects of his teaching activity. Among his pupils were Daniel Gottlob Türk (1750-1813), organist at the Liebfrauenkirche in Halle, one of the first great pianists, and author of \textit{Von den wichtigsten Pflichten eines Organisten} (Halle, 1787), a counterpart to Kittel's \textit{Der angehende praktische Organist}, Christian Friedrich Schemelli (1713-1761), and Johann Adam Hiller (1728-1804), later Cantor at St. Thomas in Leipzig.

Homilius composed a large body of church music, including over 100 cantatas, many motets, passion music, chorale settings, and others. His secular compositions are few in number: an Italian cantata and a \textit{Concerto for Cembalo concertato} with strings are the principal works in this category.\textsuperscript{13}

The extant organ works consist mainly of chorale-preludes, contained in the following sources:

\begin{itemize}
  \item a) \textit{32 Praeludia zu geistlichen Liedern vor zwey Clavieren \\
    und Pedal} (Sächsische Landesbibliothek Dresden, Mus. ms. 3031/U/1 \textsuperscript{(formerly Mus. ms. c. Oh. 1653)}
  \item b) \textit{27 Choralbearbeitungen für die Orgel mit 2 Klavieren und Pedal} (Deutsche Staatsbibliothek Berlin, Mus. ms. Autogr. J.L. Krebs 5 \textsuperscript{(formerly Mus. ms. 12010)}
  \item c) \textit{13 Praeludia zu geistlichen Liedern vor zwey Clavieren und Pedal} (DStB Berlin, Mus. ms. 30 190)
\end{itemize}

\textsuperscript{12}R. Steglich, "Karl Philipp Emanuel Bach und der Dresdner Kreiskantor Gottfried August Homilius im Musikleben ihrer Zeit," \textit{BJ} 1915, 43.

\textsuperscript{13}\textit{MGG}, VI, 674-676.
d) 5 Choralvorspiele (Library of the Brussels Conservatoire de Musique, Ms. 26. 573)

There are numerous duplications in the foregoing sources.

e) 2 Choralbearbeitungen für Corno und Orgel (in Biehle, Musikgeschichte von Bautzen, pp. 141-150)

f) 2 Stücke (BB Dahlem, Mus. ms. 11 544)

g) Trio in G major (Neudruck in G.W. Körner, ed., Orgelfreund, vol. XII, no. 13)


Nos. g and h above may be identical compositions; g was not available to the present editor.

Of special interest is the chorale-prelude, "Schmücke dich, O liebe Seele," for many years listed among Bach's organ works, and included in the Bach-Gesellschaft (vol. XL, pp. 181f. [BWV 759]). Since this charming work is included in the two principal Homilius sources in Berlin, as well as in the Dresden MS, it is, in all likelihood, by Homilius.14

14 MGG, VI, 676. This composition is not, however, to be found in the Brussels source, as stated by Feder.
The earmarks of the gradual but profound transformation of style which took place in music between the late Baroque and early Classical periods are bountifully present in the music of J.C. Oley. About this musician, who lived almost exactly during the interim when this transformation unfolded, we possess only the scantiest information.

He was born in Bernburg (Sachsen-Anhalt), but even the date of his birth is obscured in the mists of history. If he was, indeed, a direct student of Bach, as stated by Löffler,1 his study with the Thomaskantor would have occurred during the last two or three years of Bach's life, at a time when Oley was very young. In 1755 he was active as an organist in Bernburg, moving in 1762 to Aschersleben, a small city in the same province, near the Harz mountains. This part of Germany had historically been an "in-between" area, a province where elements of North-German and South-German culture habitually met and intermingled. Thus, the free juxtaposition of old and new, Baroque and Classical, Northern and Southern elements so vividly evident in Oley's chorale-preludes is attributable to geographic, as well as temporal factors.

In Aschersleben Oley was Organist and second Schulkolle-
gge (second-ranking faculty member of the school). Here he
had at his disposal a "good organ," built in 1738, which
may have been his inducement to leave Bernburg, rather than
the salary in Aschersleben, which, in keeping with most posi-
tions of this kind, was meagre. E.L. Gerber states that
Oley was very gifted, largely self-educated, and famous for
his playing of fugues and for his improvisation on both
Klavier and organ. Oley died in Aschersleben on January 20,
1789.

The principal works which have survived are contained in
the extensive Variirte Choräle für die Orgel, published in
four installments:

Part I, published by Reussner of Quedlinburg, 1773
" II, " " " " , 1776
" III, " " Ernst " " , 1791, with
an Introduction by Johann Adam Hiller
" IV, published by Ernst of Quedlinburg, 1792

In his study of the organ works of Bach's pupils, Sietz men-
tioned additional works, which were in private hands in
Dessau, and unavailable to him.

\(^2\) W. Emery, "General Preface," in J.C. Oley, Four Chorale-Pre-
ludes, no. 2 in the series, "Early Organ Music" (London, 1958).

\(^3\) Loc. cit.

\(^4\) E.L. Gerber, Lexicon (Leipzig, 1792), II, 43.

\(^5\) R. Sietz, "Die Orgelkompositionen des Schülerkreises um
It is important to notice that parts III and IV were published posthumously. This leads one to suspect that there was sufficient current demand for the works to justify bringing out two additional volumes after the composer's death. Altogether there are 81 chorale compositions in the four books. All are for organ solo, with the exception of one setting for solo oboe and organ and four settings for organ and instruments, in which the organ serves a non-collaborative function, doubling the orchestral parts and providing the bass.

The brevity of some of these chorale-preludes points out their intended liturgical application. Others, by virtue of their extended length and/or secular character, seem more at home in concert. In the majority of cases, the entire cantus firmus is used. The chorale-fughetta and the Pachelbel type are not to be found among these works, which exhibit a wide spectrum of quality, some being veritable gems, while others are quite primitive.

Oley was adventuresome in his use of unusual keys: A-flat and E occur more than once. Lasset uns den Herren preisen (IV/no. 1) is set in C-sharp minor, Brunquell aller Götter (III/5) in G-sharp minor, Morgenglanz der Ewigkeit (III/7) in F-sharp, and Jesu, meine Freude (IV/6) in D-sharp minor. Nun danket alle Gott (IV/5) is in G-flat, and Jesu, meines Lebens Leben (IV/7) is in E-flat minor.

The newly emerging Classical style is everywhere evident:
e.g., the frequent unisons, changes of dynamics, sigh motives, pauses, changes of tempo, frequent free-voiced polyphony, the aria-like character of so many of the preludes, and the fact that the chorale itself no longer acts as a generating, determining factor in the structure, but now *steps into* a structure which has been pre-determined and pre-fabricated by the composer. Old practices exist side by side with new: e.g., the frequent use of double pedal, the assigning of the cantus firmus to the pedal stops, and particularly, Oley's marked predilection for canonic writing, which occurs in 25 per cent of these works and can be found at all intervals.

Here it is interesting to note Oley's connection with J.S. Bach's *Musical Offering*. Oley was the first to develop solutions to all the canons in this late composition of Bach, and did so at least as early as 1763.⁶ His work is of significance in the interpretation of the *Musical Offering* because of its proximity to Bach's life and because of the fact that Oley may have been himself a pupil of Bach.

Like the two Krebs, Kittel, and H.N. Gerber, Oley is known as a copyist of Bach's keyboard music. His copies are notable for their accuracy and extremely fine legibility. Among compositions he copied were the Six Trio-Sonatas for organ (*Oesterreichische Bibliothek, Wien, Cod. 15528*), var-

ious chorale-preludes for organ, the *Italian Concerto* for harpsichord (Boston Public Library, Allen A. Brown collection, MS 200. 12), the *Well-Tempered Clavier*, Bk. I, and the *English Suites*. 
Johann Gottfried Müthel
(1728-1788)

One of the most remarkable and original among Bach's pupils was J.G. Müthel. In contradistinction to the many Bach students who stemmed from the Central German provinces of Thüringen and Sachsen, his homeland was North Germany.

Müthel was born on January 17, 1728, in Mölln (the town of the legendary Till Eulenspiegel), near the old city of Lauenburg—an idyllic region of rolling hills and fields about 30 miles east of Hamburg. He was the fifth among the eight brothers and sisters in the family (two brothers, Anton Christian, b. 1725, and Ernst Gottlieb, b. 1731 were also to become professional musicians).1 According to Gerber,2 his father, who was organist at St. Nicolai in Mölln, gave him his first instruction in music, beginning with Klavier lessons when the boy was six; later, he also studied flute and violin.

At that time, Mölln was a town of about 1500 citizens,3 and it became necessary for Johann Gottfried to widen his horizons. For this purpose he was sent to the great Hansea-

3Salmen, Loc. cit.
tic city of Lübeck, to study with the organist at the Marienkirche, Joh. Paul Kunzen (1696-1757). Here he remained until his seventeenth year.4

In 1747 he entered the service of the Duke of Mecklenburg-Schwerin, in Schwerin, as Court Organist and Chamber Musician. His duties included the music instruction of the two royal children, Prince Ludwig and his sister, Amalie.

In 1750 Möthel was granted a leave of absence for one year, "...to the famous Capellmeister and Music Director Bach in Leipzig..., in order to perfect himself in his own craft."5 The above lines are from the Duke's recommendation, sent with Möthel on his journey to Leipzig.

Bach accepted him warmly, and even lodged the newcomer from North Germany in his own home.6 Perhaps he recalled his own experiences as a youth in North Germany, when he had visited such cities as Hamburg, Celle, and Lübeck, and remembered similar hospitality shown to him.

A friendship was soon established with Bach's sons, but since Möthel arrived in May, the teacher-student relationship with Bach could not have developed far beyond the preliminary stages. Bach was already suffering from blindness and deteriorating health. Thus, Möthel was a witness to Bach's last

4Gerber, Loc. cit.


work on The Art of Fugue, the composition of the last chorale for organ, "Vor deinen Thron," and the great composer's death on July 28, 1750.

After this melancholy experience, Müthel went to Naumburg, where he continued his study with Bach's son-in-law, Johann Christoph Altnikol, Organist at St. Wenzel. On June 2, 1751, Müthel was still in Naumburg as he is listed as Taufpate (God-parent) for Altnikol's infant daughter, Augusta Magdalena. He then spent some time in Dresden, met Hasse (and presumably Homilius), and "visited churches, operas, and concerts," gaining particularly valuable new impressions of a different kind of music practice. From Dresden, he journeyed to Potsdam, to his "old friend, C.P.E. Bach," with whom he was to continue a correspondence until 1773. Finally, he visited Telemann in Hamburg, who was a long-standing friend of his father.

Following this period of travel and study, Müthel returned to Schwerin. But after only a brief time there, on July 4, 1753, he obtained a release from the service of the Duke, whereupon he became Director of the court orchestra of the distinguished nobleman and Russian Embassy Counselor, Freiherr von Vietinghoff, in distant Riga. The orchestra numbered 24

7Salmen, Loc. cit.

8Gerber, Loc. cit.

9Ibid.
10. The Hildebrandt organ in the Wenzelskirche, Naumburg

This organ was "proved" by J.S. Bach and Gottfried Silbermann in 1746. Altnikol was organist here when J.G. Müthel studied with him in 1750-51.

courtesy Bärenreiter Bild-Archiv
players, and Möthel's obligations, as director, were to plan and execute the music for the frequent concerts and musical evenings which were held at von Vietinghoff's. Riga, then under Russian sovereignty, was important in commerce and associated with the Hanseatic League. The population of this Baltic city was comprised of Russian administrators and soldiers, Prussian nobility, German businessmen, and native Latvians (largely members of the peasantry). With its strong middle class, in addition to the nobility, Riga was the site of a flourishing cultural life. The latest and most up-to-date music—that is, music of the early Classic period, and no longer that of the now-outmoded Baroque—would have been expected by the audiences at von Vietinghoff's.

Möthel's first years in Riga were marked by extraordinary success, and having formerly lived in Lübeck, he must have felt very much at home in this cosmopolitan city. In 1762 he became Organist at the Petrikirche. But it seems that, rather than the organ, closest to his heart were the clavichord and harpsichord. In this aspect, he is comparable to C.P.E. Bach; in his rigorous quest for originality and self-imposed demands for newness and freshness, he is quite comparable to a much later keyboard artist—Claude


Debussy.

In a letter to an unnamed friend (the only one extant in Mäthel's hand), he delineates his work habits, and explains his desire not to repeat himself in any idea, but to strive always for the novel and original. He worked slowly to an extreme, and only when he was in the most conducive mood. This partly explains why the number of his works which has been passed down to us is so inconsiderable. A great deal of his music may also have been lost when, at his death, all manuscripts became the property of his brother, Gottlieb Friedrich, a pastor in Sesswegen (Livland).

Although he was a recognized virtuoso of the first rank, his playing habits were as peculiar as his composition methods. According to J.C. Brandes, a well-known actor and librettist of the time, "...Mäthel would only play publicly during winter, when deep snow lay upon the streets, in order, as he himself said, not to be disturbed by the rattle of passing carts and sleighs." 13

Mäthel remained firmly attached to his adopted home, Riga, spending the remainder of his life there. He died in


Bienenhof, near Riga, on July 14, 1788,\(^{14}\) and was buried in Steinholm.\(^{15}\)

Müthel was one of the first representatives of the **Sturm und Drang** movement in music, and his keyboard works are even more characteristic in their expression of this current than the works of C.P.E. Bach. Müthel was also one of the earliest to compose for the "Forte-piano" (see the Duetto below). His surviving organ works show traces of J.S. Bach's influence, especially in the chorale- prelude, "Ach Gott vom Himmel sieh darein," in the present collection.

A typical description of his music is given by C.F.D. Schubart: to him, Müthel's works appeared "...dark, saturnine, unusual in modulations, willful in progressions, and unyielding to the fashionable preferences of his contemporaries.\(^{16}\)

Among his important extant works for keyboard instruments are:

- **VI Clavierconcer te**, for harpsichord and strings (probably composed for the concerts at von Vietinghoff's), in Deutsche Staatsbibliothek Berlin Mus. ms. Autogr. J.G. Müthel
- 2 additional Klavierkonzerte
- 9 Sonatas (mostly in 3 mvts., of less technical difficulty than the Konzerte)

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\(^{14}\) L. Hoffmann-Erbrecht, in MGG, IX, 914.


2 Duets for two keyboard instruments; one was published under the title, *Duetto für 2 Claviere, 2 Flügel oder 2 Forte-piano* (Riga: Hartknoch, 1771)

2 Ariosi with 12 variations

41 Menuets

-- Polonaises

Listed chamber works include:

- a *Sonata in D major für Querflöte und basso continuo*\(^1\)
- a Concerto for two bassoons and strings
- a *Cantata (Musiksammlung Schwerin, no. 3944)*\(^2\)

Lastly, the surviving organ works are to be found in:

1) *Deutsche Staatsbibliothek Berlin* *Mus. ms. Autogr. J.G. Müthel 1*, a collection of 295 pages in MS, from the collection of G. Poelchau, who had known Müthel in Riga. This contains VI *Clavierconcerte, so wie mehrere Sonaten, Polonaisen, etc.*, and for organ:

- a) Preludium in C major, for pedal solo (on a loose page)
- b) Pedal solo in C major, derived and expanded from the *Preludium* (on pp. 260 and 273)
- c) a piece in C major in fugal style (pp. 262-269)
- d) 3 organ chorales, all with *CF* in soprano (pp. 293-295)

  "Herzlich tut"
  "Ach Gott vom Himmel sieh darein"
  "Herr, ich habe missgehandelt"


2) *Technische Uebungen*, Berlin Bibliothek (Dahlem) Mus. ms. 15 762

Also from the collection of Poelchau. Former owner was Graf von Arnim, who inscribed on an inner page of the volume: "Herrn Poelchau, Wohlgeboren, mit Baron Arnims besten Dank und dem Wunsche einer glücklichen Reise." (To Herr Poelchau, with Baron Arnim's sincere thanks and wish for a happy journey.)

This is a collection of exercises and musical suggestions for improvisation. While many of these sketches call for a pedal instrument, the texture of most suggests the pedal clavichord or harpsichord. Predominantly a musical notebook of ideas for improvisation, the MS also includes a number of figured chorales, an untitled piece in G minor (opposite p. 21), many examples of bravura passagework in various keys, three variations on "Jesu, meine Freude," and two bona fide organ chorales:

"Was mein Gott will, das g'scheh allzeit," *cf* in soprano (opposite p. 22)

"O Traurigkeit, o Herzeleid," *cf* in soprano, ornamented (p. 9)

3) *Technische Uebungen II*, BB Dahlem Mus. ms. 15 762

On the cover: probable composer, J.G. Mäthel

Contains exercises similar to those in 2) above, and an untitled Fugue in G

In addition to the above-mentioned sources, Frotscher gives the MS Berlin Mus. o. 12172, as a source containing organ works. This MS was not available to the present author.20

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20G. Frotscher, *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935), III, 1070. According to information received by the present author in a letter from the Deutsche Staatsbibliothek, Berlin, dated June 4, 1969, this MS was lost during World War II.
Johann Christian Kittel
(1732-1809)

Among Bach's last pupils—in fact, often rather romantically referred to as "Bach's last pupil"—was Johann Christian Kittel (Kittel). He was born in Erfurt and baptized on February 18, 1732, the youngest of eight children. As a youth he attended the Predigerschule (he was later to become Organist at the Predigerkirche), and also the Ratsgymnasium (classical high school), where he was a student of Jacob Adlung. Thus, when he went to Leipzig to study with Bach in 1748, at the age of sixteen, he had already completed most of his formal education.

In Leipzig Kittel established a close relationship with his teacher, so that later, he and J. L. Krebs were often mentioned in one breath as Bach's two favorite students. With Müthel and Altnikol, Kittel was present at the time of Bach's death in 1750.

Shortly thereafter, in July, 1751, Kittel became Organist at St. Bonifacii in Langensalza, as well as "Mädlein-Schulmeister" (teacher) at the Mädchenschule, i.e. girls' school. On February 5, 1752, he married the daughter of a Langensalza citizen. All in all, however, Kittel's years in this small town, lying between Mühlhausen and Erfurt, were not free of unpleasantness. This arose partly because of his apparent dislike for and boredom with his school duties. ¹

In 1756, he returned to his home city, Erfurt, as Organist at the Barfüsserkirche. Six years later, in 1762, he was named Organist at the Hauptkirche zu den Predigern—the Predigerkirche, where his distinguished predecessors had been Pachelbel, Buttstedt, and Adlung. However, in spite of this illustrious heritage, he was always poorly paid at the Predigerkirche, and his reluctance to accept a position as "Schoolmaster" made this potential source of income unavailable to him—a circumstance which may, in part, explain the unusually large number of private music students taught by Kittel. As a master instructor he was highly respected and sought after, and as a church organist he was dedicated to his art in an exceptional degree.

Through such pupils as J.C. Rinck, K.G. Umbreit, and many others, he exerted a considerable influence on the course of 19th-century German organ music. Another important Kittel student, more important as a clavichordist and pianist than as an organist, however, was his nephew, Johann Wilhelm Hässler (1747-1822), who was the young Mozart's opponent in a musical contest in Dresden. Otto Jahn, famous Mozart biographer, also studied with Kittel, as did J.A. Dröbs, organist at the Petrikirche in Leipzig.

As one of the last representatives of the Bach tradition, Kittel strove to pass on a deep admiration for Bach to his students. An amusing anecdote connected with his teaching procedures concerns a portrait of Bach, which Kittel had in his
11. Engraving of Johann Christian Kittel
from his method,

Der angehende praktische Organist, vol. I
possession. This picture was kept in an honored place over the harpsichord and was carefully covered by curtains; these were drawn aside by Kittel for his best students, rewarding them with a glance at the legendary Thomaskantor. For the poor and lazy pupils, the curtains remained closed.\(^2\)

Kittel was a very thorough teacher, whose students were given a solid foundation in all the basics of music-making and performance. One of his maxims, which perfectly illustrates his common-sense approach was, "What one fails to understand, one will be unable to perform properly."\(^3\) His organ students were thoroughly acquainted, as one would expect, with the organ works of Bach. Some of these works copied by Kittel were the Toccata and Fugue in D minor (BWV 565), the Fantasias in G (BWV 572) and C minor (BWV 565), the Fugue in G minor (BWV 131a) and the Canonic Variations on "Vom Himmel hoch." There was also a high mutual respect between Kittel and J.J. Krebs, and several of Kittel's organ works are to be found in Krebs' extensive collections.\(^4\)

During his career as a church organist, Kittel's efforts were directed especially toward the common people, perhaps as a result of his own unpretentious family background (his father was a stocking-maker), as well as his own down-to-


\(^3\)Kittel, Der angehende praktische Organist (Erfurt, 1808), III, 95: "Was man nicht versteht, wird man auch nicht richtig vortragen können."

earth character.

In 1800 Kittel embarked on a concert tour, which lasted an entire year, and which took him to such cities as Halle, Göttingen, Hannover, Altona, and Hamburg, where he played at the Katharinenkirche. Just before his return to Erfurt, in May, 1801, Kittel offered himself as a candidate, much to the surprise of everyone concerned, for the position of organist at a small village church in Altenbruch, near Cuxhaven. The recently discovered proceedings connected with the selection of an organist throw a great deal of light upon the person of Johann Christian Kittel.

Described vividly by the writer of the proceedings as a tall, slender, well-built man, with black hair underneath a wig, Kittel's rich, many-sided, generous, if eccentric and impetuous (after his own words) character emerges. At age 69 he was renowned throughout Germany as the greatest organist of his day. So respected was he that one of the judges declined an invitation to take part in the selection, on grounds that he was unworthy to judge Kittel. One of the three final contestants withdrew his candidacy altogether when it was learned that Kittel was one of his competitors.

The Erfurt Kittel had known in past years had radically changed, and circumstances had not been kind to him. For

5Ibid., p. 24.

his last days, he sought a quiet, undisturbed place where he could continue to practice his art peacefully.

Fate decreed otherwise when a young musician by the name of Bach was chosen over Kittel—perhaps because of the latter's age, perhaps because Bach was a local person, known to the authorities, or perhaps even because Kittel's appearance was so pitifully threadbare that when he went to the pastor's house on the morning following his trial recital to pay his respects before departure, the servant girl mistook him for a traveling poor-man.

1801 was the year in which he began publication of his most significant work, *Der angehende praktische Organist*. In 1803 followed the *Vierstimmige Choräle mit Vorspielen*, a consequence of his visit to North Germany.

Toward the end of his life, he planned a trip to England, and even learned English for this purpose. Although this journey never materialized, such a plan by a man in his seventies serves to illustrate Kittel's energy and his adventuresome spirit.

At the Predigerkirche, Kittel had given his devotion and service in an extraordinary manner. Most particularly, the *Abendmusiken* he organized at the church were widely known, and visited by such persons as Goethe and Herder. In the years 1806-08, with Napoleon's occupation of the city, the church was closed and used as a barn, which must have

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12. The organ in the Predigerkirche, Erfurt

reproduced in Orgelchoräle um J. S. Bach, ed. Frotscher
(Das Erbe deutscher Musik, series I, vol. 9;
Braunschweig, 1937)

courtesy C.F. Peters Corp.
been a tragic turn of events for Kittel.

Alone and bereft of his family, Kittel died on April 17, 1809, at 11 a.m., following a two-month illness. His quiet and lonely death, however, was not paralleled by the funeral which was provided, for he was buried in the presence of a large gathering of friends and pupils, with uncommon veneration.

His works, almost exclusively for organ, number over 300 individual pieces. About 20 of these are large-scale compositions, including the 16 Grosse Präludien, which seem to have been conceived as pieces for use at the conclusion of a church service. Kittel was a deep admirer of Mozart; this is, to some extent, reflected in the organ chorale, "Nun bitten wir," no. 11 in the present edition. Elements of the classical Sonata-Allegro, as well as echoes of the more antiquated French Overture, make themselves felt in the free works.

Sietz mentions that in Kittel's works, the fugue of large proportion, toccata, and trio are all missing. These missing forms reflect the decline in organ music which was taking place during Kittel's lifetime. The frequent unorganistic idiom in much of his organ music, and that from a renowned organist, also belies this trend. In this age, polyphonic


10R. Sietz, Op. cit., p. 75. Kittel was, however, known for several unusual trios, which were, Forkel wrote, "...so distinguished that [Bach] himself would not have been ashamed of them." (Bach-Reader, p. 332).
music, that music most closely suited to the nature of the organ, did not flourish. The great development of polyphony, carried on over centuries and brought to a culmination by J.S. Bach, did not and could not continue in the works of even such an erstwhile Bach pupil as Kittel.

Especially recognized for the clarity and simplicity of his chorale compositions, Kittel left numerous chorale preludes and several sets of chorale-variations. Three published collections have value as sources, in addition to the many autograph manuscripts and copies which contain further works.

The three early published collections are:

1) **Vierstimmige Choräle mit Vorspielen** (Neues Choralbuch für Schleswig-Holstein...) (Altona: Hammerich, 1803). 155 chorales, each preceded by a prelude on the melody. MS source: DStB Mus. ms. 14715.


3) **24 leichte Choralvorspiele** (Köln & Bonn: Simrock, 1813).

Kittel's famous method book, also containing chorale preludes:

Der angehende praktische Organist, oder Anweisung zum zweckmässigen Gebrauch der Orgel bey Gottesdiensten und Gottes-Verehrungen (Erfurt: Beyer und Maring, 3 vols., 1801-1808); MS source: DStB, Fo33.

In addition to the organ works, one cantata and several keyboard works have survived.

11The Beginning Practical Organist, or Instruction for the appropriate Use of the Organ for Divine Services and Devotions.
II. NOTES ON THE MUSIC AND ITS STYLE

Rhythm and Tempo

While rhythmic precision is the *sine qua non* on the organ, a rigid adherence to an unvarying beat, oriented solely upon bar lines, is to be avoided. Players will do well rather to strive for flowing phrases in which the rhythmic impulse propels the melody in an unhindered cantabile fashion. This will facilitate the achievement of a truly musical vitality, with requisite shades of intensity and repose.

During the Baroque era, *tempo ordinario* was basic. The extremes of tempo which were developed during the Classic and Romantic periods would be contrary to the style, inappropriate, and damaging to the whole impression of most Baroque music. In the performance of the older pieces in this collection (those by Vogler, J.T. Krebs, Gerber, and Schneider), it should be remembered that today's fast tempi would have been slower in the Baroque, just as our modern slow tempi were taken with more movement by the Baroque musician. Sachs writes, "...musicians should finally rid themselves of the traditional prejudice that music of our ancestors was sleepy, slow, and grave."¹

However, some widening of the extremes of tempo was already under way during the years of the style galant, a fact which can be directly applied to the determination of tempo for the later works in the present collection (those by Oley, Mäthel, and Kittel).

In view of these generalities, how can we, then, establish the "correct" tempo for this music? The right tempo must always remain a relative matter, dependent upon many variables—acoustics, the instrument, the occasion, mood. The composers of the Baroque and Rococo knew this, and accordingly, seldom supplied tempo indications in their scores. Among the works in this collection, only two (those by Vogler and Oley) contain words relative to tempo; those of the Vogler piece may not even have been given by Vogler himself.

When establishing tempo, one must first determine the speed of the harmonic rhythm (the fast notes are often only decorations of the slower basic pulse): a slow harmonic rhythm requires a fast tempo in order to maintain the listener's interest, while a fast harmonic rhythm calls for a slow tempo, if clarity and comprehension are to be preserved. Vivid illustrations of this principle are afforded by the works by Oley and Mäthel in this study. In the chorale- prelude by Oley, harmonic changes coincide mostly with the quarter notes; it would be a misconception to regard the

\[2\textit{Ibid.}, \text{ pp. 320-323.}\]
eighth notes, many of which have a non-harmonic function, as generating the harmonic rhythm, and the result would be a dull, wearisome performance. In the Mäthel chorale-prelude, the quarter notes also represent the harmonic rhythm. But here, the chromaticism, intricate counterpoint, and frequent unexpected turns of phrase dictate a slow quarter as the unit; an attempt to present this amount of musical detail in terms of even a moderately fast quarter, or in two instead of four beats per measure, would bewilder the listener.

The idea of relating tempo to heart-beat was, during this time, advocated by Quantz. This is not to be overemphasized, but neither should it be ignored, for there may be a more intrinsic and profound relationship between the language of music and the human pulse than most people would be inclined to believe. Figuring that there are about 80 pulse beats in a minute,³ Quantz assigns tempi to the various Italian terms, grouping them in four basic classifications.⁴ This can be shown as follows:

In 4/4 time

Allegro assai, Allo. molto, Presto (M.M.) \( \frac{\hat{Q}}{Q} = 80 \)
Allegretto, Allegro moderato \( \frac{\hat{Q}}{Q} = 80 \)
Adagio cantabile, Larghetto \( \frac{\hat{Q}}{Q} = 80 \)
Adagio assai, Lento, Grave \( \frac{\hat{Q}}{Q} = 40 \) \( (\hat{Q} = 80) \)


⁴Ibid., chap. XVII, sec. VII, par. 49-51, pp. 262ff.: Quantz gives this in verbal, rather than tabular form, and does not make reference to metronome speeds. A number of writers,
In the performance of Oley's chorale-prelude on "Nun bitten wir," it should be noted that, according to Quantz, Adagio assai is half the speed of Adagio (cantabile); thus, the tempo of the final four measures of this piece should be approximately half that of the first portion of the work. Quantz also states that when the bass moves in quarters in an Adagio of 3/4 time (as it does in the Oley piece), the quarters should carry the pulse; this tends to confirm the observation, which was made earlier, regarding tempo and harmonic rhythm relative to this piece.

Phrasing and Articulation

Closely related to rhythm and tempo in their application, the concepts of phrasing and articulation need to be clearly defined in order to be used effectively.

Phrasing concerns itself with groupings of notes which belong together and which produce a musical "thought" or unit. Phrasing in music can be compared to the organization of speech into sentences and clauses; musical phrasing has as its purpose the delineation of the "macro-" and "microform" in the design of the music.

including Sachs and Dolmetsch, have introduced tables similar to the one given here; this one, however, differs from the others in several of its details.

5Ibid., par. 51, p. 265.
Articulation concerns itself with treatment of individual notes within a phrase. Phrasing can be compared to punctuation, inflection, and emphasis in speech; musical articulation is associated with expression, and with delineation of the finer, more subtle shades of meaning within the phrase.

Phrasing and articulation sometimes interact and overlap; for the most part, they can be considered but related techniques. Their common purpose is to bring into relief the lines of musical thought which converge to produce a whole; well applied, they reveal both form and content more clearly. The techniques of phrasing and articulation are germinal to the convincing performance of polyphonic music.

Invaluable guides to Bach's phrasing and articulation are the *Six Schübler Chorales* for organ. The style of these pieces is also closely akin to the style of German Rococo organ music, particularly in phrase structure and general lightness of effect. The phrasing patterns found in the *Schübler Chorales* are ideally suited to the organ music of Gerber, J.L. Krebs, Homilius. Further valuable hints for phrasing and articulation will be found in the chorale-preludes of Oley. Although the organ is, of course, a wind instrument, phrasing and articulating with string bowings in mind will often help to achieve a musical result; this can frequently be applied, in particular, to bass passages, as in the pedal parts of the Gerber *Concerto*, the Krebs D major
Prelude, and the Homilius chorale-prelude in the present collection. On the other hand, vocal phrasing lies at the genesis of nearly every phrase, and the practice of singing each line immeasurably enhances its musicality. It is well known that the eminent German organist and Bach interpreter, Helmut Walcha, requires his students to be able to sing any given voice in the polyphonic compositions they study, simultaneously playing any or all of the additional voices on the organ; and, no less an authority than C.P.E. Bach advised all keyboard players of the importance of listening to "artistic singing."6

The player should make himself aware of the presence of tension, climax, and the ebb and flow of energy through phrases, sections, and the piece as a whole. Artistic phrasing is a direct result of this awareness. Once the point of climax has been determined, it should be remembered that all other notes lead either to or from this point; also, that a non-expressive phrase will often heighten the effect of a subsequent expressive one. In music characterized by regular phrase lengths, such as the chorale-preludes on "Nun bitten wir" by Oley and Kittel, these principles assume particular importance.

Articulation embodies all shades of touch variation, from the rarely used "over-" legato, through leggiero and

non-legato, to staccato. Staccato notes which sound for less than half the value of the actual note will seldom be found musically effective on the organ. In all the facets of articulation and touch variation, the release of the organ key is often as important as, or more important than, the attack. This principle is fundamental to the nature of the organ but is frequently forgotten and therefore not exploited for expressive results.

Agogic accent, or stress through timing, was the major significant means of accentuation in music up to the Classical period, rather than the presently more common dynamic accent; and the agogic accent is intrinsic to the organ, while the dynamic accent is foreign to it. Relative to the artistic use of tone spacing and agogic accent, silence before an important note will always heighten that note.

Above all, taste and subtlety remain cardinal, and determine how much or how little phrasing and articulation are suitable to the prevailing acoustics: too much results in disruptive playing—too little produces a bland, lifeless performance. The plastic shape of all musical components in a work can be sensed and heightened through phrasing and articulation, in much the same manner as a painter uses light and dark to bring out the elements of design in his painting.
Ornamentation

Thurston Dart writes, "Ornaments are delicate, instinctive things; if they are not ornamental they are worse than useless, ...."7 To the performer seeking enlightenment about the embellishment of this music, the best advice would be to have him keep this quotation in mind and to refer to C.P.E. Bach's invaluable treatise,8 the writings of Quantz,9 Marpurg,10 Türk (a pupil of Homilius),11 and J.L. Krebs' table of ornaments on the following pages. However, several problems in this thorny area perhaps deserve attention within these notes.

One of the most controversial questions is whether or not some trills can be started on the main note (note of resolution), and if so, which ones. This is a matter of far greater complexity than is generally realized, or admitted, and comes down to the set of problems surrounding the so-called inverted mordent.12 Should the inverted mordent (Praller, Pralltriller, Schneller) be admitted in the music

8C.P.E. Bach, Essay (1753).
9Quantz, Versuch (1752).
10F.W. Marpurg, Die Kunst das Clavier zu spielen (Berlin, 1755; quotations from 3rd ed., 1760).
11D.G. Türk, Klavierschule [Leipzig and Halle, 1789], facsimile ed. (Kassel, 1962).
There are various ornaments, with which one embellishes the notes, they are collectively named grace notes. One has the following symbols. For example---

**The Symbol

***The Execution
N.B. Occasional rhythmic inexactitudes in the original table have been retained in this transcription.
here under consideration? In the case of J.L. Krebs, the answer should probably be affirmative, for this ornament (labelled Pralltriller oder Abzug) clearly appears in his table (Krebs may not have written out this table himself, although the volume in which it was contained was part of his collection). This ornament also appears under the sign \( \Rightarrow \) in Marpurg.\(^\text{13}\) C.P.E. Bach\(^\text{14}\) and Türk\(^\text{15}\) designate this ornament Schneller, and indicate it by means of grace notes.

It is intriguing to speculate about the use of the Schneller under the sign \( \Rightarrow \) in the organ music of J.S. Bach. If J.L. Krebs used this ornament, might it not have appeared, at least occasionally, in Bach's works? This possibility becomes even more fascinating when one realizes that, of all Bach's pupils, J.L. Krebs was the one most likely to preserve and continue the practices of his master, and least likely to discard or alter the techniques he had received from Bach to conform to the changing taste of the style galant.

The option of the performer is of special importance

\(^{13}\)Marpurg, Op. cit., p. 23, fig. 4:

\[
\begin{array}{c}
\text{\( \Rightarrow \)}
\end{array}
\]

\[
\begin{array}{c}
\text{\( \Rightarrow \)}
\end{array}
\]

\( \text{performed} \)

\[
\begin{array}{c}
\text{\( \Rightarrow \)}
\end{array}
\]

\[
\begin{array}{c}
\text{\( \Rightarrow \)}
\end{array}
\]


in relation to the introduction of additional ornaments, unspecified in the score. The player should not feel obliged to adhere slavishly to the text of any of the organ pieces included in this study, insofar as ornaments are concerned, as long as he does not disregard the words of C.P.E. Bach: "Above all things, a prodigal use of embellishments must be avoided. Regard them as spices which may ruin the best dish or gewgaws which may deface the most perfect building."\textsuperscript{16}

Another aspect of this subject needing review is whether or not one should play some ornaments \textit{before} the beat, instead of \textit{on} the beat in true Baroque fashion. It may have been Oley's intention, for example, for certain embellishments to be played before the beat:

```
Often two appoggiaturas are also found preceding a note, inasmuch as the first is notated by means of a small note, the other, however, by means of a note taking its place within the time of the measure.
```

\begin{figure}
\centering
\includegraphics[width=\textwidth]{appoggiatura_example.png}
\caption{Example of appoggiatura performance.}
\end{figure}

The small note is likewise played short, and is figured as part of the value of the preceding note.\textsuperscript{17}


\textsuperscript{17}Quantz, \textit{Op. cit.}, pp. 78f:
Oefters finden sich auch zweeene Vorschläge vor einer Note, da der erste durch eine kleine, der andere aber durch eine mit zum Tacte gerechnete Note ausgedrückt wird: ...Die kleine Note wird also ebenfalls kurz angestossen, und in die Zeit der vorigen Note im Aufheben gerechnet. N.B. The usually articulate Quantz expressed himself here with considerable struggle. The author's translation is designed to reflect this vagueness.
In such a transition period, few things can be absolutely authoritative, and, in fact, almost anything may be right.\textsuperscript{18} It must remain a decision of the performer.

Among the most unusual ornaments in the pieces of this collection are the passing grace notes in Mäthel's organ chorale, "Ach Gott vom Himmel sieh darein," filling in skips of a third. These are "passing appoggiaturas," to be played, for the most part, after the manner of Quantz: the time for these appoggiaturas is won from the preceding notes, not from the following notes, as was customary in earlier years.

\begin{music}
\begin{music clave=96}
\before\notes\G\F\E\D\end{music}
\end{music}

The appoggiaturas...demand a pliant expression. If one were to make the small notes in Fig. 5\textsuperscript{2} long, striking them in the time of the following main notes, the melody would be completely altered thereby.\textsuperscript{19}

C.P.E. Bach regarded the above treatment of this ornament as "repulsive."\textsuperscript{20} Mäthel, as one of his pupils, well acquainted with his music, would be naturally expected to follow the practice of "his old friend": e.g. to play the

\textsuperscript{18}W. Emery, "Ornamentation," in J.C. Oley, \textit{Four Chorale Preludes} (London: Novello, 1958)

\textsuperscript{19}Quantz, \textit{Op. cit.}, p. 78:
\textit{Die Vorschläge...einen schmiedlichen Ausdruck verlangen. Wollte man nun die kleinen Noten bey Fig. 5 lang machen, und in der Zeit der folgenden Hauptnote anstossen: so würde dadurch der Gesang ganz verändert werden...}"


\textsuperscript{21}See p. 41.
grace note on the beat, where it occupies part of the time allotted to the note which follows. This, however, cannot be the case in Mütthel's organ chorale, for "...the melody would be completely altered thereby."--especially disturbing when a chorale cantus firmus is involved.

In summary, the key to artistic ornamentation is the realization that there is no one way to perform ornaments. "No sphere endures so little coercion of any kind as ornamentation; as much study as one may and must undertake,--in the final analysis the taste of the player must decide!"22

22H. Keller, Die Orgelwerke Bachs (Leipzig, 1948), p. 43: "Kein Gebiet verträgt so wenig Zwang irgendeiner Art wie die Ornamentik; soviel man auch studieren mag und muss,-letzten Endes muss der Geschmack des Spielers entscheiden!"
Registration

There are very few original suggestions regarding registration to be found in the music here under consideration. Therefore, one must be cognizant of the gradual transformation of sound-ideals which took place after 1700, and must also make use of every clue pertaining to registration, however indirect it may seem.

Instruments of a given period exist in a profound and necessarily interdependent relationship with the music of that period. In the historic development of the organ, it is recognized that during the years 1730-1800 the instrument was forced by changing tastes to relinquish its leading role for one of decidedly minor importance.

One of the preferences of organists in this era was for tonal "weight," solidity, and strength. Bach's desire for a 32' pedal Untersatz in the organ of the Blasiuskirche in Mühlhausen, a stop which would give "a solid foundation," is indicative of this taste. Bach also spoke of the need for "more gravity" in the pedal Posaunenbass 16'. The late Baroque and Rococo organ is perhaps typically exemplified by the great instruments of the builder, Gottfried Silbermann (1683-1753); the sound of the Silbermann organ is strongly related to the Leipzig organ works of J.S. Bach, as well as to the music of his pupils, most specifically J.L. Krebs, who was on friendly terms with Silbermann, and G.A. Homilius, who played a most notable Silbermann organ during the major
part of his professional career. Silbermann, too, reflects this preference for weight in his description of the various tone qualities appropriate to the divisions of an organ, when he submitted a design for the organ he was to build for the Johanniskirche, Zittau, in 1738-41:

Hauptmanual von grossen und gravitativen Mensuren---
Oberwerk von scharfen und penetranten Mensuren---
Brustwerk von delikaten und lieblichen Mensuren---
Pedal von starken und durchdringenden Mensuren---

This predilection is also revealed by his use of wood for the bodies of the pedal reeds of 16' pitch, and occasionally, even in those at 8' pitch.

The trends which were later to dethrone the "King of Instruments" are inherent, in part, in the organs of Silbermann, although he was such a craftsman that these trends seldom made themselves felt in his instruments. One of these was the growing emphasis upon 8' tone. "The period 1730-1800 witnessed a decided reversal of the previous periods' trends. The unison, instead of decreasing in importance as before, now increased from 20 percent to 33 percent of the total. Upperwork declined from 68 percent at the end of the prior period to only 48 percent by 1800." 

---

23 Main manual (HW) of large and solemn scales ---
Second man. (OW) of sharp and penetrating scales---
Third man. (BW) of delicate and sweet scales---
Pedal of strong and pervading scales---

Other characteristics of the Silbermann organ and its followers include:

The impoverishment of the pedal division: while the tone was strong, the limited scope gave the organist little flexibility in this division.

The abandonment of the Rückpositiv division, accompanied by an increasing emphasis upon the horizontal aspect of the case: while greater integration was achieved within the instrument, a tendency toward loss of contrast and, eventually, of divisional ensemble, ensued; also, in two-manual instruments, the second manual tended to recede from its cantus firmus function.

The inclusion of fewer reeds, particularly those of the Regal type, so intrinsic to the early and high Baroque organ: in the Silbermann organ, the only remaining representative of this family of reeds was the Vox humana 8'.

Use of the mounted Cornet and the Echo Cornet, indicative of French influence; also the inclusion of string stops as a regular practice.

Smaller mixtures (cf. the rugged VIII rank mixtures of Schnitger, or the IX rank mixture in the organ of the castle church in Altenburg, built by Silbermann's contemporary, G.H. Trost); because Silbermann could derive the maximum amount of musical tone from every rank and each pipe, he could afford to dispense with the additional ranks of mixture stops (his largest mixture is the VI rank found in the Hauptwerk or Pedal of his largest instruments); his successors were seldom so ingenious, and weaker mixtures were the result.

Nevertheless, Silbermann's organs rightfully take their place beside the high Baroque instruments of Arp Schnitger as artistic glories of an age. One who has heard a Silbermann organ can never forget the clarity and brilliance of the organo pleno, the sparkling glitter of the mutations, or the
singing quality of the flutes. As the Baroque-Rococo organ lost flexibility and striking contrast, it became more ceremonial and courtly.

In 1741, Silbermann built an organ in the small town of Grosshartmannsdorf and left a registration notebook, presumably for the instruction of the local organist. It is an invaluable guide to Silbermann's ideas on how to make his organs sound to their best advantage (the contract for his organ in Fraureuth, 1742, has written on the back nearly identical instructions for the use of the stops). The stop-list of the organ in Grosshartmannsdorf:

<table>
<thead>
<tr>
<th>HW</th>
<th>OW</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal 8'</td>
<td>Gedackt 8'</td>
<td>Subbass 16'</td>
</tr>
<tr>
<td>Rohrflöte 8'</td>
<td>Rohrflöte 4'</td>
<td>Octavbass 8'</td>
</tr>
<tr>
<td>Quintaden 8'</td>
<td>Nasat 3'</td>
<td>Posaunenbass 16'</td>
</tr>
<tr>
<td>Oktave 4'</td>
<td>Octave 2'</td>
<td></td>
</tr>
<tr>
<td>Spitzflöte 4'</td>
<td>Gemshorn 2'</td>
<td></td>
</tr>
<tr>
<td>Quinta 3'</td>
<td>Tertia 1 3/5'</td>
<td>Bassventil</td>
</tr>
<tr>
<td>Oktava 2'</td>
<td>Quinta 1 1/3'</td>
<td>Tremulant</td>
</tr>
<tr>
<td>Mixtur IV</td>
<td>Sifflöte 1'</td>
<td></td>
</tr>
<tr>
<td>Cornet III</td>
<td>Cymbel II</td>
<td></td>
</tr>
</tbody>
</table>

Silbermann's notes:

Reines volles Spiel (clean, full ensemble)

HW--all except Quintadena 8', Spitzflöte 4', and Cornet III
OW--all except Nassat 3', Gemshorn 2', and Tertia 1 3/5'
PD--all stops

Flöthen-Züge (flute combinations)

HW Rohrflöte 8', Spitzfl. 4'
OW Gedackt 8', Rohrfl. 4'

Suffloet-Zug (Sifflöte comb.)

OW Gedackt 8', Rohrfl. 4', Sifflöte 1'
Lieblicher Flöthen-Zug (sweet flute comb.)

HW Quintadena 8', Spitzfl. 4'; or Rohrfl. 8', Spitzfl. 4'; or Principal 8', Spitzfl. 4'
OW Gedackt 8', Rohrfl. 4', Gemshorn 2'

Cornet-Zug (Cornet combination)

HW Principal 8', Rohrfl. 8', Oktave 4', Cornet III (Cornet as solo)
OW (accompaniment) Gedackt 8', Rohrfl. 4', or Gemshorn 2' (Lautenzug) lute comb. ?

Cornet-Zug im Oberwerk (Cornet comb. in the OW)

OW Gedackt 8', Nassat 3', Tertia 1 3/5' (solo)

Nasat-Zug

OW Gedackt 8', Rohrfl. 4', Nassat 3' (solo)
HW Rohrfl. 8', Spitzfl. 4' (accompaniment)

Tertien-Zug

OW Gedackt 8', Rohrfl. 4', Nassat 3', Octave 2', Tertia 1 3/5' (as Canto solo)

Stahlspiel

OW Gedackt 8', Nassat 3', Tertia 1 3/5', Quinta 1 1/3', Sifflöt 1' (as solo)
HW Rohrfl. 8', Spitzfl. 4' (accompaniment)

What can be done on present-day American instruments to re-create the genre of sound so familiar to the composers of Baroque-Rococo organ music? First, it should be borne in mind that during these years of departure from the Baroque ideals, music, in general, stressed elegance, spoke in subtle tones, evoked gentle moods; the vivid, exuberant colors of the Baroque were superseded by the delicate, silvery, pastel

25E. Flade, Der Orgelbauer Gottfried Silbermann (Leipzig, 1926), p. 94.
shadings of the Rococo. These artistic predispositions can be seen manifest in the organs of the time, as well as in Rococo painting and architecture.

1. The term "Organo pleno" denoted a characteristic, full, transparent ensemble, not necessarily containing all voices of a division. In the selection of an organo pleno on modern organs, strings, wide-scaled flutes, tierces, and loud reeds should be excluded. Heavy 8' diapasons are to be likewise avoided; sometimes a neutral-toned 8' flute can be substituted for such a stop, as the basis for a tonal pyramid. To produce good blend and balance, it may be necessary to couple some voices from another manual to the Great.

2. One feature of the pleno sound of the time was the use of a pedal reed of 16' or 8' pitch in the pedal ensemble, forming a foil to the pure flue chorus of the manuals. This idea is especially applicable to Preludes and Fugues, or similar pieces, where full combinations are used.

3. For a clear, independent pedal, it will often be necessary to couple manual stops from an unused division into the pedal. Indiscriminate coupling from divisions upon which the manual parts are being played robs the pedal of its individual color and character, and usually makes a polyphonic bass indistinct.

4. In small ensembles, a gap in the pitch spectrum often yields a more interesting sound than a "closed" series: e.g. flutes 8', 4', _, 1'; 8', _, 2 2/3', _, 1'.
5. With small combinations, the most musical result can sometimes be achieved by playing an ensemble based upon a 16' stop one octave higher, or by basing the ensemble upon a 4' stop and playing it an octave lower.

6. A feeble stop can often be made fresher by the addition of a higher-pitched stop above it.

7. The swell shades should be left open, and adjusted only if balance necessitates partial closing.

8. On modern organs, the super-couplers should be used sparingly, and for the most part, should be avoided for the purpose of simply increasing the dynamic level of their own division. A super-coupler is often effective when used to add a Swell or Choir ensemble to the Great chorus at 4' pitch; or, to transfer a mutation to another manual at another pitch; e.g. a Swell 2 2/3' Nazard can be used with the Great flutes at 1 1/3' pitch.
III. NOTES ON THE INDIVIDUAL PIECES IN THIS COLLECTION

Volume II, No.

1. Johann Caspar Vogler: Prelude and Fugue in C major

(Prelude: un poco Adagio, \( \frac{1}{4} = 60-66 \))

I: Principal chorus; optional Quintadena 16', Trumpet 8', or Trumpet 16', 8'; II may be coupled to I
II: Clear, sharp ensemble
Pd: Principals 16', 8', 4', mixtures, reeds 16', 8'

Mm. 1-3: Both hands on I

Mm. 6-8 and 11-12 may be played on II; if this is done, return to I in m. 13, beat 3

(Fugue, mm. 14-74: Allegretto, \( \frac{1}{4} = 69-76 \))

I: Principal chorus, no reeds or 16' stops
II: Clear, sharp ensemble, perhaps emphasizing mutation stops (e.g. 8', 2 2/3', 1')
Pd: Principal chorus, optional reed 8'

Mm. 14-34 can be played on I

Mm. 34-63 on II; change manuals in m. 34, beat 1

M. 63, beat 3: Return to I

M. 68, last eighth: add HW Trumpet 8', or couple manuals;
a 16' pedal reed may be added preparatory to m. 69

A leggiero touch is recommended for mm. 1-3, 6-8, and

1Manual indications correspond to manuals of the German Baroque organ, as follows: I=Hauptwerk, II=Oberwerk or Rückpositiv, III=Brustwerk; in all cases, registration suggestions imply the kind of sound the player would have available were he to play these pieces on an organ of this type.
most portions of the Fugue. Mm. 66 to close should be performed *ad libitum*, in the manner of a cadenza. The recitative-like Prelude, the rather free polyphony of the Fugue, and the skeletal nature of the closing cadenza all suggest that Vogler may have written out this piece as a consequence of an improvisation. Echos of the North German school are to be heard in the repeated notes of the fugue subject and in the manual figurations that follow.
2. Johann Tobias Krebs: Prelude and Fugue in C major

(Prelude: \( \frac{\text{\textnormal{ \textbf{J}}}}{} = 72-76)\)

I: Bright, transparent, principal chorus, perhaps with an 8' flute as the basis
II: Flutes 8', 4', 1', or 8', 4', 1 1/3'
Pd: Subbass 16', principals 8', 4'; optional reed 8', if not too heavy

Both hands on I throughout the Prelude

(Fugue: same tempo as the Prelude)
Pd: Light 16', 8', 4' stops
Start with both hands on II
M. 20, beat 2: From here to the end, play on I

The light registration given above is intended to fit the character of this charming miniature. Mm. 5-7 of the Prelude evoke reminiscences of the Prelude in C major, no 1 of the Eight Short Preludes and Fugues (BWV 553). All pedal notes in this passage should be played marcato. The phrasing of the fugue subject is problematic, and probably no two players will choose the same pattern. Whatever the phrasing selected, it should allow for the buoyancy and grace inherent in this piece.
The beginning organist will find this work a worthwhile addition to his repertoire, where it can augment or supplant certain of the Eight Short Preludes and Fugues.
3. Heinrich Nicolaus Gerber: **Concerto** (Trio)

\[ \text{\( \uparrow = 72-80 \)} \]

R.H.: Flutes 8', 2 2/3', 1', or flute 8', sesquialtera II
L.H.: Flute or Quintadena 8', flute 2'
Pd.: Flutes 8', 4', or principal 8' alone

In spirit, this work by Gerber is thoroughly suggestive of the elegant, foamy ornateness of Rococo architecture and painting. The eighth-note upbeats should be detached from the rhythmically more important note which follows them; the four notes under the phrase markings should be played legato, with the groups of four separated subtly from each other; the other sixteenth-note passages require a sparkling leggiero treatment, including the triplets, which start in m. 26. Here the phrase marking only serves to indicate the rhythmic configuration of a triplet, and does not necessarily refer to articulation. The scalar passages in eighth notes are most effective when they are played legato.

Like the preceding composition by J. Tobias Krebs, this trio possess considerable pedagogical value. Its melodiousness makes it immediately captivating, while the problems of co-ordination it presents are less formidable than those of the Bach Trio-Sonatas.
4. Johann Schneider: Allabreve

\( \frac{d}{d} = 80-88 \)

I-II-III: Principal chorus 16', 8', 4', 2', mixtures
Pd: Principal chorus 16', 8', 4', mixtures, reeds 32',
16', 8', 4'; the flute chorus 16', 8', 4', 2' may
be added if practical.

Both hands on I throughout.

The organ works of Johann Schneider reveal the high degree
of craftsmanship, musicality, and idiomatic sense for the
instrument their composer possessed.

This exultant movement is decidedly Baroque in feeling and
conception, and may represent a smaller-scaled successor
to J.S. Bach's Allabreve (BWV 589). Its tightly-knit
discipline strongly contrasts with the rhapsodic, fragmentary
quality of the Prelude and Fugue in C major by Schneider's
contemporary, J.C. Vogler (no. 1 in this collection).

The theme should be played in a noble, singing legato.

Melodic skips, like the leap of a fourth in m. 6, when they
are not part of the theme itself, are effective sharply de-
tached. This kind of phrasing has an added advantage: the
progression of the legato theme can be more clearly followed
by the listener when thrown in relief by such phrasing in
the accompanying voices.

This work provides for the organ student a valuable study
in phrasing, especially when all voices are sung and played
in various combinations.
During the early years of the *style galant*, composers attempted to emphasize homophonic procedures at the expense of polyphonic ones. Krebs' organ works reflect this trend, but their composer found it difficult to break free of the polyphonic configurations of the past generation. With its fugal design, coupled with an obvious delight in harmonic color, this chorale-prelude provides a good illustration of vital organ music reflective of these currents. A beauty of quite individual character is offered here: while reaching backward for its essentials to an earlier age, it is also permeated by the new wind of classicism which was blowing in Germany in these post-Bach years. In this composition one is reminded of J.S. Bach's "Wer nur den lieben Gott lässt walten" (no. 3 of the *Six Schübler Chorales*). But while an introspective, even delicate performance is effective for the Bach piece, an energetic, buoyant spirit is called for in this organ chorale by Krebs. The following phrasing is recommended:

Mm. 1-4
Detach eighth-note upbeats and octave skips. The sixteenth notes in the figure can be played with an incisive leggiero touch, but slight enough so as not to disturb the flow of the whole figure. The sixteenth notes in the scale passages require a touch closer to legato. Krebs placed the last fermata over the final bar lines. This may have been his way of suggesting that no ritard, or only a very slight one, be executed. This appears especially probable in view of the pedal point, and of the final cadence of the chorale cantus firmus in m. 56, nearly three full measures before the close. The inscription of the words "Soli Deo Gloria" at the end of many of Krebs' organ works shows how close Krebs was to the spirit of Bach.
6. Johann Ludwig Krebs: **Prelude and Fugue in D major**

(Prelude: \( \text{\textit{\textit{\textit{j}} = 84-92}} \))

I: Principal chorus 8', 4', 2', mixtures, trumpet 8'; 
II may be coupled to I

II: Flute or Quintadena 8', principals 4', 2', mixtures; 
or, if a light reed of incisive speech (e.g. Dulzian 
16', Ranket 16') is available, an ensemble of 
brilliance and transparency can be formed on the 16' 
pitch level

Pd: Principal chorus 16', 8', 4', mixtures, reeds 16', 8'

Start with both hands on II

M. 11, beat 3: Play on I for the remainder of the piece

M. 12, after the fermata: Retire the trumpet 8' (HW) on I 
and the pedal 16' reed

M. 73, beat 2: Add the trumpet 8' on man. I

(Fugue: \( \text{\textit{\textit{\textit{j}} = 80-84}} \))

I: Principal chorus

II: Flutes 8', 4', 1', Cymbel or Scharff optional

III: Quintadena 8', flute 4'; or flutes 8', 2 2/3', 2'.

This should be a quiet combination of intimate 
character; but it should be capable of sustaining 
the listener's interest throughout the rather lengthy 
(30mm.) span of the section from m. 21 to m. 50.

Pd: Flutes 16', 8', 2'

Start with both hands on II

M. 21: Soprano can change to III on beat 1, alto and 
tenor following on the second eighth

M. 50, beat 3: Tenor can be played on II

M. 54, beat 4: Return tenor to III

M. 63, beat 3: Soprano to II, alto and tenor following 
on beat 3, second eighth

M. 94, beat 3: Tenor on I, r.h. following in m. 95, beat 
2, second eighth

M. 103, beat 1: Alto can be played on II, tenor follow- 
ing on second eighth
M. 104: Prepare pedal principal chorus 16', 8', 4', mixtures, reed 8' for entry of fugue subject in the pedal, m. 111

M. 111, beat 3: Play on I until the end

This work has not been previously published. As is so often true in Krebs' large organ works, close similarities with certain of Bach's organ compositions exist. In the present D major Prelude, one is reminded of Bach's G major Prelude (BWV 541). Other examples are Krebs' Toccata in C major (modeled upon Bach's Toccata, Adagio and Fugue), Krebs' Prelude in A minor (on Bach's Toccata in F), and one of Krebs' C minor Preludes (on Bach's Prelude in C minor, BWV 549).

The ornaments throughout mm. 1-10 are Pralltriller (to be seen in the table of ornaments from Krebs' collection). For maximum effectiveness, this music requires an energetic, sweeping performance. Detach all eighth-note upbeats. The broken chords in mm. 20-23 of the Prelude can be played non-legato; for the most part, the sixteenth notes should be played legato, excepting passages like the one in mm. 26-32, for which leggiero is recommended.

By performing the Fugue in a more restrained manner, with grace and stateliness, a good contrast between Prelude and Fugue can be achieved. In the latter, any form of heaviness must be avoided. One of several possible ways of phrasing the fugue subject is:

[Music notation image]
7. Gottfried August Homilius: *Ach Herr, mich armen Sündner*

"O Lord, chastize me not, poor Sinner"

(\( \text{\textit{\( \frac{\text{\textbf{C}}}{\text{\textbf{S}}} \)} = 46-50 \))

R.H.: Quiet reed combination (e.g. Krummhorn 8', Nassat 2 2/3'), perhaps with tremulant; or, flute 8', sesquialtera II (Silbermann's *Cornet-Zug im Oberwerk*)

L.H.: Flutes 8', 4'

Pd.: Flutes 16', 8'

The Silbermann *Stahlspiel* (flutes 8', 2 2/3', 1 3/5', 1 1/3', 1') could also be considered for the r.h. part if the l.h. and ped. are strengthened.

The trio was most favored by Homilius among all forms of chorale-prelude; of the 32 pieces in the MS, *Mus. ms. 3031/U/1*, Dresden, 23 are chorale trios. Homilius' chorale-preludes for organ are characterized by strong elements of the *empfindsamer Stil*, many of which are present in this composition: The use of sentiment rather than reason for response from the listener, sigh motives, chromatics, augmented chords, enharmonics, regular phrases of two- or four-measure length. Orchestral effects and virtuoso writing are also typical of the Homilius organ style.

Subtle phrasing of predominantly legato lines is the principal requirement here. Octave leaps, as in the bass, m. 1, should be broken.
8. Johann Christoph Oley: Nun bitten wir den heiligen Geist
"Now we Beseech the Holy Spirit"

(Adagio, \( \bullet = 50-54 \))

R.H. (cantus firmus), mf: Cornet
L.H., p: Quintadena or flute 8', flute 4'
Pd: Flutes 16', 4'

M. 3, beat 3: The appoggiaturas have the most graceful effect when they are played on the beat, as sixteenth notes.

M. 5, beat 3: The grace note, an upper neighboring tone, adds elegance and suavity to the phrase when played before the beat; if played on the beat, this ornament produces an awkward, plodding effect. Therefore, it should be performed in accordance with Quantz' directions, as given on p. 63 of this study.

Mm. 36-38: Careful fingering will enable the performer to play the upper parts of the accompaniment on the accompanying manual (p).

M. 39, beat 1: The embellishment of the cantus firmus can be played before the beat; or, according to the directions of C.P.E. Bach,\(^2\) on the beat:

\[
\begin{align*}
\begin{align*}
\end{align*}
\end{align*}
\]

M. 49: From the dynamic marking 'f', play both hands on the principal 8' of man. I (HW), or principals 8', 4'

M. 50, beat 3: From Adagio assai, the tempo, according to Quantz, is approximately halved (see p. 57); the \( \bullet \) in Adagio equals the \( \bullet \) in Adagio assai.

The markings of phrasing and articulation have been carefully retained from the original edition of 1791. Subtlety and nuance are essential to their successful projection.

\(^2\)C.P.E. Bach, Versuch (1753), transl. Mitchell, p. 137.
9. Johann Gottfried Mäthel: *Ach Gott vom Himmel sieh darein*
"O Lord, look down from Heaven"

(\( \frac{3}{4} = 44-48 \))

R.H. (*cantus firmus*): Delicate, quiet 8' reed (e.g. *Vox humana* 8')
L.H.: Quintadena 8'; flute 4', if needed
Pd: Flutes 16', 4'

The "dark, saturnine"\(^3\) quality of Mäthel's music is well represented by this brooding, introspective composition. Its harmonic complexity calls for a very slow tempo, in spite of the time signature \( \frac{3}{4} \). The passing appoggiaturas should not be played on the beat, according to the customary Baroque manner; this would distort the chorale *cantus firmus*, as well as the chorale melody when it is used in the counterpoint, and in most instances would be harmonically unfeasible. In mm. 23 and 25, however, Mäthel may have wished the appoggiaturas to be played on the beat, and expressed this by notating the ornament in conjunction with a tie. The strangely notated ornament following the passing appoggiatura in m. 30 could be interpreted in several ways. The present editor suggests the following:

![Musical notation](image)

\(^3\)See p. 44.
10a. Johann Christian Kittel: *Ein’ veste Burg ist unser Gott*
"A mighty Fortress is our God"

(\( \text{\( \downarrow \)} = 69-76\))

II: Principal chorus, mixtures
Pd: Principal chorus 16', 8', 4', mixtures

Both hands on II

M. 14: A reed 16' or 8' may be added to the pedal

10b. Kittel: A second Prelude on the same Chorale

(same tempo as in no. 10a)

I: Principal chorus 16', 8', 4', 2', mixtures, trumpet 8'; II may be coupled to I
Pd: Principal chorus 16', 8', 4', mixtures, reed 16' or 8'

11. Johann Christian Kittel: *Nun bitten wir den heil'gen Geist*
"Now we Beseech the Holy Spirit"

(\( \text{\( \downarrow \)} = 48-52\))

II: Quintadena 8', flute 4'; or flute 8' with tremulant
Pd: Flutes 16', 8'

Mm 1, 3: The appoggiaturas probably belong on the beat, played as sixteenths, in both cases

Volume II,
Appendix A. Johann Gottfried Müthel: *Preludium* (pedal solo)

(\( \text{\( \downarrow \)} = 76-84\))

Pd: It is suggested that 16' stops be excluded unless they speak with utmost precision and clarity, and that a principal or flute chorus be built on the 8' pitch level.

In character, this piece is more suggestive of an etude than of a finished composition for public performance. For this reason, it has been placed in an appendix. It is cast in a three-section form. The first and last sections should be played in strict time; the middle section, with its "speaking melody" so typical of C.P.E. Bach, should be done *ad libitum*, in recitative style.
APPENDIX A

Bach's testimonial for Johann Ludwig Krebs

"Da Vorzeiger dieses Herr Johann Ludewig Krebs mich endes benannten ersuchet, Ihme mit einem attestat, wegen seiner aufführung auf unserm Alumneo, zu assistirem; Als habe Ihme solches nicht verweigern, sondern so viel melden wollen, dass ich persuadiret sey aus Ihme ein solches subjectum gezogen zu haben, so besonders in Musicis sich bey uns distinguiret, indeme Er auf dem Clavier, Violine und Laute, wie nicht weniger in der Composition sich also habilitiret, dass Er sich hören zu lassen keinen Scheu haben darff; wie denn dessfalls die Erfahrung ein mehreres zu Tage legen wird. Ich wünsche Ihme demnach zu seinem avancement Göttlichen Beystand, u. recomandire demselben hiermit nochmahligst bestens."


Joh: Seb: Bach.
Capellm. u. Direct. Musices.

"Since the bearer of this, Herr Johann Ludwig Krebs, has requested me, the undersigned, to help him with a recommendation relating to his achievement and conduct at our institution, I did not want to deny him this, but rather to report that I am sure to have trained him to be such a person as to be distinguished especially in music, since he has proved himself on the clavier, violin, and lute, as well as in composition, in such a way that he needs not be afraid to let himself be heard; and practical demonstration will reveal more in this respect. Therefore I wish him God's help in his career and again recommend him most highly."

Leipzig, the 24th of August, 1735

Johann Sebastian Bach
Capellmeister and Music Director


Author's translation.
APPENDIX B

Specifications of Organs Played by the Composers of the Music in this Edition

Schlosskirche, Weimar (Vogler)

Michaeliskirche, Buttstädt (J. Tobias Krebs)

Schwarzburg (Gerber)

Nikolaikirche, Leipzig (Schneider)

Schlosskirche, Altenburg (J. Ludwig Krebs)

Frauenkirche, Dresden (Homilius)

Wenzelskirche, Naumburg (Möthel)

Hauptkirche zu den Predigern, Erfurt (Kittel)
The Organ in the

**SCHLOSSKIRCHE, WEIMAR**

Originally built by Ludwig Compenius, 1657-1658
Rebuilt by Trebs in 1714 under Bach's direction, and again by Trebs in 1719-1720 under the direction of Johann Martin Schubert. This specification shows the organ as it was after the last-named rebuild.

Johann Caspar Vogler became Castle Organist here in 1721. This organ was famous for its very high pitch; it was tuned to "Kornett-Ton," a minor third higher than "Kammer-Ton."
The castle and church were destroyed by fire in 1774.

<table>
<thead>
<tr>
<th>Hauptwerk (upper keyboard)</th>
<th>Unterwerk (lower kybd.)</th>
<th>Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quintatōn 16</td>
<td>Prinzipal 8</td>
<td>Gros Untersatz 32</td>
</tr>
<tr>
<td>Prinzipal 8</td>
<td>Gedackt 8</td>
<td>Sub-Bass 16</td>
</tr>
<tr>
<td>Gems horn 8</td>
<td>Viola di Gamba 8</td>
<td>Violon-Bass 16</td>
</tr>
<tr>
<td>Gedackt 8</td>
<td>Octave 4</td>
<td>Prinzipal-Bass 8</td>
</tr>
<tr>
<td>Octave 4</td>
<td>Kleingedackt 4</td>
<td>Posaune-Bass 16</td>
</tr>
<tr>
<td>Quintatōn 4</td>
<td>Waldflöte 2</td>
<td>Trompeten 8</td>
</tr>
<tr>
<td>Mixtur VI</td>
<td>Sesquialtera II (?)</td>
<td>Cornetten-Bass 4</td>
</tr>
<tr>
<td>Cymbel III</td>
<td>Trompete 8</td>
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<tr>
<td>Glockenspiel</td>
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</tbody>
</table>

The Organ in the

MICHAELISKIRCHE, BUTTSTAEDT

Built by Peter Heroldt of Apolda in 1696
Shown here as it was in 1723
Johann Tobias Krebs became organist here in 1721

Oberwerk

<table>
<thead>
<tr>
<th>Number</th>
<th>Stop Name</th>
<th>Stop</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Quinta Thön</td>
<td>16'</td>
</tr>
<tr>
<td>2</td>
<td>Principal</td>
<td>8' (Zinn)</td>
</tr>
<tr>
<td>3</td>
<td>Gemshorn</td>
<td>8'</td>
</tr>
<tr>
<td>4</td>
<td>Viola di Gamba</td>
<td>8'</td>
</tr>
<tr>
<td>5</td>
<td>Gedackt</td>
<td>8'</td>
</tr>
<tr>
<td>6</td>
<td>Octava</td>
<td>4'</td>
</tr>
<tr>
<td>7</td>
<td>Quinta</td>
<td>3'</td>
</tr>
<tr>
<td>8</td>
<td>Superoctava</td>
<td>2'</td>
</tr>
<tr>
<td>9</td>
<td>Sexta</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Mixtur</td>
<td>VI</td>
</tr>
<tr>
<td>11</td>
<td>Zimbel</td>
<td>III</td>
</tr>
<tr>
<td>12</td>
<td>Eine Koppel</td>
<td>(Ow./Pd.)</td>
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Unter- oder Brustwerk

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<th>Number</th>
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<th>Stop</th>
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<tbody>
<tr>
<td>1</td>
<td>Gedackt</td>
<td>8'</td>
</tr>
<tr>
<td>2</td>
<td>Quinta Thön</td>
<td>8'</td>
</tr>
<tr>
<td>3</td>
<td>Principal</td>
<td>4' (Zinn)</td>
</tr>
<tr>
<td>4</td>
<td>Quinta</td>
<td>3'</td>
</tr>
<tr>
<td>5</td>
<td>Octava</td>
<td>2'</td>
</tr>
<tr>
<td>6</td>
<td>Sesquialtera</td>
<td>III</td>
</tr>
<tr>
<td>7</td>
<td>Zimbel</td>
<td>III</td>
</tr>
<tr>
<td>8</td>
<td>Trompeten-Regal</td>
<td>8' (scharf)</td>
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Pedal

<table>
<thead>
<tr>
<th>Number</th>
<th>Stop Name</th>
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<tbody>
<tr>
<td>1</td>
<td>Subbass</td>
<td>16' (Holz)</td>
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<td>2</td>
<td>Posaunenbass</td>
<td>16' (Holz)</td>
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<tr>
<td>3</td>
<td>Cornett-Bässgen</td>
<td>2' (Metall)</td>
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<tr>
<td>4</td>
<td>Flöten-Bässgen</td>
<td>1' (Metall)</td>
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<td>5</td>
<td>Tremulant</td>
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<td>6</td>
<td>Zimbelsterne</td>
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<tr>
<td>7</td>
<td>Violon (1723)</td>
<td>16'</td>
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</tbody>
</table>

Dazu durch sonderliche Ventile (nach Belieben) die Stimmen des Oberwerks.

(In addition, by means of special Ventils [by choice], the registers of the Oberwerk.)

An Organ in

SCHWARZBURG, THURINGEN

Built by Johann George Finke of Saalfeld in 1713
Heinrich Nicolaus Gerber would have known this instrument. He
was Court Organist in Sondershausen, seat of the princedom
Schwarzburg-Sondershausen, from 1731 until 1775.

<table>
<thead>
<tr>
<th>Hauptwerk</th>
<th>Positiv</th>
<th>Pedal</th>
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<tbody>
<tr>
<td>Principal 8'</td>
<td>Principal 4'</td>
<td>Subbass 16'</td>
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<tr>
<td>Quintatön 16'</td>
<td>Quintatön 8'</td>
<td>Posaune 16'</td>
</tr>
<tr>
<td>Gedackt 8'</td>
<td>Rohrflöte 4'</td>
<td>Oktave 8'</td>
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<tr>
<td>Violdigamba 8'</td>
<td>Sesquialtera, II 3/5'</td>
<td>Flötenbass 2'</td>
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<td>Oktave 4'</td>
<td>Spitzflöte 2'</td>
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<tr>
<td>Oktave 2'</td>
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<td>Quinte 3'</td>
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<tr>
<td>Mixtur, III 2'</td>
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<tr>
<td>Cymbel, II 1'</td>
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</table>

The Organ in the

NIKOLAIKIRCHE, LEIPZIG

Rebuilt or restored by Zacharias Thaysner of Merseburg in 1693-94; repaired by Johann Scheibe of Leipzig for 600 Thaler in 1724-25
Johann Schneider became Organist here in 1730

<table>
<thead>
<tr>
<th>Oberwerk</th>
<th>Rückpositiv</th>
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<tbody>
<tr>
<td>Quintadena</td>
<td>Gedackt</td>
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<tr>
<td>Principal</td>
<td>Principal</td>
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<tr>
<td>Grobgedackt</td>
<td>Gemshorn</td>
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<td>Gemshorn</td>
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<td>Octava</td>
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<td>Nasat</td>
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<td>Quinta</td>
<td>Octava</td>
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<tr>
<td>Super Octava</td>
<td>Sesquialtera</td>
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<td>Waldflöt</td>
<td>Mixtur</td>
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<td>Sesquialtera</td>
<td>Bombard</td>
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<td>Mixtur</td>
<td>VI</td>
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<tr>
<td>Fagott</td>
<td>16'</td>
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<td>Trompete</td>
<td>8'</td>
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<table>
<thead>
<tr>
<th>Pedal</th>
<th>Brustwerk</th>
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<tbody>
<tr>
<td>Gedackter Sub-Bass 16'</td>
<td>Quintadena</td>
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<tr>
<td>Octavabass 4'</td>
<td>Principal</td>
</tr>
<tr>
<td>Posaunenbass 16'</td>
<td>Quinta</td>
</tr>
<tr>
<td>Trompetbass 8'</td>
<td>Octava</td>
</tr>
<tr>
<td>Schallmeybass 4'</td>
<td>Sesquialtera</td>
</tr>
<tr>
<td>Cornetbass 2'</td>
<td>Mixtur</td>
</tr>
<tr>
<td>Tremulant</td>
<td>Schalmei</td>
</tr>
<tr>
<td>Zimbelstern</td>
<td>III</td>
</tr>
<tr>
<td>Vogelgesang (Bird Song)</td>
<td></td>
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</tbody>
</table>

The Organ in the

SCHLOSSKIRCHE, ALTBURG

Built by G.H. Trost, 1735-1739

This organ was played by J.S. Bach, shortly before September 7, 1739—the date of a report by the Altenburg Kammer to the reigning Duke, mentioning that Bach had played the new, nearly completed organ. It is possible that Krebs was present on this occasion. Gottfried Silbermann had previously examined the organ on July 13, 1737, and "...Ausstellungen in der Disposition gemacht hat." 1

J.L. Krebs became Court Organist here in 1756.

<table>
<thead>
<tr>
<th>Hauptwerk</th>
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</tr>
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<tbody>
<tr>
<td>1. Grosquintaden</td>
<td>1. Geigenprinzipal</td>
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<tr>
<td>2. Flauto travers</td>
<td>2. Fugara</td>
</tr>
<tr>
<td>3. Principal</td>
<td>3. Quintatön</td>
</tr>
<tr>
<td>4. Spitzflöte</td>
<td>4. Hohlflöte</td>
</tr>
<tr>
<td>5. Viol di Gamba</td>
<td>5. Lieblich gedackt</td>
</tr>
<tr>
<td>7. Rohrflöte</td>
<td>7. Flute douce, doppelt</td>
</tr>
<tr>
<td>8. Oktave</td>
<td>8. Nasat</td>
</tr>
<tr>
<td>10. Quinta</td>
<td>10. Oktave</td>
</tr>
<tr>
<td>11. Superoktave</td>
<td>11. Superoktave</td>
</tr>
<tr>
<td>13. Sesquialtera, II</td>
<td>13. Cornet, V</td>
</tr>
<tr>
<td>15. Trompete</td>
<td></td>
</tr>
</tbody>
</table>

Glockenspiel (e'-c'')

<table>
<thead>
<tr>
<th>Pedal</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Prinzipalbass</td>
<td>16'</td>
</tr>
<tr>
<td>2. Violon</td>
<td>16'</td>
</tr>
<tr>
<td>3. *Quintaden</td>
<td>16'</td>
</tr>
<tr>
<td>4. *Flute travers</td>
<td>16'</td>
</tr>
<tr>
<td>5. *Oktavbass</td>
<td>8'</td>
</tr>
<tr>
<td>6. *Bordunbass</td>
<td>8'</td>
</tr>
<tr>
<td>7. *Superoktave</td>
<td>4'</td>
</tr>
<tr>
<td>8. *Mixturbass, IX</td>
<td>2'</td>
</tr>
<tr>
<td>9. Posaune</td>
<td>32'</td>
</tr>
<tr>
<td>10. Posaune</td>
<td>16'</td>
</tr>
<tr>
<td>11. Trompete</td>
<td>8'</td>
</tr>
</tbody>
</table>

Nebenzüge:

| Tremulant zu beiden Klavieren |
| Windkoppel von HW ins Pedal |
| Koppel zu beiden Klavieren |


2 Ibid., p. 105: "...made demonstrations of the stoplist."
The Organ in the

FRAUENKIRCHE, DRESDEN

Built by Gottfried Silbermann and completed in 1736
J.S. Bach played here on Dec. 1, 1736, for two whole hours
J.L. Krebs played here on April 18, 1742, and was offered
the position of Organist
Homilius became Organist in 1742, and wrote many of his
organ works for this instrument

Hauptwerk (Mittelklavier)

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Stop</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal</td>
<td>16'</td>
<td>im Gesicht im mittleren Haupt-Thurm</td>
</tr>
<tr>
<td>Octav-Principal</td>
<td>8'</td>
<td>ist Conischer Mensur</td>
</tr>
<tr>
<td>Viol di Gamba</td>
<td>8'</td>
<td>aus Principal-Mensur</td>
</tr>
<tr>
<td>Rohr-Flöthen</td>
<td>8'</td>
<td>aus Principal-Mensur</td>
</tr>
<tr>
<td>Octav scharff</td>
<td>4'</td>
<td>von Principal-Mensur</td>
</tr>
<tr>
<td>Spitzflöthe</td>
<td>4'</td>
<td>Principal-Mensur</td>
</tr>
<tr>
<td>Quinta</td>
<td>3'</td>
<td>Principal-Mensur</td>
</tr>
<tr>
<td>Super-Octava</td>
<td>2'</td>
<td>Principal-Mensur</td>
</tr>
<tr>
<td>Tertia</td>
<td>1 3/5'</td>
<td>schön und prächtig klingend Rohrwerk</td>
</tr>
<tr>
<td>Cornetti</td>
<td>V</td>
<td>ê.</td>
</tr>
<tr>
<td>Mixtura</td>
<td>VI</td>
<td>ê.</td>
</tr>
<tr>
<td>Cymbel</td>
<td>III</td>
<td>ê.</td>
</tr>
<tr>
<td>Fagotti</td>
<td>16'</td>
<td>ê.</td>
</tr>
<tr>
<td>Trompeta</td>
<td>8'</td>
<td>ê.</td>
</tr>
</tbody>
</table>

Oberwerk (Obermanual)

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Stop</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal</td>
<td>8'</td>
<td>sehr scharff und lieblich intoniret</td>
</tr>
<tr>
<td>Quintaden</td>
<td>16'</td>
<td>aus Principal-Mensur</td>
</tr>
<tr>
<td>Gedackt</td>
<td>8'</td>
<td>aus Principal-Mensur</td>
</tr>
<tr>
<td>Quintaden</td>
<td>8'</td>
<td>durchs gantze Clavir gehend</td>
</tr>
<tr>
<td>Octava</td>
<td>4'</td>
<td>aus Principal-Mensur</td>
</tr>
<tr>
<td>Flöthen</td>
<td>4'</td>
<td>ê.</td>
</tr>
<tr>
<td>Nasat</td>
<td>3'</td>
<td>ê.</td>
</tr>
<tr>
<td>Octaven</td>
<td>2'</td>
<td>ê.</td>
</tr>
<tr>
<td>Sesquialtera</td>
<td>II</td>
<td>ê.</td>
</tr>
<tr>
<td>Mixtura</td>
<td>IV</td>
<td>ê.</td>
</tr>
<tr>
<td>Vox humana</td>
<td>8'</td>
<td>ê.</td>
</tr>
</tbody>
</table>
Brustwerk (Unterklavier)

Principal 4'  scharff und hellklingend
Gedackt 8'
Rohrflöte 4'
Nasat 3'
Octava 2' aus Principal-Mensur
Gemshorn 2' ein sehr angenehm Stimmwerk
Quinta scharff 1 1/2'
Sifflet 1'
Mixtura III ein sehr angenehm resonirend Rohrwerck
Chalumeau 8'

Pedal

Principal-Bass 16' Holtz offen
Grosser Untersatz 32' Holtz
Octav-Bass 8' Zinn
Octav-Bass 4' Zinn
Mixtura VI Zinn
Posaunen-Bass 16' Zinn--pompeus und starck klingend, scharff
Trompeten-Bass 8' Zinn--scharff und starck klingend
Clairon 4' Zinn

Tremulanten zu den Bäsren (Pedal) und zum II. Manual
Schwebung
Schiebekoppel für die Manuale
Bass-Ventil

Pedal compass: C, D-d'
Manual compass: C, D-d''

Pitch: Kammerton

The Organ in the

WENZELSKIRCHE, NAUMBURG

Built by Zacharias Hildebrandt, 1743-46
"Proved" by J.S. Bach and Gottfried Silbermann on September 26, 1746 (the report is in the Naumburger Stadtarchiv)
J.C. Altnikol became Organist here upon Bach's recommendation in 1748, remaining until his death in 1759
J.G. Möthel studied with Altnikol from 1750 to 1751

<table>
<thead>
<tr>
<th>Hauptwerk</th>
<th>Oberwerk</th>
<th>Rückpositiv</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal</td>
<td>Bordun</td>
<td>Principal (in front) 8'</td>
</tr>
<tr>
<td>Quintatön</td>
<td>Principal 8'</td>
<td></td>
</tr>
<tr>
<td>Oktave</td>
<td>Hohlflöte 8'</td>
<td>Rohrflöte 8'</td>
</tr>
<tr>
<td>Gedackt</td>
<td>Unda maris 8'</td>
<td>Quintatön 8'</td>
</tr>
<tr>
<td>Spitzflöte</td>
<td>Prästant 4'</td>
<td>Prästant 4'</td>
</tr>
<tr>
<td>Oktave</td>
<td>Gemshorn 4'</td>
<td>Rohrflöte 4'</td>
</tr>
<tr>
<td>Spitzflöte</td>
<td>Quinte 3'</td>
<td></td>
</tr>
<tr>
<td>Quinte</td>
<td>Oktave 2'</td>
<td>Nasat 3'</td>
</tr>
<tr>
<td>Oktave</td>
<td>Waldflöte 2'</td>
<td>Oktave 2'</td>
</tr>
<tr>
<td>Weitpfeife</td>
<td>Terz 1 3/5'</td>
<td>Cymbel V</td>
</tr>
<tr>
<td>Cornet</td>
<td>IV Quinte</td>
<td></td>
</tr>
<tr>
<td>Sesquialtera (II)</td>
<td>Sifflöte 1'</td>
<td>Rauschpfeife 16' (II)</td>
</tr>
<tr>
<td>Mixtur         VI-VIII</td>
<td>Scharf V</td>
<td></td>
</tr>
<tr>
<td>Bombart</td>
<td>Vox humana 8'</td>
<td></td>
</tr>
<tr>
<td>Trompete</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Pedal

<table>
<thead>
<tr>
<th>Principalbass (in front) 16'</th>
<th>Cymbelstern</th>
<th>4 Ventils</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sub-bass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Violonbass</td>
<td></td>
<td>Compass:</td>
</tr>
<tr>
<td>Oktave (in front) 8'</td>
<td></td>
<td>Pedal C,D-c'</td>
</tr>
<tr>
<td>Violon 8'</td>
<td></td>
<td>Manual C,D-c'</td>
</tr>
<tr>
<td>Oktave 4'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nachthorn 2'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mixtur VII</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Posaunenbass 32'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Posaunbass 16'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trompete 8'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clarino 4'</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

from Jakob Adlung, Musica mechanica organoedi (Berlin, 1768; facsimile reprint, Kassel: Bärenreiter, 1961), p. 263. The order of registers in Adlung's lists has been rearranged according to modern custom by the present editor.
The Organ in the

HAUPTKIRCHE ZU DEN PREDIGERN, ERFURTH

Begun by L. Compenius of Naumburg in 1649

J.C. Kittel became organist here in 1762

### Hauptwerk

<table>
<thead>
<tr>
<th>Register</th>
<th>Stops</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quintatön</td>
<td>16</td>
</tr>
<tr>
<td>ist abgesondert</td>
<td></td>
</tr>
<tr>
<td>Principal</td>
<td>8</td>
</tr>
<tr>
<td>Rohrflöte</td>
<td>8</td>
</tr>
<tr>
<td>Gemshorn</td>
<td>8</td>
</tr>
<tr>
<td>Violdigambe</td>
<td>8</td>
</tr>
<tr>
<td>Flötetetraverse</td>
<td>8</td>
</tr>
<tr>
<td>Oktave</td>
<td>4</td>
</tr>
<tr>
<td>Oktave</td>
<td>2</td>
</tr>
<tr>
<td>Mixtur</td>
<td>IV-VII</td>
</tr>
<tr>
<td>Cymbel</td>
<td>III</td>
</tr>
<tr>
<td>Sesquialter</td>
<td>II</td>
</tr>
<tr>
<td>Glockenspiel</td>
<td></td>
</tr>
</tbody>
</table>

### Rückpositiv

<table>
<thead>
<tr>
<th>Register</th>
<th>Stops</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gedackt</td>
<td>8</td>
</tr>
<tr>
<td>Quintatön</td>
<td>8</td>
</tr>
<tr>
<td>Principal</td>
<td>4</td>
</tr>
<tr>
<td>Nachthorn</td>
<td>4</td>
</tr>
<tr>
<td>Liebliche Pfeife</td>
<td>4</td>
</tr>
<tr>
<td>Oktave</td>
<td>2</td>
</tr>
<tr>
<td>Sharpquintetz</td>
<td>III</td>
</tr>
<tr>
<td>Sesquialter</td>
<td>II (3')</td>
</tr>
</tbody>
</table>
* Trompete      | 8     |
* Schallmey     | 4     |

**NB** Diese beyde sind auch zum Pedal abgesondert durch aparte Züge.

(These two are also playable from the pedal division by means of separate draw-stops.)

### Pedal

<table>
<thead>
<tr>
<th>Register</th>
<th>Stops</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal</td>
<td>16</td>
</tr>
<tr>
<td>Subbass</td>
<td>16</td>
</tr>
<tr>
<td>Violone</td>
<td>16</td>
</tr>
<tr>
<td>Oktave</td>
<td>8</td>
</tr>
<tr>
<td>Quinte</td>
<td>6</td>
</tr>
<tr>
<td>Hohlflöte</td>
<td>4</td>
</tr>
<tr>
<td>Flachflöte</td>
<td>2</td>
</tr>
<tr>
<td>Posaune</td>
<td>16</td>
</tr>
<tr>
<td>Fagott</td>
<td>16</td>
</tr>
</tbody>
</table>
* Trompete     | 8     |
* Schallmey    | 4     |

* = from Rückpositiv

from Jakob Adlung, *Musica mechanica organoedi* (Berlin, 1768; facsimile reprint, Kassel: Bärenreiter, 1961), p. 224. The order of registers in Adlung's lists has been rearranged according to modern custom by the present author.
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Music


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