

CHAPTER 4

REGISTRATION INDICATIONS IN THE *HARMONISCHE SEELENLUST*

4.1 Introduction

In the first volume of the 1844 C.F. Peters edition, F.K. Griepenkerl (1782-1849), the first editor of Bach's organ works, makes the following statement in his *Vorrede zur ersten Auflage, J.S. Bach's Kompositionen für die Orgel*, concerning the significance of registration in organ music (Faulkner 1997: 223):

Moreover it goes without saying that, in playing, the combination of stops that is selected must agree with the spirit and sense of the works to be performed; otherwise the entire effort is merely theoretical trifling, without any artistic merit.

The history of registration is intrinsically connected to the evolution of styles in the art of organ building. As developments continued throughout the entire Europe, the challenge of blending and combining registers became an art in itself. (Van Wyk 2000: 25.)

Material on the subject of registration usually consists of:

- practical advice, usually given by organ builders, and;
- instructions from composers and/or theoreticians.

Faulkner (1997: 224) states that early eighteenth-century sources on registration can be divided into three categories:

- **Category 1**

This category includes essays examining the general principles of registration, or comments pertaining to the art of registration. Examples include Johann Mattheson's *Vollkommene Kapellmeister* (1739) and Jacob Adlung's *Musica mechanica organædi* (1768).

- **Category 2**

Articles and letters of advice from organbuilder to organist treating specific register combinations on the utilising of certain stops form part of this class. This category encompasses examples such as the registration suggestions supplied by Gottfried Silbermann (1683-1753) to the organists of Grosshartmannsdorf (1741) and Fraureuth (c.1739-1742), and a registration booklet of 1727 by Johann Friedrich Walther for the organ in the Berlin Garnisonkirche. Another important example is the remarks in Bach's own hand suggesting repairs to the organ in the Blasiuskirche in Mühlhausen (1708).

- **Category 3**

This type includes actual specific registrational instructions that can be applied to specific pieces of organ music. Daniel Magnus Gronau (c. 1700-1747), organist at the Danzig Johanneskirche, supplied specific registrations for four sets of his own chorale variations. Kauffmann's *Harmonische Seelenlust* is by far the most detailed of this kind and certainly the most noteworthy example.

In view of the fact that the Mühlhausen organ will be mentioned quite regularly in this chapter, the specification of the reconstructed organ will subsequently be quoted. The rebuilding of the Mühlhausen organ under the auspices of Bach, is an important aspect of organ building, not only in Central Germany, but also to the ideology of registration in Germany as a whole. These alterations give us a unique insight into the course of organ building during this period and it seems that Bach wanted to bring this organ up to date with the latest trends of the day. Johann Friedrich Wender (1655-1729) renovated the organ in 1708. (Faulkner 1997: 214; Goode 1964: 110.)

Specification of the organ in the Blasiuskirche, Mühlhausen

Hauptwerk

Quintadena 16'
Prinzival 8'
Viola da gamba 8'
Oktave 4'
Gedackt 4'
Nazard 2 2/3'
Oktave 2'
Sesquialtera II
Mixtur IV
Zimbel II
Fagott 16'

Brustwerk

Stillgedackt 8'
Flauto dolce 4'
Quinte 2 2/3'
Oktave 2'
Terz 1 3/5'
Mixtur III
Schallmey 8'

Rückpositiv

Quintadena 8'
Gedackt 8'
Prinzival 4'

Salizional 4’
Oktave 2’
Spitzflöte 2’
Quintflöte 1 1/3’
Sesquialtera II
Zimbel III

Pedal

Untersatz 32’
Prinzipal 16’
Subbaß 16’
Oktave 8’
Oktave 4’
Rohrflöte 1’
Mixtur IV
Posaune 16’
Trompet 8’
Kornett 2’

Couplers

HW/BW
HW/RP
PED/HW

Tremulant
Cymbelstern
Pauke

4.2 Bicinia

Works in the *Harmonische Seelenlust* composed in this style and supplied with registrations amount to a total of eight. All of these require the use of two different manuals without pedal.

1. *Ach Herr, mich armen Sünder*

RH *Rückpositiv*: Fagott 16', Quintadena 8', Spitzflöte 2' (c.f.)

LH *Oberwerk*: Vox Humana (8'), Gemshorn 8', Spillpfeife 4'

2. *Es ist das Heil uns kommen her (Alio modo)*

RH *Oberwerk*: Vox Humana (8') (c.f.)

LH *Hauptwerk(?)*: Fagott 16'

3. *Gelobet seist du, Jesu Christ (Alio modo)*

RH *Oberwerk*: Vox Humana (8') et Salicional 8' (c.f.)

LH *Hauptwerk*: Fagott (16'), Gemshorn 8 und Kleingedackt 4'

4. *Ich ruf zu dir, Herr Jesu Christ*

RH *Oberwerk*: Sesquialtera (II) oder Cornetti (V) (c.f.)

LH *Hauptwerk*: Fagott 16', Quintadena 8', Principal 8'

This work (nr. 4) is not provided with registration in the Bärenreiter edition.

5. *Nun freut euch, lieben Christen gmein*

RH (*Oberwerk*): Vox Humana (8') und Viola di Gamba (8') (c.f.)

LH (*Hauptwerk ?*): Fagott (16') und Gemshorn (8')

6. *Vater unser im Himmelreich (Alio modo I)*

RH *Oberwerk*: Bordun 16', Vox Humana 8', Spillflöte 4', Nassat 3' (c.f.)

LH *Hauptwerk*: Fagott 16', Quintadena 16', Principal 8', Kleingedackt 4'

7. Vater unser im Himmelreich (Alio modo II)RH Rückpositiv: Quintadena 8', Flauto douce 8'LH Oberwerk: Vox Humana 8, Gemshorn 8' (*c.f.*)8. Vom Himmel hoch, da komm ich her (Alio modo)RH Oberwerk: Vox Humana (8'), Gedackt (8') (*c.f.*)LH (Hauptwerk ?): Fagott (16')**Analysis and discussion**

It is clear in the aforementioned examples of bicinia that Kauffmann prefers a Vox Humana combination for the right hand and a Fagott-based combination for the left hand, except for numbers 1, 4 and 7.

Bach's suggested alterations to the Mühlhausen organ included the request for a redesigned Fagott 16' that is 'delicate' or 'pleasing in concerted music' in combination with instruments and voices, i.e. for *continuo* purposes. (Williams 1966: 145.) In the *Harmonische Seelenlust*, the Fagott grouping is found mainly on the *Hauptwerk*, except for *Ach Herr, mich armen Sünder* (nr. 1). Important to note is that a 16' reed was available on all manual divisions of the Merseburg organ, as discussed in the previous chapter.

Example 4-1: Ach Herr, mich armen Sünder

3. Ach Herr, mich armen Sünder Rückpositiv: Fagott 16', Quintadena 8', Spitzflöte 2'
Oberwerk: Vox humana (8'), Gemshorn 8', Spillpfeife 4'

A

Vivace

The image shows a musical score for the piece 'Ach Herr, mich armen Sünder'. It is in 3/8 time and marked 'Vivace'. The score is written for a two-staff instrument, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The upper staff contains a melodic line with several measures, including a repeat sign and a fermata. The lower staff contains a bass line with rests and some notes. There are plus signs (+) above some notes in the upper staff, indicating specific registrations or ornaments. The score is labeled 'A' at the beginning.

Williams & Owen (1988: 274) states that the Fagott is a typical German 16' or 8' reed and it was a reasonably soft-toned stop, with relatively long resonators, from c.1575 onwards. Williams (1966: 159) describes it as a short cylindrical *Dulzian*.

The Vox Humana in the Central German organ building was, according to Edwards, not as comprehensible as one might envisage. Adlung in his *Anleitung zur musikalischen Gelahrtheit* (Erfurt 1758) describes it as a narrow-scaled 16' flute. In his *Musica mechanica organædi* (Berlin 1768) on the other hand, Adlung describes the Vox Humana as a two-ranked stop, a reed and the other a flue, on one toeboard. (Edwards 1997: 213.)

In his initial suggestion for the Altenburg Castle organ in 1733, Heinrich Gottfried Trost (1681-1759) justly annotates in his imaginative descriptions of, amongst others, the Vox Humana, that it is the “closest of all [registers] to the human voice, a [register] which demands great care so that it has its intended effect”. Agricola equally admires this very same Vox humana of the Altenburg Castle organ, while humorously disapproving of the countless others that try to imitate the voice of an “ill-trained choirboy”. (Owen 1997: 159.) For Kauffmann, the Vox Humana on the Merseburg Cathedral organ must have been equally exquisitely striking and attractive such as that of the Altenburg Castle organ for him to be so fond of this stop, probably not only in combination with other registers, but also on its own.

It is an evident characteristic that Kauffmann never expects the Tremulant to be added to the combinations that involves the Vox Humana, although he had the aforementioned stop available on all the divisions of the Merseburg organ. Evidence of this practice to combine the Tremulant with a Vox Humana is found in the organ of the Schlosskirche in Altenburg that was built from 1735-1739 by Tobias Heinrich Gottfried Trost – an instrument examined and approved by Bach. On its *Oberwerk* this organ has a Tremulant that is permanently connected to the Vox Humana stopknob, a feature that is rarely found elsewhere. (Yearsley 1998: 245.) Kauffmann's possible viewpoint on the Tremulant is also reflected in the use thereof by the registrations suggested by Silbermann for the organ at Fraureuth (1741). Silbermann only asks for the Tremulant in combination mostly with flue stops such as a Prinzipal 8', Rohrflöte 8' and a Quintadena 8'. (Williams 1966: 154.)

Moreover, a notable feature in the bicinia is the innovative approach and the unusual combinations of reeds and flue registers. Agricola, a contemporary of Kauffmann, states that a reed is seldom used on its own. In his own words he mentions the following (Faulkner 1997: 227):

One always draws a flue stop of the same pitch with it [i.e. the reed] to muffle the reed's rattle...If it is to resemble the human voice in any way, a Vox humana must always have with it, if not a Principal (as Mr. Silbermann requires), at least an 8' Gedackt or Rohrflöte...But it is possible to use an 8' reed with a 4' flute stop, and vice versa.

In contrast to Werckmeister's advice, Jacob Adlung (Erfurt 1758) points out that most 8' registers can be combined since (Williams 1966: 144):

- (i) it is not unfeasible to have them in tune - as previous writers advocated;
- (ii) for certain stops it is necessary to draw a second rank, such a 8' flue stop with the Vox Humana, and;
- (iii) a combination of two or more 8' creates a totally new timbre.

The writer is of the opinion that the surprising registration indications found in *Es ist das Heil* (nr.2) and *Vom Himmel hoch* (nr. 9), viz a Fagot 16' against a Vox Humana 8' on different manuals, are basic schematic indications. If these two stops were to be used as single registrations as indicated, it will surely create a problem in terms of balance. These registrations are therefore only suggestions as foundations that are subsequently to be combined with additional stops by using the other works in this genre as examples.

Example 4-2: *Vom Himmel hoch* (Alto modo)

B Alto modo Fagott, Vox humana, Gedackt

If these indications were to be taken literally, it would surely be in contradiction to Agricola's advice where he suggests that it is necessary to add a flue rank to a reed to muffle the rattle. Bach uses a system of registration in a number of his works such as those found in the *Sechs Chorale* (BWV 645-650), also known as the Schübler Chorales, where only indications of stop pitches are supplied, whereas Kauffmann actually supplies the names and pitches of the relevant stops.

In *Ich ruf zu dir, Herr Jesu Christ*, Kauffmann requires a Sesquialtera or a Cornet in the right hand, and a Fagott-based combination for the left hand, without mention of additional stops to be added to the Sesquialtera. As mentioned before, the Bärenreiter edition does not supply this work with registration, although the MS has a registration in Kauffmann's hand.

Example 4-3: *Ich ruf zu dir, Herr Jesu Christ*

This is the only registration of this sort in the genre of bicinia found in this specific group. It puts greater perspective on Johann Gottfried Walther's account of Bach's shorthand registration in his *Ein feste Burg ist unser Gott* (BWV 720) at Mühlhausen in 1709 (Williams 1980: 263). Bach recommended a very similar "ideal stoplist", found in Adlung's *Musica*

mechanica organoedi (1768), during the rebuilding of the Mühlhausen organ. (It appears that Bach merely wanted to bring this specific instrument in line with the latest trends in organ building in Central Germany.) For example, he requested the Trompete 8' in the *Oberwerk* to be replaced with a Fagotto 16', as mentioned by Kauffmann, to be used for a typical left-hand *basso continuo* line. It is most probable that Bach did not play the left-hand part of *Ein feste Burg* on a solo Fagott 16', but rather on a suitable combination with 8' and 4' stops. The same applies for the right hand: Bach must have based the outlined Sesquialtera on the appropriate foundation stops.

In this regard it is interesting that in the *Brustpositiv* of the Mühlhausen organ, Bach requested two separate registers: a Quinta and a Tertia 'with which one can bring about a perfect and beautiful Sesquialtera by drawing some other stops with it' (Williams 1966: 147). Williams further suggests that it may have been for the Mühlhausen re-opening that *Ein feste Burg* was registered as mentioned above. Moreover, Andreas Werckmeister professes in his *Orgelprobe* (1698) that giving the Quint and Terz separate registers allowed for more variation. He further claims that "...Otherwise one could put many stops in one register, as the ancients did, but what would happen then to variation and to changes in registration?" (Edwards 1997: 212; Stuijbergen & Schouten 1980: 177.)

These examples portray and verify the importance of the ever-revered Sesquialtera combination, not only in the *Harmonische Seelenlust*, but also in the works of Kauffmann's contemporaries. In Thuringia, where both Kauffmann and Bach were born, many organs of this area built by Georg Stertzing (active c.1690-1714), Johann Friedrich Wender, Johann Gottfried Trost (died c.1718/1719) and Heinrich Nicolaus Trebs (1678-1748), all included a Sesquialtera combination on all available manuals. The latter was either an independent stop or could be a combination of a Quint 3' and a Tertia 1 3/5'. (Edwards 1997: 212-213.)

Kauffmann exemplifies a striking fondness for the Gemshorn sound in the bicinia combined with other registers, mainly in an accompanying capacity. As a wide metal flute stop known from about 1500, the Gemshorn tone gained tremendous popularity in the 18th century. (Edwards 1997: 214; Williams & Owen 1988: 276.)

4.3 Trios, ‘à 2 Claviere et Pedale’

The number of pieces with registrations composed in this style found in the *Harmonische Seelenlust* amounts to four. *Vom Himmel hoch* (nr. 2) is the only trio in this genre where the *cantus firmus* can be recognised in its simplest form, and wherein Kauffmann does not alter the original chorale, except by adding the occasional ornament.

1. *Jesus Christus unser Heiland, der von uns den Zorn Gottes wand*

RH Principal 8’

LH Principal 4’ (*8va bassa*)

PED Subbaß 16’, Oktavbaß 8’

2. *Vom Himmel hoch, da komm ich her*

RH *Rückpositiv*: Fagott 16’, Quintaden 8’, Spitzflöte 2’

LH *Oberwerk*: Clarino (4’) et Principal 4’ (*8va bassa*) (*c.f.*)

PED Subbaß 16’, Oktavenbaß 8’

3. *Wenn mein Stündlein vorhanden ist*

RH Gemshorn 8’

LH Flöte

PED Violon (16’) oder Subbaß 16’, Oktavenbaß 8’

4. *Wo Gott zum Haus nicht gibt sein Gunst*

RH *Hauptwerk (Manual)*: Principal 8’

LH *Rückpositiv*: Principal 4’ (*8va bassa*)

PED no indication

Analysis and discussion

What makes these kinds of works both remarkable and unique is Kauffmann's idea of an instrumental aesthetic in most of the combinations. A variety of imitations abound: string (Principals), woodwind and human voice simulations.

Johann Mattheson (1681-1764) also supplies examples for trio registration on two manuals and pedal which corresponds with Kauffmann's tradition and conservatism (Kooiman 1992: 67-68):

RH: Prestant 8'
LH: Octaaf 4' (*8va bassa*)
Ped: Prestant or Subbaß 16' + Octaaf 8'

or

RH & LH: Prestant 8' + 4'
Ped: Prestant 16' + 8'

or

RH & LH: Flutes 8' + 4'
Ped: Subbaß 16' + Gedackt 8'

Very prominent and significant is the fact that the pedal is always based on a 16'. This aspect is discussed in greater detail in the following section.

Kauffmann's suggestions for trio registrations can be compared to the indications supplied by Silbermann to the organist of Fraureuth (1742). He named this ensemble *Tertien-Zug zweystimmig* ("tierce stop in dialogue"), which clearly shows the influence of the French Classical School (Williams & Owen 1988: 133-134.). Although on two manuals, this combination also depicts the character of a plenum.

Right hand:

Prinzpal 8'
 Rohrflöte 8'
 Oktave 4'
 Quinte 2 2/3'
 Prinzpal 2'
 Tierce 1 3/5'

Left hand:

Gedackt 8'
 Rohrflöte 4'
 Nasard 2 2/3'
 Oktave 2'
 Quinte 1 1/3'
 Sifflöte 1'

Pedal:

Subbaß 16'
 Posaune 16'

The pedal combination above is quite unusual for a trio. Silbermann does not require higher-pitched stops (such as 8' or 4') to the pedal division or the addition of a manual coupler. It may be a registration that signifies a prominent pedal line with solo qualities.

Kauffmann exploits an interesting combination in the left-hand part of *Vom Himmel hoch*. He combines a Clarino 4' with a Principal 4' of the *Oberwerk*. It is notable that he prefers a lighter texture of a reed and principal combination for the *cantus firmus* in the left hand, in contrast to the relatively thicker texture of the accompanying manual and pedal.

Example 4-4: *Vom Himmel hoch, da komm ich her*

53. Vom Himmel hoch, da komm ich her à 2 Clav. et Ped. Rückpositiv: Fagott 16', Quintaden 8', Spitzflöte 2'
 Oberwerk: Clarino et Principal 4'
 Pedal: Subbaß 16', Oktavenbaß 8'

À 3
 Vivace

This practice parallels the proposal supplied by Agricola that a reed should seldom be used on its own. This, according to the latter, is to muffle the rattle of the reed (in this case the Clarino 4'). The right hand of the same chorale prelude is also an example of a peculiar

combination: Fagott 16' + Quintaden 8' + Spitzflöte 2'. Kauffmann frequently places the Fagott 16' in the right hand registration, while the left hand combination is then usually based on an 8' (or 4' octave lower) as foundation. Another example can be found in the registration of *Ach Herr, mich armen Sünder*. Agricola articulates that a reed, in particular 16' or 8' reed, is appropriate to provide a foundation for numerous higher pitched registers. (Faulkner 1997: 227.)

In his prologue to the *Harmonische Seelenlust*, Kauffmann recommends to the performer that the Principal 4' (found in the left hand of the above chorale preludes) is to be played an octave lower at all times (Kauffmann 1924:1). This practice appears to give greater independence to the left-hand part, to give the right pitch and to avoid awkward hand crossings. It is fascinating to note that all the movements in Bach's Trio Sonatas (BWV 525-530) can be executed by applying this specific technique, as no voice part in the left hand reaches lower than the lowest C on the manuals.

4.4 Trio's, 'à 2 Claviere et Pedale con oboe'

Kauffmann is the first German composer to write works in the style of a chorale prelude with a solo wind instrument playing the part of the *cantus firmus*. The *Harmonische Seelenlust* contains five such examples with registration.

1. *Ach Gott, vom Himmel sieh darein*

RH *Hauptwerk:* Gemshorn 8'
LH *Oberwerk:* Vox Humana 8', Spillpfeife 4'
PED Subbaß 16', Gemshorn 8'

2. *Gelobet seist du, Jesu Christ*

RH *Hauptwerk:* Principal 8'
LH *Oberwerk:* Clarin 4' et Spillpfeife 4' (oder Principal 4')
PED Subbaß 16' et Octavenbaß 8'

3. Herr Christ, der einig GottssohnRH *Hauptwerk:* Principal 8'LH *Oberwerk:* Gemshorn 8', Gedackt 8'PED no indication4. Herr Gott, dich loben alle wirRH *Oberwerk:* Principal 8'LH *Rückpositiv:* Principal 4' (8va bassa)PED no indication5. Wie schön leuchtet der MorgensternRH *Hauptmanual:* Principal 8'LH *Oberwerk:* Vox Humana 8', Principal 4'PED Subbaß 16', Oktavbaß 8'**Analysis and discussion**

String, woodwind and human voice imitation is noticeable in this genre. The following stop combination prevails in this style: Principal-Principal, Principal-Vox Humana, Flute-Flute, and Flute-Vox Humana. The right hand part is for the most part based on a single clear speaking register such as a Principal 8 or Gemshorn 8'.

Evident in these trios are the lighter texture in registration if compared with the previous section, where the texture of the trios without oboe is relatively dense, created by the inclusion of 16' stops. Kauffmann also does not suggest stops higher than 4' to be used as in the trios without oboe.

Trios for two manuals and pedal with oboe, the pedal is always based on a 16' foundation. Moreover, Van Dijk (1979) articulates that extant pedal clavichords from the 18th century and Kauffmann's area contained 16' pedal divisions. Williams (1966: 148) claims that to suggest a 16' foundation in the pedal for trio sonatas presumes that the German instruments,

especially those of Silbermann in Saxony (and organs from Central and Southern Germany) are, in fact, the most appropriate. On these instruments, whatever the magnitude or size, the 8' flue stops of the pedal division are not essentially to be used on their own, but rather in combination with a suitable 16' basis such as a Subbaß 16', outlining a quasi-continuo line.

The influence of the French masters such as Nicolas de Grigny (1672-1703) and Boyvin amongst others, was very much evident in Germany during Kauffmann's lifetime. J.S. Bach and his pupil-friend, J.G. Walther, two great representatives of the German High Baroque, are examples of this trend. Bach knew De Grigny's *Livre d'orgue* (Paris 1699) when he copied the work in 1713, and his pupil-friend J.G. Walther owned the two *Livres* (1689, 1700) of Jacques Boyvin (1653-1706) (Van Wyk 2000: 69; Williams 1966: 148.) It is therefore not unreasonable to advocate that this trend also influenced Kauffmann in the combination and selection of his registers for the trios in the *Harmonische Seelenlust*.

It is also worthwhile to note that Kauffmann suggests a Principal 4' in *Gelobet seist du* as an alternative register in the left hand, as discussed in the previous section. In these instances, Kauffmann always writes the notes on the pitch it is suppose to sound. However, the notes must be played an octave lower than notated.

Example 4-5: *Gelobet seist du, Jesu Christ*

19. Gelobet seist du, Jesu Christ à 2 Clav. et Ped. con Oboe

Andante
Oboe

HM. Principal 8'

*) OW. Clarin 4' et Spillpfeife 4' (oder Principal 4')

Ped. Subbaß 16' et Octavbaß 8'

4.5 Three- and four-part settings ‘à 1 Clavier’, with or without pedal

These types of works constitute the largest component of the *Harmonische Seelenlust*. They range from simple harmonisations of the chorale melody to elaborate partita-like pieces. Works in this style with registrations in the *Harmonische Seelenlust* are thirty in number.

1. *Allein Gott in der Höh sei Ehr* (à 4)

Oberwerk: Principal 8', Octav 4', Sesquialtera

Ped: Posaunbaß (16'), Violon (16')

2. *Auf meinen lieben Gott* (à 3)

Hauptwerk: Quintadena 16', Spillflöte 8', Flaut doux 4'

No pedal

3. *Christ lag in Todesbanden* (à 4)

Hauptwerk/Oberwerk: Quintadena 16', Principal 8' und Octav 4'

No pedal

4. *Ein feste Burg ist unser Gott* (à 4)

Rückpositiv/Oberwerk: Principal 8' und 4', oder Gedackt 8' und Principal 4';
item: das volle Werk

No pedal indication.

5. *Ein feste Burg ist unser Gott Alio modo* (à 3)

Rückpositiv ?: Fagott 16', Quintadena 8', Spitzflöte 2'

Ped: Violon 16', Trompete 8', Gemshorn (Nachthorn) 4', Cornettin 2'

6. *Es ist das Heil uns kommen her* (à 3)

Oberwerk: Gedackt (8'), Spitzflöte 4', Viola (8'): item: das volle Werk

No pedal

7. Freu dich sehr, o meine Seele (à 3)

Oberwerk: Gedackt 8', Octav 4', Spitzflöte 4', 'auch 2 Fuß'

No pedal

8. Gottes Sohn ist kommen (à 4)

Hauptwerk: Quintadena 16', Spillpfeife 8', Octave 4'

Ped: Violon 16'

9. Helft mir Gott's Güte preisen (à 4)

Hauptwerk/Oberwerk: Quintadena 16' und Principal 8', oder Gedackt 8' und Principal 4'

No pedal

10. Herr, ich habe mißgehandelt (à 3)

Hauptwerk: Principal 16', Octava 8', oder Rohrflöte 16', Principal 8'

No pedal

11. Herr Jesu Christ, ich weiß gar wohl (à 3)

Hauptwerk/Oberwerk: Principal 8', Octav 4', Superoktave 2'

No pedal

12. Herr Jesu Christ, mein's Lebens Licht (à 4)

Rückpositiv: Principal 8' oder Gedackt 8', Principal 4'

No pedal

13. Herzliebster Jesu, was hast du verbrochen

Hauptwerk: Rohrflöte 16' und Principal 8'

No pedal

14. Heut fängt an das neue Jahr (à 3)

Hauptwerk: Principal 16', 8', Gemshorn (8'), Flaut doux 4'

No pedal

15. *In dich hab ich gehoffet, Herr* (à 4)

Hauptwerk: Trompete (8') und Principal 8', Octav 4'; oder item das volle Werk

No pedal

16. *In dich hab ich gehoffet, Herr Alio modo* (à 4)

Rückpositiv: Fagott 16', Quintadena 8', Principal 4'

No pedal

17. *Komm, heiliger Geist, Herre Gott* (à 4)

Oberwerk: Vox Humana (8'), Salicional 8', Spillpfeife 4'

Ped: Violon 16', Trompete 8', Nachthorn 4', Cornet 2'

18. *Komm, heiliger Geist, Herre Gott (Alio modo II)* (à 3)

Rückpositiv: Fagott 16', Quintadena 8', Principal 4'

No pedal

19. *Lobt Gott, ihr Christen allzugleich* (à 3)

Oberwerk: Rohrflöte (8') et Vox Humana 8', Spillpfeife 4'

No pedal

20. *Nun danket alle Gott* (à 3)

Hauptwerk/Oberwerk: Principal 8', Octav 4', Superoctav 2'

No pedal

21. *Nun freut euch, lieben Christen gmein Alio modo* (à 3)

Oberwerk: Gedackt 8', Spillpfeife 4'

No pedal

22. *Nun freut euch, Gottes Kinder all* (à 4)

Rückpositiv: Fagott 16', Quintadena 8', Principal 4'

Ped: only in last chord

23. Nun lob, mein Seel, den Herren (à 4)

Hauptwerk/Oberwerk: Principal 8', Octava 4', Superoctav 2'; item: das volle Werk

No pedal

24. O Herre Gott, dein göttlich Wort (à 4)

Hauptwerk/Oberwerk: Principal (8') und Gemshorn 8'

No pedal

25. Puer natus in Bethlehem (à 3)

Rückpositiv: Fagott 16', Quintadena 8', Principal 4'

No pedal

26. Schönster Immanuel (à 3)

Rückpositiv/Oberwerk: Quintadena 16', Principal 8' oder Principal 8' allein

No pedal

27. Treuer Gott ich muß dir Klagen (à 4)

Hauptwerk: Principal 16', Grobgedackt 8', Spillflöte 4'

No pedal

28. Valet will ich dir geben (à 3)

Rückpositiv: Fagott 16', Quintadena 8', Principal 4'

No pedal

29. Wie schön leuchtet der Morgenstern Alio modo (à 3)

Oberwerk: Bordun 16', Vox Humana 8', Spillpfeife 4'

No pedal

30. Wir glauben all' an einen Gott Alio modo (à 3)

Oberwerk: Vox Humana (8') et Salicional 8'

No pedal

Analysis and discussion

An extensive range of colour palettes and all possible combinations of 16', 8' and 4' registers are put to use in this class of chorale prelude. This category also includes all the diverse variation possibilities other than the full organ or so-called *Organo pleno*. Mattheson describes this as 'all the remaining [register] variations best realised through the use of different manuals and with softer but nevertheless carefully selected stops' (Kooiman 1992: 33). This type of work is mostly a boundless variety of flute, string and reed combinations.

The contrast between this category and the previous ones is the application of simple 16'/8'/4' (plus an occasional 2') colour and the absence of mutations (with the exception of no.1). Bach's registration indications for the *Schübler Chorales* (BWV 645-650) (in contrast to those of Kauffmann) show that no actual colours are specified, except for the implying of pitch levels. Williams (1966: 146) suggests that contemporary habits propose that these indications were justly the only ranks drawn and that the generally accepted "bell-like baroquery" is to be avoided.

Manifesting itself as an individual and characteristic trademark of Kauffmann is his incessant use of a 16' as a foundation register on the manuals specifically, sometimes in combinations without anything higher than 8' pitch. This exceptional feature merits closer attention. It is true that the eighteenth-century German organ offered 16' foundations and clarity that is not normally found on our modern instruments, but this was probably only a matter of taste for some composers and not a tendency.

A vast selection of 16' manual stops was to be found on the Merseburg organ, which included the following:

Grossprinzipal 16' (*Hauptwerk*)
 Rohrflöte 16' (*Hauptwerk*)
 Quintadena 16' (*Hauptwerk & Oberwerk*)
 Fagott 16' (*Hauptwerk & Rückpositiv*)
 Bombarde 16' (*Hauptwerk*)
 Bordun 16' (*Oberwerk*)

These stops, as individual and unique registers, must undoubtedly have made an enormous and lasting impact on Kauffmann for him to have requested their presence so frequently in his combination directions. Such a constant applying of the 16' (and notably the Fagott) corresponds with Bach's description of the function of these stops.

It is certainly no coincidence that the rebuilder of the Mühlhausen organ, Johann Friedrich Wender (1655-1729), is also the rebuilder of the Merseburg organ. It is therefore not preposterous to state that the Fagott of the two organs almost certainly had a similar character. Owen (1997: 160) states that the employing of a 16' in the manuals is influenced and sparked by the cantata settings of the time.

Distinguished authors on the topic of registration, including Adlung, Mattheson and Agricola, all encourage a well-balanced 16' foundation in the manuals, even if no compound ranks are used. All of them even concur in suggesting the use of more than one 16' at a time. This sentiment is clearly visible in an example of Daniel Magnus Gronau's (d. 1747) chorale variations of 1740 (Faulkner 1997: 229):

Ein feste Burg (Variation I): Principal 16' + Octava 8' + Flauto + Fagotto 16'.

Even Lahm in one of his chorale variations of 1732 asks for a quasi-Kauffmann combination (Faulkner 1997: 229):

Quintatön (Quintadena) 16' + Principal 8' + Gedackt 8' + Octav 4'.

Kauffmann's constant demand for sixteen foot in the manual deserves more attention. In his *Orgelprobe* of 1698, Werkmeister suggests that a Gedackt (Rohrflöte) 16' was of more use in the *Hauptwerk* than a Principal 16', and that if a Bordun 16' is placed in the *Hauptwerk*, then a Quintadena could be placed in the *Rückpositiv*. Adlung states that the Quintadena 16' does not speak clearly in fast passages and that it should be omitted when playing briskly. The above statement was surely taken into account by Kauffmann when he assigned this stop together with other registers to the specific works, e.g. *Auf mein lieben Gott*, *Christ lag in Todesbanden*.

Example 4-6: *Christ lag in Todesbanden*

9. Christ lag in Todesbanden Quintadena 16', Principal 8' und Octava 4'

♩ Un poco vivace

Likewise, in his *De Organographia* of 1619, Michael Prætorius (1571-1621) comments that the Quintadena 16' in combination with other stops, is “very elegant both to use and to hear”. (Edwards 1997: 212.) Nevertheless, it seems that the Quintadena continued to be the preferred sixteen-foot stop in the *Hauptwerk*, especially.

The adding of the Nachthorn to the pedal ensemble (sometimes titled ‘Gemshorn’ by Kauffmann) appears to be useful in chorale preludes that contain a *cantus firmus* in the pedal in relatively longer note values. An example in the *Harmonische Seelenlust* is *Komm, heiliger Geist*. This, according to Owen (1997: 70), is the influence of the Northern Netherlands stoplists and church functions where most pedal division on organs remained relatively small, even in the large instruments. This part of the organs generally had only two stops, i.e. a Trompet 8' and a Nachthorn (4' or 2'), used for the playing of the chorale melody. A stop that is commonly used in the playing of chorale melodies is the Kornett 2'. In the *Harmonische Seelenlust* it appears in chorale preludes such as *Ein feste Burg* (Alio modo) and *Komm, heiliger Geist*.

Example 4-7: Ein feste Burg (Alio modo)

B *Alio modo* Fagott 16', Quintadena 8', Spitzflöte 2' - oder wie man belieben möchte
 Pedal: Violon 16', Trompete 8', Gemshorn 4', Cornettin 2'

à 3 Allegro

Choral im Pedal

Ped.

According to Williams & Owen (1988: 135) the Kornett was an indispensable stop for solo melodic lines, especially in an organ chorale. The Kornett should not be confused with the French Cornet mutation stop which included four to five wide-scaled flue ranks. Williams & Owen (1988: 271) describe this register as a penetrating reed stop imitating the Zink or Kornett, usually found in the pedal division of organs in Central and Northern Germany from about 1600 to 1800. The Kornett is generally found at 4' or 2' pitches. Owen (1997: 142) in addition makes the comment that many large organs in Holland and Germany had a pedal division of significant size, such as that of the Merseburg instrument. This was a “perculiary Lutheran phenomenon” with the increased importance of reeds from 32' to 2' to “clarify the psalm melody”. It deserves cognition that Kauffmann always combines the Kornett with the previously mentioned solo stop, the Nachthorn 4'. An example can be found in *Komm, heiliger Geist*. The use of the Kornett as a solo stop in the pedal division appears not to be an exclusively High and Late Baroque tradition, but merely a continuation of an established practice put to use by Kauffmann and his contemporaries. In the Lüneburg Tablature KN 209 Johann Kortkamp (c.1615-1664/65) mentioned how his mentor and teacher, Matthias Weckmann (1621-1674) used the following registration for the *sextus versus* of the Chorale Fantasia on *Es ist das Heil uns kommen her* (Weckmann 1979: 5):

Ober Positif: (für den Diskant) vol

Schwache stimmen in der lincken Hand

Pedal mit dem Cornet-Bass

Another notable aspect is that we rarely find gapped registrations in these specific types of works. In fact, there are only two examples in this section. In the light of this, Agricola recommends that an octave should not be omitted in the middle of a combination, especially when playing full chords. He, however, does not discard this practice outright and later mentions that in ‘choosing stops, a great deal depends in general on whether one is playing a single line or a full texture on a manual.’ (Faulkner 1997: 227.)

A point needs to be made about a relatively new stop that was developed during Kauffmann’s lifetime, namely the Salicional (or Salizional). This stop attained recognition during the seventeenth- and eighteenth-centuries all over Central Germany. Ironically, it was initially not widely accepted immediately during this period, for the tone of wind instruments was still much preferred. The Salicional was, however, used as a convenient stop for *continuo* playing.

In physical terms the Salicional was fundamentally a narrow, cylindrical stop that also bore the title Viola, Viola da(di) Gamba, Geigen or Viol d’amour. (Owen 1997: 171; Williams & Owen 1988: 289.) It was an accepted fashion to blend the somewhat newer strings imitators with other stops such as flutes and strings. Even Bach himself recommended that the *Hauptwerk* Gemshorn during the rebuilding of the Mühlhausen organ in 1708 be replaced with a Viola da Gamba “to be used with the 4’ Salizional in the *Rückpositiv*” (Stauffer & May 1986: 6). This was also with *continuo* playing in mind. Substantiation for this phenomenon is found when, in 1703, Christian Ludwig Boxburg recommended that a Gamba 8’ with a Salicet 4’ is “particularly suitable for continuo”. In these instances the notion in respect to the mixing of wide and narrow stops, employing only one register per pitch, were being earnestly worn down, and Kauffmann was at the forefront as an instigator of this concept. (Owen 1997: 165 & 171.)

Bach, like Kauffmann, seems to have also favoured and preferred the new sounds produced by the string stops. Although he had great admiration and esteem for the organs of Silbermann, Bach apparently criticised the latter’s reluctance to build new stops. In all

probability he was referring to a possible alternative for the vibrant and multi-coloured string registers found on many German instruments of the time. (Yearsley 1998: 236.)

The indication ‘*das volle Werk*’ is mostly associated primarily with chorale fugues, as an alternative to comparatively softer combinations of stops. This form of chorale-based works (also known as chorale motets) is most often seen involving a subject derived from the first phrase of the specific chorale melody. Specimens incorporate *Ein feste Burg* (à 4), *Es ist das Heil* (à 3), *In dich hab ich gehoffet* (à 4) and *Nun lob, mein Seel, den Herren* (à 4).

Taking into account the specification of the Merseburg organ (discussed in chapter 3), it can be observed that Kauffmann had an array of possibilities from which to construct a ‘*volle Werk*’ or the so-called *Organo pleno*. The ‘full organ’, as it is otherwise known, was an inheritance from the Gothic *Blockwerk*, and was mainly used for both free and chorale-based works, such as the previously mentioned chorale fugues of the *Harmonische Seelenlust*. As a direct outcome of the organ’s new function as an accompanying instrument, this *volle Werk* became the tonal nucleus in the late seventeenth- and eighteenth-centuries. Kauffmann, like Bach, did not record the precise construction of the *plenum* according to his own personal preference, but fortunately their contemporaries such as Mattheson and Adlung, did (Williams: 1980: 113). This aspect will be examined in greater detail in the subsequent section.

From the above chorale preludes it becomes apparent that *Organo pleno* serves as a substitute for subtle combinations that chiefly comprises of a Principal-based character. The combination of 8’, 4’ and 2’ Principals is universal and commonly found in numerous registration sources. This is one of the initial amalgamations of stops that Adlung supplies for the combining of flue stops of 16’, 8’, 4’ and 2’ pitch. (Kooiman, Weinberger & Busch 1995: 167; Stuijbergen & Schouten 1980: 144.) We also find works that overtly require a relatively softer registration indicated by Kauffmann, but have suitable qualities and textures for a *plenum* registration. Examples include:

Allein Gott (nr.1):

(Man) Principal 8’ + Octav 4’ + Sesquialtera

Helft mir Gott's Güte preisen: Quintadena 16' + Principal 8' / Gedackt 8' + Principal 4'

Komm, heiliger Geist: (Ped) Violon 16' + Trompete 8' + Nachthorn 4' + Kornett 2'

Kauffmann periodically includes the Trompete 8' to specific ensembles that in some ways is an exceptional and innovative registration. An illustration of this inclination can be found in the combination of *Ich dich hab ich gehoffet* (à 4) (nr. 15), which incidentally can be substituted with an *Organo pleno*:

Trompete 8' + Principal 8' + Octav 4'.

Example 4-8: *In dich hab ich gehoffet, Herr*

31. In dich hab ich gehoffet, Herr Trompete und Principal 8', Octav 4' - oder das volle Werk
 A à 4
 Vivace

A composer such as Gronau requests a similar ensemble registration as substitute for one of his chorale preludes (Williams & Owen 1988: 133):

Prinzipal 8' + Flute 8' + Oktave 4' + Flute 4' + Salicet 4' + Trompete 8' + Oboe 8'.

Kauffmann's registration combinations for the pedal in these chorale preludes portray a number of individualistic and common characteristics. In all the examples that include the use of the pedal, we find that there is a well-balanced combination between manual and pedal.

In supporting the notion, Agricola states that the pedal must always align itself to the volume of the manual (Faulkner 1997: 227).

In organs of Central Germany, especially those in the Thuringian vicinity, the Posaune 16', Subbaß 16', and Violon(e) 16', were to become the three dominant registers in the pedal section of these organs (Faulkner 1997: 211). The use of the Posaune 16' and the Violon 16' as foundations, either on their own or combined, seems to have been favoured by Kauffmann in the pedal:

Allein Gott: Posaunbaß 16' + Violon 16'

In this case the manual registration is supplied with a Principal 8', Oktav 4' and Sesquialtera where balance becomes a problem of equilibrium between manuals and pedal. The addition of a pedal coupler might be the answer in creating perfect equality between the different parts.

Ein feste Burg (Alio modo): Violon 16' + Trompete 8' + Gemshorn 4' + Cornettin 2'

Gottes Sohn ist kommen: Violon 16'

It is the writer's opinion that this stop is not to be used on its own in this context, but rather with the addition of a pedal coupler. The problem of balance will then be eliminated, seeing that the manual registration is supplied with a 16', 8' and 4'.

Komm, heiliger Geist: Violon 16' + Trompete 8' + Nachthorn 4' + Cornettin 2'

Adlung describes the Violon as "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 similar to the Viol di gamba in that it has a narrower scale than the Principal, and therefore a longer body and lower cut-up. It is especially useful in the Pedal division, and when it is exactly right, buzzes like a Violone". (Edwards 1997: 212.)

Kauffmann requires neither the Principal 16' nor the Subbaß 16' in combination with the Posaune 16' in the pedal division. A superb quality of the Central German Baroque organ is its 16' reeds in the pedal that can be used independently from a 16' flue basis. During the rebuilding of the Mühlhausen organ in 1708, Bach called for the Posaune 16' to be fitted with larger resonators in the interest of greater depth and gravity. Bach advised that this stop be built "with new and larger pipes, and the pipe mouths were to be designed differently so the stop could produce a more solid tone." (Stauffer & May 1986: 6.) The Posaune was probably to be used without a 16' Principal foundation, as pointed out by Kauffmann.

4.6 Chorale settings 'à 2 Claviere', without pedal

There are six examples of this style with registration combinations in the *Harmonische Seelenlust*.

1. *Nun danket alle Gott* Alio modo I

RH *Hauptmanual:* Gedackt 8', Nasat (3'), Spitzflöte 2'

LH *Rückpositiv:* Principal 8', Gedackt (8'), Kleingedackt (4')

2. *Nun komm, der Heiden Heiland* (à 3)

RH *Rückpositiv:* Quintadena 8', Flaut doux 4'

LH *Oberwerk:* Gemshorn (8') und Vox Humana 8'

3. *Nun ruhen alle Wälder* (à 3)

RH *Oberwerk:* Vox Humana (8') und Rohrflöte 8', Rohrflöte 2'

LH *Hauptwerk:* Trompete (8') und Principal 8'

4. *O Herre Gott, dein göttlich Wort* Alio modo I

RH *Rückpositiv:* Fagott 16', Quintadena 8', Spitzflöte 2'

LH *Hauptwerk:* Quintadena 16', Principal (8') und Gemshorn 8'

5. *Valet will ich dir geben* Alio modo I

RH *Rückpositiv:* Quintadena 8', Flaut doux 4', Spitzflöte 2'

LH *Hauptmanual:* Quintadena 16', Principal (8') und Gemshorn 8'

6. *Warum betrübst du dich, mein Herz*RH *Hauptwerk*: Cornet vel Sequialtera (*sic*)LH *Rückpositiv*: Gedackt 8', Principal 4'**Analysis and discussion**

Many a composer transcribed instrumental works for keyboard, which inevitably assumes a degree of imitative colour, as is to be found in the above-mentioned works of Kauffmann with their unusual combinations.

As previously discussed, the right hand combination in Example 6 (*Warum betrübst*) serves as a schematical outline of what the registration should be for this specific solo. In contrast to the category of three- and four-part settings 'à 1 Clavier' (section 4.5), one discovers that some of the stop combinations for the solo parts of the chorale settings 'à 2 Claviere', that contain the *cantus firmus*, gapped registrations do in fact appear seven times in total in the combinations found in the *Harmonische Seelenlust*. Silbermann, favours gapped registrations and some of his suggestions ($8' + 4' + 1'$, or $8' + 2'$, or $8' + 2\ 2/3' + 1\ 3/5'$) are indeed the most well known (Faulkner 1997: 231). Reference can be made to examples such as:

Nun danket alle Gott (Alto modo) (nr.1): 4' omitted in right hand

(8', 3', 2')

Nun ruhen alle Wälder (nr.3):

4' omitted in right hand

(8', 8', 2')

O Herre Gott, dein göttlich Wort (nr. 4):

4' omitted in right hand

(16', 8', 2')

Example 4-9: Nun danket alle Gott

37. Nun danket alle Gott Principal 8', Octav 4', Superoctav 2'

A

The image shows a musical score for the chorale 'Nun danket alle Gott'. It is written for two staves, treble and bass clef, in G major (one sharp) and common time. The score is marked with 'A' at the beginning. The registration is specified as 'Principal 8', Octav 4', Superoctav 2''. The music features a prominent cantus firmus in the right hand, which is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. There are some performance markings, including a '+' sign above a note in the right hand and a '+' sign below a note in the left hand.

It is the writer's opinion that Kauffmann (according to the information we have regarding his period and area) and most of his contemporaries were, in essence, not really inclined towards using gapped registrations, and that these particular examples in the *Harmonische Seelenlust* would rather indicate exceptions rather than a trend. This can probably be ascribed to the satisfying sound that the Merseburg organ capacitated in its numerous possibilities of combinations. In the accompaniment part of these examples it can be observed that no gapped registrations are found in any of them. One can also notice and derive from the aforementioned that Kauffmann's registration indications are versatile and resourceful in the wealthy arrangement of foundation stops.

In the chorale prelude *Nun komm der Heiden Heiland*, Kauffmann employs a striking combination of Quintadena 8' and Flauto doux 4' in the *Rückpositiv* of the Merseburg organ.

Example 4-10: *Nun komm der Heiden Heiland*

40. Nun komm, der Heiden Heiland Rückpositiv: Quintadena 8', Flüte douce 4';
Oberwerk: Gemshorn und Vox humana 8'

A

Vivace

Kauffmann occasionally substitutes the title 'Flauto doux' with 'Kleingedackt'. This register was quite popular amongst the Central German organ builders, such as Sterzing and Wender. To imitate the recorder as closely as possible, the Flaut doux was normally made of wood, usually at four-foot pitch and on a secondary manual, as is evident on the particular division of the Merseburg instrument. The basic nature and core of this register is its pleasant sound, quietness and tranquillity. (Edwards 1997: 213.) It is apparent in the texture of *Nun komm* that Kauffmann envisaged a serene atmosphere, although his tempo indication is *Vivace*.

4.7 Summary

Bicinia

- Kauffmann prefers the Vox Humana 8' and Fagott 16' on different manuals as foundation stops, both in combination with multiple 8' stops and/or higher pitched registers.
- The bicinia abound with unusual combinations of reeds and flue stops.
- By combining multiple 8' stops, Kauffmann discards the so-called *Äqualstimmenverbot*. This is a rule in registration practice (especially in the early Baroque) whereby the combination of any two or more registers of different scaling of the same pitch is forbidden.

Trio's 'à 2 Claviere et Pedale'

- There is an instrumental aesthetic evident in the registration combinations of these trios.
- In these trios, the pedal division is always based on a 16' stop.
- Kauffmann frequently makes use of a 4' stop, alone or in combination with another 4', to be played an octave lower than the written pitch.

Trio's 'à 2 Claviere et Pedale con oboe'

- Noticeable in this genre is the numerous string, woodwind and human voice imitations.
- In these trios, the pedal is always based on a 16' foundation.

Three- and four-part settings 'à 1 Clavier', with or without pedal.

- This genre constitutes the largest component of the *Harmonische Seelenlust*.
- Kauffmann explores a wide range of colour palettes by combining different 16', 8', 4' and the occasional 2'.
- A striking aspect of these three- and four-part settings is the absence of mutation stops.
- A noteworthy characteristic of this genre is the incessant employing of 16' stops as foundation for numerous combinations.
- *Organo pleno* is sometimes used as an alternative to comparatively softer combinations of principal-based registrations.

Chorale settings ‘à 2 Claviere’, without pedal

- These settings abound with extraordinary stop combinations.
- Gapped registrations are found in this genre.