

## Appropriato all'organo

My life without Bach, without playing his keyboard and organ works, without singing with choirs, without strings and winds in instrumental ensembles performing motets, cantatas, sonatas and passions?

In the Bach year 1985, as an act of homage, I began to transcribe the First Brandenburg Concerto BWV 1046. I was prompted by Johann Gottfried Walther, who pointed out that such works could be adapted suitably to the organ. I was also inspired by Bach's own reworking of vocal, instrumental and orchestral movements by several of his contemporaries, as well as of his own works. We can assume two reasons for this: firstly, the customary one of immediate availability for public occasions; secondly, the organ version as an ensemble replacement for popular concerti by Antonio Vivaldi and others.

The ensemble character of this concerto, often described as hunting music, seems to call for the tonal resources of organs, old and new. The registrations used for the first performance in 1985 are listed on the right.

When playing the organ, usually in larger rooms, the question of tempo arises. A more leisurely pace will be preferable to the usual lively tempo. Certain liberties in part-writing are inevitable.

It is important to stress the study character of my work. Nowhere do I consider my rendering the only valid solution. Instead, it should be seen as an impetus for individual completion or, better still, imitation. While studying, it is indispensable to keep Bach's score within reach. If required, you can then insert your own, personal variant.

Good luck, and have fun learning and playing!

Winterthur, autumn 2017 Rudolf Meyer

## CHORORGEL STADTKIRCHE WINTERTHUR

Orgelbau Metzler, Dietikon 1983

### Hauptwerk C-f<sup>3</sup>

Bourdon 16'  
Principal 8'  
Hohlflöte 8'  
Octave 4'  
Quinte 3'  
Superoctave 2'  
Mixtur III  
Cornet disc. III  
Dulcian 8'

### Brustwerk C-f<sup>3</sup>

Gedackt 8'  
Rohrflöte 4'  
Principal 2'  
Sesquialtera II  
Sifflöte 1 1/3'  
Vox humana 8'

### Pedal C-d

Subbass 16' (ex HW)  
Octavbass 8' (ex HW)  
Trompete 8'

Tremulant for the entire organ, 3 Couplers

### Allegro

HW: Pr 8', Hfl 8', Oct 4', Quint 3', S'oct 2', Corn III, Dulc 8' BW+HW  
BW: Ged 8', Rfl 4', Pr 2', Vox 8'  
Pedal: Sub 16', Oct 8', Tromp 8' HW+Pedal

### Adagio

HW: Hfl 8'  
BW: Ged 8'  
Pedal: Sub 16' + BW (+/- Oct 8')  
slow tremulant, drawn only a bit

For reasons of sound or range, the registration can also be on a 4' basis and thus all' ottava bassa.

On three-manual organs the continuo interludes are to be played on a separate piano manual.

### Allegro

HW: Pr 8', Hfl 8', Oct 4', Quint 3', S'oct 2', Mixtur III  
BW: Rfl 4', Pr 2'  
Pedal: Sub 16', Oct 8', Tromp 8' HW+Pedal

### Menuet

HW: Bourd 16', Pr 8', Oct 4', Quint 3', S'oct 2'  
Pedal: Oct 8', Tromp 8'

### Trio I

HW: Oct 4', Dulc 8'  
Pedal: Tromp 8'

### Poloinesse

BW: Ged 8', Rfl 4'  
HW: Pr 8', Oct 4', S'oct 2'  
Pedal: Sub 16, Oct 8' (+/- HW+Pedal)

### Trio II

BW: Ged 8', Rfl 4', Vox 8' (m.d.)  
HW: Pr 8', Hfl 8', Dulc 8' (m.s.)

## Around the organ

Swiss organist and church musician Rudolf Meyer was born in 1943 in Küsnacht on Lake Zurich. Musical training in Zurich was followed by studies with Marie-Claire Alain in Paris, and complemented by master classes in organ music, improvisation and performance practice with Anton Heiller, Luigi Ferdinando Tagliavini, Nikolaus Harnoncourt and others.

After positions as organist in Burgdorf (1966–1971) and Rapperswil (1971–1976), he was first organist at the Stadtkirche Winterthur from 1976 to 2001. That organ had been purchased from Salem Abbey in 1809 by the Musikkollegium Winterthur, but it has undergone several renovations since then. Meyer had it restored to its 1888 state, ensuring that since 1984 the church boasts an important romantic organ. He was also responsible for the restoration (in fact salvation) of the 1913 Kuhn organ in the parish centre, as well as having the Metzler organ builders place a new baroque organ in the choir of the Stadtkirche (see cover). From 1975 to 2001, he was a lecturer at the Winterthur Conservatoire, leading a professional and a concert class. From 1982 to 1987 he also lectured on baroque improvisation at the Schola Cantorum Basiliensis, and briefly held a professorship at the Hochschule für Musik in Cologne.

Since 2001, Meyer works freelance; he enjoys an international reputation as organist, teacher and adviser on organ building, and also as a gifted improviser. His output as a composer is held in the Zentralbibliothek Zurich.

Harry Joelson