

OPENING A FORGOTTEN CABINET:
JOHANN HEINRICH BUTTSTETT'S *MUSICALISCHE CLAVIER=KUNST UND
VORRATHS=KAMMER* (1713)

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For Clarabella Magdalena Elsholz, whose birth helped me to focus on that which is truly meaningful and lasting.

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Johann Heinrich Buttstett (also Buttstedt, Buttstädt; 1666-1727) was a prominent central German organist, composer, and theorist who, by the second decade of the 18th century, had achieved a fair degree of popularity and, indeed, notoriety. Having studied with Johann Pachelbel, Buttstett was thoroughly entrenched in the often conservative central German compositional style.

Today, Buttstett is most well-known for the heated theoretical debate he entered into with Johann Mattheson. In his *Ut, mi, sol, re, fa, la, tota musica et harmonia aeterna* (ca. 1715), Buttstett took Mattheson to task on virtually every idea presented in *Das neu-eröffnete Orchestre* (1713). Mattheson responded in kind in 1717 with his *Das beschützte Orchestre*, and lines between traditional, quite conservative music theory (Buttstett) and evolving theoretical currents of the 18th century (Mattheson) were clearly drawn. In his generation, Johann Heinrich Buttstett was a strong advocate for returning to well-established musical ideas of the past.

In 1713, Buttstett published what was to be the first of a series of keyboard music collections. For unknown reasons, the *Musicalische Clavier=Kunst und Vorraths=Kammer* would be the only collection to enter into print, although other works have been transmitted through manuscript copies (including chorale preludes and a variety of free works). In the preface to this collection, Buttstett discusses the very ideas of music theory that he would later invoke in his argument against Johann Mattheson. This collection thus stands as an important testament to Buttstett's varied art.

No significant study of Johann Heinrich Buttstett has ever been written in the English language, and with the exception of Ernst Ziller's 1934 (revised 1971) biography of Buttstett and Klaus Beckmann's modern edition, there is virtually no mention of Buttstett's *Musicalische Clavier=Kunst und Vorraths=Kammer* in academic literature. This document will seek to remedy these deficiencies and shed some light on this interesting publication.

TABLE OF CONTENTS

ACKNOWLEDGMENTS	v
ABSTRACT	vii
LIST OF MUSICAL EXAMPLES	x
LIST OF FIGURES	xiii
LIST OF TABLES	xiv
Chapter	
1. JOHANN HEINRICH BUTTSTETT'S LIFE AND WORK	1
2. THE <i>MUSICALISCHE CLAVIER=KUNST UND VORRATHS=KAMMER</i> : GENESIS, PURPOSE, TRANSMISSION, AND CONTENTS	12
3. ANALYSIS OF THE CONTENTS	18
4. OPENING THE CABINET: A COMPARISON BETWEEN THE ORIGINAL PUBLICATION AND KLAUS BECKMANN'S MODERN EDITION	69
5. ISSUES OF PERFORMANCE PRACTICE	85
6. THE ART OF THE KEYBOARD: BUTTSTETT'S PLACE IN EARLY 18 TH -CENTURY CENTRAL GERMANY	95
BIBLIOGRAPHY	98

LIST OF MUSICAL EXAMPLES
(from works of Johann Heinrich Buttstett unless otherwise noted)

1.	Praeludium in D minor, mm. 1–4	18
2.	Praeludium in D minor, mm. 28–29	19
3.1.	Praeludium in D minor, mm. 42–43	21
3.2.	Johann Pachelbel, Preludium in D minor, mm. 33–34	22
4.	Capriccio in D minor, mm. 1–4	24
5.	Capriccio in D minor, mm. 62–66	25
6.1.	Johann Christoph Bach, Aria Eberliana variata, mm. 1–8	28
6.2.	Realization of Buttstett, Aria, mm. 1–8	28
7.	Praeludium in C major, rhythmic motive	31
8.	Praeludium in C major, m. 13	33
9.	Praeludium in C major, mm. 6–7	33
10.1.	Pachelbel, Ricercar in C major, mm. 1–7	34
10.2.	Buttstett, Ricercar in C major, mm. 1–5	34
11.1.	Pachelbel, Ricercar in C major, mm. 66–69	35
11.2.	Buttstett, Ricercar in C major, mm. 50–58	35
12.	Ricercar in C major, mm. 50–58	36
13.	Ricercar in C major, mm. 83–86, 116–121	37
14.	Ricercar in C major, mm. 220.3–225.3	38
15.1.	Praeludium in G major, mm. 1–2.1	39
15.2.	Praeludium in G major, mm. 3.4–4.3	39
15.3.	Praeludium in G major, m. 9	39

15.4.	Praeludium in G major, m. 13	39
16.	Praeludium in G major, mm. 17–19	40
17.	Praeludium in G major, mm. 52–53	41
18.	Praeludium in G major, mm. 44–46	41
19.	Fuga in G major, mm. 1–6	43
20.	Fuga in G major, mm. 6–11	43
21.	Fuga in G major, mm. 34–38	44
22.	Praeludium in D minor, mm. 1–2	47
23.	Praeludium in D minor, m. 6	47
24.	Praeludium in D minor, mm. 22–25	48
25.	Canzon in D minor, mm. 1–4	49
26.	Canzon in D minor, mm. 11–13	49
27.	Canzon in D minor, mm. 33–38	50
28.	Canzon in D minor, mm. 95–97	51
29.	Canzon in D minor, mm. 107–111	51
30.	Canzon in D minor, mm. 126–128	52
31.	Canzon in D minor, mm. 129–131	52
32.	Canzon in D minor, mm. 137–139	52
33.	Canzon in D minor, mm. 162–164	53
34.	Canzon in D minor, mm. 206–208	54
35.	Canzon in D minor, mm. 249–257	55
36.	Menuet in D minor, mm. 1–4	62
37.	Allemande in D major, m. 7	64

38.	Courante in D major, mm. 1–4	64
39.	Sarabande in D major, mm. 1–2	64
40.1.	Menuet in D minor, mm. 1–4	65
40.2.	Menuet in D major, mm. 1–4	65
41.	Aria in D major, mm. 1–4	66
42.	Allemande in F major, m. 10	66
43.1.	Praeludium in D minor, mm. 11–12, Buttstett’s beaming	71
43.2.	Praeludium in D minor, mm. 11–12, Beckmann’s beaming	71
44.1	Ricercar in C major, mm. 101–102, Becmann’s realization	75
44.2	Ricercar in C major, mm. 101–102, Elsholz’s realization	76

LIST OF FIGURES

1.	<i>Clavierkunst</i> frontispiece	13
2.	Praeludium in C major, harmonic analysis	32
3.	Praeludium in D minor, errata	71
4.	Capriccio in D minor, errata	72
5.	Aria in F major, errata	73
6.	Praeludium in C major, errata	74
7.	Ricercar in C major, errata	75
8.	Praeludium in G major, errata	76
9.	Fuga in G major, errata	78
10.	Praeludium in D minor, errata	78
11.	Canzon in D minor, errata	79
12.	Menuet in D minor, errata	81
13.	Menuet in D minor, errata	81
14.	Suite in D major, errata	82
15.	Suite in F major, errata	83
16.	Predigerkirche organ with Compenius casework	87
17.	1647-1649 Compenius organ specifications	88
18.	Buttstett's table of ornaments	93

LIST OF TABLES

1.	Praeludium in D minor, analysis	23
2.	Capriccio in D minor, analysis	26
3.	Praeludium in G major, analysis	42
4.	Fuga in G major, analysis	45
5.	Canzon in D minor, analysis	56

CHAPTER 1

JOHANN HEINRICH BUTTSTETT'S LIFE AND WORK

The city of Erfurt was, by the middle of the 17th century, the most important city in the central German heartland of Thuringia. With nearly eighteen thousand residents, Erfurt was the largest city in Thuringia and was the commercial and cultural capital of the region.¹ Following the *Thirty Years War* and under the electoral archbishopric of Mainz, Erfurt became a uniquely ecumenical (i.e. bi-confessional) city, with nearly twenty percent of its residents worshipping as Roman Catholics. With such cultural and economic prominence and diversity, Erfurt drew some of the best musicians of the day to its churches and streets: members of the Bach family (including Johann Ambrosius, father of Johann Sebastian) were well-regarded as town musicians; Johann Pachelbel worked, taught, and composed the majority of his organ music here for over twelve years; and of course, in the previous century, Martin Luther studied for six years at the University of Erfurt and became a monk in the Augustinian Monastery. It was in this context that Johann Heinrich Buttstett spent nearly his entire life studying and practicing his art.

Members of the Buttstett family had lived for some time in the Erfurt region, as the name was quite common in city records at least a century prior to the birth of Johann Heinrich. Primarily toolmakers and furriers, the Buttstett clan belonged to the respectable craftsmen class, though the musician Buttstett's father (also named Johann Heinrich) deviated from such trades to become a Protestant clergyman.

¹ Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W.W. Norton & Co., Inc., 2000), 15.

Beginning in 1664, the pastor Buttstett became a prominent clergyman in Bindersleben, a small village just outside Erfurt (he apparently also had a fair amount of knowledge of and love for pipe organs, as the Bindersleben community thanked him for his assistance in procuring an instrument for the parish).² The musician Buttstett was born on April 25, 1666, and was the eldest of at least three sons and one daughter. The second son Georg Christophorus also joined the clergy (succeeding his father upon the latter's death), while little is known of the third son Johann Jakob and daughter Anna Sabina. It is interesting to note that all of the sons would have attended the *Ratsgymnasium* in Bindersleben under the tutelage of David Adlung, whose son Jakob Adlung would eventually succeed the musician Buttstett after the latter's death and who would become an influential music scholar and theorist.

Here it should be noted that there exist three possible spellings of Johann Heinrich's family name. "Buttstedt" is quite common, as it is found in contemporaneous documents, most notably the composer's contract at the Erfurt Predigerkirche, and was the spelling used by Ernst Ludwig Gerber in his *Lexicon der Tonkünstler* of 1790. "Buttstädt" was used by the musician's father and also apparently by the composer himself in business correspondence bearing his signature (though no handwritten musical manuscripts are extant). This is the spelling preferred by the composer's biographer Ernst Ziller. "Buttstett" is the most common variation found in academic literature, beginning with Johann Gottfried Walther's *Musikalisches Lexicon* (1732), and it is the spelling that was used on the title pages of Johann Heinrich's publications.³ Thus, as the

² Ernst Ziller, *Der Erfurter Organist Johann Heinrich Buttstädt* (Berlin: Buchhandlung des Waisenhauses G.m.b.H, 1935). Reprint, Beiträge zur Musikforschung, ed. Max Schneider, no.3. (Hildesheim: Georg Olms Verlag, 1971), 5.

³ Further, his grandson, the composer Franz Vollrath, used this spelling.

subject of this document, the *Musicalische Clavier=Kunst*, bears the name “Johann Heinrich Buttstett,” that will be the preferred spelling.

Little is known of the early years of Johann Heinrich Buttstett, but we do know that he studied for many years under Johann Pachelbel, most likely beginning around 1684 (though possibly as early as 1678), after successive outbreaks of the plague in Erfurt had subsided. Pachelbel was organist at the Erfurt Predigerkirche, considered to be the most prominent Protestant church in the entire city (i.e. the *Ratskirche*), and he gathered around him a large circle of students. In addition to Buttstett, Pachelbel taught Johann Christoph Bach (Johann Sebastian’s brother), Nikolaus Vetter, and Johann Valentin Eckelt, among many others. Pachelbel was considered one of the greatest composers and teachers of his generation, and a letter written by the Erfurt authorities in response to Pachelbel’s request to take his leave in 1690 attests to the level of great respect and appreciation the city had for this famous musician.⁴

Upon Pachelbel’s appointment as court organist in Stuttgart, he was succeeded for one year by Nikolaus Vetter. Following Vetter’s departure in 1691, Johann Heinrich Buttstett became the organist of the Predigerkirche on July 19 of that same year. Prior to his appointment at the Predigerkirche, Buttstett had served as organist at the smaller Reglerkirche from 1684-87, and then as organist and teacher of Latin at the Kaufmannskirche and Kaufmannsschule. The former position was most likely part of an apprenticeship, while the larger Kaufmannskirche position can be considered his first full-time employment. Interestingly, beginning May 19, 1690, during his tenure at the Kaufmannskirche, Buttstett was already appointed to the Predigerkirche as a sort of

⁴ Suzy Schwenkedel, *La tablature de Weimar: Johann Pachelbel et son école* (Arras: Association Nationale de formation des organistes liturgiques, 1993), 13.

Werkmeister.⁵ Similar to Dieterich Buxtehude's dual roles as organist and *Werkmeister* at the Marienkirche in Lübeck, Buttstett was charged with collecting duties and maintaining the church's financial books. Upon his appointment as organist of the Predigerkirche, Buttstett remained administrator and continued in both roles until his death.

The prestigious position at the Predigerkirche was multifaceted. The details of the position were remarkably prescribed in Pachelbel's extant contract, dated June 19, 1678, and were restated in the *Fundbuch* of 1693, beginning with the title "Instruction for Mr. Joh. Heinr. Buttstedt as organist of the Predigerkirche."

"He [Pachelbel] was to precede the singing of a chorale by the congregation with a thematic prelude based on its melody, and he was to accompany the singing throughout the stanzas. The wording makes it clear that he was not to improvise the prelude but should diligently prepare it beforehand. It was also specified that every year on St. John the Baptist's Day, 24 June, he was...obliged not only to submit to a re-examination, but also to demonstrate his vocational progress during the past year in a half-hour recital at the end of the afternoon service, using the entire resources of the organ 'in delightful and euphonious harmony.'"⁶

Further, like most of his contemporaries, Buttstett was required to maintain all organs and regals. He was responsible for playing two Sunday services at 9 am and 2 pm, in addition to Saturday vespers and high feast days. However, it is clear that Buttstett did not serve as *Kantor* for the Predigerkirche. This role was filled by at least four different musicians during Buttstett's long tenure in Erfurt. Thus, it is unlikely that Buttstett was actively involved in the musical education of choristers at the Predigerkirche, which is

⁵ A *Werkmeister* was responsible for managing the church's financial accounts and is roughly equivalent to a modern-day bookkeeper.

⁶ Ewald V. Nolte and John Butt, "Pachelbel, Johann," *The New Grove Dictionary of Music Online*, ed. Laura Macy, <http://www.oxfordmusiconline.com> (accessed February 18, 2012).

perhaps the reason so few choral works by Buttstett are extant. Finally, in his preface to “*Ut, mi, sol...*” Buttstett makes reference to his work for both Protestant and Catholic churches in Erfurt, but unfortunately, other than four extant Latin masses, no other details of this ecumenical service are forthcoming.

Of Buttstett’s personal life, we know relatively little, but the few facts that are known are indeed interesting. As he held arguably the most prestigious position for a church musician in Erfurt, Buttstett was quickly and easily granted official citizenship to the city in 1693 and was named *Ratsorganist*. With citizenship came the right of beer ownership and admission to a prestigious shooting club, both of which surely must have brought the composer some measure of personal satisfaction. Still, in his published works, Buttstett often referred to the large *Hauskreutz*⁷ he had to bear and endure, perhaps referring to a home life frequented by death. He married Martha Lämmerhirt (second cousin to Elisabeth Lämmerhirt, the mother of Johann Sebastian Bach) on July 12, 1687, at the Erfurt Reglerkirche. Their oldest son Johann Laurentius was already born in 1688, and they had at least six more boys and three girls, though it is assumed that many died quite young as there is no mention of four of the children beyond their birth records.⁸ Of his children, his eldest son applied for the Predigerkirche position upon his father’s death, though he was clearly outranked by Jakob Adlung. Johann Heinrich’s son Johann Samuel would eventually be the father of Franz Vollrath Buttstett, who would become a fairly successful organist and composer in the pre-Classical style of

⁷ Literally translated “House cross.” Exact meaning unclear but the speculation by Ziller is plausible.

⁸ Ziller, 12.

the mid-18th century.⁹ Martha Lämmerhirt Buttstett died in 1711, and there is no record of Johann Heinrich Buttstett marrying again.

Like his teacher Johann Pachelbel, Buttstett gathered around himself a large group of students, the most famous of whom were Johann Gottfried Walther and Georg Friedrich Kauffmann. Walther includes a fascinating anecdote of Buttstett's teaching methods in one of his letters to Heinrich Bokemeyer. Apparently, Buttstett was known for hoarding knowledge of musical invention and contrapuntal techniques and required his students to pay him twelve Thalers to have access to a treatise on double counterpoint in Buttstett's library. Upon a downpayment of six Thalers, Buttstett would only allow Walther to copy small portions of the treatise at a time. Not unlike the tale of J.S. Bach's moonlight manuscript copying, Walther eventually bribed one of Buttstett's sons to steal the treatise for one night, during which time Walther was able to copy it in its entirety.¹⁰ Walther and Kauffmann only studied with Buttstett for a short time, and this episode perhaps elucidates the reason for such an abbreviated period of study.

In his preface to the *Musicalische Clavier=Kunst und Vorraths=Kammer*,¹¹ Buttstett stated that he had over one thousand compositions in manuscript that would someday be ready for publication. But, perhaps due to circumstances discussed below, after the *Clavier=Kunst* of 1713, he would not publish a single keyboard work, and most of his manuscript copies are certainly lost. Nevertheless, likely due to the number of students who may have copied his works and disseminated them throughout central

⁹ George J. Buelow, "Buttstett, Franz Vollrath," *The New Grove Dictionary of Music Online*, ed. Laura Macy, <http://www.oxfordmusiconline.com> (accessed February 24, 2012).

¹⁰ David Yearsley, "Alchemy and Counterpoint in an Age of Reason," *Journal of the American Musicological Society* 51:2 (Summer 1998): 214.

¹¹ The "=" in the title was a convention of the German *Fraktur* typeface (the typographic style used for the title page and preface of the *Clavierkunst*) for compound words in titles, common from the 16th–early 20th centuries.

Germany, many other compositions still do exist and deserve some mention. Two free works, the Praeludium in G major from the *Clavier=Kunst* and the remarkable “Tremolo”¹² Fugue in E minor, are included in the *Andreas Bach Buch* and were likely copied by Johann Christoph Bach.¹³ Of the free works, there also exist five additional fugues attributed to Buttstett (two of which are spurious) and one Prelude and Fugue. Also, as would be expected given the contractual requirements of his position at the Predigerkirche, a far greater number of chorale-based works have been preserved. Styles represented included cantus firmus chorales, chorale partitas (including verses reminiscent of J.S. Bach’s famous written-out accompaniment to *In dulci jubilo*, BWV 729), chorale fughettas, ornamented chorales, and figured chorales. While beyond the scope of this study, Buttstett’s chorale-based works feature some of his finest and most concise writing, and he was undeniably influenced in his compositional forms and techniques by his teacher Pachelbel.

Buttstett’s fame, however, largely rests upon a very public and protracted dispute with the great theorist and writer Johann Mattheson. In 1713, Mattheson published the first of a series of writings on music theory, aesthetics, rhetoric, history, and other varied topics, namely *Das neu-eröffnete Orchestre*. This three-part treatise, respectively dealing with musical nomenclature, compositional rules, and musical criticism, was one of the first to present the twenty-four major and minor keys as the basis for all contemporary musical composition. He derided previous authors, in particular Athanasius Kircher and his *Musurgia universalis* (1650), for their adherence to the ancient church modes in their

¹² Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*. (Lincoln: University of Nebraska Press, 1997), 427.

¹³ Christoph Bach and Buttstett both likely studied with Pachelbel concurrently.

writings, arguing that they often ignored actual compositional practice in their analyses.

For instance, about Kircher's apparent omission of C minor, he states,

“It would be no idle curiosity to investigate whether it was by crass error or by a most profound ignorance that this most attractive key merited a place neither in the authentic, plagal, or transposed modes, nor even in the ecclesiastic or Gregorian tones. The stupidity of the ancients is hardly to be believed, much less excused.”¹⁴

Throughout his discussion of the keys versus the modes, Mattheson continued to use such vitriol. Although Mattheson saw a place for the retention of the church modes, namely in sacred music, he considered them to be completely inappropriate for contemporary composition.

Mattheson's work inspired much derision among conservative musicians, with the greatest critic being Johann Heinrich Buttstett. In ca. 1715, Buttstett published his complete repudiation of Mattheson's theories in *Ut, mi, sol, re, fa, la, tota musica et harmonia aeterna*. On his ornately decorated frontispiece (ironically with symbolic representations of major and minor triads¹⁵), Buttstett states,

“*Ut, mi, sol, re, fa, la*, the totality of music and eternal harmony, or newly published, old, true, sole, and eternal *Foundation of Music*, opposed to the *Neu-eröffnete Orchestre*, and divided into two parts, in which, and to be sure in the first part, the erroneous opinions of the author of the *Orchestre* with respect to tones or modes in music are refuted. In the second part, however, the true foundation of music is shown; Guidonian solmization is not only defended, but also shown to be of special use in the introduction of a fugal answer; lastly, it will also be maintained that someday everyone will make music in heaven with the same [solmization] syllables that are used here on earth.”¹⁶

¹⁴ Johann Mattheson, *Das neu-eröffnete Orchestre*, (Hamburg: Schiller, 1713): 245, quoted in Joel Lester, *Between Modes and Keys: German Theory, 1592-1802*, *Harmonologia*, 3, (Stuyvesant: Pendragon, 1989), 116-7.

¹⁵ Walter Blackenburg, “Zum Titelbild von Johann Heinrich Buttstedts Schrift UT-MI-SOL-RE-FA-LA, tota Musica et Harmonia Aeterna (1716).” In *Heinrich Sievers zum 70. Geburtstag*, ed. Günter Katzenberger, (Tutzing: Hans Schneider, 1978), 23.

¹⁶ Lester, 119.

Essentially, Buttstett called for the return of compositional practices of the 15th century. He accepted the modes as the true basis of music composition and defended the use of hexachordal mutation using Guido d'Arezzo's system of solmization. Further, he argued that Mattheson's so-called keys were merely transpositions of only two modes, and that the sole differentiation of modes was based on the placement of the semitone mi-fa.¹⁷ Buttstett also argues against Mattheson's tri-partite classification of musical style (e.g. *Stylo Ecclesiastico*, *Stylo Theatrali*, and *Stylo Camerae*), favoring Kircher's rather cumbersome nine-part classification,¹⁸ and he derides composers who favor profitable "popular and accessible music" over the more intellectually-demanding counterpoint.¹⁹ As George Buelow succinctly states, "In sum, he [Buttstett] believed that Mattheson was leading musicians to chaos by abandoning the rules of music which had been valid for more than 100 years."²⁰

Mattheson responded to Buttstett in 1717 with *Das beschützte Orchestre*, a "merciless satire of Buttstett's opus."²¹ The frontispiece depicts a tombstone for Guido d'Arezzo and the subtitle is a play on Buttstett's own title: "Ut, Mi, Sol, Re, Fa, La—Todte [i.e. dead] (nicht Tota) Musica." Citing Buttstett's insistence on only one true semitone, Mattheson points out that Buttstett also mentions that there are simultaneously two and twelve semitones per octave, thus leading Mattheson to ask how there can all at once be one, two, and twelve of something.

¹⁷ Lester, 120.

¹⁸ Paul Collins, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque*, (London: Ashgate, 2005), 24.

¹⁹ Yearsley, 215.

²⁰ George J. Buelow, "Buttstett, Johann Heinrich," *The New Grove Dictionary of Music Online*, ed. Laura Macy, <http://www.oxfordmusiconline.com> (accessed February 24, 2012).

²¹ Lester, 121.

He goes on to accuse Buttstett of taking previous authors out of context and finally solicits the opinions of other leading musicians and scholars on the matter, most of whom take Mattheson's side of the debate (the most notable exception being Johann Joseph Fux).

While Buttstett responded yet again in 1718, he was no match for the witty and intellectually superior Mattheson. Buttstett's arguments were the last gasp of conservative German music theory, prominent especially among organists, in a battle that had been clearly won by a new theoretical and more cosmopolitan approach toward music composition.²²

Following this debate, it is plausible that, in defeat, Buttstett had given up on his dream of publishing a multi-volume series of keyboard compositions. The only publication that remained to come from his pen was his *Opera prima sacra* of 1720, the aforementioned four Latin masses. Thus, the ambitious project that had begun with the *Musicalische Clavier=Kunst und Vorraths=Kammer* was abandoned, and the vast majority of Buttstett's keyboard music is likely forever lost.

One can only imagine what life was like for the aging Buttstett in his twilight years. Perhaps he was contented to continue his work as the Erfurt *Ratsorganist*. After all, Erfurt remained an important Thuringian city and there is no indication that Buttstett was unable to perform his duties until his death on December 1, 1727. At least two of his sons outlived him, and it is likely he continued to teach and serve as a mentor to the next generation of organists. Still, after his death, Buttstett was largely forgotten. But even so, it is clear that, as his

²² Buelow, "Buttstett, Johann Heinrich."

biographer Ernst Ziller states, “Buttstädt was a true Thuringian musician, very closely connected to his home town and its musical traditions, a deeply religious personality, a human being who lived for his music until the end of his days. Music was his life’s purpose and his calling from God.”²³

²³ Ziller, trans. Elke Kramer, adapt. Scott Elsholz, 22.

CHAPTER 2

THE *MUSICALISCHE CLAVIER=KUNST UND VORRATHS=KAMMER*:

GENESIS, PURPOSE, TRANSMISSION, AND CONTENTS

Johann Heinrich Buttstett's *Musicalische Clavier=Kunst und Vorraths=Kammer* (literally translated: Musical Keyboard Art and Provision Chamber/Pantry²⁴; hereafter referred to as *Clavierkunst*) was intended to be his *magnum opus*. As previously mentioned, the composer had planned for the extant volume to be just the first of many in which he would demonstrate his skill in the composition of free and chorale-based works. While the specific reason for the abrupt conclusion of the series can only be the subject of speculation, this single volume remains an important testament to Buttstett's skill and places his legacy securely in the central German tradition of keyboard composition.

The complete collection was published in 1713 by Johann Herbold Kloss of Leipzig. According to Walther, it was dedicated to the Count of Boineburg, at the time the mayor of Erfurt.²⁵ It had apparently been somewhat profitable, as it was listed in the Leipzig catalogues for the following exhibitions/fairs: Easter of 1713, Michaelmas of 1715, Easter and Michaelmas of 1716, Easter of 1717, and finally Michaelmas of 1724.²⁶ With such distribution possibilities, it is not surprising that multiple copies of the print have survived. According to Robert Eitner and later repeated by Willi Apel, a second edition was released in 1716, but Ernst Ziller disproves this claim.²⁷

²⁴ Alternately, "A Cabinet of Musical Works for Keyboard."

²⁵ Johann Gottfried Walther, *Musicalisches Lexicon* (Leipzig: Wolfgang Deer, 1732), 122.

²⁶ The Leipzig trade fairs were established in 1190 by Otto the Rich for Easter and Michaelmas (feast days which naturally brought a large population into the city to attend Mass) to encourage commerce in this important city. Merchants from across Europe would come to Leipzig to sell their goods, a tradition that continues through the present day.

²⁷ Ziller, 58.

The entire collection consists of 44 pages. The first page is a stunning frontispiece, which is followed by a title page including the publisher's information and cryptogram. Before the music text, Buttstett has written a detailed preface, which will be discussed below, and after the music Buttstett includes a table of ornaments, many of which are, ironically, not used in *Clavierkunst*. There was clearly more than one engraver for the collection, as the notation styles vary dramatically throughout.

The elaborate frontispiece, seen below, was copper engraved by Jakob Petrus of Erfurt (who would later be the frontispiece engraver for Buttstett's *Ut, mi, sol...*), and Buttstett himself elaborated on its meaning in his preface to the collection.

Figure 1, *Clavierkunst* frontispiece



At the top of the page is a triangle—containing three tongues of fire and radiating beams of light—that represents the *Triadem Sanctissimam & perfectissimam Mysterii divini*, or the Most Holy and Most Perfect Triad of the Divine Secret. Beneath this is a banner held by angels with the words from the Latin Mass, “Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.” Then follows a second banner held by cherubs that includes a music staff with the pitches g, d¹, and b, respectively. Beneath the music staff banner is an inverted triangle that Buttstett calls the *Triadem harmonicam perfectam*, or the Perfect Harmonic Triad. About this, Buttstett quotes the *Synopsi Musica* (Berlin, 1630) of the well-known composer Johann Crüger:²⁸

“This harmonic trinity is the real and right three-voice unison root of all the most perfect and strongest harmony which can be created in the world, also thousands and thousands of sounds, which can still all be traced back to a part of this triad, be it in simple unison or combined (in octaves). I don’t know if there can exist a more joyful image and reflection of this great secret in the world, the only divine Trinity, to be worshipped.”²⁹

Finally, and most prominently, the page includes three figures: *Pietas*, *Charitas*, and *Humilitas*, which according to Buttstett represent the *Triadem perfectam*, or perfect triad. As he states in his preface, “Because where can there be godliness without love? And where love can be found as honest and true it can be found together with humbleness. Can, then, the three connected virtues, of which none can be without the other, to which I could provide much more explanation, also represent a nice parable *Triados harmonica* (i.e. Parable of the harmonic triad)?”³⁰

²⁸ Crüger (and thus Buttstett) borrowed the idea of the *trias harmonica* directly from the creator of that term and concept: Johannes Lippius.

²⁹ Johann Crüger, *Synopsi Musica*, (Berlin: 1630), quoted in Johann Heinrich Buttstett, *Musicalische Clavier=Kunst und Vorraths=Kammer*, (Leipzig: Johann Herbord Klossen, 1713). Trans. Elke Kramer, adapt. Scott Elsholz.

³⁰ Buttstett forward, trans. Elke Kramer.

Buttstett continues to describe the perfect/major triad in his preface, comparing it to the manifestation of God in the concept of the Holy Trinity. He claims God withheld knowledge of the triad to the Pythagoreans, as they were heathen. Also, and certainly repugnant to the modern reader, Buttstett claims that Jews are unable to use the perfect triad as they do not recognize the “true Trinity of God.” He finally laments that the triad, perfect and holy, as he saw it, was used in drinking songs. Thus, one finds representations and comparison of the Holy Trinity and the harmonic triad throughout the frontispiece and preface, clearly showing that Buttstett was well-versed in rhetorical, theoretical, and theological matters of his day.³¹

A small portion of the preface can nearly be considered a prelude to his rebuttal to Johann Mattheson (though Buttstett would not have yet read *Das neu-eröffnete Orchestre*, as it was published in the same year as the *Clavierkunst*). In it, he declares Guidonian solmization to be the “best and least difficult” method of composition, as demonstrated by Froberger, Kerll, and “the famous Mr. Pachelbel.” However, here he stops in his exposition on Guido d’Arezzo, as he states that, “the time is so short, and I must wait for the future...this argument would be stronger if not for the very large cross I bear that has hindered me remarkably.” Of course, he would take up this subject again in *Ut, mi, sol*, though not perhaps to the desired effect.

Finally, regarding the preface, Buttstett lays out his more practical purpose for embarking on this project. He declares fugues and ricercares to be the best and most beautiful of all music, quoting both Wenceslaus Philomathes and Michael Praetorius, and he wished to share his inventory of such music with the public (perhaps the reason

³¹ See David Yearsley’s *Alchemy and Counterpoint in an Age of Reason* for a fascinating discussion on Walther’s and Buttstett’s alleged fascination with Hermeticism and the occult.

for the *Vorrathskammer* of the title). He stated that he had already composed over one hundred examples, some of which were “bad,” but he also hoped to write over one thousand fuguetas, short praeludia, little fantasias for the Catholic mass, chorale settings for Protestant worship, toccatas, sonatas, overtures, and finally suites. Buttstett ends the preface with confidence that he has done his best, and then concludes with a quotation from an aria by Philipp Heinrich Erlebach.³²

Buttstett divides the *Clavierkunst* into seven distinct parts:

- I. Praeludium, Capriccio (D minor)
- II. Aria (with 12 variations) (F major)
- III. Praeludium, Ricercar (three stanzas) (C major)
- IV. Praeludium, Fuga (G major)
- V. Praeludium, Canzon (six parts), Menuet, Menuet (D minor)
- VI. (Suite in D major)
Allemande, Courante, Sarabande, Menuet, Aria
- VII. (Suite in F major)
Allemande, Courante, Sarabande, Air—Double—Da capo
Menuet

Parts I, III, IV, and V all feature a free Praeludium followed by an imitative work, named Capriccio, Ricercar, Fuga, and Canzon, respectively. The Ricercar and Canzon are further divided into multiple sections. Part V also includes two short Menuets, which would seem out of place in Buttstett’s scheme if not for the fact that the page on which the Canzon ends would be largely empty, thus wasting precious musical space. Part II is an Aria with twelve variations, typical among central Germans such as Christoph Bach and Pachelbel, and Parts VI and VII are Suites, two works that are clearly intended for the harpsichord. There does not appear to be any overarching scheme in the organization of keys, but it is interesting to note that Buttstett goes no further than D major. Clearly, no chorale-based works are included in this volume, though one can assume many of

³² See p. 97.

these works were still appropriate and used for worship, or at the very least, were performed by Buttstett as part of his yearly examination at the Predigerkirche on the Feast of St. John the Baptist.

Thus, in Johann Heinrich Buttstett's *Clavierkunst*, we find not only varied free keyboard works but also the composer's own perspective on music composition as expressed explicitly in his preface and symbolically on the frontispiece. This first volume may only be a small sampling of the composer's work, but nevertheless, it yields a great deal of insight into the *Kunst und Kammer*, the art and inventory of this prominent central German musician.

CHAPTER 3

ANALYSIS OF THE CONTENTS

I.1 Praeludium

Buttstett begins the *Clavierkunst* in an incredibly dramatic fashion. This first composition commences with a rhapsodic *stylus phantasticus*³³ *Exordium* that has more in common with the North German Toccata or Praeludia style of Buxtehude than that of Buttstett's own teacher Pachelbel. Also not unlike Buxtehude, this Praeludium is sectional in its form, with each section featuring distinctive motives and figurations.

The first four measures are incredible for Buttstett's juxtaposition of sound and silence, an effect that was undoubtedly heightened by the generous acoustic of the Erfurt Predigerkirche. Beginning with a single note, one is unsure how this movement will unfold until at least m. 10.

Example 1, Praeludium in D minor, mm. 1–4³⁴



³³ The fantastic style refers to a rather free and unrestrained method of instrumental composition, notably prominent in the organ praeludia of Dieterich Buxtehude. For a thorough discussion of the *stylus phantasticus*, see Kerala Snyder, *Dieterich Buxtehude: Organist in Lübeck* (Rochester: University of Rochester Press, 2007), 250-60.

³⁴ Examples and corrections are written with the measure number first, followed by a period and then the beat number. Thus 11.1 indicates m. 11, beat one. It should also be noted that, even when Klaus Beckmann's edition published by Schott has the incorrect number of measures, this study will still follow his pagination for ease of comparison, as Beckmann's edition is the only readily available source of this music.

At m. 10, Buttstett begins the *fortspinnung* (i.e. spinning out or development) of perpetual 32nd notes. Although Buttstett gives no dynamic indications, with frequent repetition in this section, echo effects are certainly possible through the changing of manuals. This section finally comes to an end with the dramatic octave leap in m. 27, followed again by rests. It is interesting to note that this entirely monophonic section includes no pedal points, setting it distinctly apart from similar virtuosic passagework of other coeval composers.

The *Confutatio*³⁵ that follows settles any doubt that this work is written for the organ. With an alternating pedal line that undergirds blocked chords between the hands, the previous monophonic texture is obliterated by a mass of sound.

Example 2, Praeludium in D minor, mm. 28–29

These chords then give way to a slow, improvisatory cadence in A major reminiscent of Frescobaldi or Froberger.

The next section, the *Narratio*, is perhaps the first betrayal of Pachelbel's overt influence on his pupil. In the curious meter of 24/32 (original in the MS), Buttstett begins with a pedal point above which he alternates between arpeggiated D minor and A major chords, ending with another ornamented cadence. He then repeats these five bars an octave higher.

³⁵ Such rhetorical designations are admittedly somewhat subjective. This section is labeled *Confutatio* due to the entrance of the pedal and the dramatic change of texture.

Here in this 24/32 section, the performer is presented with a unique challenge regarding Buttstett's rhythmic organization. Although the arpeggiated pattern in m. 33 begins on a weak beat, it could be easily perceived as a strong beat, and the performer must work to appropriately place it in its metrical context. Further, with the exception of each downbeat in mm. 34–35, the repeated *a* in the left hand always appears to fall on a weaker part of the measure. In order to emphasize the larger beat, one must ostensibly accent awkward points in the arpeggiated pattern. The simplest and most logical solution, then, is to consider each group of six 32nd notes as one large beat, emphasizing each repeated *a*. Thus, one large beat equals six 32nd notes (as opposed to four or eight), creating four large beats per measure.³⁶ The normal hierarchy of rhythmic grouping for duple time is then restored at the return of common time.

This type of grouping dissonance³⁷ is not altogether uncommon in the Praeludium repertoire of this period, and while different works may require different solutions, here the case can be clearly made to keep the *tactus* consistent throughout this Praeludium. One need only look to Bach's Praeludium in G Major, BWV 860, to find a quite a similar example of a unique time signature (24/16) and the appropriate division of the beat. Indeed, in his brilliant summary of rhythm, tempo, and meter in the music of Bach, Ido Abravaya states, "Proportional signs with...3, 6 or 12 (in the numerator) [N.B. and 24, by extension] designated ternary division."³⁸ Thus, the 32nd notes within the 24/32 meter are, in practice, performed as 16th-note triplets, while the 32nd notes within common time are indeed performed as notated. Further, "The idea that Bach, or most of his

³⁶ Also, as will be shown in Chapter 4, Klaus Beckmann's beaming of the 32nd notes here does not correspond with Buttstett's original beaming in the MS.

³⁷ It is a grouping dissonance in that the normal rhythmic grouping of 32nd notes within this work is temporarily changed from eight per beat to six per beat.

³⁸ Ido Abravaya, *On Bach's Rhythm and Tempo* (Kassel: Bärenreiter, 2006), 108.

contemporaries, regarded rhythmic and tempo proportions... as a universal or general principle, should apparently be ruled out. But this does not preclude the use of arithmetic proportion for more limited aims and ranges, for example, over metric changes within a single piece...³⁹ As an unabashedly conservative composer, it would come as no surprise for Buttstett to favor a fixed *tactus* from beginning to end, hearkening back to the proportional metrical systems of the ancients.

The *Confirmatio* that follows in m. 44 could be lifted right out of Pachelbel. Here we find a descending arpeggiation pattern that is remarkably similar to an extended passage in Pachelbel's famous Preludium [sic] in D minor.

Example 3.1, Buttstett, Praeludium in D minor mm. 42–43



³⁹ Abravaya, 116.

Example 3.2, Pachelbel, Preludium in D minor, mm. 33–34

This sets the stage for the brief *Peroratio* which, admittedly, is not an altogether satisfying conclusion to this dramatic movement. Buttstett simply alternates between C and F major chords in mm. 47–49, then between tonic and dominant chords in m. 50, and ends with a surprisingly bare final authentic cadence in D minor. Of course, as this Praeludium is paired with the Capriccio, this is not yet the end of the entire work, but as we'll see, Buttstett repeats this final section in its entirety in the Capriccio, leaving the listener perhaps wanting.

Even so, this opening Praeludium stands out as a distinctive example of its genre and, with its many textures and figurations, immediately draws the performer and listener in to Buttstett's *Vorrathskammer*.

Table 1, Praeludium in D minor analysis

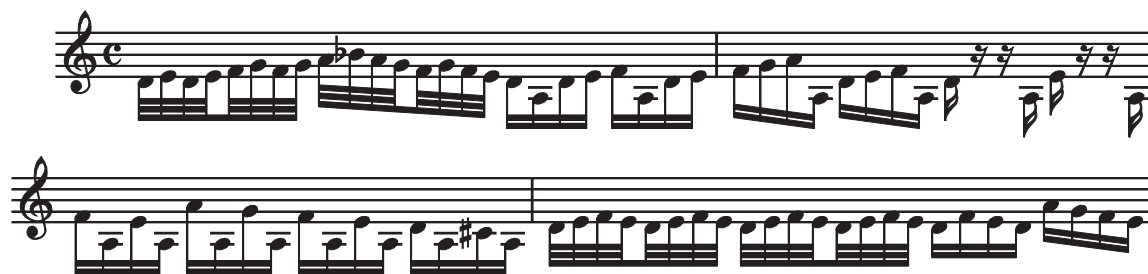
<i>Formal Rhetorical Structure</i>	<i>Measures</i>	<i>Key</i>	<i>Meter</i>	<i>Defining Characteristics</i>
Exordium	1–27	D	Common to 3/8	Abrupt beginning punctuated by rests, monophonic figuration, repetition.
Confutatio	28–32	d to A	Common	Entrance of pedal, alternating blocked chords between the hands, ends with an improvisatory Italianate cadence.
Narratio	33–43	A	24/32 and C	Repetitive arpeggiation and improvisatory cadence, repeated 8va.
Confirmatio	44–47	g to F	C	Descending arpeggiation, abrupt chordal cadences.
Peroratio	48–53	F to d	3/4 to C	Stepwise soprano figuration, quickly alternating chords, unadorned final cadence.

I.2 Capriccio

This Capriccio is atypical for the genre. As expected, it features an imitative subject, but Buttstett's subject is quite long (four complete measures), which is rather uncommon in the repertoire. Further, many Capriccios, for instance those of Froberger, are sectional and feature multiple imitative subjects. Buttstett's composition is easily divided into two large sections, but only the first is imitative and employs just the single subject and fragmentation of that subject. The latter portions of the work use free material that mirror the ending of the previous Praeludium.

Buttstett's figural inventiveness continues in this imitative Capriccio. The long subject can be easily divided into five distinct parts: stepwise 32nd notes, 16th notes outlining the harmony, 16th-note leaps and rests, Alberti-like 16th-note figure, and return of stepwise 32nd notes with 16th-note ending.

Example 4, Capriccio in D minor, mm. 1–4



The subject is a fair example of Buttstett's desire to write music based on hexachordal theory, as the subject is based largely on the notes of the hexachord (which then provides the basis for his later fragmentation of the subject for use as episodic material), though there is admittedly little harmonic interest in the subject material. After four measures, the real answer at the dominant enters, accompanied largely by consonant figuration that is not in any way a true countersubject but features an interesting hocket-like treatment to accompany the rests in the second measure of the answer. Although Buttstett does not write a true countersubject, it should also be noted that on similar entrances of the subject (i.e. in the bass voice), the accompanying material is largely a transposition of that from previous occurrences, thus revealing Buttstett's predilection for simple hexachordal mutation.

Buttstett continues with the entrance of the subject and answer at the tonic and dominant until beat three of m. 21, when the first sequential episode occurs. The episodic material here is a fragmentation of the final measure of the subject, and it is at this and other episodic points that the writing becomes a bit pedantic. Buttstett uses one idea and repeats that idea almost *ad nauseam*.

Finally in m. 25, the answer returns, though it is shortened by a half bar for the next entrance of the subject, but the next notable moment occurs at beat three of m. 33,

and again later in m. 41, where the subject enters in the key of C major. These are the only two instances of Buttstett exploring a key other than the tonic and dominant in this imitative portion of the Capriccio. Further, at the end of the second C major entrance, beginning in m. 43, Buttstett suddenly elaborates the melodic material of the subject through quick arpeggiation, leading to the penultimate subject entrance in m. 45.

Buttstett continues with this elaboration at the end of this tonic subject, and then creates a rather improvisatory sequence in mm. 49–53, quite a bit more inspired than his previous sequential material, heightened perhaps by a quicker harmonic rhythm. The final subject at the tonic enters on the downbeat of m. 54 but ends with a deceptive cadence on a first inversion D major chord.

At this point, beginning in m. 60, Buttstett dispenses with the imitative Capriccio subject altogether and begins the conclusion of this opening pairing of his *Clavierkunst*. Here, Buttstett writes a very Pachelbelian extended arpeggiation of four harmonies: D major, G minor, C major, and F major, respectively.

Example 5, Capriccio in D minor, mm. 62–66

The musical score for Example 5, Capriccio in D minor, mm. 62–66, is presented in two systems. The first system (mm. 62–66) features a grand staff with a treble clef and a bass clef. The music is characterized by frequent arpeggiations and trills. The second system (mm. 67–71) continues the arpeggiated sequence. The key signature is D minor (two flats).

This subsection ends with a brief *adagio* and perfect authentic cadence in F major, followed by even more arpeggiation in m. 78, though this time alternating between F major and B-flat major, mirroring the alternating pattern in mm. 34–36 of the preceding Praeludium. He continues this pattern sequentially, alternating between G and C, then A and d until m. 84, when Buttstett writes an almost identical recapitulation of the material at the end of the Praeludium beginning in m. 41. The only difference in the Capriccio can be found in the final measure, which ends with a Picardy third, and a delayed pedal D. Otherwise the two works end identically, proving that Buttstett clearly intended for the movements of the *Clavierkunst* to be performed as pairs.

Table 2, Capriccio in D minor analysis

<i>Measures</i>	<i>Form</i>	<i>Key</i>	<i>Points of interest</i>
1–4	Subject (alto)	D	Long subject, divided into five distinct sections.
5–8	Real answer (soprano)	A	Not a true countersubject, but interesting hoquet-like treatment in mm. 7-8.
8.1–2	Link	a to d	Quick modulation back to tonic key.
8.3–13.2	Subject (soprano)	D	Three-part counterpoint, similar hoquet-like treatment, no variation of harmony.
13.3–16	Subject (bass)	D	Largely parallel thirds in alto and soprano.
17	Link	d to a	Uses material from the last measure of the subject.
18–21.2	Answer (bass)	A	Merely a transposition of the previous subject entrance in the bass. Upper parts identical.
21.3–24	Episode	A	Two-part sequential repetition of material from the last measure of the subject.
25–28.2	Answer (tenor)	A	Two-part counterpoint. Accompanying material quite similar to first entrance of answer.
28.3–31.2	Subject (soprano)	D	Repetition of previous ideas in accompanying counterpoint.
31.3–33.2	Episode	d to C	Sequential material drawn from the first beast of the subject. More inventive than previous episode.
33.3–36.2	Subject (bass)	C	Interestingly, accompanying material is again merely a transposition of previous instances of subject in the bass.
36.3–41.2	Episode	C	Uses material from the last measure of the subject. Sequential repetition of the same

			figuration five times!
41.3–44	Subject (soprano)	C	Second half of the subject features a 32 nd -note arpeggiated elaboration of the melodic material, which perhaps foreshadows the latter portion of this movement. Accompanying material alternates between G and C major chords.
45.1–2	Link	D	Direct modulation back to d minor.
45.3–48	Subject (soprano)	D	Continues arpeggiated elaboration of previous subject entrance.
49–53	Episode	g, d, f, d	Begins in an improvisatory fashion, but then features sequential material drawn from the first two beats of the subject. Perhaps the most inspired writing of this imitative section.
54–57	Subject (soprano)	D	Identical to m. 45–48, albeit an octave lower.
58–59	Link	d to D	Deceptive cadence on a first inversion D major chord.
60–74	Confutatio	D, g, C, F	Pachelbelian sequential arpeggiation of harmonies. One harmony every four bars.
75–77	Adagio	F	Soprano descent from d ² to f ¹ . Authentic cadence in F.
78–84.1	Confirmatio	F, B- flat, G, C, A, d	Alternating arpeggiation that mirrors mm. 34–36 of Praeludium.
84.3–96	Recapitulation	A, D, g, F, d, D	Exact recapitulation of Praeludium mm. 42–end, except here Buttstett ends in D major.

II. Aria

Many of Buttstett's contemporaries, including his teacher Pachelbel and colleague Johann Christoph Bach, wrote Arias with variations, and the appearance of such a work in the *Clavierkunst* would likely have been expected. Ernst Ziller states that the theme of Buttstett's Aria, which ironically never appears unadorned, is identical to the theme of Johann Christoph Bach's *Aria Eberliniana variata* in E-flat major.⁴⁰ This assertion is completely false. The first measure of each may be identical, and they certainly share

⁴⁰ Ziller, 64.

melodic characteristics, but Buttstett's material is clearly not identical to that of the elder Bach. Here is Bach's theme transposed to F major and this author's realization of Buttstett's theme.

Example 6.1, Johann Christoph Bach, Aria Eberliana variata, mm. 1–8



Example 6.2, realization of Buttstett, Aria, mm. 1–8



Buttstett's work is essentially a study of keyboard figuration and varying textures. As the aria melody is not given, and the harmony remains unchanged in each variation, the variation technique used throughout is essentially figural and textural. What follows is a prose description of the primary variation techniques used in each section.

Aria: No unadorned aria theme, making this quite unlike its contemporaries.⁴¹ Begins with blocked chords then moves to a *style brisé*⁴² texture throughout. Has the character of an allemande.

⁴¹ Though not without precedent. Georg Böhm's Partita on "Freu dich sehr" begins in a similar fashion.

⁴² Or broken style, an arpeggiated texture prominent in music for plucked string instruments.

Variation 1: Blocked chords in the left hand accompanying monophonic *suspirans*⁴³ motive in the right. Moves back to a *style brisé* from m. 6 to the end.

Variation 2: Left hand repeats much of the blocked chords and the figuration of the previous variation. Right hand features running sixteenth notes, very much like an ornamented solo, though without any ornamentation.

Variation 3: Right hand has 8th-note blocked chords, followed by 8th-note rests throughout. The left hand uses the 16th-note *suspirans* rhythm with brief arpeggiated figures on each beat.

Variation 4: Essentially an inversion of figures between the hands from Variation 3. This time, the left hand has 8th notes and rests, though here they are as single notes and not as blocked chords. The right hand takes over the 16th-note arpeggiated figure, though in mm. 3, 6, and 8, he elaborates the figure with 32nd notes.

Variation 5: Arpeggiated throughout, with left hand playing 16th notes, and the right hand alternating with 16th-note triplets. As in the previous variation, he occasionally elaborates with 32nd-note arpeggiations. Each cadence ends with a blocked 8th-note chord.

⁴³ A three-note upbeat figure leading to a strong beat, usually written as a 16th rest followed by three 16th notes.

Variation 6: Arpeggiated throughout again, this time exclusively with 16th-note triplets, alternating between the left and right hands. Cadences are nearly identical to those of the previous variation.

Variation 7: Change of figuration. Left hand begins with blocked chords that accompany a florid right hand solo featuring running 32nd notes and arpeggiated 16th notes. Left hand takes part in the running figuration at cadential points.

Variation 8: Work moves from common time to 12/8, where it remains for all successive variations. Largely two-part, the right hand features simple arpeggiated 8th notes and the left hand has dotted quarter notes for the bass. Has the character of a brief gigue.

Variation 9: A return to 16th-note arpeggiation alternating between the hands every half beat. Clearly related to Variation 6 in its technique, though it has a different character here in 12/8.

Variation 10: Right hand features blocked 8th-note chords on every beat, while the left hand features an Alberti bass pattern in 16th notes.

Variation 11: An inversion of Variation 10 between the hands. Right hand has Alberti pattern while left hand has blocked chords.

Variation 12: Buttstett ends the work in quite a dramatic fashion. The pedal enters, playing quickly alternating octaves, and the hands feature alternating blocked chords. This final variation surely would have tested the wind supply of Buttstett's Compenius organ.⁴⁴

III.1 Praeludium

This Praeludium in C major is quite different from all other works in the *Clavierkunst*. Among the shortest, it is clearly influenced by the *durezza e ligature*⁴⁵ toccata style of Frescobaldi, with constant suspensions and dissonance on the strongest beats of the measure. The harmonic rhythm is quite slow, generally with one primary harmony per measure, though sometimes two per measure, and with three harmonies only at cadential points.

Buttstett uses one rhythmic motive with ornamentation that is found in virtually every measure.

Example 7, Praeludium in C major, rhythmic motive



Otherwise, this Praeludium is quite free and can largely be considered an improvisation on simple harmonic progressions. Buttstett occasionally employs passing 8th notes, but the most interesting aspect of this work is his coloration of the harmony through dissonance, lending this work an admittedly “jazzy” feel to it.

⁴⁴ Though it is certainly possible that this Aria and variations was intended for use at home and thus would likely have been performed on the pedal clavichord or, less likely, on the pedal harpsichord.

⁴⁵ i.e. Dissonance and suspension, prominent in the Elevation toccatas of Frescobaldi and Froberger.

Formally, the work can be divided into three sections: AAB, each section determined largely by the harmony. Both A sections span seven measures, and the second is largely a transposition to the dominant of the first. The B section features more harmonic exploration and often deceptive cadences to the minor mode (deceptive in that the preparation implies a cadence in the major mode, e.g. mm. 24–25). Below is an analysis of the entire work from a simple harmonic standpoint, minus the suspensions and dissonance.

Figure 2, Praeludium in C major harmonic analysis

Mm. 1-7

CM: I ii4/2 V6/5 I vi7 IV6 V7 I V7/V V
(C Pedal Point...) GM: I

Mm. 8-14

GM: I ii4/2 V6/5 I vi7 IV6 V7 I V7/V v
(G Pedal Point...) CM: ii

Mm. 15-31

CM: V6/5 I IV6 V6/5 I ii6/5
am: iv6/5 i6/4 v-V i6 ii V7
am: i
CM: vi V7/V v V7/IV IV I ii I6 IV vii°7/VV I

As one can see, compared to the other works of the *Clavierkunst*, Buttstett is far more harmonically adventurous in this work than any other. His harmony is certainly not groundbreaking here, as he uses many similar techniques and figures as his predecessors,⁴⁶ but it is a relief from the pedantry of other movements of the *Clavierkunst*.

Finally, and perhaps the greatest musicological contribution of this study, this Praeludium includes three instances of the double dot.

⁴⁶ See Johann Kaspar Kerll's Toccata Quarta, in particular, for a possible model for this work.

Example 8, Praeludium in C major, m. 13



The double dot is typically thought to have its origins in the work of Leopold Mozart,⁴⁷ but as he was not yet born at the time of this publication, this claim is clearly false. All three double dots can be found in the MS, and this clearly was not a scribal or editorial error.

Example 9, Praeludium in C Major, mm. 6–7



Thus, while Buttstett himself may or may not have invented the notational device of the double dot, the *Clavierkunst* of 1713 clearly proves that Leopold Mozart certainly did not.

III.2 Ricercar

It seems fitting for Buttstett to follow the *durezza e ligature* Praeludium in C with a Ricercar in C. Of the imitative works in the *Clavierkunst*, this is the only one to feature a *stile antico*⁴⁸ motet style of writing, not unlike some of J.S. Bach's fugues, and this Ricercar is particularly notable for its contrapuntal ingenuity.

⁴⁷ Michael Kennedy, ed., "Dot, Dotted Note," *The Oxford Dictionary of Music*, <http://www.oxfordmusiconline.com> (accessed 17 July 2012).

⁴⁸ i.e. Ancient Style; used to describe music written after 1600 that emulates the "archaic" music of Palestrina and his contemporaries.

Many composers prior to Buttstett, of course, have written Ricercars, but it would appear that Buttstett's model for this work came directly from his teacher Pachelbel. While Buttstett's Ricercar is quite a bit longer and arguably more advanced than Pachelbel's Ricercar in C, there are clear concordances between the two works. The opening subjects alone are strikingly similar in their stepwise motion of whole notes, each coupled with a shortened entrance of the answer at the dominant.

Example 10.1, Pachelbel, Ricercar in C major, mm. 1–7

Example 10.2, Buttstett, Ricercar in C major, mm. 1–5

Also, as each work develops, both Pachelbel and Buttstett create a second thematic idea that is clearly a *stile moderno*⁴⁹ foil to the original subject.

⁴⁹ i.e. Modern Style: the antithesis of *Stile Antico*

Example 11.1, Pachelbel, Ricercar in C major, mm. 66–69

Example 11.2, Buttstett, Ricercar in C major, mm. 50–58

Finally, both composers combine and eventually invert both thematic ideas, clearly displaying their contrapuntal artifice.

Buttstett's Ricercar is divided into three stanzas. The first stanza features the primary *stile antico* subject, the second stanza presents the *stile moderno* subject, and the third stanza combines the two. Both the first and third stanzas employ the pedal while the second is completely *manualiter*.⁵⁰

The first stanza features almost exclusively entrances of the subject at the tonic and dominant, and the only measures without subject material are those at the final cadence in mm. 47–49. Initially, Buttstett includes a countersubject with the answer at the dominant, and while it is also used for the third and fourth entrances, this material never returns after m. 15 as Buttstett favors free counterpoint. Beginning in m. 17,

⁵⁰ For manuals only, i.e. no pedals.

Buttstett combines two entrances of the subject displaced by one bar, and at the last note of the second (soprano) entrance, he elides an inverted entrance of the subject at the tonic, followed at the half bar by another entrance of the answer in the pedal! This eventually leads to stretto entrances at the tonic, tonic, dominant, and tonic in mm. 28–34. The final entrance of the subject in the pedal in m. 43 is notable in that it is doubled at the third in the second alto, bringing this first verse to an incredible five-voice textured close.

The second stanza presents an entirely different *Affekt* (i.e. emotion) than the first with its spritely subject. Clearly, the pitches of the first subject can be found in the material of the second.

Example 12, Ricercar in C major, mm. 50–58



This subject is also notable for the different motivic ideas it contains (i.e. leaps in thirds and octaves, the *figura corta*⁵¹, and stepwise 8th notes), and Buttstett later uses these ideas in sequential material between entrances of the subject.

⁵¹ The *figura corta* was a ubiquitous melodic motive in German Baroque music that consisted of one long and two short notes. See Dietrich Bartel, 234.

Example 13, Ricercar in C major, mm. 83–86 and 116–121

Like the first stanza, the second remains largely in the tonic and dominant keys, but with one exception. At mm. 123 and 126, the subject enters at the relative minor, but here Buttstett only uses the first half of the subject material and quickly returns to the tonic in m. 131. As such, his harmony thus far in the Ricercar is not nearly as adventurous as that of the preceding Praeludium.

In the third stanza, Buttstett brings the Ricercar to an exceptionally dramatic close. Every entrance of the subject of the first verse is accompanied by that of the second verse, and particularly notable is the fact that both subjects function as invertible counterpoint. Like the first stanza, until the end, this third verse is comprised almost entirely of successive subject entrances, with very little sequential material. Also like the first stanza, Buttstett will double the subject in thirds, but here at m. 189, he does the same with the subject of the second verse. Beginning in m. 195, Buttstett inverts both subjects to create a dramatic descent until the entrance of the subjects at the parallel minor in m. 199. Following this, he deviates to the subdominant for the next two subject entrances in mm. 204 and 207. At the final entrance of the pedal in m. 214 with the first subject at the tonic, the second subject is doubled in thirds in the hands. This leads to the final entrance of the subjects at the dominant, after which Buttstett writes dramatic

sequential material based on the second subject moving toward a final pedal point at the dominant.

Example 14, Ricercar in C major, mm. 220.3–225.3

The Ricercar ends with a scalar *stylus phantasticus* monophonic flourish of entirely free material, followed by a comparatively simple authentic cadence in C major.

IV.1 Praeludium

Although using different figuration, this Praeludium in G major is quite similar in many respects to the opening Praeludium in D minor. The first fifteen measures consist of a single monophonic virtuosic *stylus phantasticus* line. As in the opening Praeludium, Buttstett begins with a single note followed by rests. He then elaborates this note with 16th-note figuration, until at the end of m. 3, he introduces a dotted motive that first descends two octaves and then ascends over three octaves. This is followed by another

descent of perpetual 16th notes, ending with a flourish of 32nd notes that culminates on a simple G major chord. Below are the four different melodic ideas found in this section.

Example 15.1, Praeludium in G major, mm. 1-2.1



Example 15.2, Praeludium in G major, mm. 3.4-4.3



Example 15.3, Praeludium in G major, m. 9



Example 15.4, Praeludium in G major, m. 13



Between mm. 17 and 20, Buttstett then alternates between the tonic and subdominant harmonies, first with stepwise elaboration, then with a now familiar alternating arpeggiated pattern, ultimately leading to a cadence in D major in m. 21.

Example 16, Praeludium in G major, mm. 17–19

Beginning in m. 21, Buttstett then transposes the entire first section to the dominant, that is, mm. 21–40 are an exact transposition of mm. 1–20. After he reaches A major in m. 41, Buttstett continues with the arpeggiated pattern seen in m. 19 above, but this leads to a modulation to B minor and the introduction of a different figuration, notable for the alternating chords between the hands as seen in mm. 29–30 of the opening Praeludium. Following this, Buttstett simply recycles the techniques of alternating harmonies, both scalar and arpeggiated, until m. 52.3 when he lands on the dominant chord in first inversion. This begins the final section of this Praeludium, featuring ascending arpeggiated block chords followed by a descending arpeggiated pattern quite similar to that used in m. 43 of the Praeludium in D minor.

Example 17, Praeludium in G major, mm. 52–53

He repeats this pattern at the tonic and subdominant, the latter of which he extends for two full measures. All of this virtuosic activity is then brought to a close with a dramatic yet simple authentic cadence. Like the opening Praeludium, this work is most notable for the numerous types of figuration strung together to create a dramatic, if not entirely cohesive whole.

Also not unlike the opening Praeludium, this work presents certain rhythmic and metric challenges for the performer. In mm. 44–45 and again in mm. 50–53, the alternation of the harmony seems to defy the normal hierarchy of strong and weak beats.

Example 18, Praeludium in G major, mm. 44–46

One senses the strong beat on each B minor chord, as opposed to the F-sharp major chords, and this is strengthened by the added bass B in both measures. Buttstett writes a similar grouping dissonance in the arpeggiation from mm. 52–59, forcing the performer

to either create awkward agogic accents to normalize the metric structure or simply play it as written without any accent. Throughout the *Clavierkunst*, Buttstett seems to flout normal metric and rhythmic grouping conventions, thus lending a rather odd or clumsy character to some of this repertoire whilst creating unique interpretive challenges for the modern organist.

Table 3, Praeludium in G major analysis

<i>Measures</i>	<i>Key</i>	<i>Defining Characteristics</i>
1–16	G	Monophonic <i>stylus phantasticus</i> . Four different figural ideas.
17–20	G to D	Alternating harmonies, first elaborated by scalar pattern, then with arpeggiation.
21–36	D	Transposition of mm. 1-16.
37–40	D to A	Transposition of mm. 17-20.
41–42	A	Extension of alternating arpeggiated pattern.
43	A to b	Modulating link.
44–45	b	Chords alternating between hands.
46–47	e	Transposed scalar alternating pattern.
48	e	Transposed alternating arpeggiated pattern.
49–50.2	e to D	Modulating link.
50.3– 52.2	D	Chords alternating between hands.
52.3–59	D to G	Ascending arpeggiated block chords followed by descending arpeggiated pattern. Repeated at the tonic and subdominant.
59.4–61	G	Final authentic cadence.

IV.2 Fuga

Buttstett's subject for this Fuga in G major is rhythmically, melodically, and harmonically unremarkable.⁵² Until the penultimate note, it consists entirely of paired 8th notes outlining a largely stepwise melodic contour that is quite monotonous.

⁵² And its length of five measures is strange, even maladroit. The subject might perhaps be more successful with the simple omission of the fourth measure.

Example 19, Fuga in G major, mm. 1–6

The tonal answer fares no better and even remains in the same key.

Example 20, Fuga in G major, mm. 6–11

The entire fugue consists almost exclusively of entrances of the subject and answer in the tonic key. Other keys, largely the dominant, are only briefly tonicized, and based on this alone, one could easily conclude that Buttstett's fugal technique is substandard, at best.

However, this Fuga is notable not for its subject material, but rather for the wide variety of figurations and textures used to accompany that material, and the final cadence is among Buttstett's most inventive. Like the previous imitative Capriccio, this Fuga contains a wealth of accompanying material that provides interest where the subject may be lacking.

The first six entrances of the subject and answer are quite straightforward and include similar accompanying material of 8th notes and 8th rests. After every two entrances, at least until m. 34, Buttstett includes a one-measure link that, throughout most of the work, consists simply of a descending chain of suspensions. At the entrance of the

answer in m. 34, the work begins to generate more interest with a completely different countersubject that consists of the *suspirans* motive followed by an Alberti-like 16th-note pattern.

Example 21, Fuga in G major, mm. 34–38

The image displays two systems of musical notation for Example 21, Fuga in G major, mm. 34–38. The notation is in G major (one sharp) and common time. The first system shows the beginning of the piece with a subject in the bass and a countersubject in the treble. The second system shows the continuation of the piece with the subject and countersubject in different voices.

The next two entrances of the answer and subject then begin in a four-part texture but are quickly reduced to the two-part texture seen above. At m. 49.3, Buttstett recalls a technique for which he seems to have a particular predilection: 16th-note chords alternate quickly between the hands, surely testing the winding of his pipe organ. Here, the answer appears in the soprano, but it is on every off-beat in 16th notes followed by 16th rests. The tune is clearly heard, but it is given more rhythmic vitality with this treatment. Following this thick texture, Buttstett reduces the next answer to a two-part texture with the now-familiar *suspirans*/Alberti pattern, and this treatment can be found in the following two entrances (one of which, at m. 60.3, features the answer appearing in the alto initially within a four-part texture, something Buttstett is rarely able to accomplish). Beginning in m. 71, Buttstett writes his first circle of fifths sequence, which leads again to a subject entrance on the off-beat in the soprano. Eventually, in m. 80, the pedal enters with a statement of the answer, accompanied by the thick alternating chords in the hands. Interestingly here, the pedal enters on the note a as opposed to g, but then quickly proceeds with the material of the answer alternating in 8th notes between the feet. This is

followed by a similar answer on a² in the soprano at m. 84.3, but this final answer is cut short by episodic material based on the repeated 8th-note subject and the Alberti pattern at m. 86.3. The pedal reenters in m. 90 with another circle of fifths sequence, but here made much more dramatic by the seven-part texture! At the end of m. 94, Buttstett then dispenses with the fugue altogether and writes six measures of improvisatory ornamented *durezza e ligature* chords, moving quickly through multiple keys, finally landing on a second inversion G major chord. This is followed by virtuosic scalar figuration in 32nd notes that leads to the surprising final cadence. Here, Buttstett suddenly shifts to the minor mode and writes a *style brisé* figuration foreshadowing that found in Bach's *Orgelbüchlein* setting of Nun komm, der Heiden Heiland, BWV 599. But this lasts only briefly, as Buttstett ends with an expected final authentic cadence in the major mode.

Table 4, Fuga in G major analysis

<i>Measures</i>	<i>Form</i>	<i>Key</i>	<i>Points of interest</i>
1–5	Subject (alto)	G	Long subject, perpetual 8 th notes.
6–10	Answer (soprano)	G	Accompanied by 8 th notes in thirds and sixths on each beat followed by 8 th rests.
11	Link	G	Descending thirds.
12–16	Subject (tenor)	G	Accompanying material similar, but now in a three-part texture.
17–21	Answer (bass)	G/D	Four-part texture, same idea in accompanying material.
22	Link	G	Authentic cadence in the tonic.
23–27	Answer (soprano)	G	Reduced to two-part texture. Accompanying material now in quarter notes.
28–32	Subject (soprano)	G	Original 8 th -note accompanying material returns in three-part texture.
33–34.2	Link	G	16 th -note figuration above chain of 4/2 suspensions.
34.3–39.2	Answer (bass)	G	Change of accompanying material. <i>Suspirans</i> motive that leads to Alberti 16 th -note pattern. Building rhythmic intensity. Two-part texture.
39.3–44.2	Answer (soprano)	G/D	Sudden change to four-part texture, then continuation of <i>suspirans</i> /Alberti pattern.
44.3–49.2	Subject	G	Again, sudden change to four-part texture, then

	(soprano)		continuation of <i>suspirans</i> /Alberti pattern.
49.3–54.2	Answer (soprano)	G/D	Complete change of texture. Alternating chords between the hands. Answer is actually on every off-beat in the soprano.
54.3–55.2	Link	G	Suspensions.
55.3–60.2	Answer (bass)	G	Return to two-part texture and <i>suspirans</i> /Alberti accompanying material.
60.3–65.2	Answer (alto)	G/D	This is the only time the subject or answer appears in the middle of a four-part texture, and it is the only time Buttstett ornaments the material with 16 th notes.
65.3–66	Link	G	Suspensions.
67–71.2	Subject (bass)	G	Similar as before, begins in four-texture, then reduced to two-part with <i>suspirans</i> /Alberti accompanying material.
71.3–75.2	Sequence	G/D	Two-part circle of fifths progression. Brief foray into B minor.
75.3–79	Subject (soprano)	G	Similar to the answer beginning at m. 49.3. Subject on every off-beat. Alternating chords between the hands. Ending of subject cut short.
80–84.2	Answer (bass)	G/D	Answer appears with the entrance of the pedal, however, the first two notes of the answer are “a” instead of “g”! The pedal alternates in octaves between the feet and the accompanying material continues the alternating chords between the hands, creating a very thick texture.
84.3–86.2	Answer (soprano— faux)	G	Only the first half of the answer is used, accompanied by the <i>suspirans</i> motive. No pedal. Leads to episodic material.
86.3–89	Episode	G	8 th -note chords in right hand accompanied by Alberti pattern.
90–94.2	Sequence	G	Pedal reenters for seven-part sequential circle of fifths pattern.
94.3– 1101.2	Free	e-a- D-G	Italianate improvisatory section moving through different keys. Slower rhythm, abundant ornamentation, leading to the unstable I 6/4.
101.3–103	Free	G-g	Virtuosic scalar figuration in 32 nd notes leading to “surprise” ending.
104–106	Final cadence	g-G	Most interesting harmonic twist of piece to G minor, followed by the <i>style brisé</i> figuration that returns to the major mode.

V.1 Praeludium

This next Praeludium in D minor is one of the shortest compositions in the collection. It consists almost entirely of a single line, with the only chordal textures occurring at or near cadences. Like the previous praeludia, this work features *stylus phantasticus* figuration, but notable here is that it consists almost exclusively of *stylus phantasticus* writing. Namely, and largely due to its length, there is essentially only one formal section to this work.

The work begins quite similarly to the previous praeludia, with a dramatic statement followed by rests.

Example 22, Praeludium in D minor, mm. 1–2

Following this, Buttstetts simply continues with both arpeggiation and stepwise elaboration of the tonic. Thus, m. 1–5 are essentially just an improvisation on D minor.

Beginning in m. 6 and ending with the chordal downbeat of m. 15, Buttstett writes the alternating arpeggiated pattern that he was quite fond of in the Aria.

Example 23, Praeludium in D minor, m. 6

He simply alternates between the tonic and dominant chords, with a brief sojourn to the subdominant in mm. 10 and 11. This ends in m. 13, when he writes another scalar passage reminiscent of the opening measures, but here he moves briefly to an improvisatory ornamented cadence to harmonize the dominant. Following the cadence, Buttstett simply repeats mm. 6–13 an octave lower. The final cadence is notable for the return of the double dot, followed by a brief scalar codetta.

Example 24, Praeludium in D minor, mm. 22–25



V.2 Canzon

While the Praeludium in D minor is among the shortest works in the *Clavierkunst*, the imitative Canzon that follows is the longest and arguably the most successful. Divided into six large sections and reminiscent of Girolamo Frescobaldi's and Johann Kaspar Kerll's variation canzona technique, this Canzon is a brilliant display of Buttstett's contrapuntal artifice and continued figural inventiveness. Of all the works contained in the collection, this Canzon in D minor establishes Buttstett as a composer worth his mettle.

The subject itself is perhaps Buttstett's most inspired of the entire collection. It begins with descending leaps outlining the tonic triad, followed by the ascending chromatic *passus duriusculus*, a common chromatic figure in Baroque keyboard music, but one that nonetheless provides great melodic interest throughout.

Example 25, Canzon in D minor, mm. 1–4

The answer that follows begins on the tonic, but ends at the dominant. Interestingly, Buttstett later alters this answer slightly to begin on e as opposed to d to clearly to fit with his desired harmony, and in such cases, the answer is transformed from a tonal answer to a real answer.

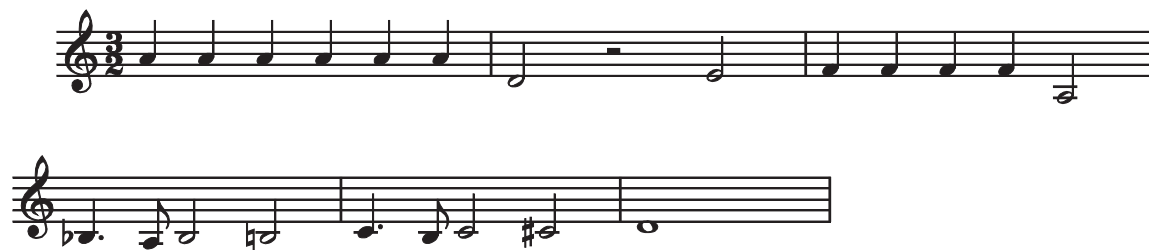
The *Prima pars*, or first part or verse, begins in a simple motet style, but as it progresses takes on a distinctly instrumental character. In this verse and every successive verse save for the sixth/final, the subject enters first in the alto. Countersubject material is free until the fifth entrance, when a 16th-note motivic idea first appears and, with one exception, is used with all successive entrances.

Example 26, Canzon in D minor, mm. 11–13

This material is also found in episodic material in mm. 18–19 and as an elaboration of the final cadence of this verse in m. 32. Finally in this verse, and in all successive verses, Buttstett is quite adept at creating a crescendo effect leading toward the final cadence through the use of thicker textures and increased rhythmic activity. It has been noted in previous works how abrupt and unsatisfying, yet dramatic, many of his cadences are approached and realized, but in this Canzon, Buttstett seems to have learned a thing or two about his art.

In the *Secunda pars*, as would be expected in a variation canzona, Buttstett molds the subject into a triple meter.

Example 27, Canzon in D minor, mm. 33–38



Obvious yet notable characteristics of this variation include the repeated notes, the abrupt rest in the second measure of the subject, and the dotted quarter/eighth note lower neighbor note motive. Depending upon the performer's interpretation, this second verse could very well have a completely different *Affekt* from the first with its fast dance style.

This verse progresses in much the same manner as the first, with identical voice entrances and the eventual introduction of “e” as the first note of the answer. Still, Buttstett is quite interested here in the possibilities inherent in the neighbor note motive seen above in the subject. All episodic and transitional material in this verse includes this motive, and it is used to great effect throughout.

The final subject entrance of this second verse in m. 79 is quite brilliant in that it begins on a², the highest note of this verse, and is included, at one point, as one voice of a six-part texture. This is followed by the chordal repetition of the neighbor note motive, leading to a sudden rest and then a slow ornamented half cadence, the only such cadence to end a verse in the Canzon.

Here it should be noted that, from m. 78 onward in this Canzon, the measure numbers of this document will not correspond with the actual number of measures in the published 1713 manuscript. Although this is discussed in Chapter 4, Beckmann

seemingly inadvertently omits two measures. For ease of comparison due to the fact that the Beckmann edition is the only readily available source of this music, the numbering used in this document corresponds Beckmann's numbering, in spite of the incorrect number of measures.

The *Tertia pars* continues the dance-like character of the *Secunda pars*, as the subject is cast into a 12/8 meter.

Example 28, Canzon in D minor, mm. 95–97



Like the second verse, here Buttstett includes rests after the first d^1 of the subject, and the neighbor note motive is expanded throughout the subject and is used as the basis for virtually the entire verse. Indeed, from the beginning to the end of this verse, Buttstett writes perpetual 8th notes, creating greater rhythmic vibrancy and intensity.

One particularly interesting entrance occurs in m. 107, with a false answer in the soprano that is abruptly abandoned after one and a half measures but superimposed by the answer in the tenor.

Example 29, Canzon in D minor, mm. 107–111

Musical notation for Example 29, Canzon in D minor, mm. 107–111. The notation is in 12/8 time and consists of two systems of piano accompaniment. The first system shows the right hand with quarter notes D4, E4, F4, G4, A4, B4, and C5, and the left hand with a bass line of quarter notes D3, E3, F3, G3, A3, B3, and C4. The second system shows the right hand with quarter notes D4, E4, F4, G4, A4, B4, and C5, and the left hand with a bass line of quarter notes D3, E3, F3, G3, A3, B3, and C4. The notation includes various rhythmic values and accidentals, such as sharps and flats.

Note here Buttstett's constant use of the 8th-note neighbor motive in the accompanying parts, a technique used throughout this verse.

Finally in this verse, the last cadence is remarkable for its drama. The clear four-part texture is elaborated in a *style brisé* style, and after reaching the tonic, Buttstett writes an exciting descending arpeggiation of the tonic triad.

Example 30, Canzon in D minor, mm. 126–128⁵³



For the *Quarta pars*, Buttstett returns to common time and the subject takes on an entirely different character with the ubiquitous neighbor note *suspirans* figure.

Example 31, Canzon in D minor, mm. 129–131



Particularly notable in this verse is Buttstett's ability to create a dialogue among all of the voices through the use of the *suspirans* motive, as seen here in one entrance of the answer.

Example 32, Canzon in D minor, mm. 137–139



⁵³ The rhythms of this excerpt follow that of the manuscript, as opposed to that of Beckmann.

He eventually replaces the 16th-note rest of the motive with a repeated note, and with few exceptions, this verse consists almost entirely of perpetual 16th-note motion.

The ending of this verse is also interesting in that, beginning in m. 154.3, it is essentially an improvisation employing the *suspirans* motive. This begins as an exciting bicinium of running 16th notes and moves to a four- and five-part texture to build toward the final cadence.

For the *Quinta pars*, Buttstett introduces an entirely new subject (i.e. Subject II) that builds on the rhythmic intensity of the *Quarta pars* with running 16th notes moving largely in stepwise motion.

Example 33, Canzon in D minor, mm. 162–164



This subject, arguably an elaboration of the d-e-f melodic motive of the *Prima pars* subject, is sequential, and for all episodic material in this verse, Buttstett draws from this 16th-note pattern. His accompanying material is not quite as consistent in this verse. At times, he doubles the subject in parallel sixths. At other points and much more common here, the accompanying material is set as a continuo-like realization, with simple chords in the other voices.

The most fascinating moment of this verse begins in m. 179.3. Here, for the only time in the entire Canzon, Buttstett has modulated to F major, and Subject II enters at F, the lowest possible entrance on the organ manuals, and it is presented alone without any accompanying or countersubject material. Then, two measures later, the subject enters in the tenor voice one octave higher and the bass continues in parallel sixths. After a brief sequence in parallel sixths, the subject again enters another octave higher in the alto

range. Finally, the subject enters on d^2 in the soprano, creating the climax of this incredible textural crescendo from a single line to four parts.

The *Sexta pars* is Buttstett at his absolute best in the *Clavierkunst*. Here, he combines both Subjects I and II, with the second subject entering after two beats of the first, essentially creating a double fugue.

Example 34, Canzon in D minor, mm. 206–208



Both subjects and answers enter together in varying textures until m. 225, where Buttstett modulates to C major and writes stretto entrances of the first half of Subject II without quoting Subject I. He then transitions back to A minor and returns to the motet style of the *Prima pars*. In this portion, both Subject I and Answer I are superimposed at the one and a half measure, entering in inversion and *rectus*, creating a web of contrapuntal artifice. Then, beginning in m. 249, Subjects I and II are presented together again two times, leading finally to the climax of the entire work: the entrance of the pedal on the final entrance of Subject I in inversion.

Example 35, Canzon in D minor, mm. 249–257

This final subject entrance ends on a pedal point A above which three parts dialogue with both the ascending fourth motive and an inverted *figura corta*. Instead of the expected PAC to end the Canzon, however, Buttstett writes a deceptive cadence on a first inversion D major chord.

As in all of the other imitative works in the *Clavierkunst*, this Canzon ends with a dramatic, improvisatory *stylus phantasticus* section. Following the deceptive cadence, Buttstett writes dramatic flourishes of quickly moving figuration on multiple harmonies. Particularly notable here, however, is that between mm. 268 and 278, Buttstett intersperses material from the preceding Praeludium in D minor with free material, making clear that these works are intended to be performed as a pair. Thus, he brings this

monumental Canzon full circle, ending this minor masterpiece in a manner worthy of his better-known contemporaries.

Table 5, Canzon in D minor analysis

Prima pars

<i>Measures</i>	<i>Form</i>	<i>Key</i>	<i>Points of interest</i>
1–4.1	Subject (alto)	d	Descending leaps, ascending <i>passus duriusculus</i> .
3.4–6	Answer (soprano)	a	Tonal answer begins on d ² . Ascending fourths in countersubject material.
6–9.1	Subject (bass)	d	Suspensions and dialogue in the upper voices.
8.3–11	Answer (tenor)	a	Overlaps with previous subject. Ends in clear A minor cadence. Four-part texture.
11–14.1	Subject (alto)	d	Reduced briefly to two-part texture. Introduction of new countersubject material which is maintained throughout this section.
13.3–16	Answer (bass)	a	Continuation of two-part texture, lower tessitura.
16–18.3	Subject (tenor)	d	Return of ascending fourths in countersubject material.
18.3–19	Link	d to a	Sequential using material of new countersubject.
20–22	Answer (soprano)	a	Answer begins on e ² instead of d ² . Reduction again to two-part texture.
22.3–25.1	Answer (bass)	a	Answer again begins on e ² . Consistent three-part texture.
25.2–27	Subject (soprano)	d	Three-part texture.
28–30.3	Subject (bass)	d	Return of four-part texture, crescendo effect to final cadence.
30.3–32	Final cadence	d	Cadence elaborated with material of second countersubject.

Secunda pars

<i>Measures</i>	<i>Form</i>	<i>Key</i>	<i>Points of interest</i>
33–37	Subject (alto)	d	Subject transformed to triple meter, <i>repercussio</i> figure, added lower neighbor tones on <i>passus duriusculus</i> .
38–43	Answer (soprano)	a	Simple counterpoint for countersubject material, employing neighbor tone motive toward the end.

44–48	Subject (bass)	d	Expansion of neighbor tone motive in countersubject to move parallel with subject.
49–54	Answer (tenor)	a	Four-part texture immediately reduced to three after entrance of answer.
55–60	Answer (soprano)	a	Begins on e ² as opposed to d ² . Reduced to two-part texture.
61–66	Answer (bass)	a	Begins on e. Expansion of neighbor tone motive.
66.3–68	Subject (bass)	d	Incomplete. Only the second half of the subject is used.
69–73	Answer (soprano)	a	Begins in thick five-part texture, but this is quickly reduced to four. Thick chords.
74–78	Episode	a to d	Repetition of neighbor note motive in four-part chordal texture.
79–84	Subject (soprano)	d	Final subject entrance. Thick textures.
85–90	Episode	d	Similar material to previous episode.
91–94	Cadence	d	Abrupt final half cadence.

Tertia pars

<i>Measures</i>	<i>Form</i>	<i>Key</i>	<i>Points of interest</i>
95–97.2	Subject (alto)	d	Subject transformed to compound meter. Neighbor note becomes increasingly important as a motive.
97.3–99	Answer (soprano)	a	Countersubject material continues using neighboring 8 th notes of subject.
100–103.2	Subject (bass)	d	Dialogue between alto and soprano accompanying material.
103.3–105	Subject (soprano)	d	Reduction to two-part texture.
106–107.2	Link	d to a	Episodic material employing neighbor note motive.
107.3–109.3	False Answer (soprano)	a	Enters on e ² as opposed to d ² . Abandoned after one measure.
109–111	Answer (tenor)	a	Superimposed on ending of false answer.
112–114.2	Subject (soprano)	d	Entrance at a ² is contrasted with lower accompanying parts.
114.3–116.2	Link	d to a	Perpetual 8 th -note neighbor tones.
116.3–118	Answer (bass)	a	Begins on e again.
119–121.3	Subject (alto)	d	Three-part texture.
121.3–122.2	Link	d	Sets up final entrance.
122.3–	Answer (bass)	d	Abbreviated answer to allow continuation in

124.3			the tonic. Four-part texture.
124.3–128	Cadence	d	Continued use of neighbor tone motive, final <i>style brisé</i> cadence ends abruptly with arpeggiation of tonic triad.

Quarta pars

<i>Measures</i>	<i>Form</i>	<i>Key</i>	<i>Points of interest</i>
129–131.3	Subject (alto)	d	Common meter, <i>suspirans</i> motive on every off-beat of the subject.
131.3–134	Answer (soprano)	a	Countersubject material features the <i>suspirans</i> in dialogue with the answer.
134.1–134.2	Link	a to d	Simple modulation.
134.3–137	Subject (bass)	d	<i>Suspirans</i> motive in accompanying material now elaborated with a repeated note in place of the rest.
137–139.3	Answer (tenor)	a	Three-part dialogue of the <i>suspirans</i> motive among all parts.
139.3–142	Subject (soprano)	d	Subject enters on a ² , <i>suspirans</i> motive in accompanying material from this point on now almost exclusively consists of repeated notes in place of the rest.
142–144	Answer (bass)	a	Two-part bicinium.
145–147	Answer (tenor)	a	Begins on e ¹ . Although answer enters in tenor voice, this quickly becomes the top part of a two-part texture.
148–150.3	Subject (soprano)	d	Subject is actually in the alto tessitura. Quickly moves from three-part back to two-part texture.
150.3–151	Link	d to a	Use of the <i>suspirans</i> in a sequential ascending pattern to modulate.
152–154.3	Answer (soprano)	a	Enters on e ² , similar to other entrances in that it begins in three parts and quickly moves to a two-part texture.
154.3–161	Free material	a to d	Essentially an improvisation on the 16 th -note motives until the end. Begins in two parts, moves to three, and finally ends in a more dramatic four-part texture. False entrances of the subject and answer can be clearly perceived.

Quinta pars

<i>Measures</i>	<i>Form</i>	<i>Key</i>	<i>Points of interest</i>
162–164.2	Subject II (alto)	d	New subject that consists almost entirely of running 16 th notes moving in largely stepwise motion.
164.3–166.2	Answer II (soprano)	a	Accompanying material moves in parallel sixths with answer.
166.3–168.2	Answer II (bass)	a	Accompanying material becomes chordal and much less active.
168.3–4	Link	a to d	Simple modulation.
169–170	Subject II (bass)	d	Chordal accompanying material identical to the previous answer.
171–172	Subject II (soprano)	d	Two-part bicinium in parallel sixths.
173–174	Sequence	d	Continuation of two-part writing in parallel sixths, largely an extension of the subject.
175–176	Subject II (soprano)	d	Simple chordal accompanying material.
177–179.2	Link	d to F	Modulation employing the ascending fourths of the first verse. Clear authentic cadence in the parallel major.
179.3–181.2	Subject II (bass)	F	Unaccompanied subject at a very low tessitura.
181.3–183.2	Subject II (tenor)	F	Accompanied by parallel sixths as at the beginning of this verse.
183.3–184.2	Episode	F	An extension of the subject in sequence.
184.3–186.2	Subject II (soprano)	F	Subject is actually in the alto tessitura. Accompaniment becomes chordal.
186.3–187.2	Link	F to d	Using 16 th note figure, modulates back to the tonic.
187.3–189.2	Subject II (soprano)	d	Four-part texture, simple chordal accompaniment.
189.3–191.2	Subject II (bass)	d	Subject alone in the left hand, continuo accompaniment in the right.
191.3–193	Episode	d to a	An extension of the subject in sequence with a quick modulation at the end to A minor.
194–195	Answer II (alto)	a	Complete maintenance of four-part texture.
196–197	Answer II (bass)	a	Continuo accompaniment in right hand again.
198–200	Episode	a to d	M. 200 and 201 are identical, while m. 202 provides the modulation back to the tonic.
201–202	Subject II (alto)	d	Final subject entrance, very similar to previous alto answer entrance.
203–205	Free material	d	Continued use of perpetual 16 th notes in the

			alto voice, leading to the final PAC.
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Sexta pars

<i>Measures</i>	<i>Form</i>	<i>Key</i>	<i>Points of interest</i>
206–208.3	Subjects I and II	d	Double fugue. Subject II enters after two beats of Subject I.
208.3–210	Answers I and II	a	Accompanying material in soprano moves identically with rhythm of subject.
211–213.3	Subjects I and II	d	Reduced to two-part texture, higher tessitura.
213.3–216.2	Answers I and II	a	Answer II moves between alto and soprano voices.
216.3–218	Answers I and II	a	Answer one begins on e ² , then reduced again to two-part texture.
219–221.3	Subjects I and II	d	Four-part texture. Subject I in soprano, Subject II in bass.
221.3–225.3	Episode	d to C	Material from Subject II used sequentially leading to a PAC in C major.
225.3–231	Stretto Subject II	C to G	First half of Subject II enters in stretto: bass—alto—soprano.
231–232	Link	G to a	Quick modulation to transition to new section.
233–235.3	Answer I	a	Return to motet style of <i>Prima pars</i> . Return of ascending fourth leaps in accompanying material.
234.3–237.1	Answer I in inversion	a	Inversion overlaps with previous entrance of Answer I.
237.1–239	Answer I in inversion.	a	Accompanying parts dialogue using rhythmic 8 th -note motive from original subject.
239–241	Subject I in inversion	d	Continued overlapping of imitative material, building contrapuntal complexity.
243–244	Subject I	d	Briefly reduced to a single line.
243.3–246	Subject I in inversion	d	Suddenly moves from single line to three-part texture with this entrance.
246–248	Answer I	a	Reduction to two-part texture to prepare final entrances.
249–252.1	Subjects I and II	d	The final return of Subject II.
251.3–253	Subjects I and II	d	A superimposed repeat 8va of the previous entrance.
254–256.3	Subject I in inversion	d	Dramatic entrance in the pedal, the first entry of the entire work. Leads to a long pedal point.
256.3–261.3	Suffix/phrase extension	d	Long pedal point A above which three parts dialogue with both the ascending fourth and an inverted <i>figura corta</i> . Ends with a deceptive

			cadence on I6.
261.4– 268.2	Free material	g to d	<i>Stylus phantasticus</i> improvisation in G minor.
268.3– 278.2	Recapitulation of Praeludium material	d	The return of motives from the preceding Praeludium in D minor. Presented in short fragments interspersed with free material.
278.3– 283.2	Suffix/phrase extension	d	Repetition of mm. 259–263 an octave lower.
283.3–287	Coda	d to D	Suffix using material from previous suffix, however leading to the final D major chord.

V.3 Menuet and V.4 Menuet

As mentioned in Chapter 2, these two D minor Menuets were possibly added to the *Clavierkunst* to fill empty space on the page on which the Canzon ends. Both are quite short and are largely two-part compositions featuring both a primary and secondary theme.

The first Menuet is a da capo work clearly intended for the harpsichord, as its range extends as low as F₁, far below the organ's manual compass. It is in a simple ABA form, with each section being repeated. The A section is a parallel period in D minor with a lovely theme that emphasizes the second beat of the measure, lending a sarabande quality to it. The B section is one long 12-bar phrase in F major that features a descending bass line from F to F₁. The rhythmic motive of one quarter and four 8th notes from the end of the first phrase of the A section is used in all but four bars of this B section, creating a tidy sense of unity in this short piece.

The second Menuet is, ironically, Buttstett's single most popular and enduring work, largely due to the fact that it is included in a pedagogical piano anthology by Faber

and Faber.⁵⁴ The theme of this Menuet is quite catchy with its initial *figura corta* and the dialogue between the hands.

Example 36, Menuet in D minor, mm. 1–4



The form is a simple AABA¹ with repeats after the second A and A¹. Like the first Menuet, the B section here is in the parallel major and provides a lovely contrast while using the motives from the A section. Interestingly, Buttstett uses some of the rhythmic motives from the first Menuet in the second, but this should not be surprising as they are both identical dance forms, and similarities will also arise with the menuets found in the following two dance suites.

VI. Suite in D Major and VII. Suite in F Major

Both of Buttstett's dance suites loosely follow the model set by Johann Jakob Froberger, who combined various French dance styles into collections or suites. Froberger typically arranged the dances in the following order: allemande, courante, sarabande, and gigue. Buttstett's arrangement differs only slightly: allemande, courante, sarabande, menuet, and aria (or, in the second suite, air with double then menuet). Froberger was undoubtedly Buttstett's model for these suites, as the latter mentions the cosmopolitan master in his preface to the *Clavierkunst* as one who successfully carried on the tradition of Guidonian solmization. Still, Buttstett's suites clearly do not live up to

⁵⁴ Randall Faber and Nancy Faber, ed., *Piano Literature Book 4: Original Keyboard Classics* (Milwaukee: Hal Leonard Corporation, 2001), 6-7.

their models. The technique of thematic variation among the movements so pervasive in Froberger's brilliant work is not at all evident in Buttstett's writing. Indeed, Buttstett's biographer Ernst Ziller states, "In general, it seems that, if evaluated based on both the suites, Buttstädt does not have a particular talent for dance rhythm."⁵⁵ Their inclusion in the *Clavierkunst* is certainly understandable, as Buttstett aimed to show his ability in writing all types of keyboard music. Nevertheless, it is somewhat regrettable that the *Clavierkunst* ends with these lesser works, as opposed to the previous monumental Canzon. It should be noted (and is duly mentioned in Chapter 4) that neither suite is actually entitled "Suite" in the MS. Buttstett simply provides the Roman numeral and continues with each individual movement.

Regardless of how they compare with other contemporary suites, however, these works must be evaluated on their own terms. Taken individually, each dance movement has at least one notable moment, and what follows is a brief prose description of each work.

Suite in D major

Allemande: This first dance movement is quite lovely. After the initial D major chord, Buttstett writes a single line to arpeggiate that harmony with scalar passing tones. Following this line, the piece is set in a clear harpsichord style, with a consistent *style brisé* throughout. The four-part texture is fairly consistent and Buttstett supplies only minimal ornamentation. One interesting motive that occurs in this movement only (see the parenthetical notes below) is one familiar to any performer of Bach's organ repertoire.⁵⁶

⁵⁵ Ziller, 67. Trans. Elke Kramer.

⁵⁶ It is particularly prominent in Bach's setting of *Allein Gott in der Höh' sei Her'*, BWV 663.

Example 37, Allemande in D major, m. 7

Courante: As expected, this movement is highly ornamented and alternates between a steady 3/2 and hemiola rhythms. Rhythmically, it is quite complex and is perhaps the most successful of all the movements of this suite. The tune is largely stepwise, and the first four measures provide the basis for much of the material of this movement.

Example 38, Courante in D major, mm. 1–4

What this movement may lack in harmonic interest is offset by the constant rhythmic variation and ornamentation of the tune throughout.

Sarabande: This stately dance is quite simple in its presentation. The typical sarabande rhythm is clearly established in the first two measures.

Example 39, Sarabande in D major, mm. 1–2

Like the courante, the melody here is largely stepwise and amply ornamented, though there seems to be little, if any, relationship between the two movements.

Menuet: This movement is strikingly similar to the V.3 Menuet described above. There is a strong emphasis on beat two of every measure, the ornamentation is nearly identical, and comparable motives are used in both works. Note the similar contour and rhythmic profile of the melody in the first four measures of each respective movement:

Example 40.1, Menuet in D minor, mm. 1–4

Example 40.2, Menuet in D major, mm. 1–4

Aria: This movement is notable for its walking bass line of perpetual 8th notes. One can easily imagine a gamba accompanying a solo violin here. The melody is comprised of two main ideas: a descending melodic line interspersed with rests and a moving 16th-note line with repeated notes on the weak beat of the measure.

Example 41, Aria in D major, mm. 1–4

The entire movement uses these two ideas motivically and, in the case of the 16th-note figure, sequentially.

Suite in F major

Allemande: This Allemande is a bit longer than that of the previous suite. Buttstett uses a greater variety of rhythmic and melodic ideas in this movement, and as such, it is not nearly as unified as the former. The most interesting moment occurs in the change of texture in m. 10, where the disjunct melody is accompanied by a series of descending suspensions.

Example 42, Allemande in F major, m. 10

Courante: Again, this movement is not as successful as its corresponding movement in the previous suite. Buttstett continues with the rhythmic play of the hemiola and the 3/2 meter and he supplies copious ornamentation throughout, but the melody lacks cohesion. Like the preceding Allemande, it appears as if Buttstett is trying out too many ideas in too short a work.

Sarabande: This sarabande is a bit longer than the previous sarabande and is comprised of three contrasting 8-bar phrases. With a simple repeated-note motive, it is much more unified than the preceding courante, and contrast is provided through the move to the dominant and then the relative minor. The melody here is perhaps not as interesting as that found in the previous sarabande, but the work is nonetheless a reasonably satisfying example of its genre.

Air: This air is actually a straightforward gavotte. It begins with quarter notes on the third beat of the measure, and it is in simple binary form. The A section features ascending 8th notes while the B section is notable for its 8th-note descent. Buttstett then continues with a double, or variation of the Air. The bass here is simplified into a single line for the A section and for the end of the B section. The melody is elaborated, with quarter notes being transformed into triplet and 8th-note diminutions.

Menuet: The final work of the *Clavierkunst* is another menuet, though this one is quite a bit different than the previous examples. In a rounded binary form, this piece actually begins as a musette, with the bass featuring alternating quarter notes at the octave for the

first two measures. Interestingly, Buttstett uses this idea in the melody for two measures of the B section, unifying this piece motivically. Unlike every other dance movement in the collection, Buttstett includes no ornamentation in this menuet, yet the addition of such would not be uncommon. The rhythmic motive of one quarter, two eighths, and one quarter is also used throughout this short work. Thus, this last movement of the final suite of the *Clavierkunst* is one of the most compositionally unified works of all the dance movements Buttstett has written.

CHAPTER 4

OPENING THE CABINET: A COMPARISON BETWEEN THE ORIGINAL PUBLICATION AND KLAUS BECKMANN'S MODERN EDITION

There exists only a single modern edition of Johann Heinrich Buttstett's *Clavierkunst*.⁵⁷ Published by Schott in 2006, this volume was edited by the prolific Klaus Beckmann, without whom much of the repertoire of this era would likely remain commercially unavailable. Still, for all his contributions, Beckmann is well-known in academia for taking a somewhat liberal approach to the editing process. He occasionally changes the musical text of primary sources to reflect what he believes was the composer's intention. Of course, such an approach is fraught with problems, and Beckmann's editions often betray a fair amount of subjective decision-making.

Certain elements of Beckmann's editorial process are standard and to be expected in a modern edition. The original MS is written on two staves, with the pedal indicated clearly by *P*. Beckmann includes three staves. All clefs are modernized, appropriate rests are added, and time signatures are added or changed when needed to compensate for the incorrect number of beats per measure in the MS. Beckmann also indicates certain editorial additions in parentheses or with dotted lines.

Still, Beckmann's edition of Buttstett is problematic. While he indicates many of his changes and assumptions in the *Revisionsbericht* (hereafter referred to as RB), he is not consistent in this practice, and much is changed without any editorial comment. The most recurring problem is in regards to beaming changes. In general, Beckmann seeks to clarify the beat with his beaming, whereas Buttstett's beaming will often carry over from

⁵⁷ Though it is based on an out-of-print 1995 edition prepared by Beckmann for Forum Music.

one beat to the next in irregular groupings. Even so, Beckmann is not entirely consistent in his beaming and will change one instance without changing another identical instance. Further, there are *errata* in individual notes, and in two instances, he even omits an entire measure.

It is important to note that Beckmann based his edition on the same source that Willi Apel copied and which can be found in the vault of the William & Gayle Cook Music Library.⁵⁸ Thus, the corrections listed below reflect departures Beckmann made from this manuscript. Each movement is discussed with prose followed by a listing of departures from the original source in the modern edition.

I.1 Praeludium

With its *stylus phantasticus* introduction, this movement could potentially be editorially complex, but fortunately, the MS is quite clear and relatively problem-free. Beckmann's largest problem with this work is his omission of an entire measure between his mm. 14–15. Measure 14 should be repeated in its entirety, in an identical manner as in mm. 12–13. Whether or not this omission is deliberate or unintentional, it is a serious flaw in the first published presentation of this opening work.

The most common problem in the Praeludium is in regards to beaming. Whereas Buttstett consistently beams across the beat, Beckmann separates beams to emphasize the beat.

⁵⁸ Buttstett, Johann Heinrich. *Musicalische Klavier=Kunst und Vorraths=Kammer*. Leipzig: Johann Herbord Klossen, 1713. Manuscript located at Berlin, Staatsbibliothek zu Berlin – Preussischer Kulturbesitz. Musikabteilung mit Mendelssohn-Archiv. *Mus. 8750 Rara*.

Example 43.1, Praeludium in D minor, mm. 11–12, Buttstett's beaming



Example 43.2, Praeludium in D minor, mm. 11–12, Beckmann's beaming



Beaming may offer clues to a composer's intended performance practice as it relates to phrasing and articulation. When Beckmann separates the beams, it suggests that the single flagged note is to receive special attention through articulation or agogic accent. However, when included at the end of a beamed group, the same note's importance appears much diminished. Conversely, one could argue that the engraver simply beamed groups of notes together to ease the engraving process, but that argument is weakened by the fact that, in the MS, Buttstett often includes single flagged notes apart from surrounding beamed groupings. Thus, editorial changes in the beaming of notes can seriously impact and alter the resulting performance of those notes.

Other issues in this movement are addressed in Beckmann's RB, and these, among others, are described below.

Figure 3, Praeludium in D minor, errata

<u>Score</u>	<u>Correction</u>
11.1	In MS, Beaming carries over to beat two, similar figure in mm. 12–16, 19–20, 22–25.
14	Measure should be repeated in its entirety, mistaken omission in this edition.
20.1–2	One beam in MS.

28–29	Pedal 16 th notes beamed in groups of two in MS.
31.3–4	Beaming in MS joins last 32 nd note of beat three with beam of beat four.
33, 38	Three 8 th -note rests should be one half rest.
33–35, 38–40	All 32 nd notes in right hand beamed in groups of three in MS.
37.4, 41.4	First five 32 nd notes beamed together.
43–end	Pedaling not indicated but assumed, mentioned in RB.

I.2 Capriccio

In addition to continued beaming issues, this work presents a fundamental problem from the very first measure, which Beckmann resolves appropriately. In the MS, the accidental is very faint in the first measure (perhaps it was a later addition?), and successive statements of the subject in the tonic key omit the accidental altogether. Without the accidental, the tonic subject statements do not match the mode of successive statements at other pitch levels, and it is likely an error. Still, it is interesting to consider the change in character this omission elicits. Beckmann makes note of this and includes the accidental consistently throughout.

Figure 4, Capriccio in D minor, errata

1.2	B-flat accidental very faint in manuscript but it is not included in subsequent statements of the fugue subject in D minor. The accidental is thus missing in 9.4, 13.4, 45.4, 53.4, and 54.2. Appropriate accidentals are also missing in 49.2, 50.1, 50.3, 51.1, all of which are addressed by Beckmann.
6.3, 6.4	No beam between 16 th notes in MS.
18.2	Editorial tie, indicated by dashes.
26.3, 26.4	No beam between 16 th notes in MS.
31.4	Left hand chord is missing c.
34.1	Editorial tie, indicated by dashes.
35.1	Right hand 16 th notes are beamed in MS.
45.1–2	Beaming carries over the beat in MS.
47.4	Left hand note unclear in MS. Beckmann writes f ¹ , could potentially be e ¹ .
60, 64, 68, 72	Beckmann changes time signature for a single measure to compensate for the incorrect number of beats in MS.
60, 64, 68, 72	Both right hand figures beamed in groups of three in MS.
61, 65, 69, 73	In MS, right-hand figures on beats two and three beamed in groups of

	three and five, respectively; left hand figure on beat four beamed in groups of five
62.1, 66.1, 70.1, 74.1 78, 80, 82	Beam carries over the beat in MS. Beckmann writes out repeats in MS. Problem arises on the first note of 80.1 and 82.1; Beckmann writes g^1 and a^1 , respectively, but MS would seem to indicate f^1 and g^1 . Choosing Beckmann's realization better normalizes the metric and harmonic relationship, while choosing the MS's realization carries the figure across the barline. The choice can have a dramatic impact on the performance of this passage.
86–end	Pedaling not indicated but assumed, mentioned in RB.
93.1–2	First four 8th notes in bass written in one beam in MS.
95–96	Whole notes written as half notes in MS, but Beckmann makes the case for this matching the Praeludium.

II Aria

This Aria with twelve variations is, overall, quite clear in the manuscript, and in general, suffers from fewer editorial problems than the Praeludium and Capriccio. The vast majority of changes that Beckmann makes are mentioned in the RB, yet again, he omits mention of others and even changes the musical text at one point without any commentary. One likely printing issue throughout this movement is the omission of the key signature in the bass clef only. It should be noted that, for one page of this work in the MS, a different engraver was clearly used, though the style and format remain similar.

Figure 5, Aria in F major, errata

Aria, 1.2,4	Buttstett writes an <i>Accentus</i> ornament (i.e. appoggiatura) over the second 16 th note in each grouping. Beckmann omits these ornaments without mention.
Var. 1, 2.4 8.1	32 nd notes in right hand are beamed together in MS. No beaming of 8 th notes in alto in MS.
Var. 2, 4.1	Final note of soprano is e^2 in MS. Beckmann mentions this and changes to f^2 .
Var. 3, 1.2	Soprano c^2 not in MS. Beckmann adds with mention.
Var. 5	Right hand triplets grouped as 32 nd notes in MS, Beckmann changes to 16 th -note triplets for the appropriate number of beats per measure.
Var. 6	All 16 th -note triplets are written as 32 nd triplets in MS.
Var. 7, 2.1	Without any mention, Beckmann changes the first five notes of the right hand. They should be d^1 , e^1 , d^1 , c^1 , b-flat.

- 3.2 Left hand chord contains an e that is not in the MS.
- 4.2 Left hand b-flat should be b-natural, as indicated in MS.
- 6.1 Tie not in MS.
- Var. 8, 2.3 16th-note flag missing in MS, but assumed.
- Var. 9 Figures in right and left hand are beamed in groups of three in MS. Beckmann mentions this beaming change.
- Var. 10, 1.2 Right hand e¹ not in MS.
 - 4.1 Left hand c appears to be d in the MS.
 - 7.1,4 Right hand a not found in MS.
- Var. 11, 5.3 Right hand should be g¹, e², g¹, e¹, g¹. Mentioned in RB, albeit incorrectly.
 - 6.2 Left hand c-sharp¹ not in MS.
 - 6.3 Left hand f, a, d¹ not in MS.
- Var. 12 MS beams 8th and 16th notes on beats 1, 2, 3, and 4 of both hands. Interesting that Beckmann follows this beaming in the right hand only in m. 6.
 - 1.3 Left hand chords are missing d¹.
 - 4.2 Left hand B not in MS.
 - 5.1 Left hand chords missing e.
 - 6.4 Pedal should include the upper d.
 - 7.2 Right hand chord does not include f¹ in MS.

III.1 Praeludium

There are very few editorial problems with this movement, and most of the discrepancies pertain to ornaments and ties.

Figure 6, Praeludium in C major, errata

- 3.3 MS possibly includes a tie in the tenor g, though this is unclear.
- 8.4 MS includes trill over tenor c¹.
- 11.2 Trill not included in MS. Mentioned in RB.
- 11.3 Beckmann's editorial tie is found in MS.
- 14.2 Trill not included in MS. Mentioned in RB.
- 25.1 Alto tie not in MS. Should be editorial.
- 25.2 Trill not included in MS. Mentioned in RB.
- 27.3 Soprano f¹ half note in MS. Mentioned in RB.

III.2 Ricercar

As in the preceding Praeludium, the Ricercar is relatively problem-free. The largest issue is that of the meter. In the MS, the first stanza of the Ricercar is marked in cut time, but it is essentially 16/2. Beckmann modernizes this to 4/2, and some problems

do arise in mm. 21, 38, and at the end of the movement, where the meter must change or rests added to accommodate an uneven number of beats in the MS. Beckmann comes to reasonable solutions in this regard and adds barlines where they might be missing in the MS. Also, in the second stanza, Buttstett beams all 8th notes of the subject in one group, whereas Beckmann consistently separates the first two notes from the remaining four. These changes need not be marked below, as the application of this beaming change is consistent throughout.

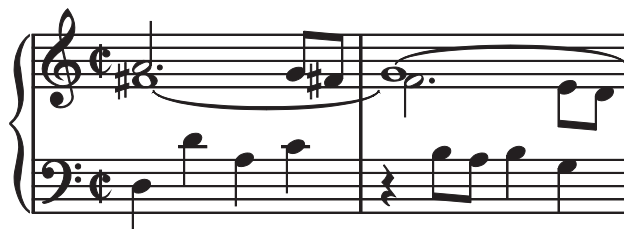
Figure 7, Ricercar in C major, errata

49.4	Accidental (f-natural) unclear in MS.
101	This measure is unclear in MS. Compare Beckmann's solution with another possible realization (see example 44 below).
130.3	Accidental unclear but likely in MS. No indication by Beckmann.
190.2	Accidental not present in MS, but Beckmann includes them. No mention in the RB.
207.1	End of pedal line not explicitly marked in MS, but Beckmann comes to the likely solution.
218.3	Tenor unclear in MS, could be f-natural
220.4–221.1	Beckmann has made a significant mistake here (not mentioned in RB). 8 th notes at the end of m. 220 leading to 221 should be d ¹ , e ¹ , f ¹ in the soprano and b, c ¹ , d ¹ in the tenor.
222.3	d ¹ in tenor is e ¹ in MS. Beckmann mentions this likely error in the RB.
226, 229	16 th notes all under one beam in MS.
230, 231	No pedal designation in MS.

Example 44.1, Ricercar in C major, mm. 101–102, Beckmann's realization



Example 44.2, Ricercar in C major, m. 101–102, Elsholz’s realization



IV.1 Praeludium

This Praeludium in G major is the only movement of the *Clavierkunst* that was also included in the *Andreas Bach Buch*. Beckmann remarks that the Bach version is clearly based on the published edition, as it includes the movement number contained in the *Clavierkunst* (i.e. IV, though written as 4), though in his edition of the *Andreas Bach Buch*, Robert Hill indicates that the scribe was likely Johann Christoph Bach.⁵⁹ The most consistent issue with Beckmann’s edition is again in regards to the beaming of 32nd notes, though here, at least, Beckmann is consistent in his application of beamed groupings. Measures 43–45 are particularly problematic in the MS, as it is clear that the engraver was attempting to fit in as much music as possible, and multiple mistakes appear at this point in the MS. Beckmann details all of this, in addition to other obvious note errors, in his RB.

Figure 8, Praeludium in G major, errata

4.4	Trill written over rest in MS. No dot in MS.
13.4	Last three notes under separate beam.
14–15	All 32 nd notes beamed in groups of fours, except on the latter half of beat three.
17–18	All groups of 32 nd notes of RH beamed together.
19.1, 20.1	8 th notes beamed in group of four.

⁵⁹ Robert Hill, ed., *Keyboard Music from the Andreas Bach Book and the Möller Manuscript*, Harvard Publications in Music, no. 16 (Cambridge: Harvard University Press, 1991), xlvi. Johann Christoph could plausibly have based his copy on either the published score or Buttstett’s holograph.

33–35	Same beaming issue of 32 nd notes in mm. 14–15.
37–38	Same beaming issue of 32 nd notes in 17–18.
41.2	Tenor accidental missing in MS (c-sharp ¹).
43.4	Tenor e ¹ missing in MS.
44.1	Pedal F-sharp and tenor accidental missing in MS.
44.3	Bass b is a in MS.
44.4	Soprano and alto completely missing in MS.
45.1	Soprano d-sharp ² in MS.
45.3	Alto is e ¹ in MS.
46.1	Pedal is A in MS.
46.1	First four notes of soprano in one beam in MS.
46.3	Five 32 nd notes under one beam in MS.
47.1 and 3	Five 32 nd notes under one beam in MS.
48.1	Tenor e ¹ missing in MS.
48.3	Strange 8 th -note b ¹ found in MS.
49.3	Alto is g ¹ in MS.
52.3–4	Final three 8 th notes under one beam.
53.3	Alto a ¹ missing in MS.
54.1–2	8 th notes under one beam in MS.
55.3–4	Final three 8 th notes under one beam.
57.4	Soprano g ¹ is b ¹ in MS.
60.2	All right hand 32 nd notes under one beam in MS
60.3	No pedal indication in MS

IV.2 Fuga

The largest issue with this movement is in the beaming of the 8th-note fugue subject. The MS beams four 8th notes together whilst Beckmann separates them into groups of two. The two-note grouping does occur at a few instances in MS, but the vast majority of the 8th notes are grouped in fours. Each instance will not be indicated in the listing below. Also, as in the Aria, Schott has omitted the bass clef key signature throughout. Otherwise, with the exception of a few possible note changes not mentioned in the RB, this modern edition is quite accurate. Finally, it is interesting to note that the MS includes a third staff for the pedal for mm. 80–84.⁶⁰

⁶⁰ Here Buttstett writes a seven-part texture, and with the space that was still available on this page of the MS, the added staff ably clarifies the composer's intention here.

Figure 9, Fuga in G major, errata

14.3	Soprano is d ² in MS, Beckmann changes it to c ² . Not mentioned in RB.
19.4	Final right hand chord should be g ¹ , b ¹ .
23.1	Beckmann is missing g in the chord.
58.4	Beckmann's c-sharps are e's in the MS. Mentioned in RB.
63.3	First bass note in f-sharp in MS. Mentioned in RB.
79.1	Beckmann is missing a g ¹ in the right hand for only the first chord.
82.3	e ¹ not included in left hand chord in MS.
82.4	d ¹ not included in left hand chord in MS.
85.4	f-sharp ¹ not in MS. Mentioned in RB.
90–end	Pedal not indicated in MS, and this could be performed without the pedal.
97.4	8 th notes in MS. Mentioned in RB.
99.4	8 th notes in MS. Mentioned in RB.
102.3	First five 32 nd notes under one beam.
103.4	First five 32 nd notes under one beam.

V.1 Praeludium

This is the most problem-free movement of the entire edition. With only one exception, even Beckmann's beaming matches that of the MS. It should be noted that this movement includes the fourth instance of a double dot in the collection.

Figure 10, Praeludium in D minor, errata

14.1	First five 32 nd notes beamed together in the MS.
------	--

V.2 Canzon

Considering the length of this work, there are relatively few problems with the modern edition outside of beaming changes. Most of the issues are minor, yet there are indeed some serious note errors and, in one case, the omission of two measures. The title is given as Canzon in the MS though it is changed to Canzona in the modern edition.

Also, the MS contains double barlines between each section, while Beckmann only uses single barlines.

Figure 11, Canzon in D minor, errata

5.2	Alto has ornament in MS.
9.1	Soprano note should be c^2 .
12.3	Soprano, last two beats under one beam.
12.4	Soprano, last note should be f^2 .
13.1	Soprano, first two beats under one beam.
14.3	Alto, last two beats under one beam.
15	Soprano, beats one and two under one beam, same with three and four.
16.3	Soprano, beats three and four under one beam.
21, 22	Alto, beats one and two under one beam, same with three and four.
23	Soprano, first two beats under one beam.
24	Soprano, beats one and two under one beam, same with three and four.
25.2	Bass is c -sharp ¹ in MS.
26.3	Alto, last two beats under one beam.
27.1	Alto, first two beats under one beam.
28.3	Tenor, last two beats under one beam.
29.2	Tenor should have a trill over f .
29.3	Alto and tenor, last two beats under one beam.
30.1	Alto and tenor, first two beats under one beam
31.1	Alto and tenor, first two beats under one beam.
42.3	Soprano accidental not in MS. Mentioned in RB.
47.1	Alto accidental not in MS. Mentioned in RB.
53.3	Tenor accidental not in MS. Mentioned in RB.
72.1	Bass accidental not in MS. No mention in RB.
76–77	These two measures should be repeated. Beckmann does this later in mm. 86–89 and even mentions the written-out repeat in the RB. This must simply be an error.
92	Bass notes not in MS. Freely-composed by Beckmann, though it is mentioned in RB.
93.2	Soprano and tenor notes should have trills over them.
128.3–4	Rhythm in MS is dotted 8 th , 16 th , 8 th , then quarter note. Beckmann changes the rhythm to fit the meter.
149.2	Tenor should include f on the beat.
159.1	Second note in bass is f in MS.
160.3	Alto, last two beats under one beam.
173.4	Second note in bass is c^1 in MS.
177.1	Alto, first two beats under one beam.
179.1	Bass, first two beats under one beam.
184.3	Bass and tenor are dotted quarter notes in MS.
185.3	Bass is dotted quarter note in MS.
197.3	Tenor d^1 not in MS. Mentioned in RB.
208.3	Soprano, last two beats under one beam.
211.1	Tenor, first two beats under one beam.
212.1	Soprano should be a quarter note followed by 8 th rest.
212.3	Alto should be a dotted quarter note.

- 213.3 Soprano, last two beats under one beam.
 216.3 Soprano, last two beats under one beam.
 221.2 Soprano accidental not in MS. Mentioned in RB.
 223.2 Last alto note is f¹ in MS. Mentioned in RB.
 223.3 Tenor is f-sharp in MS. Not mentioned in RB.
 223–224 Tenor 8th-note figure under one beam.
 231.1 Soprano, first two beats under one beam.
 231.3 Alto, last two beats under one beam.
 235.3 Bass, last two beats under one beam.
 238.1 Bass, first two beats under one beam.
 239.4 Tenor should have a trill over c-sharp.¹
 244.3 Bass, last two beats under one beam.
 245.3 Bass written octave higher in MS. Mentioned in RB.
 247.1 Alto, first two beats under one beam.
 248.3 Alto, last two beats under one beam.
 249.1 Soprano, first two beats under one beam.
 253.4 Alto should be tied over to next bar.
 254 Soprano, beats one and two under one beam, same with three and four
 258.3 Soprano, last two beats under one beam.
 261.2 Soprano c-sharp² should have a trill.
 263.2 Accidental not in MS. Mentioned in RB.
 264.1 First note is a quarter note in MS. Mentioned in RB.
 264.1 First two beats under one beam.
 265.1 Accidental not in MS. Mentioned in RB.
 266.1 First two beats under one beam.
 267.3 Soprano, last two beats under one beam.
 268.3 Last two beats under one beam.
 270.3 Last two beats under one beam.
 271.4 No tie in soprano in MS.
 272.1 Soprano, first two beats under one beam.
 273.4 MS includes trill over f¹.
 275.1 Tenor, first two beats under one beam.
 275.4 Alto d¹ should have a trill.
 277.1 Alto d¹ not in MS.
 281.3 Soprano, last two beats under one beam.
 281.1 Tenor e should have a trill
 284.1 Soprano, first two beats under one beam.
 284.2 Soprano b-flat should have a trill.
 286.3 Soprano, last two beats under one beam.

V.3 Menuet

This short movement has only a few minor problems in the modern edition.

Throughout, 8th notes are grouped in fours in the MS, while Beckmann groups them in twos.

Figure 12, Menuet in D minor, errata

- | | |
|------|---|
| 7.2 | MS includes two vertical lines above the note, possibly indicating the <i>Schleiffer</i> ornament in Buttstett's table of ornaments. Beckmann omits this. |
| 19.2 | Accidental not in MS, clearly a mistake in the MS. |
| 21.1 | Accidental not in MS, clearly a mistake in the MS. |

V.4 Menuet

This second Menuet is more problematic than the first. Expected are the, by now, usual beaming changes. The MS beams all groups of two or more 8th notes together whilst Beckmann consistently beams them in groups of twos. More troubling are the addition of two notes and an accidental, none of which are mentioned in the RB.

Figure 13, Menuet in D minor, errata

- | | |
|------|---|
| 26.3 | Right hand b-flat ² not in MS. |
| 28.3 | Right hand a ² not in MS. |
| 30.3 | Bass accidental not in MS. |

VI. Suite

This first suite is relatively problem-free. Most of the discrepancies between the MS and the modern edition are regarding ornamentation and beaming, with only a few changes of notes occurring. Particularly problematic is Beckmann's adaptation of the *Accent* ornament, which he changes to a single stroke ornament without any explanation. Although given the Roman numeral VI, it is not actually entitled "Suite" in the MS, and Beckmann appropriately includes this title in brackets.

Figure 14, Suite in D major, errata

Allemande (titled *Allamand* in MS)

The measure numbers are incorrect for this entire movement, as Schott assigns the 8th-note anacrusis m. 1. For the ease of comparison, this study will use Schott's numbers.

- 2.1 Tenor d¹ should include a mordent.
- 3.1 Alto f-sharp¹ not in MS.
- 5.3 Soprano, beats three and four under one beam.
- 9.4 Alto g¹ unclear in MS, could be g-sharp¹.
- 10.1 Soprano b¹ should include an *Accentus*.
- 11.3 Soprano a¹ not in MS.

Courante (titled *Courant* in MS)

- 1.1–2 Soprano, first three 8th notes under one beam.
- 2.1–2 Soprano, first three 8th notes under one beam.
- 2.2 Soprano b1 should include a *Schleiffer*.
- 4.1–2 Soprano, first three 8th notes under one beam.
- 7.1 Soprano, first beat all under one beam.
- 9.1 Tenor is tied in MS. Mentioned in RB.
- 11.2 Soprano, placement of trill unclear, possibly over b¹.
- 12.2 Chord is missing f-sharp¹.
- 13.1 Soprano, first three 8th notes under one beam.
- 13.2 Soprano d² should include an *Accentus*.
- 13.3 Soprano a² should include an *Accentus*.
- 16.1 Soprano quarter note d¹ should include an *Accentus*.

Sarabande (titled *Saraband* in MS)

- 3.1–2 Soprano, first four notes under one beam.
- 11 Soprano, entire bar under one beam.
- 11.3 Soprano d² should include an *Accentus*.

Menuet

- 4.1–2 Soprano, first four notes under one beam.
- 18.1–2 Soprano, first four notes under one beam.
- 20.1–2 Soprano, first four notes under one beam.

Aria

All 8th notes beamed in groups of fours in MS

- 10.1 Rhythm is dotted 8th—16th in MS. Mentioned in RB.

VII. Suite

The second suite and final movement of the *Clavierkunst* has largely the same issues as the first suite. It is also not given the title “Suite” in the MS, and most of the problems concern ornamentation.

Figure 15, Suite in F major, errata

Allemande (titled *Allamand* in MS)

- 2.4 Soprano, final three notes are all 16th notes in MS.
- 3.3 First five 32nd notes under one beam.
- 9.3–4 All 16th notes under one beam.
- 11.3–4 All 16th notes under one beam.
- 12.2 Soprano d² should include an *Accentus*.
- 12.4 Bass a should include an *Accentus*.

Courante (titled *Courant* in MS)

- 1.1–2 In MS, the alto a¹ (not c²) is tied over and the first four 8th notes are a¹, g¹, f¹, g¹. Mentioned in RB.
- 5.1–2 Bass 8th notes under one beam.
- 6.1 Soprano a¹ should include an *Accentus*.
- 6.1 Bass f does not have a dot in MS.
- 6.3 Soprano e² should include a *Schleiffer*.
- 6.3 Bass 8th notes under one beam.
- 7.2 Soprano d² should include a *Schleiffer*.
- 9.1–2 Soprano 8th notes under one beam.
- 10.2 Bass f is d in MS.
- 14.1–2 Bass 8th notes under one beam.

Sarabande (titled *Sarabanda* in MS)

- 2.2 Soprano trill should be a mordent.
- 4.2–3 Bass 8th notes under one beam.
- 5.2–3 Soprano and alto 8th notes under one beam.
- 12.1 Soprano d² should include a trill.
- 12.3 Soprano e² should include an *Accentus*.
- 14.3 Tenor c-sharp¹ should include a trill.
- 15.2 Soprano trill should be a mordent.
- 15.3 Tenor c-sharp¹ should include a trill.
- 16.2–3 Soprano 8th notes under one beam.
- 16.3 Soprano d² should include an *Accentus*.
- 17.2 Soprano trill should be a mordent.
- 18.2 Soprano trill should be a mordent.
- 20.2 Tenor e should include a trill.
- 20.2–3 Soprano 8th notes under one beam.

- 22.2 Soprano trill should be a mordent.
23.1 Soprano g¹ should include an *Accentus*.

Air

- 0.4 Soprano c² should include an *Accentus*.
1.1 Soprano f¹ should include a mordent.
5.2 Tenor e should include a mordent.
5.3–4 Soprano 8th notes under one beam.
7.1–2 Soprano 8th notes under one beam.
8.2 MS includes a low C on beat two. Not mentioned in RB.
15.4 Mordent not in MS.

Menuet

All groups of three or more 8th notes are under one beam in MS.

CHAPTER 5

ISSUES OF PERFORMANCE PRACTICE

In Chapter 4, I dealt extensively with problems concerning the single modern edition of Buttstett's *Clavierkunst*. Klaus Beckmann makes numerous changes to the original musical text, from beaming to actual pitches, and these changes can have a significant impact on the performer's interpretation of this repertoire. Any organist seeking to perform Buttstett and other similar repertoire is well-advised to consult source material to best determine the composer's intentions, however elusive.

Aside from editorial problems, though, one of the single greatest issues in performance practice on the pipe organ is that of instrumentation and registration. We organists often ask: What organs did the composer know? What sounds and combinations thereof are appropriate for this repertoire? How does the original tonal concept affect the modern performer's registration? Is it even relevant to consider old and often non-extant instruments in our contemporary context?

I would contend that it is indeed important for the performer to have some understanding of the tonal context in which composers were working. This is not to suggest that one must slavishly adhere to an older tonal concept, but it should at least inform a performer's perspective. For instance, having played many 16th- and 17th-century Italian organs, I have a much greater appreciation for and, arguably, understanding of the music of Girolamo Frescobaldi and Michaelangelo Rossi than what was the case before traveling abroad. Can I recreate such sounds on the large 1950's American Classic Schantz organ over which I currently preside? Of course not, but I can

approximate such registration much better having played the older instruments. Knowing the particular sounds of a particular style of instrument is crucial to any organist's interpretation of the repertoire written for that instrument.

That said, determining the organs which a composer knew is often fraught with problems. The most prime example, of course, is the search for the so-called "Bach organ." Johann Sebastian Bach played many different styles of German instruments, from those of Arp Schnitger to Zacharias Hildebrandt, and the quest to search for the single organ which Bach might have preferred is indeed futile.

Fortunately for this study, such a determination is not at all a problem. While it may be impossible to divine the true Bach organ, we know exactly the nature of the organ over which Buttstett presided for most of his lifetime.

The first known organ at the Erfurt Predigerkirche was built in 1579 by Heinrich Compenius, but the organ reportedly was plagued with problems, and in 1589, Valentin Vogler was hired to repair and augment the instrument. By 1647, during the tenure of Johann Bach (Johann Sebastian's great uncle who served the Predigerkirche from 1647-1673), the church contracted with Ludwig Compenius for a complete rebuild of the instrument. Ludwig was to build largely a new instrument, however keeping the old organ case and recycling previous pipework as much as possible. The old organ apparently had ample *Gravitas*,⁶¹ but Compenius hoped to make it more lively with multiple solo registers and more lovely with new soft registers.⁶² To fund the rebuild, which cost a total of 1547 Thalers, 2 Groschen, and 6 Pfennige,⁶³ the Predigerkirche held

⁶¹ i.e. Tonal depth or weight.

⁶² Thekla Schneider, "Die Orgelbauerfamilie Compenius," *Archiv für Musikforschung* 2 (1937): 67.

⁶³ Based on Christoph Wolff's cost-of-living comparisons, this would amount to roughly \$111,391.50 in the year 2000, surely an undervalued amount. Wolff, 539.

multiple fundraisers, used proceeds from the parish cemetery, and received a small sum of 50 Thalers from the city of Erfurt.

This new Compenius organ was not a small instrument, by any means, and it apparently required multiple *Kalkanten*⁶⁴ to operate the bellows. Below is a modern image⁶⁵ of the current instrument (1977 Alexander Schuke) housed in the same case as the previous Compenius organ.

Figure 16, Predigerkirche organ with Compenius casework



The ornamentation of the casework with shades and angel heads seen at the top of each tower was completed by Ludwig Compenius.

⁶⁴ A *Kalkant* was a person, usually a boy, hired to manually operate the organ bellows.

⁶⁵ Hochschule für Musik Franz Liszt Weimar, “Veranstaltungen, Orgeln im Überblick,” http://www.hfm-weimar.de/v1/veranstaltungen/wettbewerbe/orgelwettbewerb/2011/orgeln/orgel_predigerkirche_erfurt.php (accessed July 19, 2012).

Below is the specification of the Ludwig Compenius organ at the time of the 1647–1649 rebuild.⁶⁶

Figure 17, 1647-1649 Compenius organ specification

Oberwerk		Rückpositiv
8′ Principal		4′ Principal
16′ Gedackt		8′ Grossgedackter (“beautiful, quiet”)
8′ Gemshorn		8′ Quintadena
8′ Rohrflöte		4′ Spielpfeiffe (“lovely”)
6′ Quinta		Sesquialtera
4′ Nachthorn		Scharff III (“loud”)
4′ Octave		2′ Flach- or Waldflöte
2′ Octave		2′ Octava
Mixture (“loud”)		8′ Trumpet (“in the Netherlands style”)
Zymbel III		4′ Schallmeyn
		Zimbelstern: 3 stars with 24 bells total, on a double draw stopknob for one or all three stars
Pedal (“in the large towers”)		Sperr Ventil
16′ Principal		RP Tremulant
16′ Posaunen		
16′ Fagott (“for quiet music”)		
2′ Cornet Bass (“singing”)		
16′ Gedackt (OW)		
8′ Gemshorn (OW)		
Pedal Tremulant		
Nachtigal		
RP to Pedal coupler		
Sperr Ventil		
Manual Compass: CDEF—e ³ (51 notes)		
Pedal Compass: CDEF—d ¹ (24 notes)		
Manuals constructed of ebony and ivory		

There are many interesting elements to this specification list from which one can draw general conclusions. This Compenius organ was, in many ways, an ideal example of the High Baroque German organ building aesthetic. It included complete choruses on

⁶⁶ Schneider, 66-7. Also, Carl D. N. Klein, “Specifications of the Ludwig Compenius Organ at the Predigerkirche, Erfurt, built 1647-1649”(lecture-recital, Eastman School of Music, Rochester, NY, August 1, 1990).

the manual divisions, it had a strong pedal division, and there were a number of colorful stops, particularly on the Rückpositiv. By the description of the mixtures contained in the contract (i.e. “loud”), one can assume that the principal choruses were notable for their sharp, brilliant sound. Indeed, it is quite possible that this Oberwerk was comprised of recycled pipework from a previous Blokwerk and that Compenius simply added the additional 8’ registers.

Using this information about the Compenius organ coupled with knowledge from other contemporaneous sources, it is possible for the modern player to make assumptions regarding appropriate registrations for the music of the *Clavierkunst*. A genre that dominates Buttstett’s collection is the *stylus phantasticus* Praeludium, which as has been previously mentioned, has more in common with the North German Toccata or Praeludia style of Buxtehude than that of the Central German Johann Pachelbel. As Harald Vogel states, “Within toccata-like sections of the North German *stylus phantasticus* repertoire, it is very important to alternate between the contrasting *plena*⁶⁷ of the *Rückpositiv* and *Hauptwerk*...In this way large blocks of sound are clearly set apart and gain increased spatial depth.”⁶⁸

Thus, for the opening Praeludium in D minor, one could easily alternate between the two *plena* of the Compenius organ (OW: 8’ Principal, 4’ Octave, 2’ Octave, Mixture, and Zymbel; RP: 8’ Grossgedackter, 4’ Principal, 2’ Octava, Scharff), undergirded by the Pedal Posaunen and the RP to Pedal coupler. Although not indicated in the score, echo effects are possible throughout the *Exordium* of this opening Praeludium. Given the

⁶⁷ Plural for *Plenum*, which indicated full organ, the meaning of which varies from source to source but which is generally understood to indicate the full ensemble of Principal-scaled pipes.

⁶⁸ Harald Vogel, “North German Organ Building of the Late Seventeenth Century,” in *J.S. Bach as Organist*, ed. George Stauffer and Ernest May (Bloomington: Indiana University Press, 1986), 35.

known winding issues with this instrument, it seems unlikely that Buttstett would have employed multiple 8' registers within a division at once, making this instrument even more similar to its North German cousins than its Central German neighbors. Registers could be added or subtracted at each section of this opening Praeludium. For instance, I might reserve the Zymbel mixture until the dramatic chordal and pedal entrance at m. 28. Beginning in m. 33, I would likely then replace the Pedal Posaunen with the Principal for the long pedal point, and perhaps reduce the registration for the alternating arpeggiated pattern, returning to the full *plenum* for the closing phrase beginning in m. 48. This is but one possible registration scheme for this piece based on the known specification of the Compenius organ.

A work in the *Clavierkunst* that would highlight the multiple registration combinations possible on the Compenius organ is undoubtedly the Aria with variations. One important source that is particularly applicable here (even though it deals exclusively with chorale preludes) is the *Harmonische Seelenlust* of Buttstett's pupil Georg Friedrich Kauffmann. In this unique collection, Kauffmann includes appropriate registrations for almost every work, and his suggestions are particularly interesting for their reliance on 16' tone in the manuals. Other applicable sources for multiple registration combinations include Matthaues Hertel's *Orgel Schlüssel* of 1666,⁶⁹ Andreas Werckmeister's *Orgel-Probe* of 1698,⁷⁰ Gottfried Silbermann's registration list of 1741,⁷¹ and even Buttstett's

⁶⁹ Barbara Owen, *The Registration of Baroque Organ Music* (Bloomington: Indiana University Press, 1997), 80-1.

⁷⁰ Owen, 144.

⁷¹ Owen, 170.

nemesis Johann Mattheson in *Der Volkommene Kappelmeister*.⁷² With these sources in mind, a possible registration scheme follows:

Aria: OW 8' Principal

Var. 1: OW 8' Gemshorn, 4' Nachthorn (Hertel #7)

Var. 2: RP 8' Grossgedackter, 4' Principal, Sesquialtera; OW 8' Rohrflöte, 4' Nachthorn (Kauffmann 54)

Var. 3: RP 8' Trumpet, Principal 4' (Kauffmann 31)

Var. 4: RP 8' Quintadena, 4' Spielpfeiffe (Silbermann "Lieblich")

Var. 5: RP 4' Spielpfeiffe

Var. 6: RP 8' Grossgedackter, 2' Flachflöte (Silbermann "Lute")

Var. 7: RP 8' Grossgedackter, 4' Schallmeyn; OW 8' Rohrflöte

Var. 8: RP 8' Grossgedackter, 4' Principal (Kauffmann 14)

Var. 9: RP 8' Quintadena, 4' Spielpfeiffe, 2' Flachflöte (Kauffmann 51B)

Var. 10: OW 16' Gedackt, 8' Rohrflöte, 4' Nachthorn (Kauffmann 18.B)

Var. 11: OW 8' Principal, 4' Octave, 2' Octave (Kauffmann 37)

Var. 12: OW 8' Principal, 4' Octave, 2' Octave, Mixture; P 16' Posaune, 8' Gemshorn

One more point on the specification of the Compenius organ that bears mention is the fairly typical short octave in the both the manual and pedal divisions. Surprisingly, there is one work in the *Clavierkunst* that would not be able to be realized on this Compenius organ. The IV.1 *Praeludium* includes two brief instances of C-sharp in the bottom octave (mm. 25 and 32). Otherwise, except for the harpsichord V.3 *Menuet*, the entire *Clavierkunst* would have been playable on this organ.

Apparently by 1663, the Compenius organ was again found to be defective, and Ludwig returned to Erfurt repeatedly to fix deficiencies that included improper voicing, insufficient wind supply, and sagging pipe metal in the pedal towers.⁷³ Perhaps, two generations later, the young Johann Sebastian Bach inherited his uncle's ability to identify problems in organ construction and design! Seemingly, by the time of Pachelbel's arrival, the organ had largely been repaired and remained unchanged through

⁷² Owen, 145-6.

⁷³ Ziller, 27.

Buttstett's tenure, as no documentation survives during this period for the Compenius organ.

In 1740, thirteen years after Buttstett's death, Jakob Adlung hired the builder Volkland to rebuild the Compenius instrument, though reportedly much of the old pipework and, of course, the case remained. Unfortunately, during Napoleon's siege of Erfurt in 1806, the organ was severely damaged, and repairs and an expansion of the loft area to seat an orchestra were only completed in 1812. Then, in 1826–1827, the organbuilder Saalfelder renovated the instrument, enlarging it to 40 independent stops. The famous Walcker firm built an entirely new instrument with all new pipework in 1898, enlarging the organ further to 60 stops. The current 1977 organ in the Predigerkirche by Alexander Schuke is only slightly smaller at 56 stops.

Finally, it is worth including here Buttstett's *Table des agréments* as found on the last page of the *Clavierkunst*.

Figure 18, Buttstett's table of ornaments

t. t. Denotat tremulum. ordm: vel brevem, tmo. longum.
 b. tmo Semitrem vulgo mordant.
 P. Pedal: M. Man:

Accents t Coule
 ascend: Descend:
 vel Circuits Diminutio.
 deorsum sursum
 resolutio.
 resolutio.
 Harpeg: p tot: Syzyg: 44.

Interestingly, as mentioned in Chapter 2, many of the ornaments contained here are not found in the MS musical text, and one can surmise that perhaps Buttstett would have used more of these examples had he continued with his original plan for a multi-volume set. The most common are the *tremulum* and *mordant* listed at the top, though the *Accent* (i.e. appoggiatura),⁷⁴ the *ascend*,⁷⁵ the *Schleiffer* (untitled above preceding the *Coule*),⁷⁶ and lastly the second example of the *resolutio* are all occasionally found. At the end of his Buttstett edition, Klaus Beckmann gives an excellent description and summary of each of

⁷⁴ e.g. Aria, m. 1, beat two, second 16th note. Omitted by Beckmann.

⁷⁵ e.g. Sarabande in D major, m. 1, beat two.

⁷⁶ e.g. V.3 Menuet in D minor, m. 2, beat two. Omitted by Beckmann.

these ornaments using modern notation, an invaluable resource for any prospective performer of Buttstett.⁷⁷

Unlike many of his predecessors (e.g. Johann Kaspar Kerll, whom he cites in the preface), Buttstett does not “write out” his ornaments in the *Clavierkunst*. All ornaments are indicated with a sign, but this does not preclude the performer from adding her own ornamentation to any given work in this collection (unlike François Couperin, Buttstett does not forbid such a thing). In particular, ornamentation is noticeably absent from the Aria with variations (with the exception of two *Accent* ornaments in the Aria that are omitted by Beckmann and one trill in variation 2), and there are certainly opportunities here for embellishment by the performer. Take, for instance, variation 2, which features a line of running 16th notes in the right hand, not unlike an ornamented solo one might find in the chorale preludes of Buxtehude.⁷⁸ The performer could easily add a mordent at the peak of each line and also on the final note of each phrase. One could also take a cue from the one trill that is included in the left hand in m. 6 and easily add a similar trill and dotted note to one of the ascending stepwise lines in the right hand, particularly those figures found on beat three of mm. 2, 4, 6, and 8. Furthermore, especially if this work was to be performed on the pedal harpsichord or clavichord, adding Buttstett’s *Ascend* ornament to some of the blocked chords in the left hand of this variation would be stylistically appropriate. As in all things, good taste must prevail when adding ornamentation not supplied by the composer, and a performer is well-advised to consult contemporaneous sources.

⁷⁷ Though unfortunately, as indicated in Chapter Four, Beckmann omits many of the ornaments found in the MS. For a comprehensive study of ornamentation of this era, see Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music* (Princeton: Princeton University Press, 1978).

⁷⁸ e.g. BuxWV 177, variation.

CHAPTER 6

THE ART OF THE KEYBOARD: BUTTSTETT'S PLACE IN EARLY 18TH- CENTURY CENTRAL GERMANY

By the time Johann Heinrich Buttstett had secured his position as *Ratsorganist* at the Predigerkirche, Erfurt and greater Thuringia had entered a period of relative calm and stability. The city had weathered multiple outbreaks of the plague, and it had completely recovered from the ravages of the *Thirty Years War*. Indeed, Erfurt's prosperity was perhaps built upon the religious harmony between Catholics and Protestants in this uniquely bi-confessional city, and both commerce and culture flourished here for at least another century.

With his *Clavierkunst*, Buttstett sought to secure his legacy as a serious composer in the cultural milieu of German organists. Published in 1713, the extant volume was to be only the first installment in a monumental endeavor to present thousands of keyboard works to the public. In one sense, Buttstett was partially successful in reaching his goal. The *Clavierkunst* as transmitted—which received quite a wide distribution in the Leipzig trade fairs—contains a great variety of keyboard works, and his writing is particularly notable for the inventiveness of figural variety, for dramatic *stylus phantasticus* statements, and for a creative use of texture as a means of creating a dynamic effect. Buttstett knew his instrument well, and he was undoubtedly able to exploit its resources to make quite a splash with these works for his annual recital on the Feast of St. John the Baptist. Yet, while a few of the compositions, most notably the Canzon, are quite successful, many suffer from pedantry and admittedly uninspired subject material. The

two suites, in particular, are quite weak in comparison to the repertoire of Buttstett's contemporaries. As a result, aside from the occasional anthologizing of his minuets and chorale preludes, history has largely forgotten the *Clavierkunst* of Johann Heinrich Buttstett.

Like his teacher "the famous Mr. Pachelbel," Buttstett also aimed to carry on his compositional legacy by teaching the next generation of organists/composers. If Johann Gottfried Walther's narrative is to be believed, however, Buttstett was a difficult mentor who took a decidedly punitive approach to pedagogy. Perhaps for this reason, Buttstett is not considered among the great teachers of this era, setting him apart from many of his better-known contemporaries (e.g. Pachelbel, Buxtehude, and J.S. Bach).

Finally, Buttstett's reputation as a composer and theorist was literally obliterated by Johann Mattheson in their years-long dispute over the future of music composition. Unfortunately for Buttstett, he was on the wrong side of music history, and his calls to return to an ancient and outmoded system of music composition were not only ignored but were viciously ridiculed. Mattheson was, by far, Buttstett's intellectual superior, and following this debate, Buttstett may very well have been demoralized, and the world was to hear very little from him in the last decade of his life.

In spite of all this, Buttstett's *Clavierkunst* deserves to be heard. His compositional style is a unique fusion of cosmopolitan compositional practices, and his repertoire betrays the influence of not only his teacher Pachelbel, but also the music of Buxtehude, Froberger, Kerll, and Frescobaldi. While his art may not have been as highly developed as his predecessors and peers, Buttstett's work is notable for its synthesis of

diverse influences. What his work may lack in craft, it redeems itself in drama and rhetorical bravado.

Johann Heinrich Buttstett lived during an important time in music history. While the world around him was changing, he remained steadfast in his art. As he stated in the preface to the *Clavierkunst*, he believed he had done his best to show the world that his music embodied the virtues of piety, charity, and humility. Plainly, his music was written *Soli Deo Gloria*, and he cared little for criticisms that might arise. One can only hope that Buttstett truly and resolutely believed the words of “the famous bandmaster” Mr. Erlebach, quoted at the conclusion of his preface, “Things that are honest and fair give me pleasure, coaxing reflections, fake beginnings are conquered by sincerity in the end.”⁷⁹

⁷⁹ Philipp Heinrich Erlebach, *Harmonische Freude musicalischer Freunde*, eds. Otto Kinkeldey and Otto Schmidt (Leipzig: Breitkopf und Härtel, 1914), 102. Trans. Elke Kramer.

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