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NOTES

This collection was birthed as part of a masterclass series for organists at Eastern Michigan University, Ypsilanti, which explored “performing in ensemble.”

Registration suggestions and manual designations are editorial. Articulation and phrasing that has been added by the editor (based on that found elsewhere in the source scores) is bracketed or indicated with a dashed line.

Pastorale is the fourth movement of the larger work *A Rustic Wedding* composed in 1844 for two players at one organ by Swedish romantic composer Franz Berwald. Born into a family of four generations of musicians, Berwald made his living as an orthopedic surgeon and as manager of a saw mill and glass factory. In addition, he composed chamber music, concertos, symphonies, operas, and various keyboard works. *Pastorale* depicts a rather tranquil scene with a gentle reed and flute stops in dialogue with each other.

Fantasie in C Minor, op. 35, first appeared in 1832 in *Neueste Orgel-Compositionen zum Gebrauche beym öffentlichen Gottesdienste* (The Latest Organ Compositions for Use at Public Church Services) by Adolph Friedrich Hesse, organist at the evangelical main church, St. Bernhard, in Breslau, and was dedicated to Ignaz Ritter von Seyfried, Kapellmeister in Vienna. Hesse, a champion of the music of Johann Sebastian Bach, traces his training back to Bach through his teacher Rinck who was a pupil of Bach’s pupil Kittel. His *Fantasie in C Minor* consists of three movements: a grand overture-like *Adagio* followed by a lyrical *Andante grazioso* and harmonically intense *Allegretto* (fughetta) in compound duple meter.

Fughette für vier hände (Fughetta for Four Hands), characterized by classic clarity and succinctness, is the work of 19th-century German organist, elementary school teacher, music and literature publisher Gotthilf Wilhem Körner. Throughout his lifetime, Körner focused his energy and efforts on improving music education and music education resources.

Bounding Ball Polka is from American composer Thomas Payne Westendorf’s *Fun and Frolic*, a collection of teaching pieces published in 1881 for piano or cabinet organ (a small pipe organ built inside a cabinet at which the performer stands to play the manuals while pumping air to the bellows with one foot). Westendorf is primarily remembered for the song “I’ll Take You Home Again, Kathleen,” written for his wife in 1875, and for his teaching at Indiana House of Refuge for Juvenile Offenders in Hendricks County, Indiana. His polka is sure to bring a smile to faces of both performers and listeners alike!

For Gavi Polynstsev

Pastorale

Pos: Krummhorn 8'

Sw: Gedeckt 8'

Ped: Soft 16', 8'

Franz Berwald

ed. Michael Burkhardt

Allegretto [♩ = ca. 76]

Pos.

I

II

5

Pos.

Sw.

p

Sw. } p

Pos. }

Sw. }

Music: Franz Berwald, 1796–1868, from *A Rustic Wedding* (1844) (PD).

Edition: Michael Burkhardt, newly edited, and copyright © 2021 Birnamwood with this publication.

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10

tr

I

Pos. Sw. Pos. Sw.

II

Pos. Sw. Pos. Sw.

15

I

II

20

I

Sw.

II

MSM-10-458

For Megan Angriawan and Emily Katynski

Fantasie in C Minor

Gt: Principal Chorus, Sw. to Gt.
Sw: Principal Chorus, (Reeds 8', 4')
Ped: Foundations 16', 8'

Adolph Friedrich Hesse
ed. Michael Burkhardt

Adagio

I

Gt. } Sw. }

II

Gt. Sw.

Ped.

5

I

Gt. } Sw. }

II

Gt. Sw.

Man. Ped.

*Source reads *Mit vollem Werke*, "with full works," i.e. Full Organ.

Editorial Note

Each section may be performed entirely on one manual with or without pedal or on two manuals as indicated by the editor with or without pedal.

Music: Adolph Friedrich Hesse, 1809–1863, op. 35 (PD).

Edition: Michael Burkhardt, newly edited, and copyright © 2021 Birnamwood with this publication.

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Gt: Warm 8's (*mf*), Sw. to Gt.
 Sw: Gentle 8's (*mp*)
 Ped: Soft 16', 8'

*

Andante grazioso

30

I

Gt.

Sw.

Sw.

II

Ped.**

34

I

II

*Source reads Man. Mit 8' füssigen Stimmen (with gentle 8' voices)

Ped. 1, 16 füss. und 1, 8 füss. Stimme (one 16' and one 8' voice)

** "Ped." is indicated for this movement in the source publication, however, this part may be played effectively by the left hand on a manual with 16' and 8' stops.

86

I

II

Gt: Principal Chorus, Sw. to Gt
 Sw: Principal Chorus
 Ped: Foundations 16', 8', Sw. to Ped.

*

90 **Allegretto**

I

II

Gt. }

*Source reads *Mit vollem Werke*, "with full works," i.e. Full Organ.

94

I

II

98

I

II

Gt. }

102

I

II

For Yuanyuan Zhou and Wei Zhang

Fughette für vier Hände

Gt: Principal Chorus, Sw. to Gt.

Sw: Principal Chorus

Ped: Foundations 16', 8'

Gotthilf Wilhelm Körner

ed. Michael Burkhardt

Allegro con spirito [♩ = ca. 120]

Editorial Notes

The work may be performed entirely on the Great with or without pedal or on two manuals as indicated by the editor with or without pedal.

The formal organization of this fughetta is as follows:

Exposition: measures 1–16 Episode: measures 17–23 Development: measures 24–41

False Recapitulation: measures 42–54 Recapitulation: measures 55–62

Music: Gotthilf Wilhelm Körner, 1809–1865 (PD).

Edition: Michael Burkhardt, newly edited, and copyright © 2021 Birnamwood with this publication.

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10

I

II

14

I

II

18

I

II

The musical score is divided into three systems, each containing two staves labeled I and II. The first system covers measures 10 to 13, the second system covers measures 14 to 17, and the third system covers measures 18 to 21. The notation is in treble and bass clefs. A large diagonal watermark 'Copying is illegal only' is overlaid across the page. The notation includes various note values, rests, and accidentals. Measure 14 contains a trill marked with [tr].

For Jordan Mytty

Bounding Ball Polka

Gt: Flute 8', Octave 2'

Sw: Bourdon 8', Principal 4', Mixture, Reeds 16', 8', 4'

Pos: Bourdon 8', Principal 4'

Thomas Payne Westendorf

ed. Michael Burkhardt

The musical score is for a polka in 2/4 time, key of D major. It is arranged for two systems, I and II. System I consists of two staves for the Gt. (Flute 8', Octave 2') and System II consists of two staves for the Pos. (Bourdon 8', Principal 4'). The score begins with a key signature of one sharp (F#) and a time signature of 2/4. The first system (measures 1-4) features a melody in the Gt. staff and a bass line in the Pos. staff. The second system (measures 5-8) continues the melody and bass line, with a first ending (1.) and a second ending (2.) leading to a repeat sign. The score is marked with a large 'Copyright' watermark.

Music: Thomas Payne Westendorf, 1848–1923, from *Fun and Frolic* (1881) (PD).

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91

I Sw. } *ff*

II Sw. } *ff*

14

I

II

18

I Gt. } *f*

II Pos. } *f*

1.

2.