

THE EIGHTEENTH-CENTURY CHORALE PRELUDE
FOR ORGAN AND SOLO WIND INSTRUMENT
ITS REPERTOIRE AND HISTORICAL BACKGROUND

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prelude. In addition, the possible rationale for the choice of solo instrument is examined. Finally, the philosophical implications of the new genre are considered.

Examiners

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DEDICATION

Opgedragen aan mijn vader

Johan Adriaan Janson

30-V-1908 - 23-II-1987

Harmonische Seelen-Lust
 Musicalischer Sonner und Freunde
^{das ist}
 Stärke, jedoch nach besonderm Genie und guter
 Grace laborirte Praeludia von 2, 3 und 4 Stim-
 men, über die bekanntesten Choral-Lieder
 Hohen und Niedern Liebhabern des Claviers zu einem Prachtstück
 gen, denen Hrn Organisten in Städten und Dörffern aber
 zum allgemeinen Gebrauch bey in öffentlichen Gottes-
 Diensten mit besonderm Flußschloß, welchem
 jedesmahl am Ende der selbtschte Choral
 in et einem zurlichen Fundament nach
 dem General Bass und zwischen jedem
 Commate
 von kurzer Passage annoch beygefüget, und nebst einem
 nöthigen Register Buchweiser heraus gegeben
 von
George Friedrich Kauffmann,
 Fürstlich-Merseburgischer
 Capell Director und Hof-Organist.



Figure 1 Title page of G F Kauffmann's *Harmonische Seelenlust* Staatsbibliothek Preußischer Kulturbesitz, Mus Ms 40 037

Chapter I

INTRODUCTION

The intellectual movement known as the Enlightenment affected all aspects of eighteenth-century life, including religion and the arts. For the former, and in particular with respect to the Lutheran Church, it meant that the very foundations of the established religion had to be re-appraised.

The rationalism of the Enlightenment could not accept the liturgy of the church, as this system of belief applied to religious doctrines the same methods it applied to science. It rejected authority, and subjected everything to critical reasoning. The rationalist would only acknowledge what he by reason could comprehend. Thus, the Scriptures, for example, were not regarded as an authority—instead, only those passages that were logical and agreed with the rationalist's opinion were deemed acceptable. The recurring elements of the service, such as litanies, canticles, and collects, served no educational purpose and were disposed of. The Church Year was re-arranged, and the Hymn Books were consequently arranged to the Order of Salvation, rather than to the Church Year. Church services moved toward a lecture format, where everything that happened had but one purpose—to edify the congregation.¹

¹ J F Ohl, "The Liturgical Deterioration of the Seventeenth and Eighteenth Centuries," in *Memoirs of the Lutheran Liturgical Association*, (Pittsburgh: The Lutheran Liturgical Association, 1906), 471

Since the composition of chorale-based organ music is closely related to the liturgical requirements of the church, the genre did not fare well in this period. Whereas in the seventeenth century music was considered to be a gift from God, and was an integral part of the church service, in the eighteenth century it became a dispensable element. Thus, the musical aspects of the service became less and less important and, correlatively, the composition of church music decreased both in quantity and quality.

Interestingly enough, it is during this time of general decline that a new kind of chorale prelude appears. From the second decade onward, ten composers, most of them directly or indirectly students of J S Bach, wrote chorale preludes in which a solo wind instrument is assigned to play the *cantus firmus*, while the organ provides a supportive accompaniment cast in an organ trio texture. The solo instrument functioned in effect as an additional register of the organ, allowing the organist to realise his accompaniment more fully. In accordance with the changing tastes of the eighteenth century, the *cantus firmus* was almost invariably notated in an isorhythmic fashion. Three of the chorale preludes, however, embellish the chorale melody slightly with passing notes and *agréments*. This suggests that some ornamentation was added to the plainly-notated *cantus firmus* by the soloist.

The earliest manifestation of this kind of chorale prelude occurs in G F Kauffmann's *Harmonische Seelenlust*, and it appears that he was the originator of the chorale prelude with solo wind instrument. The combination of solo instrument and organ probably appealed because it not

only extended the tonal resources of the organ, but also allowed for a more expressive declamation of the chorale melody

Available Literature

For a number of reasons, the repertoire has not received a great deal of attention. This is partly due to a shifting of the musical centre of gravity from church music to instrumental and operatic music in the second half of the eighteenth century, and partly because the emphasis of eighteenth-century research in organ music has been on J S Bach's works. In fact, organ composers before, and especially after Bach have not received enough attention. Therefore, the emergence of a new type of chorale prelude—the chorale prelude with solo wind instrument—has gone relatively unnoticed.

To date, only two major studies seem to have been made on the subject: a D M A dissertation by L L Cortner in 1978, and a D M A dissertation by D P Held in 1976.² The former consists of two parts: (1) A rather general and brief introduction, analysis, and a discussion of performance practices as applicable to these chorale preludes, and (2) a "practical edition" of the thirteen chorale preludes contained in the Leipzig manuscript. The second part has subsequently been published.³ The Held dissertation is more expansive and less general, but includes the same

² L L Cortner, "Thirteen Chorale Preludes for Organ and Obligato Instrument, Leipzig Poel Mus Ms 364/2" (D M A dissertation, University of Rochester, 1978), D P Held, "Chorale Preludes Composed in the Eighteenth Century for Organ and a Solo Instrument" (D M A dissertation, University of Southern California, 1976).

³ G A Homilius (attributed), *Elf Choralvorspiele für ein Melodieinstrument und Orgel*, ed L Cortner (Neuhausen-Stuttgart: Hanssler-Verlag, 1983), HE 35 701/01.

elements as the Cortner study. The performance edition in the Held dissertation contains eight chorale preludes, most of which had not been previously published. A useful feature of the Held dissertation is the listing of source material. A recent interest in this genre has resulted in the publication of all known chorale preludes of this type. In addition, recent scholarship has brought to light some more chorale preludes.

Modus Operandi

In order to place the chorale prelude with solo wind instrument in proper perspective, a survey of the evolution of the organ chorale is useful. Rather than discussing the various schools of composition in detail, the survey identifies the major organ chorale forms by the respective schools. The tables in Chapter II list the representative organ chorale composers of the three schools of composition, but exclude those composers that did not contribute to the Lutheran *Choralbearbeitung*.

Continuing the grouping of composers with a common factor, Chapter III discusses those who wrote chorale preludes with solo instruments. A biographical sketch of each of them reveals that they have more in common than their compositions in this genre. Except for J. B. Bach, F. V. Buttstett, and J. E. Rembt, whose chorale preludes with solo instrument have not survived, a table listing the chorale preludes with solo wind instrument is given with each composer, as this facilitates easy reference under the "List of Tables."

Chapter IV discusses representative chorale preludes of the seven composers, and considers the rationale for the choice of the solo instrument. In addition, a list provides an easy reference for identifying chorale tunes which may be disguised by an unfamiliar title.

The last chapter not only summarises the previous material, but also focusses on the possible origin of the chorale prelude with solo instrument. Finally, consideration is given to what this kind of chorale prelude says about the period.

Terminology

Because the genre expands the traditional instrumentation of the chorale prelude, it is useful to define the terminology which has been used. The generic term for any vocal or instrumental composition based on a Lutheran chorale is "*Choralbearbeitung*". Some musicologists, however, have also used this term to refer to compositions based on Gregorian melodies. Since "chorale setting" and "chorale composition" refer exclusively to vocal and instrumental compositions based on a Lutheran chorale, there is no English equivalent that expresses quite the same degree of all-inclusiveness.⁴

The generic term for an organ composition based on a Lutheran chorale, excepting simple harmonisations suitable for congregational singing, is "organ chorale"⁵. All types of chorale-based organ compositions (e.g. chorale fantasias, chorale fugue, chorale partita, chorale prelude, etc.) can be referred to as organ chorales, although this umbrella term is, of course, not

⁴ Harvard Dictionary of Music, 2nd ed., s.v. "*Choralbearbeitung*"

⁵ *Ibid.*, s.v. "Organ chorale"

as specific regarding the kind of composition and its formal structure.

More specific than "organ chorale" is "chorale prelude." It refers to "an organ composition based on a Protestant chorale . . . designed to be played before the chorale is sung by the congregation."⁶ "Chorale prelude," then, is more a functional term, but can be used for any type of organ chorale which is of a brief nature. Thus, the chorale fugue, the melody chorale, the monodic organ chorale, and the *cantus firmus* chorale are all chorale preludes, since they are short compositions and can effectively be used to introduce the chorale to the congregation.

Since the genre under discussion is generally a brief composition—it was most probably used both as a prelude before the service and as the prelude preceding the singing of the hymn—this term seems most suitable, and it has been used in these pages, usually with the qualification "with solo (wind) instrument," to refer to the genre.

⁶ *Ibid.*, s.v. "Chorale prelude."

Chapter II
THE CHORALE PRELUDE IN THE 17th AND 18th
CENTURIES

The evolution of the chorale prelude is closely connected with the liturgical requirements of the church. While chorale preludes were not exclusively composed as *Gebrauchsmusik* (the preludes also served a didactic purpose at times, as in, for example, Sweelinck's Lutheran chorale variations,⁷ and Bach's *Orgelbuchlein*), the church connexion is evident. One needs only to consider the early beginnings of the organ chorale, which received its impetus from a distrust of the organ's secular associations and consequently encouraged a chorale-based repertoire for use in the church service. In addition, the increase in congregational singing in the Lutheran church also functioned as a catalyst to the composition of organ chorales.⁸

⁷ W. Apel, *The History of Keyboard Music to 1700*, translated and revised by H. Tischler (Don Mills: Fitzhenry and Whiteside Limited, 1972), p. 332.

⁸ At the other end of the spectrum, of course, there is the decline of church music. This decline, usually conveniently dated at 1750, marked a change in liturgy in the church service—everything that happened in the service had to serve an educational purpose—and organ music after this date is commonly considered to be less in quantity and quality than that of the preceding 150 years. This also demonstrates that organ compositions based on Lutheran chorales go hand in hand with the liturgical requirements of the church.

It is interesting to note that Luther, who appreciated organ music, rarely referred to what rôle the organ was to play in the worship service⁹ It appears, however, that the primary guideline for the use of the organ in the church was that its repertoire before, during, and after the worship service should be chorale-based

Although in the early sixteenth century the organ was not utilised to accompany congregational singing, the *per omnes verses* tradition—the singing of all stanzas of a hymn—did necessitate the so-called *Alternatimspraxis*, which alternated the unison congregational singing of certain stanzas of a hymn with the polyphonic renditions by a choir or the organ This practice was adopted from the Roman Catholic service where alternate verses or sections of, for instance, the Magnificat were rendered in this manner It was retained by the Lutherans not only in the Latin elements of the service, but also in the singing of the hymns in the vernacular¹⁰

In the early stages of *Alternatimspraxis* for the Lutheran chorales, the organist likely improvised these elements of the service In addition to this *extempore* playing, organists prepared intabulations of vocal compositions Examples of such intabulations are Elias Nikolaus Ammerbach's publication *Orgel oder Instrument Tabulatur* (1571) which contains 20 settings of Lutheran chorales, and Augustus Nörmiger's *Tabulaturbuch auff dem Instrumente* (1598) which contains 77 chorale intabulations, and constitutes

⁹ P. Nettl, *Luther and Music*, translated by F. Best and R. Wood (New York: Russell and Russell, 1967), p. 96

¹⁰ *The New Grove Dictionary of Music and Musicians*, s.v. "Chorale II, 1," by R. L. Marshall.

the earliest body of liturgical organ music arranged according to the church year. Contrary to what one might expect with regard to the usage of this sizeable amount of church music, the use of these materials may not have been quite as great as their number might suggest.¹¹

While organ playing in the first half of the sixteenth century was limited to the playing of selected stanzas according to the *Alternatimspraxis* and perhaps some organ preludes, the second half of this century witnessed more involvement of the instrument. Correlatively, the need for organ compositions became more pronounced.

Around the turn of the century, the composition of organ chorales received an impetus, and during the following hundred and fifty years three different compositional styles may be distinguished, viz. the north German organ school, the south German organ school, and the central German organ school.

The North German Organ School

The foundation for the development of this school was laid by a collection of homophonic organ chorales by various composers, most of them anonymous, in *Die Celler Tabulatur* (1601). The anthology originally contained approximately seventy-five chorale settings, of which sixty have been preserved completely. Among those are organ chorales for the Mass.¹²

¹¹ F. Blume, *et al.*, *Protestant Church Music: A History* (Toronto: George J. McLeod Limited, 1979), p. 246.

¹² W. Apel, *The History of Keyboard Music*, p. 347.

The chief figure connected with the north Germans is the Dutch organist Jan Pieterszoon Sweelinck (1562-1621). While he was not a member himself, Sweelinck did exert a considerable influence on the north German organ school through his students, some of whom were founding members.

Sweelinck, whose life-span bridged the late Renaissance and the early Baroque, utilised a technique which M. Bukofzer identified as a Baroque concept of tremendous importance: the transfer of idiom.¹³ The Dutch organist took the English variation form from the virginalists, and gave it the Lutheran chorale as its basis. Consequently, Sweelinck is regarded as the creator of the chorale variation.¹⁴

That the Dutch organist in fact contributed to the development of the German organ chorale is somewhat surprising. After all, Sweelinck was a Roman Catholic who turned to Calvinism later in his life, and the Lutherans and Calvinists were not exactly on friendly terms with each other. W. Apel suggests that these compositions were obviously not intended for use in Calvinist services, but served an educational purpose for his many students.¹⁵

Among the Sweelinck pupils and members of the north German organ school, Heinrich Scheidemann (ca. 1596-1663) deserves special mention, because he wrote in all major types of chorale composition of his time: chorale ricercars,¹⁶ chorale variations, chorale preludes with and without

¹³ M. Bukofzer, *Music in the Baroque Era* (New York: W. W. Norton and Company, Inc., 1947), p. 15.

¹⁴ W. Apel, *The History of Keyboard Music*, p. 333.

¹⁵ *Ibid.*, p. 332.

colored *cantus firmus*, and chorale fantasias. In a general way, Scheidemann's *Choralbearbeitungen* may be considered representative of the chief types of organ chorales of the north Germans.

In most of his *Choralbearbeitungen*, Scheidemann followed Sweelinck's procedure in presenting the chorale melody unadorned, but in his chorale *ricercares*, he must have been influenced by the other important Sweelinck pupil, Samuel Scheidt. Scheidemann's eight Magnificat settings, each on a different Magnificat tone, adopt the form of the chorale *ricercare* often found in part III of Scheidt's *Tabulatura Nova* (1624).¹⁷

Scheidemann's chorale variations again show some of Sweelinck's influence in the technique of contrasting the individual verses through varying the voice texture. In addition, some of the variation sets (e.g. "Lobet den Herren, denn er ist sehr freundlich," and "Mensch, willst du leben selighch") employ transitional passages between the variations, like Sweelinck's variation sets, although most of Scheidemann's chorale variations are comprised of autonomous verses. This seems to indicate that, because of the flexible length of the variation sets, these works may have been composed for use during the liturgy. "During a church service the opening variation possibly functioned as a prelude to the congregational singing, and the second and third as *alternatum* strophes."¹⁸

¹⁶ Adopted here is the terminology suggested by R. L. Marshall in *The New Grove*, s.v. "Chorale settings, II, 2," where the term chorale motet is reserved solely for vocal compositions, and chorale *ricercare* for the analogous organ compositions.

¹⁷ *The New Grove*, s.v. "Scheidemann, Heinrich," by W. Breig.

¹⁸ *The New Grove*, s.v. "Chorale Settings, II, 2," by R. L. Marshall.

His longest chorale-based keyboard work is the fantasia on "Jesus Christus, unser Heiland." The piece is of a multi-sectional nature, and combines elements of the bicinium, the chorale ricercare, and the free toccata. As the first of the north German fantasias, this composition constitutes a *Choralbearbeitung* which was further developed by later north German composers, such as Franz Tunder (1614-1667), Matthias Weckmann (ca 1620-1674), Dietrich Buxtehude (ca 1637-1707), Vincent Lübeck (1654-1740), and Nicolaus Bruhns (1665-1697).

Finally, Scheidemann's contribution to the development of the monodic organ chorale must be acknowledged. This type of chorale prelude features an embellished *cantus firmus* on the *Rückpositiv*, supported by an uncomplicated accompaniment on another manual and the pedals (e.g. "Christ lag in Todesbanden," versus 2, and "Erbarm dich o Herre Gott," versus 2). The monodic organ chorale was further developed by Dietrich Buxtehude, with whom north German organ school reached its zenith, and who together with Böhm and Pachelbel formed the triumvirate that established the chorale prelude forms.¹⁹

The north German organ school incorporated elements from the English virginalists (through Sweelinck), as well as stylistic tendencies from the French (through Georg Böhm (1661-1733)). The characteristic types of organ chorale of the north German school are the chorale ricercare, the chorale variation, the monodic organ chorale, and the chorale fantasia, and constitute the most significant north German contribution to the organ

¹⁹ W. E. Buszin, "Dietrich Buxtehude," in *The Musical Quarterly* 23 (July, 1937): 465.

chorale

<u>Table 1</u>	Representative Composers	North	German	Organ	Chorale
	Michael Praetorius				(1571-1621)
	Peter Hasse the Elder				(ca 1585-1640)
	Paul Siefert				(1586-1666)
	Andreas Duben				(ca 1590-1662)
	Heinrich Scheidemann				(ca 1596-1663)
	Delphin Strunck				(1601-1694)
	Franz Tunder				(1614-1667)
	Matthias Weckmann				(ca 1620-1674)
	Jan Adam Reincken				(1623-1722)
	Dietrich Buxtehude				(ca 1637-1707)
	Andreas Kneller				(1649-1724)
	Vincent Lubeck				(1654-1740)
	Georg Bohm				(1661-1733)
	Nikolaus Bruhns				(1665-1697)
	Johann Nikolaus Hanff				(1665-1711)

The South German Organ School

While the north Germans were, through Sweelinck, influenced by the English virginalists, the south Germans display a stronger affinity with the Italians. One of the earliest composers to embrace this Italian style was Hans Leo Hassler (1564-1612), who is normally considered a vocal rather than keyboard composer. Although Hassler did not contribute any organ chorales, he did compose some absolute music, like ricercars and canzonas, which show the Italian influence both in their overall character and their titles.

The ancestor of the south German chorale prelude was a composition by the Arnolt Schlick (ca. 1460-after 1521). His "Maria zart," (1512), which is contained in his *Tabulaturen etlicher Lobgesang* is a setting of a church song (as distinct from the Lutheran chorale) and is significant in that it foreshadowed compositional techniques that became commonplace in chorale preludes. Schlick presented individual phrases of the *cantus firmus* in an ornamented version in the soprano, and separated the appearance of each phrase with short interludes in the accompanying parts.

Another important figure of the south German organ school is Hans Buchner (1483-1538). While he did not contribute to the organ chorale repertoire, his "chorale fugue" on "Maria zart" (which is contained in a tabulature book of Leonard Kleber) is an early example of the important central German chorale fugue form. Buchner's importance, however, rests mainly on his treatise *Fundamentum* (ca. 1520), which demonstrates the various ways in which a *cantus firmus* can be treated contrapuntally.²⁰

Johann Ulrich Steigleder (1593-1635), who combined Italian and English elements in his music, is the first Baroque composer of the south Germans. His *Tabulatur Buch Darinnen daß Vatter unser auff 2, 3, und 4 Stimmen componirt, und vierzig mal varirt wurd* (1627), is a monumental didactic work which demonstrates the composer's inventiveness in the variation technique.

Among the most significant south Germans is Johann Erasmus Kindermann (1616-1655), who through his student Georg Kaspar Wecker (1632-1695) had a distant teacher relationship with the famous Johann

²⁰ *The New Grove*, s.v. "Buchner, Hans," by H.J. Marx.

Pachelbel In 1645, Kindermann published a collection of organ works under the title *Harmonia organica*, which contains the earliest examples of the chorale fugue and fugato In addition, the anthology contains a triple fugue on three chorale melodies ("Christ lag in Todesbanden," "Christus der uns selig macht," and "Da Jesu an dem Creuze stundt")

In contrast to the north Germans, the south Germans did not contribute greatly to the chorale literature, their significance lies mainly in the composition of absolute music The main reason for this is the fact that south Germany was predominantly Roman Catholic Some of the Protestant composers of south Germany have, consequently, become associated with the central German organ school J E Kindermann, for example, is connected both with south and central German organ schools Similarly, J Pachelbel is connected with the south Germans for his free organ works, but with the central Germans for his chorale-based organ compositions

Although the south German organ school occupies an important place with regard to the composition of absolute organ works, its position is not as pronounced with respect to the composition of organ chorales The dual association that some composers have with the south and central organ schools indicates this For this reason, it is difficult to identify a specific type of *Choralbearbeitung* as characteristically south German

<u>Table 2</u>	Representative Composers	South	German	Organ	Chorale
	Johann Ulrich Steigleder				(1593-1635)
	Johann Erasmus Kindermann [*]				(1616-1655)
	Georg Kaspar Wecker [*]				(1632-1695)
	Johann Philipp Krieger [*]				(1649-1725)
	Johann Krieger [*]				(1651-1735)
	Johann Pachelbel [*]				(1653-1706)
	Johann Caspar Ferdinand Fischer				(ca 1665-1746)
	Wilhelm Hieronymous Pachelbel [*]				(1686-1746)

^{*}Also considered to be a member of the
central German organ school

The Central German Organ School

The central German organ school, like its north German counterpart, has as its forefather the *deutscher Organistenmacher*, J P Sweelinck. His student, Samuel Scheidt, was a founding member of this school,²¹ and developed Sweelinck's variation form into a compositional type which found its place shifted from the concert setting to the church service. Scheidt's variation sets may be regarded as the predecessor to the characteristic central German chorale partita.

²¹ Samuel Scheidt has by some been considered to belong to the north German organ school, most notably by W. Apel in *The History of Keyboard Music to 1700*. However, on the basis of stylistic considerations others believe that Scheidt really belongs to the central German organ school. For example, K. J. Snyder, in her article "Scheidt, Samuel," in *The New Grove*, and G. Frotscher in *Geschichte des Orgelspiels* (Berlin: Verlag Merseburgaer, 1959), p. 386, consider him to be a central German composer. The latter in fact states that Scheidt was the founder of the central German organ school.

The chorale variation reached its zenith in the compositions by Samuel Scheidt, who published the monumental *Tabulatura nova* (1624). This three-volume work marked the beginning of score notation, prior to this time, organ music was written in German tablature, which used letter names instead of notes. The first two volumes are chiefly secular, but the third one is exclusively liturgical. The liturgical compositions of the *Tabulatura nova* include six chorale variations on Lutheran chorales, seven chorale variations on Latin hymns, and nine Magnificats, which are also cast in the variation form.

In contrast to Sweelinck's variation sets, which usually contain four variations each, Scheidt's compositions of this type have between two and twelve variations per set. A further difference between the two masters is the use of transitional passages in Sweelinck's variation sets, while Scheidt creates a succession of autonomous variations, systematically ordered according to their voice texture. This difference is reflected in the designation the two composers employ. Sweelinck uses the term "Variatio," and Scheidt prefers "Versus." An element that the two have in common is the use of different voice textures as a means of creating contrast, but Scheidt develops this principle one step further in ordering the variations in such a manner that a systematic, unifying pattern results.

The importance of Samuel Scheidt is not only attributable to his *Tabulatura nova*, but also to his chorale variation which was transferred from being a concert or educational composition (as it was with Sweelinck) to being a liturgical composition for use in church. This is evident, for

example, in Scheidt's creation of autonomous variations or verses. Although he did create an over-all structure for the variation sets, the independent character of the versus allowed for a flexible church composition that could be of varying duration.

An important collection that appeared after the *Tabulatura nova* was J. E. Kinderman's *Harmonia organica* (1645), which was already mentioned under the south German organ school. The anthology contains, besides fourteen *Praeambula* and a Magnificat, a number of *Fugae*, some of which are based on Lutheran chorales. These early manifestations of the chorale fugue stand between the north German chorale *ricercare* and the central German chorale fugue in that they generally present two chorale phrases instead of one.

Johann Rudolf Ahle (1625-1673), like Kindermann, composed organ chorales which cannot be easily categorised as north or central German. He adopts the north German chorale *ricercare*, but presents the *cantus firmus* in quarter-note diminution, and employs *stretti* extensively.²² Thus, Ahle's compositions, while designated as chorale fugues, are cast more in the *ricercare* form, and yet are not truly *ricercares* either. Only one composition, "Ach Gott vom Himmel," is a true central German chorale fugue in that only the first phrase is treated fugally. Both in terms of chronology and in his compositions, Ahle represents a transitional stage between the chorale *ricercare* by Scheidt and the chorale fugue by the early members of the Bach family.²³

²² W. Apel, *The History of Keyboard Music*, p. 643.

²³ *The New Grove*, s.v. "Chorale, II, 5," by R. L. Marshall.

Continuing the development of the typically central German chorale fugue is Johann Christoph Bach (1642-1703). He wrote 44 *Choräle zum Praeambulieren*, all of which were either chorale fugues or chorale fugatos. About a quarter of the *Choralbearbeitungen* use more than one chorale phrase for fugal treatment, which marks the gradual change of the chorale fugue type.

The crystallisation of the chorale fugue was accomplished by the leading central German composer Johann Pachelbel (1653-1706), who also cultivated the other characteristic chorale form of the central Germans: the chorale partita.

Pachelbel wrote approximately seventy-five *Choralbearbeitungen*, which include 12 chorale fugues and 7 chorale partitas. His *Acht Choräle zum Praeambulieren* (1693) harks back to earlier times, for one prelude is an old-fashioned bicinium, another one carries the *cantus firmus* in the tenor, and some are written in white notation.

His first publication was the *Musicalische Sterbens-Gedancken, vier Sterbe-Lieder mit Variationen auf dem Clavier*, which may be considered to be representative of the central German chorale partita. The *Sterbens-Gedancken* was written after a devastating plague epidemic in 1682, which wiped out three quarters of the parishioners, including Pachelbel's wife and youngest son. This moved Pachelbel to compose four chorale partitas on funeral hymns.²⁴ The partitas display a systematic process of variation, which is used consistently in each variation. Almost all of the variations are

²⁴ G. Bal, Introduction to *Der Angehende Praktische Organist*, by Johann Christian Lebenrecht Kittel (Buren: Frits Knuf, 1981), p. 11.

manualiter, only one in each set specifies the use of the pedals. In this case, the same variation is also arranged for performance without pedals, and indicates that it is to be played on the harpsichord.

Johann Pachelbel contributed one chorale prelude form which is distinctively his own: the combination form. This hybrid form consists of a brief chorale fugue, followed by a three- or four-voice setting of the chorale.

Pachelbel's organ chorales may be considered to be representative of the central Germans. The two chorale forms *par excellence* of the central German organ school are the chorale fugue and the chorale partita. The later central German organ chorales frequently carry the *cantus firmus* in the soprano, typically unadorned and often in half-note values. This type of *cantus firmus* setting is often referred to as the "Pachelbel type." A distinguishing feature of the central Germans is their penchant for concise forms, which makes the chorale preludes particularly appropriate for introducing the chorale to the congregation.

<u>Table 3</u>	Representative Composers	Central German	Organ	Chorale
	Samuel Scheidt			(1587-1654)
	Johann Heinrich Bach			(1615-1692)
	Johann Erasmus Kindermann*			(1616-1655)
	Johann Rudolph Ahle			(1625-1673)
	Georg Kaspar Wecker*			(1632-1695)
	Johann Christoph Bach			(1642-1703)
	Johann Friedrich Alberti			(1642-1710)
	Johann Michael Bach			(1648-1694)
	Johann Philipp Krieger*			(1649-1725)
	Johann Krieger*			(1651-1735)
	Johann Pachelbel*			(1653-1706)
	Friedrich Wilhelm Zachau			(1663-1712)
	Johann Heinrich Buttstett			(1666-1727)
	Andreas Nicolaus Vetter			(1666-1734)
	Johann Samuel Bayer			(1669-1744)
	Andreas Arnsdorff			(1670-1699)
	Johann Bernard Bach			(1676-1749)
	Georg Friedrich Kauffmann			(1679-1735)
	Johann Gottfried Walther			(1684-1748)
	Wilhelm Hieronymous Pachelbel*			(1686-1710)

*Also considered to be a member of the
south German organ school

The Culmination Of The Organ Chorale

The synthesis of compositional styles can already be observed in the compositions by Böhm. Although he is without doubt a north German composer, his works reflect the influence of the central German organ school in their more pronounced use of *Vorimitation* of the *cantus firmus* in the accompanying parts. In addition, Böhm composed five chorale partitas—the chorale form which is particular to the central Germans. The fact that he

wrote chorale variations as well as chorale partitas indicates the co-existence of different styles in his works

The culmination of the organ chorale occurs, of course, in the works of Johann Sebastian Bach (1685-1750). North German forms, such as the chorale ricercare and the chorale fantasia, as well as south German forms like the chorale partita and the chorale fugue or fughetta, are found in the compositions of Bach (e.g. "Aus tiefer Not" BWV 686, "Christ lag in Todesbanden" BWV 718, "Komm, Gott Schöpfer" BWV 667, "Sei gegrüßet, Jesu gütig" BWV 768, and "Christum wir sollen loben schon" BWV 696, respectively). In fact, the influence of the central German Johann Pachelbel may be seen in Bach's "Gelobet seist du, Jesu Christ" (BWV 723), and the influence of the north Germans Böhm and Buxtehude is evident in Bach's organ chorale "Christ, der du bist der helle Tag" (BWV 766/7)²⁵ and "Herzlich thut mich verlangen" (BWV 727) respectively²⁶

However, Bach did not simply add to the chorale repertoire by composing in the established styles—he expanded the formal structures of the past. A good example of this is the chorale partita "Vom Himmel hoch da komm' ich her" (BWV 769). Taking the established chorale partita, he breathed new life into it by incorporating a canonic treatment of the *cantus firmus*. Another instance of this may be found in the so-called "Schubler Chorales," which employ a strongly motivic accompaniment, in ritornello

²⁵ E. May, "The Types, Uses, and Historical Position of Bach's Chorales," in *J.S. Bach as Organist: His Instruments, Music, and Performance Practices*, edited by G. Stauffer and E. May (Bloomington: Indiana University Press, 1986), p. 96.

²⁶ W. E. Buszín, "Dietrich Buxtehude" in *The Musical Quarterly* 23 (July, 1937): 466.

form, with a super-imposed *cantus firmus*. An extreme example of an expanded formal structure is "Vater unser im Himmelreich" (BWV 682), which consists of a trio-sonata movement onto which a two-voice canon, stating the *cantus firmus*, is superimposed, creating a total of five voices

Bach's output in the organ chorale genre is formidable more than half of his organ compositions are chorale-based. Although only a few of his chorale compositions have been mentioned here,²⁷ it is clear that Bach brought the development of the organ chorale to completion. Consequently, post-Bach organ composers have not received a great deal of attention. Compared to Bach, their compositions may pale somewhat, but considered on their own, their works are not without merit.

The Organ Chorale After Bach

Because of the gradual decline of prestige of the organist's position, which went hand in hand with a decline in salary, organ chorale composers after Bach were not as many in number as in the previous hundred years or so. Eighteenth-century organists in north Germany did not compose much, instead, they were more active in giving recitals. The majority of organ composers were located in central Germany, and most were students of the Leipzig master, J S Bach.

²⁷ For a more detailed study of Bach's organ chorales, the reader is referred to E. May, "The Types, Uses, and Historical Position of Bach's Organ Chorales," in *J S Bach as Organist His Instruments, Music, and Performance Practices*, edited by G. Stauffer and E. May (Bloomington: Indiana University Press, 1986), pp. 81-101, and R. L. Tusler, *The Style of J S Bach's Chorale Preludes* (Berkeley: University of California Press, 1956).

The character of the chorale prelude underwent a gradual change as a result of changing musical tastes and different church expectations. Already during Bach's life time, the *empfindsamer Stil* became more popular, and the compositions of Bach's students reflect the gradual transition from the Baroque to the Preclassic. In addition, the eighteenth-century movement known as rationalism caused the re-appraisal of the various elements of the liturgy. Everything that happened in the church service had only one purpose: to edify the congregation. As a result, recurring elements of the service, such as litanies, canticles and collects, were disposed of, and the church services moved more towards a lecture format.

One can understand that complex Baroque chorale preludes had no place in this atmosphere. After all, to what extent could a heavily ornamented *cantus firmus* be educational, and does music edify at all? Consequently, music's importance in the service became diminished. Correlatively, chorale composition underwent a gradual decline in quantity and quality.

However, a number of important German composers continued to compose for the Lutheran church. Johann Ludwig Krebs (1713-1780), for example, composed a considerable amount of organ music, including many chorale preludes. Gottfried August Homilius (1714-1785) not only composed a great number of cantatas, but also organ chorales. Krebs's and Homilius' works, while continuing in the Baroque idiom, start to show a synthesis of the Bach style and newer compositional traits. The chorale preludes by Johann Philipp Kirnberger (1721-1783), Christian Gotthilf Tag (1735-1811),

and Johann Christian Oley (1738-1789) display more of the *empfindsamer Stil*, although contrapuntal technique remains important.

Most chorale preludes by these eighteenth-century composers continue in the central German tradition. They are typically brief compositions, obviously intended to introduce the chorale to the congregation. The melody, usually unadorned, frequently lies in the soprano, and is most often presented in half-notes. The *cantus firmus* phrases are usually separated by short interludes. This type of chorale prelude, known as the *cantus firmus* chorale, is characteristic of this period.

Table 4 **Representative Eighteenth-Century Organ Chorale Composers**

Johann Tobias Krebs	(1690-1762)
Johann Caspar Vogel	(1696-1763)
Heinrich Nicolaus Gerber	(1702-1775)
Wilhelm Friedemann Bach	(1710-1784)
Johann Ludwig Krebs	(1713-1780)
Gottfried August Homilius	(1714-1785)
Johann Philipp Kirnberger	(1721-1783)
Johann Christian Kittel	(1732-1809)
Franz Vollrath Buttstett	(1735-1797)
Christian Gotthilf Tag	(1735-1811)
Johann Christoph Oley	(1738-1789)

Summary

The first compositions of organ chorales were closely connected with the organ's rôle in the *Alternatimspraxis*. While improvisation was undoubtedly used in this regard, organists also prepared instrumental versions of vocal

compositions for this purpose. The earliest body of such intabulations is the *Tabulaturbuch auff dem Instrumente* (1598). During the sixteenth century, organ playing in the service was mainly restricted to selected stanzas according to the *Alternatimspraxis* and perhaps a prelude and postlude framing the church service. Gradually, however, the involvement of the organ became more significant, which resulted in an increase in organ compositions.

The organ works composed over the next century-and-a-half are usually categorised as belonging to one of three organ schools. The north German organ school had a preference for larger forms. The influence of the English virginalists and, in the later north German composers also the French style can be seen in their work. The characteristic types of chorale composition of this school are the chorale fantasia, the monodic organ chorale, and the chorale variation.

The south German organ school was more influenced by the Italians, as is reflected in the titles of some of their pieces (e.g. *canzona* and *ricercare*). Because south Germany at the time was mainly Roman Catholic, the south Germans did not contribute significantly to the chorale repertoire. Some south German Protestant composers are, consequently, considered as having dual membership in the south and central German organ school.

The central German organ school developed chorale preludes that are characterised by their predilection for concise forms. Frequently, the chorale melody would be presented without embellishment in the soprano voice. The favourite chorale forms of the south Germans are the chorale fugue and the chorale partita.

The different compositional styles meet in Johann Sebastian Bach, whose organ works are generally regarded as the culmination of the Baroque era. His chorale compositions are most easily divided into two categories: short and long. The short ones are believed to have been used as intonation for the hymns and for the *Alternatimspraxis*, and the long chorale preludes were used during the eucharist.²⁸ A further subdivision is possible based on the treatment of the *cantus firmus*. Bach's *Choralbearbeitungen*, then, encompass the following forms: the chorale fugue, the melody chorale, the *cantus firmus* chorale, the ornamental chorale, the chorale canon, the chorale partita, the chorale ricercare, and the chorale fantasia.

Organ chorale composers after Bach had, therefore, a variety of styles to choose from, but because of changing musical taste and changing liturgical ideas, their compositions are most often cast in the *cantus firmus* chorale form. While continuing to write contrapuntal music, their compositions gradually incorporated more and more the *empfindsamer Stil* of the time.

Despite the decline of Lutheran church music and the lessened prestige of the organist's position, the eighteenth century witnessed a new development in the genre. A small group of composers expanded the possibilities of the organ by having a solo instrument play the chorale melody. The next chapter will focus on the composers, and list the repertoire of this new genre.

²⁸ H. Klotz, "Johann Sebastian Bach und die Orgel" *Musik und Kirche*, 32 (1962): 54.

Chapter III

A SURVEY OF THE COMPOSERS AND THE REPERTOIRE

It is possible to establish a nexus between J S Bach and the ten composers who wrote preludes with a solo wind instrument. Four, namely Buttstett, Homilius, Krebs and Oley, were students of Bach, three, Gerber, Rembt, and Tag, were students of students of the *Thomaskantor*, while one, Ebhardt, was a "third-generation" Bach student. Although Georg Friedrich Kauffmann did not study with Bach, both competed for the prestigious position at the Thomaskirche in Leipzig, and the two musicians may have had at least indirect contact.²⁹ Finally, Johann Bernard Bach was not only a cousin of Sebastian Bach (the grandfathers of the two Bachs were brothers), but also the godfather of one of J S Bach's sons.

Because the music of the composers that were active in this genre reflects the influence of their teachers, the geographical area in which they lived, and the time period in which they were musically active, it will be useful to know a little of their background. The following, therefore, is a biographical outline of each of the composers, together with a list of the chorale preludes that each wrote in this genre.

²⁹ *The New Grove*, s.v. "Kauffmann, Georg Friedrich," by J. Rifkin.

Johann Bernard Bach (1676–1749)

This member of the Bach family, born in Erfurt (Thuringia) was the oldest son of Johann Aegidius Bach (1645-1716). Not much is known regarding Bernard's teachers, except that his father was the first to give him instruction in organ.³⁰ Already at an early age, Bernard Bach had an excellent reputation as an organist. At nineteen, he was appointed organist at the Kaufmannskirche in his hometown, Erfurt, where he remained until 1699, when he was invited to take up the organist's position in Magdeburg.³¹ He returned to Thuringia in 1703 when, on the death of Johann Christoph Bach, the positions of organist at the St. Georgenkirche and chamber musician at the Herzogliche Kapelle became vacant. He held these two posts until his death in 1749.³²

There existed a great friendship between Johann Bernard and Johann Sebastian Bach, and the two were cousins, for they were related on both their fathers' and their mothers' sides.³³ The fact that Bernard was the godfather of J. S. Bach's third son, Johann Gottfried, and Sebastian the godfather of Bernard's oldest son, Johann Ernst, indicates that the two

³⁰ *The New Grove*, s.v. "Bach, Johann Bernard," by C. Wolff

³¹ E. L. Gerber, *Neues Historisch-Bibliographisches Lexikon der Tonkünstler*, 4 vols. (Leipzig: A. Kühnel, 1812-1814, reprint ed., ed. by O. Wessely with suppl. volume, Graz: Akademische Druck- und Verlagsanstalt, 1966-1969), 1 col. 202

³² R. Eitner, *Biographisch-Bibliographisches Quellen Lexikon*, 10 vols. (Leipzig: Breitkopf und Hartel, 1898-1904, reprint ed. with supplement, Graz: Akademische Druck- und Verlagsanstalt, 1959-1960), 1 col. 261

³³ Hedwig Lammerhirt, Bernard's grandmother, was a half-sister of Sebastian's mother, Elisabeth Lammerhirt, and their grandfathers Johann Hans and Christoph Bach were brothers.

Bachs maintained close contacts

Sebastian Bach had a great admiration for Bernard's skills as a composer, and there exist a number of clear instances that show the influence of his style on the music of Sebastian Bach. In discussing the stylistic similarities between the two, Karl Geiringer cites the bass line of the first variation of "Sei gegrusset Jesu gutig" (BWV 768), which has a striking similarity to Bernard's bicinium "Jesu, Jesu, nichts als Jesus", furthermore, the orchestral suites of the two Bachs show a great degree of artistic affinity in their themes and figurations³⁴

Unfortunately, not many of Bernard's compositions have survived, but those that have indicate that he was a gifted composer. His favourite type of chorale prelude was the old-fashioned bicinium, which employs a quick-moving bass line that accompanies episodic statements of the *cantus firmus* which is presented in long notes. His skill as a composer is evident from the manner in which he employs a specific figural technique in the accompanying part in order to create the appropriate *affect*. He often uses *Vorimitation* in this simplest type of chorale prelude. His "Nun freut euch lieben Christen g'mein" (see Figure 2) is instructive in this regard: the bass part not only employs the *Vorimitation* technique, but also reflects the *affect* of joy, while the soprano part presents the *cantus firmus* in plain long notes.

Bernard Bach also composed three-voice preludes, of which his "Vom Himmel hoch" is noteworthy for its portrayal of Christmas cheer,³⁵ and his

³⁴ K. Geiringer, *The Bach Family* (London: George Allen and Unwin, Ltd., 1954), p. 101.

³⁵ G. Frotscher, *Geschichte des Orgelspiels*, 3 vols. (Berlin: Verlag Messeburger, 1959), 1:568.

62 *Nun freut euch lieben Christen g'mein* Joh. Bernhardt Bach

Figure 2 "Nun freut euch lieben Christen g'mein" by J B. Bach
Mus Ms Bach P 806, Staatsbibliothek Preußischer
Kulturbesitz

partita "Du Friedefürst, Herr Jesu Christ," which consists of four variations—one for each stanza of the hymn—also employs expressive writing that is reflective of the text.

Considering the quality of Bernard Bach's compositions, therefore, it is regrettable that no chorale preludes by his hand have survived. The only indication that he wrote chorale preludes with a solo wind instrument is found in Gerber's *Neues Lexikon* where he writes

As a composer he [J B Bach] is known especially by his excellent chorale preludes, of which I possess several of various types, even those that use a solo instrument.³⁶

While there is no evidence that Bernard Bach studied with anyone else but his father, his chorale preludes reflect the influence of Johann Pachelbel in their use of pre-imitation or foreshadowing of the *cantus firmus*, and the typically unadorned presentation of the chorale melody.

Franz Vollrath Buttstett (1735–1797)

The prolific composer Franz Vollrath Buttstett was born in Erfurt (Thuringia). Not much is known about his early musical training, but it appears he studied with the Bach pupil Johann Friedrich Doles from January to April 1756. His uncle, Johann Andreas Buttstett was able to arrange for Franz's first organ position through princely connexions.³⁷ In

³⁶ Gerber, *Neues Lexikon*, 1 col. 202.

Als Komponist hat er sich besonders durch sehr gut ausgeführte Choralvorspielen bekannt gemacht, von denen ich mehrere von mancherlei Einrichtung, selbst mit einem neben instrument besitze

³⁷ *Die Musik in Geschichte und Gegenwart* [hereafter referred to as *MGG*], s v "Buttstett, Franz Vollrath," by F. Blume.

May 1756, Buttstett became city and court organist at Weikersheim an der Tauber, where he served for over a decade.

In 1766, he applied for the organ position at St Jakob in Rothenburg, where he was to succeed the aging organist Anschutz. He resigned from his position in Weikersheim in 1767, and moved to Rothenburg in preparation for his new organ post, which would become available upon the retirement or death of Anschutz. This organist, however, must have been in good health, as Buttstett had to wait for six years before he was finally appointed as assistant to the eighty-four-year-old organist. Finally, in 1776 he obtained the position at St Jakob's, where he served for twenty-one years, until his death.

During his first six years in Rothenburg, Buttstett was supported by the city council until the time of his appointment at St Jakob's. He devoted his time mainly to the composition of music.³⁸ Unfortunately, almost all of his output is lost. The only evidence that Buttstett wrote chorale preludes with solo instrument is a catalogue compiled by Ernst Schmidt in 1905, which lists twelve chorale preludes whereby a clarinet, flute, cornet, or trombone is assigned to the *cantus firmus*.³⁹ Buttstett's writing incorporates elements of the *galant* and *empfindsamer Stil*, and stands closer to the style of the Prague organist and composer Joseph Seeger than to his grandfather Johann Heinrich Buttstett.⁴⁰

³⁸ *The New Grove*, s v "Buttstett, Franz Vollrath," by G J Bulow.

³⁹ H Kern, *Franz Vollrath Buttstett* (Wurzburg: Konrad Triltsch, 1939), pp 25-26.

⁴⁰ *MGG*, s v "Buttstett, Franz Vollrath," by F Blume.

Gotthilf Friedrich Ebhardt (1771–ca 1840)

Ebhardt, born in Hohnstein (Bohemia), was a student of Tag, who taught him organ and composition⁴¹ Already at age 15, Ebhardt accompanied congregational singing, and when he was 22, he held his first post as court organist in Greitz, where he also taught at a girls' school⁴² In 1807, Ebhardt became organist of the town and court in Schleitz (Reuß-Schlutz),⁴³ where he probably stayed until his death, the precise date of which is not known.

In 1824, he published a treatise entitled *Schule der Tonkunst in systematischer Form mit deutlichen Definitionen, und den Hauptartikeln beigefugten Katechetische Unterredungen zwischen Lehrer und Schuler* Four years later he wrote a *Gründliche Anleitung zur Erfindung von Choralzwischenpielen*, and in 1830 he published the theoretical treatise *Die höhern Lehrzweige der Tonkunst*⁴⁴

Despite Ebhardt's busy schedule (in addition to his responsibilities as organist and teacher, he gave five hours of private lessons daily), Ebhardt still found time for composition Gerber lists among Ebhardt's output cantatas, motets, a mass, an organ concerto, and various organ chorales, of which several use a wind instrument Of these chorale preludes, three are extant With one of the preludes, "Befiehl du deine Wege," the composer

⁴¹ Gerber, *Neues Lexikon* 2: col. 10.

⁴² Eitner, *Lexicon* 3: 307.

⁴³ F. J. Fetis, *Biographie universelle des musiciens et bibliographie générale de la musique* 2nd ed. (Paris: n.p., 1873; reprint ed., Brussels: Culture et civilisation, 1963), 3: 111.

⁴⁴ *Ibid.*

indicates in the preface that the *cantus firmus* prelude may also be played on the pedal.

Table 5 Chorale Preludes With Solo Wind Instrument by Ebhardt

1	Befiehl du deine Wege	(Clarinet)
2	Befiehl du deine Wege	(Bassoon)
3	Dir, dir, Jehova will ich singen	(Oboe)
4	Ein Lammlein geht und trägt die Schuld	(Bassoon)

The bassoon setting follows the clarinet version immediately in the score, and a note indicates that the organ introduction of the three-part setting is to precede the bassoon setting.

All three chorale preludes are contained in Ebhardt's *Vier Choral-Vorspiele in 3 und 4 stimmig gebundenen contrapunktischen Stil componiert*⁴⁵

While a date of publication is not given, the collection must have been published by 1817, for a review of it appeared that year in the March issue of the *Allgemeine Musikalische Zeitung*⁴⁶

⁴⁵ A copy is held at the Bibliotheque du conservatoire royal de musique in Brussels, Mus. Ms. U 14 552.

⁴⁶ *Allgemeine Musikalische Zeitung*, (Leipzig: Breitkopf und Hartel, 1817, reprint ed., N. Israel - Frits A.M. Knuf, 1964), 19 (March, 1817) col. 231-232.

Heinrich Nicolaus Gerber (1702–1775)

H N Gerber was born on 6 September 1702 at Wenigen-Ehrich (Thuringia). His father was a farmer, but because of his son's ill health, he decided that Heinrich should pursue a career in teaching.⁴⁷ When Gerber was thirteen years old, he went to Cantor Irrgang in Bellstedt, who acquainted him with the works of Johann Pachelbel and Bernard Bach. Two years later, he went to Muhlhausen, to continue his studies at one of Thuringia's best schools. However, he felt that his musical education was somewhat neglected.

Consequently, when Gerber went to Sondershausen for further studies in 1721, he took organ lessons with the respected organist and former Pachelbel-student Johann Valentin Eckelt. Three years later, in 1724, he went to Leipzig to study law at the University. Gerber was, no doubt, excited about the musical experiences that were awaiting him in Leipzig.

Although Gerber attended many concerts under Bach's direction, he was too shy to introduce himself to the *Thomaskantor*. After a year, in the spring of 1725, a fellow law student and pupil of Bach, F G Wild, presented Gerber to Bach, after which he studied with J S Bach for two years.

⁴⁷ Since H N Gerber's son, Ernst Ludwig, has written the most comprehensive account of Heinrich Nicolaus's life, all of the information given here is drawn from E L Gerber, *Historisch-Biographisches Lexikon der Tonkünstler* 2 vols (Leipzig: J G I Breitkopf, 1790-1792, reprint ed., ed. by O Wessely, Graz: Akademische Druck- und Verlagsanstalt, 1977), col. 490-498.

In 1727, Gerber returned to his father's farm, where he concentrated on composition for almost two years. In the latter part of 1728, he took up the organist's position in Heringen. Unfortunately, not long after his appointment, the church burnt down, which made Gerber decide that it was time once again to return to composition on his father's farm.

In December 1731, he became Court organist in Sondershausen, where music was valued greatly. It was here that he finally found his occupation in music which he had sought for so many years. His duties at the court were to play the organ for weekday and Sunday services, to provide clavier music twice a week for court gatherings, and to give music instruction. Particularly with respect to the latter he was very busy: nearly all the church positions in the principedom were filled by his students.

Gerber remained at this position for forty-two years, serving under three successive princes. In 1773, his son, the famous lexicographer Ernst Ludwig Gerber, took over his father's organ duties. H. N. Gerber died on 6 August 1775 of a stroke, leaving behind a great many keyboard pieces, among which are the *110 Varurte Chorale fur die Orgel zu Vorspielen* (1739-1748), which contain chorale preludes for organ solo.

Unfortunately, much of Gerber's organ music seems to have been lost. Recently, H. J. McLean has located some of the chorale preludes of the above-mentioned collection, the publication of which is forthcoming. The only chorale prelude with solo wind solo instrument known to be extant is listed below.

<p>Table 6. Chorale Prelude With Solo Wind Instrument by Gerber</p>
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<p>1 Was mein Gott will das g'scheh' allzeit (Oboe)</p>

Dating this work is difficult, it could have been composed anytime between 1725, when Gerber commenced his study with Bach, and 1775. The absence of *Galant* elements suggests, however, that the piece was most likely composed before 1750.

Gottfried August Homilius (1714–1785)

Homilius, born on 2 February 1714 in Rosenthal (Saxony), was the son of a Lutheran pastor. In the summer of 1714, the Homilius family moved to Porschendorf, which is where Gottfried spent his childhood.

In 1722, Homilius attended the St. Anna School in Dresden, where he probably also studied organ with J.G. Stübner, who was organist at St. Anna's Church. Homilius applied for the organist's position at this church when it became available in 1733, but was unsuccessful.⁴⁸

In 1735, he enrolled at the University of Leipzig to study law.⁴⁹ During his stay in Leipzig, Homilius also studied with J.S. Bach.⁵⁰ He was most likely also a student of Johann Schneider, organist at the

⁴⁸ H. Löffler, "Die Schüler Joh. Seb. Bachs," *Bach-Jahrbuch* 49 (1953) 21.

⁴⁹ *The New Grove*, s.v., "Homilius, Gottfried August," by H. John.

⁵⁰ *MGG*, s.v. "Homilius, Gottfried August," by G. Feder.

Nicolaikirche, for whom he acted as an assistant

When applying for the organist's position at St. Petri in Bautzen in the summer of 1741, in which he was supported by a testimonial by Schneider,⁵¹ Homilius submitted five chorale preludes for organ, of which two had a solo wind part for horn.⁵² Although his composition received high praise,⁵³ Homilius was not granted the appointment. One year later, however, he was more successful when he applied for the organist's position at the Frauenkirche in Dresden, which had a new Silbermann organ.

When in 1753 the organ position at St. Johannis in Zittau became vacant, Homilius applied, together with C. P. E. Bach, W. F. Bach, and others. Once again, he did not succeed, and the position was offered to another Bach-student, Johann Trier.

⁵¹ H. Biehle, *Musikgeschichte von Bautzen bis zum Anfang des 19. Jahrhunderts* (Leipzig: F. Kistner und C. F. W. Siegel, 1924), p. 26.

⁵² The two preludes, "O Heiliger Geist, kehre bei uns ein," and "Komm Heiliger Geist" are contained in an appendix of Biehle's *Musikgeschichte von Bautzen*.

⁵³ Biehle, op. cit., p. 26, contains the following statement:

Die von E. Hochedl und Hochweisen Magistrat mir ubergeschickte und auf die Orgel gesetzte *Specimina musicalia*, dergleichen heut zu Tage sehr viele, von kunstreiche Organisten aufgesetzt und Kupffer gestochen, vor Augen liegen, zeigen stattdam, 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, ausgefuhret werden konne und solle, gar wohl verstehe.

Two years later, in 1755, Homilius was more successful when he applied to succeed T C Reinholds on 10 May, the Dresden town council chose Homilius to be fifth-ranking teacher of the Kreuzschule, and cantor of Dresden's three main churches (the Kreuzkirche, the Frauenkirche, and the Sophienkirche)

The Kreuzkirche was the principal church for his musical activity from 1755 to 1760. Under his direction, the music in the church and in the school reached a high degree of excellence, and the choir and instrumentalists were renowned throughout the city. It stands to reason that the availability of instrumentalists in Dresden functioned as a catalyst for Homilius' composition of chorale preludes with solo wind instrument.

When on 19 June 1760 the Kreuzkirche was destroyed by the Prussian army during the Seven Years' War, his centre of musical activity shifted to the Frauenkirche once again, while the work of rebuilding the Kreuzkirche was carried out. It took twenty-four years before the new Kreuzkirche was built, for which Homilius, an authority on organs, had designed the disposition for the new organ. The instrument was completed in 1787, but Homilius did not live to play the new organ. In December 1784, he suffered a stroke, and retired from his musical responsibilities in March 1785. He died three months later.

Homilius was highly regarded as a musician. Gerber considered him to be the greatest eighteenth century composer,⁵⁴ and Johann Adam Hiller, Johann Friedrich Reichardt, and Daniel Gottlob Turk also had much admiration for him.

⁵⁴ Gerber, *Historisch-Biographisches Lexikon*, col. 665

His reputation as a teacher was also outstanding, and his students include such well-known musicians as Johann Adam Hiller, Johann Gottlieb Naumann, Daniel Gottlob Türk, and Christian Gotthilff Tag

Homilius' contribution to the genre of the chorale prelude with solo wind instrument may be divided into two categories. The first consists of three compositions composed around 1741, two of which were submitted with his application for the organ post at St. Petri.

The second category consists of ten chorale preludes which have recently been attributed to Homilius by L. L. Cortner.⁵⁵ Table 9 gives a complete list of all thirteen chorale preludes.

The manuscript that contains these ten chorale preludes also includes one which Cortner describes as a "copyist's feeble attempt at imitating the general style."⁵⁶ In addition, one chorale prelude in the collection submitted by Homilius with his application to the St. Petri kirche in 1741, namely "O Heilger Geist, kehre bei uns ein," and one chorale prelude that employs two instruments (Oboe and Trombone) which play the *cantus firmus* in canon.

It appears that three scribes have done the copying, and the manuscript may well be an anthology of Homilius' output in the genre, most of which he composed between 1741 and 1785.

⁵⁵ L. L. Cortner, "Thirteen Chorale Preludes for Organ and Solo Wind Instrument, Leipzig Poel. Mus. Ms. 264/2" (D.M.A. dissertation, University of Rochester, 1978).

⁵⁶ *Ibid.*, p. v.

Table 7 Chorale Preludes With Solo Wind Instrument by Homilius

Bautzen	ca 1741
1 Durch Adams Fall ist ganz verderbt	(Oboe)
2 Komm', Heiliger Geist, Herre Gott	(Horn)
3 O Heilger Geist, kehr' bei uns ein	(Horn)
Dresden	1742-1785
4 Ach Herr, mich armen Sunder	(Oboe d'amore)
5 Allein zu dir, Herr Jesu Christ	(Oboe d'amore)
6 Ich ruf' zu dir, Herr Jesu Christ I	(Oboe)
7 Ich ruf' zu dir, Herr Jesu Christ II	(Oboe)
8 Keinen hat Gott verlassen	(Oboe)
9 O du allersüßte Freude	(Oboe)
10 O Gott, du frommer Gott I	(Horn)
11 O Gott, du frommer Gott II	(Oboe d'amore)
12 Warum sollt ich mich denn gramen	(Oboe)
13 Wer weiß, wie nahe mir mein Ende	(Oboe)

Georg Friedrich Kauffmann (1679–1735)

Kauffmann, born in Ostermonda (Thuringia) in 1679, received his early musical training from the Pachelbel pupil Johann Heinrich Buttstett (1666-1727),⁵⁷ in Erfurt. He continued his studies with Johann Friedrich Alberti in Merseburg. In 1698, Alberti injured his right hand in a bad fall, and was no longer able to play the organ. Kauffmann substituted for his teacher, and following Alberti's death in 1710, he assumed Alberti's position as court and cathedral organist.⁵⁸ There are references that Kauffmann

⁵⁷ *Grosses-vollständiges Universal Lexicon*, s v "Buttstett, J H.," (Halle Verlegts Johann Heinrich Zedler, 1733, reprint ed., Graz Akademische Druck- und Verlagsanstalt, 1961), 4 col 2043.

⁵⁸ *MGG*, s v "Kauffmann, Georg Friedrich," by W Riedel.

may subsequently have served as director of church music for the duke of Saxe-Merseburg, but convincing evidence to this effect has yet to be discovered⁵⁹

In the winter months of 1722, Kauffmann applied for the position of cantor at the Thomaskirche in Leipzig, together with six others. Although he was among the finalists, the prestigious position was eventually offered to J S Bach in April, 1723. During the following years, Bach and Kauffmann may at least have had indirect contacts.⁶⁰

Kauffmann was a prolific composer who wrote a Whitsuntide oratorio, a great number of cantatas (three of which Bach is thought to have performed),⁶¹ about 150 organ chorales, and a theoretical treatise *Introduzione alla Musica Antica & moderna, di eine ausführliche Einleitung zur alten und neuen Wissenschaft der edlen Music* (1725).

His most significant contribution to German organ music was the serial publication entitled *Harmonische Seelenlust*. The collection, published between 1733 and 1736, contains 98 chorale preludes on 63 chorales.⁶² The preludes are composed primarily for use in the church service, and are of various types. Kauffmann's favourite form is, however, the *cantus firmus* chorale, in which he uses imitation and *Vorimitation*, and creates the appropriate *affect* for the chorale prelude in the accompanying voices.⁶³ The

⁵⁹ *The New Grove*, s v "Kauffmann, Georg Friedrich," by J. Rifkin.

⁶⁰ *Ibid*.

⁶¹ *MGG*, s v , "Kauffmann, Georg Friedrich "

⁶² *The New Grove*, s v "Kauffmann, Georg Friedrich "

⁶³ Frotscher, *Geschichte* 1. 606

collection met initially with little success, but established itself later as one of the major contributions to the German organ literature. The composer did not live to see the entire collection published, but his widow assumed the responsibilities of seeing the remaining installments through the press.

The *Harmonische Seelenlust* contains six chorale preludes which employ an oboe for the *cantus firmus*.

Table 8 Chorale Preludes With Solo Wind Instrument by Kauffmann

1	Ach Gott vom Himmel sieh darein	(Oboe)
2	Du, o schönes Weltgebäude	(Oboe)
3	Gelobet seist du, Jesu Christ	(Oboe)
4	Herr Christ, der einig Gottes Sohn	(Oboe)
5	Herr Gott, dich loben alle wir	(Oboe)
6	Wie schon leuchtet der Morgenstern	(Oboe)

Although the *Harmonische Seelenlust* was published between 1733 and 1736, it is likely that most of the chorale preludes were written in the decades preceding the period of publication, and that the collection was to be a complete edition of all his organ chorales.⁶⁴ It seems probable that most of these preludes were written shortly after he started studying composition with Johann Friedrich Albrecht. This would mean that the 98 organ chorales of this collection were written between about 1700 and 1735.

⁶⁴ *The New Grove*, s.v. "Kauffmann, Georg Friedrich."

Johann Ludwig Krebs (1713–1780)

Of all the composers that composed in the genre under discussion, Johann Ludwig Krebs is undoubtedly the most well-known. While he may not have been Bach's favourite student,⁶⁵ Krebs was, nevertheless, highly regarded by the *Thomaskantor*. In support of this, one finds invariably the famous saying, attributed to Bach: "he is the only Crab in my Brook"⁶⁶. Others, too, had admired Krebs. Charles Burney, for instance, said that Krebs "was not only a player of the first rank, but also a prolific

⁶⁵ As H J McLean points out in his preface to *Johann Ludwig Krebs Collected Works for Organ and Solo Instrument* (Kent: Novello, 1981), Philipp Spitta, in his monumental work *Johann Sebastian Bach His Work and Influence on the Music of Germany*, trans. C. Bell and A. Fuller-Maitland, 3 vols. (London: Novello and Company, 1899, reprint ed., New York: Dover Publications, Inc., 1951), does state that Krebs was Bach's favourite student. But three years after the German edition of the biography (1880), Spitta expresses himself more carefully. In his article "Johann Ludwig Krebs," *Allgemeine Deutsche Biographie* (Leipzig: Duncker und Humblot, 1875-1912) 17-96, Spitta says "Except for his own sons and maybe his future son-in-law Atnikol, perhaps none of his many students stood so close to him [as J. L. Krebs]" ("Außer den eigenen Söhnen und etwa dem späteren Schwiegersohne Atnikol hat unter den zahlreichen Schülern ihm wohl keiner so nahe gestanden"). Further support is found in H. Kellertat's *Zur Geschichte der Deutschen Orgelmusik in der Frühklassik* (Kassel: Bärenreiter Verlag, 1933), p. 115: "Der nach Friedemann Bach größte Orgelspieler der Bachschule war zweifellos Johann Ludwig Krebs."

⁶⁶ J. F. Reichardt, "Anekdoten aus dem Leben merkwürdiger Tonkünstler," in *Musikalischer Almanach* (Berlin, 1796), anecdote 8, quoted in W. M. Luther, ed. *Johann Sebastian Bach Dokumenta* (Kassel: Bärenreiter-Verlag, 1950), p. 79.

Joh. Seb. Bach, der größte organist seiner Zeit, zog viel vortrefflicher Schüler, mit keinem soll er mehr zufrieden gewesen seyn, als mit Krebs in Altenburg, von dem er auch zu sagen pflegte: das ist der einzige Krebs in meinem Bache.

This well-known passage by Reichardt has no-doubt functioned as a catalyst in promoting the fallacy that Krebs was Bach's favourite pupil.

composer for the Organ, Clavier, and of Church music "⁶⁷

Johann Ludwig Krebs was born in Buttelstedt in 1713, and was the oldest son of Johann Tobias Krebs. Johann Tobias was himself a composer and organist, and had studied with both J G Walther and J S Bach. It was he who gave Johann Ludwig his first basic music training,⁶⁸ and Krebs may also have studied with Johann Caspar Vogel.⁶⁹

Because of his father's second marriage into a rich family after the death of his first wife, family fortunes improved, which thus enabled Tobias to send his oldest son to the Thomasschule. Ludwig was formally enrolled on 26 July 1726, and stayed in Leipzig for over a decade. During this time he crossed paths with Bach-pupils like Johann Schneider, Johann Friedrich Agricola, Johann Philipp Kirnberger, and Gottfried August Homilius.⁷⁰ In addition to his keyboard lessons, Ludwig Krebs learnt to play the violin and lute, was a treble in the choir, and became a member of Bach's *Collegium Musicum*.⁷¹ At the conclusion of Krebs's fruitful nine-year sojourn at the Thomasschule, he received a generous testimonial (dated 24 Aug. 1735).⁷²

⁶⁷ C. Burney, *The Present State of Music in Germany, The Netherlands, and United Provinces*, 2 vols (London: Becket, Robson, and Robinson, 1775, reprint ed. New York: Broude Brothers, 1969) 2: 326.

⁶⁸ *MGG*, s v "Krebs, Johann Ludwig," by K. Tittel.

⁶⁹ Gerber, *Historisch-Biographisches Lexikon*, col. 756.

⁷⁰ D G. Mulbury, "A Collection of Organ Music by Pupils of Johann Sebastian Bach" (Ph D. dissertation, University of Rochester, Eastman School of Music, 1969), p. 20.

⁷¹ Gerber, *Historisch-Biographisches Lexikon*, col. 756.

⁷² The original may be found in W. Neumann and H.-J. Schulze, eds., *Bach Dokumente* (Kassel, 1963) 1: 139. English translations are contained in Spitta *Johann Sebastian Bach* III: 241, and in H. T. David

The document was most likely intended as a recommendation for a position Krebs applied for, perhaps the organist and music director posts at the Johanniskirche in Zittau, which had become vacant at the death of Johann Krieger on 18 July, 1735⁷³ He must not have been successful, however, for in the same year he enrolled at the University in Leipzig, and continued to assist Bach with musical performances for two more years

His first appointment as organist was in 1737 at the Marienkirche in Zwickau. The organ at this church was old and badly needed replacement. He tried to persuade the church council to build a new organ, and even arranged for Gottfried Silbermann to submit a disposition. All his efforts in this regard were, however, in vain.

In order to improve the artistic and financial aspects of his career, Krebs competed for the organist's position of the Marienkirche in Dresden, which had a new Silbermann organ. Although he was successful, he decided not to accept the appointment because of the low salary.

In 1744, he was appointed as castle organist at Zeitz. While at Zeitz neither his salary nor the organ was a great improvement over his Zwickau position, this appointment carried more prestige because of its court affiliation. When in July 1750 with the death of J. S. Bach the cantorate of the Thomaskirche in Leipzig became available, Krebs applied, together with C. P. E. Bach, Johann Trier, and others. However, he did not succeed. It appeared that the church was looking for a cantor rather than an

and A. Mendel, *The Bach Reader* 2nd rev. ed. (New York: W. W. Norton, 1966), p. 135.

⁷³ Mulbury, "A Collection," p. 20.

organist, and Krebs's reputation rested more on his abilities as an organist than his skill at conducting. The position was eventually offered to Johann Gottlob Harrer.⁷⁴ Five years later, after Harrer's death, Krebs tried again for the position, but again he did not succeed. This time the former Bach-student Johann Friedrich Doles was chosen.

In October 1756, Krebs became organist at the court of Prince Friederich of Gotha-Altenburg. While the organ at the Schloßkirche was a great improvement (a 35-register instrument built by G. H. Trost between 1734 and 1739), his salary did not increase substantially.⁷⁵ The court composer Georg Benda, who auditioned Krebs, wrote to the consistory to improve the organist's remuneration. After several petitions, Krebs's salary was finally increased.⁷⁶

Because of his failing eyesight in the last years of his life, Ludwig Krebs became increasingly dependent upon his youngest son, Ehrenfried Christian Traugott, to assist with his organist's responsibilities. Johann Ludwig Krebs died on 1 January 1780 in Altenburg. A request to the Prince, which Krebs had made in 1775, suggested that, after Krebs's death, the position be transferred to Ehrenfried Christian Traugott Krebs. The request met with Princely approval, and his youngest son was confirmed as organist on the first day of the year 1780.

⁷⁴ *Ibid*, p. 22

⁷⁵ *MGG*, s. v. "Krebs, Johann Ludwig"

⁷⁶ *The New Grove*, "Krebs, Johann Ludwig," by H. J. McLean

Together with Homilius, Krebs's output in the chorale prelude with solo wind instrument is the most substantial of all composers who were active in this genre. Because of Krebs's practice of dating most of his pieces it is possible to establish when the bulk of his preludes were composed.⁷⁷

Johann Ludwig Krebs's importance for the organ repertoire is undisputed. Because of his copying of other composers' music, including many works by Bach, he gained an intimate knowledge of the art of composition. Some works, like Bach's "Fantasia and Fugue in c minor" (BWV 537) would not have survived without Krebs's help,⁷⁸ and it may well have been his copying of Kauffmann's *Harmonische Seelenlust*⁷⁹ that incited Krebs to compose in this genre. As is evident from the list of works above, Krebs ranks together with Homilius as the most important composer for the chorale prelude with solo wind instrument.

⁷⁷ While the dates of compositions may easily be ascertained from the manuscripts, H J McLean, in his preface to *Johann Ludwig Krebs Collected Works for Organ and Solo Instrument* (Kent Novello, 1981), p vii, gives a comprehensive table. Included in the listing is the missing work "Wie schon leuchtet der Morgenstern," which is listed together with "Treuer Gott ich muß dir klagen" as item 905 on page 89 of Leo Liepmannsohn's *Auction Catalogue XXXV* (Berlin, 26-27 May, 1905). (See McLean, op cit, p xix.) Some of the following information, as well as McLean's designation of the three versions of the chorale prelude "Wachet auf, ruft uns die Stimme," are based on this table. Furthermore, his assignment of the undated works to the Altenburg period has been retained, and the present writer has, on the basis of stylistic considerations, included "Kommt her zu mir" and "Wachet auf" (second version) among the compositions of the Zwickau period.

⁷⁸ Mulbury, *A Collection*, p 23.

⁷⁹ Idem, "Bach's Favourite Pupil Johann Ludwig Krebs" *Music/The A G O Magazine* 2 (February 1968): 48.

Table 9 Chorale Preludes With Solo Wind Instrument by Krebs

Zwickau		1737-1743
1	O Gott, du frommer Gott	(Oboe) 1742
2	Es ist gewißlich an der Zeit	(Horn) ca 1743
3	Herr Jesu Christ, meines Lebens Licht	(Oboe) 1743
4	Herzlich lieb hab' ich dich, o Herr	(Trumpet) 1743
5	In allen meine Thaten	(Trumpet or Oboe) ca 1743
6	Jesu, meine Freude	(Oboe) 1743
7	Komm', Heiliger Geist, Herre Gott	(Oboe) 1743
8	Kommt her zu mir, spricht unser Gott	(Oboe) n d
9	Wachet auf, ruft uns die Stimme I	(Trumpet) 1743
10	Wachet auf, ruft uns die Stimme II	(Trumpet) n d
 Zeit		 1744-1756
11	Gott der Vater wohn uns bei	(Clarino or Oboe) 1745
12	Treuer Gott, ich muß dir klagen	(Oboe) ca 1746
13	Wie schon leuchtet der Morgenstern	(Oboe) 1746
14	Ich hab', in Gottes Herz und Sinn	(Oboe) ca 1751
15	Meine Seel' ermuntre dich	(Oboe) 1751
 Altenburg		 1756-1780
16	Wachet auf, ruft uns die Stimme III	(Trumpet) n d
17	Was mein Gott will, das gescheh' allzeit	(Oboe) n d

Johann Christoph Oley (1738-1789)

Oley, born in Bernburg (Thuringia) in 1738, was primarily an autodidact⁸⁰ There is some evidence, however, that he studied with J S Bach briefly in 1749, although Oley was only eleven years of age at the time⁸¹

⁸⁰ Gerber, *Historisch-Biographisches Lexikon*, 2 col 43

⁸¹ Loffler, "Die Schüler Joh Seb Bachs," *Bach-Jahrbuch* 40 26

Oley had a great admiration for J S Bach, which is evident from the fact that he completed the solutions of Bach's canons in the *Musical Offering*—a project which he finished in 1763⁸² In addition, Oley copied various keyboard works by Bach, including the six *Trio Sonatas* and various chorale preludes⁸³

He obtained his first organ post in his Bernburg when he was seventeen Seven years later, in 1762, he took up the organ post at St. Stephanskirche in Aschersleben, where he had the use of a fairly new organ which was built in 1738 In order to supplement his income, he also taught at the school, where he had the position of second-ranking teacher He stayed in Achersleben until his death in January 1789

Oley was greatly admired for his playing and improvisation Gerber states that he was "famous as a player both on the Clavier as well as on the Organ in fugues and fantasias "⁸⁴

That Oley was also admired for his compositional skills is clear from the four-volume publication entitled *Varurte Chorale fur die Orgel*⁸⁵ The publication of this extensive collection took place in four installments parts one through four appeared respectively in 1773, 1776, 1791, and 1792 It is noteworthy that the last two parts were published posthumously, as it

⁸² H T David, *J S Bach's Musical Offering* (New York: G. Schirmer, 1945), p. 96

⁸³ Mulbury, "A Collection," p. 37

⁸⁴ Gerber, *Historisch-Biographisches Lexikon*, 2 col. 43. "[Oley] wird als ein geschickter Mann so wohl auf dem Claviere, als auf der Orgel in Fugen und Phantasien geruhmt "

⁸⁵ All four volumes may be found in the Bibliotheque du conservatoire royal de musique, Mus. Ms. U 11 151

indicates that the interest in Oley's works extended beyond his life time

The collection contains mainly short chorale preludes, which seems to suggest that they were intended for liturgical use. About a quarter of the chorale preludes employ canonic writing—a favourite compositional device of Oley. Most of the preludes are of the *cantus firmus* type, stating the chorale melody in its entirety. Among the preludes in the *Varurte Chorale* are also chorale preludes for organ and oboe. Table 10 lists the extant compositions that Oley wrote in this genre.

Table 10 Chorale Preludes With Solo Wind Instrument by Oley

Aschersleben	1762-1789
1 Wunderbarer König	(Oboe)
2 Zion klagt mit Angst und Schmerzen	(Oboe)

Considering the publication date of the *Varurte Chorale fur die Orgel*, these chorale preludes were most likely composed between 1762 and 1789, during his tenure at the St. Stephanskirche in Aschersleben.

Johann Ernst Rembt (1749–1810)

This celebrated Thuringian organist and master of the fughetta was born in Suhl in 1749. He studied with the former Bach-student Johann Peter Kellner, who acquainted him with Bach's compositions.

In 1768, he toured The Netherlands and France, where he became famous as an organ virtuoso, and especially as a Bach player⁸⁶ He also collected and performed pre-Bach organ music, which he popularised through free interpretations, bringing this music in line with the musical taste of the late eighteenth century⁸⁷

In 1772, Rembt became organist at the Kreuz-Kirche in Suhl A year later, he assumed the organ post at the Hauptkirche, also in Suhl, with which an appointment as sixth-ranking teacher was connected He remained there until his death in 1810

Since he felt a strong obligation to preserve the Bach-style, Rembt based his own chorale preludes on those by J S Bach, but he also incorporated elements of his own period While he was greatly interested in organ music of the baroque, he also respected his contemporaries, like C P E Bach, and J A Hiller, to whom Rembt dedicated "6 Trios für die Orgel," and "50 vierstimmige fughetten," respectively⁸⁸ Conversely, musicians such as these also showed great respect for Rembt

His output in the organ chorale with solo wind instrument is not extensive Only one composition, which uses a clarinet as a solo instrument, is listed in Gerber's *Lexikon*⁸⁹ Unfortunately, this composition is now lost

⁸⁶ MGG, s v "Rembt, Johann Ernst," by T -M Langer

⁸⁷ *Allgemeine Musikalische Zeitung*, 12 (August, 1810) col 736

⁸⁸ A Scheide, *Zur Geschichte des Choralvorspiels*, (Hildburghausen F W Gadow und Sohn, Ltd , 1923), p 251

⁸⁹ Gerber, *Neues Lexikon* 3 836

Christian Gotthilf Tag (1735–1811)

Christian Gotthilf Tag, born in Beierfeld (Thuringia), was the son of Christian Tag, a schoolteacher and organist. Christian, like his father, pursued the arts and sciences diligently. Through this, he gained the attention of magistrate Rebentisch, who took him on as an aide in his business, and had him learn Latin, when Christian was about 13 years of age. However, the young Tag felt a lack of development in artistic interests, and decided in 1749 to go to Dresden to study with the famous Homilius. Noting Tag's talent, his fluency with the art of thoroughbass, and his industrious qualities, Homilius arranged for Tag to receive a scholarship to study at the Kreuzschule, where he stayed for six years. During this time, he composed clavier- and organ works, and several church cantatas.⁹⁰

After completing his studies at the Kreuzschule, Tag planned to go to Leipzig and study theology. However, he had barely started his journey to Leipzig when the positions of cantor and schoolteacher in Hohenstein-Ernstthal were offered to him. Tag decided to accept, and he remained in Hohenstein from 1755 until his retirement in 1808, after which he moved to Niederzwoitz to live with his daughter. He died there in 1811.⁹¹

Tag was a prolific composer. Among his works are 106 cantatas, 6 masses, 22 motets, 22 chorale preludes for organ, and 16 chorale preludes for organ with solo instrument *ad libitum*, and 4 chorale preludes for organ with solo wind instrument. In addition, he wrote 4 *Choralbearbeitungen* for

⁹⁰ *Allgemeine Musikalische Zeitung*, 17 (October, 1815): 681-682.

⁹¹ *MGG*, s.v. "Tag, Christian Gotthilf," by D. Hartig.

organ, clarinets, horns, and bassoons⁹²

Only three compositions for organ with solo instrument are extant, and for one the composer indicates that "in place of the horn, an oboe can also play the melody line"⁹³

<p><u>Table 11</u></p>	<p>Chorale Preludes With Solo Wind Instrument by Tag</p>
<p>1 Befiehl du deine Wege 2 Nun danket alle Gott 3 Nun freut euch lieben Christen g'mein</p>	<p>(Oboe) (Horn or Oboe) (Oboe)</p>

Both were most likely written between 1749 (when Tag entered the Kreuzschule) and 1783, the date of *Sechs Choralvorspiele nebst einen Trio und Allabreve für die Orgel*,⁹⁴ in which these two works are contained

Summary

Over fifty chorale preludes with solo wind instrument were written by ten eighteenth-century composers, of which a total of forty-five are known to be extant. While historical references indicate that J. B. Bach, F. V. Buttstett, and J. E. Rembt contributed to the genre, their works do not appear to have

⁹² Gerber, *Neues Lexikon* 4 col. 313.

⁹³ C. G. Tag, *Drei Choralvorspiele für ein Blasinstrument und Orgel* (Neuhausen-Stuttgart: Hanssler-Verlag, 1976), preface. "Man kann statt des Horns auch die Oboe die Melodie spielen lassen."

⁹⁴ A copy is held in Brussel's Bibliothèque du conservatoire de musique, Mus. Ms. U 14 546.

survived. J F Kauffmann's preludes in his publication *Harmonische Seelenlust* (1733-1736) constitute the earliest surviving works in the genre.

The ten composers, whose combined musical activities spanned just over a century, may be grouped into four generations:

- 1 J B Bach and J F Kauffmann
- 2 H N Gerber, J L Krebs, and G A Homilius
- 3 C G Tag, F V Buttstett, J C Oley, and J E Rembt
- 4 G F Ebhardt

All composers lived in roughly the same geographical area, mainly in Saxony and Thuringia. Table 12 gives a comprehensive overview of the composers' principal cities of musical activity, while Figure 3 indicates the approximate location of most of the cities.

With eight of the composers an immediate or distant teacher-student link with Johann Sebastian Bach can be established, the remaining two contemporaries of the *Thomaskantor*, J B Bach and G F Kauffmann, knew him through social relationships. On a broader level, all composers, except one, can be related to Johann Pachelbel (see Fig 4).

Johann Bernard Bach is the only one with whom such a connexion cannot be demonstrated because not much has been recorded with respect to his teachers. However, as stated earlier, his music does reflect Pachelbel's influence,⁹⁵ and it is not impossible that J B Bach also studied with Pachelbel.

⁹⁵ M Kratzenstein, *Survey of Organ Literature and Editions* (Ames: The Iowa State University Press, 1980), p 39

Table 12 Composers' Cities Of Musical Activity

J B Bach	Erfurt, Magdeburg
F V Buttstett	Erfurt, Weikersheim a d Tauber, Rothenburg
G F Ebhardt	Hohnstein, Greitz, Schleitz
H N Gerber	Wenigen-Ehrich, Bellstedt, Sondershausen, Leipzig, Heringen
G A Homilius	Rosenthal, Porschendorf, Dresden, Leipzig, Bautzen
G F Kauffmann	Ostermonda, Merseberg
J L Krebs	Buttelstedt, Leipzig, Zwickau, Zeitz, Altenburg
J C Oley	Bernburg, Achersleben
J E Rembt	Suhl
C G Tag	Bayerfeld, Dresden, Hohenstein-Ernstthal, Niederzwonitz

While it would be difficult to establish direct links in compositional technique between the ten composers and Pachelbel, it is important to recognise the central German organ school as the ancestor to the chorale prelude with solo wind instrument.⁹⁶

⁹⁶ M Kratzenstein, op cit, p 28, states that Pachelbel "exerted a profound influence on Thuringian organists."

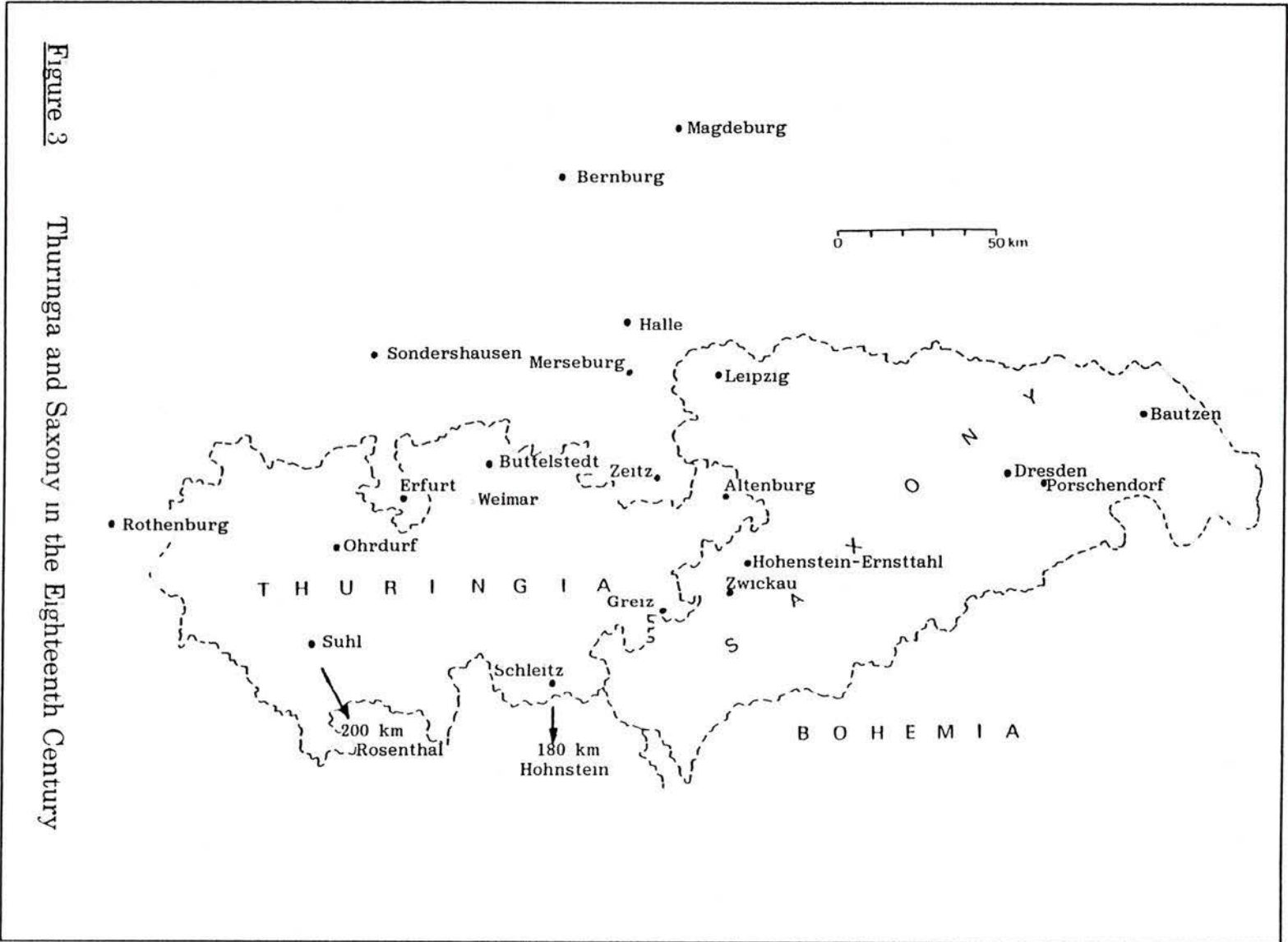
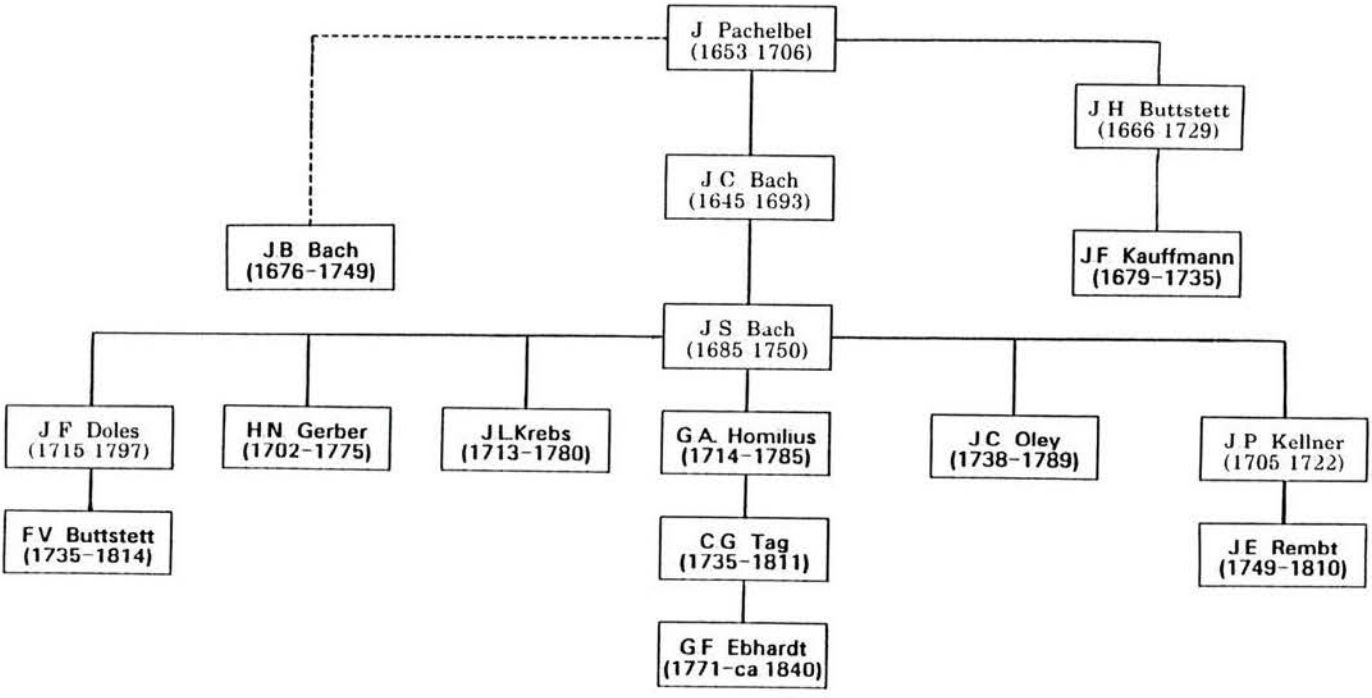


Figure 3

Thuringia and Saxony in the Eighteenth Century

Figure 4

Teacher-Student Relationships



Chapter IV
THE CHORALE PRELUDE WITH SOLO WIND
INSTRUMENT

A stylistic differentiation may be observed between the four generations of composers in this genre. The works by Kauffmann and Gerber are firmly rooted in the Baroque tradition, as are the compositions by Krebs and Homilius, but with the latter two the influence of *Galant* elements is already making its appearance. Their works composed after ca. 1745, while still displaying Baroque qualities, start showing contemporary musical tastes in their more melodic character, lightness, and elegance.

Of the second group of five composers, Oley is the traditionalist. As a great admirer of Bach (he copied a large number of Bach's works), his chorale preludes incorporate compositional techniques that are more characteristic of the Baroque than of the Preclassic. A definite change in style is evident in the works by Tag and Ebhardt, for they not only express a preference for the *empfindsamer Stil*, but also change the established format of the chorale prelude with solo instrument somewhat. The strict three-voice writing for the organ part, common in the preludes by Kauffmann, Gerber, Krebs, and Homilius, is abandoned by Tag and Ebhardt in favour of a more flexible texture. These two men brought the genre to conclusion with chorale preludes that often featured the solo instrument *ad libitum* rather than *obligato*.

Georg Friedrich Kauffmann

As Bach's contemporary, Kauffmann was steeped in the Baroque tradition. His chorale preludes are the earliest extant works of the genre, and display the characteristic qualities of the chorale prelude with solo instrument (1) the *cantus firmus* chorale form, (2) organ-trio accompaniment, and (3) solo wind instrument assigned to play the chorale melody which is notated in long, unadorned notes. Kauffmann's "Ach Gott, vom Himmel sieh darein" exemplifies these characteristics (see Figure 5).

As often as not, the motive in the accompanying voices is chorale based. In this prelude, Kauffmann has chosen to employ a freely-invented sigh motif that expresses the *affect* of sadness, which, together with the use of the oboe, creates a very effective setting of the chorale.

As with all chorale preludes in his *Harmonische Seelenlust*, Kauffmann indicates suggestions for registration. However, he expresses in the preface to the collection that these registration indications are not to be considered in an absolute fashion, but rather as suggestions. Basically, Kauffmann prescribes a balance of similar sounding, but distinctive stops—a common practice for registration in organ-trios. The soft accompaniment, however, does provide a great deal of prominence for the *cantus firmus*, which is characteristic of eighteenth-century chorale preludes.

Heinrich Nicolaus Gerber

Like Kauffmann, Gerber writes very much in the Baroque idiom. His chorale prelude "Was mein Gott will g'scheh' allzeit" shows a strong individuality of each polyphonic part which creates an accompaniment that may well be heard on its own.

There is not a strong chorale-based motive, although the ascending minor third interval (a-b-c), which is preceded by a sixteenth-note rest, is reminiscent of the first interval of the chorale melody. The recapitulative structure of the *cantus firmus* is interestingly treated by the composer. The *Stollen* is identical to the last two phrases of the *Abgesang*, and could therefore be set in the same manner. Gerber, however, provides a subtle but effective change. Rather than making measures 6-11 identical to 25-31, he inverts the right- and left hand parts, and adds a few passing notes.

Like Kauffmann, Gerber employs strict three-part writing for the accompaniment which supports a basically unornamented *cantus firmus*. Unlike Kauffmann, however, Gerber does not appear to employ melodic figurations of strong *affect*, although the organ part does provide a perfect complement to the chorale melody.

Andante

*Oboe
(Trumpet)

Organ
(on repeat)
(II)
(on repeat)

⑤

Figure 6 "Was mein Gott will, das g'scheh' allzeit" by H N Gerber Measures 1-9

Gottfried August Homilius

Homilius called for different instruments to play the *cantus firmus*. While the oboe is used in seven of his chorale preludes with solo instrument, Homilius also specified the oboe d'amore (three times) and the horn (also three times). A favoured solo instrument is the oboe, as it is used in seven of his thirteen chorale preludes of this genre.

All his preludes are cast in the *cantus firmus* chorale form, but some of Homilius' works show the incorporation of Rococo elements. In "Ach Herr, mich armen Sunder" (see figure 7), the organ part with its "sighs" and chromaticism, creates an *affect* appropriate to the chorale text, and the oboe d'amore is an especially suitable instrument for playing the *cantus firmus*, as it supplements the *affect* of the accompanying part. This, together with the use of imitation, is a practice common to the Baroque.

"O du allersüßte Freude" combines both Baroque and Rococo elements. Homilius' use of sequential patterns together with his motivic writing are old-fashioned, but the melodic character of the piece, the particular use of triplets and the metrically altered *cantus firmus* belong more to the "*stile moderno*" (see Figure 8). The latter, interestingly, has a parallel with Krebs's "Mein Seel' ermuntre dich," also a chorale prelude written in the *Galant* style, which alters the *cantus firmus* note values to suit a triple metre.

Homilius consistently employs the *cantus firmus* chorale form. The chorale melody is usually unadorned, and is presented in long notes. In six instances ("Durch Adams Fall ist ganz verderbt," "Ich ruf' zu dir, Herr Jesu

Oboe *d'amore*

5
Ach

Organo

4/18

Ach Herr mich ar men Sun der
 dein ern sten Grimm doch lin der
 Though I be but a sin ner
 and tem per thou thy fu ry

10/24

—
 —
 —

straf nicht in dei nem Zorn
 sonst ist mit mir ver lorn
 in an ger smite me not
 else hope less is my lot

Figure 7 "Ach Herr, mich armen Sunder," by G A Homilius
 Measures 1-14

Christ" II, "Keinen hat Gott verlassen," "Komm, Heiliger Geist, Herre Gott," "O du allersüßte Freude," and "O Gott, du frommer Gott" I), Homilius places the chorale melody in triple instead of duple metre. The chorale melody of "Komm, heiliger Geist, Herre Gott" is further altered through the addition of occasional passing notes and ornamentation.

At times, Homilius employs chorale-based motives (e.g. "O Heiliger Geist"), although as often as not he uses freely-invented motives (e.g. "Ach Herr, mich armen Sunder" and "Durch Adams Fall"). His use of passing notes and occasional ornaments may well be an indication that the *cantus firmus* of this type of chorale prelude may be tastefully ornamented in this fashion.

Johann Ludwig Krebs

With Krebs, we witness the involvement of many different solo instruments. In addition to the oboe, he uses horn, trumpet, and clarino, and in two instances he gives a choice of instrument. In "In allen meinen Thaten" a trumpet or an oboe may be used, and in "Gott der Vater wohn uns bei" the *cantus firmus* may be played either on a clarino or an oboe. Krebs uses the horn only once, and the trumpet is specified with four of Krebs's preludes. Like Homilius, Krebs favoured the oboe, as it is called for in eight of the fifteen chorale preludes.

A departure from the *cantus firmus* chorale form, as used exclusively by Kauffmann, Gerber, and Homilius, occurs in some of Krebs's compositions. "Wachet auf, ruft uns die Stimme" (first version) is cast in the chorale

ricercare form which introduces every chorale phrase before it is stated by the solo instrument (see Figure 9)

Surprisingly different is the third version of "Wachet auf," for it commences with the solo instrument—without accompaniment. After this sudden start, however, it continues along in the style of the *cantus firmus* chorale. The unusual nature of this chorale prelude may well have been inspired by a special service or other event at the Altenburg castle (see figure 10).

Krebs's output in this genre reflects both the Baroque and the Rococo styles. His preludes of the Zwickau period (1737-1743) show a very strong Bachian influence—the first version of "Wachet auf" (see figure 9) is a good example of this. During the Zeitz period (1744-1756), Krebs wrote chorale preludes that increasingly show the influence of the *empfindsamer Stil*. The chorale preludes "Treuer Gott, ich muß dir klagen" and "Mein Seel' ermunte dich" are examples of the incorporation of *Galant* elements, although Krebs continues to write contrapuntally, and does not shy away from using imitation.

His chorale preludes with solo instrument are generally in the *cantus firmus* chorale form. In addition to the oboe, he employs horn, clarino, and trumpet as solo instruments, and two of his preludes indicate the oboe as an alternative instrument. Changing musical tastes begin to manifest themselves in the compositions of the Zeitz period, and continue in his works of the Altenburg period. During his tenure at the court (1756-1780), Krebs also composed a number of works for organ and solo instrument that are not chorale based.

Figure 9 "Wachet auf, ruft uns die Stimme," I by J L Krebs
Measures 1-24

The musical score is presented in a vertical orientation. It features four systems of staves. The first system includes three staves for the instrumental ensemble: Trumpet in C (top), Manuals (middle), and Pedals (bottom). The second system contains the vocal parts, with lyrics written below the notes: "Mit t'ebst' auf' ruft uns die se" and "Mit t'ebst' auf' ruft uns die se'". The third system continues the vocal and instrumental parts. The fourth system shows the vocal parts with the lyrics "me die" and "Stimm die". The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 10

"Wachet auf, ruft uns die Stimme," III by J.L. Krebs Measures 1-15

Trumpet in C
Glo ri a sei dir ge sun gen
Von zwölf Per len sind die To re

Manual I
Manual II
Pedals

mit Men schen und mit En gel zu ge
an dei ner Stadt, wir stehn im Cho re

mit Har fen und mit Zim beln schon
der En gel hoch um dei nen Thron

One composition, entitled "Fantasia," is based on the chorale "Wachet auf " It departs from the genre under discussion in that the trumpet does not present the *cantus firmus* in its entirety, or in an unadorned fashion. Other free compositions of this period are fantasias that use flute and oboe as solo instruments. Krebs, together with Johann Wilhelm Hertel (1727-1789), transferred the idiom of the chorale prelude with solo wind instrument from sacred to secular music. The fantasias, like their sacred counterpart, commence with an organ introduction, after which the solo instrument enters in successive phrases interspersed with brief organ interludes. While the phrases are decisively longer and more melodious, the basic structure of these pieces is obviously parallel to the chorale preludes with solo instrument.

These secular compositions are most likely the result of Krebs's new environment, where he did not need to compose chorale-based compositions to quite the same degree as he did with his previous two appointments. Although they are not chorale preludes, their existence warrants acknowledgement since they not only represent an extension of the genre, but also indicate that the combination of organ and solo instrument was much liked in the eighteenth century.

Johann Christoph Oley

Chronologically, Oley belongs with the last five composers who wrote for this genre, but stylistically he has more in common with the first five. He distinguishes himself from all composers of this genre by his penchant for

canonic writing. This compositional device is employed in one of his two chorale preludes with solo instruments, "Zion klagt mit Angst und Schmerzen," and results in a peculiar marriage between a chorale canon and the *cantus firmus* chorale form. The chorale canon characteristically presents the *cantus firmus* uninterruptively in canon, most often at the unison, fourth, fifth, or octave. An excellent example of this is Bach's canonic variations on "Vom Himmel hoch," (BWV 769).

The characteristic form of the chorale prelude with solo instrument, however, is the *cantus firmus* chorale, which separates the phrases of the chorale melody by a brief interlude of the accompanying voices. Oley's combination of the two results in the use of canon as a compositional device in the *cantus firmus* chorale form, creating a chorale prelude which is unique in its kind. "Zion klagt mit Angst und Schmerzen" exemplifies this.

In organ chorales, the use of canon is normally easily heard since the *dux* and *comes* are frequently identical (cf. Bach's "In dulci jubilo" BWV 608, "Liebster Jesu, wir sind hier" BWV 633, and "Vater unser im Himmelreich" BWV 682). Special canonic devices, such as inversion, augmentation, diminution, and retrograde motion, are less often encountered in organ chorales.

Oley, however, does employ one of these devices in "Zion klagt." The canon between the oboe and the middle voice in the organ part not only occurs at the sixth rather than at one of the perfect intervals, but is also featured in inversion. The *dux* and *comes*, as stated in measures 1-3, are reversed after the repeat: the oboe now plays the inversion, while the organ

part carries the *cantus firmus*. This results in a deviation from the typical form for the chorale prelude with solo instrument, for not only is the *Stollen* repeated twice instead of once, but the *cantus firmus* migrates between the solo instrument and the organ.

Oley's chorale preludes in this genre are contrasting in nature. "Wunderbarer König" is traditional in all its aspects, but "Zion klagt" occupies a special place in the repertoire. Its use of canonic devices is uncommon in the chorale preludes with solo instrument, and Oley's treatment of the *cantus firmus* in "Zion klagt" is exceptional in the genre.

Both chorale preludes share common ground, however, in their incorporation of passing notes in the *cantus firmus*. Like Homilius' "Komm', Heiliger Geist, Herre Gott," Oley's chorale preludes indicate that some ornamentation may be added to the *cantus firmus* of the chorale prelude with solo wind instrument.

Poco Vivace

Oboe

1 Clavier

2 Clavier

Pedal

Poco Vivace

Alto modo

Figure 11 "Zion klagt mit Angst und Schmerzen," by J C Oley
 Measures 1-13 From D P Held "Chorale Preludes
 composed in the Eighteenth Century for Organ and a
 Solo Wind Instrument," p 220

Christian Gotthilf Tag

A change in style is evident in the works of Tag. His chorale preludes are in the *Galant* style, although they continue to feature elements of the Baroque. Most pronounced is the departure from the three-voice texture for the organ part to a free texture with a variable number of voices. Other elements that are a marked change from the compositions by the "first and second generation composers" are the use of different instruments and the increasingly flexible performance options. Figure 12 exemplifies this change in directions.

This chorale prelude is written for organ *manualiter*, and basically uses a three-voice texture throughout. During the playing of the *cantus firmus*, the accompanying voices change from three- to two-part, with the exception of the long ending note of each chorale phrase. "Befiehl du deine Wege" was originally written for organ solo, with the *cantus firmus* to be played on the solo manual, and the accompanying voices on another manual and the pedal. But in his preface to *Sechs Choralvorspiele nebst einem Trio und Allabreve für die Orgel* (1783), Tag mentions that if the organ has only one manual, an oboe can play the *cantus firmus*.

A similar flexibility is expressed for "Nun danket alle Gott." Originally written for organ and horn, Tag indicates in his preface that instead of the horn, an oboe can also play the *cantus firmus*. Furthermore, the chorale prelude can also be played on the organ alone. Thus, "Befiehl du deine Wege," originally written for organ alone, may be performed with a solo instrument, and "Nun danket alle Gott" shows the reverse procedure—it

Andante molto

Oboe
(Horn,
Trompete)

Orgel

3

6

Be - fiehl du

10

dei - ne We - ge

tr

Figure 12 "Befiehl du deine Wege," by C G Tag Measures 1-13

was originally written for organ and solo instrument, but may also be performed on organ alone

The prelude "Nun freut euch lieben Christen g'mein" conforms more to the norm, as the accompanying voices are in organ-trio style, and there is no possibility for the organist to play all parts on his instrument. However, like the other two preludes, Tag's preface indicates an alternate manner of performance. He suggests that a flute player may also be assigned to play the top voice of the organ part.

Although Tag's preludes differ from those by, for example, Krebs and Homilius in their use of solo instrument, voice-texture, and performance options, they do conform to the *cantus firmus* structure, which is typical of the genre. The change of style from Baroque to the *Galant*, already noticeable in Krebs and Homilius, is more pronounced with Tag.

Gotthilf Friedrich Ebhardt

Like those of Tag, Ebhardt's chorale preludes with solo wind instrument vary from the norm set by the first five composers of the genre. Of Ebhardt's chorale preludes, only "Dir, dir Jehova will ich singen" and "Befiehl du deine Wege" (Bassoon version) employ a three-voice texture for the organ part. The remaining preludes that use a wind instrument employ a two-part texture or a hybrid texture, like the organ part in Tag's "Nun danket alle Gott." Of these preludes, "Ein Lammlein geht und trägt die Schuld" is unique in the genre in that it uses only a two-part texture for the organ.

Andantino

Fagott *

Orgel

senza pedale

3

Ein Lamm - geht

(5)

lein und geht bu - - - und - - - und - - - tragt in die Ge - - -

Figure 13 "Ein Lammlein geht und trägt die Schuld," by G.F. Ebhardt Measures 1-8.

Like some of Tag's preludes, this is written for organ *manualiter*, and Ebhardt indicates in the score that the *cantus firmus* may also be played on the pedal.

Similarly, Ebhardt's "Befiehl du deine Wege" (for clarinet and organ) is a three-part setting, with a *manualiter* part for the organ. As Tag did with two of his preludes, Ebhardt indicates in the preface to *Vier Choral-Vorspiele in 3 und 4 stimmig gebundenen contrapunktischen Styl componiert* that the *cantus firmus* of this chorale prelude may alternatively be played on the organ.

Thus, as Tag's student, Ebhardt continues the new direction of varying voice-texture and making the chorale preludes more flexible as to their performance options. While he continues to cast the preludes in the *cantus firmus* chorale form, Ebhardt introduces new timbres by specifying in addition to the oboe the clarinet and the bassoon as solo instruments.

The Chorales

The surviving works by the ten composers for this genre show a great diversity of chorale titles as the basis for their compositions. Some of the chorales were sung to more than one tune, depending on the congregation, and some chorale tunes were used for more than one chorale. For example, J A Hiller in his *Allgemeines Choral-Melodienbuch* (1793) gives three different tunes for the chorale "Jesus, meine Zuversicht," and for "Befiehl du deine Wege" he refers to the same chorale tune as for "O Haupt voll Blut und Wunden."

A comprehensive listing of the titles of the surviving chorale preludes with solo wind instrument will therefore have more in common than one might deduce from its varied appearance. Of the extant preludes, four chorale tunes are set twice, and three are set three times, and one is set four times. Thus, a total of thirty-two chorale tunes form the basis of forty-five chorale preludes with solo instrument.

Table 13 lists the chorale tunes of the extant preludes with solo instrument. Because the same tune would frequently be used for more than one hymn, the most common chorale title is listed as the tune, and a footnote indicates the alternate title(s) used by the composers.

Table 13 The Tunes Of The Chorale Preludes

CHORALE TUNES	COMPOSER	N° OF SETTINGS	HILLER	
			TELEMANN	HILLER
Ach Gott, vom Himmel sieh' darein	K	1	X	X
Allein zu dir, Herr Jesu Christ	H ¹	1	X	X
An Wasserflüssen Babylon	E ¹	1	X	X
Christe, du Schöpfer aller Welt	Kr ²	1		X
Dir, dir, Jehova will ich singen	E	1		X
Du, o schönes Weltgebäude	K	1	X	
Durch Adams Fall is ganz verderbt	H	1		X
Freu dich sehr, o meine Seele	H ³ Kr ⁴ O ⁵	3	X	X
Gelobet seist du, Jesu Christ	K	1	X	X
Gott der Vater wohn uns bei	Kr	1	X	X
Herr Christ der einig Gottes Sohn	K	1	X	X
Herr Gott, dich loben alle wir	K	1	X	
Herr Jesu Christ meines Lebens Licht	Kr	1		
Herzlich lieb hab' ich dich, o Herr	Kr	1	X	X
Herzlich thut mich verlangen	E ⁶ H ³ T ⁷	4	X	X
Ich ruf' zu dir, Herr Jesu Christ	H	2	X	X
Jesu, meine Freude	Kr	1	X	X
Keinen hat Gott verlassen	H	1	X	X
Komm' Heiliger Geist, Herre Gott	H Kr	2	X	X
Kommt her zu mir, spricht unser Gott	Kr	1	X	X
Liebster Jesu, wir sind hier	Kr ⁹	1	X	X
Nun freut euch, lieben Christen g'mein	Kr ¹⁰ T	2	X	X
Nun danket alle Gott	T	1	X	X
O Gott du frommer Gott	H ¹¹ Kr	3		X
O Welt, ich muß dich lassen	Kr ¹²	1	X	X
Wachet auf, ruft uns die Stimme	Kr	3	X	X
Warum sollt ich mich den gramen	H	1	X	
Was mein Gott will, das g'scheh' allzeit	G Kr ¹³	2	X	X
Wer nur den lieben Gott läßt walten	H ¹⁴	1	X	X
Wie schon leuchtet der Morgenstern	H ¹⁵	1	X	X
Wunderbarer König	O	1		
Zion klagt mit Angst und Schmerzen	O	1	X	X

Legend

E=Ebhardt G=Gerber H=Homilius K=Kauffmann
 Kr=Krebs O=Oley T=Tag

continued

Table 13 continued

Composers' Titles Of Chorale Preludes

- ¹Ebhardt Ein Lämmlein geht und trägt die Schuld
- ²Krebs Herr Jesu Christ, meus Lebens Licht
- ³Homilius O du allersüßte Freude
- ⁴Krebs Treuer Gott, ich muß dir klagen
- ⁵Oley Zion klagt mit Angst und Schmerzen
- ⁶Ebhardt Befiehl du deine Wege (2 settings)
- ⁷Tag Befiehl du deine Wege
- ⁸Homilius Ach Herr, mich armen Sünder
- ⁹Krebs Mein Seel' ermuntre dich
- ¹⁰Krebs Es ist gewißlich an der Zeit
- ¹¹Homilius O Gott du frommer Gott (2 settings)
- ¹²Krebs In allen meinen Thaten
- ¹³Krebs Ich hab' in Gottes Herz und Sinn
- ¹⁴Homilius Wer weiß wie nahe mir mein Ende
- ¹⁵Homilius O Heilger Geist, kehr bei uns ein

Because the same tune would frequently be used for more than one hymn, the most common chorale title is listed as the tune, and a footnote indicates the alternate title(s) used by the composers

As the table indicates, the chorale preludes were based on some of the most familiar tunes. Virtually all the melodies occur either in an early eighteenth-century chorale book, *Fast allgemeines Evangelisch-Musicalisches Lieder-Buch* (1730), by G P Telemann, or in the late eighteenth-century *Allgemeines Choral-Melodienbuch* (1793). Furthermore, because of the listing by tune name, the comprehensive list reveals that the vast majority of the tunes are still in use to-day in the Lutheran church, as well as in other Protestant denominations.

The Solo Instrument

It stands to reason that a meditative chorale prelude like "Herzlich thut mich verlangen," would use a different instrument for the *cantus firmus* than an exuberant one, like "Wachet auf, ruft uns die Stimme " It also appears reasonable that the solo instrument for the chorale prelude would be representative of the general *affect* of the setting Therefore, chorale tunes that received more than one setting should consistently use the same solo instrument

The three settings of "Freu dich sehr, o meine Seele" indeed all use the oboe, even though the different composers each used another title Similarly, Gerber's and Krebs's setting of "Was mein Gott will, das g'scheh' allzeit" both use the oboe, and Krebs employs the trumpet in all three settings of "Wachet auf, ruft uns die Stimme "

It is interesting, however, that beyond these three instances the common choice of a solo instrument ceases In fact, some settings of the same tune receive widely different solo instruments For instance, "Herzlich thut mich verlangen" features an oboe d'amore in Homilius' setting, an oboe in Tag's setting, a clarinet, and a bassoon in Ebhardt's settings Another example is "Komm' Heiliger Geist, Herre Gott" to which Krebs assigns the oboe, and Homilius the horn

There is no easily discernible rationale for the choice of solo instrument To some extent, the text of the hymn affects the selection of the instrument For this reason, Krebs's three settings of "Wachet auf" all use the trumpet The three settings of "Freu dich sehr" have three different titles (see Table

13), but since each hymn is of a subdued character, the oboe is a most suitable solo instrument

The varied instruments used for "Herzlich thut mich verlangen" can only be explained as a reflection of changing tastes on musical timbres. Both Tag and Ebhardt use the title "Befiehl du deine Wege" for this prelude, yet the former chooses an oboe, and the latter a clarinet and a bassoon for his two settings.

Chronologically, one may discern a gradual expansion in the variety of solo instruments for the chorale prelude.

Table 14 Composers And Solo Instruments

Grouped by instrument family

Kauffmann	Oboe
Gerber	Oboe
Homilius	Oboe, Horn
Krebs	Oboe, Horn, Trumpet
Tag	Oboe, Horn
Oley	Oboe
Ebhardt	Oboe, Clarinet, Bassoon

The basic development in solo instrument usage is

Oboe

Oboe, Horn

Oboe, Horn, Trumpet

Oboe, Clarinet, Bassoon

Because Homilius' compositions for organ and horn are about two years earlier than Krebs's first compositions in the genre, oboe and horn are listed before oboe, horn and trumpet. It is interesting to note that Oley is not only traditional in his compositional style, as observed previously, but also with regard to his use of solo instruments. Krebs's use of three kinds of solo instruments can be understood as a compensation for the meagre dispositions of the organs he had to work with in Zwickau and Zeitz.

In the extant repertoire, the oboe is featured in about 70% of the works, and therefore is clearly the most favoured instrument. The prevalence of the oboe points to another consideration that influenced the choice of the solo instrument. Frequent tuning in a church service would, no doubt, not have been tolerated. Because of its excellent pitch stability, the oboe would have been the instrument *par excellence* for use with the organ. The horn and trumpet also are suitable in this regard, but the clarinet and bassoon less so.

The text of the hymn, the composer's preference, and the tonal stability, then, were the primary considerations for the choice of the solo instrument. In some instances, the availability of instrumentalists may also have had an influence on the selection of the solo instrument. Pitch stability, however, appears to have been a particularly important criterion. In the instances in which composers indicated an alternate instrument (cf. Homilius, Krebs, and Tag), the oboe is consistently given as the alternate choice. Such indications have been mistakenly interpreted by some editors to mean that any other instrument may be substituted for the one indicated by the

composer. However, such a practice is unwarranted. Composers have been careful to indicate which instruments are to play the *cantus firmus*, and when instruments of different families are specified, as for instance in Krebs's "In allen meinen Thaten," a choice should be made with regard to the hymn for which the prelude is used. The trumpet would be suitable to the hymn of the same title, but the oboe would be more appropriate for "O Welt, ich muß dich lassen"—the hymn with which this tune is more frequently associated. Similarly, when Homilius specifies an oboe d'amore or a horn for "O Gott, du frommer Gott," substituting a trumpet or clarinet would be out of character with the hymn. Furthermore, the usage of the trumpet occurs only in Krebs's works, and the clarinet is particular to Ebhardt.

Summary

With the exception of a few works by Ebhardt and Tag, all the chorale preludes for organ and obbligato wind instrument are four-voiced *cantus firmus* chorales. The organ part is essentially a trio-sonata movement onto which the chorale melody, played by a solo wind instrument, is superimposed. Each chorale phrase is separated by a brief organ interlude, which, depending on the composer, may or may not contain *cantus firmus* based motives. With the exception of Krebs's "Wachet auf ruft uns die Stimme," version I, and Oley's "Zion klagt mit Angst und Schmerzen" all chorale preludes commence with a short organ introduction.

In its motivic treatment, the characteristic chorale prelude of this genre resembles the chorale preludes in Bach's *Orgelbuchlein*. This is especially so in the works by Gerber, Homilius, Kauffmann, and Krebs. As regards some of its other stylistic aspects, the chorale prelude with solo instrument is a typical product of the central German organ school. The brief nature of the composition, and the generally unadorned presentation of the *cantus firmus*, frequently in the soprano in long notes, are particular to this school of organ compositions.

It is interesting to note that it would be extremely difficult, if not impossible, for the organist to play all four parts. The "first- and second generation-composers" (J F Kauffmann, H N Gerber, J L Krebs, G A Homilius, and perhaps J B Bach) did not lighten the organist's part by having a solo instrument play the *cantus firmus*. Instead, they considered that the organist's delegation of playing the chorale melody would allow him to create a more strongly motivic accompaniment. Daniel Gottlob Türk's remarks in this regard are apropos. In discussing the practice of having an oboe play the *cantus firmus* of a chorale prelude, he says

This had very good results, for because of this he [the organist] gained the freedom to realise his theme more continuously and fully than was otherwise possible.⁹⁷

⁹⁷ D G Türk, *Von den wichtigsten Pflichten eines Organisten* (Halle n p , 1787, reprint ed , Hilversum Frits Knuf, 1966), p. 128

Dies that eine sehr gute Wirkung, denn dadurch bekam er Freyheit, sein Thema vollstimmiger und ununterbrochener durchzuführen, als es sonst hätte geschehen können

Not all composers of this genre utilised their freedom from playing the *cantus firmus* in the same manner. Ebhardt and Tag wrote chorale preludes that deviate somewhat from the norm in that they do not employ a organ-trio accompaniment. Of Ebhardt's preludes, only "Dir, dir Jehova will ich singen" and the bassoon version of "Befiehl du deine Wege" conform to the standard type. The remaining two chorale preludes that use a wind instrument employ a two- and three-part voice texture. Of these, "Ein Lämmlein geht und trägt die Schuld" is remarkable in that it is written for organ *manualiter*. A note in the score indicates that the *cantus firmus* may also be played on the Pedal.

The various composers of the genre selected their solo instruments according to the text of the hymn, their personal preference, perhaps the availability of instrumentalists, and pitch stability. Particularly the latter appears to have been an important consideration, as the oboe and horn are used in 70 and 8 percent, respectively, of the surviving works for organ and solo instrument. A gradual increase of the selection of other instruments may be observed. In the early eighteenth century the oboe was the only choice. Around 1750 (cf. Homilius and Krebs) oboe, oboe d'amore, horn, trumpet, and clarino were used, and in the late eighteenth century clarinet and bassoon were added as possible choices.

The chorale prelude with solo instrument reflects some of the developments in music in that the tonal possibilities are expanded, and that the chorale prelude became increasingly flexible in its performance options. The *ad libitum* character that the chorale prelude with solo instrument

obtained towards the end of the eighteenth century allowed the organist to perform these art works, even if his manual dexterity was not sufficient to play all the parts—a solo instrument would lighten his responsibilities in this regard. Tag's indication that a flute could be assigned to the top line of "Nun freut euch, lieben Christen g'mein" if the organist has difficulties playing all the parts of the organ-trio is particularly indicative of the gradual decline in quality and quantity of capable organists. Most of the chorale preludes, however, employ an obbligato instrument, and therefore expand the possibilities which the organist had in creating a more continuous and fully realised accompaniment.

Chapter V

THE SYNTHESIS

The composition of Lutheran chorale preludes is closely connected with the liturgical requirements of the church service. In the early sixteenth century, the organ's rôle was mainly to play before and after the service, and to play selected stanzas of chorales, magnificats, the Te Deum, etc., according to the *Alternatimspraxis*. Because of a distrust in the instrument's secular associations, the preferable repertoire for the organ was chorale-based. This general guideline served as a catalyst for the composition of *Choralbearbeitungen*.

Three schools of organ composition can be distinguished in the seventeenth- and eighteenth centuries: the north German organ school, the south German organ school, and the central German organ school. Since south Germany was predominantly Roman Catholic, its organ literature consists mainly of absolute compositions and liturgical works that were written for the Roman Catholic church. Consequently, south German organ composers contributed little to the development of the chorale prelude, and those who did are normally considered to hold dual membership in the south- and central German organ schools for their absolute and Protestant compositions respectively.

The north German organ school showed a penchant for large-scale and free forms, although they also developed the monodic organ chorale which frequently is fairly short. In addition to this form, the characteristic organ chorale types of this school are the chorale *ricercare*, the chorale fantasia, and the chorale variation.

In contrast to the north Germans, the central Germans are known for their predilection for concise forms. The two typical forms of the central Germans are the chorale fugue and the chorale variation. The latter differed from its north German counterpart through its structure, the use of autonomous individual variations, and more motivic writing. While the north Germans in their chorale *ricercares* and fantasias did not normally employ the entire *cantus firmus*, the central Germans more frequently featured the complete chorale melody. Except in the chorale fugue, which was usually based only on the first chorale phrase, the *cantus firmus* would often be unadorned and lie in the uppermost voice. This is often referred to as the "Pachelbel style."

The culmination of the *Choralbearbeitung* takes place in the works of Johann Sebastian Bach. His organ chorales show the amalgamation of north and central German organ schools. Consequently, all forms particular to these two schools may be found in his compositions. In addition, Bach expanded these formal structures in some instances through his eminent contrapuntal writing.

It is only logical that after the zenith reached by Bach, the genre began to decline in quality as well as in quantity. Although this deterioration is

usually dated at 1750, the year of Bach's death, it started already around 1735, and was by no means uniform across the country

In fact, a small nucleus of composers, mainly Bach-pupils, continued to write organ chorales in the central German tradition. Among those men, ten musicians wrote at least fifty chorale preludes in a new style, one that featured a solo instrument to play the *cantus firmus*. Of this group, the works of three composers have not survived, and the seven remaining account for forty-five extant compositions in the genre.

Because Johann Bernard Bach was three years older than Georg Friedrich Kauffmann, he is usually considered to have been the earliest composer to have written for this genre, although no chorale preludes with solo instrument by him have survived. The earliest extant repertoire is contained in Georg Friedrich Kauffmann's *Harmonische Seelenlust* (1733-1736).

While the eighteenth-century composers had a variety of organ chorale types at their disposal, they chose the *cantus firmus* chorale form almost exclusively for the chorale prelude with solo instrument. Characteristic of this form is the use of brief interludes between the presentation of the separate chorale phrases. In addition, the first phrase is preceded by a short introduction, and after the last chorale phrase there is a codetta.

For the organ chorale with solo wind instrument this means that the organ plays the introduction, interludes, and codetta, in addition to accompanying the solo instrument. The organ part is typically an organ-trio, and although the *cantus firmus* is usually written in plain, unadorned

notes, it should be tastefully ornamented, and appropriate passing notes may be added

The Origin

There is no historical information that unequivocally states the causes that led up to the evolution of the chorale prelude with solo wind instrument. Consequently, one can only speculate as to its origins

In considering this question it is useful to establish who was the first composer to write for this genre. Thusfar, it has been supposed that Johann Bernard Bach was the originator of the chorale prelude with solo instrument, but this assumption has been made solely on basis of Gerber's statement that J B Bach has written for the genre,⁹⁸ and the fact that he was three years older than Kauffmann. However, Gerber does not give any dates of these works, and the age difference between J B Bach and Kauffmann is a weak reason to support the assumption that J B Bach created this type of chorale prelude. A similar age difference occurs between Krebs (1713-1780) and Homilius (1714-1785), and yet it was Homilius who contributed to the genre before Krebs. Indeed, on the basis of J B Bach's and G F Kauffmann's dates, one is led to believe that Kauffmann was the originator, since J B Bach outlived him by fourteen years. This is further supported by the fact that the *Harmonische Seelenlust*, the first major publication of organ chorales after Scheidt's *Tabulatura nova*, was published from 1733 to 1736. Its dissemination may well have acquainted J B Bach with the chorale prelude with solo

⁹⁸ Gerber, *Neues Lexikon*, I col. 202.

wind instrument. Moreover, since Kauffmann's collection was probably intended as a complete edition of all his organ chorales, it incorporated many compositions that were composed before 1735—which explains the posthumous publications by his widow. In fact, one prelude, "Herr Gott, dich loben alle wir," was copied early in the second decade of the century by Johann Gottfried Walther.⁹⁹ Thus, there is little doubt that the first composer to have written for this genre was G F Kauffmann.

In discussing this type of *Choralbearbeitung*, K. Tittel remarks that it "has an interesting parallel in vocal music: the aria with obbligato instrument. It is possible that one tried to transfer this instrumentation to the organ, especially since the structure of most organ chorales of this period was modelled on the aria."¹⁰⁰

K. Hofmann, who has edited Kauffmann's chorale preludes, agrees with Tittel. The surprising occurrence of figured bass notation in one of the chorale preludes for organ and oboe by G F Kauffmann (viz. "Herr Gott, dich loben alle wir") led him to conjecture that these chorale preludes may have been transcriptions from cantatas.

Because of its figured bass, the copy that served as basis for the engraving may originally have been for a different instrumentation, in which the organ actually functioned as the

⁹⁹ *The New Grove*, s.v. "Kauffmann, Georg Friedrich," by J. Rifkin.

¹⁰⁰ K. Tittel, "Die Choralbearbeitungen für die Orgel von Johann Ludwig Krebs," *Festschrift Hans Engel zum siebzigsten Geburtstag* (Basel: Bärenreiter-Verlag, 1964), p. 422.

Eine derartige Besetzung hat eine Parallele in der Vokalmusik: die Arie mit obligattem Instrument. Es ist möglich daß man versuchte, diese Besetzung auf die Orgelmusik zu übertragen, zumal auch die Form der meisten Choralbearbeitungen dieser Zeit am Vorbild der Arie orientiert war.

accompanying instrument, thus, perhaps for a solo voice or a solo instrument, with two accompanying string instruments and basso continuo. Therefore, a similar origin may be assumed for "Herr Gott, dich loben alle wir" as for Johann Sebastian Bach's "Sechs Chorale von verschiedener Art" BWV 645-650, which without exception are transcriptions from cantata movements, and it seems likely also that the remaining five chorale preludes for organ and oboe are transcriptions from cantata movements.¹⁰¹

Although it is not possible to compare one of Kauffmann's chorale preludes of this type with one of his pre-existing cantatas, the transfer of idiom theorem is most plausible.

Both Tittel and Hofmann, therefore, consider that the chorale prelude with solo wind instrument had its origins through the typically Baroque practice of transfer of idiom, and its roots lie in the cantata—probably a chorale aria. Thus, the chorale prelude with solo wind instrument has as its originator G F. Kauffmann who, as Bach did with the "Schubler Chorales," transferred the idiom from the chorale aria of a cantata, to the organ with solo instrument.

¹⁰¹ G F. Kauffmann, *Sechs vierstimmige Choralbearbeitungen für Oboe und Orgel*, ed. by K. Hofmann (Neuhausen-Stuttgart: Hanssler-Verlag, 1972), p. 2.

Die Stichvorlage war, da sie einen bezifferten Baß hatte, wohl ursprünglich für eine andere Besetzung bestimmt, bei der der Orgel tatsächlich die Rolle des Begleitinstruments zufiel, also etwa für eine Singstimme oder ein Melodieinstrument, zwei begleitende Streichinstrumente und Generalbaß. Für *Herr Gott, dich loben alle wir* kann demnach ein ähnlicher Entstehungsvorgang angenommen werden wie für Johann Sebastian Bachs *Sechs Chorale von verschiedener Art* BWV 645-650, die durchweg (-nur bei BWV 646 ist dies nicht ganz gesichert-) Orgelübertragungen von Kantatensätzen sind, und es liegt nahe, auch die übrigen fünf Choralbearbeitungen für Oboe und Orgel als Arrangements von vokal-instrumentalen (oder vielleicht auch rein instrumentalen) Kantatensätzen anzusehen.

Philosophical Implications

In his book *A History of Western Music*, D J Grout juxtaposes two statements which effectively demonstrate the change of thought that had taken place during the eighteenth century. In 1691, "Andreas Werckmeister had called music 'a gift from God, to be used only in his honor'"¹⁰² Eighty-five years later, the famous music historian Dr Charles Burney defined music as "an innocent luxury, unnecessary, indeed, to our existence, but a great improvement and gratification of the sense of hearing"¹⁰³

This change of thought affected not only the manner in which music was valued in the church service, but also caused a decline in the appreciation of the symbolical representation of musical instruments¹⁰⁴. In the seventeenth century, the organ in particular was bestowed with special symbolic significance. Athanasius Kircher considered the organ as a representation of God's creation (see Figure 14)

R. Dammann describes the significance of Kircher's organ

At either side of the manuals are three registers. They correspond to the six days of creation. All six registers are drawn. God plays with "all stops out!" (God, as "deus artifex"

¹⁰² A. Werckmeister, *Der Edlen Musik-Kunst, Wurde, Gebrauch und Misbrauch* (Frankfurt, 1691), preface, quoted in D J Grout and C V Palisca, *A History of Western Music*, 3rd ed. (New York: W W Norton and Company, 1980), p. 448.

¹⁰³ C. Burney, *A General History of Music from the Earliest Ages to the Present Period*, 4 vols. (London: Printed for the author, 1776-1789, reprint ed., New York: Dover Publications Inc., 1957), I 21.

¹⁰⁴ A recent publication investigating symbolism of instruments is G A Theill, *Beiträge zur Symbolsprache Johann Sebastian Bachs*, vol. 2. *Die Symbolik der Musikinstrumente* (Bonn: Max Brockhaus Musikverlag, 1985).

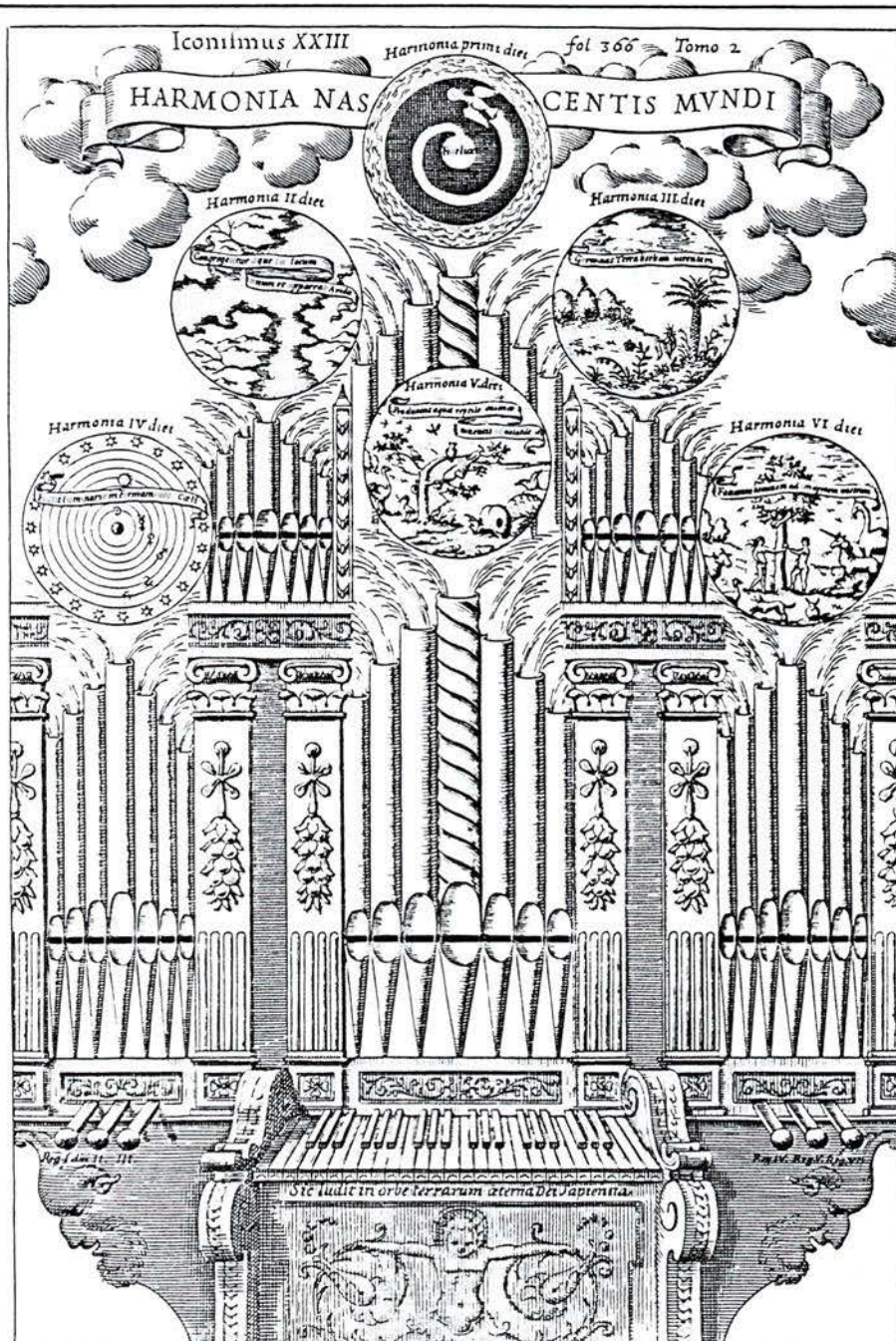


Figure 14

World Organ From A Kircher, *Musurgia Universalis* (Rome Hæredum Francisci Corbelletti, 1650, reprint ed Hildesheim Georg Olms Verlag, 1970), Vol II, following p 366

created the world in six days, and rested on the seventh day. The six registers refer to the six days' of work, each of which consists of seven pipes. Seven is a number of theological symbolism. Out of the top of the pipes flows the air (pneuma!). The six days' of work (ranks of pipes) allegorically represent the creation wonders in six circles.¹⁰⁵

To ascribe such profound symbolism to the organ should come as no great surprise. In religion, symbolism occupies an important place.

The church was a sacred space separated from its profane environment. Built of stones held together by mortar it symbolised the members of the church bound together by love. The windows were symbols of the Holy Scriptures [for] they excluded calamities (wind and rain) but admitted the light (of the Word).¹⁰⁶

The organ, because of its physical location, would naturally not be excluded from the symbolism of the church.

However, the allegorical perception of the organ did not continue throughout the eighteenth century. For the rationalist, such a view was not logical. Increasingly, the organ was being regarded not as the "King of Instruments," but rather as a machine which was "very remote from perfection as it wants expression, and a more perfect intonation."¹⁰⁷

¹⁰⁵ R. Dammann, *Der Musikbegriff im deutschen Barock* (Cologne: Arno Volk Verlag, 1967), p. 416.

Zu beiden Seiten des Manuals befinden sich je 3 Registerzüge. Sie entsprechen den 6 Schopfungstagen. Alle 6 Register sind gezogen. Gott spielt mit "vollem Werk" (Gott, als "deus artifex" erschuf die Welt in 6 Tagen, am 7. Tage ruhte er. Die 6 Register führen zu 6 Tagewerken, die aus je 7 Pfeifen bestehen. Die 7 ist eine theologische Symbolzahl.) Den Pfeifen entströmt oben die Luft (Pneuma!). Mit den 6 Tagewerken (Pfeifenwerke) sind in 6 Kreisen die Schopfungswunder allegorisch dargestellt.

¹⁰⁶ S. Vander Ploeg, "Chorale Preludes for Organ and Solo Wind Instruments," (New Westminster: Typewritten, 1985), p. 20.

¹⁰⁷ C. Burney, *A General History*, I, 22.

The chorale prelude with solo wind instrument provided an excellent means of making the organ more expressive. Although instruments other than winds could also have achieved this, wind instruments were not only related to the organ—for the organ, too, is a wind instrument—but were in fact regarded as superior to it. Unlike the organ, which uses wind for sound production, the oboe or other wind instruments use the human breath. Because of this, it could "humanise" the chorale melody in a way the relatively inflexible organ could not.

That the solo instrument was to be an extension of the organ rather than being featured as a solo instrument is clear from the following contemporary opinions. G. F. Kauffmann specifies that the oboe be positioned in such a manner "that it appears as if it were an organ stop."¹⁰⁸ Jacob Adlung expresses a similar sentiment:

While nowadays most performances are played on the organ alone, it can be pleasing when an oboe or another appropriate instrument is secretly placed behind or beside the organ, to play the chorale melody, accompanied by the organ, either from music or extemporising.¹⁰⁹

¹⁰⁸ Quoted in G. Frotscher, *Geschichte des Orgelspiels*, 2 vols. (Berlin: Verlag Merseburger, 1959), I, 609. "daß es liesse, ob wäre es ein Register in der Orgel." Also quoted in K. Tittel, "Die Choralbearbeitungen für die Orgel," p. 422.

¹⁰⁹ J. Adlung, *Anleitung zu der Musikalischen Gelahrtheit* (Erfurt: J. D. Jungnicol, 1758, reprint ed., Kassel und Basel: Barenreiter Verlag, 1953), p. 687.

Wie man nun die mehresten Ausführungen auf der Orgel allein zu machen pflegt, so ist es doch auch angenehm, wenn eine Hautbois oder ein ander geschicktes Instrument heimlich hinter oder neben die Orgel gestellet wird, welches den Choral ausführt, und durch die Orgel begleitet wird, entweder alles nach Noten, oder aus dem Stegreife.

By "appropriate instrument" Adlung undoubtedly refers to winds like horn and trumpet, which by that time had already been used by Homilius and Krebs. The secretive placement of the solo instrument so that it appears to be an organ stop indicates the change of thought regarding the organ. Rather than viewing the "King of Instruments" as a representation of God's creation, the organ was considered as an inflexible instrument. The solo instrument, then, expanded the tonal variety and expressiveness. Thus, the chorale prelude with solo wind instrument reflects the change in philosophy as shown in the statements by Werckmeister and Burney. The "King of Instruments" had become a machine wanting expressiveness.

Summary

The chorale prelude with solo wind instrument was created by Georg Friedrich Kauffmann, who transferred the idiom of the (chorale) aria from the cantata to the organ repertoire. The earliest compositions of the genre are contained in Kauffmann's serial publication *Harmonische Seelenlust*, (1733-1736). The development of this kind of chorale prelude was a response to changing musical tastes in the early part of the eighteenth century. This stylistic change was already firmly established around 1735. In 1737, Johann Adolf Scheibe criticised J.S. Bach's music for its lack of naturalness and pleasantness, and when at that time the name "Bach" was mentioned, it was more often associated with C.P.E. Bach, than the *Thomaskantor*.¹¹⁰

¹¹⁰ R.G. Pauly, *Music in the Classic Period* (Englewood Cliffs: Prentice-Hall, Inc., 1973), p. 23.

The new *empfindsamer Stil*, as the name suggests, appealed more to feelings or natural emotions, and its aim was to please the listener. Counterpoint, which requires a certain effort of the listener, was no longer desired. In its place a prominent melody, accompanied by supportive harmonies was favoured. The new type of chorale prelude accomplished these things. The use of the solo instrument emphasised the chorale melody, which was supported by a simple-sounding organ-trio.¹¹¹

The solo instrument was without exception a wind instrument, because it functioned not so much in the capacity of a solo instrument, but rather as an "organ register" capable of more expression. The oboe was most favoured, probably because of its pitch-stability and its expressiveness. Other instruments, such as horn and trumpet, were used by Homilius and Krebs. Toward the end of the century, brass instruments fell out of favour for church use, as they were not considered capable of inducing feelings of devotion.¹¹² In their place, other wind instruments were substituted, such as the clarinet and bassoon.

¹¹¹ The continued popularity of Bach's six Trio Sonatas indicate that the trio texture was appreciated throughout the eighteenth century. Kohler wrote around 1777 that these sonatas "are so beautiful, new, and full of invention, that they will never be outdated, but survive all changes of musical styles" (H.-J. Schulze, ed., *Dokumente zum Nachwirken Johann Sebastian Bachs 1750-1800* (Kassel: Barenreiter, 1972), p. 313. "die so schön, so neu, erfindungsreich sind, daß sie nie veralten sondern alle Moderevolutionen in der Musik überleben werden.")

¹¹² Blume, F., et al., *Protestant Church Music* (New York: W. W. Norton and Company, Inc., 1974), p. 331.

Whereas the use of a solo instrument gave the organist more freedom to realise his accompaniment more fully (according to Turk), towards the end of the century the solo instrument became increasingly *ad libitum* in character, which reflects the decrease in quality of church organists. Correlatively, the organ part was reduced from a strict three-part texture to a free three-part texture, and at times only to two parts

That the combination of organ and solo wind instrument was appreciated in the eighteenth century is clear not only from Adlung's statement, but also from the quantity of chorale preludes of this type. We are not dealing with two or three chorale preludes that use a solo instrument, but at least fifty. In addition to the works composed specifically for organ and solo instruments, transcriptions of existing chorale preludes were also made so that they could incorporate a solo instrument. Figure 15 shows one such transcription

This is an arrangement of J S Bach's "Ich ruf' zu dir, Herr Jesu Christ" (BWV Anh 73), and while there is no indication that it is for organ and solo instrument, the separate notation of the chorale melody does suggest that a solo instrument is to play the *cantus firmus*. Furthermore, the original form of the piece is cast in the melody chorale form, but in this arrangement additional material, based on the original accompaniment, is added, which changes the form to a *cantus firmus* setting. Even though the attempt is not consistently carried out, it does signify the desire to bring the original form in line with the *cantus firmus* chorale form particular to the organ chorale with solo wind instrument. In its free voice texture it parallels Ebhardt's



Organo

Figure 15 "Ich ruf zu dir, Herr Jesu Christ," by J S Bach
Arranged for organ by an anonymous eighteenth-century scribe Mus Ms Bach P 1149, Staatsbibliothek Preußischer Kulturbesitz

clarinet setting of "Befiehl du deine Wege" and Tag's setting by the same name. Each time the *cantus firmus* comes in, the number of voices in the accompaniment is reduced. Another arrangement like "Ich ruf' zu dir" (BWV Anh. 73), also by an anonymous eighteenth-century scribe, is "Christe, du Lamm Gottes" from the *Orgelbuchlein*. Arrangements such as these indicate that the genre was greatly appreciated in the eighteenth century.

The chorale prelude with solo wind instrument reflects the change of thought that had taken place in the eighteenth century. Music was no longer considered to be a gift from God, but rather an innocent luxury. The organ had fallen from the once exalted position of representing God's creation to being an inflexible machine, incapable of expressiveness. The new type of *Choralbearbeitung* remedied the inflexible qualities of the organ since the solo instrument in effect functioned as an expressive register.

APPENDIX A
TWO EIGHTEENTH-CENTURY CHORALE PRELUDES
ARRANGED FOR ORGAN AND SOLO INSTRUMENT

The following two chorale preludes are arranged by unknown eighteenth-century scribes. While there is no specific indication that a solo instrument is to be used, the notation of the *cantus firmus* on a separate staff does suggest that an oboe or another appropriate instrument should play the melody line. This is particularly apparent in "Ich ruf' zu dir," where the addition of new material constitutes an attempt to change the form from a melody chorale to a cantus firmus chorale—the typical form of the chorale prelude with solo instrument.

Christe, du Lamm Gottes

J S Bach (1685-1750)

arr by an unknown 18th-century scribe

The musical score is written in 3/2 time and B-flat major. It consists of three systems of staves. The first system includes an Oboe part (top staff), two vocal parts labeled (Man I) and (Man II) (middle staves), and a basso continuo part with a pedal point (bottom staff). The second system continues the vocal and basso continuo parts. The third system concludes the piece with a final cadence in the basso continuo part.

Ich ruf' zu dir, Herr Jesu Christ

J S Bach (1685-1750)

arr by an unknown 18th-century scribe

Langsam

Langsam (Oboe)

(Ped ad libitum)

The musical score is written in G major (one sharp) and common time (C). It features a piano accompaniment and an Oboe part. The tempo is marked 'Langsam' (Slow). The piano part includes a 'Ped ad libitum' instruction. The score consists of six systems of staves. The first system shows the piano accompaniment and the Oboe part. The second system shows the piano accompaniment. The third system shows the piano accompaniment. The fourth system shows the piano accompaniment. The fifth system shows the piano accompaniment. The sixth system shows the piano accompaniment.

This page of a musical score, numbered 110, contains six systems of music. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is B-flat major (two flats), and the time signature is 4/4. The music is written in a style typical of a piano accompaniment or a simple instrumental piece. The first system shows a sparse melody in the treble and a rhythmic accompaniment in the bass. The second system features a more active treble line with eighth and sixteenth notes, while the bass continues with a steady accompaniment. The third system has a melodic line in the treble with some grace notes and a consistent bass accompaniment. The fourth system shows a more complex treble line with many sixteenth notes and a bass line with a similar rhythmic pattern. The fifth system features a melodic line in the treble with some slurs and a bass line with a steady accompaniment. The sixth system concludes with a melodic line in the treble and a bass line with a steady accompaniment. The overall texture is that of a simple piano accompaniment or a light instrumental piece.

The image displays a page of musical notation, page 111, featuring multiple staves of music. The key signature consists of two flats (B-flat and E-flat). The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. A handwritten note at the bottom left reads: **Score has F#*. The score is organized into systems, with some staves containing complex rhythmic patterns and others containing simpler melodic lines. A fermata is present over a note in the second system from the right.

The musical score on page 112 consists of five systems of staves. Each system begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The first system has a single treble staff with a whole note. The second system has a treble staff with eighth-note patterns and a bass staff with a similar eighth-note pattern. The third system has a treble staff with a half note and a fermata, and a bass staff with a half note. The fourth system has a treble staff with eighth-note patterns and a bass staff with a similar eighth-note pattern. The fifth system has a treble staff with a whole rest and a bass staff with eighth-note patterns. The score concludes with a double bar line.

APPENDIX B
SOURCE MATERIAL

J S Bach

Christe, du Lamm Gottes (Oboe?)

Arranged by an anonymous 18th-century scribe Staatsbibliothek
Preußischer Kulturbesitz, Mus ms Bach P 778

Ich ruf' zu dir, Herr Jesu Christ (Oboe?)

Arranged by an anonymous 18th-century scribe Staatsbibliothek
Preußischer Kulturbesitz, Mus ms Bach P 1149

G F Ehardt

Befiehl du deine Wege (Clarinet)

Befiehl du deine Wege (Bassoon)

Dir, dir, Jehova will ich singen (Oboe)

Ein Lämmlein geht und trägt die Schuld (Bassoon)

G F Ehardt, *Vier Choral-vorspiele in 3 und 4 stimmig gebundenen Styl componirt* Bibliothèque du Conservatoire Royal de Musique de Bruxelles, U 14 552

G.A. Homilius

Durch Adams Fall ist ganz verderbt (Oboe)

The manuscript copy, once in Professor G B Weston's possession (Harvard University), is now lost. The only surviving source is a modern edition prepared by E P Biggs in 1946, with the double title "Girolamo Frescobaldi 1583-1643 *Ricercare* Organ with Solo Instrument or Voice Gottfried August Homilius 1714-1785 *Prelude on the Chorale Adam's Fall* Organ with Solo Instrument" (Pennsylvania Mercury Music Corporation, 1946)

Komm', Heiliger Geist (Horn)

The manuscript copy is lost. However, the prelude is contained in an appendix to H Biehle's *Musikgeschichte von Bautzen bis zum Anfang des 19. Jahrhunderts* (Leipzig F Kistner und C F W Siegel, 1924), pp 145-150, together with "O Heiliger Geist, kehr' bei uns ein," pp 141-145

Ach Herr, mich armen Sünder	(Oboe d'amore)
Allein zu dir, Herr Jesu Christ	(Oboe d'amore)
Ich ruf' zu dir, Herr Jesu Christ I	(Oboe)
Ich ruf' zu dir, Herr Jesu Christ II	(Oboe)
Keinen hat Gott verlassen	(Oboe)
O du allersüßte Freude	(Oboe)
O Gott, du frommer Gott I	(Horn)
O Gott, du frommer Gott II	(Oboe d'amore)
O Heiliger Geist, kehr' bei uns ein	(Horn)
Warum sollt ich mich denn grämen	(Oboe)
Wer weiß, wie nahe mir mein Ende	(Oboe)

Musikbibliothek der Stadt Leipzig, Poel Mus ms 364/2

G.F. Kauffmann

Ach Gott vom Himmel sieh darein	(Oboe)
Du, o schönes Weltgebäude	(Oboe)
Gelobet seist du, Jesu Christ	(Oboe)
Herr Christ, der einig Gottes Sohn	(Oboe)
Herr Gott, dich loben alle wir	(Oboe)
Wie schön leuchtet der Morgenstern	(Oboe)

G.F. Kauffmann *Harmonische Seelenlust*, Staatsbibliothek Preußischer Kulturbesitz, Mus ms 40 037. Copies are also held at the Bibliothèque Royale Albert 1^{er}/Koninklijke Bibliotheek Albert I, The British Library, the

Hochschule der Künste Berlin, the Öffentliche Bibliothek der Universität, Basel, and the University of Rochester

J.L. Krebs

Es ist gewißlich an der Zeit (Horn)

[Autograph] Bibliothèque Nationale, Ms 7312

Gott der Vater wohn uns bei (Clarino or Oboe)

[Autograph] The British Library, Add 34267

Herr Jesu Christ, meines Lebens Licht (Oboe)

[Autograph] Musikbibliothek der Stadt Leipzig, III, 8 47

[Autograph] Deutsche Staatsbibliothek, Mus ms autogr J L Krebs 5

Herzlich lieb hab' ich dich, o Herr (Trumpet)

[Autograph] Bibliothèque Nationale, Ms 7312

Ich hab', in Gottes Herz und Sinn (Oboe)

[Autograph] Bibliothèque Nationale, Ms W 2

In allen meinen Thaten (Trumpet or Oboe)

[Autograph] Deutsche Staatsbibliothek, Mus ms autogr J L Krebs 5

Jesu, meine Freude (Oboe)

[Autograph] Deutsche Staatsbibliothek, Mus ms autogr J L Krebs 5
Heßische Landes- und Hochschulbibliothek Darmstadt, Mus ms 12013/8

Komm', Heiliger Geist, Herre Gott (Oboe)

[Autograph] Bibliothèque Nationale, Ms 7315

Kommt her zu mir, spricht unser Gott (Oboe)

Heßische Landes- und Hochschulbibliothek Darmstadt, Mus ms 12013/2
Staatsbibliothek Preußischer Kulturbesitz, Mus ms 12 013/6

Meine Seel' ermuntre dich (Oboe)

[Autograph] Bibliothèque Nationale, Ms W 2

O Gott, du frommer Gott (Oboe)

[Autograph] Sächsische Landesbibliothek, Mus 3025-E-1

Treuer Gott, ich muß dir klagen (Oboe)

J G Herzog *Album für Organisten* (Erfurt und Leipzig G W Körner, 1864), pp 76-78

Wachet auf, ruft uns die Stimme I (Trumpet)

[Autograph] Deutsche Staatsbibliothek, Mus ms autogr J L Krebs 5
[Autograph] Musikbibliothek der Stadt Leipzig, III, 8 47

Wachet auf, ruft uns die Stimme II (Trumpet)

Staatsbibliothek Preußischer Kulturbesitz, Mus ms 12 013/2

Wachet auf, ruft uns die Stimme III (Trumpet)

[Autograph] Bibliothèque Nationale, Ms 7315

Wie schön leuchtet der Morgenstern (Oboe)

Lost

J.C. Oley**Wunderbarer König**

(Oboe)

J.C. Oley *Varurte Chorale für die Orgel* Part I Bibliothèque du Conservatoire Royal de Musique de Bruxelles, U 11 151

Zion klagt mit Angst und Schmerzen

(Oboe)

J.C. Oley *Varurte Chorale für die Orgel* Part IV Bibliothèque du Conservatoire Royal de Musique de Bruxelles, U 11 151

A complete copy of Oley's *Varurte Chorale* is held at the Bibliothèque du Conservatoire Royal de Musique. Selected volumes are held at the Bibliothek der Benediktiner-Erzabtei (Part II, incomplete), The British Library (Parts II, III, and IV), Det Kongelige Bibliothek (Parts I, III, and IV), Harvard University (Parts I and II), the Hochschule der Künste Berlin (Part II), Musikwissenschaftliches Seminar der Universität, Heidelberg (Parts I and II), Staatsbibliothek Preußischer Kulturbesitz (Part II), Universitetsbiblioteket i Oslo (Parts I, II, and III) and the University of Pennsylvania Library (Parts I, II, and III)

C.G. Tag**Befiehl du deine Wege**

(Oboe)

Nun danket alle Gott

(Horn or Oboe)

Nun freut euch lieben Christen g'mein

(Oboe)

Deutsche Staatsbibliothek, Mus ms. 30195

C.G. Tag, *Sechs Choral-Vorspiel nebst einem Trio und Allabreve für die Orgel* Bibliothèque du Conservatoire Royal de Musique de Bruxelles, U 14 546

Copies are also held at the Bibliothèque Royale Albert 1^{er}/Koninklijke Bibliotheek Albert I, The British Library, the Kungliga Musikaliska Akademiens Bibliotek, the Musikbibliothek der Stadt Leipzig, and Yale University

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Bibliothèque Nationale
Département de la Musique
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France

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Department of Manuscripts
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Great Britain

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Eda Kuhn Loeb Music Library
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The United States of America

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West Germany

Hochschule der Künste Berlin
Zentrale Hochschulbibliothek
Hauptbibliothek 2 (Musik)
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D-1000 Berlin 12
West Germany

Kongelige Bibliotek
Christians Brygge 8
DK-1219 Copenhagen
Denmark

Kungliga Musikaliska Akademiens Bibliotek
Box 16326
103 26 Stockholm
Sweden

Musikbibliothek der Stadt Leipzig
DDR-7010 Leipzig
Ferdinand-Lassalle-Straße 21
East Germany

Musikwissenschaftliches Seminar der Universität Heidelberg
6900 Heidelberg
Grabengasse 1
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West Germany

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Basel
Switzerland

Sächsische Landesbibliothek
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DDR-8060 Dresden
Marienallee 12
Postfach 467/468
East Germany

Staatsbibliothek Preußischer Kulturbesitz
Musikabteilung
1000 Berlin 30
Potsdamerstraße 33
Postfach 1407
West Germany

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Drammensveien 42
Oslo
Norway

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Sibley Music Library
Rochester, NY 14627
The United States of America

Yale University
The Library of the School of Music
New Haven, Conn 06520
The United States of America

APPENDIX C
MODERN EDITIONS

G F Ebhardt

Befiehl du deine Wege (Clarinet)

Gotthilf Friederich Ebhardt *Befiehl du deine Wege* Edited by K Hofmann
(Neuhausen-Stuttgart Hanssler-Verlag, 1976), HE 13 030

Befiehl du deine Wege (Bassoon)

Gotthilf Friederich Ebhardt *Befiehl du deine Wege* Edited by K Hofmann
(Neuhausen-Stuttgart Hanssler-Verlag, 1976), HE 13 031

Dir, dir, Jehova will ich singen (Oboe)

Gotthilf Friederich Ebhardt *Dir, dir Jehova will ich singen* Edited by K Hofmann
(Neuhausen-Stuttgart Hanssler-Verlag, 1976), HE 13 032

Ein Lämmlein geht und trägt die Schuld (Bassoon)

Gotthilf Friederich Ebhardt *Ein Lämmlein geht und trägt die Schuld*
Edited by K Hofmann (Neuhausen-Stuttgart Hanssler-Verlag, 1976), HE 13 033

H N Gerber

Was mein Gott will, das g'scheh' allzeit (Oboe)

Heinrich Nikolaus Gerber *The Will of God Is Always Best* Edited by H J McLean (St Louis: Concordia Publishing House, 1984), 975791

G A Homilius

Durch Adams Fall ist ganz verderbt (Oboe)
 Komm', Heiliger Geist (Horn)
 O Heilger Geist, kehr' bei uns ein (Horn)

Gottfried August Homilius *Drei Choralbearbeitungen für ein Blasinstrument und Orgel* Edited by K Hofmann (Neuhausen-Stuttgart: Hanssler-Verlag, 1973), HE 13 019

Ach Herr, mich armen Sünder (Oboe d'amore)
 Allein zu dir, Herr Jesu Christ (Oboe d'amore)
 Ich ruf' zu dir, Herr Jesu Christ I (Oboe)
 Ich ruf' zu dir, Herr Jesu Christ II (Oboe)
 Keinen hat Gott verlassen (Oboe)
 O du allersüßte Freude (Oboe)
 O Gott, du frommer Gott I (Horn)
 O Gott, du frommer Gott II (Oboe d'amore)
 Warum sollt ich mich denn grämen (Oboe)
 Wer weiß, wie nahe mir mein Ende (Oboe)

Gottfried August Homilius (zugeschrieben) *Elf Choralvorspiele für ein Melodieinstrument und Orgel* Edited by L L Cortner (Neuhausen-Stuttgart: Hanssler-Verlag, 1983), HE 35 701/01

G F Kauffmann

Ach Gott vom Himmel sieh darein (Oboe)
 Du, o schönes Weltgebäude (Oboe)
 Gelobet seist du, Jesu Christ (Oboe)
 Herr Christ, der einig Gottes Sohn (Oboe)
 Herr Gott, dich loben alle wir (Oboe)
 Wie schön leuchtet der Morgenstern (Oboe)

Georg Friedrich Kauffmann *Sechs Vierstimmige Choralbearbeitungen für Oboe und Orgel* Edited by K Hofmann (Neuhausen-Stuttgart: Hanssler-Verlag, 1972), HE 13 013

J.L. Krebs

Es ist gewißlich an der Zeit	(Horn)
Gott der Vater wohn uns bei	(Clarino or Oboe)
Herr Jesu Christ, meines Lebens Licht	(Oboe)
Herzlich lieb hab' ich dich, o Herr	(Trumpet)
Ich hab', in Gottes Herz und Sinn	(Oboe)
In allen meinen Thaten	(Trumpet or Oboe)
Jesu, meine Freude	(Oboe)
Komm', Heiliger Geist, Herre Gott	(Oboe)
Kommt her zu mir, spricht unser Gott	(Oboe)
Meine Seel' ermuntre dich	(Oboe)
O Gott, du frommer Gott	(Oboe)
Treuer Gott, ich muß dir klagen	(Oboe)
Wachet auf, ruft uns die Stimme I	(Trumpet)
Wachet auf, ruft uns die Stimme II	(Trumpet)
Wachet auf, ruft uns die Stimme III	(Trumpet)

Johann Ludwig Krebs *Collected Works for Organ and Solo Instrument*
 Edited by H J McLean (Kent Novello, 1981).

J.C. Oley

Wunderbarer König (Oboe)

Johann Christoph Oley *Eleven Chorale Preludes* Edited by E P Biggs
 (Dayton McAfee Music Corporation, 1974) The two other chorale preludes
 for organ and solo instrument in this edition ("Gott des Himmels und der
 Erden" and "Ringe recht, wenn Gottes Gnade" are not original compositions
 for organ and solo instrument, but arrangements from more extensive
Choralbearbeitungen by Oley (cf *Varurte Chorale*, Part II)

Zion klagt mit Angst und Schmerzen (Oboe)

Not published

C.G. Tag

Befiehl du deine Wege	(Oboe)
Nun danket alle Gott	(Horn or Oboe)
Nun freut euch lieben Christen g'mein	(Oboe)

Christian Gotthilf Tag *Drei Choralvorspiele für ein Blasinstrument (Oboe,
 Horn, Trompete) und Orgel* Edited by F Haselböck (Neuhausen-Stuttgart
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FOR ORGAN AND SOLO WIND INSTRUMENT
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A handwritten signature in cursive script, appearing to read 'Peter Janson'.

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30 April 1987