

L'A.B.C. Musical by Gottfried Kirchhoff: a work thought to be lost

Maxim Serebrennikov (The State Conservatory of St Petersburg, Russia)

“Of all the private libraries in Russia (even the libraries of the late Prince Odoyevsky), the most impressive, both in its completeness and in the quantity of its bibliographical rarities, is, of course, the library that he [Azanchevsky] donated to the conservatory a few years ago [...]. The enthusiasm, hard work and critical tact with which the collection was created cannot be overstated, nor can the hope that some day someone with a mind and a pen will present the incalculable wealth of this collection to the public in an intelligible and eloquent form.”

Hermann Larosh, *Musical sketches* (St Petersburg, 1876).

Introduction

An indisputable source of pride to the Scientific Music Library of the St Petersburg State Conservatory is its unique collection of publications from the 15th – 19th centuries. This collection includes not only materials relating to music (sheet music, treatises, dictionaries, and textbooks), but also artistic literature, books on philosophy, theology, philology, history, medicine, geography and other sciences.¹ Some of the items in the collection are extremely rare, unique copies that are lacking in even the largest European libraries.²

Undoubtedly among the rare items is a collection of keyboard pieces, *L'A.B.C. Musical* written by Gottfried Kirchhoff (1685–1746),³ a German organist and composer from Halle celebrated in his time, a fellow-student of G.F. Handel and a good acquaintance of J.S. Bach. The title-page of the edition reads:

“The musical A.B.C.s | containing | preludes and fugues in all keys | for organ or harpsichord | highly useful to pupils for the study of accompaniment of figured bass | and for the making of preludes and fugues; | composed by Mister | Gottfried Kirchhoff | musical director and organist of the Church of St. Vierge of Halle. | Opus One. | Published by means | of Gerhard Fredrik Witvogel, | organist of the New Lutheran Church of Amsterdam | No. 31.”⁴ (ill. 1).



Illustration 1: G. Kirchhoff.
L'A.B.C. Musical (c.1734).
Title-page of the original edition.
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Call number: XVIII-I / K-58.

The first to notice the uniqueness of this specimen was St Petersburg Conservatory professor Anatoly Milka, who learned that the entire world considered the above-mentioned composition irrevocably lost.⁵ Indeed, we have all reasons to believe that the Conservatory Library possesses the only surviving copy of *L'A.B.C. Musical* in the world. At any rate, the collection currently appears neither in the electronic catalog (KVK), nor in the special bibliographic inventories (RISM), and the largest musical encyclopedias, *The New Grove Dictionary* and *Die Musik in Geschichte und Gegenwart*, refer to it as “lost” or “missing” (“verschollen”).⁶

A glance at the title of *L'A.B.C. Musical*

suffices to immediately understand that this work is an important document for the study of Baroque musical culture. The collection's name, extremely informative in accordance with the old tradition, touches on questions key to the given epoch, such as the circle of used tonalities, practical training in figured bass, and method of composition based on thoroughbass technique, – not to mention the idea of a union of several small polyphonic cycles into a complete collection, provoking interest especially in connection with J.S. Bach's *Well-Tempered Clavier*. It is not surprising then, that the entry of *L'A.B.C. Musical* into worldwide scholarship has drawn with it a whole series of new discoveries.

First, *L'A.B.C. Musical* disproved scholars' firm notion that Kirchhoff had used all 24 keys in his collection, as J.S. Bach did in the *Well-Tempered Clavier*. Indeed, he used only 16 keys, since, like many of his contemporaries, by the expression “de tous les Tons” he meant all *generally used* keys, and not all *possible* keys.

Second, *L'A.B.C. Musical* partly resolved the question of authorship of pieces contained in the so-called *Langlo(t)z Manuscript*, the title-page of which refers to Bach: “39. | PRAELUDIA et FUGEN | del Signor | Johann Sebastian | Bach.” (Berlin State Library, Mus. ms. Bach P 296).⁷ Comparison of two sources revealed that the *Langlo(t)z Manuscript* contains half the fugues from Kirchhoff's collection.⁸

Perhaps the most unexpected surprise that Kirchhoff's *L'A.B.C. Musical* gave was its method of recording musical material: not only the *preludes*, but also the *fugues* of the collection, despite the polyphonic nature of that form, are encoded on one staff using various clefs and thoroughbass figures (ill. 2). To ▶

the modern musician, such a recording system for fugues seemed unusual and even paradoxical, since from our point of view thoroughbass and fugue are completely different in both nature and notation. In thoroughbass – a harmonic phenomenon – the vertical line is counted and constructed upwards from the given bass note, written on one staff. In fugue – a polyphonic phenomenon – the musical fabric is put together from two or more melodies, each of which is written as an independent voice, often on its own line of the open score (ill. 3). How can we treat this manner for recording imitative polyphony? Of course, simplest of all would be to treat it as a riddle, a puzzle or the result of witty inventiveness, for which there was a passion in Baroque culture. However, an impressive quantity of analogous samples, brought to light by various researchers in recent time, is convincing evidence that composition and improvisation of fugues on the basis of thoroughbass was a typical and widely prevalent practice by musicians in the Baroque era, especially organists.



Illustration 3: J. S. Bach. *The Art of Fugue* (1742–1749). Contrapunctus 3.

Thus, Kirchhoff's *L'A.B.C. Musical* turned out to be another source corroborating an important historical fact: in the Baroque period, along with the so-called "regular fugue," there was a different type of fugue, practically forgotten in our era, which today can be called the "thoroughbass fugue".⁹

The Destiny of the Composition

L'A.B.C. Musical is the only work by Kirchhoff published during his lifetime. The exact date of publication remains unknown. The text on the title-page states that it was issued in Amsterdam using the funds of Gerhard Fredrik Wittvogel (c.1669–1746), a publisher who also served as the organist of the local New Lutheran Church, and was the 31st on his list of compositions in print. Referring to that aforementioned 31,

which concerns *L'A.B.C. Musical*, Albert Dunning, a researcher dedicated to Wittvogel's work, approximates the year of publication at 1734.¹⁰ Having studied the publisher's catalogues, Dunning found that during a period of little more than 10 years (1731–1742), Wittvogel had published 93 different compositions. Assuming that his business was more or less stable, one would presume him to have had around 9 works coming out yearly. Therefore, Kirchhoff's *L'A.B.C. Musical* as No. 31 could have been published in the fourth year¹¹ since Wittvogel's beginning work as a publisher, i.e. in 1734.

As the first mentions of *L'A.B.C. Musical* are quite vague and unclear, it is only with the help of indirect sources that one can distinguish whether it is this particular collection being mentioned.

For example, in the third volume of his *Hallischer Schulhistorie* (1748), Johann Gottfried Mittag (1705–?) has a short biographical sketch on Kirchhoff, in which he lets the reader know that "some of his Sonatas and other pieces have gained such popularity, that they were published a few years ago in Amsterdam using copper engraving."¹²

Even though Mittag indicates the exact place and method of publication, he makes reference neither to the name of the work nor the date of its publishing. He also mentions some sonatas among the published pieces, while Wittvogel's catalogues do not contain any compositions by Kirchhoff except for *L'A.B.C. Musical*. Considering that Mittag was Kirchhoff's son-in-law, working from 1735 to 1740 as cantor in Our Lady's Church in Halle, under the direct guidance of the famous organist, those small inaccuracies seem all the more peculiar. Furthermore, he was the one in charge of selling Kirchhoff's musical heritage after the composer's death. Could it be possible that Kirchhoff's



Illustration 2: G. Kirchhoff. *L'A.B.C. Musical* (c.1734). The 17th page of the original edition.

library had not a single copy of his own work?

An even more enigmatic reference to *L'A.B.C. Musical* can be found in the first part of Friedrich Wilhelm Marpurg's (1718–1795) *Abhandlung von der Fuge* (1753): "If the late Musikdirektor Kirchoff of Halle denoted the counterparts of his well-known fugues in all 24 keys with figures alone. He did this because he wanted to instruct his students in the various possibilities of thematic entrances and in the technique of figured bass at the same time."¹³

This statement is a real "puzzle" for researchers and consequently needs a more detailed commentary. The quote clearly indicates the existence of some sort of publication with "well-known" fugues, notated using figured base, covering all 24 keys. Assuming that the work in question is *L'A.B.C. Musical*, why would Marpurg not reveal the name of the collection and fail to mention the preludes? However, the main question concerns the number of keys, since the surviving edition at hand has only 16, rather than 24. Milka suggests this considerable difference in the amount of keys derives from the fact that Marpurg "had not actually seen the original of *L'A.B.C. Musical* or did not pay close attention when looking through it."¹⁴ Still, a number of arguments bring doubt to this justice of such a point of view.

Other sources prove that many of the fugues from *L'A.B.C. Musical* were created long before the collection was published. We have already mentioned above about the Langlo(t)z manuscript, where the early versions of eight of the fugues from *L'A.B.C. Musical* are presented. Moreover, in February of 2008 I was lucky enough to discover one more source, which helps to shed light on the origins of that collection. As it was revealed the manuscript Mus. ms. 11605 (dating not later than 1730) from the music department of the Berlin State Library includes a Kirchoff's fugue, the exposition of which is used in the F major fugue from *L'A.B.C. Musical*.¹⁵

Besides, Marpurg himself gives six themes from Kirchoff's fugues in the score supplement to his treatise. One of

them is identical to the subject of the A minor fugue from *L'A.B.C. Musical*. The remaining five belong to Kirchoff's works that are unknown today. Perhaps they are part of the fugues not included in the final version of the collection.

Finally, bear in mind that Marpurg was the most prominent theorist of his time and at the moment of work on *Abhandlung von der Fuge* was, as the saying goes, in the prime of his creative abilities. For the author of the first treatise specifically dedicated to fugue, thorough study of the musical material from *L'A.B.C. Musical* (especially the fugues) would be a matter of course. As an admirer and connoisseur of J.S. Bach's music, he could not have been indifferent to Kirchoff's collection, nor could he have failed to compare it to the *Well-Tempered Clavier*. In that case it would surely be impossible to leave unnoticed a difference of 8 tonalities.

Given all the facts listed above it seems obvious to wonder if Marpurg might have meant some other version of *L'A.B.C. Musical*, one that only contained the fugues, actually comprised all 24 keys and, perhaps, had no title at all.

One further argument favours this hypothesis. Since 1716 Kirchoff had had access to an organ with technical possibilities that definitely provoked attempts to realise the idea of all "24 keys", an idea that literally had been in the air at the time. By the evidence of Christof Albert Sinn (1680–1721), a German land manager (*Landvermesser*), the new instrument built in Our Lady's Church and approved by a committee including J.S. Bach himself, was tuned according to Andreas Werkmeister's third system of temperament, which allowed one to use all the 24 keys without reducing in any way the individuality of each.¹⁶

The most accurate description of *L'A.B.C. Musical* is to be found in Ernst Ludwig Gerber's *Historisch-biographisches Lexikon der Tonkünstler* (1813). Unlike his predecessors, Gerber not only lists the title, content, place and means of publishing of the collection, but also indicates its cost: "Under the title of *L'A.B.C. musical* he [Kirchoff] had Witvogel in

Amsterdam engrave a work which contains preludes and fugues for keyboard in all the keys, and it should be noted that, accounting for the low prices at the time, its cost was one taler."¹⁷

Gerber probably just sourced this information from an old bookseller's catalogue, because the edition itself has no price indication and the title is not quoted correctly.

Since Gerber's dictionary article there has been no new information about *L'A.B.C. Musical* to shed light upon the publishing time and the collection's content. All further researchers rely either on Marpurg's treatise or Gerber's dictionary. In some interpretations the *L'A.B.C. Musical* began to be overgrown with new conjectures, sometimes rather curious one. This of course, has even more confused the situation.

For example, François-Joseph Fétis (1784–1871), despite Gerber's information, changed, in all the editions of *Biographie universelle des musiciens* (1839–44, 21860–65, 31878–80), the word order in the collection's title: "This musician has published *L'A.B.C. musical*, which contains fugues and preludes in all keys for the harpsichord, Amsterdam, Witvogel."¹⁸ One can hardly imagine what might have urged Fétis – a musician of encyclopaedic knowledge – to put *fugues* first. This version of the title is not found in any of his predecessors' descriptions, furthermore it contradicts the traditional composition of a small polyphonic cycle, in which the *prelude* always precedes the *fugue*.

Oskar Paul (1836–1898) in his *Handlexikon der Tonkunst* (1870) goes even further. In his interpretation the *preludes* and *fugues* have been separated from *L'A.B.C. Musical* and turned into a self-standing work: "[Kirchoff] composed several pieces for organ, preludes and fugues in all keys for keyboard and "*L'A.B.C. musical*"."¹⁹

Philipp Spitta (1841–1894), a German musicologist, author of the first scientific monograph about the life and work of J.S. Bach, seems to be the most audacious in his conjectures on the content of *L'A.B.C. Musical*. He claims Kirchoff's pieces to be of insignificant artistic ▶

value with such confidence that, without knowing the collection has not only fugues, but also preludes, and there are 16 instead of 24 keys, it is easy to be fooled into believing he has actually held the score. Spitta declares: “Under the title of “L.A.B.C. musical” K[irchhoff] engraved a keyboard work that comprised of 24 fugues in all major and minor keys and thus could be considered a worthy ‘companion’ to Bach’s WTC. However, these are merely school-pieces for beginners, meant to instruct them in the use of figured bass, and with no artistic value.”²⁰

Inevitably, the above quotes from aged sources lead up to the idea that *L.A.B.C. Musical* had already become a bibliographical rarity by the beginning of the 19th century, and perhaps even earlier.²¹

The 20th century brought *L.A.B.C. Musical* into view for many researchers. Renowned music scholars such as Max Seiffert (1868-1948), Walter Serauky (1903-1959), Gotthold Frotscher (1897-1967) and Albert Dunning (1936) repeatedly attempted to find Kirchhoff’s enigmatic collection. Nevertheless all their efforts were to no avail, and they were forced to admit that the composition had been irrevocably lost.

The story of one copy

It seems astonishing how conjectures still abound about Kirchhoff’s *L.A.B.C. Musical* even after it has become available to the wider public. Authors of a popular monograph about Kirchhoff published in 2004, for example, believe that the surviving copy belongs to the War trophies:

“For a long time the book “L.A.B.C. Musical” was considered lost. Earlier in 1936 Profs. Walter Serauky and Max Seiffert (Staatliches Institut für Deutsche Musikforschung), despite years long searches, were unable to locate it. Presumably, during the chaos of the Second World War the score ended up straying from the State University Archive in Königsberg to St Petersburg.”²²

This version’s self-contradiction is obvious. Carried away by their assumptions, the authors fail to notice that they

had thrown doubt on the competence of their countrymen. It is hard to believe that such serious researchers as Seiffert, Serauky and Frotscher, all of whom had studied Walter’s famous collection of choral preludes (Sammlung Gotthold 15839) in the Königsberg University Library before the War, would not notice the eagerly sought-after *L.A.B.C. Musical* in the archives. But *L.A.B.C. Musical* itself is the strongest evidence against the “reparation” theory, thanks to the owner’s inscription and notes on the pages.²³

It appears that the earliest may be a mark made in brown ink on the protective sheet’s right hand side (2nd fly-leaf): “3 | A l’usage de Wolfgang Ignatz Langenmantel”. Unfortunately, this information is not enough to identify the owner. Thus far it has been possible to find only one person with a similar name, and who, according to the dates of his birth and death, might be considered the possible owner – one Wolfgang Ignatz Rochus von Langenmantel (1765–1834), a senator from Ottmarshausen (Germany).²⁴ As for the number “3”, it probably represents the number as itemised in the owner’s library.

of letters was in possession of one of the most wonderful music libraries which one could ever collect. The bounteous collection was bought after his death by a Russian amateur music-lover living in Paris.”²⁵

Anders’ library was indeed put on sale in its entirety by his nephew, the only heir to the deceased, but not before it had been thoroughly examined by officials from the Imperial Library in order to locate and return any books from its own archives.²⁶

It is still impossible to fully read and decipher the writing left by Anders. Presumably “3.60” is the price Anders paid for *L.A.B.C. Musical* on “August 8, 1861”, and “1776” is the number of the item in “Johann Scheible’s catalogue of antiquities.”²⁷

Finally, the reverse of the front cover (1st fly-leaf) is embellished with a book-plate comment, “Дар Михаила Павловича | Азанчевскаго” (“A gift from Mikhail Pavlovich Azanchevsky”), and a sticker from the Russian Imperial Music Society – marks that explain how *L.A.B.C. Musical* got from Paris to St Petersburg.

It is well known that Mikhail Pavlovich Azanchevsky (1839–1881), an

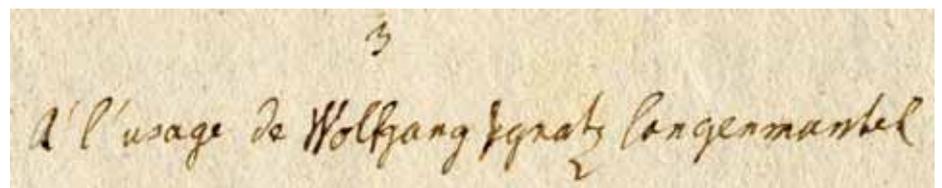


Illustration 4: Gottfried Kirchhoff. *L.A.B.C. Musical* (c.1734). Owner’s inscription on the 2nd fly-leaf.



Illustration 5: Gottfried Kirchhoff. *L.A.B.C. Musical* (c.1734). Anders’ inscription on the 3rd fly-leaf.

Next in the timeline would be a note on the reverse of the back cover (3rd fly-leaf): “3,60 Hart et St. 8 au 61. [aus] Scheible antiq. Cat. 1776”, written in the hand of Gottfried-Engelbert Anders (1795–1866), writer and music critic, and archivist and curator of the French Imperial (presently National) Library’s music department. According to his contemporaries “this musician and man

outstanding musical character, composer and critic, one of the first directors of the St Petersburg Conservatory, was also a passionate collector and bibliophile. During his stay in Europe taking lessons in the theory of composition from German theorists Moritz Hauptmann (1792–1868) and Ernst Friedrich (Eduard) Richter (1808–1879) and perfecting his piano skills with Franz Liszt (1811–1886),



Illustration 6a: Gottfried Kirchhoff. *L'A.B.C. Musical* (c.1734). Azanchevsky's ex libris.

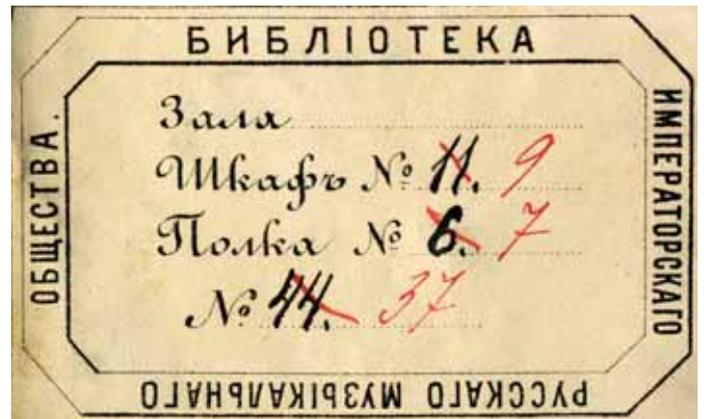


Illustration 6a: Gottfried Kirchhoff. *L'A.B.C. Musical* (c.1734). The Russian Imperial Music Society's sticker.

Azanchevsky managed to collect a plenteous music library. It was he who turned out to be the “Russian amateur music-lover” that in 1868 had acquired Anders’ entire collection as well as part of his personal archive.

Having taken up the post of chairman at the St Petersburg Department of the Imperial Russian Music Society,

Azanchevsky granted full access to (and later donated) his vast library (over 30,000 volumes) to the St Petersburg Conservatory.²⁸ “By order of Grand Duchess Jelena Pavlovna the library has been transported from abroad without customs duty at the Music Society’s expense. Her Highness personally indicated a place for it in the Conservatory’s new building

and donated 1,403 Roubles for the construction of bookcases.”²⁹

Thus, thanks to Azanchevsky’s unending energy, his rare erudition, his passion to search and collect, St Petersburg Conservatory came into possession of numerous musical jewels, including Kirchhoff’s *L’A.B.C. Musical*. ■

Footnotes

- 1 For a long period of time this collection was unknown to the researcher community. In recent years, library employees have been carrying out active work on the cataloguing and scientific description of rare editions. Part of the archive has already been presented in publications (*West-European editions of 15th–17th centuries in the collection of the Scientific Musical Library of the St Petersburg State Conservatory*. Comp. by Olga Bljoskina. St Petersburg, 2004; Felix Purtov, *Score editions of 18th century in the collection of the N. A. Rimsky-Korsakov St Petersburg State Conservatory: The Catalogue*. St Petersburg, 2007). A catalogue of foreign books from the 18th century is currently being prepared for print.
- 2 For information about rare editions of this collection, see: Olga Bljoskina, the editions of 15th–16th centuries with owner’s inscriptions in the St Petersburg Conservatory, in: *The St Petersburg Musical Archive*. St Petersburg, 1999. Vol. 3, pp. 83–99 [in Russian]; Augusta Ravikovich, *The collection of early-printed book editions in the Foreign Department of the Leningrad State Conservatory*, in: *The Questions of Musical Source Study and the Bibliography*. St Petersburg, 2001, pp. 7–21 [in Russian].
- 3 This composer’s name has practically been forgotten in our time. However, contemporaries spoke enthusiastically of his works, and as a keyboardist and organist they even compared him to J.S. Bach. For example, German organist and theoretician Martin Heinrich Fuhrmann, recalling Kirchhoff’s playing, wrote: “I later heard the well-known Mr. Kirchhof play the organ in Halle, and his fingers so mastered the charms of music that I cried out, ‘What a shame that the hands of these two keyboard players in Leipzig and Halle must some day turn to dust!’” (M. H. Fuhrmann, *Die an der Kirchen Gottes gebauete Satans-Capelle*. Köln, 1729, pp. 32). And further: “In the time when I was studying in Halle in 1692, [F.] Zachow was very popular, and on Sundays I would go listen with hunger and thirst; and if I were to have to go there again, and there weren’t a bridge across the [river] Saale, and I had no other means into the city, then I would swim across the river, like Leander for his Hero, to listen also to his renowned heir Mr. Kirchhof” (Ibid, pp. 55).
- 4 “L’A. B. C. Musical | Contenant | des Preludes et des Fugues de tous les Tons | Pour l’Orgue, ou le Clavecin | Fort utile aux disciples pour aprendre à accompagner de la Basse Continue | et à faire des Preludes et des Fugues; | Composé par Monsieur | Gottfried Kirchhoff | Directeur de la Musique et Organiste de l’Eglise de la Ste Vierge à Halle. | Opera Prima. | Imprimé aux depens | de Gerhard Fredrik Witvogel, | Organiste de l’Eglise Neuve des Lutheriens a Amsterdam. | 31.” (ill. 1).
- 5 Milka reported his discovery in the fifth *Bach Readings in St Petersburg* (11 April 2002), and two years later prepared a new publication of *L’A.B.C. Musical*, including a facsimile reproduction of the original (Gottfried Kirchhoff, *L’A.B.C. Musical*. Figured bass realisation, edited and with a preface and commentary by A. Milka. St Petersburg, 2004 [in Russian and German]).
- 6 See G. Kraft, Kirchhoff, Gottfried, in: *The New Grove Dictionary of Music and Musicians*. London; New York, 2001. Vol. 13, pp. 620–621; K. Eberl, Kirchhoff, Gottfried, in: *Die Musik in Geschichte und Gegenwart*. Kassel; Stuttgart, 2003. Personenteil 10, Sp. 151.
- 7 For more details on Mus. ms. Bach P 296 see: William Renwick, *The Langloz Manuscript: Fugal Improvisation through Figured Bass*. New York, 2001. As Glen Wilson justly notes in his review on Renwick’s edition, the name of Langlo(t)z, one of the manuscript’s owners, should be written with the ‘t’ that was omitted

- for lack of space (Glen Wilson, *William Renwick: The Langloz Manuscript: Fugal Improvisation through Figured Bass*. Review // *Music and Letters*. Volume 83, Issue 2, May 2002, pp. 287).
- 8 For more details see: Anatoly Milka, *Zur Herkunft einiger Fugen in der Berliner Bach-Handschrift P 296*, in: *Bach-Jahrbuch*, 89, 2003, S. 251–258.
- 9 This: For more details about the expression “regular fugue” (“ordentliche Fuga”), which is taken from a newspaper notice about J. S. Bach’s famous improvisation in Potsdam (July 5, 1747), as well as on the terms “thoroughbass fugue” and “partimento fugue” see: Maxim Serebrennikov, *Thoroughbass Fugue: One More View on the Forgotten Tradition*, in *Early Music* 2009, 2 (44), pp. 13–19 [in Russian].
Or this: The expression “regular fugue” (“ordentliche Fuga”), is taken from a newspaper notice about J. S. Bach’s famous improvisation in Potsdam on July 5, 1747 (*Bach-Dokumente*, hrsg. vom Bach-Archiv Leipzig. Supplement zu Johann Sebastian Bach Neue Ausgabe sämtlicher Werke. Bd. II: Fremdschriftliche und gedruckte Dokumente zur Lebensgeschichte Johann Sebastian Bachs 1685–1750. Vorgelegt und erläutert von Werner Neumann und Hans-Joachim Schulze. Leipzig; Kassel, 1969, no. 554, S. 434). As appears from the dedication of *The Musical Offering*, by this expression composer has in mind contrapuntal fugue, the composing of which, as is well-known, is impossible without paper. Today, reviewing Bach’s own output (foremost *The Well-Tempered Clavier* and *The Art of Fugue*), stability in the number of parts, their polyphonic independence, and fully written out and carefully developed contrapuntal texture can be added to the list of regular fugue’s characteristic features.
- The term “thoroughbass fugue,” introduced in this article for the definition of fugue which by nature goes back to thoroughbass, does not appear in the old sources. At the same time, it corresponds closer to the older expressions “Fuge im General-Bass,” from F. E. Niedt’s treatise *Musicalische Handleitung* (1700), and “Fuga in basso continuo,” from Bernardo Pasquini’s London collection of keyboard works MS Add. 31501 (1702) and Andrea Basili’s collection of keyboard pieces *Musica Universale* (1776).
- 10 A. Dunning, *Die muziekuitgever Gerhard Fredrik Witvogel en zijn fonds: een bijdrage tot de geschoedenis van de Nederlandse muziekuitgeverij in de 18e eeuw*. Utrecht, 1966, pp. 32–35.
- 11 Milka’s edition wrongly indicates “third year” (Gottfried Kirchoff, *L’A.B.C. Musical...* St Petersburg, 2004, S. VII).
- 12 “Einige von seinen Sonaten, u. andern Partien, haben sich so beliebt gemacht, daß sie in Amsterdam, vor etlichen Jahren, in Kupferstich herausgekommen sind” (J. G. Mittag, *Hallischer Schulhistorie*. Theil III. Halle, 1748, S. 76). Bear in mind that there was also a much cheaper way to publish music – printing from music types.
- 13 “Wenn der seel. Herr Musikdirectour Kirchoff aus Halle, in seinen bekannten Fugen über alle 24 Töne die gegenharmonien vermittelt der Ziefern beständig angezeigt hat: so ist dieses deswegen geschehen, dass er seinen Schülern zugleich den generalbaß und die Art der verschiedenen Eintritte eines Fugensatzes bey brächte” (F. W. Marpurg, *Abhandlung von der Fuge*. Berlin, 1753, S. 149–150).
- 14 Gottfried Kirchoff, *L’A.B.C. Musical ...* St Petersburg, 2004, S. V.
- 15 For details on Kirchoff’s pieces from Mus. ms. 11605 see: Gottfried Kirchoff, *Praeludia and Fugue for Organ*. First edition, ed. by Maxim Serebrennikov. St Petersburg, 2009, pp. 5–6.
- 16 *L’A.B.C. Musical* itself, having among the keys such a rare tonality as B major (and its temporary modulations to the even more “unexplored” G sharp minor and D sharp minor), proves once more that Kirchoff in his everyday practice was not limited just to keys of general use.
- 17 “Hat er bey Witvogel zu Amsterdam ein Werk unter dem Titel stechen lassen: l’A. B. C musical, welches Präludia und Fugen aus allen Tönen fürs Klavier enthält, und beträchtlich seyn muß, da es nach damaligen niedern Preisen 1 Thlr. gekostet hat” (E. L. Gerber, *Kirchoff (Gottfried)*, in: *Neues historisch-biographisches Lexikon der Tonkünstler*. Dritter Theil. Leipzig, 1813, Sp. 50). The dictionary’s first edition also gives an approximate date for the publishing of the collection – 1750 (E. L. Gerber, *Kirchoff (Godfried)*, in: *Historisch-biographisches Lexikon der Tonkünstler*. Erster Theil. Leipzig, 1790, S. 724).
- 18 “On a publié de cet artiste l’A B C musical, contenant des fugues et des préludes dans tous les tons pour le clavecin, Amsterdam, Witbogel” (F. J. Fétis, *Kirchoff (Godefroid)*, in: *Biographie Universelle des Musiciens*. Tome Cinquième. Paris, 1863, pp. 38).
- 19 “[Kirchoff] componirte mehrere Stücke für Orgel, Präludien und Fugen aus allen Tonarten für Clavier, und „l’A B C musical“” (O. Paul, *Kirchoff*, in: *Handlexikon der Tonkunst*. Erster Band (A bis K). Leipzig, 1870, S. 513).
- 20 “Von K[irchoff] ist unter Titel „L’A.B.C. musical“ ein Clavierwerk gestochen worden, das 24 Fugen über alle Dur- und Moll-Tonarten enthält und insofern ein Seitenstück zu Bach’s Wohltemperirtem Clavier bilden kann. Uebrigens sind es Schulstücke für Anfänger, welche an ihnen zugleich das Generalbaßspiel erlernen sollten, und ohne höheren Kunstwerth” (Ph. Spitta, *Kirchoff*, in: *Allgemeine Deutsche Biographie*. Bd. 16. Leipzig, 1882, S. 11–12).
- 21 In the preface of the new edition of *L’A.B.C. Musical* Milka makes a suggestion that in the second half of the 19th century, musicians were still familiar with Kirchoff’s collection. As proof, he quotes a dictionary article by Hermann Mendel (1834–1876), author of one of the definitive music encyclopedias of the period. The Russian translation of the phrase really sounds as if Mendel had seen Kirchoff’s compositions, including *l’A.B.C. Musical*: “[Kirchoff’s] suites and choral variations for organ are quite promising, as well as “l’A B C Musical”, printed in Amsterdam and containing preludes and fugues in all keys” (Gottfried Kirchoff, *L’A.B.C. Musical...* St Petersburg, 2004, S. V). Whereas the original uses a construction in passive tense “werden sehr gelobt” (“were praised”), that rather reveals the fact that Mendel is referring to someone else’s opinion. (In the preface in German this quote is given as a translation from Russian and therefore somewhat distorted). When writing the article about Kirchoff, Mendel was probably using the second edition of Gerber’s lexicon as reference, because both works share the same mistake. Gerber states that Kirchoff died in March 1746, but according to the parish register of

Marienkirche the composer passed away on the 21st of January 1746. This mistake would be transferred from one dictionary to another throughout the 19th century until Spitta would later correct it.

- 22 "Das Notenheft "L.A.B.C. Musical" galt lange Zeit als verloren. Schon im Jahre 1936 war es nach langem Suchen von Prof. Walter Serauky und Prof. Max Seifert (Staatliches Institut für Deutsche Musikforschung) nicht mehr auffindbar <...> Es ist anzunehmen, dass die Noten durch die Kriegswirren des II. Weltkrieges aus dem Staats- und Universitätsarchiv Königsberg nach St. Petersburg gelangten" (G. M. Grohs; K. Kreth, *Gottfried Kirchoff. 1685–1746. Komponist und Organist; ein Mühlbecker kreuzt die Wege von Georg Friedrich Händel und Johann Sebastian Bach.* Dessau u. a., 2004, S. 28).
- 23 The most likely cause for that theory might be the facsimile of the original, partially reproduced by Milka, but without the pages of the owner's notes. Unfortunately, the scientific description of the St Petersburg copy of *L'A.B.C. Musical* that is given by Felix Purto in his catalogue of musical editions also doesn't mention the owner's inscriptions, and furthermore it contains several inadmissible mistakes concerning the title-page, date and pagination of the edition (Felix Purto, *Score editions of 18th century in the collection of the N. A. Rimsky-Korsakov St Petersburg State Conservatory: The Catalogue.* St Petersburg, 2007, item no. 335).
- 24 See: *Genealogisches Handbuch des in Bayern immatrikulierten Adels.*
- 25 "Ce littérateur musicien possédait une des plus belles bibliothèques musicales qui se puissent réunir; cette riche collection a été vendue, à sa mort, à un amateur russe habitant Paris" (F.-J. Féty, *Biographie universelle des musiciens et bibliographie générale de la musique.* Supplément et complément. Publiés sous la direction de M. Arthur Pougin. Paris, 1878. T. 1. P. 15).
- 26 See: V. Somov, *The Parisian librarian and musicologist G.-E. Anders (1795–1866) and his archive in the St Petersburg Conservatory*, in: *The St Petersburg Musical Archive.* St Petersburg, 1999. Vol. 3, pp. 66–82 [in Russian].
- 27 The name of Johann Scheible (1809–1866), a German publisher and antiques dealer from Stuttgart, appears on the pages of *L'A.B.C. Musical* once again as a pencil mark on the reverse of the front cover (1st fly-leaf).
- 28 On Azanchevsky's collection see also: A. Klimovitsky, *From the history of collecting Beethoven's manuscripts in Russia* (M. P. Azanchevsky), in: *The Monuments of Culture. New discoveries: The annual.* 1979. Leningrad, 1980, pp. 188–193 [in Russian].
- 29 "По распоряжению Великой Княгини Елены Павловны библиотека была доставлена беспоплинно из-за границы на счет Музыкального Общества. Ее Высочество лично указала место для нее в новом помещении Консерватории и пожертвовала 1 403 р. на устройство шкафов" (*The Sketch of the 50th anniversary of the St Petersburg Conservatory.* Comp. by Prof. A. I. Puzirevsky and L. A. Saccetti. 2d ed. Petrograd, 1914, pp. 14 [in Russian]).

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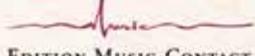
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