

**THE *HARMONISCHE SEELENLUST* (1733) BY G.F. KAUFFMANN  
(1679-1735): A CRITICAL STUDY OF HIS ORGAN REGISTRATION  
INDICATIONS**

by

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This thesis is dedicated to the memory of my late mother, who, in her own unique and subtle manner, steered and encouraged my profound love of music; and to whom I largely owe the immeasurable bliss and consolation which music affords me.

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## SUMMARY

Title: The *Harmonische Seelenlust* (1733) by G.F. Kauffmann (1679-1735): a critical study of his organ registration indications.

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G.F. Kauffmann exerted great, albeit disparaged influence on his contemporaries and the subsequent generation of organists and composers. Many of his works were copied and regularly performed by these musicians, including prominent composers such as J.S. Bach and J.G. Walther.

Kauffmann is mostly associated with one of the most important collection of chorale preludes in the Baroque, viz. the *Harmonische Seelenlust* (Leipzig 1733), of which he is the composer. Among the numerous peculiar characteristics of this work are the registration indications supplied by Kauffmann himself. It is the most detailed source of registration in the entire Baroque era, consequently giving us a unique insight into the trends of combining stops during this period.

Using Kauffmann's particular style of registration, it becomes possible and even desirable to implement these suggestions found in the *Harmonische Seelenlust* in the works of his contemporaries. Kauffmann devised a specific system of registration for specific genres of

works that are adaptable to his own works that were not supplied with registration, and to the works of his contemporaries.

## OPSOMMING

Titel: The *Harmonische Seelenlust* (1733) by G.F. Kauffmann (1679-1735): a critical study of his organ registration indications.

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G.F. Kauffmann het 'n opvallende, hoewel beperkte invloed op sy tydgenote en die daaropvolgende geslag van orreliste en komponiste uitgeoefen. Baie van sy werke was deur hierdie komponiste gekopieer en gereeld deur hulle uitgevoer, onder andere J.S. Bach en J.G. Walther.

Kauffmann word grootliks geassosieer met een van die mees belangrike versamelings van koraalpreludes in die Barok, naamlik die *Harmonische Seelenlust* (Leipzig 1733) waarvan hy die komponis is. Onder die talle uitsonderlike eienskappe van hierdie werk is die registrasie-aanduidings wat deur Kauffmann self verskaf is. Dit is die mees gedetailleerde bron van registrasie-aanduidings in die Barok; gevolglik verleen hierdie eienskap aan ons 'n besondere insig in die tendense van registerkombinasies gedurende hierdie periode.

Deur van Kauffmann se unieke styl van registrasie gebruik te maak, word dit moontlik en selfs wenslik om hierdie aanduidings wat in die *Harmonische Seelenlust* te vinde is, op die werke van sy tydgenote toe te pas. Kauffmann het 'n spesifieke stelsel van registrasie ontwerp vir spesifieke genres wat by sy eie werke, wat nie van registrasie-aanduidings voorsien is nie, toegepas kon word, sowel as op die komposisies van sy tydgenote.

### **Keywords:**

- Kauffmann
- *Harmonische Seelenlust*
- Merseburg
- Registration
- Mattheson
- Adlung
- Agricola
- Chorale prelude
- Organ
- Performance practice

### **Sleutelwoorde:**

- Kauffmann
- *Harmonische Seelenlust*
- Merseburg
- Registrasie
- Mattheson
- Adlung
- Agricola
- Koraalprelude
- Orrel
- Uitvoeringspraktyk

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