Notes to the Edition

In the Swedish *Riksarkivet* can be found among the pieces from the Silverstolpe family estate at Näs, Rö in Uppland, a curious manuscript entitled "Choral-Präludier för orgel." It is in the hand of composer Johan Wikmanson, who was the organist at *Klara kyrka* in Stockholm during the last two decades of the 18th century. Contained within are preludes by Joseph Martin Kraus (1756–92) and Johann Christian Heinrich Rinck (1770–1846). The manuscript clearly contains small works that were useful in the everyday church services that Wikmanson, Kraus's pupil, was required to accompany. The origins of the short preludes, however, are less clear, for there is no indication where Wikmanson obtained them, nor the reasons why he chose to combine works by these two composers.

Kraus, of course, as Wikmanson's teacher, probably wrote them down as a favor to his student. Although Kraus did compose music for the church, as a Catholic in Lutheran Stockholm he wasnot required or perhaps even allowed to write sacred music there. The few pieces that date from the time (1778–92) all were composed for secular events or occasions. Kraus was particularly ecumenical in his own religious views, and so it is not beyond the bounds of reason to suggest that he may have substituted for Wikmanson at Klara kyrka from time to time. These are his only works for organ, and they correspond to a Lutheran church setting. Rinck, on the other hand, was an emerging force in sacred music in Germany, having obtained the post of organist at the cathedral in Giessen in 1790. At that time he began to publish such preludes for organ, eventually creating over 200 of them, printed in sets for practical use. These must rank among his earliest efforts in this genre.

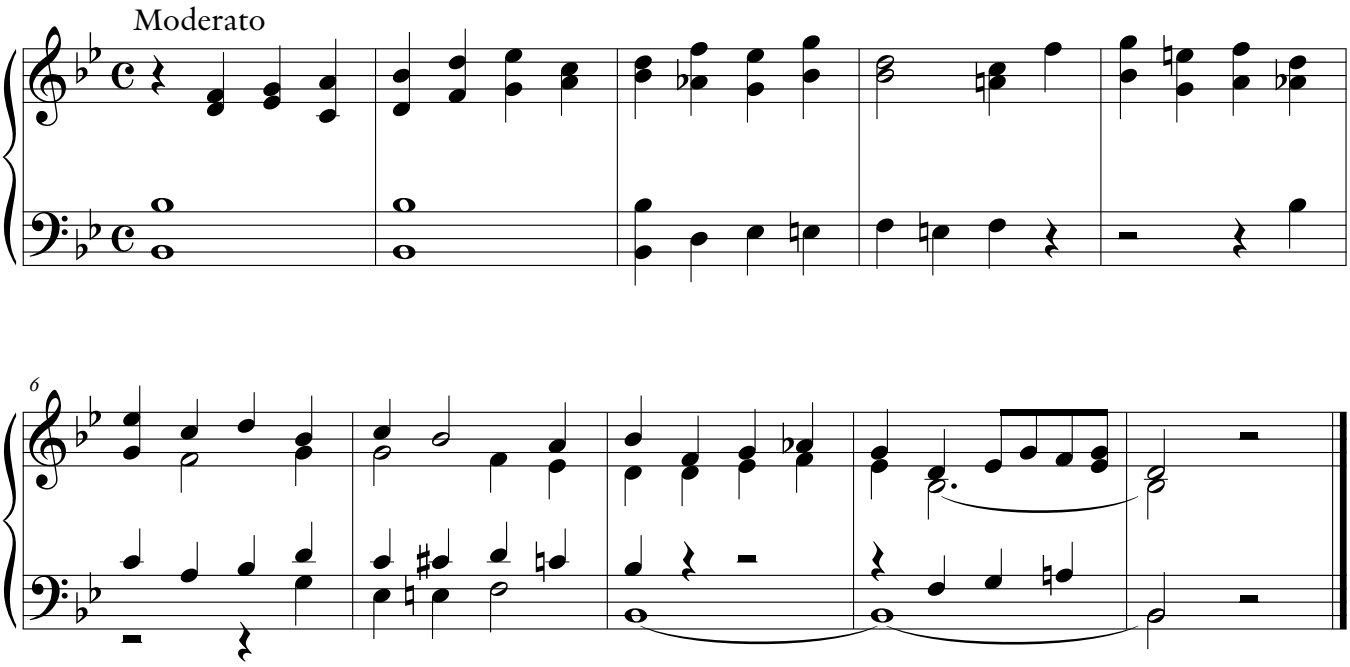
Combining Kraus and Rinck may not have been coincidental. Both were students of Johann Kittel (1732–1809) in Erfurt, himself a pupil of Johann Sebastian Bach. It is reasonable to suggest that Kittel kept in touch with his early student, introducing him to his later student Rinck. This in turn would suggest that Kraus may have obtained the preludes directly from Rinck or Kittel, enhancing them with a few of his own at the request of Wikmanson. This scenario is, however, speculative, no matter how logical it may be.

Bertil van Boer, 2020

Nr. 2: Svaga stämmor

Johann Christian Heinrich Rinck

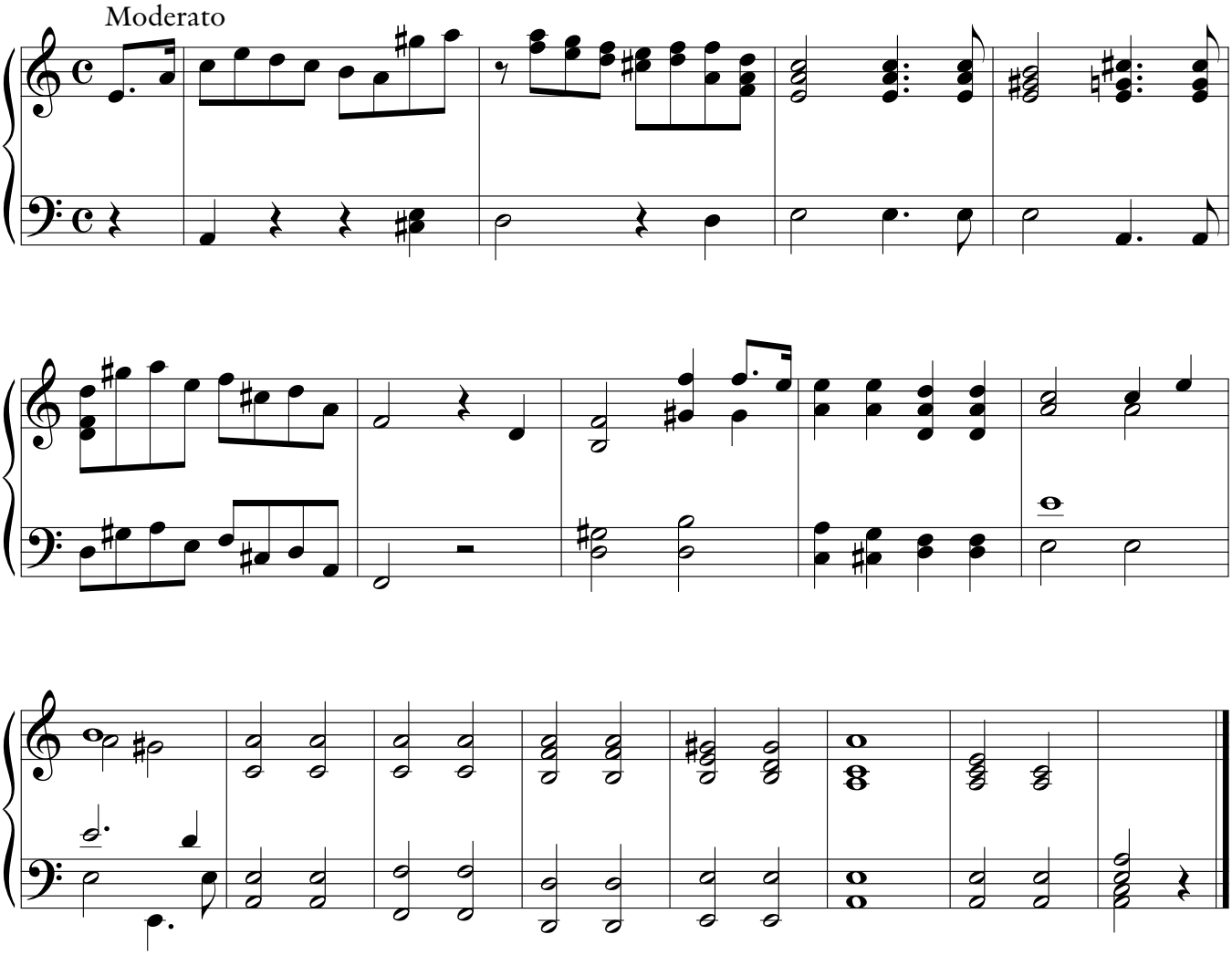
Moderato



Nr. 3

Kraus

Moderato



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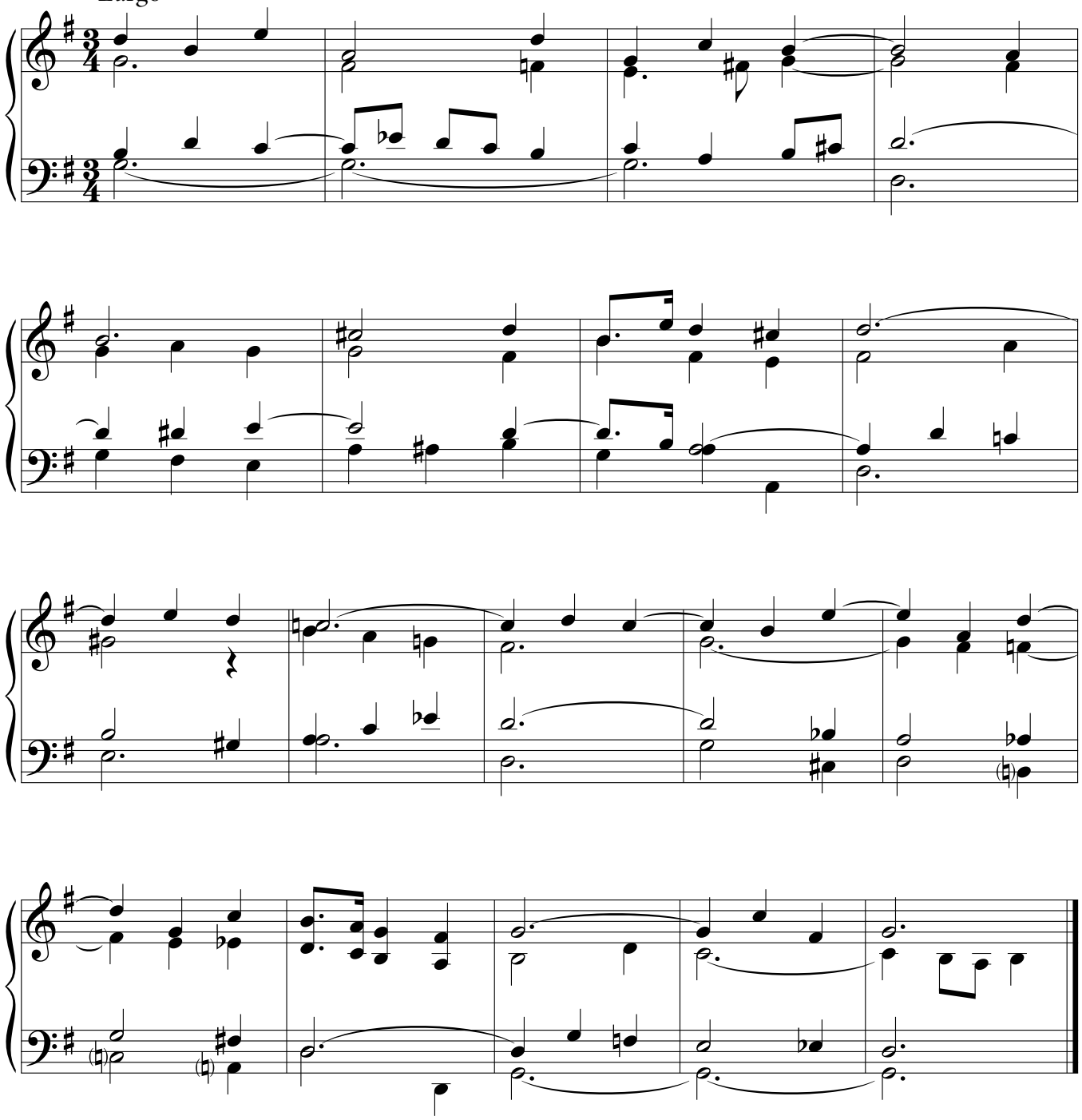
Nr. 9: Svaga Stämmor

Rinck

Largo



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