

The pedal *plenum* in both registrations is used in a “German” idiom as indicated by Friedrich Wilhelm Marpurg in his *Der critische Musicus an der Spree* (1750). Marpurg, although a native of Germany, was very much up to date with the standardised registration instructions of the French Classical School. All his suggestions for playing *Plein Jeu*, Fugues and most important, the *Grand Jeu*, include the Posaune 16' and the Trompette 8' in the Pedal division as employed by both Alain and Van Oortmerssen. (Kooiman 1992: 134.)

5.5 Trio Sonata in D Minor BWV 527

The six Trio Sonatas are yet again singular contributions to organ composition in their more highly profiled continuo bass-lines, idiomatic writing for manual, and the use of ritornello structures. Nikolaus J. Forkel (1749-1818) mentions that Bach “took the trouble to write short pieces which, combined with exercises, were suited to his pupils’ abilities. Bach wrote them during the lesson, while also keeping an eye on the pupil’s immediate needs. Afterwards, he transformed these pieces into magnificent and expressive works of art.” (Alain Vol. 13 1993: 21).

Bach’s autograph of the six Trio Sonatas (BWV 525-530) dates from about 1730, but some movements were arranged from earlier chamber compositions. Some sources suggest that the drafting of these works took place between 1723 and 1727. Forkel states that these compositions were written as pedagogical works for Bach’s eldest son, Wilhelm Friedemann, who, “by practising them, prepared himself to become the great performer on the organ that he afterwards was.” (Boyd 1995: 63.) These works must truly have been very educational for Wilhelm Friedemann because he was known to be the greatest organist of his generation (Van Oortmerssen 1994: 5).

In the title of these works Bach’s autograph each manuscript indicates the phrase ‘*Sonata à 2 clav: et Pedal.*’ The texture of the Trio Sonatas for organ with its three independent parts does in fact resemble that of the violin and flute sonatas with harpsichord obbligato.

It is currently a controversial subject whether these works were in fact intended for a two-manual harpsichord/clavichord or a two-manual organ. (Boyd 1995: 63; Van Oortmerssen Vol. 1 1994: 5-6.) Alain's (1993: 21) opinion is that the lyricism of the themes, the sustained counterpoint, the long-note values and the concertante use of the Pedal undoubtedly suggest the use of the organ.

The D minor Trio Sonata has known links with an instrumental work of the *musica de camera* character, being revised (around 1730) to create the second movement of the Concerto in A minor for flute, violin, harpsichord and strings (BWV 1044). Scholars have suggested that other movements can also be traced back to instrumental pieces from Bach's Cöthen period where he served a secular court rather than an ecclesiastical authority (Mellers 1980: 16).

The tempo indications in BWV 527 are *Andante*, *Adagio e dolce*, and *Vivace*. The outer movements are written in a typical A-B-A form, while the middle movement's character already shows the style of the futuristic *Empfindsame Stil*. (Van Oortmerssen 1994: 8-9.)

Registrations used by performers

Alain Aa-Kerk, Groningen (Netherlands) CD: Vol. 13
 De Mare/Schnitger (1678/1702)

a. Andante

<u>HW (rh)</u>	<u>RP (lh)</u>	<u>PED</u>
Holpijp 8'	Gedekt 8'	Prestant 8'
Nazard 2 ² / ₃ '	Roerfluit 4'	

b. Adagio e dolce

HW (lh)

Holpijp 8'

Salicional 8'

RP (rh)

Dulciaan 8'

Roerfluit 4'

PED

Bourdon 16'

Violon 8'

c. Vivace

HW (lh)

Holpijp 8'

Octaaf 2'

RP (rh)

Gedekt 8'

Roerfluit 4'

Sifflet 1 $\frac{1}{3}$ '

PED

Bourdon 16'

Violon 8'

Octaaf 4'

Jacques van Oortmerssen

Waalse Kerk, Amsterdam

CD: Vol. 1

Müller (1734)

a. Andante

HW (lh)

Prestant 8'

RW (rh)

Prestant 8'

PED

Bourdon 16'

Prestant 8'

b. Adagio e dolce

HW (rh)

Roerfluit 8'

Quintadeen 8'

RW (lh)

Holpijp 8'

PED

Bourdon 16'

Prestant 8'

c. Vivace

<u>HW (lh)</u>	<u>RW (rh)</u>	<u>PED</u>
Prestant 8'	Prestant 8'	Bourdon 16'
Octaaf 4'	Octaaf 4'	Prestant 8'

a. Andante

Alain uses a typical so-called gapped registration in the right hand part of this movement. This continues to be a problematic aspect and question in terms of 18th century German registration practice. Adlung for instance does not favour these combinations especially when they contain mutations such as the Nazard (Faulkner 1997: 230). Agricola states the following: “It is inadvisable to omit an octave in the middle.” In choosing such combinations he mentions contradictory further that much depends on whether one is playing a single line (as in a trio) or a full texture on one manual. (Faulkner 1997: 227.)

Gottfried Silbermann on the other hand supplied a few combinations for three parts that include a registration combination with a Nazard used as a solo. One of such combinations is found in the registration instructions for Grosshartmannsdorf (Owen 1997: 170; Kooiman, Weinberger & Busch 1995: 172). Alain’s combinations on the manuals are almost similar to the “Nassat registration” (“*Nassat-Zug*”) supplied by Silbermann for two manuals and pedal. The difference in timbre between the solo and accompaniment does not seem to be vast and could probably qualify as a typical trio registration. The only difference is the omitted four-foot flute in the right hand:

HW “*zum accompagniren*”

Rohrflöte 8'

Spitzflöte 4'

OW “Solo”

Gedackt 8'

[Rohrflöte 4']

Nasat $2\frac{2}{3}'$

Interesting is Alain’s Pedal registration that only contains an eight-foot Prestant. This is another controversial aspect where registration sources are not clear whether the Pedal division in the Trio Sonatas is to be based on a sixteen-foot or an eight-foot. The imitation of three individual instruments based on the normal pitch becomes the point of departure, yet it must be kept in mind that Bach’s Trio Sonatas were written for the organ that has an individual idiom and character of its own. It is noteworthy that all of Kauffmann’s chorale trios for two manuals and Pedal in his *Harmonische Seelenlust* are based on a sixteen-foot foundation in the Pedal.

Van Oortmerssen’s registration is mainly based on a Principal character to imitate the sound of stringed instruments. His registration resembles exactly the indication for a trio combination given by Mattheson. He (Mattheson) however suggests that the left-hand part should be played an octave lower because of the inclusion of a four-foot Principal for the left hand (Kooiman 1992: 67.) In several of his chorale preludes, Kauffmann also indicates a 4' stop where the player is directed to play an octave lower. This seems to avoid awkward crossings of the hands and gives independence to the left-hand part. (Owen 1997: 161.) Mattheson’s registration as used by Van Oortmerssen is as follows:

RH: Prestant 8'

LH: Octaaf 4' (played an 8ve lower)

PED: Prestant 16' or Subbas 16' + Octaaf 8'

b. Adagio e dolce

Alain's registration definitely resembles the combination supplied by Kauffmann in one of his trio chorale preludes namely, *Ach Gott, vom Himmel sieh darein*:

Kauffmann

Alain

HW: Gemshorn 8'

HW: Holpijp 8' + Salicional 8'

OW: Vox humana 8' (reed)+ Spielpfeife 4' RP: Dulciaan 8' (reed) + Roerfluit 4'

PED: Sub-Baß 16' + Gemshorn 8'

PED: Bourdon 16' + Violon 8'

The Gemshorn 8' supplied in the HW division of Kauffmann is actually a combination of Alain's HW combination. The Gemshorn is in fact a sharply tapering, wide, metal Flute stop, with a combination of tone between those of flute and string (Williams & Owen 1988: 276). Alain also uses multiple stops at eight-foot pitch in the HW of this movement and thus discredits the advice of authors such as Niedt and Werckmeister (Faulkner 1997: 233).

In the RW registration Alain draws a reed with a flue stop, i.e Dulciaan 8' and Roerfluit 4'. Agricola definitely prized smooth reed tone and therefore mentions that a reed is rarely used on its own, but rather in combination with 8' or 4' flue stops. He advises that one should always use a reed in combination with a flue stop "to muffle the reed's rattle." (Faulkner 1997: 227 & 232.)

Alain employs a Violon 8' in the Pedal division in combination with a Bourdon 16'. Adlung points out that the Violon is "an open pedal register at 16' and 8' pitches, [made] of metal or wood, with which one imitates the bowing of a Violone. [...] It is especially useful in the Pedal division, and when it is exactly right, it buzzes like a Violone." (Faulkner 1997: 212.) Walther adds the following concerning the Voilon (Kooiman, Weinberger & Busch: 1995: 165): "...ist dannenhero zum Fundament einer Music gut zu gebrauchen."

Van Oortmerssen, as Alain, also disregards the advice given by Niedt and Werkmeister whereby multiple eight-foot stops are used in combination, i.e. the Roerfluit 8' and Quintadeen 8' in the right hand part. Adlung points out the following about combining eight-foot stops of such a nature (Faulkner 1997: 216): "...because the sound changes somewhat when, for example, to the Principal 8' one adds a Gedackt 8', or Quintatön, or Violdigamba, or Querflöte, one should freely make use of such variation." The combination of a Quintadena 8' with another flue stop(s) is by no means a concept restricted to the High Baroque. A contract of 1537 for the organ in the Trier Cathedral contains a few suggestions that employs the Quintadena quite considerably (Owen 1997: 25):

"Kuppel" (combinations including the 8' Principal)

- a. With Quintadena
- b. With Quintadena and Zimbel
- c. With Quintadena, Hohlpipeife, and Zimbel

Quintadein

- a. Quintadena alone
- b. With Hohlpipeife [as in Van Oortmerssen's case]
- c. With Zimbel

Van Oortmerssen uses a Prestant 8' in combination with the Bourdon 16' because of the absence of a Gedackt 8' on the Pedal division of the Müller organ. However, the singing quality of the Müller 8' Principal really compliments the Bourdon 16' and has a rather string-type quality that adds a steady support for the manual divisions.

c. Vivace

In this movement Alain again employs gapped registration but this time in both manual divisions. Interesting is the combination of a Gedekt 8' and Roerfluit 4' with a Sifflet 1 ¹/₃'. During its period of popularity the Sifflet (Sifflöte) could be either 1' or 1 ¹/₃'.

Builders and authors such as Silbermann preferred the 1' and others such as Schnitger were fond of the 1 $\frac{1}{3}$ '. (Williams & Owen 1988: 285.) Silbermann's suggestions are perhaps the best known of such gapped registrations (Faulkner 1997: 231). Although he does not supply a mutation stop in his so-called "*Siffleten-Zug*", the registration of Alain in the RP for the right hand on the Schnitger organ is almost similar to this (Kooiman, Weinberger & Busch 1995: 172):

OW: Gedackt 8'
 Rohrflöte 4'
 Siffflöte 1' [Sifflet 1 $\frac{1}{3}$ ']

Alain's left-hand combination on the HW resembles part of the registration supplied by the less familiar source of Johann Friedrich Walther for the Berliner Garnisonkirche organ (1726) (Faulkner 1997: 231):

"Manual: Octave 2',...may be used with an 8-foot stop alone."

The addition of the Octaaf 4' in the Pedal is probably to create a balance between this division and the manuals. Agricola says that the Pedal must always conform itself to the loudness of the manual (Faulkner 1997: 227). This is especially the case in a trio sonata.

Van Oortmerssen's trio combination once again resembles the registration supplied by Mattheson for this type of genre (Kooiman 1992: 69):

Both hands: Prestant 8' + [Octaaf] 4'
Pedal: Prestant 16' + 8'

Instead of a Prestant 16' Van Oortmerssen uses a Bourdon 16' because of the lack of a principal-scaled sixteen-foot on the Pedal division of the Müller organ.

5.6 Concerto in G major BWV 592

Johann Ernst (1696-1745) who was Duke of Sachsen-Weimar during the years 1696-1715 employed Bach from 1708-1717. At this time Bach composed works that were influenced by the Italian style of writing. In Weimar he came into close contact with the style of Venetian composers and arranging works by Antonio Vivaldi, Arcangelo Corelli, Tomaso Albinoni and others. Most of these works were composed and rearranged in the years 1713-1714 probably for the instruction and enjoyment of the young prince Johann Ernst. There are twenty transcriptions in all, sixteen for harpsichord (BWV 972-987) and four for organ (BWV 592-594, 596) (Boyd 1995: 74-75). Paul Peeters (Van Oortmerssen Vol. 5 1998: 5) suggests that six were written for organ (BWV 592-596) and 16 for a keyboard instrument without pedal (BWV 972-987). Nine of the concertos are by Vivaldi and the Venetians Alessandro Marcello (1684-1750) and Benedetto Marcello (1686-1739). Georg Philipp Telemann (1681-1767) represents the German composers whose works were also used for transcriptions. Importantly is the fact that these arrangements include concertos by Johann Ernst himself. (Boyd 1995: 74-75.)

Johann Ernst studied at Utrecht University in the Netherlands from 1711 to 1713. During this period he also visited Amsterdam where he heard the blind organist of the Nieuwe Kerk, Jan Jacob de Graaf (c.1672-1738), play. De Graaf played Italian sonatas and concertos and the prince was undoubtedly impressed and influenced by the beauty of these works.

Johann Ernst had composed a concerto for violin, strings and continuo, and commissioned Bach (who was his teacher then) to transcribe the work for organ. It clearly shows the clear Italian concerto influence and entails the typical 'Solo' and 'Ripieno' passages, which were well known during the first half of the 18th century. (Alain Vol 11 1992: 23; Van Oortmerssen Vol. 5 1998: 7.)

The BWV 592 Concerto has three movements, i.e. [*Allegro*], *Grave* and *Presto*. The first

movement, which is clearly structured, is composed in a typical “Vivaldian” idiom. The *Grave* has a richly polyphonic five-part texture. The *Presto* is rhythmically very lively with a bass line that appears to be Bach’s own invention. (Alain Vol. 11 1992: 23-24.)

Registrations used by performers

Alain

l’Eglise Saint-Martin, Masevaux
 Alfred Kern (1975)

CD: Vol. 11

a. [Allegro]

GO

Montre 8'
 Prestant 4'
 Gemshorn 2'
 Cymbale IV

OW

Bourdon 8'
 Flûte à fuseau 4'
 Doublette 2'
 Larigot 1 1/3'

PED

Flûte 16'
 Flûte conique 8'
 Prestant 4'

Coupler:

OW/PED

OW/GO

b. Grave

GO

Flûte à cheminée 8'

POS

Bourdon 8'

PED

Flûte 16'

OW

Chalumeau 8'
Flûte à fuseau 4'
Tremulant

Coupler:
POS/PED

c. Presto

<u>GO (lh)</u>	<u>POS (rh)</u>	<u>PED</u>
Flûte à cheminée 8'	Bourdon 8'	Bourdon 8' (from POS)
Gemshorn 2'	Quarte 2'	

Coupler:

POS/PED

Jacques van Oortmerssen

St. Laurenskerk, Alkmaar

CD: Vol. 5

Van Hagerbeer/Schnitger (1646/1725)

a. [Allegro]

<u>GM</u>	<u>RP</u>	<u>PED</u>
Prestant 8'	Prestant 8'	Prestant 16'
Octaav 4'		Prestant 8'
		Octaav 4'

b. Grave

<u>RP</u>	<u>BW</u>	<u>PED</u>
Prestant 8'	Baarpijp 8'	Prestant 16'

c. Presto

<u>RW</u>	<u>PED</u>
Prestant 8'	Prestant 16'
	Prestant 8'

a. [Allegro]

Alain creates a small mixture *plenum* based on an eight-foot on the *Grand-Orgue* for this movement. It is however coupled to a combination of flutes on the *Oberwerk*. An interesting aspect is the addition of a Larigot 1 $\frac{1}{3}$ ' in the OW combination. In the 16th and 17th centuries it was used for both chorus and solo registrations (Williams & Owen 1988: 278). Alain uses it in a trio situation in which instance it is also very well balanced in combination with the *Grand-Orgue*.

The *Oberwerk* combination is used as a secondary manual where Bach indicates the use of a *Rückpositiv*. This combination has the effect of a light registration usually found on the *Rückpositivs* of many German organs of Bach's time, therefore corresponding with the instructions of Bach and highlighting the effect between 'ripieno' and 'solo' passages. Alain could have used the *Positif de dos* in this case, but most probably would not have had the same effect. It is not clear why Alain coupled the OW to the Pedal. This is probably to retain independence from the G.O. for it to be louder; however she could have coupled the *Positif* instead.

Van Oortmerssen uses a Principal-based registration for this movement. His combination on the *Groot manuaal* is similar to one of the combinations given by Adlung in his

Musica mechanica organoedi for the use of several foundation stops, i.e. Principal 8' and Octave 4'. This combination is used to imitate the strings of the orchestral ('*ripieno*') part. In the *Rugpositief* registration he employs only a Prestant 8'. In the trios of the *Harmonische Seelenlust* many of the manual divisions indicates the use of only an 8' Principal in its respective part (Kauffmann 1924: 41, 48, & 138). This registration is to imitate the solo violin part of the original work composed by Prince Johann Ernst.

b. Grave

Bach's indications in this movement are also '*Oberwerk*' and '*Rückpositiv*' for the '*ripieno*' and '*solo*' passages, respectively.

Alain draws a reed and a flue stop in combination for the solo part, i.e. Chalumeau 8' and Flûte à fuseau 4'. This is also done in the second movement of BWV 527. Agricola states that a reed is seldom used alone but rather in combination with a flue register (Faulkner 1997: 232). According to Prætorius in his *Syntagma musicum* (1619) the tremulant is added in a registration to change the timbre of the combination (Stuifbergen & Schouten 1980: 107).

Van Oortmerssen uses an 8' Prestant for the (violin) solo part in the *Rugpositief* for this movement. The Prestant of the Van Hagerbeer/Schnitger organ does in fact have a string quality to it and Owen (1997: 164) points out that employing registers of similar timbre and character as that of the original composition gives a sense and feeling of authenticity. Lynn Edwards (Faulkner 1997: 214) mentions that stops with a string character (including Principals) won general acceptance in the 18th century and also states that the Baroque orchestra had a great influence on the pipe sounds of Thuringia.

A rather unusual aspect of Van Oortmerssen's Pedal registration is the use of the Prestant 16' on its own as a *basso continuo* line. This stop is surprisingly successful in this task and speaks clearly, even in the lower register. Werckmeister says that "The open [registers] such as Principal, Octave, etc., have their proper sharpness, and at the same

time are *gravitatisch*.” (Faulkner 1997: 215.)

c. Presto

This movement does not contain any indications for manual changes as in the previous ones but the distinctions between ‘solo’ and ‘ripieno’ are clear in the original composition. A performance on two manuals is therefore not discarded.

Alain uses gapped registrations in both manuals for this movement. As mentioned before, German registration sources on this subject are not always clear in their respective opinions. Agricola suggests that it is not advisable to use such combinations, but if it is used in playing single melodic lines as in a trio, it can be applied (Faulkner 1997: 227).

Van Oortmerssen only uses one manual for this last movement. He also only makes use of an 8' Prestant. Bach seemed to have favoured such a registration of using single stops. An example of this is notable in his indications for the first part of the D minor concerto BWV 596 (after Vivaldi) where he specifies three individual Principals to imitate strings (Williams & Owen 1988: 259). Even Kauffmann (1924: 115) in his chorale prelude, *Schönster Immanuel*, suggests that the Principal 8' should be used alone (“...oder *Principal 8' allein*”) if the organ does not contain a Quintaden 16' to be combined with this eight-foot.

CHORALE-BASED WORKS

5.7 Partita diverse sopra: Sei gegrüßet, Jesu gütig / O Jesu, du edle Gabe. BWV 768

Bach wrote '*Partita diverse*' on the following chorales: *Christ, der du bist der helle Tag* (BWV 766); *O Gott, du frommer Gott* (BWV 767); and *Sei gegrüßet, Jesu gütig* (or *O Jesu, du edle Gabe*) (BWV 768). The partitas were presumably written after the Neumeister Chorales but before the *Orgelbüchlein*. These compositions follow the trend that was instigated by Georg Böhm (1661-1733) who was the forerunner and most of his influence is evident and apparent in Bach's *Partite diverse*. A recent study has come to the conclusion that there is a stylistic concordance in some partitas between the specific variations and the corresponding verses in the chorale text. It can therefore be said that that Bach's *Partite diverse* are perfect models of *Musica sub Communione*. There is confirmation from sources that the BWV 768 Partita was written in two different stages. Research has shown that BWV 768 was later rewritten to function as the basis of the ten variations on '*O Jesu, du edle Gabe*', a text written by Johann Böttiger (1613-1672). The work has not survived in Bach's own hand but can be found in many important 18th century sources. It is probable that the work dates from the early period 1710-1714 and is an example of Bach's rare high degree of musical architecture. (Alain Vol. 8 1990: 24; Stinson 1999: 65; Van Oortmerssen Vol.5 1998: 6 & 9.)

In some sources variations 6 and 7 are reversed and in recent studies also on the inner organisation of BWV 768. Alain plays the 12/8 variation as the normal number 7 and Van Oortmerssen plays it as number 6. Albert Schweitzer stated that because the number and order of variations differ in certain sources, the Partita BWV 768 does not serve as an example of the relation between text and the organ setting. Phillip Spitta's conclusion is that the variations were written in different periods in Bach's lifetime. (Williams 1980: 309-310.)

The text of C. Keimann's hymn was published in 1663 (Williams 1980: 309):

<i>Sei begrüßet, Jesu gütig,</i>	Hail to you, Jesus,
<i>Über alles Mass sanftmütig,</i>	Beyond all measure gentle,
<i>Ach! wie bist du doch zerschmissen,</i>	O, how you are dashed in pieces,
<i>und dein gantzer Leib zerrissen!</i>	your whole body torn to bits!
<i>(R) Lass mich deine Lieb ererben,</i>	(R) Let me inherit your love
<i>und darinnen selig sterben.</i>	and die happy in it

Johann Böttiger's *O Jesu, du edle Gabe*, a so-called *Jesulied* for Holy Communion, has a different refrain (Williams 1980: 309):

<i>Dein Blut mich von Sünden wäschet</i>	Your blood washes me from sin
<i>Und der Höllen Glut auslöchet.</i>	And extinguishes the fires of Hell.

Registrations used by performers

Choral

This choral is written in a typical keyboard style as an interlude and differs from the same settings of the other partitas.

Alain Grote St. Laurenskerk, Alkmaar CD: Vol. 8
 Van Hagerbeer/Van Hagerbeer (1646/1725)

GM

Prestant 16'

PED

Prestant 16'

Prestant 8'	Octaav 8'
Octaav 4'	Octaav 4'
Octaav 2'	Ruyschpijp III
Ruyschpijp II	Basuin 16'
Mixtuur VI	

Van Oortmerssen Grote St. Laurenskerk, Alkmaar CD: Vol. 5
 Van Hagerbeer/Schnitger (1646/1725)

<u>GM</u>	<u>RP</u>	<u>PED</u>
Prestant 16'	Prestant 8'	Prestant 16'
Prestant 8'	Octaav 4'	Rohrquint 12'
Octaav 4'		Octaav 8'

Couplers:

P/GM

P/RP

RP/GM

Alain makes use of most of the principal-scaled registers of the *Groot manuaal*, thus employing the mixture *plenum* or the so-called *Vollem Werk* as suggested by Johann Mattheson. The reeds are therefore excluded from this combination in the manual. The Pedal division is also made out of the normal principal chorus based on a 16' *plenum* or the so-called *Vollem Werk* as suggested by Johann Mattheson. The Pedal division is also made out of the normal principal chorus based on a 16' *plenum* including a Basuin 16'. This combination also adheres to Mattheson's instruction saying that a sixteen-foot reed may be added to the Pedal if the manual consists of the normal *Vollem Werk*. (Owen 1997: 145.)

Registrations used by performers

Van Oortmerssen employs a rather “strange” *plenum* for this chorale. Adlung, Mattheson and Agricola promote a good 16' foundation in the manual *plenum* even if no compound registers are used, as Van Oortmerssen does. Kauffmann was very fond of sixteen-foot tone and many of his chorale preludes indicate the use of this register as foundation stop (Faulkner 1997: 229):

Herr, ich habe misgehandelt:

Principal 16' + Octava 8'

Schönster Immanuel:

Quintadena 16' + Principal 8'

Lahm in his chorale variations of 1732 has the following registration in the *Hauptwerk* of one of his works (Faulkner 1997: 229). This combination is almost similar to that of Van Oortmerssen:

Quintatön 16' + Principal 8' + Gedackt 8' + Octav 4'

Van Oortmerssen also adds a Rohrquint 12' to the Pedal. The inclusion of this register brings about an acoustical 32' effect and is in actual fact a $10 \frac{2}{3}'$ register. By combining this stop to the total ensemble, Van Oortmerssen gives ‘gravity’ to the combination as pointed out by Agricola (Owen 1997: 167).

Variation I

This variation is a *bicinium* and is organised into three paragraphs, each concerned with two lines of the choral.

Registrations used by performers

Alain

GM (lh)

Prestant 16'

Viool de Gamba 8'

Octaav 4'

RP (rh)

Prestant 8'

Fluit 4'

Quintfluit 3'

Jacques van Oortmerssen

GM

Prestant 16'

Prestant 8'

Viool de Gamba 8'

RP

Prestant 8'

Fluit 4'

Quintfluit 3'

This is a rare example where both performers use an almost identical registration on the same organ, i.e. the Grote St. Laurenskerk in Alkmaar.

The left-hand combination used by both performers is a very popular registration for the accompaniment of *bicinia* such as the first variation of BWV 768. Both organists' left-hand combination is based on a sixteen-foot foundation that is common in many chorale preludes of Kauffmann's *Harmonische Seelenlust*. As mentioned before, the use of a 16' as basis for accompaniment is perhaps the influence of the *basso continuo* practice in many cantata settings of the time (Owen 1997: 160). A similar combination of the left-hand part as used by Alain and Van Oortmerssen can be found in Kauffmann's registration indication for the chorale prelude *Wie schön leuchtet der Morgenstern*. This registration combines a 16', an 8' reed and another flue stop (Kooiman, Weinberger &

Busch 1995: 169):

Bourdon 16' + Vox humana 8' + Spillpfeife 4'

Both performers also combine the reed stop with flue registers. Alain uses a Prestant 16' and an Octaav 4' with the Viool de Gamba, and Van Oortmerssen uses the Prestants 16' and 8' with the Viool de Gamba, therefore conforming to Agricola's advice (Faulkner 1997: 232).

The right-hand combination employed by both organists is also a very popular registration for *cantus firmus* use in a *bicinia*. The Quintfluit 3' used in this combination is a $2\frac{2}{3}$ ' flute-scaled register. Gottfried Silbermann supplied the following combination for the Grosshartmannsdorf organ called a "*Nassat registration*". This combination is used as a solo and Alain and Van Oortmerssen employ it in such a manner except for the Prestant 8' (Owen 1997: 170):

Oberwerk: Gedackt 8' + Rohrflöte 4' + Nassat $2\frac{2}{3}$ '

By using this right-hand registration the performers are actually discarding the advice given by Agricola saying (Faulkner 1997: 227): "A Quint or a Terz must always have a higher Octave or Superoctave on top of it. For example, if the the Quint is a 3-foot, then a 2-foot stop must be drawn together with an 8' and 4'."

Variation II

Registrations used by performers

Alain

GM

Prestant 8'

Octaav 4'

Jacques van Oortmerssen

RP

Prestant 8'

Octaav 4'

Once again Alain and Van Oortmerssen use exactly the same registration but on different manuals, i.e. Alain the *Groot manuaal* and Van Oortmerssen the *Rugpositief*. Their

The combination of an eight-foot Prestant with a four-foot Prestant is a common combination found in many registration sources. Kauffmann (1928: 26) for example, uses the combination of Prestants 8' and 4' as an alternative for the *Organo pleno* ('item: *das Volle Werk*') in the chorale prelude *Ein feste Burg is unser Gott*. This is also one of the first combinations that Adlung supplies for the combining of foundation stops of 16', 8', 4' and 2' pitch (Kooiman, Weinberger & Busch 1995: 167; Stuifbergen & Schouten 1980: 144).

Variation III

Registrations used by performers

Alain

RP

Fluit 4'

Jacques van Oortmerssen

BW

Roerfluit 8'

Fluit Dous 4'

Tremulant

Van Oortmerssen uses a popular combination that can also be found in many 18th century registration sources. This combination of two flute-scaled stops of 8' and 4' pitch is an example of one of the registrations found in the guidelines supplied by Gottfried Heinrich Trost in c.1722 for the Waltherhausen organs in Altenburg and Eisenberg. These combinations he named “für die Music” (Kooiman, Weinberger & Busch 1995: 163):

Nachthorn 8' + Lieblich Gedackt 4'

Gottfried Silbermann supplies a similar combination in his suggestions for Grosshartmannsdorf called “Flöten-Züge.” (Owen 1997: 165):

HW

Rohrföte 8'

Spitzflöte 4'

OW

Gedackt 8'

Rohrflöte 4'

The addition of the tremulant is probably to alter the tone-colour of this combination as pointed out by Prætorius in his *Syntagma musicum* (1619). He stated that with this stop one can have many variations (“viel Verenderung haben kan”). (Stuifbergen & Schouten 1980: 107.)

Alain employs a four-foot flute for Variation III. Neither Kauffmann nor Gronau suggests the use of a single four-foot on its own in any registration indication (Owen 1997: 160). Kauffmann (1924: 1) does indicate the use of a 4' pitch in some chorale preludes in his *Harmonische Seelenlust* (mostly trios) but in the preface he makes it clear that this part should be played an octave lower. Agricola is not in favour of a four-foot stop without an appropriate eight-foot register beneath it. He, however, makes the exception saying that a 4' may be used if “one intends to play very rapid passages on it.” (Faulkner 1997: 230.) Variation III of BWV 768 can surely qualify as a work with “rapid passages”.

Variation IV

Registrations used by performers

Alain

BW

Quintadena 8'

Fluit Dous 4'

Jacques van Oortmerssen

BW

Roerfluit 8'

Quintadena 8'

Fluit Dous 4'

Alain and Van Oortmerssen's registrations are basically the same in terms of stop

combination and manual selection. Alain's combination is more or less similar to the registration that was used by Van Oortmerssen in the previous variation, i.e. the combining of two flute-scaled registers. Van Oortmerssen's combination only differs from the one in Variation III in the fact that the Quintadena 8' is added to the ensemble and the omitting of the tremulant. Kauffmann (1924: 90) also suggests the combination used by Alain in the chorale prelude *Nun komm, der Heiden Heiland*. This work is for two manuals with the *Rückpositiv* having the following combination:

Quintadena 8' + Flûte douce 4'

The above-mentioned registration (and also that of Van Oortmerssen) can also be found in the suggestions that was given by Silbermann for Grosshartmannsdorf, which he called "*Lieblich* [elegant] flute registration (Owen 1997: 170):

Quintadena 8' with Spitzflöte 4' or [and] Rohrflöte 8'

Variation V

Registrations used by performers

Alain

OW

Prestant 8'

Octaav 4'

RP

Fagot 8'

Octaav 4'

Waldfluit 2'

Quintanus 1 1/2'