Hochschule für Musik Würzburg
university of music

DVVLIO

Stiftung Innovation in der Hochschullehre

1723

Lahm im Itzgrund - Castle Church

Organ teaching video

with Prof. Dr. h. c. Christoph Bossert

on the organ by Heinrich Gottlieb Herbst, built in 1732,

in the Protestant Castle Church of the Holy Trinity, Lahm im Itzgrund

A production of the research project *Digitalisation, Networking and Mediation in the Teaching of International Organ Art* (DVVLIO) at the Würzburg University of Music 2021-2024. The project is funded by the Foundation *Innovation in University Teaching*.
Project objective: Establishment of a digital teaching library
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1732
Heinrich Gottlieb Herbst (1689-1738)
in the Protestant Castle Church of the Holy Trinity, Lahm im Itzgrund

I Hauptwerk CD-c^3		**II Oberwerk** CD-c^3		**Pedal I** CD-d1 (in the parapet)		(on the back wall)	
Quinta Thöne	16′	Quinta Thöne	8′	Violon-Bass	16′	Sub-Bass Offen	16′
Principal	8′	Gems Horn	8′	Principal	8′	Quint-Grosso	12′
Viola di Gamba	8′	Praestanda	4′	Octav	4′	Getact	8′
Getact	8′	Flaut-Traversiere	4′	Mixture 5f.		Posaunen-Bass	32′
Quinta	6′	Waldflöte	2′	Posaunen-Bass	16′		
Octav	4′	Sexquialtera 2f.		Trompet	8′		
Flaut-Douce	4′	Cymbel 3f.					
Nassat	3′	Vox humana	8′				
Super Octav	2′						
Mixtur 4f.							
Trompet	8′						

Manual coupler: Coppel II/I
2 Cymbel-Sterne (in the two pedal towers) 2 tremulants (fast and slow), Calcant bell

29 Register
Action: mechanical
Wind pressure: 68 mm

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Arrangement of the stops.

Pedal (in the parapet)	**Hauptwerk**	**Oberwerk**		**Oberwerk**	**Hauptwerk**	**Pedal** (on the back wall)
	fast tremulant 31				slow tremulant 30	
20 Principal. 8. Fuß.	9 Getact. 8. Fuß.	1 Gems Horn. 8. Fuß.		5 Quinta Thöne. 8. Fuß.	15 Quinta. 6. Fuß.	25 Quint-Grosso. 12. Fuß.
21 Violon-Bass. 16. Fuß.	10 Viola di Gamba 8. Fuß.	2 Praestanda. 4. Fuß.		6 Vox humana. 8. Fuß.	16 Quinta Thöne. 16. Fuß.	26 Sub-Bass Offen. 16. Fuß.
22 Octav. 4. Fuß.	11 Flaut-Douce. 4. Fuß.	3 Cymbel. 3. Fuß.		7 Flaut-Traversiere 4. Fuß.	17 Nassat. 3. Fuß.	27 Trumpet. 8. Fuß.
23 Mixtur. 5-fach.	12 Super Octav. 2. Fuß.	4 Sexquialtera 2. fach.		8 Waldflöte. 2. Fuß.	18 Mixture. 4. fach.	28 Getact. 8. Fuß.
24 Posaunen-Bass 16. Fuß.	13 Trompet. 8. Fuß.	32 Cymbel-sterne.		K Coppel	19 Octav. 4. Fuß.	29 Posaunen-Bass 32. Fuß.
	14 Principal. 8. Fuß.				Calcants	

00:03

Improvisation in the style of the Renaissance period (up to 1:16)

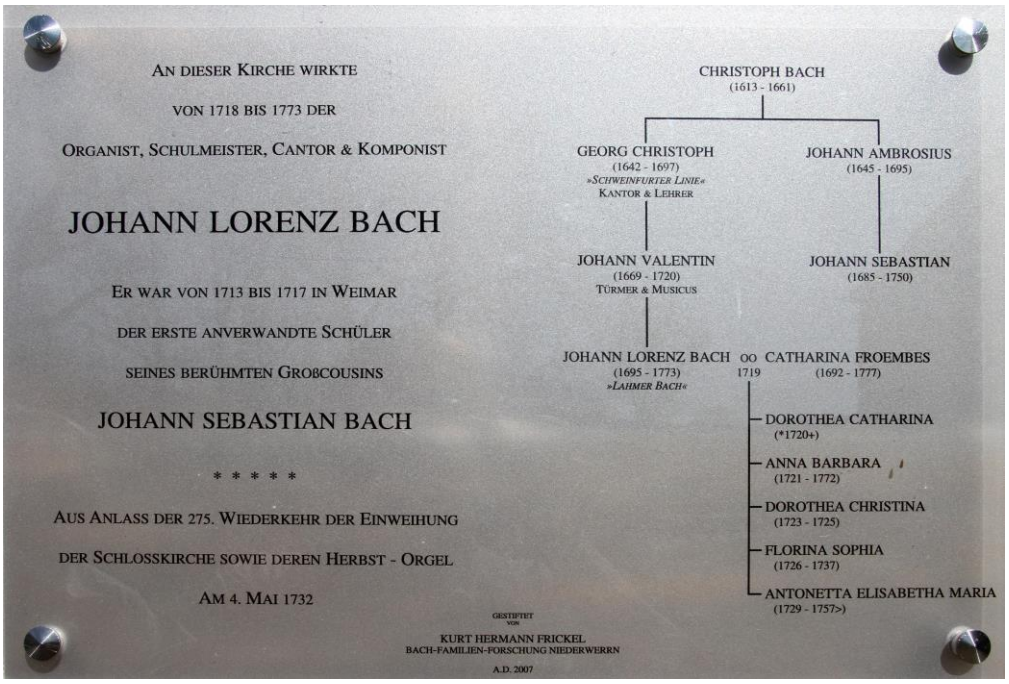
Johann Sebastian Bach, Praeludium in C major BWV 531, interpreter: Erik Konietzko [01:19]

Introductory words

03:49

Today we are in Lahm in the Itzgrund in the former castle church, now a Protestant church. Lahm is about 40 km from Bamberg, we are here in the vicinity of Coburg not far from Thuringia. The monastery of Banz can be reached in a quarter of an hour by car.

Thuringia is an important theme because it leads us to Johann Sebastian Bach and his world of thought. Lorenz Bach was organist in this castle church; he was a close relative of Johann Sebastian Bach from the Schweinfurt Bach line.[1]



Plaque in Lahm with family tree Lorenz Bach
Photo: Gerhard Eichmann, Creative Commons Attribution-Share Alike 4.0 International

Other members of this Schweinfurt line were active as organists in Weikersheim in Hohenlohe, for example, as Hohenlohe has a significant connection to Thuringia. The Counts of Hohenlohe suceeded the Counts of Gleichen, whose descendent line was extinguished, and the upper county of Gleichen became Hohenlohe territory in 1631. Therefore, these are important contexts for the Bach family and for the connection from southern Germany to central Germany:
— Thuringia / Hohenlohe
— Thuringia / Franconia with the Schweinfurt line.

We are talking here - I insist - about a world-famous organ. The disposition is attributed to none other than Johann Sebastian Bach, even if we cannot be 100% sure of this. I think the spirit of this organ shows us that it has a lot to do with Johann Sebastian Bach.

1 Johann Lorenz Bach (1695-1773) was a great cousin of Johann Sebastian Bach. For details, see the DVVLIO homepage: *Dealing with sources*

Stop designations such as Quinta Thöne or Praestanda then appear again on the Hildebrand organ in St. Wenzel in Naumburg, on whose disposition Bach demonstrably had a clear influence. The traces of this organ in Lahm therefore lead to the Bach family, most probably also to Johann Sebastian Bach. The organ builder of this organ, which was built in 1732, comes from Halberstadt and is called Heinrich Gottlieb Herbst.

Today, the organ is about to be restored. We have very consciously decided to want to document this condition - even though it may have a certain fragility - in our DVVLIO project.

There is a very important statement about Heinrich Gottlieb Herbst from 1780 by Christian Friedrich Daniel Schubart in his book *Ideen zu einer Ästhetik der Tonkunst* (see Glossary). Schubart, who came from Swabia, was an organ expert and author. After ten years of imprisonment at Hohenasperg, he finally became court kapellmeister. During his time in custody, he wrote a book on the art of music. He says a lot about organs, for example: the *principal must sound 'thick'*, and this principal here in Lahm apparently also has this quality. Furthermore, Schubart says that *the most beautiful of all German organs is in Halberstadt* - meaning the cathedral organ there, built by Heinrich Gottlieb Herbst. 07:13

I would like to mention the name of Wilhelm Krumbach. He died shortly before he would have played his 100th organ concert here. Krumbach was active in organ research and Bach research in many ways, for example, on Bach's grandpupil Johann Christian Heinrich Rinck. His preoccupation with Rinck led him to his estate, which was taken over by Lowell Mason and transferred to Yale University in America. There it had been archived in a case since 1870. It was not until the 1950s that a dissertation was written on it (see Glossary) and one came across the so-called *chorales of Johann Sebastian Bach from the Neumeister collection*, which unfortunately were not made available to the public until 1985. This 'earliest work', which I understand to be Bach's first chorale collection and call *36 chorales*, was discovered by Wilhelm Krumbach through his research, although Christoph Wolff, the professor of musicology there, had of course known about it for much longer. It was not published at the time, but was made available to the world timed to coincide with the Bach Year 1985. This „timing“ was unfortunately much too late. For me, these 36 chorales are of inestimable importance as enlightenment about the very early Bach, about his connection to the 17th century. Now a longer discourse would have to take place about why I call this collection *36 chorales* and that I even postulate a symmetry for these *36 chorales*.[2]

The trail to the very young Bach led via Wilhelm Krumbach and his discovery and Krumbach was the very person who has performed on this organ in a manner unlike anyone else, which should by no means go unmentioned.

11:24

Before we hear the sounds, I would like to explain my reasons why this documentation and this organ teaching video is being done before the organ is restored. I have unfortunately experienced several times in my life that I found an unrestored organ to be incredibly authentic and after restoration, perhaps also after being made perfect - I am thinking of a concrete example - it had lost its actual life and authenticity. That's bad, of course, and hopefully shouldn't happen here, although every restoration always involves a certain risk. This means that for us organists and for all those who have to deal with this subject professionally, there is the question of what authenticity actually means. In the course of time, every organ reaches an age in which a momentum of its own develops. An organ is not cleaned every year, not renovated every year, and please do not tune it every year - that would not be good for an organ. So of course we always have conditions that are not quite optimal, but which are part of this instrument over the course of time.

2 Cf. DVVLIO teaching video: *Hermeneutics on Bach, The Chorales of the Neumeister Collection*, parts 1-4; on Wilhelm Krumbach cf. part 1.

The question is at what point the condition becomes unsatisfactory. But when you talk about organs, you also have to accept fragility and certain shortcomings.

In any case, the temperament of this organ is clearly to be questioned if we hold the keys of C major and C sharp major against each other. I will examine this in more detail later in a separate point.

Structural features of this organ 13:57

Now we want to gain an overview, so I will now also speak of the structural peculiarities of this organ: it is not a long distance to a wall that the 32' Posaunenbass meets. Whether Johann Sebastian Bach was aware of this, should he have made the disposition, is no longer to be traced. In the front are the two pedal towers - also an absolute peculiarity. This actually points to the North German region, where the pedal always plays a very prominent role. This means that we have not two chests, but actually three chests. One on the left and one on the right, and then one at the back for further pedal stops, especially for the 32' Posaunenbass, which plays at the back, while the 16' Posaunenbass is housed here in the front - in any case, I would consider that unusual.
We have an authentically preserved bellows system and it is worthwhile to experience it in

operation. Improvisation with hand-raised wind; at the bellows: Thilo Frank [15:21]

We have here an absolutely unique example of the authentic preservation of an organ, right down to the functioning bellows. This prompts me to talk about the promotion of restoration projects from public funds. As long as restorations are linked to ownership - in this case the owner is the local Protestant church congregation - I don't think this is a good state of affairs. Such a church community is completely overburdened and cannot be held responsible for the fact that it now houses a world cultural heritage. A few years ago, German organ building and organ music was recognized as an intangible world cultural heritage by UNESCO (07.12.2017). Now I would actually expect that this is actually reflected in such exemplary instruments, that funding is of course available here in order to make the best possible here on the basis of the expertise of a group of experts and not to be placed on the shoulders of a church congregation and the State Monuments Office in Bavaria alone. The responsibility for such an organ is almost indescribably great. I myself was the initiator of a Congress *The Organ as a European Cultural Asset in* 2000 and organised and chaired this congress.[3] The honorary president was Luigi Ferdinando Tagliavini. There were twelve delegations from the entire eastern region, from the Baltic States to Bulgaria, and some prominent western representatives, e.g. Harald Vogel or the Goteborg Organ Art Center.

In the year 2000, we were still not very far away from the huge political turnaround, the dissolution of the so-called Eastern Bloc. A huge trove of historical organs from Eastern Europe had still survived, even though the skilled workers in the communist countries had been gone for decades and some of the organs were only available in extremely fragile condition - but they were there. Traders were up to their mischief, taking organs and selling them off somewhere, there were unbelievable conditions. We wanted to draw attention to this in the political arena and we also succeeded in having the Pontifical Council for Culture take over the patronage at that time. Accordingly, there was a short congress documentation, which was then handed over in the Vatican. That was a conscious, cultural-political initiative. Although the goal here was, for example, to obtain funding at the European level, the paths unfortunately turned out to be far too complicated.

3 Congress Report *Die Orgel als europäisches Kulturgut, 10-17 September 2000*, edited by Christoph Bossert and Michael Gerhard Kaufmann on behalf of the international *Hochschule* network ORGANEXPERT, Organum Buch, Öhringen 2007.

One could mention many other undertakings here, such as the international master's programme ORGANEXPERT.

Today, we are in the fortunate position of being able to make these educational organ videos in order to be able to formulate at least an overview of such organs in their respective singularity. And although they are the creations of each individual organ builder, we can sense how much cultural cross-connection there is across Germany and - if we think of Neresheim - across Europe.[4] And I think that the organ of which I then - depending on the case - even speak of a European organ, is an epitome of the cultural achievement for centuries that has been made in Europe. Hence the term *The Organ as a European Cultural Asset*. We must make significant progress here in public funding.

II Disposition 21:41

Now I would like to go into the disposition, also still in theoretical contemplation.
First of all, we have no low *C-sharp*, neither in the manual nor in the pedal, normal for the time, although Bach writes the low *C-sharp* repeatedly in his organ works.

- The pedal is obbligato/independent, we have no pedal coupling - I have already mentioned the two pedal windchests. This situation means that the manual plays completely independently in the tenor and bass regions. There are no doublings that would cancel each other out. The hallmarks of the obbligato pedal are, for example, the independent reeds, the Mixtur 5f. or the Octav 4'.

- Then we have a spectacular situation of the 32 foot. Although the organ has "only" 29 voices in total, it has both a flue and a reed possibility at 32'. I think it is very noteworthy that the flue 32' quality is produced by the low Quinte - in this case called *Quint-Grosso 12'* - that is, by the third partial of the 32'. Similarly noteworthy is the 32' Posaunenbass, which, however, is built with full length. We heard it very impressively at the beginning of this video with Bach's Praeludium in C major BWV 531.

- Furthermore, we have the documentation of gravitas (see glossary), which in turn refers to Johann Sebastian Bach. Whenever he comments on the organ, it is always with reference to the gravitas that was important to him, as in his own organ modifications, e.g. Mühlhausen and Weimar, or also in his dispositions (Naumburg, St. Wenceslas).
  If the pedal has the 32', then the Hauptwerk has the 16' (in Naumburg, for example, a Principal 16') and then the Oberwerk is, as here, eight-footed: 32' - 16' - 8', - a clear graduation.
  For example, the Wender pupil Dauphin, who went from Central Germany to Kleinheubach near Würzburg, put this into practice in an organ in Walldürn in the Pilgrimage church. There the scale is 16' - 8' - 4'. The Brustpositiv has only 4' as a basis - no 8'. This means that this also points to the proximity of Johann Sebastian Bach, because Dauphin was able to work at the Arnstadt organ at any time as a pupil of Wender.[5]

- We do not have a principal Quinte 3' in the Hauptwerk, but a Nassat 3', which points strongly in the direction of northern Germany and radiates from northern Germany to central Germany.

4 See organ lesson video *1797-Neresheim.*
5 The rather small two-manual organ in Gauerstadt/Thuringia, built by Johann Caspar Haueis (Coburg) and Johann Georg Hofmann (Neustadt/Coburg) around 1800, also features Posaunenbass 32' and Trompet 8' in the pedal: Posaunenbass 16' was dispensed with in favour of the 32'.

- I would also like to emphasise the low Quinte 6' in the Hauptwerk.
  This Quinte stands out especially in Arnstadt for a very specific reason. The 6' Quinte relates to the 16' of the Hauptwerk, only in Arnstadt there is no 16' in the manual. Here in Lahm it is the Quinta Thöne 16' which already acoustically produces the 6' Quinte. Obviously it was important to the organ builder - or to Bach, the organ planner - to bring an additional independent Quinta 6' into this organ. Quite certainly in correlation to the Quint-Grosso 12' of the Pedal, so that again a clear relation between Pedal 16' / 12' and in the Manual 8' / 6' is essential.

- Another special feature or rather a stylistic characteristic of this organ are the **varied („unterscheidlichen“) 8' stops** - already often discussed in the instructional videos - and denotes not only the presence of Principal, Gedackt and Quintadena, which can already be called classical, as in Northern Germany, but also the stops such as Viola di Gamba or Gems Horn. In this way, the palette of varied stops is clearly represented:

  Three instances of 8' stops in the Hauptwerk; In the Oberwerk, two instances of 8' stops, along with the 8‘ Vox humana

  The organ has an incredibly colourful radius:
  – Principal choir for the plein jeu.
  – at the same time, the varied sounds, such as flute stops like Gedackt or Flaut-Traversiere 4' or Viola di Gamba as a charming register.

Therefore, one must then also speak of the possibility of the **Tierce plenums,** which could be done via the Sexquialtera 2f. Unless it is coupled, the Hauptwerk has no Tierce. This comes in, if you like, through the Trumpet and the Oberwerk has the Sesquialtera 2f. which functions as a tonal crown and can become part of the plenum. In this way, we can juxtapose a Tierce-containing and non-Tierce-containing plenum.

- Another important keyword would be **pars maior / pars minor**:
  – the Hauptwerk is on Principal 8',
  – the pedal on Principal 16' [Sub-Bass open 16'].
  – the Oberwerk on Praestanda 4' or Principal 4', so also there the clear graduation: 16'- 8' - 4'. With the reeds it is then 32' - 16' - 8' in the pedal:
  – in the Hauptwerk: Trompete 8',
  – then an unbelievably beautiful Vox humana 8', which I will also demonstrate in a moment.

- We have two Cymbelsterne, each on one of the pedal towers as a revolving star; likewise we have two tremulants (fast, slow)

- Wind pressure: 68 mm water column.

- Important questions are the queries to the temperament, which is almost equal-tempered here. C major has a certain "dirtiness", (soon to be demonstrated), which should not be the case.

II The timbres of this organ

31:13

The Console

First of all, we want to get an overview of the console and the layout of the stops here, which also points rather to northern Germany. The Pedal is on the outside, the Hauptwerk in the middle and the Oberwerk on the inside.
The following is remarkable: We would expect a Positive to be played on the first manual; here the stops on the inside could actually be called a Positive, but it is conceived as an Oberwerk and is thus played from the upper keyboard, the Hauptwerk from the lower keyboard.

To find the sounds we want here we have to get an overview again and "scan" well where each register is located. The overview in sound examples

The pedal

- Principal 8'
- the Principal bass 16' is called 'Sub-bass offen‘ here. Here you can hear how much time this pipe needs until it fully resonates. The actual stops for these two registers are very far apart at the console.
- the stop for the Violon-Bass 16' lies exactly opposite the Sub-Bass offen 16', here too the tone needs time to fully resonate; it also has a slow response.
- Two eight-foot stops:
  -- Principal 8'
  -- on the other side, the Getact 8'. Here, too, you can hear that a restoration needs to be done. This pipe almost doesn’t speak.
  -- Octave 4'. It "howls" a little [there is a cipher], but has a very clear tone.
- + Principal 8'
- + sub-bass open 16'. You can clearly hear resonance, detuning and poor response on the low *C*, but its not too bothersome.
- + Mixture 5f.
- Now for the reeds:
  - Sub-bass Offen 16', + Posaunenbass 16' (due to doubling).
  With the reeds there is always the question of response; the Posaunenbass takes a little longer.
  Therefore, you hear relatively little from the Posaunenbass when you play fast passages.
  + Posaunenbass 32', sounds relatively unobtrusively here in the higher register, you can definitely call it a crescendo as we descend into the bass.
  -- for the full pedal: + Trompet 8' + Quinte 10 2/3' (Quint-Grosso 12'); this sounds better without reeds).

The Manuals 37:21

[In sound examples, designation: I = Hauptwerk, II = Oberwerk].
Christian Friedrich Daniel Schubert says about the Principal 8' in his book *Ideen einer Ästhetik der Tonkunst*, 'it should be thick'. This may be grating at first. Let's listen to this Principal:

- I: Principal 8' is exceptionally powerful. If we think in terms of **pars maior / pars minor**, that would be
- II: Gems Horn 8' of the Oberwerk as counterpart. These two registers are worlds apart.
  Mediating this divide:
- II: Praestanda 4' with a surprisingly flute-like impact that is remarkable.

- I: Octave 4' of the Hauptwerk alone
- **Comparison of Oberwerk - Hauptwerk**, both quite similar
- I: Principal 8' and Octave 4' together.
  [Short improvisation]
- + two-foot (super-octave 2') [short improvisation].
  EX: Excerpt from J. S. Bach, WKI, Fuga in C major BWV 846 [41:13]
- Juxtaposition: II: Praestanda 4' + Waldflöte 2' (Oberwerk)
- clear contrast to the principal character [WKI, Fuga C].
- + Gems Horn 8' as basis [WKI, Fuga C].
  = Principal character against a clearly flute-accentuated Oberwerk.

- If we now go to the **sound crown** – The Quinte 3' is not a Principal here, we expect the Mixtur 4f. to produce this effect [starting point: *C*]. 42:58-.
  -- on a four-foot basis [EX:] (+ octave 4'), clearly higher than, for example, South German mixtures;
- + Super-Octave 2'; it takes over the binding function and the 8‘ provides the gravitas:
- + Principal 8'
- Oberwerk: 8' - 4' - 2'
- + Cymbel [WK I, Fuga C]. For this fugue, this registration should not be used at all, because we hear the repetition at *f,* as if one had changed to another manual.
- Another example:
  EX: Excerpt from J. S. Bach, Fuga in G major BWV 541 [45:27]
  Registration 8' - 4' - 2' in Pedal

- A direct juxtaposition on the Hauptwerk [Fuga G]:
- + Pedal Mixture 5f.
  It is a miracle of audibility.
- A direct juxtaposition of the Hauptwerk and the Oberwerk [short improvisation].
  That was the **mixture plenum without a Tierce.**

- **The Terzmixtur sound**
  + Sexquialtera 2f.
- full organ: + Quinta Thöne 16', + Coppel II-I
- [Short Improvisation]
- Ped: + Posaunenbass 16', - Sub-bass Offen 16' [short impro].

- Sexquialtera without Cymbel
  [Excerpt from J. S. Bach, Toccata in D minor BWV 538 ("Dorische"), m. 13\2 ff. [50:05] In the organ by Heinrich Nicolaus Trebs in the Schlosskirche in Weimar, Bach had only a single Sesquialtera as the sound crown on the Rückpositiv: no other Cymbal or Mixtures. So if he played the Dorian toccata there, he must have played the Rückpositiv in exactly this way.
- A Comparison of Hauptwerk and Oberwerk with Sexquialtera 2f. and pedal: + Posaunenbass and the pedal Mixtur obbligato; - Manualkoppel, - Quinta Thöne 16'

  EX: J. S. Bach, Toccata in D minor BWV 538 [51:24]
  This was an example to follow these color characteristics and the **different plenum types** of this organ in dialogue. We thus already have a wide range of possibilities which all can be produced from the Principal, and now we come to the other side, the other spectrum of this organ, namely the **varied stops.**

First, perhaps, that which, along with the principals, is part of every organ's basic equipment: the Gedackte [In sound samples].
- Hauptwerk: Getact 8' [short improvisation].
- The Oberwerk has no Gedackt, but the Pedal does.
- Ped: Getact 8'
- Oberwerk: Quinta Thöne 8', to be found in Northern Germany at any time, but unthinkable in France or Spain.
  J. S. Bach, *36 Chorales* (Nomenclature: Christoph Bossert), No. 4 *Herr Gott, nun schleuß den Himmel auf* [56:43]

- + Getact 8'
- Quinta 6' + Quinta Thöne 16', the lower I get, the more worrying the sound becomes; you can't use it like that any more.
- I would now like to surprise the listener with the following:
  + Principal 8', + Violon-Bass 16'
  -- J. S. Bach, Passacaglia in C minor BWV 582 [1:07:27]
- This sound was Quinta Thöne 16' + Quinta 6'
- + Principal 8'
  -- J. S. Bach, Passacaglia [1:07:58], excerpts
- Comparison
  Oberwerk: Gems Horn 8', Quinta Thöne 8', Praestanda 4', Waldflöte 2'
  -- J. S. Bach, Passacaglia [1:09:04]
  I: + Octavo 4' Passacaglia [1:10:46]
- + Sub Bass Offen 16'
- I: - Principal 8', + Viola di Gamba 8'
- further register changes.
  This was an example of the quintessential idea of this organ with its tremendous expressivity in connection with Bach's Passacaglia in C minor . The reasons for considering this piece are also of a hermeneutic nature.[6]

- Also important: the Nassat sounds, the
  Quinte 3':
I: Getact 8', Flaut-Douce 4', Nassat 3'
- + II: Gems Horn 8'
- + Echo: - Gems Horn 8', + Quinta Thöne 8' [short impro].
- + Gems Horn 8'
- Ped: + Violon-Bass 16', Getact 8'

The reed stops [in longer improvisation parts]. 1:17:36

- We have already heard the pedal reeds briefly:
  -- Posaunenbass 16', note *e* doesn't play
  -- in comparison: Posaunenbass 32', note *a* doesn't play
  -- together – with the principal plenum chorus it blends quite excellently.
  -- Trompete 8' as tenor cantus-firmus stop
  -- e.g.: in combination with a principal plenum on a 16' basis [Kurzimpro].
  -- Ped: + Octave 4', + Mixture 5f.; however, this is not a purposeful idea in this way, because this combination was devised in France, where we have a Clairon to add the Trompete as well as a much more dominant reed sound; that is to say: here in this Middle German idea we must for example adjust the principal chorus [Kurzimpro].

- Vocality of the Trompete and that of the Vox Humana [Kurzimpro].
  One could almost mistake it for another register in the descant. The essence of a trumpet, or of a reed voice in general, is that it clearly decreases in strength in the descant. Therefore, one must work with some form of strengthening, e.g. with a four-foot.
  -- I: + Octavo 4' [short impro]. This colour takes us back to the 17th century.
  -- Possible correspondence in the Oberwerk:

6 Cf. *A Bach portrait in 14 stations based on 14 pieces.* In: YouTube channel: Christoph Bossert, https://www.youtube.com/@christophbossert6105

-- II: + Sexquialtera 2f., + Praestanda 4' [Improvisation in the style of the 17th century].
-- II: + Gems Horn 8'
-- I: + Coppel II-I

- Trumpet as a Touchstone sound [long improvisation, building up sounds].

-- reed correspondence: Sexquialtera 2f. (now coupled)
-- Ped: Posaunenbass 16', with Trompete 8'
+ Vox Humana 8'
-- - Coppel II-I
+ Nassat 3'
-- Ped: - Posaunenbass 16', + Octave 4', + Mixture 5f.
+ Posaunenbass 16'
+ Super-Octave 2'
+ Mixture 4f.
+ Quinta Thöne 16', + Quinta 6'
+ Quint-Grosso 12'
+ Cymbel 3f.
+ Posaunenbass 32'
+ Coppel II-I
+ Cymbel star

- II: Vox humana [Improvisation]
+ Quinta Thöne 8'

IV Discourse: Is this Herbst organ in Lahm a 'Bach organ' ? 1:31:26

We now know the sounds in this organ and I have attempted through these sound combinations to stimulate this discourse by means of various pieces:
-- Dorian Toccata played with the Rückpositiv with Sexquialtera 2f.
-- Passacaglia, starting from the special colour of the Quinta Thöne 16' in the Hauptwerk.

So now the discourse would be about the **great plenum** with 32' in the pedal. I would like to demonstrate this on the basis of the G major Praeludium. I would like to initiate the next discourse, starting from the ***pars maior*** and ***pars minor*** over four fugues, in which I see the G major fugue of this Praeludium BWV 541 as an example, *to* begin with the *pars minor*, then to go over to the *pars maior* and in doing so, however, to allow certain registers to be added successively.

Then, of course, questions arise about trio sonatas as well as about affect-related registrations for chorale preludes. Finally, in a concluding section, I would like to show a sequence of the *Wohltemperirte Clavier* II with different registrations, the restriction here being that the key characteristics are not so particularly clear with the temperament present at the moment.

Now the Praeludium in G major BWV 541, I briefly play the pedal - it is on reeds 32' - 16' - 8' and has the pedal mixture, the octave 4' and the low Quinte. That means: the reeds are not doubled by flues: the reeds speak for themselves.
-- Pedal Sound [EX:]

EX: J. S. Bach, Praeludium in G major BWV 541 [1:34:36], beginning

If I were to go on to the fugue now, I would take out the Tierce: - Sexquialtera 2f.

J. S. Bach, Fuga in G major BWV 541 [1:35:57], beginning

+ Waldflöte 2' (Praestanda is also flute-like) as an attempt, in my opinion it clarifies further.
I would like to choose a much slimmer pedal here, namely 16' - 8' - 4', the Hauptwerk is then buillt on the Quintatön 16' and the listener can be curious when the Hauptwerk comes into play.

Registration:
-- Oberwerk: Gems Horn 8', Quinta Thöne 8', Principal 4' [Praestanda 4'] Cymbel 3f.
-- Ped: violon-bass 16', principal 8', octave 4', Sub-Bass Offen 16' (principal bass)
-- Hauptwerk (prepared) Quinta Thöne 16' and the Principal family 8' - 4' -2'

EX: J. S. Bach, Fuga in G major BWV 541 [1:37:52] with the addition of pedal stops (Mixtur 5f., Posaunen-Bass 16', Posaunen-Bass 32'), Coppel II-I and Cymbelstern.

Discourse on registration / manual assignment in terms of *pars minor* / *pars maior* for the fugues from BWV 541, 542, 543, 582 and the trio sonata BWV 530

In each case, it seems to me almost imperative that the exposition of the fugue be very transparent and must also be transparent in the pedal. Using a weightier sound from about the middle of the fugue or even later on- as we have just heard - requires a completely different approach to the music and sound conception from the performer.

We also need a discourse on the so-called "Legrenzi Fugue". "Legrenzi Fugue" (BWV 574). If a piece ends in a toccata style with this great plenum and this *Affekt* is desired at the beginning of the piece, then the piece cannot begin in the *organo pleno*; there must be changes that take place that lead into the full organ sound at the end. This discourse is important to me in order to counteract the current static view of Bach performance practice.

The suitability of this organ for the trio sonatas is certainly beyond doubt. I would now like to show this approach - especially because the pedal is obbligato - in the next section. I will take as an example the Trio Sonata in G major, movement 1:
-- r. H.: Viola di Gamba 8', Flaut-Douce 4' [EX], one can object that the register responds too slowly, which is typical for a Viola da Gamba and which I would like to put up for discussion.
-- l. H.: Quinta Thöne 8', Gems Horn 8', Flaut-Traversiere 4' [EX].
Bach sets the beginning in parallel in both hands, so that all the *varied stops* now complement each other, only to diverge again and be brought together again and again in the ritornello.
-- Ped Violon-Bass 16', Principal 8'. Without the 16', false harmonies would result.

EX: J. S. Bach, Trio Sonata in G major BWV 530, 1st movement [1:46:40].

Affect accentuated registrations in chorale settings **1:48:03**

The example of the trio sonata in G major now leads us seamlessly to *Affekt*-accentuated registrations, which are also necessary in the slow movements of the trio sonatas. Of course, the tremulant can also be used, but it is not currently used, used, but it is not working well.

A short example of an *Affekt*-related registration: *Herr Gott schleuß den Himmel auf* from the so-called Neumeister chorales.

EX: J. S. Bach, Choral Prelude *Herr Gott schleuß den Himmel auf* BWV 1092
[1:48:29] with Quinta Thöne 8'
The chorale prelude should stand as a *pars pro toto* for the idea of the association betweeen text, registration and *Affekt*. The *cantus firmus* functions as the bearer of the *Affekt*, the other voices surround it. Here are two more examples:
The chorale prelude *Wenn wir in höchsten Nöthen seyn* turns much later into Bach's „deathbed" chorale. Here, the version of the *Orgelbüchlein is* heard.
-- *Cantus firmus*: Viola di Gamba 8'
-- Accompaniment: Gems Horn 8',
-- Ped: Violon-Bass 16', Getact 8'.
-- Now, of course, the tremulant would be needed again.

EX: J. S. Bach, *Orgelbüchlein*, Choralvorspiel *Wenn wir in höchsten Nöthen seyn* BWV 641
[1:49:43]

The theme here is: "*Affekt*-related registrations in chorale arrangements" by Bach. We remain at the *Orgelbüchlein* and one of the very special pieces is the chorale *O Mensch bewein dein Sünde groß*. I would like to present three registrations that are related to each other. The difference: In the chorale prelude *Wenn wir in höchsten Nöthen seyn, the* viola di gamba was the *cantus firmus*.

- Here now is the following first possibility:
  -- *Cantus firmus*: Quinta Thöne 8'
  -- Accompaniment: Getact 8'
  -- Ped: Violon-Bass 16', Getact 8'
  EX: J. S. Bach, Choral Prelude *O Mensch, bewein dein Sünde groß* BWV 622 [1:51:16]

- Second possibility:
  -- *Cantus firmus*: Quinta Thöne 8'
  -- Accompaniment: Viola di Gamba 8'
  -- Ped: Violon-Bass 16', Getact 8'
  EX: The same [1:52:28]

- Third possibility:
  -- *Cantus firmus*: Quinta Thöne 8' + Vox humana 8'
  -- Accompaniment: Viola di Gamba 8'
  -- Ped: Violon-Bass 16', Getact 8'
  EX: The same [1:53:40]

These were the three examples I would like to present for discussion for this chorale prelude on this organ. I have already shown the example Passacaglia in C minor in combination with the mutation colors Quinta Thöne 16', Quinte 6' and the like. But this leads me to use the Quinta Thöne 16' alone once to conclude this sequence [EX:].

With this, I would like to conclude this section sonically, but add one more aspect:
From my perspective, there are three organs in southern Germany that I would say display a true Thuringian spirit. I mean three historic organs, one of which, namely the Wiegleb organ in Ansbach, St. Gumbertus has been largely reconstructed. It was originally built by Wiegleb, whose father came from Pferdingsleben near Erfurt. After his apprenticeship, he then set up his workshop in Wilhermsdorf,[7] near Ansbach. However, the organ is a replica from today and yet it rightly claims to make a valid statement about the Central German organ, to which I would

naturallyaddthisorganhereinLahm.ThenIwouldliketomenti

on another organ that does not enjoy a prominent status, but - in my opinion - completely unjustly. It is the Ehrlich organ in the Protestant town church in Bad Wimpfen -- for me, an unparalleled miracle of sound. Here, too, I would like to initiate a discourse: The Wimpfen organ could also be considered a Thuringian organ. It seems remarkable to me that Johann Adam Ehrlich had his workshop in Wachbach near Bad Mergentheim. Bad Mergentheim, in turn, is in the immediate vicinity of Würzburg and thus of the great, important Main Franconian school of organ building. Ehrlich proved in the town church of Bad Wimpfen what an independent style he was able to practise in view of a proximity to Thuringia. He was even able to distinguish how he conceived an organ for a Protestant town church and - in contrast - built his largest organ work with 32 voices four years later in the Catholic Dominican Church in Bad Wimpen. This was thus on the same status as the largest organ Seuffert built, which now plays in the Banz monastery.

1:58:48

Now another section to take the Bach discourse a little further: the level of adaptation of pianistic music by Bach to the organ. Example level from the *Well-Tempered Clavier* II: the Preludes and Fugues in C major, C minor, C sharp major, C sharp minor, D major, D minor up to Praeludium E flat major.

[Note: The pieces are listed with their final registration, the registration work is not documented here; Start: 01:59:21]

The registration for the Praeludium in C major [in sound samples]:
-- Upper work: Sexquialtera 2f., Coppel II-I
-- Principal 8' - 4' - 2'
First without any further sound-crown to demonstrate the basis of the tonal concept, which of course can be continued on a larger scale at any time. However, if one considers that the fugue that follows is very agitated and would certainly then be assigned to the Oberwerk, one would add the Praestanda 4' and have the following sound in the C major Praeludium (coupled) [EX]. The interesting thing is the Tierce that shines from the bass [EX], which then adds the played third, although at the moment the equal temperament of this organ has a terrible effect. The third produced by the sexquialtera is of course pure, while the tempered third is too high and collides with it recognisably.

EX: J. S. Bach, *The Well-Tempered Clavier* II, Praeludium in C major BWV 870
(also with Quinta Thöne 16')

7 Johann Christoph Wiegleb (1690 Heldritt -1749 Steppach) was "Hochgräflich Hohenlohe- Schillingsfürstischer Orgelmacher" (organ maker to the Count of Hohenlohe-Waldenburg-Schillingsfürst) in Wilhermsdorf. His father, Johann Wiegleb (1647-1719), came from Pferdingsleben near Erfurt, a village which belonged to Ohrdruf in the upper county of Gleichen. Thus it was under the regency of the main Protestant line of Hohenlohe- Neuenstein (sovereignty of Saxony-Gotha-Altenburg). In J. S. Bach's Ohrdruf school days, Pferdingsleben was divided between the two sub-lines of Hohenlohe-Neuenstein/Öhringen and Hohenlohe-Langenburg. The regent of the Hohenlohe-Neuenstein sub-line, Count Wolfgang Julius von Hohenlohe-Neuenstein, was also Lord of Wilhermsdorf until his death in 1698. He married Countess Fanziska Barbara von Welz (1666-1718) in Wilhermsdorf in 1689 in his second marriage, who married Phillip Ernst von Hohenlohe-Waldenburg-Schillingsfürst (1663-1759) after his death; cf: *Archiv für hohenlohische Geschichte*, vol. 1, edited by Joseph Albrecht, 1860, p. 14.

EX: J. S. Bach, *The Well-Tempered Clavier* II, Fuga in C major BWV 870

Now Bach creates contrast with the *empfindsamen Stil*, which could be answered on the organ by a dialogue between transverse flute and accompanying viola di gamba.

EX: J. S. Bach, *Das Wohltemperirte Clavier* II, Praeludium in C minor BWV 871

Now, in the fugue, one could remove the viol from its accompanying function.

EX: J. S. Bach, *The Well-Tempered Clavier* II, Fuga in C minor BWV 871

However, I would also like to play the Viola da Gamba in the Praeludium in C-sharp major. In this respect, the two pieces will be on the same timbre and yet they would be completely different.

EX: J. S. Bach, *Das Wohltemperirte Clavier* II, Praeludium C sharp major BWV

872 The fugue should now have an affirmative character with a principal-based

sound.

EX: J. S. Bach, *The Well-Tempered Clavier* II, Fuga in C-sharp Major BWV 872
Here, the viola da gamba was still deliberately present.

Now the Praeludium in C-sharp minor, which I like to play with quintatone and viola da gamba, but here, of course, it is obvious to draw Gemshorn and Quinta Thöne.
EX: J. S. Bach, *The Well-Tempered Clavier* II, Praeludium in C-sharp Minor BWV 873

For the fugue: - Gems Horn 8', + Flaut-Traversiere 4', + Waldflöte 2'
EX: J. S. Bach, *The Well-Tempered Clavier* II, Fuga in C-sharp Minor BWV 873

For the Praeludium in D major, the colour of the mixture with Tierces is obligatory. A certain lyrical component must come about in the Oberwerk.

EX: J. S. Bach, *Das Wohltemperirte Clavier* II, Praeludium D major BWV 874, Beginning
Eventually: - Praestanda 4', + Flaut-Traversiere 4'
You can now hear this bell-like quality of the Oberwerk, for which an appropriate situation must now be found in the Hauptwerk. Possibly Trompete-based with subtle additions, e.g. the viola da gamba and the octave 4'. To remain in this bell-like vein: + Nassat 3' + Ped: Trumpet 8' **EX:** Same [2:08:06; 2:08:34]
+ Sub-Bass open 16' + Quint-Grosso 12'

EX: J. S. Bach, *The Well-Tempered Clavier* II, Fuga in D major BWV 874
+ Quinta Thöne 16', Quinta 6'

The Praeludium in D minor, in its *stile concitato* (see glossary), would not be formulated here in the way I would prefer. Quintatones and further rustling colours with octave 4' would be too small here. Perhaps on this organ, which is sounds so lively: Principal 8', Octave 4'.
EX: J. S. Bach, *Das Wohltemperirte Clavier* II, Praeludium in D minor BWV 875
EX: The same or with Quintadena
+ Coppel II-I

EX: The same

The fugue continues this sound
+ Nassat 3'
+ super octave 2'
EX: J. S. Bach, *The Well-Tempered Clavier* II, Fuga in D minor BWV 875
-- - Coppel II-I **EX:** The same
-- - Nassat 3' **EX:** The same
For the beautifully lyrical Praeludium in E flat major the Viola di Gamba 8'
EX: J. S. Bach, *The Well-Tempered Clavier* II, Praeludium in E flat major BWV 876

The following is an exemplary lesson with student Erik Konietzko [2:16:54].

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Sound
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Editing
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Transcription and musical examples Andrea
Dubrauszky

Many thanks to
the parish of Lahm im Itzgrund for their kind support

Digitisation, Networking and Mediation in the
Teaching of International Organ Art

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Third-party funded project at the
University of Music Würzburg

Funded by the Foundation
Innovation in Higher Education
Teaching

Hochschule für Musik Würzburg
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