

### Jacques van Oortmerssen

#### RP

Prestant 8'

Octaav 4'

Quintfluit 3'

Fagot 8'

Williams (1980: 313) suggests that this variation is written in the style of the French *Basse de trompette* explaining why Alain employs two manuals (*Bovenwerk* and *Rugpositief*) although Bach did not specify any manual divisions. In terms of the use of two manuals, Agricola sates that “If one voice of a piece to be performed is to predominate, then louder stops must be drawn on the manual on which it is played than on the other manual.” (Faulkner 1997: 227.)

Alain’s right-hand registration coincides with the statement made by Agricola saying (Faulkner 1997: 227): “A reed stop is also suitable to serve as a foundation for several high stops.”

The most interesting aspect of both organists’ registration is the inclusion of the Fagot 8' in the *Rugpositief* of the Van Hagerbeer/Schnitger organ. The organ builder, J. Strumphler, replaced the original Trechterregaal 8' of the *Rugpositief* with the Fagot 8' in 1782 (Jongepier 1987: 75).

Van Oortmerssen’s combination is based on a typical North German consort registration as defined by Harald Vogel. He plays it on one manual, therefore discarding the idea of a *Basse de trompette*. These combinations imitate the sound of the existing instruments and bear the name of the specific models, in this case the timbre of a Fagot. Vogel comments that it was possible to register a homogeneous timbre that corresponds to a complete family of stops from bass to soprano. This type of combination is a legacy

from the late 16<sup>th</sup> and early 17<sup>th</sup> centuries when organ builders experimented with various tone-colours. (Stauffer & May 1986: 32.)

## Variation VI

### Registrations used by performers

#### Alain

<u>GM (rh)</u>	<u>RP (lh)</u>	<u>PED</u>
Prestant 8'	Prestant 8'	Prestant 16'
Viool de Gamba 8'	Fagot 8'	Octaav 8'
Octaav 4'	Octaav 4'	Octaav 4'
Trompet 4'	Superoctaav 2'	Ruyschpijp III
Octaav 2'	Mixtuur VI	Trompet 8'
Ruyschpijp II		
Tertiaan II		

#### OW

Prestant 8'  
Octaav 4'  
Scherp IV

#### Coupler:

OW/GM

## Variation VI as VII

Variation V.11

**Jacques van Oortmerssen**

Registration as used by performer

<u>BW</u>	<u>RP</u>	<u>PED</u>
Roerfluit 8'	Quintadena 8'	Prestant 16'
Fluit Dous 4'	Fluit 4'	Octaav 4'
		Nachthoorn 2'

It is clear that Alain's combination suggests some sort of reed *Organo pleno* with a *cantus firmus* in the Pedal division, resembling a type of French *Grand Jeu*. This registration is somehow identical to the combination that is given by Friedrich Wilhelm Marpurg for the so-called *Nachspiel* showing the clear influence of the French Classical School (Kooiman 1992: 134):

*Hoofdwerk:* Principal 8', Principal 4', Nasard, Terz, Waldflöte 2', Cornet, Trompete 8', Clairon 4', Cromhorn 8'.

*Rugwerk:* Principal 8', 4', Nasard, Terz, Cromhorn 8', Clairon 4'

*Pedaal:* Posaune 16', Trompete 8', Clairon 4'

Van Oortmerssen employs the normal combination of two flute-scaled registers in the two manual divisions as used in the previous variations, but this time against a *cantus firmus* in the Pedal. Van Oortmerssen makes use of a gapped registration omitting an eight-foot in the Pedal to highlight the *cantus firmus*. In this respect Agricola mentions that one should use this type of combination depending on the fact whether a single line or a full texture is played (Faulkner 1997: 227).

*Nachspielum* (1924-38) gives a similar combination for the *Nachspiel* to provide for a full texture.

**Variation VII**

**Registrations used by performers**

Variation VII

**Alain**

**RP**

Octaav 4'

Alain

**Variation VII as VI**

RP

RP

**Jacques van Oortmerssen**

RP

**RP**

RP

Quintadena 8'

Quintadena 8'

Fluit 4'

Fluit 4'

Wald fluit 2'

Wald fluit 2'

Jacques van Oortmerssen

Alain uses a four-foot principal-scaled stop for this variation. Agricola makes it clear that a four-foot may only be used if one intends to play fast and rapid music (Faulkner 1997: 227).

The combination of 8', 4' and 2' flute-scaled stops is a very common registration found in almost any registration source. Silbermann supplies such a combination that is part of his "Lieblicher Flöten-Zug" for the organ of Grosshartmannsdorf (Kooiman, Weinberger & Busch 1995: 165):

*Oberwerk:* Gedackt 8' + Rohrflöte 4' + Gemshorn 2'

Kauffmann (1924: 38) gives a similar combination for the chorale prelude *Freu dich sehr, o meine Seele*:

Van Oortmerssen uses only principal-scaled registers for this variation. He uses the

Gedackt 8' + Flute octav 4' + Spitzflöte 4' or 2'

### Variation VIII

#### Registrations used by performers

#### Alain

##### RP

Prestant 8'

Fluit 4'

Waldfloit 2'

##### PED

Prestant 16'

Octaav 8'

Octaav 4'

#### Jacques van Oortmerssen

##### RP

Prestant 8'

##### PED

Prestant 16'

Octaav 8'

Alain chooses a light-textured registration on the *Rugpositief* and Pedal for this variation with its lively character and so-called *circulatio motif*. Due to the lack of an 8' Flute on the RP, the Prestant 8' is used as a foundation register.

Alain's Pedal combination is very much effective in the sense that is both surportive and fundamental in relation to the manual division. Werckmeister says that these open stops such as Principals (that are used by Alain) have the correct sharpness and are at the same time *gravitatisch* (Faulkner 1997: 215).

Van Oortmerssen uses only principal-scaled registers for this variation. By using this

combination on the Van Hagerbeer/Schnitger organ he brings out the excellent vocal qualities of these principals of 8' and 16' pitch. Vogel (Stauffer & May 1986: 32) points out that this concept of imitating the human voice is actually a Renaissance organ ideal. The Italian organ builders concentrated entirely on pipe sounds to imitate the human voice by developing only the *Principale* (8'), while the North Germans retained this quality mostly in the foundation principals at 16', 8' and 4' pitches.

## Variation IX

### Registrations used by performers

#### Alain

<u>GM (lh)</u>	<u>RP (rh)</u>	<u>PED (one octave lower)</u>
Prestant 8'	Prestant 8'	Octaav 4'
Octaav 4'	Fluit 4'	Trompet 4'
	Quintfluit 3'	Nachthoorn 2'

#### Jacques van Oortmerssen

<u>GM</u>	<u>RP (lh)</u>
Octaav 4'	Prestant 8'
	Quintadena 8'

<u>BW (rh)</u>	<u>PED</u>
Prestant 8'	Octaav 4'
Vox Humana 8'	

#### Coupler:

P/GM



Alain's right-hand combination is controversial in the fact that Adlung opposes the addition of a Quint in a registration unless it has a higher stop on top of it such as a two-foot (Faulkner 1997: 227). The two manuals nonetheless balance perfectly with each other.

Van Oortmerssen's right-hand combination is also of great importance. Firstly he combines a reed stop with a flue register as suggested by Agricola that a reed should never be used on its own. This is also to change the timbre of the reed and to muffle the rattle of this stop. (Faulkner 1997: 227.) Furthermore, the Vox Humana was a very popular reed in Bach's time and used in many combinations. Trost describes this stop as the "closest of all to the human voice, a [register] which demands great care so that it has its intended effect." (Faulkner 1997: 213; Owen 1997: 159.) Kauffmann also promotes the use of the Vox Humana and there are a few examples of his suggestion for the use of this register in his chorale preludes (Kauffmann 1924: 44 & 48):

Gelobet seist du, Jesu Christ (Alto modo):

*Oberwerk:* Vox humana + Salicional 8'  
*Haupt-Manual:* Fagott, Quintadena 16' + Gemshorn 8' + Kleingedackt 4'

Herr Christ, der einge Gottes Sohn:

*Haupt-Werk:* Principal 8' + Vox Humana  
*Ober-Werk:* Gemshorn + Gedackt 8'  
*Pedal:* [-]

The most interesting aspect of the two organists' registration is the employing of a four-foot stop as the lowest sounding pitch in the Pedal division. Both Alain and Van Oortmerssen play the *cantus firmus* in the Pedal an octave lower for it to sound on an 8' basis. This situation is also evident in the six Schübler Chorales where the indication is "4 Fuß", which merely implies the chorale is in the tenor register (Faulkner 1997: 230).

Van Oortmerssen probably coupled the Octaav 4' of the *Groot manuaal* to the Pedal Octaav 4' to give it more body and depth.

### Variation X

#### Registrations used by performers

##### Alain

##### OW (lh)

Prestant 8'

Octaav 4'

Spitsfluit 3'

Superoctaav 2'

##### RP (rh)

Prestant 8'

Trompet 8'

Octaav 4'

Nasaat 3'

Superoctaav 2'

Quintanus 1 <sup>1</sup>/<sub>2</sub>'

##### HW (lh)

Prestant 8'

Octaav 4'

##### PED

Prestant 16'

Octaav 8'

Octaav 4'

#### Jacques van Oortmerssen

##### GM (lh)

Prestant 8'

Octaav 4'

##### RP (rh)

Prestant 8'

Fluit 4'

Nasaat 3'

Fagot 8'

##### PED

Prestant 16'

Octaav 8'

Octaav 4'

Nachthoorn 2'

Registrations used by performers



Alain interestingly uses three manuals for this variation in spite of the fact that Bach only indicates “*a 2 Clav. e Ped.*” The first seven bars are thus also treated as a division for two manuals and pedal with the *cantus firmus* entering in bar eight.

Alain and Van Oortmerssen’s solo combinations in the right-hand are examples of typical early Baroque consort registrations. This combination of reeds and flues, wide- and narrow-scaled stops, is also a practice of the late Renaissance and point to a long tradition of spicy and often bizarre sounds. According to Johann Kortkamp, Matthias Weckmann used a similar registration on the *Oberwerk* and *Positiv* in auditioning for the organist’s post at St. Jakobi, Hamburg in 1655 when he improvised on the chorale *An Wasserflüssen Babylon*. Kortkamp also states that the following combination was also a favourite registration used by Jacob Prætorius (Owen 1997: 80):

*Oberwerk:* Trommete 8'+ Zincke 8' + Hohlflaute 4' + Nassat 2 <sup>2</sup>/<sub>3</sub>' [3'] + Gemshorn 2'

*Positiv:* (“for the soft middle part”) Principals 8' and 4'

Both organists use the *Rugpositief* as a solo manual. The concept of using a secondary manual or specifically the *Positiv* for *cantus firmus* settings accompanied on the *Hauptwerk* is an age-old tradition. It was used well into the High Baroque and especially flourished in North Germany and the surrounding areas. (Owen 1997: 80.)

In both cases the vocal quality of the Pedal principals gives excellent foundation to the manuals even up to the four-foot and two-foot pitch.

## Variation XI

### Registrations used by performers

### Alain

#### PED

Principaal 22'

Prestant 16'

Rohrquint 12'

Octaav 8'

Octaav 4'

Ruyschpijp III

Mixtuur VIII

Basuin 16'

Trompet 8'

#### GM

Prestant 16'

Prestant 8'

Octaav 4'

Octaav 2'

Ruyschpijp II

Mixtuur VII

Trompet 16'

Viool de Gamba 8'

Trompet 4'

#### RP

Prestant 8'

Octaav 4'

Superoctaav 2'

Mixtuur VI

Sexquialtra II

Trompet 8'

#### Couplers:

PED/GM

RP/GM

### Jacques van Oortmerssen

#### GM

Prestant 16'

Prestant 8'

Prestantquint 6'

Octaav 4'

Quint 3'

Octaav 2'

Ruyschpijp II

Mixtuur VI

#### RP

Prestant 8'

Octaav 4'

Superoctaav 2'

Sexquialtra II

Mixtuur V-VI

Trompet 8'

#### PED

Principaal 22'

Prestant 16'

Rohrquint 12'

Octaav 8'

Quinta 6'

Octaav 4'

Nachthoorn 2'

Ruyschpijp III

Mixtuur VIII

Basuin 16'

## Trompet 8'

### Couplers:

PED/GM

RP/GM

Both organists use typical reed *plena* as suggested by Johann Mattheson (Owen 1997: 145). Alain however constructs a larger *plenum* than Van Oortmerssen by using most of the full-length reeds. Van Oortmerssen only employs the Trompet of the *Rugpositief*.

Both performers add considerable gravity to their *plena* by employing the Principaal 22' and the Rohrquint 12' of the Pedal as described by Adlung (Stauffer & May 1986: 199).

Both performers add third-sounding ranks to the *plenum* in the form of the Sexquialtra II of the *Rugpositief*. Johann Friedrich Walther in his guidelines for registration of the organ in the Garnisonkirche (1726) states that the thirds “gives the *plenum* a beautiful strength” (Faulkner 1997: 230).

Alain and Van Oortmerssen also make the *plenum* brighter by coupling the manuals and manual/Pedal as advised by Adlung (Stauffer & May 1986: 199).

## The Six Schübler Chorales

The six ‘Schübler Chorales’ are named after the engraver and publisher of the printed edition, Johann Georg Schübler. The title page of the edition reads: “Six Chorales of various kinds to be played as preludes on an organ with two manuals and Pedal, prepared by Johann Sebastian Bach, Royal Polish and Electoral Saxon Court Composer, Kapellmeister and Director of the *chourus musicus*, Leipzig. Published by Johann Georg Schübler at Zella in the Thuringian Forest.” Five of the six settings are movements composed earlier for the Leipzig Cantatas. These movements were very popular during

the time and Bach transcribed them for organ using the same procedure employed for the concertos by Italian composers. (Alain Vol. 14 1993: 26; Van Oortmerssen Vol. 3 1997: 7.)

<b>Alain</b>	Stiftskirche, Grauhof, Goslar Treutmannn (1737)	CD: Vol. 14
<b>Van Oortmerssen</b>	Trondheim Cathedral Wagner (1741)	CD: Vol. 3

## 5.8 Wachet auf, ruft uns die Stimme BWV 645

The indication in the title suggests ‘à 2 Clav: et Pedal, Canto fermo in Tenore’. This work is an arrangement of the fourth verset of Cantata 140, which is ‘Zion hört die Wächter singen’. The original is scored for a tenor with violins, viola and *basso continuo*. Bach’s registration indication only designates pipe lengths: “Dextra [right hand]: 8’; Sinistra [left hand]: 8’; Pedal: 16’.” (Alain Vol. 14 1993: 26; Owen 1997: 163; Van Oortmerssen Vol. 3 1997: 8.)

### Registrations used by performers

#### Alain

<u>HW</u>	<u>OW</u>	<u>PED</u>
Trommet 8'	Principal 8'	Principal 16'
Octava 4'	Octava 4'	Octava 8'

#### Van Oortmerssen



Registrations used by performers

<u>MAN I</u>	<u>MAN II</u>	<u>PED</u>
Principal 8'	Gedackt 8'	Subbass 16'
Trompete 8'	Principal 4'	Principal 8'
	Rohrflette 4'	

Both performers basically use more or less the same registration. The original work only has strings for the accompaniment, which may suggest the use of stops with string qualities. The Principal-based combination used by both organists in the subsidiary manual and the Pedal therefore qualifies perfectly to imitate the required timbre. The customary use of a powerful reed register such as the Trumpet for the solo part can be ascribed to the symbolism of the calling of the watchmen and probably also to imitate the tenor voice of the original work. Both performers use the Trompete 8' in combination with a flue register, adhering to the instruction of Agricola (Faulkner 1997: 232).

One of the combinations supplied by Lahm for a similar work as *Wachet auf*, asks for the following registration on the *Hauptwerk* (Faulkner 1997: 232):

Trompete 8' + Principal 8' [4'].

## 5.9 Wo soll ich fliehen hin/ Auf mienen lieben Gott BWV 646

The original cantata from which this work comes is no longer extant. Bach's original registration indication is '*à 2 Clav. et Pedal*' and calls for an 8' stop in the right hand, a 16' stop in the left hand and a 4' stop on the Pedal division.



## Registrations used by performers

### Alain

<u>HW (lh)</u>	<u>HI (rh)</u>	<u>PED</u>
Principal 16'	Gedackt 8'	Schalmey 4'
Lieblich principal 8'	Principal 4'	

### Van Oortmerssen

<u>MAN I (lh)</u>	<u>MAN II (rh)</u>	<u>PED</u>
Bordun 16'	Gedackt 8'	Octav 4'
Rohrflöte 8'	Rohrflette 4'	Cleron 4'
Spitzflöte 4'	Nasat 3'	
	Octav 2'	
	Tertia 1 <sup>3</sup> / <sub>5</sub> '	

The left-hand combinations used by the two performers show the clear influence of Kauffmann's registration guidelines, especially in the use of a sixteen-foot register. This, as mentioned before, was probably the influence of the *basso continuo* practice in the cantata settings of the day (Owen 1997: 160).

Van Oortmerssen's right-hand combination is interesting in the fact that he constructs a Cornet registration consisting of five ranks. Silbermann, Kauffmann and even Gronau supply combinations in which the highest pitch is a third-sounding rank such as the Tertia 1 <sup>3</sup>/<sub>5</sub>'. This was a registration favoured by Bach, and Agricola also mentions the following concerning this combination (Faulkner 1997: 232):

[...] an 8' Gedackt may be drawn with a Sesquialtera and a 1-foot Octave for rapid arpeggios. A Quint or a Terz must always have a

higher Octave or Superoctave on top of it. For example, if the Quint is 3-foot, then a 2-foot stop must be drawn together with an 8' and 4'

Alain and Van Oortmerssen both use a four-foot reed as solo stop in the Pedal division. Alain, however, ignores Agricola's advice that a reed should never be used on its own. (Faulkner 1997: 232.) Van Oortmerssen conforms to this advice.

### 5.10 Wer nur den lieben Gott läßt walten BWV 647

This work originates as a duet known as 'Er kennt die rechten Freudenstunden' written for soprano, alto, violins, viola, and *basso continuo*. It is the fourth movement from the cantata *Wer nur den lieben Gott läßt walten* BWV 93, which was performed on the 9<sup>th</sup> July 1724. Bach's original registration indication only specifies 'Pedale 4 Fuß' and there is no indication whether it should be played on one or two manuals. (Owen 1997: 163; Van Oortmerssen Vol. 3 1997: 8.)

#### Registrations used by performers

##### Alain

##### HI

Gedackt 8'

##### PED

Superoctava 4'

##### Van Oortmerssen

##### MAN I

Rohrflöte 8'

##### PED

Octav 4'

Both Alain and Van Oortmerssen use exactly the same registration as partially suggested by Bach for the Pedal division. In this instance the Pedal has the *cantus firmus* and Bach's indication merely suggests and places the chorale in the tenor. (Kooiman, Weinberger & Busch 1995: 182.)

The use of a principal-scaled stop by the organists is very much applicable seeing that the original work assigns the melody to the strings. The four-foot principal timbre of these two organs actually almost sound like strings.

### 5.11 Meine Seele erhebt den Herren BWV 648

The work is transcribed from the duet 'Er denkt der Barmherzigkeit' which is scored for alto, tenor, oboes, trumpet, and *basso continuo*. This work is found in the Cantata *Meine Seele erhebt den Herren* (BWV 10) that was composed for Sunday 2<sup>nd</sup> July 1724. The *cantus firmus* is located in the right hand with Bach's indication marked "dextra forte". (Owen 1997: 163; Van Oortmerssen Vol. 3 1997: 8.)

#### Registrations used by performers

##### Alain

<u>HW (lh)</u>	<u>OW (rh)</u>	<u>PED</u>
Viola di gamba 8'	Vox humana 8'	Soubbas 16'
Spitzflöte 8'	Octava 4'	Flachflöte 8'

##### Van Oortmerssen

<u>MAN I (rh)</u>	<u>MAN II (lh)</u>	<u>PED</u>
Principal 8'	Gedackt 8	Subbass 16'

Spitzflöte 4'	Rohrflette 4'	Principal 8'
Quinta 3'	Vox humana 8'	
Trompete 8'		

Interesting about the performers' combinations is the fact that both use the Vox humana, but in a different way. Alain employs this stop as a solo in combination with a flue register as instructed by Agricola. (Faulkner 1997: 232.) Van Oortmerssen on the other hand, use it as an accompaniment also in combination with other flue registers.

Van Oortmerssen's right-hand registration coincides with the statement made by Agricola saying (Faulkner 1997: 227): "A reed stop is also suitable to serve as a foundation for several high stops." This registration is also a typical North German consort combination which has come down to us as a legacy of the late 16<sup>th</sup> and early 17<sup>th</sup> centuries. (Stauffer & May 1986: 32.)

Alain's left-hand combination contains a Viola di Gamba. String tone was very popular in the 18<sup>th</sup> century probably because of the influence of the Baroque orchestra on pipe sounds in Thuringian organs of Bach's time. (Faulkner 1997: 214.)

## 5.12 Ach bleib bei uns, Herr Jesu Christ BWV 649

There are no directions given beyond '*à 2 Clav. et Pedal.*' The original setting is the third movement for soprano, violincello piccolo, and *basso continuo* from the Cantata with the same name, BWV 6. It was composed for Easter Monday, 1725. (Van Oortmerssen Vol. 3 1997: 8.)

### Registrations used by performers

#### Alain

<u>HW (lh)</u>	<u>OW (rh)</u>	<u>PED</u>
Lieblich principal 8'	Rohrflöte 8'	Soubbas 16'
Octava 4'	Octava 4'	Octava 8'
	Sesquialtera II	

### Van Oortmerssen

<u>MAN I</u>	<u>MAN II</u>	<u>PED</u>
Rohrflöte 8'	Gedackt 8'	Subbass 16'
Spitzflöte 4'	Rohrflöte 4'	Principal 8'
	Vox humana 8'	
Schwebung		

Interesting about the two organists' combinations is the registration in the right hand. Alain employs a Cornet registration that was favoured by Bach and also advised by Agricola to be used as a solo combination. (Faulkner 1997: 232.)

Van Oortmerssen uses a reed solo that is a typical Kauffmann registration for such a work. He also heeds to Agricola's suggestion that a reed should not be used alone. (Faulkner 1997: 232.) Trost stated that the Vox humana is the "closest of all to the human voice" when he heard the organ in the Altenburg Castle in 1733 (Owen 1997: 159) and therefore Van Oortmerssen's registration is closer to the original.

### **5.13 Kommst du nun, Jesu, vom Himmel herunter BWV 650**

This work is transcribed from the second movement of the Cantata *Lobe den Herren, der alles so herrlich regieret* (BWV 137). It is a three part aria for alto, solo violin, and *basso continuo*. The cantata was first performed on 19<sup>th</sup> August 1725.



### Registrations used by performers

#### Alain

<u>HI (rh)</u>	<u>HW (lh)</u>	<u>PED</u>
Gedackt 8'	Spitzflöte 8'	Schalmey 4'
Flöte travers 4'	Octava 4'	
Waldtflöte 2'		

#### Van Oortmerssen

<u>MAN I (lh)</u>	<u>MAN II (rh)</u>	<u>PED</u>
Principal 8'	Gedackt 8'	Octav 4'
	Rohrflöte 4'	

An interesting aspect about the combinations of the two organists is that both use different stops for the *cantus firmus* in the Pedal. Alain once again discards the advice given by Agricola regarding the use of reeds. Van Oortmerssen employs a four-foot principal as was used in BWV 647 to bring out the “human” quality of this register and therefore to imitate the voice.

Alain’s right-hand registration was a favoured combination that was used by Kauffmann in many of his chorale preludes such as *Ein feste burg is unser Gott* and *Helfft mir Gottes Güte preisen*. (Kauffmann 1924: 26 & 46.)

### **5.14 Wir glauben all’ an einen Gott, Vater BWV 740**

There is no surviving autograph of this work in Bach’s own hand. There is however still widespread uncertainty as to who the actual composer of this work is. Some scholars

ascribe the work to Johann Ludwig Krebs (1713-1780). One 19<sup>th</sup> century copy mentions Bach as the composer and other editions attributes it either to Krebs or Bach. The chorale melody is in the soprano accompanied by four voices, including two parts in the Pedal, which reminds one of the compositional style of *An Wasserflüssen Babylon* BWV 653a. (Alain Vol. 9 1991: 28; Van Oortmerssen Vol. 4 1997: 7.)

### Registrations used by performers

Alain Grote St. Laurenskerk, Alkmaar CD: Vol. 9  
 Van Hagerbeer/Schnitger (1646/1725)

<u>GM (lh)</u>	<u>RP (rh)</u>	<u>PED</u>
Viool de Gamba 8'	Trompet 8'	Octaav 8'
Octaav 4'		

Van Oortmerssen Bovenkerk, Kampen CD: Vol. 4  
 Hinsz (1743)

<u>HW (rh)</u>	<u>BW I (lh)</u>	<u>PED</u>
Prestant 8'	Prestant 8'	Octaaf 8'
Fluit 4'	Vox humana 8'	Octaaf 4'
Quint 3'		
Trompet 8'		

Alain and Van Oortmerssen's Pedal registrations are typical for a chorale prelude of this style that contains two separate parts for this division. Both use an eight-foot as the lowest sounding pitch. Van Oortmerssen's combination of eight- and four-foot principals in the Pedal was a combination that was favoured even by early composers and authors such as Arnold Schlick. In describing the ideal stops and combinations for an organ in

1511, Schlick states the following (Owen 1997: 24-25): “Principal 8' and Octave 4' in the Pedal, or Octave alone”, as used by both Alain and Van Oortmerssen. Samuel Scheidt in his *Tabulatura Nova* of 1624 suggests an alternative way to play four-part works. He says that the soprano can be played on the *Hauptwerk*, the alto on the *Rückpositiv*, and most importantly, both the tenor and bass on the Pedal, provided that the tenor does not go higher than middle C. (Owen 1997: 79.)

Alain uses only the Trompet 8' for the right-hand. Van Oortmerssen's right-hand combination is a typical consort registration as defined and described by Harald Vogel (Stauffer & May 1986:32). Van Oortmerssen is also following Agricola's advice whereby a reed stop is suitable to serve as a foundation for several higher stops that can be used as a solo. (Faulkner 1997: 227.) This combination also has similarities to the *Oberwerk* registration that was used by Matthias Weckmann for the audition as organist at St. Jakobi, Hamburg in 1655 (Owen 1997:80):

*Oberwerk:* Trommete 8' + Zinke 8' + Hohlflaute 4' + Nassat 3' + Gemshorn 2'

Van Oortmerssen's right-hand registration combines a reed with a flue, thus following the advice given by Agricola (Faulkner 1997:227). As mentioned before, the Viool di Gamba on the Van Hagerbeer/ Schnitger organ is not a string register but rather a reed built in the style of a kind of regal that was popular in Italy and Spain from c.1750. (Williams & Owen 1988: 290.) Van Oortmerssen uses the common combination of the Vox Humana plus a Prestant that was suggested by Kauffmann in many of his chorale preludes. (Kauffmann 1924: 44 & 48.) Van Oortmerssen is also conforming to Agricola's advice of a reed stop being used with a flue register (Faulkner 1997: 227). Interestingly, both Alain and Van Oortmerssen use a reed combination in the accompaniment.

### 5.15 Wo soll ich fliehen hin BWV 694

This work was formerly part of the so-called Kirnberger Collection. It is written as a trio with an ostinato and syncopated rhythms. This work is not preserved in an autograph copy and was probably written before 1708.

#### Registrations used by performers

Alain Freiberg Domkirche, Allemagne CD: Vol. 3  
 Silbermann (1714)

<u>HW (lh)</u>	<u>BW (rh)</u>	<u>PED</u>
Rohrflöte 8'	Gedackt 8'	Octavbaß 8'
Octava 4'	Rohrflöte 4'	Octavbaß 4'
	Quinta 1 ½'	

Van Oortmerssen Bovenkerk, Kampen CD: Vol. 4  
 Hinsz (1743)

<u>HW</u>	<u>RW (lh)</u>	<u>BW I (rh)</u>
Bourdon 16'	Prestant 8'	Quintadeen 8'
Holpijp 8'	Holpijp 8'	Roerfluit 8'
Octaaf 4'		Woudfluit 4'

Coupler:  
 PED/HW

combination he discards the *Äqualstimmenverbot* that was advised by writers such as Werckmeister and Niedt whereby “fat” and “thin” stops are not to be combined (Stuifbergen & Schouten 1980: 106). This combination, however, can be found in the registration combinations for the organ in St. Leonhard’s Church in Zoutleeuw from about 1620 (Owen 1997: 71): “Principal 8’ and Holpyp 8’, with or without the Tremulant.”

Alain constructs a so-called gapped registration in the right-hand combination. Adlung is cautious about such registrations especially if they contain mutation stops. Agricola also does not favour this, but approves of its use in the context of a trio. (Faulkner 1997: 230.)

Alain’s Pedal registration is similar to the indications given by Arnold Schlick for this division (Owen 1997: 25): “Principal 8’ and Octave 4’ in the Pedal, ...” Van Oortmerssen makes use of a similar registration suggested by Kauffmann (1924: 44) for the chorale prelude *Gottes sohn ist kommen*. Kauffmann uses the registers of the HW coupled to the Pedal for this combination:

Quintadena 16’ + Spillfeife 8’ + Octave 4’.