

CHAPTER 3

THE *HARMONISCHE SEELENLUST* (1733) : A BACKGROUND

3.1 Introduction

The title page of the *Harmonische Seelenlust* reads as follows:

HARMONISCHE SEELENLUST
Musikalisher Gönner und Freunde
das ist:
Kurtze, jedoch nach besonderen Genie und guter Grace
elaborirte Praeludia von 2, 3 und 4 Stimmen
über die bekanntesten Choral-Lieder, etc.
Allen
Hohen und Niedern Liebhabern des Claviers zu einem Privat Vergnügen,
denen Herren Organisten in Städten und Dörfften aber
zum allgemeinen Gebrauch bey dem öffentlichen GOTTES-Dienst,
mit besonderen Fleiss entworffen...
von
Georg Friedrich Kauffmann
Fürstl. Sächs. Merseburgischen Capell-Direct. Und Hoff-Organisten.
(Kauffmann 1924: 1.)

As a preamble to his *Harmonische Seelenlust*, Kauffmann wrote the following :

AUS DER VORREDE

...Nachdem nun an den mehresten Orten gebräulich, daß vor jedwedem Liede etwas weniges praeludiert werde / so sind diejenigen unter den Organisten dem eigentlichen Zweck am nächsten kommen, welche unter einer künstlichen Variation, Imitation oder andrer figurirten Arbeit die Melodie auf eine deutliche und vernehmliche Wiese zugleich mithören lassen, indem die Gemüter allmählich praeparitet warden, dass sie hernach das Lied viel andächtiger singen, als wenn man sie eine fremde Phantasie hätte hören lassen...

...Obgleich / dannn und wann ein Stück von 2 Stimmen darunter gefunden wird / so wird doch auch jederzeit etwas Obligates darbey anzutreffen seyn / welches wieder ersetzt / was die mangelnden Stimmen abgebrohen;...

Anbey wird...annoeh zu erinnern seyn / dass ob wohl / nach der weitläufftigen Dispostion hiesigen Orgelwercks / die Register darzu gesetzt worden, hat es doch die Meynung nicht / dass es absolut so seyn müsste / sondern ein jedweder wird sich hierinne nach seinem Werck richten / und das "Judicium" dabey zu gebrauchen / so werden sich schon andere Stimmer finden, die die Sache in seiner Maasse ebenfalls exprimieren: Indessen können ihm die hier specifizietzen Stimmen dennoch zu einer Anleitung dienen.

So finden sich...auch einige Praeludia darunter, welche eigentlich auf zwei Claviere gerichtet seyn, sie können aber deswegen gar wohl auch auf einen gespielt werden / weil die Liebe und Fleiss zu einem Dinge / alles andre möglich machen kann.

Was aber...die Stücken betrifft / da der Cantus firmus 'à part' auf der Oboe geblasen wird, allwo es scheint / dass sie...mit zwei Claviren müssten tractiret werden / weil die andere Stimme die erste dann und wann übersteiget, so dienet darbei zur Nachricht / dass solche dennoch auch auf einen Clavier zu spielen seyn / wann nämlich ein Principal oder Octava 4 Fuss zu dem Gedackt 8. Fuss gezogen, und die andere Stimme eine Octave tiefer gegriffen wird : Denn ob es wohl zuweilen etwas tief gehet / so hebet es doch die 4. füssige offene Stimme ziemlich heraus / und die öfftere Abwechslung, da die andre Partie die Erste übersteiget / macht, dass man die Entfernung beyder Stimmen leicht vergisst.

So ist über dies auch ebenfalls die Meynung, dass / obgleich zwey Clavire vorhanden / zwey egale Stimmen e.g. Principal 8 und 4 Fuss sollen gezogen werden : da denn die andre Stimme auf den 4. füssigen Register nicht anders als eine Octava tieffer zu tractiren ist, wenn beyde Stimmen einander gleich seyn sollen, und in so ferne hat es einerley Gestalt / es werde auf einen oder zwey Claviren gespielt.

Indessen sind...die Manieren annoeh übrig; hievon weitläuffig zu handeln, will sich um desswillen nicht wohl tun lassen, weil es die wenigsten / denen diese Stücken zu Händen kommen möchten, fassen können, die es aber fassen / sind auch selbst im Stande, dieselben zu tractiren wie es syen soll, und denen zu Gefallen hätte man gar nicht nötig Manieren darzu zusetzen...

Merseburg, den 8, October, 1733

Georg Friedrich Kauffmann (Kauffmann 1924: 1).

A free translation of the above High German text into English would read:

HARMONISCHE SEELENLUST

[i.e. The Soul's need for Harmony]

Music Patron and Friends,

these are:

short three- and four-voiced preludes based on the best known chorales, etc. which have, nevertheless, been rearranged with notable geniality and goodwill for the personal pleasure of all serious and casual lovers of the clavier, for the organists in the cities and the towns, but also for general use in the public divine service,

and designed with diligence

by

Georg Friedrich Kauffmann

*Royal Chapel Director of the City of Merseburg in the Province of Saxony,
and Court Organist.*

FROM THE PREFACE

...To have a somewhat small prelude to be heard before each hymn is the custom in most of the towns. The organists who come nearest to attaining this goal, are those who, through artistic variation, imitation or other figured work, can simultaneously cause the melody to be clearly and distinctly heard, and in so doing, emotions are gradually being prepared to sing the hymn more attentively than what the case would be when one would have them to listen to a strange fantasy...

...Although two-voiced pieces may now and then appear hereunder [i.e. in the 'Harmonische Seelenlust'], there will also be somewhat of an obligato to be found in these, which in turn, puts back what the missing voices have truncated...

Together with this...it has to be borne in mind that, in view of the extended character of present-day organ works, where stops require commensurate settings, the intention is not to demand an absolute adherence (as stated previously). Here each one [i.e. the organist] must act in accordance with his own skill and use his own prerogative. In this manner it would become possible to discover other voices that, to a certain extent, will also bring the principle to the fore. Herein the various voices as indicated could nevertheless be a guideline for him.

Hereunder are also several preludes that are intended for two-manual organs. These can, however, also be played on a single-manual, because the love and enthusiasm for a cause can make anything possible.

Pertaining to the pieces...seeing that the cantus firmus is played separately on the Oboe, one has to play the pieces on a single-manual nonetheless, even where it seems they have to be played on a two-manual organ because of the one voice occasionally moving over the other. A Principal or a 4-foot Octave may be added to the Gedackt 8, and the other voice can be played one octave lower: although it would at times lie a bit low, the 4-foot open stop would still be quite audible. And in spite of the one voice moving over the other, the frequent alternation would cause one to quite easily forget the distance between the voices.

The opinion also exists that, although two manuals may be available, two equivalent voices, for example the Principal 8 and the 4-Foot stops, ought to be used, seeing that the other voice on the 4-foot stop would then have to be treated as an octave lower so as to have both voices to be equivalent. In this way the final product would be the same, whether it is being played on one manual or on two manuals.

Nevertheless...indications are superfluous. One would not want to expound on this aspect in detail due to the following reasons: the least of those who wish to use these pieces, will develop the insight themselves. And those who already possess the insight are capable of

handling the pieces as they were intended to be played. To please people such as these, it is therefore not necessary to add user instructions...

Merseburg, on the 8th of October, 1733

Georg Friedrich Kauffmann

The title page of this collection refers to Kauffmann as Chapel Director and Court Organist. According to Joshua Rifkin this is quite confusing, since contemporary records identify a certain J.T. Römhild as the ducal Kapellmeister from around 1731. (Sadie 1980: 830-831.) The *Harmonische Seelenlust* was the first collection of chorale preludes for organ to emerge in print since Samuel Scheidt (1587-1654) produced his legendary *Tabulatura Nova* in 1624. Kauffmann began publishing his own work in different parts in Leipzig commencing in 1733 with the assistance of the engraver, Johann Gottfried Krüger (1684-1769). (Sadie 1980: 830; Stauffer & May 1986: 210.)

The chorale preludes in the *Harmonische Seelenlust* represent the typical seventeenth- and eighteenth-century style of Central Germany where the text of the particular chorale is ideally set to music for an instrument such as the organ. It essentially entails 98 preludes based on 63 well-known German chorales. Kauffmann outlines these works as ‘short, but elaborated with particular invention and pleasing style’. (Kauffmann 1924: 1.)

This collection incorporates almost every form of chorale setting employed in the early 18th century, viz. duets, fuguetas, bicinia, trios, etc. It also contains simple figured bass settings for all but one of the melodies, the purpose hitherto unknown and only to be guessed at. In these specific works the harmony underlying the counterpoint of the prelude is noticeably more elaborate and sophisticated than that of any simple chorale. Four of the 64 figured bass melodies are treated as two settings each, thus amounting to 66 figured bass works. Another interesting feature of the *Harmonische Seelenlust* that deserves mentioning is the fact that it incorporates some of the very first examples of chorale preludes for organ with a solo wind instrument. Kauffmann is undoubtedly the creator of this combination and his

collection constitutes the earliest manifestation of a new type of genre, which includes six works for organ and oboe, in which the latter is employed to play the *cantus firmus* with the organ as a quasi-accompanying instrument.

It is apparent that Kauffmann intended the *Harmonische Seelenlust* as a complete edition of his chorale preludes. He unfortunately did not complete the entire collection due to his death in 1735. The total compilation was only completed in 1740 under the auspices of his widow.

The situation mentioned above might also explain the inclusion of three works by Johann Gottfried Walther, the two settings of *Wer nur den lieben Gott läßt walten* and one treatment of *Wir Christenleut*.

Example 3-1: *Wer nur den lieben Gott läßt walten* (Alio modo I)

B *Alio modo*

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one flat (B-flat major), and the time signature is 6/8. The notation includes various rhythmic values, accidentals, and ornaments (marked with a cross and a vertical line). A repeat sign is present in the fourth system.

Example 3-2: *Wer nur den lieben Gott laßt walten* (Alio modo II)

C Alio modo



The other foreign work in this collection is a chorale prelude by Friedrich Wilhelm Zachow (1663-1712) entitled *Nun laßt uns Gott dem Herren*.

Example 3-3: *Nun laßt uns Gott dem Herren*

41. Nun laßt uns Gott dem Herren



The initial publication had no real success but because of its unusual detailed registration indications it eventually became one of the major achievements of German organ music that lasted well into the 19th century. (Sadie 1980: 831; Van Dijk 1979: 113.)

The question invariably arises whether Kauffmann also copied works by some of his contemporaries (including those by Bach) and could his wife have mistakenly attributed these copies, if this was indeed the case, to him?

The *Harmonische Seelenlust* contains directions for performance supplied by Kauffmann himself, which makes this work an invaluable piece of information regarding the performance practices of his era, and possibly, his contemporaries such as Johann Sebastian Bach and Johann Gottfried Walther. It encompasses *inter alia*, copious ornaments, specific tempo indications, and most importantly, detailed registration instructions, the latter being the main reason for the considerable familiarity and interest amongst organ scholars and performers.

It is very distinct to what extent Kauffmann introduced a new idiom into German organ music with the *Harmonische Seelenlust*. This inclination and idiom was adaptable to the long-winded *Galant* language that was beginning to emerge.

3.2 Chorales used in the *Harmonische Seelenlust*

The traditional German hymn-tunes known as chorales have provided a tremendous source of inspiration to generations of German composers. Since the middle of the 17th century it had been the custom that the congregational singing of chorales was done in unison. It became the practice to precede the actual singing of the chorale with the playing of a chorale prelude and sometimes also to interpolate interludes during the specific hymn. To the average German Protestant congregants, to whom the melodies were all known from

childhood, such a genre of organ music must have been of great interest and significance, bearing in mind that most of these works were also improvised. (Arnold 1995: 61.)

The *Harmonische Seelenlust* must have contributed in no small measure to the chorale prelude repertoire of the day to add greater meaning and dimension to the otherwise normal Divine Service. Kauffmann's style based on the chorales is twofold. Firstly, the technical strategies he uses are unique in the sense that he couples specific detailed registrations with specific type of chorale preludes as will be seen later. Secondly, the motifs employed in building up the scheme and the treatment thereof associate themselves in a symbolic and even mystical way, with the feeling of the chorale which serves as basis for the melody of the particular hymn. Through careful analysis of this notable *oeuvre*, one can safely conclude that Kauffmann had definite expectations about the performance thereof, and that he knew what specific sounds he envisaged.

Contained in the *Harmonische Seelenlust* are most of the well-known chorales of the period and these are treated with creativity and good craftsmanship. The following provides a detailed list of the chorales in alphabetical order that are utilised by Kauffmann in the *Harmonische Seelenlust* (Kauffmann 1924: 151):

It is important to note that the sequence of the chorale preludes in the *Harmonische Seelenlust* is not the same as the order found in the Bärenreiter edition. The works in the latter are arranged in alphabetical order.

* = Indicates the chorale preludes supplied with registration indications by Kauffmann.

Ach Gott und Herr

*Ach Gott, vom Himmel sieh darein**

*Ach Herr, mich armen Sünder**

*Allein Gott in der Höh sei Ehr**

Allein zu dir, Herr Jesu Christ

*Alle Menschen müssen sterben
Auf meinen lieben Gott*
Aus tiefer Not*

Christ lag in Todesbanden
Christ, du Lamm Gottes
Christus, der uns selig macht*

*Du, o schönes Weltgebäude
Durch Adams Fall*

Ein feste Burg
Erschienen ist der herrliche Tag
Es ist das Heil uns kommen her*
Es spricht der Unweisen Mund wohl*

*Freu dich sehr, o meine Seele**

Gelobet seist du, Jesu Christ
Gottes Sohn ist kommen**

*Helft mir Gott's Güte preisen
Herr Christ, der einig Gottsohn*
Herr Gott, dich loben alle wir*
Herr, ich habe mißgehandelt*
Herr Jesu Christ, ich weiß gar wohl*
Herr Jesu Christ, mein's Lebens Licht*
Herzlich lieb hab ich dich, o Herr
Herzliebster Jesu, was hast du verbrochen*
Heut fänget an das neue Jahr**

*Ich ruf zu dir, Herr Jesu Christ**

*In dich hab ich gehoffet, Herr**

Jesus Christus, unser Heiland, der den Tod

*Jesus Christus, unser Heiland, der von uns**

*Komm, heiliger Geist**

Kommt her zu mir, spricht Gottes Sohn

*Lobt Gott, ihr Christen allzugleich**

*Nun danket alle Gott**

*Nun freut euch, lieben Christen gmein**

*Nun freut euch, Gottes Kinder all**

*Nun komm, der Heiden Heiland**

Nun laßt uns Gott dem Herren

*Nun lob, mein Seel, den Herren**

*Nun ruhen alle Wälder**

*Nun sich der Tag geendet hat**

O Gott, du frommer Gott

O heiliger Geist

*O Herre Gott, dein göttlich Wort**

*O Jesulein süß**

O Lamm Gottes, unschuldig

*Puer natus in Bethlehem**

Schmücke dich, o liebe Seele

*Schönster Immanuel**

*Treuer Gott, ich muß dir Klagen**

*Valet will ich dir geben**

Vater unser im Himmelreich

*Vom Himmel hoch, da komm ich her**

*Warum betrübst du dich, mein Herz**

Wär Gott nicht mit uns diese Zeit

Was mein Gott will

*Wenn mein Stündlein vorhanden ist**

Wenn wir in höchsten Nöten sein

Wer nur den lieben Gott läßt walten

*Wie schön leuchtet der Morgenstern**

Wir Christenleut

Wir glauben all' an einen Gott

*Wo Gott zum Haus nicht gibt sein Gunst**

The *Harmonische Seelenlust* contains only five of the seven important chorales in the Lutheran Divine Service as employed since the time of Martin Luther (1483-1546):

- | | | |
|------|-------------------------|---------------------------------------|
| i. | The Creed: | <i>Wir glauben all' an einen Gott</i> |
| ii. | The Lord's Prayer: | <i>Vater unser im Himmelreich</i> |
| iii. | Chorale to the Trinity: | <i>Allein Gott in der Höh sei Ehr</i> |
| iv. | Chorale of Confession: | <i>Aus tiefer Not</i> |
| v. | Chorale for Communion: | <i>Jesus Christus unser Heiland</i> |

The two other chorales belonging to this list but that have been omitted are:

- | | | |
|----|---------------------------|--|
| i. | Chorale for Commandments: | <i>Dies sind die heil'gen zehn Gebot</i> |
|----|---------------------------|--|

- ii. Chorale for Baptism: *Christ unser Herr zum Jordan kam*

3.3 Kauffmann's organ in Merseburg

As Kauffmann was organist of the Merseburg organ, it must have influenced his choice in the registrations employed in the *Harmonische Seelenlust* and it is therefore necessary to take a closer look at this instrument. Merseburg is located in Saxony-Anhalt in central East Germany, on the Saale River. Among the most noted buildings in this city is The Dome founded in 1015 and rebuilt in the 13th and 16th centuries. This is also the church that housed Kauffmann's magnificent organ.

Information on the original organ is very sparse and at times perplexing, although records indicate that it was rebuilt and renovated in 1717 by an organ builder named Zacharias Teyssner or Thayssner. He was also the first rebuilder of the famous organ of the Wenzelskirche in Naumburg before Zacharias Hildebrandt (1688-1757) worked upon it from 1743-1746. The Merseburg organ was subsequently modified and enlarged by Johann Friedrich Wender (1655-1729) of Mühlhausen. Wender, who is best known for his association with J.S. Bach, was the builder of the organ in Arnstadt and rebuilder of the Mühlhausen organ, where Bach was organist from 1703-1707 and 1708-1709, respectively. (Edwards 1997: 214; Van Dijk 1979: 113-115). It is in all probability that the Merseburg authorities approached Bach, the expert in the field of organ construction and who probably also knew about the organ in Merseburg, to suggest a builder such as Wender, for the enlargement process.

The following list is the specification of the organ that Kauffmann was acquainted with. This particular disposition of the Merseburg organ is quoted from the so-called *Dresdener Handschrift* dating from 1757 and now housed in the Sächsischen Landesbibliothek in Dresden. (Van Dijk 1979: 113-115.) The original spellings of the stop names have been preserved and those in brackets are the alternative names that Kauffmann used in certain chorale preludes.

Hauptwerk (HW)

Grossprinzipal 16'

Rohrflöte 16'

Quintadena 16'

Prinzipal 8'[Oktav]

Spillflöte 8'[4']

Grobgedackt 8'

Gemshorn 8'

Quintadena 8'

Oktave 4

Flauto dolce [doux] 4'

Kleingedackt 4'

Quinte 3'[Nasat]

Superoktave 2'

Spitzflöte 2'

Terz 1 3/5'

Mixtur IV

Bombarde [Fagott] 16'

Trompete 8'

Rückpositiv (RP)

Prinzipal 8'

Quintadena 8'

Flauto dolce [Gedackt] 8'

Kleinprinzipal 4'
Rohrflöte [Flute douce; Kleingedackt] 4'
Oktave 2'
Spitzflöte 2'
Quinte 1 1/3'
Oktave 1'
Mixtur IV
Fagott 16'
Chalumeau 8'

Oberwerk (OW)

Quintadena 16'
Bordun 16'
Prinzipal 8'
Rohrflöte 8'
Salizional 8'
[Gemshorn 8'']
Viola di Gamba [Viola] 8'
Oktave [Principal] 4'
Lieblich Gedackt 4'
Gemshorn [Spitzflöte; Spillpfeiffe] 4'
Nasat 3'
Superoktave 2'
Sesquialtera II
Zimbel-Mixtur
Cornetti V
Vox Humana 8'
Klarine [Clarino] 4'

Pedal (Ped)

Bordun 32'

Prinzipal 16'

Subbaß 16'

Violone 16'

Oktave [Oktavenbaß] 8'

Gemshorn 8'

Nachthorn 4'

Bauernpfeife 2'

Posaune [Posaunbaß] 16'

Trompete 8'

Klarine 4'

Kornett [Cornettin] 2'

4 Tremulants

4 Sperrventile

3 couplers

Tamburo (16')

Zimbelstern

Calcant

Williams (1966: 139) mentions the various divisions of this instrument, which according to the late 18th century case had a *Brustwerk* apart from the *Hauptwerk*, *Rückpositiv*, and *Oberwerk*. Kauffmann in no way mentions the Brustwerk manual or the use thereof in the entire *Harmonische Seelenlust*. This disagreement with the *Dresdener Handschrift* copy is quite confusing and remains an enigma to this day. It is also probable that Kauffmann had

an ideal organ, other than his own, in mind. It must however be borne in mind that between the end of Theyssner's vocation in 1705 and Wender's rebuilding in 1717, a few propositions for alterations to the registers (probably including modifying the names of registers) and the enlargement of the organ were made. There is no extant evidence that all of these suggestions were ever executed. (Van Dijk 1979: 113.)

In the *Alio modi* of *Vater unser im Himmelreich*, for example, Kauffmann requests a Fagott 16' on the *Hauptwerk* although the *Dresdener Handschrift* only depicts the availability of 16' reed with another name, viz. Bombarde 16'. (Kauffmann 1924: 122-123.)

In certain chorale preludes of the *Harmonische Seelenlust*, Kauffmann interestingly requires a Gemshorn 8' on the *Oberwerk* which according to the original specification is not present on this manual division of the Merseburg organ. In his preface Kauffmann mentions that "the intention is not to demand an absolute adherence..." in terms of registrations and therefore considers the stops of other organs with the same name but with different characteristics.

Example 3-4: *Vater unser im Himmelreich* (Alio modo I)

B *Alio modo* Oberwerk: Bordun 16'; Vox humana 8'; Spillflöte 4'; Nassat 3'
Hauptwerk: Fagott 16'; Quintaden 16'; Principal 8'; Kleingedackt 4'

Example 3-5: *Vater unser im Himmelreich (Alio modo II)*

C *Alio modo* Rückpositiv: Quintaden 8'; Flaut: douce 8'
Oberwerk: Vox humana 8'; Gemshorn 8'

Moreover, Kauffmann sometimes substitutes the stop names of the registers, e.g. *Oberwerk* Gemshorn 4' for a Spillpfeife or Spitzflöte. It is possible that Kauffmann may have had

other organs in mind when he suggested alternative names for certain stops such as the example above. The performer therefore does not necessarily have to use a stop with exactly the same name, as mentioned in the preface to the *Harmonische Seelenlust*.

From the specification it can be seen that the Merseburg organ was remarkably comprehensive, especially in its contrasted choruses – Principals (*Hauptwerk* and pedal), Flutes and Mutations, string stops and substantive powerful reeds (16' – 2').

Williams (1966: 159) notes that the presence and combination of specific stops such as the *Hauptwerk* Quintadena 16' paired with the *Rückpositiv* Quintadena 8', and the pedal Nachthorn are distinct elements of North-German organ building influences.

The Merseburg organ's sound is characterised by the so-called *gravität*. This term, which in essence cannot be translated effectively into English, basically means 'low-pitched' or 'fundamental'. On the other hand it also means 'grave, solemn or ceremonious' (Edwards 1997: 215). During the 18th century there evolved a relaxed and non-rigid demeanour towards the strict rules of the *Äqualstimmenverbot* that precluded that stops of the same pitch and different scaling are not to be combined. This was in all probability a citing of a concern for both tuning and wind stability of the time. In earlier periods if all stops of the same pitch were to be used in combination, there would sometimes be an abrupt drop in wind pressure, which would make the overall sound of the organ unstable. The change in ideas concerning *gravität* is perhaps not unexpected due to the fact that there was a gradual improvement in the development of wind stability of organs of the time. Adlung states in addition that a "good" wind system would not affect the air supply when two or more stops of the same pitch are combined. During the rebuilding of the Mühlhausen organ in 1708, Bach required the construction of three new sturdy bellows to complement the existing four old ones that were to be adapted to afford greater wind power. As a direct result, it was now possible to play with one stop or with all the stops together without a change in

pressure. Bach subsequently also requested a 32' Untersatz made of wood to give the entire instrument more *gravität* as found on the Merseburg instrument. (Stauffer & May 1986: 6.)

The Merseburg organ embodies two divisions that might come across as being confusing namely the designation, *Hauptwerk* and *Oberwerk*. Owen (1997: 158) gives a detailed explanation: "Sometimes the term '*Oberwerk*' came to designate the main division, and in some two-manual organs '*Oberwerk*' is synonymous with '*Hauptwerk*'. This confusion of terminology is not limited to Central Germany; it occurs in the northern regions as well. Generally, if the term *Oberwerk* occurs in a context that mentions other divisions (*Unterwerk*, *Brustwerk*, [*Rück*]Positiv) but not anything specifically named *Hauptwerk*, it [the *Oberwerk*] may be taken to designate the main division. If any organ has both a *Hauptwerk* and an *Oberwerk*, however, the *Oberwerk* is a subsidiary division located above the *Hauptwerk*". Moreover, it is peculiar that some Central German organs in Kauffmann and Bach's time contained a *Positiv* that was also portrayed as a *Brustpositiv* or an *Oberwerk*, both found in one case. (Stinson 1999: 72; Ritchie & Stauffer 1992: 259.)

Kauffmann's organ consists of a number of 16' registers on both manuals and pedal, including a Bordun 32'. It was a typical Central German characteristic that most organs were rich in low-pitched stops such as eight-foot registers. Even modestly sized instruments had three or four stops at eight-foot pitch: Principal, Gemshorn, Rohrflöte, Viola di Gamba and Trompete. On the Merseburg organ it is noticeable that the *Hauptwerk*, for instance, has four 16' registers (including a Bombarde 16'), a quantity that is quite unusual for this period. The number of 16' registers on the manuals of this organ must definitely have achieved a stronger fundamental sound. Even esteemed writers of the period such as Johann Friedrich Agricola (1720-1774) regarded *gravität* as an indispensable part of a good and successful organ. In his essay, *Erweiterte und Verbesserte Orgelprobe* (1685), Andreas Werckmeister (1645-1706) also advocates the incorporation of a stopped 32' register in the Pedal for greater *gravität*, such as the Bordun 32' that was to be found on the Merseburg organ. (Faulkner 1997: 212 & 227.)

Another prolific and notable change in organ building during the early 18th century in Germany was the proliferation of eight-foot registers found on the manuals of such organs. Invariably, there emerged the impression of a gradually thickening organ-sound in the extensive rules of registration by exploiting the array of both 8' and 16' stops on the manuals. (Edwards 1997: 215.) This inclination towards a type of rich and sonorous timbre also contributed to the idea of *gravität*, which was most certainly possible to achieve with a staggering 15 eight-foot stops over the three manuals at Kauffmann's disposal on the Merseburg organ. This type of sound colour is a phenomenon by no means exclusively associated with the typical 19th century sound aesthetic of Aristide Cavallé-Coll (1811-1899) (Van Wyk 1998: 18). It can therefore be stated – as will be seen later - that the *Harmonische Seelenlust* and its detailed registration instruction, is the direct result of the influence of the Merseburg organ on Kauffmann.

3.4 Characteristics

The *Harmonische Seelenlust* has numerous interesting characteristics that can contribute to a better understanding of Kauffmann's style in the form of tempo and registration.

3.4.1 Form and style

Kauffmann's command of form and style is unmistakably evident in his treatment thereof in an assortment of techniques and approaches established in the *Harmonische Seelenlust*. Although in his compositional techniques he employs basic fundamental principles throughout this collection, his style nonetheless succeeds in not becoming stereotypical. Two important basic types of form will briefly be highlighted.

3.4.1.1 Bicinia

Each individual voice of the bicinia has melodic lines that are pleasing and elaborate in itself. Apart from the *cantus firmus*, the accompanying voice reflects a definite sense of figural patterns elaborated upon the same interval structure as the melody, which is evident in *Ich ruf zu dir, Herr Jesu Christ*.

Example 3-6: *Ich ruf zu dir, Herr Jesu Christ*

30. Ich ruf zu dir, Herr Jesu Christ

The image shows a musical score for a chorale titled '30. Ich ruf zu dir, Herr Jesu Christ'. The score is written in G major (one sharp) and common time (C). It consists of four systems of music, each with a vocal line on a treble clef staff and a keyboard accompaniment on a bass clef staff. The vocal line features a melodic line with various ornaments (wavy lines) and a steady rhythm. The keyboard accompaniment provides a harmonic base with a consistent rhythmic pattern of eighth notes. The score includes first and second endings, indicated by '1.' and '2.' above the staff.

This category of works shows a remarkable and sufficient independence between the two voices in terms of harmonic and rhythmic motion despite the relatively slow moving chorale found in one specific voice. It is literally as if these voices have stylistically enough in common to fuse into a convincing and holistic unit when combined. He achieves this by using the motive of the *cantus firmus* as a harmonic base and developing fragments of the melody in shorter note values. *Vater unser im Himmelreich* *Alio modo* I is a good example of this characteristic.

Example 3-7: *Vater unser im Himmelreich* (*Alio modo* I)

B *Alto modo* Oberwerk: Bordun 16', Vox humana 8', Spillflöte 4', Nassat 3'
Hauptwerk: Fagott 16', Quintaden 16', Principal 18', Kleingedackt 4'

Chromaticism in the *bicinia*, like most non-harmonic tones, tends to increase the degree of dissonance in Kauffmann's music, acting as ornaments in an otherwise plain diatonic melody. *Nun freut euch, lieben Christen gmein* portrays this feature.

Example 3-8: *Nun freut euch lieben Christen gmein*

38. Nun freut euch, lieben Christen gmein Vox humana und Viola di Gamba, Fagott und Gemshorn.

A

Vivace

3.4.1.2 Trios

Trios in the *Harmonische Seelenlust* can be divided into the following categories:

- (i) 'a 2 Claviere et Pedale'
- (ii) 'a 2 Claviere et Pedale con oboe'

In these works Kauffmann has the ability to achieve a remarkable degree of lyric eloquence in the short span of a chorale prelude. These trios testify of a typical Baroque version of an instrumental trio sonata: the upper two voices are of more or less similar compass and basic design, the lower voice (pedals) consisting of a quasi-*basso continuo* structure.

In some of these trios, Kauffmann introduces the use of a solo wind instrument, the oboe, which plays the unadorned *cantus firmus* accompanied by a decorative and supporting contrapuntal line performed by the organ. This genre will receive greater attention in the subsequent chapter.

3.4.2 Tempo indications and *Affekt*

Kloppers (2000: 17) states that musically inclined means such as tempo are music's 'natural psychological effect'. He goes on to say that tempo can incite a wide range of certain moods and temperaments.

The instructions with the regard to the correct overall tempi seem to not only have an influence on the required speed of the works, but also the atmosphere and character, i.e. the *Affekt*, of the specific work. This is especially true when considering the text of these pieces: we find that the tempo indication does in fact correspond with the overall sentiment of the work in question with respect to the text and pathos. These indications are only recommendations, rather than hard and fast rules to comply with. Hence it is impeccable that the performer's own critical judgement and decree always remain the point of convergence in order to achieve the greatest clarity and suitable expression. The examples of Kauffmann's tempo indications found in the *Harmonische Seelenlust* will be cited and briefly deliberated.

3.4.2.1 *Adagio*

In the Baroque period and even before that, this tempo indication was usually associated with a premeditated slow, sad, free and somewhat leisurely character (Kruger 1989: 38; Laukvik 1996: 82). In the *Harmonische Seelenlust* Kauffmann administers this to chorale preludes that are highly ornamented and sometimes include the so-called 'sighing' figure. The typical Italian style of *durezza e ligature* ('dissonance and ties') passages is also found in compositions bearing the term *Adagio*. Chorale preludes in this category are mostly three- and four-voiced works. The preludes in the *Harmonische Seelenlust* supplied with this indication are:

Ach Gott, vom Himmel sieh darein

Herr, ich habe mißgehandelt

Was mein Gott will

Example 3-9: Herr, ich habe mißgehandelt

24. Herr, ich habe mißgehandelt Principal 16', Octava 8' od. Rohrflöte 16', Principal 8'

à 3 Adagio

3.4.2.2 Largo

This tempo indication was considered as very slow, almost expanding the beat. For some composers *Largo* means somewhat faster than *Adagio*. (Laukvik 1996: 82.) Works with this designation should in essence proclaim a fundamental deep affliction by the careful and critical expanding of the basic *tactus*. (Kruger 1989: 39.) It is interesting that Kauffmann adds only one ornament in the following work. The only chorale prelude in the *Harmonische Seelenlust* with the indication *Largo* is *Herr Gott, dich loben alle wir*.

Example 3-10: Herr Gott, dich loben alle wir

23. Herr Gott, dich loben alle wir

Largo

Oboe

Oberwerk: Principal 8'

Rückpositiv: Principal 4'

Pedal

3.4.2.3 Andante

Riepel (1754) describes this tempo as ‘moderately, slow going’, while Schubart (1784) mentions that it should have a ‘forward motion touching the contiguous *Allegro*’ (Kruger 1989: 38). Compositions in this fashion are three- to four-part (although *bicinia* are found) sometimes with an unusually elaborate embellished *cantus firmus*. Kauffmann mostly adds this tempo to chorales with a tranquil and placid, yet extolling quality, i.e.:

Auf meinen lieben Gott

Gelobet seist du, Jesu Christ (& Alio modo)

Herr Christ, der einig Gottssohn

Herzliebster Jesu, was hast du verbrochen

Jesus Christus, unser Heiland, der von uns

Wie schön leuchtet der Morgenstern (Alio modo)

Example 3-11: *Wie schön leuchtet der Morgenstern (Alio modo)*

60. *Wie schön leuchtet der Morgenstern* à 2 Clav. et Ped. con Oboe

A à 4

Vivace
Oboe

The musical score is presented in three systems. The top system is for the Oboe, marked 'Vivace' and 'Oboe', with a treble clef and a 6/8 time signature. The middle system is for the keyboard, divided into two staves: the upper staff is for the 'Hauptmanual: Principal 8'' and the lower staff is for the 'Oberwerk: Vox hum. 8', Principal 4''. The bottom system is for the pedals, marked 'Ped.: Subbaß 16', Oktavbaß 8'', with a bass clef and a 6/8 time signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various ornaments and articulations.

3.4.2.4 *Allegro*

This tempo indication, very popular in Kauffmann's time, can be described, as fairly cheerful and gay but not hurried (Laukvik 1996: 82). Pieces with *Allegro* designation in the *Harmonische Seelenlust* frequently comprise of compound time signatures such as 12/8. The *cantus firmus*, usually active in the top voice or the pedal, is commonly in longer note values in comparison to the accompanying voices. This tempo specification is occasionally added to works that exhibit a fugal character. Kauffmann supplies this indication to pieces that have a dominating motif, which needs to be executed briskly and lively. Examples in the *Harmonische Seelenlust* are the following:

Christ lag in Todesbanden (Alio modo)

Ein feste Burg ist unser Gott (Alio modo)

Gottes Sohn ist kommen

In dich hab ich gehoffet, Herr (Alio modo)

Komm, heiliger Geist

Example 3-12: *Komm, heiliger Geist*

34. *Komm, heiliger Geist* OW: Vox humana, Saitcional 8', Spielfeife 4'
Pedal: Violon 16', Trompete 8', Nachthorn 4', Cornet 2'

Allegro

3.4.2.5 *Vivace*

This tempo is usually lively but not too fast with an articulate execution of the musical passages (Kruger 1989: 38; Laukvik 1996: 82). It is mostly two-voiced works (*bicinia*) in the *Harmonische Seelenlust* that seem to be adorned with this tempo, although three- and four-voiced pieces abound. *Vivace* is also added to works written in a compound time signature. Enticingly Kauffmann uses this indication in *manualiter* fugues that display dense and compact polyphony with peculiarly ornamented melodies. Moreover, he occasionally adds the prefix ‘*un poco*’ for a more precise tempo direction. Pieces with this instruction include:

Ach Herr, mich armen Sünder

Allein Gott, in der Höh sei Ehr

Christ lag in Todesbanden

Ein feste Burg ist unser Gott

Freu dich sehr, o meine Seele (Alio modo)

Helft mir Gott's Güte preisen (Alio modo)

In dich hab ich gehoffet, Herr

Komm, heiliger Geist (Alio modo II)

Lobt Gott, ihr Christen allzugleich

Nun freut euch, lieben Christen gmein

Nun freut euch, Gottes kinder all

Nun komm der Heiden Heiland (& Alio modi I, II)

Nun lob, mein Seel, den Herren (Alio modo II)

Nun ruhen alle Wälder

Puer natus in Bethlehem

Vom Himmel hoch, da komm ich her

Wenn mein Stündlein vorhanden ist

Wie schön leuchtet der Morgenstern

Example 3-13: *Nun ruhen alle Wälder*

43. Nun ruhen alle Wälder (Item: In allen meinen Taten) à 2 Clav. Oberwerk: Vox humana und Rohrflöte 8', Rohrflöte 2' *)
Hauptwerk: Trompete und Principal 8'

Vivace

Example 3-14: *Puer natus in Bethlehem*

48. Puer natus in Bethlehem Fagott 16', Quintaden 8', Principal 4'

Vivace

3.4.2.6 *Presto*

This is referred to as the fastest tempo indication and should be very lively. The works in the *Harmonische Seelenlust* bearing this title habitually comprise of an active moving voice accompanied by quasi-harmonisation chords. Kauffmann supplies only two chorales with this tempo:

O Herre Gott, dein göttlich Wort (Alio modo)

Valet will ich dir geben (Alio modo)

Example 3-15: *Valet will ich dir geben* (Alio modo)

B *Alto modo* à 2 Clav. Rückpositiv: Quintaden 8', Flüte douce 4', Spitzflöte 2'
Hauptmanual: Quintaden 16', Principal und Gemshorn 8'

Presto

3.4.2.7 *Con affetto/Affettuoso*

Petri (1767) labels this indication as ‘tender, pleasant, flattering and gentle’ (Kruger 1989: 38). Kauffmann gives the following two works in the *Harmonische Seelenlust*, which are largely embellished, this tempo indication:

O Herre Gott, dein göttlich Wort (con affetto)

Schönster Immanuel (affettuoso)

Example 3-16: *O Herre Gott, dein göttlich Wort*

46. *O Herre Gott, dein göttlich Wort* Principal und Gemshorn 8'

Allegretto à 3 *Con affetto* *aw*

Example 3-17: *Schönster Immanuel*

50. Schönster Immanuel Quintaden 16', Principal 8', oder Principal 8' allein
Affettuoso

3.4.3 Ornaments

Kauffmann employs quite a number of commonly known ornaments in the *Harmonische Seelenlust* that not only decorates the music, but also gives particular emphasis and weight to the rhythmic and harmonic structure of the individual chorale preludes. A few of these embellishments found in this collection will be addressed in further detail.

3.4.3.1 The Mordent (*pincé*, beat)

The mordent consists of the main note and the note underneath it and then returning to the main note. Kauffmann seems to add this to the relatively more important harmonic and melodic notes in the *Harmonische Seelenlust*, especially those found directly after the bar line, i.e. the first beat.

Example 3-18: *Lobt Gott, ihr Christen allzugleich* (Alto modo)

B Alto modo
Allegro

3.4.3.2 The Turn (*Doppelschlag*, *cadence*, *doublé*)

The turn generally consists of four equal notes as indicated by Bach in his table of ornaments, commencing with the note above the notated note (Newmann 1995: 125). It is interesting to observe that throughout the *Harmonische Seelenlust*, Kauffmann exclusively utilises this ornament in only one chorale prelude, namely in the *Alto modo* of *Ach Herr, mich armen Sünder*. In this particular work the turn is found solely on the upbeat of the specific section in question.

Example 3-19: *Ach Herr, mich armen Sünder* (Alto modo)

3.4.3.3 The Appoggiatura (*Vorschlag*, fore fall, *port de voix*)

The appoggiatura (or the so-called leaning note) is fundamentally a rhythmically strong melodic and mostly dissonant note that precedes the principal note by a step. It is usually indicated with a small note. (Viljoen 1978: 62.) Kauffmann uses this in both single voice parts and in heavily ornamented passages.

Example 3-20: *Jesus Christus unser Heiland, der von uns*

33. Jesus Christus unser Heiland, der von uns den Zorn Gottes wand 2 Clav. et Pedal

à 3 Andante

Principal 8'

3.4.3.4 The Slide (*double appoggiatura, Schleifer, coulé*)

The slide usually begins on the beat and includes a conjunct double appoggiatura, either ascending or descending. Kauffmann applies this quite often in the *Harmonische Seelenlust*, particularly in highly embellished works.

Example 3-21: *Lobt Gott, ihr Christen allzugleich*

3.4.3.5 The Trill (*Trillo, Tremblement, Shake, Cadence*)

An enigmatic notability is that this sign is only found in German sources of the time. Kauffmann employs a cross that in essence delineates the same basic principle in terms of the implementation as the trill. According to Viljoen (1978: 63) the eighteenth-century playing style of this ornament was either long or short, commencing with upper auxiliary on the beat.

Example 3-22: *Es ist das Heil uns kommen her* (Alto modo)

B Alto modo Vox humana - Fagott 16'

3.4.4 Use of manuals and pedal

Kauffmann makes use of an idiosyncratic style in his employment of different manuals and pedal in the *Harmonische Seelenlust* and in most of the instances he appears to be very precise as to the application thereof. Kauffmann tends to point out the exact entrance of the pedal generally towards the close of the individual work, mostly as a last entrance of material based on the chorale itself, or as an affirmation of the tonic on the very last chord. In some instances, however, Kauffmann is not clear on whether the pedal should have specific independent registers drawn, or if this division is to be coupled to a particular manual when he indicates that the pedal is to play only the last bass note of the chord in question. It is the writer's opinion that the pedal should have independent stops prepared, specifically registers that essentially have the same tone quality as the manual(s). Examples of these scenarios are evident in works such as *Ach Herr, mich armen Sünder* and *Nun freuet euch, Gottes Kinder all*.

Example 3-23: Ach Herr, mich armen Sünder

The pedal is also regularly and mainly used as the division that plays the *cantus firmus* usually in relatively longer note values.

Example 3-24: Komm, heiliger Geist

34. Komm, heiliger Geist OW: Vox humana, Salficional 8', Spillpfeife 4'
Pedal: Violon 16', Trompete 8', Nachthorn 4', Cornet 2'

Allegro
 A à 4

In the trios Kauffmann normally assigns the *cantus firmus* to the pedal throughout. In the works combined with the oboe the pedal evolves into a quasi-*basso continuo* segment, supporting the manuals and melody.

Example 3-25: Herr Gott, dich loben alle wir

23. Herr Gott, dich loben alle wir.

Largo
Oboe

Oberwerk: Principal 8'

Rückpositiv: Principal 4'

Pedal

The musical score is presented in two systems. The first system includes the Oboe part and the Organ's Oberwerk (Principal 8') and Rückpositiv (Principal 4') registers. The Organ part is written in a grand staff with a Pedal line. The second system continues the organ part with detailed fingering and articulation marks.