

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

by

Theodore Justin van Wyk

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

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SUMMARY

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

Name: Theodore Justin van Wyk

Promoter: Prof. W.D. Viljoen

Department: Music

Degree: D Mus (Performing Art)

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

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

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

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

OPSOMMING

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

Naam: Theodore Justin van Wyk

Promotor: Prof. W.D. Viljoen

Departement: Musiek

Graad: DMus (Uitvoerende Kuns)

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

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

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

Keywords:

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

Sleutelwoorde:

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

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CHAPTER 1

INTRODUCTION

1.1 Motivation for the study

I have always had an acute interest in the organ works composed during the Baroque period, having gained firsthand experience through both listening to, and by extensive performance of a multitude of these works. My attendance of, and participation in international academies, workshops and various masterclasses, have also contributed more than significantly to my understanding of Baroque registration in its entirety. These enriching activities and other forms of exposure to this genre have led me to engage in an in-depth study of this field of music by researching the art of organ registration that developed during this period.

Georg Friedrich Kauffmann (1679-1735) is a composer who exerted significant influence on his contemporaries and, to a certain extent, upon the subsequent generation of musicians, as will be proved in this thesis. Kauffmann deserves greater appreciation: for centuries he has been neglected, and his compositions likewise deserve broader dissemination and exposure. His importance as a composer is evident in his greatest work, the *Harmonische Seelenlust* (Leipzig: 1733). This collection of 63 chorale preludes, based on well-known German hymns of the time, is one of the most important eighteenth-century primary sources on registration and its application in the extant repertoire. Kauffmann himself provided this work with some of the most detailed instructions for the combination of stops, hence giving us a unique insight into the little-known world of registration trends that existed in Germany during the Baroque.

Kauffmann has not only been neglected but almost totally disregarded by musicologists, organ scholars and biographers alike: the scant detail that exists about him testifies of this oblivion. The inevitable consequence of this dereliction is a profound scarcity in research studies into his life and works as a composer and performing musician.

1.2 Aim of the study

It is my intention to make a contribution to the study of an exceptional composer and organist who has, for almost three centuries, been neglected, and who has unfortunately been relegated into the shadows of many of his contemporaries, such as J.S. Bach. Independently considered, the impact that Kauffmann has had on the organ music scenarios of his time and hitherto, may have been sorely underrated.

Musicological studies on Kauffmann's style of registration specifically are very scant, and this aspect, in my opinion, deserves a closer and thorough scientific approach through a study of his most famous work, the *Harmonische Seelenlust*.

A critical and didactical study of the registrations in the *Harmonische Seelenlust* will seek to find and explain a better and more appropriate understanding of his singular contribution to the organ music and the registrations of his era. Moreover, this thesis will provide a rediscovery of his compositional output in the *Harmonische Seelenlust* and the extraordinary stylistic influence in terms of registration that he had on his contemporaries.

The aim of the study therefore is to provide a system of registration - primarily based on Kauffmann's individual style, through detailed analysis - to musicologists and performing organists who desire to have a practical guide to the historically informed practice of the *Harmonische Seelenlust*.

The evaluation process in this thesis will consequently allow the performing organist to interpret and practically apply the suggested principles and registrational trends of

Kauffmann in the organ works of other composers for the instrument, especially in an era in which detailed registration indications are a rare commodity.

1.3 Problem statement

Biographical information pertaining to Kauffmann is meagre and usually gleaned from publications and other citations that primarily focus on his teachers and his position as musician, but not on his rank as an organist-composer. Books, articles and other writings on Kauffmann specifically, are insufficient, and as far as I could determine, there does not exist a biography of him. In existing literature, he is more often than not only mentioned perfunctorily and then only in some complementary context with his peers. This situation consequently makes it difficult to assess and elaborate on aspects such as his formative years and his life as an organist.

1.4 Target group

A study of this nature and proportion will hopefully be of value to the performing organist, not only in a religious context, but also in the concert environment intended for a larger audience. This study will not only benefit the professional, but also the amateur organist in his/her quest to learn and gain experience in the field of historically informed practices. Musicologists specialising in the field of Baroque techniques and other historically related aspects, should find the study instructive and contributory to the literature covering this period of music.

1.5 Methodology

The study will primarily be of an empirical nature. The chorale preludes encompassed in the *Harmonische Seelenlust* will constitute the research basis.

Provided is a concise biography on Kauffmann and a variety of credential examples will be cited to verify and affirm his influence on his contemporaries.

The important characteristics of the *Harmonische Seelenlust* as a collection will enhance the study by a brief discussion of applicable aspects. These include the chorales that are used, Kauffmann's organ in Merseburg, tempo indications, ornaments and *affektenlehre* to complement the instructive nature of the thesis.

Research based on the treatises of registration in the seventeenth and eighteenth centuries will give the reader an adequate background and a framework to the different styles and tendencies during Kauffmann's tenure as composer and organist. This section in itself will enrich and complement the research basis to the extent that the reader will be provided with an ample appreciation of the significant primary principles on which the registration instructions in the *Harmonische Seelenlust* are embedded. These references will include writings of authoritative musicologists such as Johann Mattheson (1681-1764), Johann Friedrich Agricola (1720-1774) and Jacob Adlung (1699-1762).

The author will then ultimately set out to examine whether Kauffmann employs a particular system of registration in specific genres of chorale preludes. Establishing this, the versatility thereof will be examined to ascertain the practicality and applicability of these combinations on actual corresponding works of his contemporaries.

CHAPTER 2

A CONCISE BIOGRAPHY OF GEORG FRIEDRICH KAUFFMANN

Georg Friedrich Kauffmann was born on 14 February 1679 in Ostermondra, Thuringia. Very little is known about Kauffmann's early years. He received his early keyboard training from Johann Heinrich Buttstett (1666-1727) in Erfurt. Buttstett was a student of Johann Pachelbel (1653-1706) and the teacher of Johann Gottfried Walther (1684-1748) and Jakob Adlung.

Merseburg, a city that was the seat of the dukes of Saxe-Merseburg from 1656 to 1738, was where Kauffmann later continued his studies under J.F. Alberti (1642-1710). Alberti, at that stage, was the court and cathedral organist, who schooled the young Kauffmann in the rudimental elements of composition. When Alberti suffered an incapacitating injury to his right hand in 1698, Kauffmann persistently deputised for him and eventually succeeded his mentor, as court and cathedral organist after the latter's death in 1710.

Co-existing citations to Kauffmann, including his own writings, suggest that he subsequently became the Director of Church Music for the Duke of Saxe-Merseburg and was possibly also employed as court Kapellmeister. The specific nature of his contract and obligations, however, remains ambiguous to this day.

Kauffmann's works comprehensively abound with precise and compact phrase structure with brief polyphonic complexity. His style of writing is, in essence, still evidently Baroque, although overflowing with added prominence on basic harmonic structure from which emerges a type of pre-Classical aesthetic. He proved to be equally proficient and comfortable in both *galant* and *stilo antico* composition. Albeit that his existing

compositional output is very meagre, Kauffmann can be regarded as one of the greatest of J.S. Bach's German contemporaries. (Arnold 1984: 90; Henderson 1999: 316.)

Kauffmann's reputation as a composer and organist reached far beyond the environs of Merseburg as Joshua Rifkin explains in the following examples. (Sadie 1980: 830-831.) It is commonly known that Johann Gottfried Walther, who was presumably acquainted with Kauffmann in Erfurt, copied the latter's well-known chorale prelude on *Herr Gott, dich loben alle wir*, early in the 18th century. Even Walther's pupil, Johann Tobias Krebs (1690-1762), later a pupil of Bach, copied one of Kauffmann's organ works, the Fantasia in G major, at more or less the same period.

In 1717 the Leipzig University council deliberated to request the expertise of Kauffmann to inspect and examine the recently built organ in St. Paul's church. Although Kauffmann was regarded as an esteemed nominee for the task, the invitation eventually went to Johann Sebastian Bach (1685-1750), the most sought-after organist and examiner of the day.

In 1722 Johann Kuhnau (1660-1722) copied certain sections of Kauffmann's cantata *Unverzagt, beklemmtes Herz* to be utilised for a public performance on 16 August 1722, the event occurring shortly after Kuhnau's death.

In Halle, a local organist named Gottfried Kirchhoff (1685-1746) (a pupil of Friedrich Wilhelm Zachow [1663-1712]) owned a number of Kauffmann's cantatas which are no longer extant, and according to contemporary documentation, were probably put to use in the Marienkirche where he was organist.

In the autumn of 1722, Kauffmann made his way to Leipzig as a contestant for the position of Kantor at the Thomaskirche where Johann Kuhnau was active since 1701. In the records of the town council it appears that Kauffmann was one of seven candidates and he is described as "Court Organist and Music Director in Merseburg". On 29 November Kauffmann performed his examination work and was named as one of the finalists. J.S. Bach was ultimately offered the post in April 1723. It is almost certain that Kauffmann and

Bach would have met and become acquainted during this period and they presumably had indirect contact in the succeeding years.

Around 1727 Johann Andreas Kuhnau (1703-?), a nephew of Johann Kuhnau and pupil of Bach from c.1723-1728, who resided in Merseburg where Wilhelm Friedemann Bach (1710-1784) incidentally also studied, copied three of Kauffmann's cantatas. One of these works, *Die Liebe Gottes ist ausgegossen*, was performed by one of Bach's choirs, that sang cantatas of his personal choice on feast days.

It is fair to say that the serious criticism of current musical activities began in Germany with the issue of a treatise entitled *Critica musica* by the prolific German musicologist, Johann Mattheson in 1725. This work contained, *inter alia*, evidences of an essay by Kauffmann that was never published and had since been lost. It bore the title *Introduzione alla musica antica et moderna, das ist: Eine ausführliche Einleitung zur alten und neuen Wissenschaft der edlen Music*. Mattheson provides a synopsis of this essay that encompasses the general and specific rules of composition in the old and new style.

Approximately eight years later Kauffmann initiated the serial publication of his greatest work, the *Harmonische Seelenlust* (Leipzig: 1733). Unfortunately he died of tuberculosis on 24 February 1735 in Merseburg before the publication could be completed. Bach had knowledge of this extraordinary work of his contemporary, considering that the engraving thereof was executed by the workshop of Johann Gottfried Krüger (1684-1769), who also worked on Bach's keyboard Partitas and the *Clavierübung* I and III (Wolff 2002: 484).

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 Dörffern 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 wenigens 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 werden, 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 öffttere 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*

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

C Alto 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 *Alto 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* (Alto modo II)

C *Alto 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 Cavaillé-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'. It is written for two voices (Soprano and Bass) and a keyboard accompaniment. The score is in G major (one sharp) and 4/4 time. The Soprano part features a melodic line with various ornaments (wavy lines) and a final cadence. The Bass part provides a harmonic base with a steady eighth-note pattern. The keyboard part consists of two staves, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The score includes first and second endings, marked with '1.' and '2.' respectively.

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* *Alto modo I* is a good example of this characteristic.

Example 3-7: *Vater unser im Himmelreich* (*Alto 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



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 *durezze 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 Gottsohn

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

Hauptmanual: Principal 8'

Oberwerk: Vox hum. 8', Principal 4'

Ped.: Subbaß 16', Oktavbaß 8'

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 (Alto modo)

Ein feste Burg ist unser Gott (Alto modo)

Gottes Sohn ist kommen

In dich hab ich gehoffet, Herr (Alto modo)

Komm, heiliger Geist

Example 3-12: *Komm, heiliger Geist*

34. Komm, heiliger Geist OW: Vox humana, Salsicional 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' *)
à 3 Vivace Hauptwerk: Trompete und Principal 8'

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', Flûte 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'

A à 3 *Con affetto* *av*

Example 3-17: *Schönster Immanuel*



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)



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

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 *Alio 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* (Alio 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, coul *)

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 freut 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', Trompette 8', Nachthorn 4', Cornet 2'

A à 4
Allegro

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 written for a church organ and an oboe. It consists of two systems of staves. The first system has four staves: Oboe (top), Oberwerk: Principal 8' (second), Rückpositiv: Principal 4' (third), and Pedal (bottom). The second system has three staves: Oboe (top), Oberwerk: Principal 8' (middle), and Pedal (bottom). The music is in G major (one sharp) and 4/4 time. The tempo is marked 'Largo'. The score includes various musical notations such as notes, rests, and fingerings (e.g., 7, 6, 5, 4, 3, 2, 1).

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'
Prinzipal 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'
Prinzipal 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 (Alto 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 (Alto 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

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)

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; Stuifbergen & 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:

Prinzipal 8'
 Rohrflöte 8'
 Oktave 4'
 Quinte 2 2/3'
 Prinzipal 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*

<u>RH</u>	<i>Hauptwerk:</i>	Gemshorn 8'
<u>LH</u>	<i>Oberwerk:</i>	Vox Humana 8', Spillpfeife 4'
<u>PED</u>		Subbaß 16', Gemshorn 8'

2. *Gelobet seist du, Jesu Christ*

<u>RH</u>	<i>Hauptwerk:</i>	Principal 8'
<u>LH</u>	<i>Oberwerk:</i>	Clarin 4' et Spillpfeife 4' (oder Principal 4')
<u>PED</u>		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
 A à 4
 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):

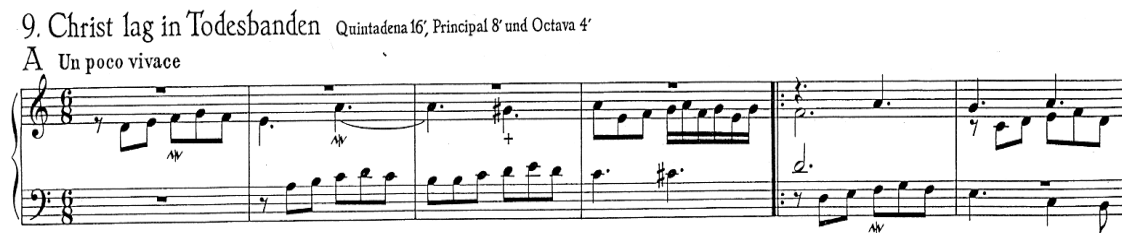
Ein feste Burg (Variation I): Principal 16' + Octava 8' + Flauto + Fagotto 16'.

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*



Likewise, in his *De Organographia* of 1619, Michael Praetorius (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* (Allo modo) and *Komm, heiliger Geist*.

Example 4-7: *Ein feste Burg* (Alto modo)

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

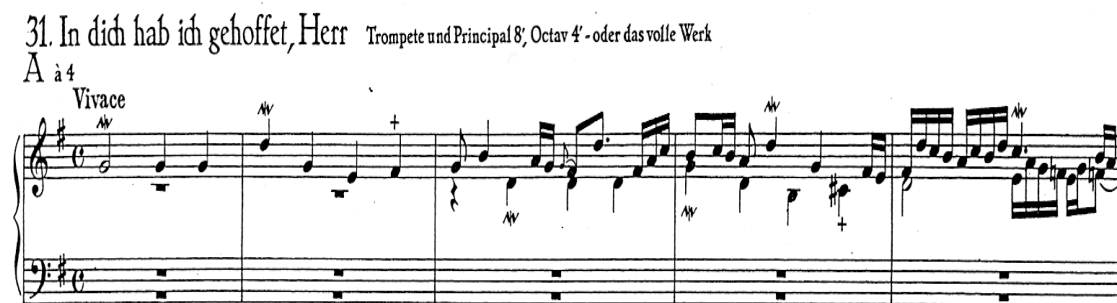
Helft mir Gott's Güte preisen: Quintadena 16' + Principal 8' / Gedackt 8' + Principal 4'

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*



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 (Alto 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 $8' + 2\frac{2}{3}' + 1\frac{3}{5}'$) 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

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.

CHAPTER 5

PRACTICAL SUGGESTIONS FOR PERFORMANCE

The following registration suggestions are intended for the works in the *Harmonische Seelenlust* that were incompletely supplied by Kauffmann as well as for those with no indicated registration at all. The writer will attempt to apply registration trends that are in line with the Central German Baroque idiom and, more importantly, with the personal style of Kauffmann himself. The chorale preludes that are supplied with registration indications by Kauffmann will serve as prototypes for the suggestions of the incomplete and unspecified works. The individual stops that will be cited and implied in the particular chorale preludes, will be those taken from the specification of the Merseburg organ that Kauffmann knew and played. A number of aspects and factors will be taken into account when the registration suggestions are put forward, *inter alia* form and style, character, motifs, use of manual and pedal, all based on Kauffmann's combinations.

5.1 Unspecified and incomplete indications

Kauffmann's unspecified indications are found in three trios, usually omitting the registration for the pedal division, although combinations for the manuals are supplied. These works are:

Herr Christ, der einig Gottssohn

Herr Gott, dich loben alle wir

Wo Gott zum Haus nicht gibt sein Gunst

The first two pieces mentioned above are the works in combination with oboe.

If the trios from the *Harmonische Seelenlust*, including those in combination with oboe, with detailed registration indications are used as archetypes, then the above-mentioned works can easily be completed in terms of the “missing” instructions.

In the trio with oboe, *Herr Christ, der einzig Gottssohn*, Kauffmann requests the following combinations for the manuals:

RH:	(<i>Hauptwerk</i>)	Principal 8' + Vox Humana (8')
LH:	(<i>Oberwerk</i>)	Gemshorn 8' + Gedackt 8'

In another trio with oboe, *Herr Gott, dich loben alle wir*, Kauffmann gives the following registration for the manuals:

RH:	(<i>Oberwerk</i>)	Principal 8'
LH:	(<i>Rückpositiv</i>)	Principal 4' (8ve basso)

If we compare the pedal registration that Kauffmann supplies for *Gelobet seist du, Jesu Christ*, *Ach Gott, vom Himmel sieh darein* and *Wie schön leuchtet der Morgenstern*, we find the following combination that could probably be utilised in a similar fashion:

Subbaß 16' + Gemshorn 8'

or

Subbaß 16' + Octavbaß 8'.

The trio *Wo Gott zum Haus nicht gibt sein Gunst* has a registration similar to the trio *Jesus Christus, unser Heiland, der von uns den Zorn Gottes wand*:

<i>Wo Gott:</i>	RH: Principal 8'
	LH: Principal 4' (8ve basso)

<i>Jesus Christus:</i>	RH: Principal 8'
	LH: Principal 4' (8ve basso)

Ped: Subbaß 16' + Oktavbaß 8'

It is therefore appropriate to state that the pedal combination for *Wo Gott* should be identical to that of *Jesus Christus* or a even possibly the combination of Subbaß 16' + Gemshorn 8' as found in the other trios.

Example 5-1: *Wo Gott zum Haus nicht gibt sein Gunst*

63. *Wo Gott zum Haus nicht gibt sein Gunst* à 2 Clav. et Ped.

Example 5-2: *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

In the pedal divisions of these light textured works it appears that Kauffmann prefers the combination of a Flute/Gedackt + Principal, omitting the heavy Prinzipal 16' of the Central German organs of the time, to coincide and balance with the manual registrations.

The indication '*item: das volle Werk*' is used as an alternative registration for certain chorale preludes, e.g. *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). As mentioned before, the Merseburg organ had an array of possibilities to construct a '*volle Werk*' or the so-called *Organo pleno*. According to

Harold Vogel (Stauffer & May 1986:32) the *plenum* is an inheritance from the Gothic Blockwerk. A registration such as this was used for all the free compositions and specific chorale-based works. Kauffmann, like Bach, did not record his own construction of the *Organo pleno*, but fortunately some of his peers did.

The most important authors on the subject of *Organo pleno* combinations are Johann Mattheson, Johann Friedrich Agricola and Jacob Adlung. Their overall stance on the composition of the *Organo pleno* is essentially in concurrence, although a few differences materialise in certain aspects.

Mattheson's construction of the *plenum* is as follow (Owen 1997: 145):

To the plenum belong the Principals, Sorduns, Salicionals (Weiden Pfeiffen), Rauschpfeifes, Octaves, Quints, Mixtures, Scharfs, Quintadenas, Zimbels, Nasats, Terzians, Sesquialteras, Superoctave, and the Posaunes in the Pedal – not in the manual, for the Posaunes are the reed pipes, excluded from the manual plenum.

Adlung appears to agree with Mattheson's ideal of the *Organo pleno* and gives a fuller description (Stauffer & May 1986: 199):

Anyone who would like to know what to draw in the manual for the plenum needs only to remember this: One must have registers which brighten. To this end the Principal serves together with all the Octaves and the Quints and Terzes and the best of all the mixed voices such as the Terzian, the Sequialtera, the Mixtures, the Scharfs, the Cymbels, and so forth.

If one does not wish such a strong combination, then one should leave something out – whatever one wishes. But if one desires an even brighter plenum then one should pull the appropriate stops on

another manual and couple it into the main keyboard. One must also have stops, however, which add gravity. For this purpose, the Gedackts act as well as the Quintaton 16', or even better, the Gedackt 16' or Rohrflute 16' or a Bourdon of similar size (according to what is available), the Gedackt 8', Rohrflute 8', Gemshorn, and so forth.

What has been said about the manual plenum is also true for the Pedal plenum, for it must be very strong in order to be heard above the manual. One usually depends more on gravity in the Pedal, although sometimes one brightens it as well. In order to obtain gravity one should use the Contrabass 32', Subbass 16', Gedackt 8', Principal 32' and 16', Violon 16', and the Octave 8'. All these stops may be drawn together when the organ has enough wind (and especially when the Pedal division has its own bellows). Sometimes one employs bright voices in the Pedal, such as the Octave 4' and 2' and perhaps Mixtures, too. If the organ does not have such stops, then one can bring manual registers into the Pedal through the use of the coupler. If several bright ranks are already found in the Pedal, then one does not need to use the coupler at all. The Posaune 32' and 16' along with the Trumpet and other reeds can be included in the plenum. Often the Posaune 16' is sufficient, however, especially in rapid passages where 16' stops work better than 32' stops.

Mattheson and Adlung's principles can basically be summarised to the following (Ritchie & Stauffer 1992: 262 & 268; Van Wyk 2000: 38-39):

Manuals

1. The Principal chorus of all pitches and Mixtures are used, including stops that add gravity (16') or brightness to the ensemble.

2. Reed stops are excluded from the manual *plenum*.
3. The *plenum* is mostly concentrated on the sound of one manual (generally the *Hauptwerk* or main manual) while secondary manuals are coupled to add power or brilliance to the main division.

Pedal

1. The Principal chorus and Mixtures of all pitches are to be drawn plus stops that add gravity to the *plenum*. Thirty-two-foot registers are only included if the music is not too fast.
2. Reed stops are to be drawn in the Pedal division.
3. The manual divisions need not to be coupled to the Pedal unless the latter lacks sufficient power to support the manuals.

Agricola's construction of the *plenum* does not disagree considerably from that of Mattheson and Adlung, yet he distinctly differs on two aspects. In the first instance he suggests that the manual reeds be added to the *plenum* (Faulkner 1997: 227):

When one wishes to play quite loudly, one draws the full organ, to which all of the principal stops described above belong. To these one may add the Trumpets 16', 8' and 4', if they are in good tune. It is indeed also possible to couple to it a second manual, on which the full organ is likewise drawn.

Secondly, he clearly states that any flue stops other than the principals are to be considered as flutes. Therefore when he writes, "the flutes are not drawn with the full organ", he subsequently infers that both flute and string stops are to be omitted (Faulkner 1997: 228).

It is clear from this information that eighteenth-century material on the construction of the *plenum* that most of Kauffmann's German contemporaries do agree on the general principles. From the specification of the Merseburg organ it is evident that Kauffmann had numerous potentialities to construct a *plenum* on all manuals and pedal (coupled or uncoupled) according to his own preferences and also to the ideal of his contemporaries authors.

5.2 No indicated registration

A substantial component of the *Harmonische Seelenlust* contains no indicated registration combination supplied by Kauffmann as the other works in this collection. It is therefore the author's intention to supply these works with detailed registrations that are based on the prototypes of Kauffmann's particular style.

5.2.1 Bicinia

1. Ach Herr, mich armen Sünder (Alio modo)

Suggested registration:

Rückpositiv: Fagott 16' + Quintadena 8' (or Flauto dolce 8') + Spitzflöte 2'

Oberwerk: Vox Humana 8' + Viola di Gamba 8' + Lieblich Gedackt 4'

Prototype: *Es ist das Heil uns kommen her* (Alio modo)

Example 5-3: *Es ist das Heil uns kommen her* (Alio modo)



2. Alle Menschen müssen sterbenSuggested registration:

Oberwerk: Vox Humana 8' + Gemshorn 8'

Hauptwerk: Bombarde 16'+Rohrflöte 16' + Quintadena 8' + Flauto dolce 4'

Prototype: Gelobet seist du, Jesu Christ (Alio modo)**Example 5-4: Gelobet seist du, Jesu Christ (Alio modo)**

B Alio modo (Hypomixolydio) Oberwerk: Vox humana et Salicional 8'
Hauptwerk: Fagott, Quintadena 16', Gemshorn 8' und Kleingedackt 4'

Andante

3. Christus, der uns selig machtSuggested registration:

Oberwerk: Quintadena 16' + Vox Humana 8' + Gemshorn 4' + Nasat 3'

Hauptwerk: Bombarde 16'+ Quintadena 16' + Principal 8' + Flauto dolce 4'

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

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

4. O Gott, du frommer Gott (Alio modo)

Suggested registration:

Oberwerk: Vox Humana 8' + Gemshorn 8'

Hauptwerk: Bombarde 16' + Spillflöte 8'

Prototype: *Nun freut euch, lieben Christen gmein*

Example 5-6: *Nun freut euch, lieben Christen gmein*

39. Nun freut euch, Gottes Kinder all' Fagott 16', Quintadena 8'

à 4 Vivace

5.2.2 Trios, 'à 2 Claviere et Pedale'1. *Nun lob, mein Seel, den Herren* (Alto modo II)Suggested registration:

Hauptwerk: Bombarde 16' + Gemshorn 8' + Spitzflöte 2'

Oberwerk: Klarine 4' + Oktave 4' (8ve basso)

Pedal: Violone 16' + Oktave 8'

Prototype: *Vom Himmel hoch, da komm ich her*

Example 5-7: *Vom Himmel hoch, da komm ich her*

53. Vom Himmel hoch, da komm ich her à 2 Clav. et Ped.

à 3 Vivace

Rückpositiv: Fagott 16', Quintaden 8', Spitzflöte 2'
Oberwerk: Clarino et Principal 4'
Pedal: Subbaß 16', Oktavenbaß 8'

2. Wer nur den lieben Gott läßt walten

Suggested registration:

Hauptwerk: Oktav 8'

Rückpositiv: Kleinprinzipal 4' (8ve basso)

Pedal: Subbaß 16' + Gemshorn 8'

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

Example 5-8: *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'

*) Principal 4'

Subbaß 16', Oktavbaß 8'

3. Es spricht der Unweisen Mund wohl

Suggested registration:

Rückpositiv: Fagott 16' + Quintadena 8' + Spitzflöte 2'

Pedal: Trompete 8' + Gemshorn 4' + Cornettin 2'

Prototype: None

4. O Gott, du frommer Gott

Suggested registration:

Hauptwerk: Quintadena 16' + Gemshorn 8' + Flauto doux 4'

Pedal: Trompete 8' + Nachthorn 4' + Bauernpfeife 2'

Prototype: None

5.2.3 Trios, ‘á 2 Claviere et Pedal con oboe’

1. *Du, o schönes Weltgebäude*

Suggested registration:

Hauptwerk: Oktav 8’

Oberwerk: Oktave 4’

Pedal: Subbaß 16’ + Oktavenbaß 8’

Prototype: *Ach Gott, vom Himmel sieh darein*
Gelobet seist du, Jesu Christ

Example 5-9: *Ach Gott, vom Himmel sieh darein*

2. *Ach Gott, vom Himmel sieh darein* à 2 Clav. et Ped. con Oboe

à 4 Adagio

Oboe

Hauptmanual: Gemshorn 8'

Oberwerk: Vox humana 8', Spillpfeife 4'

Pedal: Subbaß 16', Gemshorn 8'

5.2.4 Three- and four-part settings ‘á 1 Clavier’, with or without pedal

1. *Ach Gott und Herr*

Suggested registration:

Hauptwerk: Prinzipal 8’ + Oktave 4’

or

Das volle Werk:

Hauptwerk: Quintadena 16' + Prinzipal 8' + Oktave 4' + Quinte 3' + Superoktave 2' +
Mixtur IV

Prototype: *Ein feste Burg*

Example 5-10: *Ein feste Burg*

14. Ein feste Burg Principal 8' und 4'; oder Gedackt 8' und Principal 4'; item: das volle Werk
A à 4
Fuga-Un poco vivace

2. *Allein zu dir, Herr Jesu Christ*

Suggested registration:

Rückpositiv: Chalmieu 8' + Prinzipal 8' + Rohrflöte 4'

Pedal: Subbaß 16' + Prinzipal 8' + Klarine 4' + Kornett 2'

Prototype: *Komm, heiliger Geist*

Example 5-11: *Komm, heiliger Geist*

34. Komm, heiliger Geist OW: Vox humana, Salicional 8', Spielfeife 4'
Pedal: Violon 16', Trompete 8', Nachthorn 4', Cornet 2'
A à 4
Allegro

3. Allein zu dir, Herr Jesu Christ (Alio modo)Suggested Registration:*Rückpositiv:* Prinzipal 8' + Kleinprinzipal 4' + Oktave 2'Prototype: *Nun lob, mein Seel, den Herren***Example 5-12: Nun lob, mein Seel, den Herren**

42. Nun lob, mein Seel, den Herren Principal 8', Octava 4', Superoctav 2'; item: das volle Werk
 A Fuga super: „Nun lob, mein Seel“

4. Aus tiefer NotSuggested registration:*Oberwerk:* Vox Humana 8' + Viola di Gamba 8'Prototype: *Wir glauben all' (Alio modo)***Example 5-13: Wir glauben all' (Alio modo)**

B Alio modo Vox humana et Salicional 8'
 à 3 Allegro

5. *Christ lag in Todesbanden*

Suggested registration:

Oberwerk: Quintadena 16' + Vox Humana 8' + Gemshorn 4'

Prototype: *Valet will ich dir geben*

Example 5-14: *Valet will ich dir geben*

51. Valet will ich dir geben Fagott 16', Quintadena 8', Principal 4'

À 3 Allegro

The musical score is for a piece titled '51. Valet will ich dir geben'. It is marked 'Fagott 16', Quintadena 8', Principal 4'' and 'À 3 Allegro'. The score is written for a single staff in treble clef, 3/8 time. It consists of four measures. The first measure has a whole note chord (F4, A4, C5) with a 'V' marking above it. The second measure has a whole note chord (F4, A4, C5) with a 'V' marking above it. The third measure has a whole note chord (F4, A4, C5) with a 'V' marking above it. The fourth measure has a whole note chord (F4, A4, C5) with a 'V' marking above it. There are also some eighth notes in the first three measures.

6. *Christe, du Lamm Gottes*

Suggested registration:

Oberwerk: Prinzipal 8' + Oktave 4' + Sequialtera II

Pedal: Posaune 16' + Violon 16' + Oktave 8'

Prototype: *Ein feste Burg* (Alto modo)

Example 5-15: *Ein feste Burg* (Alto modo)

B Alto 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

The musical score is for a piece titled 'B Alto modo'. It is marked 'Fagott 16', Quintadena 8', Spitzflöte 2' - oder wie man belieben möchte' and 'Pedal: Violon 16', Trompete 8', Gemshorn 4', Cornettin 2''. It is marked 'à 3 Allegro'. The score is written for a single staff in treble clef, 3/8 time. It consists of four measures. The first measure has a whole note chord (F4, A4, C5) with a 'V' marking above it. The second measure has a whole note chord (F4, A4, C5) with a 'V' marking above it. The third measure has a whole note chord (F4, A4, C5) with a 'V' marking above it. The fourth measure has a whole note chord (F4, A4, C5) with a 'V' marking above it. There are also some eighth notes in the first three measures. The text 'Choral im Pedal' is written below the first measure. The text 'Ped.' is written below the fourth measure.

7. Durch Adams FallSuggested registration:

Hauptwerk: Rohrflöte 16' + Grobgedackt 8' + Kleingedackt 4'

Prototype: *Freu dich sehr, o meine Seele* (Alto modo)

Example 5-16: *Freu dich sehr, o meine Seele* (Alto modo)

B [Alto modo]^{*)} Principal 16', Gedackt 8', Spiffelöte 4'

Un poco vivace

8. Erschienen ist der herrliche TagSuggested registration:

Hauptwerk: Quintadena 16' + Prinzipal 8' + Gemshorn 8'

Prototype: *Nun freut euch, Gottes Kinder all'*

Example 5-17: *Nun freut euch, Gottes Kinder all'*

39. Nun freut euch, Gottes Kinder all' Fagott 16', Quintadena 8'

Vivace^{*)}

9. Erschienen ist der herrliche Tag (Alto modo)Suggested registration:*Oberwerk:* Bordun 16' + Viola di Gamba 8' + Lieblich Gedackt 4'Prototype: *Lobt Gott, ihr Christen allzugleich***Example 5-18: Lobt Gott, ihr Christen allzugleich**

36. Lobt Gott, ihr Christen allzugleich Rohrflöte et Vox humana 8', Spißpfeife 4'

A à 3

Vivace

10. Freu dich sehr, o meine Seele (Alto modo II)Suggested registration:*Oberwerk:* Vox Humana 8' + Gemshorn 8'Prototype: *Wir glauben all'* (Alto modo)**Example 5-19: Wir glauben all' (Alto modo)**

B Alto modo Vox humana et Salicional 8'

à 3

Allegro

11. Helft mir Gott's Güte preisenSuggested registration:*Hauptwerk:* Trompete 8' + Prinzipal 8' + Oktav 4'

Or 'Das volle Werk':

Hauptwerk: Quintadena 16' + Prinzipal 8' + Oktave 4' + Quinte 3' + Superoktave 2' + Mixtur IV*coupled with**Rückpositiv:* Prinzipal 8' + Kleinprinzipal 4' + Oktave 2' + Mixtur IVPrototype: None12. Herr Jesu Christ, mein's Lebens LichtSuggested registration:*Oberwerk:* Quintadena 16' + Salizional 8' + Lieblich Gedackt 4'Prototype: *Wie schön leuchtet der Morgenstern* (Alio modo)**Example 5-20: *Wie schön leuchtet der Morgenstern* (Alio modo)**

B Alio modo Bordun 16', Vox humana 8', Spillpfeife 4'

à 3 Andante

13. Herzlich lieb hab ich dich, o HerrSuggested registration:*Hauptwerk:* Bombarde 16' + Gemshorn 8' + Spitzflöte 2'*Pedal:* Violon 16' + Trompete 8' + Nachthorn 4' + Kornett 2'

Prototype *Ein feste Burg*

Example 5-21: *Ein feste Burg*

14. *Ein feste Burg* Principal 8' und 4'; oder Gedackt 8' und Principal 4'; item: das volle Werk
 A à 4
 Fuga- Un poco vivace

14. *In dich hab ich gehoffet, Herr (Alio modo)*

Suggested registration:

Hauptwerk: Rohrflöte 16' + Prinzipal 8' + Flauto dolce 4'

Prototype: *Ein feste Burg* (Alio modo)

Example 5-22: *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

15. *Jesus Christus, unser Heiland, der den Tod überwand*

Suggested registration:

Rückpositiv: Fagott 16' + Prinzipal 8' + Spitzflöte 2'

Pedal: Posaune 16' + Violon 16' + Prinzipal 8' + Klarine 4' + Bauernpfeife 2'

Prototype: *Ein feste Burg* (Alio modo)

Example 5-23: *Ein feste Burg* (Alto modo)

B Alto 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.

16. *Komm, heiliger Geist*Suggested registration:

Hauptwerk: Prinzipal 8' + Gemshorn 8' or

Hauptwerk: Prinzipal 8' only

Prototype: *O Herre Gott, dein göttlich Wort*

Example 5-24: *O Herre Gott, dein göttlich Wort*

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

A à 3 Con affetto

17. *Kommt her zu mir, spricht Gottes Sohn*Suggested registration:

Oberwerk: Quintadena 16' + Vox Humana 8' + Oktave 4'

Prototype: Puer natus in Bethlehem

Example 5-25: *Puer natus in Bethlehem*

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

Vivace

The musical score is for a piece titled '48. Puer natus in Bethlehem'. It is marked 'Fagott 16', Quintaden 8', Principal 4'' and 'Vivace'. The score is in 3/4 time and consists of two staves. The melody is in the right hand, starting with a quarter rest followed by eighth and sixteenth notes. The bass line is in the left hand, starting with a quarter note and followed by eighth and sixteenth notes. The piece ends with a double bar line.

18. *Lobt Gott, ihr Christen allzugleich (Alio modo)*Suggested registration:

Hauptwerk: Grossprinzipal 16' + Prinzipal 8' + Kleingedackt 4'

Prototype: *Herzliebster Jesu, was hast du verbrochen*

Example 5-26: *Herzliebster Jesu, was hast du verbrochen*

28. Herzliebster Jesu, was hast du verbrochen Rohrflöte 16' und Principal 8'

Andante

The musical score is for a piece titled '28. Herzliebster Jesu, was hast du verbrochen'. It is marked 'Rohrflöte 16' und Principal 8'' and 'Andante'. The score is in 3/4 time and consists of two staves. The melody is in the right hand, starting with a quarter note and followed by eighth and sixteenth notes. The bass line is in the left hand, starting with a quarter note and followed by eighth and sixteenth notes. The piece ends with a double bar line.

19. *Nun komm der Heiden Heiland (Alio modo I)*Suggested registration:

Hauptwerk: Rohrflöte 16' + Gemshorn 8' + Oktave 4'

Prototype: *Christ lag in Todesbanden*

Example 5-27: Christ lag in Todesbanden

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

A Un poco vivace

20. Nun komm der Heiden Heiland (Alto modo II)Suggested registration:

Oberwerk: Vox Humana 8' + Viola di Gamba 8'

Prototype: Wir glauben all' (Alto modo)**Example 5-28: Wir glauben all' (Alto modo)**

B Alto modo Vox humana et Salicional 8'

à 3

Allegro

21. Nun komm der Heiden Heiland (Alto modo III)Suggested registration:

Hauptwerk: Rohrflöte 16' + Prinzipal 8' or

Hauptwerk: Prinzipal 8' only

Prototype: None22. Nun komm der Heiden Heiland (Alto modo IV)Suggested registration:

Hauptwerk: Bombarde 16' + Gemshorn 8' + Oktave 4'

Prototype: *Komm, heiliger Geist* (Alio modo II)

Example 5-29: *Komm, heiliger Geist* (Alio modo II)



23. *Nun lob, mein Seel, den Herren* (Alio modo)

Suggested registration:

‘Das volle Werk’:

Hauptwerk: Grossprinzipal 16' + Prinzipal 8' + Grobgedackt 8' + Oktave 4' + Quinte 3' +
Superoktave 2' + Mixtur IV

Prototype: *Es ist das Heil uns kommen her*

Example 5-30: *Es ist das Heil uns kommen her*



24. *O heiliger Geist* (O Jesulein süß)

Suggested registration:

Rückpositiv: Prinzipal 8'

Prototype: *Schönster Immanuel*

Example 5-31: *Schönster Immanuel*



25. *O Gott, du frommer Gott (Alio modo)*

Suggested registration:

Rückpositiv: Fagott 16' + Chalmureau 8' + Flauto dolce 8'

Prototype: *Vom Himmel hoch, da komm ich her (Alio modo I)*

Example 5-32: *Vom Himmel hoch, da komm ich her (Alio modo I)*



26. *O Herre Gott, dein göttlich Wort (Alio modo II)*

Suggested registration:

Rückpositiv: Prinzipal 8'

Prototype: None

27. O Lamm Gottes, unschuldigSuggested registration:*Hauptwerk:* Rohrflöte 16' + Prinzipal 8' + Gemshorn 8'Prototype: None28. Vater unser im HimmelreichSuggested registration:*Oberwerk:* Quintadena 16' + Vox Humana 8' + Salizional 8'Prototype: None29. Wär Gott nicht mit uns diese ZeitSuggested registration:*Hauptwerk:* Rohrflöte 16' + Prinzipal 8' + Kleingedackt 4'Prototype: *Heut fängt an das neue Jahr***Example 5-33: *Heut fängt an das neue Jahr***

29. Heut fängt an das neue Jahr (Nun sich der Tag geendet hat) Principal 16', 8', Gemshorn, Flötdoux 4'

The image shows a musical score for a hymn. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 4/4 time. The melody is in the treble staff, starting on a whole note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and ending with a half note G5. The bass staff provides a harmonic accompaniment with various rhythmic patterns including eighth and sixteenth notes. The registration information above the staff indicates the use of Principal 16' and 8', Gemshorn, and Flötdoux 4'.

30. Was mein Gott willSuggested registration:*Hauptwerk:* Rohrflöte 16' + Grobgedackt 8' + Kleingedackt 4'

Prototype: *Auf meinen lieben Gott*

Example 5-34: *Auf meinen lieben Gott*



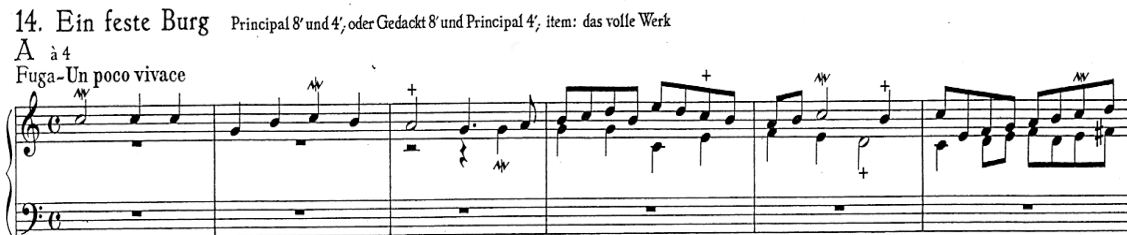
31. *Wenn wir in höchsten Nöten sein*

Suggested registration:

Rückpositiv: Flauto dolce 8' + Kleinprinzipal 4'

Prototype: *Ein feste Burg*

Example 5-35: *Ein feste Burg*



32. *Wir glauben all'*

Suggested registration:

Hauptwerk: Prinzipal 8' + Oktave 4' + Superoktave 2'

Prototype: *Nun danket alle Gott*

Example 5-36: *Nun danket alle Gott*

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

A

5.2.5 Chorale settings 'à 2 Claviere', without pedal**1. *Schmücke dich, o liebe Seele*****Suggested registration:**

Oberwerk: Rohrflöte 8' + Lieblich Gedackt 4' + Sesquialtera II

Rückpositiv: Flauto dolce 8' + Kleingedackt 4'

Prototype: *Warum betrübst du dich, mein Herz*

Example 5-37: *Warum betrübst du dich, mein Herz*

54. Warum betrübst du dich, mein Herz à 2 Clav. Hauptwerk: Cornet vel Sesquialtera Rückpositiv: Gedackt 8', Principal 4'

5.3 Registration suggestions for selected works by Kauffmann's contemporaries

The following examples are works of Kauffmann's most important and recognised contemporaries of Central and South Germany. The selected works have been chosen in such a manner as to cover most of the important genres of the chorale prelude that was prevalent during Kauffmann's era. This empirical exercise sets out to prove the versatility and practicality of Kauffmann's registration combinations as found in the *Harmonische Seelenlust*, and how these can successfully be applied to the works of other composers of his time. The

author will supply his personal registration suggestions to all of these works based on the specific prototypes available in the *Harmonische Seelenlust* and the detailed registration combination analysis perused during this study.

5.3.1 Johann Pachelbel (1653-1706)

Pachelbel held an organist's post whilst a student at Altdorf University, and he later served as organist in Erfurt, Stuttgart, Gotha and Nürnberg. He was the teacher of Johann Heinrich Buttstett, who in turn was the teacher of Kauffmann.

(i) *Gelobet seist du, Jesu Christ*

The example is taken from the Dover edition.

Example 5-38: *Gelobet seist du, Jesu Christ*

30. Gelobet seist du, Jesu Christ.

The musical score for 'Gelobet seist du, Jesu Christ' by Johann Pachelbel is presented in five systems. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody in the treble staff is characterized by eighth and sixteenth notes, while the bass staff features a prominent, repeating eighth-note pattern. The piece concludes with a final cadence marked by a double bar line and a repeat sign.

Suggested registration:

Hauptwerk: Prinzipal 8' + Oktave 4' + Superoktave 2', or

Rückpositiv: Prinzipal 8' + Kleinprinzipal 4' + Oktave 2' + Mixtur IV

Kauffmann prototype: *Nun danket alle Gott*

Example 5-39: *Nun danket alle Gott*

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

A

**(ii) *Herr Gott, dich loben alle wir***

The example is taken from the Dover edition.

Example 5-40: *Herr Gott, dich loben alle wir*

35. Herr Gott, dich loben alle wir.



Suggested registration:

Hauptwerk: Bombarde 16' + Prinzipal 8' + Spitzflöte 2'

Pedal: Prinzipal 16' + Trompete 8' + Nachthorn 4' + Kornett 2'

Kauffmann prototype: *Ein feste Burg* (Alio modo)

Example 5-41: *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.

(iii) Partita: *Was Gott tut, das ist wohlgetan* (Variation 7)

The example is taken from the Bärenreiter edition.

Example 5-42: *Was Gott tut, das ist wohlgetan* (Variation 7)

Partita 7

Suggested registration:

Rückpositiv: Flauto dolce 8' + Flute douce 4' + Spitzflöte 2' or

Rückpositiv: Flauto dolce 8' + Spitzflöte 2'

Kauffmann prototype: *Valet will ich dir geben* (Alio modo I)

Example 5-43: *Valet will ich dir geben* (Alto modo I)

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

Presto

5.3.2 Friedrich Wilhelm Zachow (1663-1712)

Zachow basically spent his entire career as organist of the Marienkirche in Halle. He was also the teacher of George Friedrich Händel (1685-1759).

(i) *Allein zu dir, Herr Jesu Christ*

The example is taken from the Oxford University Press edition.

Example 5-44: *Allein zu dir, Herr Jesu Christ*

The musical score is written for a single instrument, likely a pipe organ, in 4/4 time. It consists of six systems of two staves each. The treble clef staff contains the main melody, while the bass clef staff provides harmonic accompaniment. The key signature is one sharp (F#). The piece ends with a final chord in the bass clef.

Suggested registration:

Rückpositiv: Gedackt 8' + Kleinprinzipal 4, or

Rückpositiv: Prinzipal 8' + Kleinprinzipal 4' + Oktave 2' + Oktave 1'

Kauffmann prototype: *Herr Jesu Christ, ich weiß gar wohl*

Example 5-45: *Herr Jesu Christ, ich weiß gar wohl*

25. Herr Jesu Christ, ich weiß gar wohl Principal, Octav 4, Superoctav 2

(ii) *Nun laßt uns Gott dem Herren***Example 5-46: *Nun laßt uns Gott dem Herren***

41. Nun laßt uns Gott dem Herren

Kauffmann's widow added this work by W. Zachow posthumously to the *Harmonische Seelenlust*.

Suggested registration:

Rückpositiv: Chalumeau 8' + Flauto dolce 8' + Kleingedackt 4'

Pedal: Subbaß 16' + Trompete 8' + Nachthorn 4'

Kauffmann prototype: *Komm, heiliger Geist*

Example 5-47: *Komm, heiliger Geist*

34. Komm, heiliger Geist OW: Vox humana, Salicional 8', Spißpfeife 4'
 A a 4 Pedal: Violon 16', Trompete 8', Nachthorn 4', Cornet 2'

Allegro

(iii) *Wo Gott der Herr nicht bei uns halt*

This example is taken from the Elkin edition.

Example 5-47: *Wo Gott der Herr nicht bei uns halt*

No. 1

Suggested registration:

Oberwerk: Vox Humana 8' + Salizional 8' + Lieblich Gedackt 4' or

Obewerk: Quintadena 16' + Salizional 8' + Spitzflöte 4'

Kauffmann prototype: *Valet will ich dir geben*

Example 5-48: *Valet will ich dir geben*

51. Valet will ich dir geben Fagott 16', Quintadena 8', Principal 4'

$A \hat{=} 3$

Allegro

5.3.3 Johann Heinrich Buttstett (1666-1727)

Buttstett, an organist in Erfurt and the teacher of Kauffmann, was a student of Pachelbel.

(i) *Gottes Sohn ist kommen*

This example is taken from the Oliver Ditson Company edition.

Example 5-49: *Gottes Sohn ist kommen*

The musical score for 'Gottes Sohn ist kommen' by Johann Heinrich Buttstett is presented in three systems. Each system consists of three staves: a top staff in treble clef, a middle staff in bass clef, and a bottom staff in bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The music is characterized by intricate rhythmic patterns, including eighth and sixteenth notes, and rests. The first system shows a complex interplay between the staves. The second system continues the melodic and harmonic development. The third system concludes with a trill in the top staff and a final cadence.

Suggested registration:

Hauptwerk: Prinzipal 8' + Oktave 4' + Superoktave 2' + Mixtur IV

Pedal: Prinzipal 16' + Trompete 8' + Nachthorn 4' + Cornet 2'

Kauffmann prototype: *Komm, heiliger Geist*

Example 5-50: *Komm, heiliger Geist*

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

Allegro

5.3.4 Johann Gottfried Walther (1684-1748)

Walther, a cousin and friend of J.S. Bach, was the town-organist and court musician at Weimar. He wrote the first musical encyclopaedia, *Musikalisches Lexikon* in 1732.

(i) *Durch Adams Fall ist ganz verderbt*

This example is taken from the Breitkopf & Härtel edition.

Example 5-51: *Durch Adams Fall ist ganz verderbt*

17. *Durch Adams Fall ist ganz verderbt* LV 15

Vers 1

Rückpositiv

Oberwerk

The musical score is written for two parts: Rückpositiv (top staff) and Oberwerk (bottom staff). The key signature is one sharp (F#), and the time signature is 3/4. The piece is marked 'Vers 1' and 'LV 15'. The Oberwerk part features a complex, flowing melodic line with many triplets and slurs. The Rückpositiv part provides a harmonic accompaniment with a steady eighth-note bass line and a more active treble line. The score is presented in a system of two staves, with the Oberwerk on top and the Rückpositiv on the bottom. The piece is marked 'Vers 1' and 'LV 15'.

Suggested registration:

Hauptwerk: Bombarde 16' + Gemshorn 8' + Flauto doux 4'

Oberwerk: Vox Humana 8' + Salizional 8' + Spillpfeife 4'

Kauffmann prototype: *Nun freut euch, lieben Christen gmein*

Example 5-52: *Nun freut euch, lieben Christen gmein*

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

A

Vivace

(ii) *Meinen Jesum laß ich nicht* (Verse III)

This example is taken from the Breitkopf & Härtel edition.

Example 5-53: *Meinen Jesum laß ich nicht* (Verse III)

Vers 3

Suggested registration:*Oberwerk*: Quintadena 16' + Vox Humana 8'Kauffmann prototype: *Nun freut euch, Gottes Kinder all'***Example 5-54: *Nun freut euch, Gottes Kinder all'***

39. Nun freut euch, Gottes Kinder all' Fagott 16', Quintadena 8'

Vivace $\text{à } 4$

(ii) *Wer nur den lieben Gott läßt walten* (Verse I)**Example 5-55: *Wer nur den lieben Gott läßt walten* (Verse I)**

B *Alto modo*

Kauffmann's widow added this work by Walther posthumously to the *Harmonische Seelenlust*.

Suggested registration:

Hauptwerk: Quintadena 16' + Prinzipal 8' + Gemshorn 8' + Oktave 4'

Kauffmann prototype: *Christ lag in Todesbanden*

Example 5-56: *Christ lag in Todesbanden*

9. Christ lag in Todesbanden Quintadena 16', Prinzipal 8' und Octava 4'
A Un poco vivace



(iv) *Wer nur den lieben Gott läßt walten* (Verse II)

Example 5-57: *Wer nur den lieben Gott läßt walten* (Verse II)

C Alfo modo

Kauffmann's widow added this work by Walther posthumously to the *Harmonische Seelenlust*.

Suggested registration:

Hauptwerk: Trompete 8' + Prinzipal 8' + Oktave 4'

Pedal: Posaune 16' + Violon 16' + Oktavebaß 8' + Nachthorn 4' + Kornet 2'

Kauffmann prototype: *Allein Gott in der Höh' sei Ehr*

Example 5-58: *Allein Gott in der Höh' sei Her*

4. Allein Gott in der Höh' sei Ehr Choral in Ped: PosaunBaß, Violon
Un poco vivace Man: Principal 8', Octav 4', Sesquialtera

The musical score is presented in three systems. Each system includes a vocal line (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment (Right and Left Hand). The tempo is marked 'Un poco vivace'. The registration for the Hauptwerk is Trompete 8' + Prinzipal 8' + Oktave 4', and for the Pedal is Posaune 16' + Violon 16' + Oktavebaß 8' + Nachthorn 4' + Kornet 2'.

(v) *Wir Christenleut***Example 5-59: *Wir Christenleut***

61. *Wir Christenleut*

Kauffmann's widow added this work by Walther posthumously to the *Harmonische Seelenlust*.

Suggested registration:

Oberwerk: Vox Humana 8' + Salizional 8' + Spillpfeife 4'

Hauptwerk: Prinzipal 8' + Gemshorn 8' + Kleingedackt 4'

Pedal: Violon 16' + Trompete 8' + Gemshorn 4' + Bauernpfeife 2'

Kauffmann prototype: None. Walther specifies 'à 2 Clav. e ped.', whereas Kauffmann supplies no manual indication of this nature.

5.3.5 Georg Phillip Telemann (1681-1767)

Telemann was a friend of Händel and the godfather to Carl Phillip Emanuel Bach (1714-1788). Telemann, interestingly enough, declined the position as *Kantor* at the Thomaskirche, the post for which both Kauffmann and Bach applied.

(i) Vater unser im Himmelreich

This example is taken from the Oxford University press edition.

Example 5-60: Vater unser im Himmelreich

The musical score is for a piece in 12/8 time, spanning 11 measures. It is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), indicating D major or B minor. The melody is characterized by a steady eighth-note pulse in the right hand, often with a dotted eighth note followed by a sixteenth note. The left hand provides a harmonic accompaniment with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 1, 3, 6, 8, and 11 are indicated at the start of their respective staves. The notation includes various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs).

Suggested registration:

Oberwerk: Vox Humana 8' + Viola di Gamba 8' + Spitzflöte 4'

Rückpositiv: Fagott 16' + Quintadena 8' + Spitzflöte 2'

Kauffmann prototype: *Ach Herr mich armen Sünder*

Example 5-61: *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*

5.3.6 Johann Sebastian Bach (1685-1750)

Bach, like Kauffmann, was a contender for the position as *Kantor* at the Thomaskirche. Bach was ultimately offered the post in April 1723.

(i) *Ach bleib bei uns, Herr Jesu Christ* BWV 649

This example is taken from the Peters edition.

Example 5-62: *Ach bleib bei uns, Herr Jesu Christ* BWV 649

4

Ach bleib bei uns, Herr Jesu Christ
a 2 Clav. e Pedale

2

Fine

Coda

Edition Peters

Suggested registration:

Oberwerk: Quintadena 16' + Prinzipal 8' + Superoktave 2'

Hauptwerk: Trompete 8' + Oktave 4' (*cf*)

Pedal: Subbaß 16' + Oktavenbaß 8'

Kauffmann prototype: *Vom Himmel hoch, da komm ich her*

Example 5-63: *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'
 A à 3 Oberwerk: Clarino et Principal 4'
 Pedal: Subbaß 16', Oktavenbaß 8'

Vivace

(ii) *Allein Gott in der Höh sei Ehr'* BWV 677

This example is taken from the Peters edition.

Example 5-64: *Allein Gott in der Höh sei Ehr'* BWV 677

10

Suggested registration:

Rückpositiv: Flauto dolce 8' + Chalumeau 8' + Rohrflöte 4'

Kauffmann prototype: *Lobt Gott, ihr Christen allzugleich*

Example 5-65: *Lobt Gott, ihr Christen allzugleich*

36. Lobt Gott, ihr Christen allzugleich Rohrflöte et Vox humana 8', Spillpfeife 4'

A à 3

Vivace

(iii) *Jesus Christus, unser Heiland BWV 689*

This example is taken from the Peters edition.

Example 5-66: *Jesus Christus, unser Heiland BWV 689*

12

Fuga super: *Jesus Christus, unser Heiland*

Manualiter

Suggested registration:*Hauptwerk:* Prinzipal 8' + Oktave 4',

or

Rückpositiv: Gedackt 8' + Kleinprinzipal 4'Kauffmann prototype: *Ein feste Burg***Example 5-67: *Ein feste Burg***14. *Ein feste Burg* Principal 8' und 4', oder Gedackt 8' und Principal 4'; item: das volle Werk

A à 4

Fuga- Un poco vivace

(iv) *Kyrie, Gott heiliger Geist* BWV 674

This example is taken from the Peters edition.

Example 5-68: Kyrie, Gott heiliger Geist BWV 674

40°

Edition Peters 8662

Suggested registration:

Hauptwerk: Quintadena 16' + Prinzipal 8' + Oktave 4 or

Hauptwerk: 'Das volle Werk'

Kauffmann prototype: *Christ lag in Todesbanden*

Example 5-69: Christ lag in Todesbanden

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

Ä Un poco vivace

(v) Partita super: *Sei gegrüßet, Jesu gütig* (Variation I)

This example is taken from the Peters edition.

Example 5-70: Partita super: *Sei gegrüßet, Jesu gütig* (Variation I)

Variatio I

Suggested registration:

Oberwerk: Vox Humana 8' + Salizional 8' + Spitzflöte 4'

Hauptwerk: Fagott 16' + Rohrflöte 16' + Gemshorn 8' + Flauto dolce 4'

Kauffmann prototype: *Gelobet seist du, Jesu Christ* (Alio modo)

Example 5-71: *Gelobet seist du, Jesu Christ* (Alto modo)

B Alto modo (Hypomixolydio) Oberwerk: Vox humana et Salicional 8'
 Andante Hauptwerk: Fagott, Quintadena 16', Gemshorn 8' und Kleingedackt 4'

CHAPTER 6

CONCLUSION

Since the beginning of the twentieth century, authentic performance practice has become an integral part of the performance of music of the 17th and 18th centuries. This particular style includes the rendering of the specific works as precisely as possible in accordance with the style of the relevant era in terms of articulation, tempo and *Affekt*, and more importantly, in view of this thesis, registration in organ music.

Georg Friedrich Kauffmann may not enjoy the prominence of his contemporaries such as J.S. Bach, but his contribution to the field of organ music is of considerable importance. His compositional output, evident in the *Harmonische Seelenlust*, has secured his reputation as a composer of unmistakable quality and craftsmanship. The mere fact that many of his contemporaries and some composers of the subsequent generation copied and regularly performed not only his organ, but also his choral works, testifies to the high regard in which he was held during his era.

The *Harmonische Seelenlust* did not receive notable attention after its completion, but may now be regarded as one of the most important collection of chorale preludes since Samuel Scheidt's *Tabulatura Nova* of 1624. The *Harmonische Seelenlust* abounds with interesting characteristics, viz. precise suggestions in terms of tempo, ornaments, and articulation – some of these typical of the Baroque era and some implicating the dawn of the next period, namely the so-called *Galant*, that was gradually but seamlessly emerging to replace the Baroque. But the discerning aspect that makes the *Harmonische Seelenlust* such an important source of information from the Baroque, is Kauffmann's detailed and accurate suggestions for the registration of most of the works contained therein. All these recommendations indicated by Kauffmann himself, contributed in making the *Harmonische Seelenlust* an exemplary and individualistic approach to organ composition of the Baroque.

This collection also contains one of the first examples of compositions combining a wind instrument, in this case an oboe, playing an unadorned *cantus firmus* accompanied by an organ. Kauffmann is generally believed to be the pioneer of this peculiar genre.

The Merseburg organ, an instrument of great diversity, must have been one of the highlights during Kauffmann's tenure as organist and composer. This magnificent instrument unequivocally inspired him to produce what ultimately became the *Harmonische Seelenlust*. The versatility of this instrument in terms of timbre, was a motivation in itself for Kauffmann to record on his manuscripts his personally preferred registration for literally each individual work. Although Kauffmann might have had other organs in mind when he suggested certain registrations for works in the *Harmonische Seelenlust*, it must have been the Merseburg organ's remarkably comprehensive specification and its numerous possibilities for different combinations that motivated him. It is evident in the *Harmonische Seelenlust* that the contrasted choruses of this organ – Principals, Flutes, string stops and reeds– motivated Kauffmann to embark on an unprecedented feat by adding all his preferred timbres to most of the works in this collection.

The *Harmonische Seelenlust* is not only the most detailed source of registration trends during the Baroque, but is likewise a rich source of what the sound ideals were during this period. The use of 16' stops as foundation in the manuals, the use of multiple stops at 8' pitch, 4' stops to be played an octave lower on the manuals, unusual combinations of stops in both manuals and pedal, and the combining of a wind instrument (oboe) with organ, are but some of the aspects that make the *Harmonische Seelenlust* an indispensable source of information from the Baroque. The writer discovered that Kauffmann does not merely add a combination of stops to a specific piece, but that he employs a scientific system of registration to individual genres of works. Furthermore, since the registration combinations are always linked with specific types of genres, Kauffmann appropriately establishes a particular texture of registration for each of these works.

Kauffmann's initiative to record his sound ideals in some of the works themselves consequently makes it possible for performers to emulate these meticulous registrations on pieces in the *Harmonische Seelenlust* where indications were either supplied incompletely, or where none were supplied at all. The works that have been provided with registration, have the full potential to function as prototypes in the establishment of, and the serving as foundations for the specific combinations a performer may use, depending on the genre in question as outlined in the previous chapters. In consequence, these combinations, devised by a specific system of registration, can equally be applied effectively to the corresponding works of his contemporaries such as J.S. Bach, J.G. Walther and G.P. Telemann.

G.F. Kauffmann may not have received the acclaim he so rightfully deserves, mostly due to the fact that his talent was being eclipsed by J.S. Bach. With the advantages that hindsight and historical reflections offer, restitution in appreciation has become due for Georg Friedrich Kauffmann. The writer is of the firm opinion that the time has come for this composer to be taken out the framework of mediocrity and the relative disregard that exists around his work. He deserves assessment in terms of his own, individual achievements, and not in terms of other Baroque contemporaries. The impact that he has had on the organ music of his era needs to be recognised, realised and appraised for its own intrinsic worth.

This study makes a contribution to the acknowledgement of Kauffmann in his own right, and to stimulate performers, students and historical critics to a deeper understanding and appreciation of the works of this hitherto unsung composer.

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