



Hermeneutik zu Johann Sebastian Bach



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Sollten Ihnen Fehler auffallen, so sind wir für Hinweise dankbar.

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1703/2000

Arnstadt

Johann Sebastian Bach Church (New Church)

Organ instructional video

with Prof. Dr h. c. Christoph Bossert

on the organ by Johann Friedrich Wender, built in 1703,
in the Johann Sebastian Bach Church (New Church) in Arnstadt

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Music and sound examples

J. S. Bach	SixSuites for Violoncello solo, <i>Praeludium in G major</i> BWV 1007
	[Intro] Praeludium in G major BWV 568 [1:36]
	"Arnstadt Organ Chorale" Gelobet seist du, Jesu Christ BWV 722 [6:02]
	36 Chorales, Through Adam's fall is all ruined BWV 1101 [7:48]
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	Trio Sonata in G major BWV 530, movement 1 [1:52:59]
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	36 Chorales, Jesu, meines Lebens Leben BWV 1107 [1:58:47]
	36 Chorales, Herzlich lieb hab ich dich, o Herr BWV 1115
[2:00:48] François	Couperin <i>Offertoire sur les Grands Jeux</i> [2:09:21]
J. S. Bach: WK II,	<i>Praeludium in G major</i> BWV 884
	[2:13:21] Praeludium in C major BWV 545
	[2:19:00]
	36 Chorales, Werde munter mein Gemüte BWV 1118 [3:02:43]

DISPOSITION

1703

Johann Friedrich Wender, Mühlhausen / Thuringia

in the Johann Sebastian Bach Church (New Church), Arnstadt

The instrument was accepted in July 1703 by the then 18-year-old Johann Sebastian Bach, who took up his first position as organist in the New Church in Arnstadt

Disposition: (according to the original contract of Joh. Friedrich Wender 1699)

Oberwerk II.		Breast positive		Pedal	
C, D-c³		I. C, D-c³		C, D-c¹, d¹	
Principal (1)*	8'	Principal (1)*	4'	Principal Bass	8'
Viol di Gamb (42)*	8'	Still dact (44)*	8'	Sub Bass	16'
Quinta dena (26)*		Pointed flute	4'	Trombones	16'
Rough estimate (46)*	8'	Night horn (27)*	4'	Bass Cornet	2'
Gemshorn (39)*	8'	Fifth (1) *	3'	Bass	
Quinta (1)*	6'	Sesquialtera (2)*	double		
Octava (46)*	4'	Mixture (18)*	3-fold	1'	
Mixture (18)*	4-fold				
Cymbel (8)*	double				
Trumpet	8'				

*) Number of historical pipes from 1703 in the stop:
A total of 320 original pipes out of 1252 pipes = 25.6 %

Coppel: sliding coupler I/II, pedal Coppel: OW/P, canal tremulant on the whole movement

Bells in C (C,E,G,C), bells
in G (G,B,D,G)

Mechanical tone and stop action
a1 = 465 Hz / 18 °C, wind pressure: 72 mm/Ws
Temperature control: non-uniform, modelled on a turner

Wind supply:
4 wedge bellows on the church floor in their own housing: The mechanical wind supply can be used as an alternative to the electric wind generators can be used

1703, detailed contract from 1699 available
1997 - 1999, detailed reconstruction by organ builder Otto Hoffmann, Ostheim/Rhön 16.01.2000
Organ consecration

Historical substances:
Prospectus, pipework (see above) by Johann Friedrich Wender, Mühlhausen, 1703

DVVLIO 2024

ARRANGEMENT OF THE REGISTERS



Intro: Six suites for violoncello solo, *Praeludium in G major BWV 1007*

Opening credits [0:01:37]

J. S. Bach, *Praeludium in G major BWV 568*

J. S. Bach, "Arnstadt Organ Chorale" *Gelobet seist du, Jesu Christ BWV 722*

J. S. Bach, *Through Adam's fall is all ruined BWV 1101 (36 chorales)*

J. S. Bach, *O Lamm Gottes unschuldig BWV 1095 (36 chorales)*

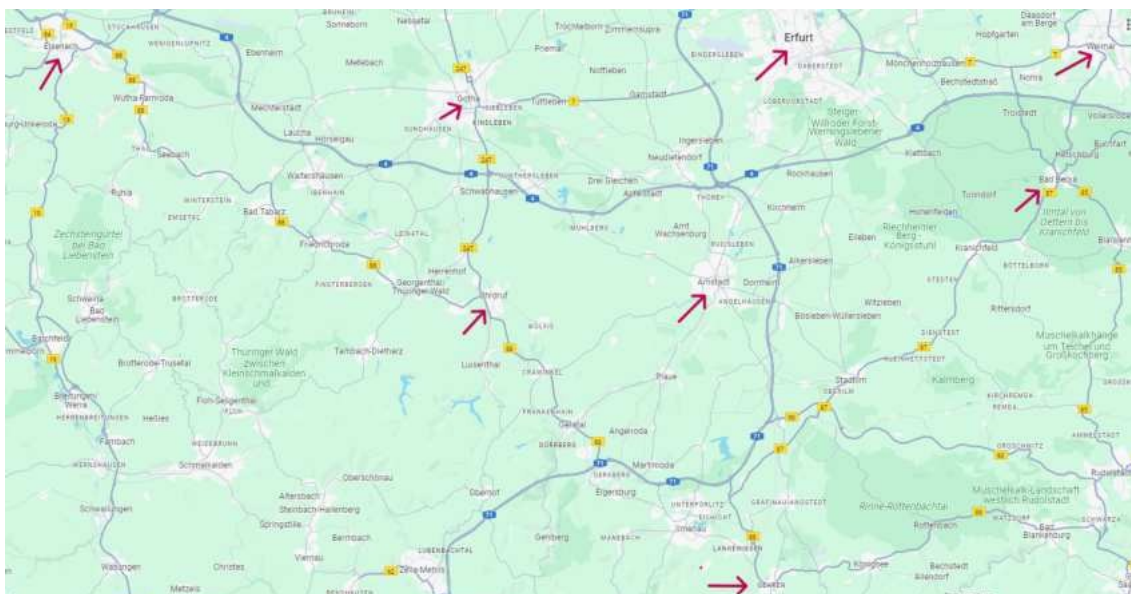
Welcome to the Johann Sebastian Bach Church in Arnstadt. This church has been called this since 1935 because it was the place where the young Johann Sebastian Bach worked. He began his church music ministry here at the age of 18.



Photo: DVVLIO

We are in an organ loft that is steeped in history. It is the only place that has survived as an authentic place where Johann Sebastian Bach worked.

I BACH IN ARNSTADT [0:11:08]



Arnstadt is located in Thuringia; the Thuringian Forest begins a little to the south and Ohrdruf lies to the west of Arnstadt. Bach grew up there with his eldest brother Johann Christoph after he was orphaned at the age of 10.

Erfurt lies to the north of Arnstadt, Weimar to the north-east, Gotha to the north-west and Eisenach a little further away. These are all important musical cities in Thuringia and Eisenach, Erfurt and Arnstadt were once the centres where the widely ramified Bach family worked and resided.

This church was built shortly before Bach's tenure, and I will discuss its architecture later.

The years 1703 to 1707 are J. S. Bach's working years here, but the family itself is rooted here. Two names in particular should be mentioned:

It was in Arnstadt that Johann Sebastian Bach met *Maria Barbara Bach*, his second cousin, whom he married in Dornheim in 1707.



Photo: DVVLIO

Maria Barbara (1684-1720) was the daughter of the Gehren organist Johann Michael Bach (1648-1694). The year of her death falls in the Köthen period, when Bach was in Carlsbad with the Köthen chapel. He was unable to accompany her death or attend her funeral, as he only returned to Köthen later.

Johann Michael Bach, *Maria Barbara's* father, worked in Gehren. His father Heinrich Bach (1615-1692) was the founder of the so-called "Arnstadt line". Johann Michael Bach died just two years after his father. Heinrich Bach worked here in Arnstadt for 51 years in the Oberkirche. He had an organ there from 1611, which was built by Ezechiele Groitzscher¹ (~1575 / 80 until after 1625) from Eisleben.

If we remember: There in the Oberkirche was an organ from 1611 and when J. S. Bach made his mark here in Arnstadt from 1703, the Groitzsch organ was of course also part of it.

The organ in the Bach Church was built in 1703 by the Mühlhausen organ builder Johann Friedrich Wender (1655- 1729). Mühlhausen was Bach's place of work, following on from his time in Arnstadt. It is astonishing that the 18-year-old Bach was chosen to take over this organ and was subsequently given the position of organist.

It is important for me to mention the name of Wender's pupil Johann Christian Dauphin (1682-1730). He is one of those organ builders who were born in Thuringia or completed their training there, but then moved elsewhere because of the large number of Thuringian organ builders and highly respected musicians.

¹ The name Ezechiele Groitzscher exists in various spelling variants (Greutscher, Grütscher, Gretscher).

They had to find a place to work - so as not to take commissions away from each other. Dauphin decided to set up his organ workshop in Kleinheubach near Würzburg nn - it is not known exactly whether in 1707 or 1710.² I mention Dauphin so clearly because he certainly worked on this organ in Arnstadt as Wender's journeyman. It is therefore conceivable that he was also present at the acceptance of this organ and thus got to know and hear the young Johann Sebastian Bach play it. We will come back to the disposition on the Dauphin organ in Walldürn - namely the largest organ that he built.³

A peculiarity of this Arnstadt organ by Wender and also of Dauphin's style is the low fifth in the manual. On this organ it is sharpened because there is no 16' labial in the Hauptwerk, but there is a 6' fifth. This raises the question of how this 6' fifth was used, also later.

The Arnstadt period also saw a spectacular event, namely Bach's journey on foot to Dietrich Buxtehude (1637-1707) in Lübeck in 1705, when Bach had requested a four-week holiday. When he went away in November, he was absent at Christmas of all times. His cousin Johann Ernst stood in for him. Bach must have hoped to experience Buxtehude and his use of the organ during Advent and the festive season. As can be seen from the Bach biographies, Bach extended his stay with Buxtehude by two months, which led to considerable difficulties for him.

Bach also had other difficulties, however, and his playing was criticised. Here is a quote:⁴

[...] He was reproached for having made many strange variations in the chorale up to now, for having mixed in many strange tones, so that the congregation was confused about it. In the future, if he wanted to include a peregrinum tone, he had to keep it out, and not to fall too quickly on something else, or to play a contrarium tone as he had previously done [...].

[... He had also] played too long at first, but after he had been informed of this by Mr Superintendent, he had immediately fallen to the other extreme, And would have made it too short.

So much for these brief and very important glimpses of Bach's time in Arnstadt.

There is another grazing light that has become very important to me in my Bach research, which I often mention in the organ teaching videos or in the whole "*Hermeneutics of Bach*" complex. What musicologists today call "chorales by Johann Sebastian Bach from the Neumeister collection", I call "*36 chorales*" because of the symmetry of these early Bach works.⁵ I assume and attribute it to the fact that the *36 chorales* were played on this gallery and on this organ and that we have here Bach's first compendium of an organ cycle.

To illustrate how the young Bach probably sounded on this organ, it is important to me to use an example to clarify the talk of "*tonum peregrinum*" and the like. A '*peregrinatio*' is actually an understanding of Ut-Mi-Sol and Re-Fa-La, for example the peregrine situation of G major as Ut-Mi-Sol compared to A minor as Re-Fa-La. Perhaps everything that caused a shift and incomprehensibility in some way was also called *peregrine*.⁶

2 DVVLIO production: Martin Sturm and Christoph Bossert in conversation about Walldürn.

3 See DVVLIO, *Dispositions*: 1723-Walldürn pilgrimage basilica of St George.

4 See DVVLIO - *Dealing with sources*.

5 See also: *Hermeneutics on J. S. Bach*: Chorales from the Neumeister collection, LV 1 to 4; recording of the *36 chorales*: Ansbach, St. Gumbertus, Wiegleb 1739, features 2 to 5.

6 See glossary: *Hexachord*.

I will briefly hint at the chorale *In dulci jubilo* in terms of its subject matter. You can imagine the full organ with the sound of bells:

KB 1: "Arnstadt Organ Chorale" *In dulci jubilo* BWV 729

What do we already have before us?

The melody is a *simple* unfolding of a deity.

In the first full chord, which is the second consonance, Bach already moves from A major to a secondary chord. This irritation is continued and arrives in C sharp minor. The note *his* becomes important and in fact g sharp is also placed against a. We have barely got the impression of A major again (**KB 1a**) when an *e sharp* and a painful further movement are heard; the same seventh chord is heard again; this is followed by the repetition of the first chorale line "*Nun singet und seid froh*" with a ninth chord.

KB 1a

Now you really have to ask yourself when you come across the melody tone again in this interlude ornamentation.

[**KB 1a** and further discussion as of ch. 17 and following; see also **NB** above].

In mm. 18 ff., the interlude figuration is transferred to the movement and as soon as we return to A major [**KB from mm. 18 ff.**], we experience m. 19¹ as the dominant of A major, which is followed by another figuration in mm. 19/20. As soon as A major has been reached (mm. 20/21), it is confronted again. This *D* (tenor m. 21) is also a confrontation, because after this excursion (mm. 20/21) something else would be expected than what is heard - a very long interlude.

It is an incredible toccata work. Figuration is mixed into the chorale singing, but the congregation has to guess when it has to sing the next line. This is extremely difficult for the congregation to hear, for example in bars 30 ff. Here we now learn what the "*frembden Thone*" and the *peregrinatio* are and what the "*confundiret werden*" (m. 35 ff.) means. As an art form, however, it is the utmost of a musical emphasis in tension with *the theologia crucis*.

What is proclaimed at Christmas?

In a stable surrounded by animals, in the middle of the night with hunger and thirst, God is brought into the world in a wooden manger. A sense of pain is associated with this birth for many reasons and the manger points to the cross of Jesus. The manger points to the reason why God became man. *The theologia crucis* is therefore the motivation for this music and so this chord at the end of the first chorale line (m. 3³) can be interpreted as Jesus' cry on the cross. In my opinion, Bach literally expects his congregation to be able to follow him here in order to do equal justice to the circumstances of pain and joy.

In one of the interludes and in the 3/2 metre in which the chorale has been handed down, I see the following

small figure 

This is followed by an extended interlude but this figure could be the root of a later Bach chorale prelude:

KB 2: 

This is the beginning of *O Lamm Gottes unschuldig am Stamm des Kreuzes geschlachtet* from Bach's later Weimar chorales, which he then revised again in his late Leipzig period. Today we sometimes refer to them as the 18 chorales with Bach's death chorale at the end - or actually from Weimar - the 17 chorales.

Thus, the beginning of this chorale prelude in A major and in 3/2 time could have its roots in this Arnstadt organ chorale *In dulci júbilo* and its short interlude (mm. 22-29), beginning with this motif from m. 22.

Who knows? Above all, none of his contemporaries were able to create such a bridge, because these pieces were not available as sheet music. So much for a look at aspects of this Weimar period.

II

THE WENDER ORGAN 1703 / 2000 [36:21]

This organ has a long history and has only been back here in its present form since the Bach Year 2000.

- Built by Wender in 1703, Dauphin probably worked as a journeyman.
- In the 60s and 70s of the 19th century, the organ builder Hesse rebuilt the organ. He used roughly 400 pipes from the old organ as Bach knew it. Hesse lowered the gallery a little, but was clearly overwhelmed by the task of converting the instrument into a three-manual organ. In this state, the organ, which was always regarded as a Bach organ in the 19th century, continued into the 20th century.
- In 1913 Steinmeier then set the entire organ to electro-pneumatic action, a three-manual console was then electro-pneumatic and the gallery was lowered again after 1938.
- The organ then remained in this state for several decades until Gottfried Preller, the incumbent cantor, completed his life's work by working on the reconstruction of the Wender organ for his entire term of office. Of course, he also had to convince others that this reconstruction was possible. The organ builder Schuke, for example, spoke of the disposition of the Wender organ, which was possibly also influenced by the Bach family and Johann Sebastian Bach, as a "completely misguided disposition". It was therefore extremely difficult to convince donors and those responsible of the merits of this reconstruction endeavour. There were similar, heated discussions in Naumburg, for example

on the occasion of the task of restoring the organ there to its original state by Zacharias Hildebrandt (1746).

I got to know Gottfried Preller around 1990 when I gave a masterclass for Thuringian organists in Dornburg an der Saale. 1989 saw the reunification of the two German states. The Württemberg regional church had close ties with the Thuringian church and I was here on behalf of the Württemberg regional church with an organ course in the Dornburg castles. During a long walk, Gottfried Preller explained to me how important the eight-foot stops were for the actual understanding of Bach's music, in order to convince me that this reconstruction was very important after all. However, I was quickly able to tell him that he didn't have to convince me and that this context of the basic parts in Bach - what I call the basic part nplenum⁷ nplenum - has been familiar to me since I was 13 years old and the booklet "The Organs in Amorbach"⁸ fell into my hand. Back then, I cycled 100 kilometres to Amorbach to get to know the 'Stumm- und Steinmeyer-Klais-Orgel'. This booklet described the entire Main-Franconian organ complex, which is of course closely rooted in and connected to Thuringia - keyword Dauphin.

Since then, I have had a great longing to get to know such organs and to communicate that such organs should be respected in this type of specification, even in modern organs.

The basis for the reconstruction of the Wender organ was 320 pipes, which have actually survived - despite the modifications by Hesse and Steinmeyer. The organ has a total of 1252 pipes, i.e. 320 of them have actually survived from Bach's time.

A brief introduction:

Still stopped 8' (Brustwerk), *44 preserved pipes*

Principal 4' , *1 erh. Pf.*

Night horn 4' , *27 erh. Pf.*

Quinte 3' , *1 erh. Pf.*

Sesquialtera double (Repet. H→ c°), *2 erh. Pf.*

The combination tone appears from c² onwards. The fifth and third are the pipes, but they form the octave as the first partial (combination tone).

Mixture 3f. 1' , *18 erh. Pf.*

It only repeats once and that very weakly. It is based on 1'.

Principal 8' (Prospekt-Principal), *1 erh. Pf.*

Viol di Gamb 8' , *42 erh. Pf.*

KB: [J. S. Bach, organ chorale *Nun komm der Heiden Heiland* BWV 599 from the *Orgelbüchlein* with viol di gamb 8'](#)

Bach later repeatedly mentioned the particularly beautiful, lovely voices of the Arnstadt Wender organ in a very positive light.

Quinta dena 8' , *26 erh. Pf.*

Roughly daced 8' , *46 erh. Pf.*

Gemshorn 8' , *39 erh. Pf.* Open

quinta 6' , *1 erh. Pf.*

It is as powerful as an echo principal. We will talk about its use later.

Octava 4' , *46 erh. Pf.*

⁷ Basic voting plenary see *glossary*

⁸ DVVLIO, *Dealing with sources.*

She has a beautiful vowel that goes a bit nasal.

Mixture 4f. 2' , 18 erh. Pf.

Now we encounter the fifth repeat. You can make music with the mixture alone.

Cymbal double 1' , 8 erh. Pf.

Sound example cymbal + viola da gamba

Summary:

Johann Friedrich Wender	1703	J. S. Bach takes over the Wender
organJohann Sebastian Bach	1703 - 1707	Organist in Arnstadt
Julius Hesse:	from approx.	1860Conversion to three manuals; approx. 400 pipes remain intact
Steinmeyer:		1913Organ behind the Wender prospect ca. 320 Pipes remain intact
Otto Hoffmann (Hoffmann and Schindler)	1997 - 1999	Reconstruction of the Wender organ; the Steinmeyer organ is moved to the lower gallery together with the console without the façade
Gottfried	PrellerJanuary 2000	Re-inauguration
Jörg Reddin	Successor to Gottfried Preller since	2013

Other facts worth mentioning:

In 1999, this organ was brought back to life by organ builder Hoffmann from Ostheim vor der Rhön. I remember the inauguration in January 2000 very well, when we were in Erfurt with a group to plan the organisation and implementation of the congress *The Organ as a European Cultural Asset* in Varaždin / Northern Croatia.

My task was to organise this congress and put together 12 country delegations, which then presented country reports from Eastern Europe - from the Baltic states to Bulgaria. The composition of a country delegation consisted of the fields of heritage conservation, higher education and a church representative - i.e. at least three people - who were tasked with presenting such a country report at the congress in Varaždin.

And this congress was actually organised in 2000. Further planning was devoted to the question of how the Vatican could be approached to become the patron of the congress.⁹

As our group was already in the vicinity of Arnstadt, we were able to take part in this inauguration. A little later, from 2008, I was able to organise the *International Bachseminar Arnstadt* Organ Academy here with the approval of Gottfried Preller. The organ classes from Weimar and Würzburg were involved.¹⁰

We held the seminar from *Ascension Day* to the following Sunday *Exaudi*, following the Weimar Bach Decade, which runs from 1708 to 1717. I presented my Bach research and analyses there with this in mind. Gottfried Preller then performed a Bach cantata each Sunday morning in a festive service in a phenomenal way and invited a prominent preacher

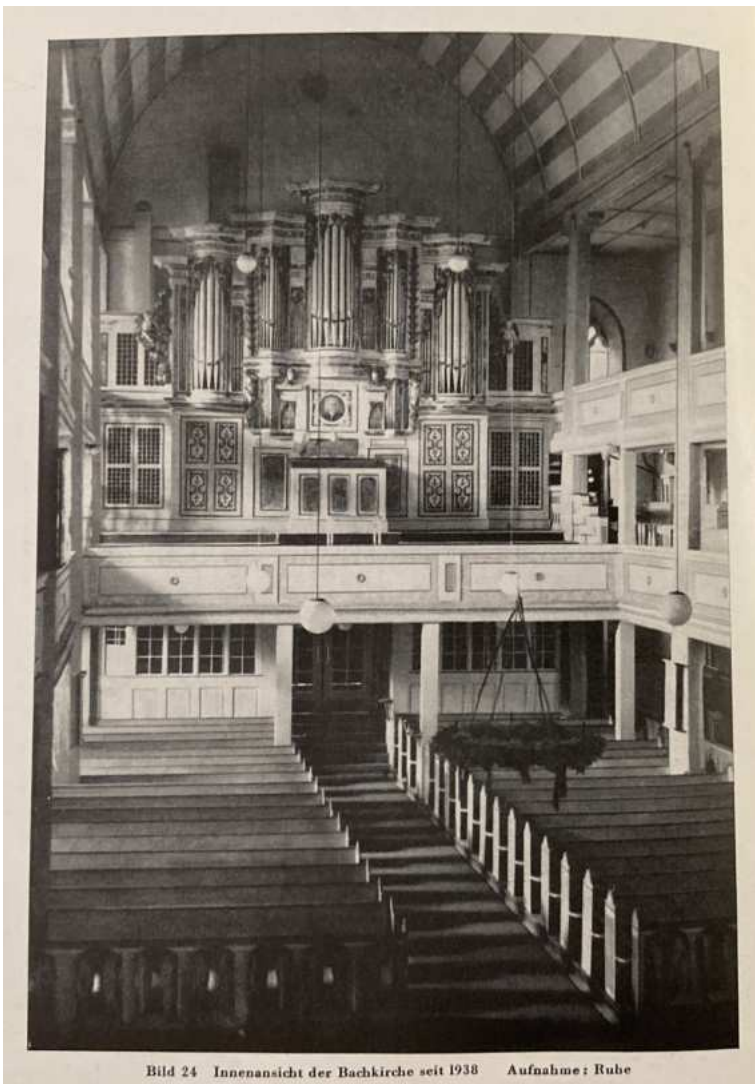
9 *The organ as a European cultural asset*, Varaždin 2000 see DVVLIO, *Publications* and *Glossary*.

10 *International Bach Seminar Arnstadt* 2008 to 2016: Co-operation between the Weimar and Würzburg music academies, directed by Michael Kapsner and Christoph Bossert.

to this. On Saturday evening and Sunday evening, the students then performed K onzerte. They were based on what I call *work units*, in particular work units 1 to 12.¹¹

So much for the general outlook. I am very grateful to the current cantor Jörg Reddin for all his support. He will also give a statement on this organ later and talk to us about his experiences.

The year 2000 is also associated with the fact that the new console of the Steinmeyer organ is located below this gallery; the organ itself is hidden from view, so to speak, as it never had its own façade. The façade of this Wender organ was always retained, even though it was fitted with other façade pipes. However, the shape was not altered, it was only added to the right and left, as can be clearly seen from the pictorial evidence.



Arnstadt Bach Book. Johann Sebastian Bach and his relatives in Arnstadt, Arnstadt 1957.

As much as I wish we could also honour the Steinmeyer organ, which is one gallery lower, today we are concentrating on the Wender organ.

Further context: I designed the 2016/ 2024 concert hall organ at the Würzburg University of Music with a [link to the Wender organ in Arnstadt](#).¹² We have worked in the baroque core of this organ, in the

¹¹ See Bach research Christoph Bossert: DVVLIO, *Hermeneutics on Bach* and *Glossary: Work Units 1 to 12*.

¹² Builder: Orgelwerkstätte Klais, Bonn; Concept: Christoph Bossert; Technical planning: Hans Reuschel; Voicing: Andreas Saage; DVVLIO: A 14-part film series as an introduction to organ sound analysis, organ sound

Both manuals and the pedal are clearly orientated towards Wender 1703 Arnstadt.¹³ They are integrated into the four-manual console. We had three manuals in operation by 2023, followed by the fourth in February 2024. The baroque core of the Würzburg concert hall organ is modelled on the Arnstadt specification.

III

THE CHURCH INTERIOR [01:01:43]

From Bach's perspective, we are looking at a new building, so to speak. This baroque hall with its barrel vault was built between 1676 and 1683 on the remains of the foundations of St Boniface's Church, which burnt down in 1581. In 1935, this church was first given the name *New Church*, then renamed *St John Sebastian Bach Church*.

THE STRUCTURE OF THE ORGAN [01:03:05]

We see the arrangement of pedal towers on the right and left, the chest positive below and the Hauptwerk above. We have no Rückpositiv, and it is a characteristic of the period from 1700 onwards that Rückpositives increasingly disappeared. It was important for the entire organ to function according to the principle of *pars major* and *pars minor*, as can be clearly seen here, and not in an antithetical situation in space, i.e. according to the Werkprinzip.



Gemeinholzer, [CC BY-SA 4.0](https://creativecommons.org/licenses/by-sa/4.0/) via Wikimedia commons, Arnstadt_Johann-Sebastian-Bach-Kirche_Orgel_(01).

Pars major means that the large, i.e. eight-foot voices set the tone in the Hauptwerk. The four-foot voices, here three in number, then determine the colour character of the chest positive, i.e.: what is present in the Hauptwerk in the eight-foot register is reproduced in the four-foot register.

culture and the art of registration using the example of the Klais organ (2016) at the HfM Würzburg

¹³ See DVVLIO, Publications: *The Queen of Concert Hall Organs*.

IV

THE CONSOLE AND THE KEY COLOURS [1:04:33]

In contrast to some other Baroque organs, in which Principal 8' (left) faces Octave 4' (right) and the Quinta (left) faces the 2' (right), here Principal 8' (left) and Gemshorn 8' (right) face each other, then the Quinta dena (left) faces the Viol di Gamb (right). This is followed by Octava 4' // Quinta 6',

Arrangement of the registers



Sonusparadisi: <https://www.sonusparadisi.cz/media/Foto/arnstadtScreen/stops.jpg>

The arrangement of the stops is not necessarily always a direct correlation from one side to the other - as is the case on many other organs - but here you have the correlate on one side, e.g. Mixtur and Cymbel opposite the trumpet.

Further orientation: Hauptwerk inside and Brustpositiv outside, below - as usual - the pedal stops, as they form the foundation. Here: Sub Bass 16' and Principal Bass 8' opposite Trombone Bass 16' and Cornet Bass 2'. Above, two bells in G major (right) and C major (left).

Now I come back to the words from the Schuke workshop: "*a completely misguided disposition.*" I would like to apply it to the stops Sub Bass 16' and Principal Bass 8' as opposed to Trombone Bass 16' and Cornet Bass

2'. Let us listen to these four stops together [KB]. A split sound is produced involuntarily. This can be triggered by:
+ Principal 8', + Octave 4', + Mixture. [KB] = **Function I**

Two sound crowns: Pedal with Cornet 2' and manual with Mixtur, coupled.

The Cornet 2' now becomes the sound crown, so to speak; I have reeds 16' and 8', then a strong four-foot position with Octave 4' and Mixtur, which is coupled, i.e. four pedal stops with pedal coupling and Mixtur plenum of the Hauptwerk. So much for this approximation of one of the functions that one can easily imagine for the Cornet Bass.

Function II: *Cantus firmus* in the descant

An example of how the young Bach composes a descant *cantus firmus*:

**KB: J. S. Bach, 36 chorales, chorale prelude *Durch Adams Fall ist ganz verderbt* BWV 1101
with quintatone 8' and cornet 2'**

- First the three lower voices are heard, then the *cantus firmus* enters as the descant part
- + cornet 2' or
- completely soloistic.

This is the old manner of performing a descant *cantus firmus* in the soprano. Further possibilities [KBe].

The use of this two-foot stop in the pedal is an element for which I would say: *organ as layered*.¹⁴

This registration refers back to the 17th century and the presence of the cornet ties it back to earlier traditions, such as the Sweelinck period, the time of Samuel Scheidt and others.

We can also look back in the following way: **KB** with Trompet 8' and Quinta 6' (renaissance-like sound, which could be emphasised with the modern stops). It is a retrospective view of the time when the wind sound in the organ was imitated and taken over by the instruments that have dominated all music since the Renaissance period, be it the trumpets, the narrowly scored trombones, be it - still from the old days - dulcians or crumhorns. These are all instruments that were then used in the 17th century found t h e i r image in the organ.¹⁵

Here on this organ we have the Trompet 8' as the reed part, the Trombone and the Cornet.

- Continued by the overtone of the Viol di Gamb 8' and the fifth partial of the Quinta dena 8' (additional partials) [KB].
- This sound is underpinned by a 16' trombone bass [KB]. This renaissance-like sound can now be further developed [KBe]:
- + Mixture 4-fold

In the sense of *pars minor* and *pars major*:

- + Principal 4', fifth 3' (*pars minor*)
- + Mixture 3-fold (positive)
- + manual coupler

Now playing: Trumpet 8', Quinta 6', Viol di Gamb 8', Quinta dena 8', Mixtur 4f 2' // Principal 4', Quinte 3', Mixtur 3f 1' // Trombone Bass 16'.

That would be, so to speak, the old way of dealing with such a modern organ, but still remaining in the spirit of the 17th century or even earlier.

¹⁴ Cf. glossary and publication: *Orgel als Geschichtetes*.

¹⁵ See glossary: Consort registrations.

Bach must have had this early period in his ear in many ways, as his whole family were also town pipers in part, who played music in the style of the respective decade, on various instruments, on wind instruments and on the violin.

This contrasts with the *modern* period, such as the Teyn Church in Prague (1673), in which the basic labial style was born and is now becoming more and more commonplace. In any case, here we have this substructure of five labial eight feet and the trumpet as the lingual eight foot.

Back to the statement: "*a completely misguided disposition*".

If an important organ builder at the end of the 20th century was of the opinion that it was "*a completely misguided disposition*", then this gives cause for enquiry. Apparently, the use of these entire eight-foot stops was no longer on the agenda of organ building in Germany in the 20th century, although it is the entire tradition in southern and central Germany. This is the only way to say that it was *a misguided disposition*.

But you would also miss the labial 16'. There is no Quintadena 16' here, you are relegated to the Quinta 6', which again only makes sense in special combinations. Before I got to know such organs, I was not aware of a sound consisting of a Trompet 8' and Quinta 6' as a serious tone colour. But here this tone colour is to be taken seriously and it leads us directly to the memory of an earlier time.

This means that the fundamental labial voices were out of use, and the use of low aliquots with the actual fundamental left out was also out of use. The Cornet 2' in a pedal in which there are only four voices in total is surprising in any case.

Why didn't they build a wide-eared eight foot to be able to play the pedal quietly? No, at best you can play it quietly if you use the pedal coupler and then make do with the coarse sound.

That would be my attempt to interpret this phrase "*a completely misguided disposition*" in view of what was increasingly completely lost sight of in the second half of the 20th century.

In the spirit of creating an organ instructional video here, I would also like to expand on the idea of these six eight-foot stops in the Hauptwerk. There are only ten Hauptwerk stops in total, so the eight-foot stops take up a very large number of voices. There are only four more positions left, so the ten available voices are filled. I assume that the following stop (Octava 4') is the most important. Then we would expect a fifth 3' and an octave 2'. Neither Quinte 3' nor Octave 2' are present in this Hauptwerk, instead there is a Quinta 6'. Quinta 6' and Octava 4' are the 7th and 8th positions. Only two positions remain. Now one would expect the Quinta 3' and Octave 2' at any time in the sense of a "not missed disposition", instead we have Mixtur 4-fold and Cymbel 2-fold.

Let me summarise: We have five labial eight-feet, the whole group of classical different registers:

- Gamba 8', then Quinta dena 8' as the base colour. I'm not naming the gemshorn yet because
- the most important next and most natural register is the Grob gedakt or simply Gedakt 8'.
- And of course - because we want to build a large organ - Principial 8'.

These four together form a classic ensemble of all the affective areas that need to be covered.

- The fifth eight-foot colour is then already a certain luxury of a larger configuration, namely the conical Gemshorn 8' as the ideal mixed colour, which has a relationship to all the ranges mentioned.

– In some organs, more so in southern Germany, no 8' trumpet is built; here in central Germany the 8' trumpet is to be expected as a matter of course, because in central Germany the influences from the south as well as from the north are equally relevant.

This means that the reed part, the really pronounced wind part, must be part of this organ. The combination of Trumpet 8' and Fifth 6' is particularly convincing.

So now we are at these 6 eight-footers, then Octave 4' and Mixture is to be expected, a Fifth 6' is a surprise, the Cymbel 2-fold is a beautiful, important ingredient in the Hauptwerk on this organ.

The next step in our teaching compendium is the relationship between *pars major* and *pars minor*. In this respect, I will now compare the correlating registers [[in sound examples](#)]:

– Principal 8' vs. 4' //

– Viol di Gamb 8' vs. pointed flute 4' //

– Quinta dena 8' vs. Nachthorn 4'; what is called Nachthorn in Thuringia is another term for Quintadena. For Johann Adam Ehrlich in Bad Wimpfen this is the so-called *Floete gedeckt*.

Note: Further correlations would be:

– Gemshorn 8' vs. pointed flute 4' //

– Roughly speaking 8' vs. night horn 4'.

The next step is the combination, which we have now experienced many times in the same way on our trip to Thuringia.¹⁶ I would therefore like to take up the discussion in Erfurt, St Crucis, and say the following: the triad of handling such an organ would be:

1. The function of a register,
2. the affect content of a register in correlation to improvisation and literature pieces,
3. the inner meaning of a particular piece, be it from a sound-symbolic point of view and from the point of view of liturgical levels etc. - also in correlation with improvisation and literary performance.

The triad of function, semantic charge of affect and inner meaning (hermeneutics), which we explored in Erfurt with Prof Edoardo Belotti, would now be the guiding principle for further work with this organ. Martin Sturm showed us the "suffering face" of a Quintadena in Waltershausen, Erfurt and also in Altenburg [[in sound examples](#)].

– Quinta dena 8'

– Viol di Gamb 8', the bright face that shines; the viola da gamba does not want to be played quickly, but slowly.

– Quinta dena and viola da gamba

In terms of affect and meaning, this would be the mixture between lightness and darkness, a mixture that also suggests this polarity for the improvisation. I begin in a minor key and now move from the minor to the major key.

Continuation [[in sound samples](#)]:

The function of the Gemshorn is to mediate between the register families because it

- a) a relationship to the principal,
- b) has the gentle character of a flute influence and
- c) has the character of a string influence.

Its affect is gentleness through and through. Gemshorn voices can be worked out very differently by individual organ builders. Here it is the sweetness, the gentleness, so that I associate Bach's Praeludium in E flat major from WK II here.

KB: J. S. Bach, *Das Wohltemperirte Clavier II*, Praeludium in E flat major BWV 876

¹⁶ Organ excursion of the HfM Würzburg and Weimar through Central Germany with DVVLIO productions in September 2022: Waltershausen, Mechterstädt, Erfurt (St. Crucis), Dehnstedt, Altenburg, Halberstadt, Arnstadt

I also think that playing on the organ with such a stop automatically gives the player an impulse for the tempo choice. You couldn't necessarily imagine playing at this tempo [KB]. I don't think I would do the stop justice. And so on the organ there is always an interplay in these questions of tempo choice, articulation and the inherent laws of an organ, so that in my opinion one should never make absolute judgements on questions of tempo and articulation, but always in relation to the instrument in question.

In other words, the function here is to build bridges to other registers, the affect is sweet.

If we hear it like this in Praeludium in E flat major from WK II, then the meaning would be as follows, in the words of Christian Friedrich Daniel Schubart: "*ES dur, the tone of love, of devotion, of confidential dialogue with God; through its three Bs, expressing the holy triad [Trinity]*".

With this in mind, we can ask how Bach might actually further elaborate the *Holy Trinity* in tones in this E flat major prelude.

Continuation [sound examples]:

From the Gemshorn we come to the Gedackt because of its flute-like character.

- Comparison: Gemshorn 8' and Roughly Docked 8'
- Both together

I think it's a very convincing mixture.

The other mixture leads in a completely different direction:

- In my opinion, Gemshorn 8' with Viol di Gamb 8' is an echo Principal. I also like to call it a "delicate Principal", because the agility and at the same time the fullness, mass and size of a Principal 8' in this piece, in this organ, is not quite as agile as Gemshorn and Gamba.

So far, completely different effects.

- Another example: Gemshorn 8' and Grob gedakt 8' and in comparison
- Gemshorn 8' with viol di gamb 8' as echo headmaster.

With this agility, of course, the following is noticeable: I play a scale very quickly [KBe].

- Gemshorn alone

The slowness of the gemshorn also resists this speed, but it is even more extreme with the gamba. It can't really sing out in contrast to the slower tempo. Here we were able to capture the charm of the notes [KB].

- or even slower [KB]
- or gamba and quintadena. Martin Sturm likes to call this mixture of crying and laughing eyes the "Thuringian original soup".

Of course, the gemshorn can now be added, which contributes to more volume, because the gemshorn and the coarse sound again give a flute-like, well harmonising character.

Now you can continue working and there are now four eight-foot voices in play. The tone is set by the "delicate Principal" together with the "weeping eye" of the Quinta dena and the fundamental Grob dakt 8'. This registration now formulates a completely different tension than the one with viol di gamb solo.

KB: J. S. Bach, Orgelbüchlein, chorale prelude Nun komm, der Heiden Heiland BWV 599

The registration is orientated towards the tension between the sermon and the emotional state of the service.

- Gemshorn 8' + Viol di Gamb 8' ('delicate Principal') + Quinta dena 8' + Grob ged. 8', if we want more tension,
- Viol di Gamb 8', if we want to create a mystical, enraptured atmosphere.

It is not always possible to define Bach's music unambiguously; it can only be placed in relation to the respective emotional content.

There are now four eight-foot stops in play. The fifth is the Principal 8' and this now leads to the *concerto manner*, which had not yet been introduced on the organ in 1703.¹⁷ However, a decade later in Weimar, Bach was intensively occupied with the question of the *concerto grosso* on the organ.

KB: Prince Ernst of Saxe-Weimar / J. S. Bach, *Concerto in G major BWV 592, movement 1*
with five octuplets in the Hauptwerk (Principal 8' + Gemshorn 8' + Viol di Gamb 8' ('delicate Principal') + Quinta dena 8' + Grob ged. 8').

I'm sure that just a few decades earlier people would have said: "A completely misguided registration". Five eight-footers can't be the basis for a Bach piece, but lo and behold, it is the basis.

Now to the question of the solo: another highlight for this type of organ, as there is no Octave 2' in either the Hauptwerk or the Brustpositiv.

– Five eight-footers in the Hauptwerk
+ HW: + flute 4', + night horn 4'

When it comes to brightness, the registration would be as follows:

- + Still imagined 8' + fifth 3', then the fifth 3' is responsible for the brightness.
- If the sweet tone should predominate: - fifth 3'
- Then you can experiment even further and you will encounter friction, such as the third partial against the real fingered note. This then produces a painful note.
- Only the pointed flute with the still is used if this painful note is not desired. Once again

the juxtaposition:

- Five eight-foot voices in the Hauptwerk
- Brustpositiv: Still gedakt 8', Spitz flute 4', Nachthorn 4' Special feature: Such music was not yet conceivable on the organ in 1703.

KB: J. S. Bach, *Trio Sonata for organ in G major BWV 530, movement 1*

Hauptwerk: Five eight-foot voices

Positive chest: Principal 4', flute 4', night horn 4'

The Principal 8' will be too strong. The correlation could be set up a little more for diversity.

The modification:

- Hauptwerk: Gemshorn 8' + Viol di Gamb 8' ('delik. Pr') + Grob gedakt. 8',
- Remains breast positive

This **KB** is an impression of Bach's later compositions, 25 years later, until he wrote his trio sonatas for organ in Leipzig. This path can easily be continued. When we worked here at the *International Bach Seminar*, all six trio sonatas were of course also performed here and convincing registrations were found for all sonatas.

I would also like to talk about the flute character I perceive in the Trio Sonata in C minor.

KB: J. S. Bach, *Trio Sonata for organ in C minor BWV 526, movement 1*

Hauptwerk: Gemshorn 8', Grob gedakt 8'

Brustwerk: Spitz flute 4', night horn 4'

In modification:

- Pedal: Sub Bass 16' + HW / Ped

¹⁷ See glossary: Concerto manner

The aliquots [sound samples]

But the organ also has aliquots, as we have already heard in Quinta 6'.

Another example: Sesquialtera double (Repet. H→ c°), a classical *cantus-firmus register*. It formulates a combination tone from c' onwards:

In the lower register you hear two separate tones - key C or c°: tone g and tone e; from about key c¹ you no longer hear a split sound, but a combination tone, namely tone c.

Indicated with viola da gamba and sesquialtera. The decision in favour of this combination is the meaningfulness

KB: J. S. Bach, *36 chorales, chorale 22 Jesu, meines Lebens Leben BWV 1107*

Possibility of combining homophonic character and sesquialtera in a further direction.

KB: J. S. Bach, *36 chorales, chorale 30 Herzlich lieb hab ich dich, o Herr BWV 1115*

– Three-part movement with two treble parts and a bass part in fanfare character.

– Reversal of the initial effect with the entry of the chorale into a painful character through

The note *g sharp* as a special accentuation of affect instead of the expected note *g* at the end of the first chorale line.

Registration:

Bass part: Trumpet 8', Gemshorn 8' + Viol di Gamb 8' ("delik. Pr"), Quinta dena 8'

Treble: Still Gedakt 8', Quinte 3', Sesquialtera double

Modification in the descant: + night horn 4', more expressive without night horn 4'

Interplay in the following part without trumpet:

Positive: discant remains on

registration:

Main work:

- + trumpet 8'

- + manual coupler, + trombone bass 16'

- + Mixture 4 f.

I would say that the colours of this organ are absolutely evident, downright ideal, when applied to this piece. I would like to contrast once again what almost no other organ achieves so movingly: the middle section with its triplet style and dialogue - the sudden pause. It is very appealing to hear this on the other manual.

Once again consciously the registration for this part:

– Chest positive leads: Still Gedakt 8', Quinte 3', Sesquialtera double

– Hauptwerk ("Echo") answers: Gemshorn 8' + Viol di Gamb 8' ("delik. Pr"), Quinta dena 8'

Registration:

- + Manual coupler, + Mixture 4 f.

- + trombones bass 16'

It is an ideal interplay: sounds with trumpet vs. sounds with sesquialtera.

For a later taste, which Bach certainly could not have known, but which François

Couperin composed later:

KB: François Couperin *Offertoire sur les Grands Jeux*

The correlation between the aliquots and the Trompet 8', also as a bridge to the French organ, can be shown here at any time.

Which levels have we not yet discussed?

Brief introduction to the cymbal double [sound examples].

– Charming combination: cymbal + viol di gamb 8', not common but with Johann Baptist Samber as "typical southern German registration" suggested.¹⁸

– Cymbal alone + weak fifth

– Cymbel + Viol di Gamb 8', the association of a third colour is an "imagination". I consider this combination to be extremely important; with the viol it has an extremely singing, cantabile content.

[Improvisation with transition to](#)

KB: J. S. Bach: WK II, Praeludium in G major BWV 884 with Cymbel + Viol di Gamb 8'

– Dialogue: Cymbel + Viol di Gamb 8' vs. Spitz flute 4' and Sesquialtera double [Improvisation]

+ manual coupler

+ trumpet 8'

+ Still clocked 8'

+ trombones bass 16'

+ pedal coupler + cornet 2'

+ Further registration

This plenum did not contain: Principal 8', Quinta dena 8', Quinta 6'.

[Improvisation with transition to KB, now with these registers: J. S. Bach: Praeludium in C major BWV 545](#)

Closing words

This is the conclusion of a major organ tour that began in Waltershausen in September 2022 and continued towards Erfurt. First we visited Mechterstädt near Waltershausen, then we were - for the first time - in Erfurt. The next stop was the Trost organ in Altenburg and we were excited to see the opposite of Waltershausen. The impressions we received there could hardly have been more intense. The following day, we were here in Arnstadt with the students - initially without a camera - and then in Dehnstedt, reflecting on the organ conferences that Franz Liszt apparently held there with his trusted dialogue partners from Weimar. The names Johann Gotlob Töpfer (1791-1870) and Alexander Wilhelm Gottschalg (1827-1908) should be mentioned here.

In Dehnstedt, we produced a very interesting organ instructional video with the local organist Michael von Hintzenstern. His connections to New Music in the GDR, which I am not yet aware of, are linked to the name Karlheinz Stockhausen (1928-2007). Many of Stockhausen's works were also performed there, at which he and his son Markus were also present. We learnt that - following in the footsteps of Franz Liszt, so to speak - more and more innovations were negotiated in this small church in Dehnstedt, remained alive there until the last days of the GDR and are still alive today. Apparently, John Cage's ASLSP, Organ² was played there as part of the *International Thuringian Organ Academy*. Mr von Hintzenstern was very enthusiastic about it.

From Dehnstedt, our group travelled once again to Erfurt, St. Crucis, and then to Halberstadt to the Cage Project Organ² - ASLSP.

The contrasts could hardly be greater and yet they are not contrasts. In Halberstadt, one is inevitably reminded of the blockwork organ from 1361. We were standing on the presumed location, which is the subject of great debate as to whether the organ stood in the crossing on one of the two galleries or possibly on the third gallery, where the large Herbst prospectus stands today.

¹⁸ Glossary: Johann Baptist Samber

So after all these experiences, we are here today as the sum of many discourses in Arnstadt - once again now with a camera - and I am delighted that we can now have a conversation with the organist Jörg Reddin, who is in charge here.

The interview with Jörg Reddin follows [2:25:45]

KB: J. S. Bach: *36 Chorales, Werde munter mein Gemüte* (Choral 34) BWV 1118
with Still gedakt 8' (Brustpositiv), Viol di Gamb 8' (Hauptwerk) and channel tremulant

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Sonus Paradisi

Arrangement of the manubrias: <https://www.sonusparadisi.cz/media/Foto/arnstadtScreen/stops.jpg>

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