



1748

Bad Wimpfen - Evangelical town church

Instructional video

with Prof. Dr. h. c. Christoph Bossert

on the organ by Johann Adam Ehrlich, built in 1748, in the Protestant town church
in Bad Wimpfen

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| II: Piano (J-main work) C-c''' | I: Clavier positive/Hinierwerk] C-c''' | Pedal: C-c'' (new calf) |
|---|--|---|
| 3 Principal 8. fus 23 GroSgedeckt8 . Fufi 9 Quintatoene8 . Fu 8 19 Viola di gamba 8th fus 15 octavo 4 . Foot 7 Small cover4 . Fus 17 Quint2 2/3. fus S Superoctav2 . fus 21 Mixture 5-fold [third 3 1/5' repeating c' on] 11 Comet 3fac4 [Cimbel] | 10GroEgedeckt musical Still Covered 8'] 20 Principal4 . Foot 8 Spitzfloete4 . Foot 18 Floete covered4 . Foot 6 Octav2 . foot 16 Quint1 1/3rd foot reconsFructed 4 Mixture 3-fold reconstructed | 25 Principal Bad 16. R&D 13 Sub Bad16 . Foot 22 Octav Bad8 . Foot 2 octavo 4 . Foot * Wood new 1 Pordon Fleute4 . Foot * Metal new 14 Trombones BaS 16th foot new, Full cup length 12 Coupling positive [Pos/Ped] 24 Coupling manual [HW/Ped] |
| Mixture 5-fold [-4-fold] C 1 1/3" 1' 4/5" 2/3" 1/2" C° 2" 1 3/5" 1 1/3' 1' 1' c' 43 1/5 2 2/3" 2" 2" c' 43 1/5" 2 2/3 2" | Mixture 3-fold [positive/rear division] C 1' 4/5' 2/3' c' 2' 1 3/5' 1 1/3' c' 2 2/3' 2' 1 3/5' | Manual sliding coupler [II/I] Sliding shutters, mechanical action New wind turbine with new central bellows Temperature control according to Dirnberger II (new) Tuning pitch a-' 466 Hz |
| Cornet 3 fold [Cimbel] C 1' 2/3 1/2" F° 2' 1 1/3' 1" f 4' 2 2/3' 2" | | Restoration: Richard Rensch (Lauffen/Neckar) 1972 |

Pedal: Octave 4' and Pardon Fleute 4" (drone flute 4'): pedal stop originally planned but not built by J. A. Ehrlich, rebuilt by organ builder Richard Rensch in 1972

With the kind support and permission of Philipp Dominik Nebling, master organ builder
Owner of Richard Rensch Orgelbau GmbH&Co.KG
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On January 14, 1747, Johann Adam Ehrlich presented three different dispositions ["Vor- und Überschlüge zu einer neuen Orgel in allhiefige Statt- Kirche"]: A. Of 14 stops. For one piano. B. For two pianos" with 20 stops, and "C. Of 24 stops. For two pianos" each with pedal].

Executed Earth suggestion B. With the change in the Hauptwerk: + Kleingedeckt 4', instead of "Flachinet 2. Fuß" Superoctave 2'.
i.e. HW: 10 stops, Positiv 7 stops, Pedal 4 stops: Disposition

according to offer B: 1747

| II Clavier [Hauptwerk] C-c''' | I Clavier Positive [Hinterwerk] C-c''' | Pedal C-c'' |
|--|---|---|
| Principal 8th foot Octavo4 . Foot Superoctav2 Quint2 2/3rd foot . foot Quintatoene 8. r&d* Viola di gamba 8th foot Small covered 4th foot Mixture 5 fold Cornet triple Large Covered [8th foot] Manual - Sliding coupling Pedal valve coupler into the II. Clavier | Mixture 3-fold Quint1 1/3rd foot** Octave2 . foot Floete Gedeckt 4th foot Spitzfloete4 . Foot Principal 4. foot musical Still Gedackt8 . Foot [Pedal coupler into the I. Clavier] | Principal Bass open 16th foot Sub BaS covered [16th foot]Octav Bad FOOT Trombone bath16 . Foot |

Note:

Designations Manubria:

[them to]. Quintatoene= Quintade / Quint 1/3. foot: in R.Rensch Quint 1 1/2' /

from report organ builder Ricard Rensch, Lauffen/Neckar
1972 HW: Mixture 1 1/3' (third chorus repetition on c' on 3
1/5') HW: Cornet = Cymbel with octave repetition (without
third)

Feature I

NB 1: Johann Sebastian Bach, *The Well-Tempered Clavier* Part II, Praeludium in C major BWV 870

Introductory Words

The organ in the Protestant town church, built by Johann Adam Ehrlich in 1748 in the former free imperial city of Bad Wimpfen, sounds radiantly festive. We now want to take a detailed look at this organ and "detailed" is particularly important to me in order to really capture a systematic cosmos - a cosmos that we want to explore systematically.

01:37

A personal word at the beginning: I played and experienced this organ for the first time in 1982. I still remember very clearly how strange this organ seemed to me at the time, as if from another world - "unheard". I had played on many organs up to that point, won first prize at the Nuremberg International Organ Week in 1979 and had played on many organs - then this organ came along. It was unknown to me, actually like a piece of the Middle Ages. Today it is very familiar to me, incredibly dear to my heart and I can empathize with those who are playing here for the very first time and will perhaps be similarly surprised. You have to get used to this organ - you enter a different world

What has this organ become for me today?

It is one of the very few instruments in southern Germany - I would also include Lahm in Itzgrund - that I would describe as a "Bach organ" in the true sense of the word. It could be a Middle German organ, it could be in Thuringia, but it is here in southern Germany. I should mention a third organ: the organ in St. Gumbert's Church in Ansbach. It is huge for its time and was built by the central German organ builder Johann Christoph Wiegleb. There are very few other organs that can still give us this connection to Thuringia, even though we are very close to Heilbronn here in Bad Wimpfen and therefore in the greater Stuttgart area.

Another special feature of this former free imperial city is that Johann Adam Ehrlich built two organs in Bad Wimpfen: the somewhat smaller organ here in the town church in 1748 and the largest organ he ever built, in the church of the former Dominican monastery in 1752. The organ from 1752 has an impressive façade, had more than 30 stops, even a Principal 16', and is still preserved today. It was completely original until 1972, when it was modernized. It is a tremendous pain that this organ plays very pale today, it could be so much better, but - despite the most sustained efforts - it has still not been possible to restore this organ to its original state, although it could be done at any time.

05:07

Therefore, a few words must be said here about that time, which was 50 years ago. The organ builder Richard Rensch restored this organ here in the Protestant town church in 1972, at the same time as the Kemper company from Lübeck was restoring the organ in the neighboring Dominican church.

church has been "virtually" modernized. The stop system, for example, is electric, the action has been completely rebuilt and all the original parts have ended up on a large pile of rubble - even the original trombone. An organ builder friend of mine wanted to secure this original trombone by Johann Adam Ehrlich and brought it to his workshop. However, it was taken back by the police on the grounds that it was not right to take something from a pile of rubble. The trombone was taken away again and then scrapped. That's the flashback 50 years ago.

Tragic circumstances took place at that time. This organ here in the Protestant town church was far less original. Parts of the organ were even now on the mechanical cone chest system. A Bourdon 16' was added in the Hauptwerk, and there were similar changes. Richard Rensch - as I would like to emphasize - did an ingenious job of restoring the instrument's power and authenticity, even though a great deal of reconstruction was required. This involved discussions with the preservation authorities, who often take the view that only restoration is allowed. Everything else, if it was lost, was no longer the subject of monument preservation, as the monument no longer existed, so to speak. My point of view is that the organ is such a complex instrument that we still have a monument if essential parts are still preserved and only some of the damage to this monument needs to be repaired. I am also of this opinion with regard to the question of a reconstruction of the Dominican organ.

Bad Wimpfen in the valley also has an impressive collegiate church of St. Peter, in which the organ builder Schmahl from Heilbronn built an organ in the year. Schmahl is also a very famous and important name. Johann Michael Schmahl (1654-1725) came here from Kamenz in Saxony to the Heilbronn area at the beginning of the 18th century and subsequently set up an important workshop in Heilbronn. I find it interesting that Schmahl asked Johann Adam Ehrlich for the organ of the collegiate church of St. Peter im Tal whether Ehrlich could give him a gamba scale. Schmahl had obviously not yet built a viola di gamba as an organ stop. This documents how new such a stop was.

Johann Adam Ehrlich had his workshop in Wachbach near Bad Mergentheim. He worked in the Hohenlohe region, which stretches from Bad Wimpfen eastwards over a wide area. Ehrlich was one or perhaps the most important Hohenlohe organ builder;¹ There are a number of smaller instruments by him, but they cannot have this aura because they have also been altered or are not designed with this grandeur. For example, the mixture of a single-manual organ by Ehrlich is designed in such a way that it has a third in the bass,² that it has a third in the bass but no third in the treble. As the mixture can be coupled to the pedal,

10:33

1 Cf.:^{HZAN} SB 15 Bü 74, recommendation by Preceptor Kraußlich/Forchtenberg for a repair of the Öhringen collegiate church organ by Johann Anton [Adam!] Ehrlich as well as suggestions for its execution: "*On the other hand, the work of the organ maker Ehrlich von Wachbach is popular, durable and good everywhere. There are two of his large works in Wimpfen am Berg and Schwäbisch Gmünd, but many smaller ones in the neighborhood, such as in Assumstatt, [...], Braunsbach pp. All of which are highly praised for their goodness.*" Transcript: Burkhart Goethe 2016 (see appendix); for further literature on this by Christoph Bossert and Burkhart Goethe, see bibliography.

2 Cf. tabular listing in: Burkhart Goethe, *Die Orgelmacher Ehrlich in Hohenlohe II*. In: *Württembergische Blätter für Kirchenmusik*, 82nd volume, Stuttgart 2015, H. 4 (2015), pp. 6-7

the pedal in the plenum plays with a third but the treble without a third. With this I would like to hint at the colorfulness Ehrlich was able to put into even very small instruments through such modifications, which we can never find in Gottfried Silbermann, for example, due to his strong orientation towards France and his resulting different ideas.

I would like to point out that I have also written articles in my artistic preoccupation with this organ,³ such as: *Der Klangstil von Johann Adam Ehrlich* (2003). This was followed by further articles, some of which I also wrote for symposia, and a **southern German sound principle** has increasingly manifested itself for me on the basis of this organ. In my articles *Das Süddeutsche Klangprinzip als die Wurzel der späteren Romantik* and *Der Süddeutsche Klangstil in Acta Organologica*, I tried to describe the fundamentally idiomatic nature of what I would like to call "**southern German organ building**". This southern German organ building in particular has a great deal to do with central Germany, especially Thuringia in the time of Johann Sebastian Bach. By southern Germany, we are by no means referring to today's southern Germany. In the earlier times of the Austro-Hungarian monarchy, it was a much larger area because the borders were completely different. This cultural concept of "southern Germany" therefore has to do with the Austro-Hungarian Monarchy, from Vienna to Hungary and as far as southern Silesia. These are all territories that carry the "Southern German sound principle" within them when we speak of a Baroque organ.

Due to the disposition, the placement and the way the sounds are organized, the organ in the Protestant town church seems ideal to me. It could just as easily be located in Thuringia and could have been played by Johann Sebastian Bach at any time. My intention is to show this, and to put it bluntly I argue: "**This organ is a "Bach organ" par excellence.**"

14:13

Perhaps not everyone would want to agree with me here straight away. In order to develop this thesis, we need to approach it in various steps.

- I Sound samples with excerpts from the organ literature**
- II The console and a closer look at this organ**
- III Sound structure, individual registers and register mixes**
- IV The "European organ"**
- V The question of the identity of this organ in terms of its stylistic radius and its limits**
- VI Is this organ also a "Bach organ" even though it has no 8' trumpet and no sesquialtera in the manual?**
- VII Historical organ and contemporary improvisation**

I Sound samples with excerpts from the organ literature

First, the last piece of the tablature book on Martin Luther's Lord's Prayer song, *Auf Toccata- Manier*, by Johann Ulrich Steigleder is played, based on the idea that we come from the blockwork organ. This organ by Johann Adam Ehrlich organizes a plenum as a blockwork in an ideal way.

NB 2: Johann Ulrich Steigleder, *tablature book (1627), Daß Vatter unser, Variatio 40, Toccata [16:18]*

One generation later: Johann Pachelbel, born in 1653

NB 3: Johann Pachelbel, *Toccata in G minor with Principal 8' and Pedal Subbass and Octave Bass [17:29]*

In both cases - Steigleder's as well as Pachelbel's - the Italian organ practice of the *Toccatiere*, improvising in a free manner in the foreground.

Example 3

Georg Muffat, *Toccata settima* in C from the *Apparatus Musico organisticus* of 1690, where, unlike Steigleder, the plenum can be equipped with the third. Muffat knew the South German organ very well because he worked in Passau. On the other hand, he also knew the reed sound that a French organ has, as he had studied both in France with Lully and in Italy with Pasquini. In Muffat's work, Italian and French stylistic influences intersect. In Passau, however, he had no opportunity to produce a classical French *grand jeu*. The thirds mixture is therefore a suitable substitute. Here the third mixture repeats in the middle of the keyboard, i.e. on the 16' third, and has no other repetitions, although it does reach into lower regions in the descant.

NB 4: Georg Muffat, *Apparatus Musico organisticus (1690), Toccata settima in C [20:19]*

In *Kirnberger II* tuning, the good keys are exceptionally favored. The sound can contract incredibly over the third and develop a tremendous radiance - in contrast to dissonant sounds or playing with minor chords.

Bach's *Wohltemperirtes Clavier* is a very a nder example. This work was - as sources can also prove⁴ - played on the organ. Even in Bach's time or for Beethoven, this was completely natural.

NB 5: Johann Sebastian Bach, *Das Wohltemperirte Clavier I, Praeludium in D minor BWV 851 [22:10]*

We have now arrived at the "**Distinct**" registers. The individual registers will be discussed later on.

³ In the second part of his book, Johann Christian Kittel refers to the tempi of the preludes in C major (WK I) and especially C sharp major (WK II), which should be played slowly on the organ and with well-chosen gentle stops. See glossary.

Historical digression

In 1748, the brothers Carl Philipp Emanuel Bach and Wilhelm Friedemann were 34 and 38 years old. At the time, Johann Christian Bach referred to his father as "the old wig". But he was an important stimulus for Mozart. So we have to imagine: As soon as this organ was built, Johann Sebastian Bach may not necessarily have been played here, although I consider it to be a Bach organ. It was the time of *Empfindsamkeit*, the time of Bach's sons, who - if we think of Carl Philipp Emanuel - were much more famous in their time than their father. So now Wolfgang Amadeus Mozart, from the late Piano Sonata in B flat major K. 570. In the first movement, I choose Gedackt and Spitzflöte on the Positiv, and set Pincipal, Quintatön and Oktave 4' against the main work - there are chordal stops there:

[NB 6: Wolfgang Amadeus Mozart, Piano Sonata in B flat major K. 570, movement 1 \[24:15\]](#)

The second movement, for example, can be played here on the Positiv with the Musikalisch-Stillgedackt 8'. Musikalisch-Stillgedackt means that it was a stop explicitly for accompanying the music performed here. It cannot be ruled out that this 8' may not have belonged to the whole organ because it may have been in a different tuning.

We must distinguish the following: This organ plays in the "choir tone", i.e. half a tone higher than today. However, the "concert pitch" *a* was a semitone lower than today's *a*. If you played music with an ensemble here, you naturally needed the organ to accompany you. It is possible that this musical-still was a separate element in this organ.

[NB 7: Wolfgang Amadeus Mozart, Piano Sonata in B flat major K. 570, movement 2 \[26:04\]](#)

Let's go one step further into the next period, which was again quite different from the Mozart era, namely the time of Felix Mendelssohn Bartholdy. How can you play a sonata by Mendelssohn on this organ?

My example is the Sonata in D major, Mendelssohn's fifth organ sonata. Interestingly, Mendelssohn prescribes a 16' *mezzoforte* for the first part, which is a fantasy chorale, i.e. in the style of a chorale. Because there is no 16' here on this organ, I have to play an octave lower

- Example: Viola di gamba.

[NB 8: Felix Mendelssohn Bartholdy, Sonata in D major op. 65 no. 5, movement 1, beginning \[27:32\]](#)

We are at a Baroque organ, but with these sounds we are actually immediately transported to the Romantic period. A time that Johann Adam Ehrlich could not have imagined, but here he has created a stop in which the later tonal language is already concealed.

How do you get from this sound to a *mezzoforte*?

Addition of various registers:

— Hauptwerk: Kleingedackt 4', which now plays as 8'

— plus Stillgedackt of the Positiv + Spitzflöte 4'

— Pedal: Subbass 16'

This sound and the action, which requires a certain amount of force, show how important the **touch** is here:

— as markings of exposed melodic notes or special harmonies

— with regard to the softness of certain turns

— Example: slightly attacked attack for the second chord softer

diction in the continuation

again an underline

again a softer final chord

— In connection with

Quote from Christoph Bossert: "The relatively heavy touch with coupled manuals must [!] also be answered by using the upper arm and shoulder. You can no longer control it with your fingers alone."

The second movement of Mendelssohn's sonata is in B minor, which is supposed to create a *piano* with muted colors, so we are referred to the Gedackte.

— Hauptwerk-Gedackt + Positiv-Gedackt + Schiebsoppel + Subbass in the pedal + Pedal coupler of the Positiv.

NB 9: Felix Mendelssohn Bartholdy, *Sonata in D major op. 65 no. 5, movement 2, beginning [31:14]*

The juxtaposition of these two movements - chorale (movement 1) / song without words (movement 2) - can be understood as representative of the congregation as a whole (movement 1) / the individual in his own language (movement 2).

In the third set, the question arises as to whether we want to choose the third-octave color or the non-third-octave color for the **plenum**. Both are available. As it is a radiant movement in D major, I would say that the thirds mixture is very suitable. Mendelssohn does not write a *fortissimo*, but a *forte*; the movement can certainly build up, but I would actually go as far as the trombone in the registration.

So how do I get an interesting sound?

I set it up in the manual once from the Principal 8' (HW), perhaps already coupled.

- + Gedackt, + Principal.

How can I enrich this sound?

- + quintatone, + viola da gamba, perhaps + Gedackt // Romanticism wants to broaden: + octave, + cornet, + third-octave mixture.

How can I create a 16' that I don't have in the manual?

— The whole movement can be played an octave lower

— Filling, in the positive with the Principal 4' and Spitzflöte 4', which now act as octuplets

— The pedal responds, for example, with the Trombone 16' and its own pedal stops.

NB 10: Felix Mendelssohn Bartholdy, *Sonata in D major op. 65 no. 5, movement 3, beginning* [35:16]

Here, of course, a great many eight-footers now appear as sixteen-footers. The next consideration would be to remove Principal 8' from the Hauptwerk.

— Sound comparison of both variants.

These were the first samples in this introduction to the sound, to give you a first impression of this organ and its possible range.

II The console and a closer look at this organ

37:32

The stops are known as manubrias. These stops may no longer be the ones Ehrlich made, but this form of stoplist is exactly Ehrlich's style and manner. It is not easy to reconcile the disposition of the organ with these functions here at the console: we have the Hauptwerk stops on the outside and the Hinterwerk stops on the inside - the Positiv is built as a Hinterwerk, so it stands behind the Hauptwerk. The pedal stops are on the outside at the top and bottom. You first have to get to grips with these features.

The Baroque era thrives on symmetry. As a result, the principal is on one side, the octave on the other, the fifth on the right and the following superoctave on the left. The sound crowns come further down. On the left is the Mixture which has no third - here in Bad Wimpfen it is remarkably called Cornet - and on the right is the Mixture which has a third, which we have already established as repeating in the middle of the keyboard at $3\frac{1}{5}'$ - i.e. a third related to the 16'.

— Comparison of mixed block mechanism with and without sliding coupling.

It is extremely important that the sliding coupling must never be pulled while playing, otherwise the mechanism will break!

The stops of the Positiv, building up from Großgedackt to the smaller stops, are arranged exactly mirror-inverted to those of the Hauptwerk: Eight foot in the Hauptwerk downwards to the higher colors here exactly mirror-inverted, so to speak, in the Positiv:

The Great Gedackt, Spitzflöte, Octave 2' and the Terz-Mixtur. The organ, however, is on Principal 4' of the Positiv, accordingly it goes up again to 4' another 4' and above it the Quint $1\frac{1}{3}'$.

If you philosophize about this system, you might come up with the following idea: The cornet - not to be confused with a French cornet - is a voice without a third.

I attribute this idea of why it is called a cornet to the Italian registration *concerto di cornetti*: 4' - 2' - $1\frac{1}{3}'$ - 1', registered four times.⁵

⁴ Cf. glossary.

— Construction: Principal 8', Octave 4', Quint 4', Cornet 1'

This is virtually mirrored in the positive:

— The highest voice in the positive - if we compare it with the cornet voice without thirds - is the fifth 1 1/3' (right), octave 2' (left), Principal 4' (right), Gedackt 8' (left).

— The same function here in the Hauptwerk: Cornet and Quint in the Positiv are opposite each other - led from bottom left to diagonally top right:

— Reduction of all registers

— Third mixture of the positive (top left) + third mixture of the Hauptwerk (bottom right).

These **sound crowns** could be understood as a "**cross**". On one axis are the sound crowns without the third, on the other axis are the sound crowns with the third and they are in symmetry: for the BW 8' - 4', - fifth - 2' (left - right - right - left): 8' from low to high (arrangement from top to bottom); in the positive exactly the other way round: 8' here from bottom to top up to the sound crown.

43:10

In this respect - perhaps I am philosophizing too much into the sound - the chiasmic position in the arrangement of the stops would be very clearly emphasized here for me. You need a little time to familiarize yourself with this arrangement. I suspect that this arrangement is not pragmatic, but possibly inwardly thought through and provided with an idea.

The tuning of the organ must of course be clearly observed by the player handling the console here; good keys (C major), bad keys (C sharp major), good key (D major), moderately good (E flat major), moderately good (E major), very good (F major) and so on through the entire circle of fifths.

The following should be said about the organ: these keyboards are from the 19th century, we have lost the original keyboard. I would like to emphasize once again that this organ was equipped with Kegella stops - at least part of the Hauptwerk - in order to control the Bourdon 16' of the Hauptwerk, which was added.

Why did they come up with the idea of adding an extra 16'?

I think they took offense at the nature of the mixture, audible in the comparison of the note c' in contrast to the tone sequence $b-a-g-f-e-d-c$. In this position, the mixture is based on eight feet [$c \rightarrow b$] and now changes to the 16' position [$c' \rightarrow c''$]. This could still disturb some ears today. It certainly did not bother the organ builder Johann Adam Ehrlich, as it is part of this organ.

This results in a **level of discourse** for pieces such as Bach's Praeludium in C BWV 547. **(NB 11)** For some organists this would be out of the question, but perhaps we should not rule it out: If this low third with 16' reference is played homophonically, then the trombone 16' is the reference element. Here the sound is perfectly organized, nobody is bothered by this 16' related third. On the contrary: it is now actually a kind of center of the sound, just as my diaphragm is the center of my organism. Then the trombone 16' is equally my foot and the crown of sound, which is represented by the mixture, is my head, as it were. Conversely, however, this means that the mixture with its third 3 1/5', which belongs to the

16' is both the **sound crown** and the **center as well** as the **reference element** at my feet, the trombone 16'. This is a human image, perhaps even a **Christological image**, a **trinity** of bottom, middle and top - and this is how this organ shines.

Perhaps I am not going too far after all, but perhaps we have an eminently important theological concept here - already based on the console concept and then continued in the sound concept.

It is also important and very **remarkable** that we have **two pedal couplers** on this organ.

It is a complete exception that there is a positive console and a Hauptwerk pedal console at the same time, because this organ did not originally stand here on this gallery, but in the church interior. Thanks to inscriptions that have been found, it is now possible to reconstruct on which side of the walls - before entering the choir room - this organ probably stood. At the beginning of the 19th century - at the time of the great upheaval of secularization - the rood screen, which stood at the front of the choir, was dismantled and the organ transferred to the gallery. You can clearly see that the height was not sufficient, which is why the organ had to be lowered in the console area.

You can also see from the medallion that there were difficulties. The medallion, which normally goes vertically all the way up above the central tower, had to be mounted at a significant angle in order to be able to bring this organ to the gallery at all. The instrument benefits greatly from the fact that the entire vault here enables phenomenal acoustics, because it transports the sound into the church like a sound funnel. The vault and these ideal acoustic conditions are certainly not the only reason why this organ sounds so convincing.

The **original bellows system** is no longer there, which pains me a little. There is still a modern organ bench here today, which creates a break in the whole ensemble, the original case and the original façade pipes. During the First World War, case pipes normally had to be delivered. However, the value of this organ was evidently already recognized in the late Romantic period, so that neither these pipes nor those of the Dominican organ had to be handed in. The original principal façade pipes of both organs have been preserved to this day.

Why does this organ have two pedal couplers? Presumably these two exist because the organ spoke from below and should also speak into the choir. Therefore, the rear division, which spoke into the choir, was given its own pedal coupler in order to install a second organ in the direction of the choir, so to speak, while the other organ spoke into the parish hall.

III Sound structure, individual stops and mixed stops

53:36

We now come to the individual timbres of the organ, i.e. to a certain extent to its inner life. We will then also look at individual pipes and their characteristics in order to be able to see the aspect of the so-called "**indistinguishable**" stops even more clearly.

I would like to briefly outline the points that are important to me in this section of our tour of the Ehrlich organ in the town church of Bad Wimpfen:

1. The **principal organ** towards the **plenum structure**, the aspect of the blockwork.
2. The **plenum** with different **plenum forms**:
 - with third without third
 - with 16', 8', 4' cover
3. The **different ones** just mentioned, i.e. the various eight-foot colors in their individuality but also in their **paired mixture**
4. The 16' register of the 3 1/5' disposition of the **mixture**
5. The *pars minor -- pars maior* principle
6. The **pedal stops**:
 - the function of **two 4' stops in the pedal** (very remarkable)
7. Individual parameters that affect the **response** of the stops and the handling of the **touch**.
8. The resulting consequences: **Echo principles** between the two manuals in order to then differentiate the complete picture, as is possible on this organ. Also, to see that an organ is not simply a sound disposition in which one "puts brick on brick", but that it must interlock, must interpenetrate. There is a need for tonal density. How this is created is the question that is answered by this organ - which I would simply describe as ingenious.

The Principal organ

It is, of course, on the 8' Principal.

54:50

As I have already said, the Principal 8' and Octave 4' are opposite each other. With the Octave 4', you can clearly hear the French response.

The life of the fifth 3'

The strength of the Quint 3' is remarkable.

The sum of Octave 4', Principal 8' and Octave 2' results in a first plenum **form** of 8'-4'-3'-2'. The name "tripod" for the fifth 2 2/3' was coined by the organ builders of the Baroque period when they talked about the fifth 2 2/3', i.e. the third partial.

Together with the 4', the two stops almost balance each other out. In combination with 8' and 2' there is this unity, but with a clear emphasis on the fifth. This is certainly a characteristic of this organ and a continuation of the Principal chorus is possible at any time in this way.

The positive

Principal 4' + octave 2' + fifth 1 1/3'

The Positiv is on a four-foot base, the Hauptwerk on an eight-foot base. It is possible that the Musikalisch Still Gedackt was originally in its own tuning, so that a **four-foot plenum** could have been Ehrlich's idea when the third mixture was added.

We actually have an organ here in this region in southern Germany, in Walldürn/Odenwald, built by the organ builder Dauphin, who initially learned from Wender in Thuringia, who may even have been involved in the organ building in Arnstadt. This Wender organ was then accepted by Bach. Dauphin then went to Kleinheubach near Würzburg to set up a workshop there, coming from central Germany. In Walldürn, he built a three-manual organ in which he placed the HW on a 16' basis, the Oberwerk on an 8' basis and the Brustpositiv on a 4' basis without the 8'.

If we reduce this principle, we still have an 8' and a 4' body without the 16' HW.

— **Comparison:** Hauptwerk / Positive

On this instrument, the sound formation from the four-foot Principal is the same as that from the Hauptwerk. So there is one question regarding the eight-foot and four-foot relationship, another regarding the thirds of the mixture.

Now I come to another **type of** plenum without third mixtures. In the positive the fifth is the highest chorus, in the Hauptwerk the Cornet 1'.

— **Comparison:** Hauptwerk / Positive

"My thesis about the four-foot reference of the positive is supported by Bach's arrangement of the Vivaldi concerto *Grosso Mogul*, a violin concerto that Bach transferred to the organ."

As is well known, the violin's low register ends at g° , but it can reach incredible heights.

1:02:57

Sound example: Starting from g° on a four-foot base -> scale upwards -> transition to "*Grosso Mogul*" [1:04:06].

This arrangement shows that Bach also places one work on a four-foot basis and another, which the *Ripieno* plays, on an eight-foot basis on the main work. This would be clear evidence for my thesis about this practice.

The five plenum forms on this two-manual organ:

1. Plenum form: (HW) without cornet 1': 8'-4'-3'-2' (fifth + 2' corresponds to the North German quint); reference of this form to the equivalent of the positive.
2. Plenum form: + Cornet 1' in correspondence to fifth 1 1/2' (positive)
3. Plenum form: + fifth
4. Plenum form: + third mixture in the main work,
5. Answer by the positive

Now I say quite provocatively: there is also a sixth plenum form on this organ.

This terminology, how I arrive at a sixth plenum form, is now my way of talking about organs of this type.

The so-called differentiators

The drawing together of the distinct:

- Beginning with the **characteristic** of the **quintatone**
- Gamba 8', the most modern color, so to speak, which has found its way into the organ world since the early 18th century, but has perhaps been known since 1670.
- The third eight foot is a Gedackt, a completely normal color, at least as far as Germany, France and all countries except Italy are concerned.
- The fourth, actually the most important eight foot, is the Principal 8'.

The modern step in the course of the 18th century: these eight feet were not only considered separately, but possibly brought together. Now a different overtone quality is added to each register:

- The viola da gamba is the brightest of these stops,
- the quintadena brings in the quint color,
- the Gedackt broadens this sound,
- without Gedackt, as the Principal broadens on the one hand and adds radiance on the other. Which **overtones** are involved?
- The 8' in any case
- the 4' as the first partial, otherwise we would have no radiance in the sound,
- at least the 2' over the viola da gamba and
- the fifth $2\frac{2}{3}'$ through the fifth tone.

So 8'-4'-3'-2' are in any case very present in the sound spectrum through these three figure-eight feet.

Earlier we talked about Principal 8', 4', 3', 2' being a first plenum form. I call this form the **fundamental plenum** or the **step into the fundamental plenum**. This term "**fundamental plenum**" is a terminological invention of mine.

The *pars minor* - *pars maior* principle

1:11:28

I have previously used the term *pars minor* - *pars maior*, although this is a common terminology. It is used to describe the fact that the Hauptwerk is a *pars maior* because it can produce much more resonance, but all the sound functions are found in a Hinterwerk or Positiv an octave higher. We have smaller pipes there, so that is the *pars minor*. Both partials that can be played on the manuals would therefore be *pars maior* on the Hauptwerk and *pars minor* on the Positiv.

Now it's not surprising that the very colors we just had also appear as four feet in the background. I call these relationships an **echo relationship**:

Comparison Hauptwerk / Positive:

- Principal 8' / Principal 4'
- Quintadena 8' / Flute dulcimer 4'
- Viola di Gamba 8' / Pipe flute 4'

In summation and in comparison and then coupled:

- Positive: Principal 4' + flute 4' + flute dubbed 4'
- in the Hauptwerk: Principal 8' + Quintadena 8' + Viola di Gamba 8'

Thus the **partial tone spectrum ranges** from the flute dackt 4', which is a fifth tone, to the 1 1/3'. Further even-numbered partials 2' and 1' are stimulated via the Principal 4', which is why the sound has color, height and volume at the same time. A concerto by Johann Ernst Prince of Saxony Weimar seems to me to be a particularly suitable musical example.

- Comparison: Four-foot base / + Great Gedackt 8'

[NB 12: Johann Sebastian Bach, Concerto for organ after a Concerto by Johann Ernst Prince of Saxony Weimar BWV 592, beginning \[1:14:46\]](#)

This means that a *Pars maior* and a *Pars minor* work together through the manual coupler (sliding coupler) in the *Ripieno*. With the Gedackt 8' we now have 4 eight-footers and 3 four-footers. We can juxtapose *Concertino* and *Ripieno* and we now become the beneficiaries of a further effect:

- Viola di gamba 8' with slow response
- Quintadena 8' with very precise response
- Principal is in between

When I play chords briefly, they don't yet develop their full power, as a lot of travel is required before all the pipes have their full resonance. If I play the chords with three notes, I have a *forte sound* and a reduced sound that I can build up again. For me, that is a **dynamic understanding of the organ**, dynamic organ playing. If I only had Principal 8' and 4', these effects would not add up in the same way as with naturally more difficult stops such as the viola da gamba. This means that only when they are touched in *forte* can they contribute their full resonance. I can use the action to filter them out, so to speak, and thus act with the key - as if permanently re-registering it.

[NB 12: Johann Sebastian Bach, Concerto for organ after a Concerto by Johann Ernst Prince of Saxony Weimar BWV 592, beginning \[1:18:20\]](#)

The counter-attempt:

- Principal 8', 4' and the same action
- without paddock

Despite the same playing style with a different touch, these pipes will physically resonate immediately and I cannot skim off this effect.

For a long time, I wasn't even aware of what I was trying to develop. These things weren't really talked about when I was a student. The fact that these phenomena could be baroque parameters was not really up for discussion. How did I get there?

Precisely through this organ, through no other. I was often here, tried out a lot and I gradually became more and more aware of how the cosmos of this organ is structured and how the most diverse interactions are now mutually dependent in this one organ. How registration, touch and tempo intertwine, which is initially common sense and which nobody will deny.

However, it was new to me that it could be claimed in this way on the level of different eight-footers - the so-called **distinctive ones** - even in the Baroque period. It irritated me a little that I came across this.

Of course, I had been aware of the Romantic organ's way of thinking for a long time, but now I was faced with the question of whether I was possibly projecting Romantic thinking onto a Baroque *concerto* by Johann Ernst von Sachsen Weimar and thus making a big mistake by applying Romantic principles to Baroque music. Today I would say that the *Messa di voce*, which is part of the sound culture of a baroque orchestra today - the violinists' sound treatment of making a note rise and fall - is a historical fact.

When Karl Münchener had the Württemberg Chamber Orchestra play in my youth, nobody there played baroque music like that, but it was very solid, it was very straightforward, it was played with great motor power, but with an emphasis on power.

All this, that music lives from resonance, which can be more or less activated, is the knowledge that the historical performance practice of violin playing has given us anew. The relationship between violin playing and keyboard playing is clearly documented by Geminiani and many others, for example.⁵ This is evidenced by the fact that Johann Sebastian Bach studied the Italian *concerto grosso* and transcribed it for the organ. So the relationship between violin playing and organ playing is a historical fact.

If we now take the principles of bow pressure, of swelling and diminishing, as a **basic baroque principle** through performance practice and the knowledge gained, the next step is to find them again in an organ. The Central German organ of Bach's time and the South German organ provide a clear answer to this question. Unlike today, I wasn't sure at first. Nevertheless, it is important to me to talk about this - like now — to provide some kind of evidence again and again.

Back then, about 25 years ago, it was new territory. I discovered it on this organ, but I wasn't sure whether people could follow me or whether I was perhaps completely wrong. At the time, I went back and forth with students

⁵ See glossary, Geminiani.

to Bad Wimpfen to check this out. My test was to use only eight feet and four feet in the registration of Johann Ernst's *Concerto* that I had just played. I asked my students:

"What do you hear in the spectrum, which registration did I use?" The answer was: 8', 4', 2', 1 1/3'. Then the proof was clear to me: the ear perceives these overtones and nobody assumes that this sound comes from the summation of 8' and 4'.

I was able to check the result and also myself. Today it is a fact for me that this must be an essential - and certainly not the only - aspect of the treatment of the organ in Bach's time.

This is an idea that has yet to be accepted by the entire organ world. It is therefore necessary to discuss it anew; in a way, we are actually breaking new ground.

The pedal - Pedalambitus - Pedal coupling

1:25:20

The pedal

The **special feature** of the **two four-foot stops** in the **pedal** is also worth mentioning. Johann Adam Ehrlich had submitted various cost estimates and the most detailed also had these two four-foot pedal stops. However, they were not built by Ehrlich - the money was saved - but Ehrlich had the idea. Richard Rensch then reconstructed them in 1972.

Comparison of the two registers and harmony:

- Octave 4', flute character and a so-called Pordon-fleute 4', i.e. drone flute
- Pordon-fleute 4', which Richard Rensch had reconstructed as a quintade.

What can I do with it?

I can play a *cantus firmus* or accompany it and thus register a chorale prelude.

The old organist practice of using the pedal as a *soprano cantus firmus* in Germany, which we know mainly from the 17th century, possibly lives on here. The organ's way of thinking thus goes back to the 17th century. At the same time, I get an obligatory pedal, namely a drawing ability that is helpful for trio playing and similar types of registration, for example.

The pedal ambition

The pedal reaches up to *C'*, and there is also a low *C sharp* on this organ. I doubt, however, that this was originally present, but it still needs to be checked.

This pipe is missing in many organs from Bach's time because it cost a lot of money, is large and was rarely used. The pedal keyboard is also no longer original.

The ambitus is *C-c'*. On the sister organ in the Dominican church, which was built four years later, we had the typical South German pedal, which is unfortunately lost, that went up to *a°*. I am convinced that Ehrlich built there for the requirements of a Catholic monastery church, whereas here he built for a Protestant town church. In the Protestant church, Pedal was played obligato, here

Cantus firmus required - even in the pedal. These requirements did not apply in the Catholic Church. There

had to sound the basic tones as they occur in typical southern German and Italian practice. So:

- in the later organ of the Catholic Dominican Church: a non-obligatory pedal,
- in the Protestant town church: an obbligato pedal and therefore different requirements.

The manual range extends to c''' . In the Bach period one can also find d''' , as well as in very rare cases an ambitus up to f' in the pedal. In Arnstadt they did not build up to d' , c sharp'. I believe that Bach's explicit emphasis on the alternating note $d'-c$ sharp'- d' in the D major Prelude BWV 532 [see also D major fugue, counterpoint] perhaps results from the fact that he had possibly moved from Arnstadt to Mühlhausen in the meantime and perhaps wanted to express his wish for a c sharp' through the composition.

An important aspect - clarification of various parameters of sound thinking

1:30:25

The differentiation of the address of registers:

- A viola da gamba, for example, has a different sound function and character. The richness of the overtones brings a certain sharpness or softness to the sound.
- Accordingly: The response of the viola da gamba can be very different, such a difference cannot be produced with a Gedackt, it always sounds the same. A sharper or softer articulation is possible, but the overtone spectrum does not change.

When I work with registers in combination, I can add or reduce overtones:

- Gamba + fifth partial: The fifth part is now produced by the fifth tone.

If I really want to notice and hear the fifth tone, then an exercise helps me. This whistle even floats a little, because the fifth tone is a pure third partial.

produced in contrast to the tempered fifth from $c-g$. This means that **shading with partials** is possible

- through very large steps

[Short improvisation](#)

- in much finer steps

[Short improvisation](#)

In this way, I can transfer this again - keyword **interaction** - into the interplay of these two voices in their mutual exchange. This is what I call **the step into shading**. As we now have a whole series of similar registers *Pars maior* / *Pars minor*, this example can of course be transferred to other timbres at any time.

The parameter 'touch', which I would like to call 'active' and 'inactive', can be accentuated or softer (example: Concerto by Johann Ernst von Sachsen Weimar). We have already experienced the effects of different **articulations**. This means that the **length** and **brevity** of a tone is also decisive.

— Viola di gamba, interaction between short tone (almost no resonance) and longer articulation

[Sound example viola da gamba](#)

— Principal, reaction of single notes and in the chord

The mixture of all **touch possibilities** results in a tremendous liveliness, solely with the **response** (e.g. Principal 8'). This in turn can be transferred to many other registrations.

Now we were able to get to know many **interactions**, in particular the **echo principles** between *Pars maior* and *Pars minor*. I have pointed out that the same organ builder built two quite different organs in the same town; here in the town church, by Protestant standards, different from the Dominican church by Catholic standards. This can also be **seen** in the **specification**: This organ has no swell, whereas the organ in the Dominican church has a so-called 'Bifara'. The term is a borrowing of the Italian word 'piffero' / pipe, with different meanings depending on the region. This stop is a swell. Beats can also be simulated by mixing registers, although I don't have a tremulant. 1:37:10

Baroque tremulants were also available in various designs:

— Duct tremulant: In the wind tunnel, the air is moved by a flap that swings back and forth. If you take the principle a step further, you can stand directly at the bellows in the organ and move them slightly.

— Comparison for viola di gamba 8': without movement (flat sound) / with movement (slight beat). The change in sound is not so obvious in every register.

— Viola di Gamba, comes gently into motion

— Wide choir register + viola di gamba

— Now, with the help of this tremulant, I have created a kind of *voce humana*, as one would be accustomed to in Italy.

— Comparison: with / without bellows movement

I would also like to address a very important level. The following **baroque registration** was handed down by Mr. Samber in the late baroque period:⁷ Viola di gamba and cimbalom (here: cornet)

NB 13: [Johann Sebastian Bach, *Das Wohltemperirte Clavier* \(Part I\), Praeludium in D minor BWV 850 \[1:42:47\] with transition into a short improvisation](#)

⁶ Cf. Johann Baptist SAMBER, CONTINUATIO AD MANUDUCTIONEM ORGANICAM, *That is: Fortsetzung zu der Manu- duction oder Hand-Leitung zum Orgl-Schlagen*. Printed by Johann Baptist Mayr seel. Wittib und Sohn, Salzburg 1707; see Glos- sar.

Here, the question of **transcription** is clearly the attraction of this registration and ultimately an aspect that one can imagine on this organ when one thinks of the next generations. If an Abbé Vogle had been sitting here ^{r8} had been sitting here, he might have considered how a *crescendo* could be achieved.

[Improvisation -> Mendelssohn \[1:44:48\]](#)

[Felix Mendelssohn Bartholdy, Sonata III in A major op. 65/3 \[1:47:26\]](#)

We have now dealt a great deal with the tonal experience of this organ, its tonal structures, and I would now like to draw a kind of conclusion and initiate a continuation from there.

Review of the anniversary of this organ in 1998

1:49:04

Johann Adam Ehrlich was obviously an ingenious organ builder, we have an absolute masterpiece here - but presumably also in the Dominican Church, although unfortunately still somewhat pale at present. This led to the founding of the *Association for the Promotion of Organs and Organ Music in Bad Wimpfen*. In addition to myself, a number of people were instrumental in the founding of this association, in particular Renate Lüdeking-Schreiber and her husband Peter Schreiber as well as the local priest Bernd Göller. The many excursions to this organ, which had already taken place in advance, made it possible for quite a number of internationally renowned organists to visit the site: Edoardo Bellotti (Italy), Moon Kyung Chae (Korea), Hans Davidsson (USA), Hans-Ola Ericsson (Sweden), Lorenzo Ghielmi (Italy), Andrea Marcon (Italy), William Porter (USA), Masaaki Suzuki (Japan), Luigi Ferdinando Tagliavini (Italy), Harald Vogel (Germany) and many more.

What is a South German organ and who is Johann Adam Ehrlich as a South German organ builder who was active in this region - especially in Hohenlohe?

My intention is to find out whether this instrument is possibly a textbook example of an organ that Bach could have imagined. Does this organ only say something about southern Germany or is it also related to central Germany?

The exchange between Thuringian organ builders and this region is clear (Wiegleb/Ansbach; Dauphin/Odenwald). Dauphin was a pupil of Wender and this leads us directly to Arnstadt, as Wender built Bach's first organ in 1703, on which he officiated. There are an astonishing number of similarities between the specification of the Arnstadt organ and the organ here, even though it was built 45 years later. However, this organ here in Bad Wimpfen has no Trompete 8' in the manual and no Sesquialtera. This eliminates two features that also characterize a "Bach organ". In the following we would then also have to discuss whether this Ehrlich organ has substitutes for Trumpet or Sesquialtera. I think we have already experienced this in the Terz mixtures.

⁷ Georg Joseph Vogler (1749-1814) was an important bandmaster. The idea of the *Mannheim Crescendo* goes back to him (1780). See glossary.

In the course of the discussion so far, we have first listened to individual sound examples to get closer to the questions:

- The gaming table
- the brochure
- the previous **installation** here in the room
- the question of **temperature**
- Questions about the special disposition - *pars maior / pars minor*
- To what extent does the **stop** play a role, which then again
- the **approach to** the registers is made particularly flexible
- the infinite chain of **interactions** that is the real attraction of this instrument.

Of course, you also need to have the technical skills to set these things in motion on this organ through playing skills, intuition and imagination - that's what it's all about here.

The discourse about this organ is therefore multifaceted. Could Bach have imagined this organ?

I don't miss any stops on this organ, I don't see the fact that there is no trumpet on this organ as a significant limitation. In my opinion, this organ does not need a trumpet or a sesquialtera. **The organ as it has been handed down here is fully valid and universal in the best sense of the word.**

The word 'universal organ' has - unfortunately rightly - acquired a very negative connotation in the 20th century, because 'universality' is something quite different. 'Universality' is something that reaches into the whole, that is able to give us an impression of the whole. If we use the metaphor 'man is the crown of creation', I would say the following about the mixture:

- The partial aliquots of the third are comparable to our diaphragm, without which no singing would be possible,
- the partial aliquots of the low ore are connected to the trombone 16', comparable to our feet. Then there would be further interactions with a truly universal way of thinking, which this organ encourages. I have also tried to interpret the stop arrangement at the console as a chiasmus. This also applies to
- the ore-containing sound crowns compared to the non-ore-containing sound crowns,
- the eight-foot stops, which grow in the first manual from top to bottom, i.e. from the base stop to the top, in contrast to the stops on the inside, which belong to the back division and have the 8' as their base, and then unfold in the sound crown.

I see another 'universitas' of this organ in such chiastic positions.

IV

The "European organ"

One keyword that is very important to me in connection with the South German organ is the question of the **"European organ"** (example: the organ by Holzhey in the Neresheim Abbey Church). For me, a "European organ" is an organ that reflects the **three basic tonal pillars** - as I call them - i.e. the three organ styles in Europe:

1. The **principal organ** in Italy,
2. The **aliquot- and reed-oriented** organ of the Iberian Peninsula, France, the Benelux countries up to Northern Germany with the clear distinction between brilliant reeds / vocal reeds,
3. The third essential sound component is the **basic labial style**, i.e. everything that means the invention of new sound characters, such as the viola di gamba in particular.

Based on the three basic tonal pillars, the question arises as to the individual colors that are needed as soloists and the question as to when one can begin to mix these registers.

Here we have clear evidence from Bach's time, for example when the Bach pupil Agricola speaks of the *strange effect* and emphasizes that he found it very pleasant when stops of different scales were mixed together. In contrast, "the ancients" did not want to combine them⁹.

For me, the organ in Neresheim would be the ideal type of **European organ** with clear characteristics of the **Italian, French and southern German styles**. In modern terms:

Would this then be a '**universal organ**'?

No - because the temperature of this organ, which is also clearly a late baroque organ in terms of style, means that not all of the organ literature can or should be played. The criterion must be: what fits and where are the limits?

V The question of the identity of this organ in terms of its stylistic radius and its limits

2:00:33

This criterion now brings me to the question of **an organ's identity**. I would like to link this question closely with the question of whether we could learn to appreciate this organ as a "Bach organ" or whether there are too many limitations as to why it could not be one.

First of all, I would like to illustrate this question with two examples:

- Bach's Toccata in F major with the great pedal solo
- The chorale prelude *Wenn wir in höchsten Nöthen seyn* from the *Orgelbüchlein*

⁸ Cf. organ teaching video for Giengen/Brenz; Johann Friedrich Agricola refers here to a statement by Friedrich Niedt from his *2nd part of the Musicalische Handleitung*, which Jacob Adlung quotes: 'By drawing several eight-footers together "the voices would always float" and use up too much wind. Agricola's essay is quoted in Friedrich Wilhelm MARPURG, *Historisch-Kritische Beyträge zur Aufnahme der Musik*, vol. III, Berlin 1758 (reprint: Hildesheim 1970), p. 505. See glossary.

Example 1: We know that Bach demanded the note f' in the pedal as the ambitus in the Toccata BWV 540. Presumably only the organ in Weißenfels fulfilled this requirement in Bach's circle. This is why Bach's pupil Krebs wrote a reduced version of his own, in which bars are deleted in order to make do with the pedal range up to d' . The pedal on this organ only goes up to c' . Could we still play the F major Toccata here?

a) The question of the **tonal interpretation** also concerns the organ point at the beginning. Can a trombone play here or is it too strong? Which registration do we want to choose for this work? It is clear that it is a **plenum registration**. In this case, I would prefer to assign the beginning to the positive and then use the Hauptwerk for the chordal strokes or the fanfare melody.

b) The next question is whether constellations such as those in bars 217-220 on two manuals are conceivable. I have deliberately left out the pedal completely at the moment, because this is again a question of proportionality.

c) This pedal has a trombone. We know of other organs in southern Germany that have no reeds at all and yet are of a respectable size. The organ in Maihingen has neither a trombone nor a trumpet, which is actually almost typical for southern Germany. We don't need reeds here because we have the third mixture. Now it would be conceivable to play the beginning with a positive and a trombone dominating as the color in the pedal.

NB 14: Johann Sebastian Bach, Toccata in F major BWV 540, mm. 1-9, mm. 51-58 (d') [2:02:26]

d) We are approaching the pedal solo. For this, the note d' is missing in mm. 58 ff. What would be possible?

Discourse and suggestion: replacing the note d' with manual playing

The physics of the reed pipe means that the deeper the reed is, the stronger it sounds. The higher it is, the weaker it sounds. If you add the missing note to the manual, you can create a replacement. This requires a certain skill in order to fit it rhythmically and organically. This made it possible to play the F major Toccata for the 250th anniversary of this organ.

Example 2:

The next question concerns the lack of a sesquialtera and also the question of playing *cantus firmi*. We as organists are used to using a characteristic eight-foot color and like to use the sesquialtera, a nasat draw or perhaps a certain reed part to play soloistic, colored *cantus firmi*. What can we do here?

The mixture is out of the question, it cannot replace a sesquialtera in a chorale prelude, and a nasat line is also out of the question because we only have a fifth, which is not a nasat but a principal fifth. This is so strong that it is too strong even when using the minor Gedeckt with the fifth tone. **Proposal for a registration** using the example of the chorale prelude *Wenn wir in höchsten Nöthen seyn* from the *Orgelbüchlein*.

- the solo part: viola di gamba 8'
- the accompaniment: Gedackt' 8' on the positive
- Subbass 16' in the pedal
- Pedal coupling to the positive, pedal coupled, is played discreetly

NB 15: Johann Sebastian Bach, *Wenn wir in höchsten Nöthen seyn* from the *Orgelbüchlein* BWV 641
 [2:07:57; 2:09:08 (accompaniment), 2:09:41 (with tremulant bellows)]

The accompanying movement: It is clear that this chorale prelude *Wenn wir in höchsten Nöthen seyn* later became a movement that Bach used as his death chorale. Each *cantus firmus section* is preceded by a preliminary imitation and then the movement is played as previously notated in the *organ booklet* - albeit without coloration.

Modification options:

- Imitation of a tremulant (setting the bellows into vibration)
- the music begins to vibrate, the sound is revitalized

The tremor of the tremulant reflects something that the piece as a whole also indicates through the tone repetition and comes from the *cantus firmus*, namely the tremor of the heartbeat - we experience the quivering pulse in the tremulant.

The two examples shed light on the identity / limitations of this organ. The identity of this organ:

Summary:

The **principal plenum** is the old **blockwork** that survived until the 17th century in the mixture plenum of organs in Germany, Italy, France or elsewhere as a mixture plenum. This is the continuity of history since the late Middle Ages. Here in Bad Wimpfen, the **different** registers up to the modernity of a viola di gamba are added.

I call the blending of Elements from much earlier times with modern elements of the present day **'Organ as something layered'**¹⁰. This organ was built in 1748, Bach died in 1750 - two years later. Other musicians with completely different intentions appear. I have already mentioned the name Abbé Vogler, who - like few others - advocated a modern approach to improvisation and the use of the organ. He rebuilt organs using the so-called simplification system,¹¹ in order to realize his intentions of a new idea of the organ. If such organists, who were both composers and conductors, were involved with the organ, I cannot imagine that they did anything other than experiment. So it is almost inevitable that the possibility of gradation - i.e. the **increase in tonal intensity** and the **intensification of overtones** - in the registration gradually leads to the possibility of the *crescendo*, which then suddenly leads to an expressiveness of the organ that was not previously possible.

2:12:07

⁹ Christoph Bossert, *Organ as something layered*. In: *Musik und Kirche* vol. 67, Kassel 1997, pp. 111-116.

¹⁰ See glossary.

(cf. Vogler in Mannheim, 'Orchester-Crescendo', Glossary). **My provocative thesis is that the organ was probably the experimental starting point from which musicians like Vogler gathered their experience and then transferred it to an orchestra.** This position differs fundamentally from that of the organ movement of the 20th century, which said that *the organ wanted to come ever closer to the orchestral sound.* *In the course of the 19th century, the organ moved further and further away from its roots, which is why the 19th century had to do with decay.* In the organ movement of the 20th century, people wanted to return to the 'real organ'.

It is precisely this statement by the organ movement that I consider to be wrong. Everything actually suggests that it may have been as I have tried to demonstrate here on this organ.

So we come to the **discourse** on the characteristics of a "Bach organ" on the basis of this Ehrlich organ.

VI Is this organ also a "Bach organ", although it has no 8' trumpet and no Seaquialtera in the manual?

2:16:18

Brief historical digression

Johann Heinrich Bach, a nephew of Johann Sebastian Bach, worked as an organist and cantor in Öhringen, the residential town of the Counts of Hohenlohe, for around 50 years. Johann Heinrich Bach was the son of Johann Christoph Bach from Ohrdruf, Johann Sebastian Bach's older brother by 17 years, in whose house the ten-year-old orphan Johann Sebastian was taken in and grew up. The young Johann Sebastian Bach received his education from Johann Christoph. When Johann Christoph died, Johann Sebastian Bach took in one of his sons - Johann Heinrich Bach - in Leipzig.

Johann Heinrich Bach returned the favor by copying sheet music. He was an important copyist in the Bach household in Leipzig - one of the main copyists in the period from 1723 - and went from there to Öhringen in 1735. It is therefore obvious that a Bach reception must have taken place in the Öhringen area via Johann Heinrich Bach. As a copyist, Johann Heinrich was thus able to amass a large collection of his uncle's music.

This was the first connection between Hohenlohe and Thuringia. Furthermore, it is also particularly significant because the then Counts of Hohenlohe¹² had held the succession in Thuringia over the county of Obergleichen since 1631, whose main seat was Ohrdruf. In this respect, it is a clear historical fact that the connection between Thuringia and the Hohenlohe region, which we directly border on here, was fundamental and extended far into the 19th century. Johann Adam Ehrlich came from Hohenlohe, so that biographical backgrounds also reinforce the discourse as to why this Ehrlich organ does indeed have a "Bachian spirit". Further detailed comments on this would be possible.

Example 1

¹¹ The dynasty was extinct in the middle of the 18th century. For Johann Adam Ehrlich and Hohenlohe, see appendix.

The chorale prelude No. 2 *Gottes Sohn ist kommen* from the *Orgelbüchlein* has the traditional registration: Manual: *Principal 8'*, Pedal: *Trumpet 8'*. The organ here has no trumpet. What could we develop as a solution? The following would be conceivable:

NB 16: Johann Sebastian Bach, *Gottes Sohn ist kommen* from the *Orgelbüchlein* BWV 600 [2:20:21]

In the canon with the manual, trumpet 8' should play the *cantus firmus*. What substitute would be possible? We have a third mixture in the Positiv, the Hauptwerk is already occupied and we are faced with the additional difficulty that Bach notated the Pedal up to *f'*. If we think from the outset on a four-foot basis (positive), it is possible to realize the *cantus firmus* in the pedal with the existing *f'*. The trumpet could be replaced by a pedal with four-foot registration and the problem of the missing pedal ambitus could be solved by low octaves. So far, this example should remain in its fragmentary state.

Example 2

Chorale prelude *O Mensch bewein' dein Sünde groß*. An extremely demanding piece, but one that is played very often and is almost a basic topos of Bach's chorale prelude compositions.

What can we use here if we think of the *cantus firmus*, which also appears colored here? In the previous example, I used the viola da gamba, which would be too soft for me here, however.

Another suggestion:

- Solo: Quintatone 8'
- Accompaniment in positive: large cover
- Pedal: Subbass 16' + pedal coupler
- Actively moving bellows

NB 17: Johann Sebastian Bach, *O Mensch bewein' dein Sünde groß* from the *Orgelbüchlein* BWV 622 [2:24:00]

The word 'obbligato' leads to the trio sonata, but it also applies to the *Orgelbüchlein*. Bach explicitly called for 'obbligato pedal playing' in these two works and tried to instruct organists in this.

Example 3

The following is the only one of the six trio sonatas that begins with a slow introduction and also has hermeneutic aspects. This slow introduction becomes the central instance of all six trio sonatas. The use of registration is therefore particularly important here:

- HW: Viola di Gamba 8' + Quintatone 8' (*Pars Maior*)
- Positive: Echo with Principal 4' and Flötegedackt 4' (*Pars minor*), octave displaced
- Comparison of *pars major* / *pars minor*
- Pedal: Subbass 16' + Octavbass 8'

NB 18: Johann Sebastian Bach, Trio Sonata No. IV in E minor BWV 528, first movement [2:26:56]

So this movement is based on the **different ones**. For me, the combination of viola di gamba 8' + quintatone 8' always sounds like an oboe d'amore in Bach's cantatas.

"Bach organ" - dealing with the plenum

We have already touched on the problem using the example of the F major Toccata. This is an organ work that has to be played in the plenum and therefore raises the question of the missing ambitus. By shifting the octave in the manual, we can apparently compensate for high notes in the pedal by playing a lower manual.

Another basic requirement for a "Bach organ" is the differentiation of plenum **possibilities**. We were able to identify **five types of plenum** (cf. [1:04:36]) on this organ. A further distinction must now be introduced here: We have already established with the third mixture, which has the $3 \frac{1}{5}$ ' third, that it isolates the sound and unconditionally requires a 16' below it. However, *c'* in the manual + pedal 16' does not exactly sound "Bachian". The sound organizes itself completely as soon as it is played like this (KB 2:30:09).

And now comes the connection with Arnstadt. This organ in Arnstadt, which Bach took over at the age of 18 (1703) and then worked there as organist for four years, had a low fifth 6' ($5 \frac{1}{3}$ ') without a 16' labial. This means that what is the third mixture in Bad Wimpfen was the low fifth in Arn - stadt, which could not be integrated into the manual, but could only be played with the pedal underneath. This means that the chord has to be organized vertically and ultimately also means a preference for homophonic playing with a third-containing registration in contrast to the polyphonic style, in which I prefer the fifth and the octave tone.

This distinction between polyphony / homophony as a distinction between mixtures containing and not containing thirds is for me a further level that also leads to the "Bach organ".

The next question of the Bach period is the **doubling of the Principal voices**. We also know it from Gottfried Silbermann, who states in his registration instructions that Principal 8' + Rohrflöte 8' can be registered at any time and that the eight-foot base should be reinforced. However, this does not yet mean the contraction of several other eight-footers, which the contemporary witness and Bach pupil Agricola describes with the term '*strange effect*'.¹³

It will now become clear whether such a sound is conceivable for a Bach prelude, for example, whether it is convincing or should be ruled out.

NB 19: Johann Sebastian Bach, Praeludium in G major BWV 541 [2:33:21; 2:35:24]

¹² Cf. glossary.

Here we hear this third as a 16' third completely isolated. Perhaps the ears have to get used to it a little, but in my opinion the ear judges whether this sound is suitable for the Praeludium in G major or not. I would like to leave this open, but I am aware that this is more likely to lead to questions in the world of organists.

The next point concerns Bach's demand for obligato pedal playing and the question of the use of a pedal coupler. A note notated in the manual is no longer played specifically in the manual.

Now, on this organ, I have the option of using the other pedal coupler and setting up the plenum here accordingly.

When playing together, nothing overlaps between the manual and pedal, both voices run obligately and that would be an essential requirement for a "Bach organ".

Johann Sebastian Bach probably composed the Toccata in C major BWV 564 in Weimar as part of his exploration of the *concerto form*. I personally think that Bach may have written this organ work because of the early death of the young Prince Johann Ernst of Saxe-Weimar.

We hear fanfare melodies at the beginning:

NB 20: [Johann Sebastian Bach, Toccata in C major BWV 564 \[2:36:46\]](#)

Recognizable from the sound example: Demonstration of the possible handling of:

- Echo questions
- missing pedal ambitus
- terz-containing and non-terz-containing registration.
- Phenomenon of the main motif appearing three times (twice in the manual, pedal solo)
- Equal participation of all three tonal levels in the threefold appearance of the triadic motif, which creates a kind of *crescendo effect*:

These are all components that emphasize the spatiality of the organ.

An extremely remarkable discovery

The organ gallery of the Hofkirche in Weimar, where Bach officiated at this time, was called Himmelsburg because it crowned the altar, pulpit and organ. In front of the organ there was a crank mechanism that allowed the entire gallery to be covered and the walls to be opened so that the entire organ and the musicians working up there were visible. Why was such an effort made? This can only have one consequence. For example, the musicians play the cantata *Himmels- könig sei willkommen* with the doors closed. These doors are gradually opened and a *crescendo* builds up until the music is fully present.

This is a new discovery. I owe this information to my former student Martin Sturm, who is now a professor in Weimar, and it gives me an incredible opportunity to think further about Bach with regard to

— **Basic votes plenum** (my terminology)

— the question *Concerto Grosso* (arrangement of a work by Johann Ernst, Prince of Saxe-Weimar

— the contraction of eight- and four-foot registers

and so we could continue the discourse on Bach forever.

The Dorian Toccata (Bach's organ had a sesquialtera and otherwise no terzless voice as a sound cro - ne in the positive) is still to be discussed.

[NB 21: Johann Sebastian Bach, Toccata in d 'Dorian Toccata' BWV 538 \[2:43:29\]](#)

The Positiv cannot be played in any other way than with a registration containing thirds. The question is whether the third should also be drawn in the Hauptwerk or whether the contrast might be attractive:

— The third-less mixture would be the crown of the sound How does the pedal relate to this?

— Comparison of both couplings and the question of choice.

This creates an enormous tension between the non-third-octave sound in the manual and the third-octave sound in the pedal, which later forms the bridge to the solo.

VII Historical organ and contemporary improvisation

2:46:30

A final point in the question of the identity of this Ehrlich organ is improvisation. At all times, organ improvisation has always been a hallmark of the organist's art and Carl Philipp Emanuel Bach said of his father that anyone who had not heard him improvise had no idea of his art, that his improvisation went beyond his organ compositions.

What would it mean to improvise on this organ in the style of a cantata? I think that the Wimpfen organ also has this level within itself and can optimally reproduce cantata music. Students from Bremen performed Buxtehude here, the organ was used as a continuo *instrument* and it was incredibly impressive what dimension this organ then brought to ensemble playing.

The world of Bach's cantata and contemporary improvisation - both optimally possible on this baroque organ

[Improvisation in the style of a Bach cantata \[2:48:42\]](#) [Contemporary improvisation \[2:51:03\]](#)

Feature II

Representation of different eras

The following registration is for the Elevationstoccata by Frescobaldi from the *Messa della Madonna* from the *Fiori musicali*:

2:59:10

- Viola di Gamba,
- Sliding coupling in HW,
- Great Gedackt of the positive
- tremulated bellows:

NB 22: Girolamo Frescobaldi, *Fiori musicali, Messa della Madonna, Tocata per Levatione, Adasio* [2:59:35]

The next example requires a translation: Francois Couperin: *Offertoire sur les grand Jeu*. French *grand jeu* with reeds and cornet is not present here. I use a translation based on the thirds mixture:

NB 23: Francois Couperin: *messe pour les paroisses, Offertoire sur les grands Jeux* [3:02:03]

This is followed by Praeludium in E flat major from the *Well-Tempered Clavier, Part II*, to represent the lovely viola da gamba: **NB 24:** Johann Sebastian Bach, *The Well-Tempered Clavier, Part II, Praeludium in E-flat Major BWV 876* [3:03:20]

A large plenum in thirds using an example from the Well-Tempered *Clavier, Part II*:

NB 25: Johann Sebastian Bach, *The Well-Tempered Clavier, Part II, Praeludium in D major BWV 874* [3:03:58]

NB 26: Wolfgang Amadeus Mozart, little organ fantasy in F minor K. 594 [3:05:00]

with transition to the F major part.

This is followed by Christian Fink, who studied at the Leipzig Conservatory around 1850. A Moderato in C major here on the basis of Gamba 8' (HW) with Great Gedackt 8' (Positiv):

NB 27: Christian Fink, *Moderato* in C major [3:06:50]

NB 28: Max Reger, *First Suite in E minor op. 16* [3:07:51]

The first opening is heard with a large organ, then *subito piano* and *crescendo progression*.

Representation of different types of sound and music in Bach

3:09:33

The subject is now a sequence of pieces in the Well-Tempered *Clavier, Part II* from Praeludium in C major to Fugue in D major. I would like to present different **types of sound** and different **types of music** as

Bach composed. Of course, it is also about the presentation of the *Well-Tempered Clavier* on the organ and the question of the **character of the keys**. The *Kirnberger II* tuning used here favors the good keys. The keys of C sharp major and C sharp minor appear in the *Well-Tempered Clavier* and the listener may judge how to classify this. At the same time, I would like to take the opportunity to complement the sound and music with my hermeneutical insights into Bach in a very pointed way. I will briefly discuss a few key points - but only as an outline of possible perspectives, which will then be the subject of the instructional videos on Bach and hermeneutics.

NB 29: Johann Sebastian Bach, *Das Wohltemperirte Clavier, Part II, Praeludium in C major BWV 870* [3:10:57]

The organ shines here in a brilliant third-mixture plenum and at the same time there is very fine music behind it. I consider this beginning to be a quotation of the first bar of the first piece of the cantata *Komm, du süße Todesstunde* BWV 161.

NB 30: Johann Sebastian Bach, *Cantata Komm, du süße Todesstunde* BWV 161 [3:11:40]

This cantata is certainly connected with the death of Johann Ernst Prince of Saxe-Weimar. Bach composed this cantata on his death in 1715 after half a year of national mourning, during which no music was allowed to be played.

NB 31: Johann Sebastian Bach, *Das Wohltemperirte Clavier, Part II, Fuga in C major BWV 870* [3:12:47] with plenum of thirds

NB 32: Johann Sebastian Bach, *Das Wohltemperirte Clavier, Part II, Praeludium in C minor BWV 871* [3:13:15]

The repeat is played on the positive. There is an unusual bar in this prelude. As a rule, one perceives two voices, the endings are composed with full stops, but there is a three-voice bar. For me, this bar 26 is the key to the work, as it stands out due to its three-part texture. The top notes that can be perceived are e flat'-g'-c'-as'-f'-d'-es°



This is a root of pieces that then present this bar again and again in mirrored forms in other pieces. For me, it is also the key to tempo. If I played this bar faster, it wouldn't sound right, even though the beginning could also be played at a faster tempo.

NB 33: Johann Sebastian Bach, *Das Wohltemperirte Clavier, Part II, Fuga in C minor BWV 871* [3:15:37] with Principal 8'

The music remains largely in three voices up to bar 18. In bar 19, the augmentation is added as a fourth voice, presented in the pedal. In the upper voice there is a presentation of the inversion on the one hand, and on the other -

On the other hand, the *cantus firmus* of the hymn *In dich hab ich gehoffet, Herr* is heard at the point where the augmentation appears in the pedal.

The image shows a musical score for the hymn 'In dich hab ich gehoffet, Herr'. It consists of two systems. The first system has a vocal line on a treble clef staff and a keyboard accompaniment on a grand staff (treble and bass clefs). The vocal line has the lyrics 'In dich hab ich gehoffet, Herr' with asterisks above certain notes. The second system shows a single treble clef staff with the lyrics 'In dich hab ich gehoffet, Herr' underneath, representing the cantus firmus.

NB 34: Johann Sebastian Bach, *Das Wohltemperirte Clavier, Part II, Praeludium in C sharp major BWV 872* [3:18:12]

This piece is a challenge in terms of key. We hear the viola di gamba.

Only in this piece is there a dichotomy of 24 + 26 bars. 24 bars are in 4/4 time, another 26 bars in 3/8 time, which in turn becomes a key to the analysis of the work. The last piece in the cycle, *Fuga in B minor*, is in 3/8 time, as are the two symmetrical pieces *Fugue in G major* and *Praeludium in E minor*. Then - as part of the *Prelude in C sharp major* - there is another 3/8 time signature. The fundamental notes form the triad b-g-e-c sharp, which in this form reaches far into the depths of Bach's oeuvre, from his first chorale preludes in the so-called Neumeister collection to this late work from 1742.

NB 35: Johann Sebastian Bach, *Neumeister Collection, Choral Prelude No. 1 Der Tag, der ist so freudenreich* BWV 719 [3:20:06]

The chorale prelude *Der Tag, der ist so freudenreich* is the first piece of Bach's first organ cycle, the treatise on *der ist Mensch geboren / und unverweslich herfür geh'n*. In my opinion, this is reflected here in the *Well-Tempered Clavier, Part II*, by the fundamental notes that span the entire cycle as c sharp-e-g-b.

The fugue in C sharp major is the fugue with the shortest imaginable theme, a triad.

NB 36: Johann Sebastian Bach, *The Well-Tempered Clavier, Part II, Fuga in C sharp major* BWV 872 [3:21:00]

NB 37: Johann Sebastian Bach, *Das Wohltemperirte Clavier, Part II, Praeludium in C sharp minor* BWV 873 [3:21:51] registered with the color that I would like to call the oboe d'amour: The combination of viola di gamba and quintatone. The registration does justice to the plaintive character of this piece. Here, too, the key becomes a challenge.

The fugue represents a completely different situation, it is very animated and is in 12/16 time - just like its symmetrical counterpart *Praeludium in B flat major*.

NB 38: Johann Sebastian Bach, *The Well-Tempered Clavier, Part II, Fuga in C sharp minor* BWV 873 [3:22:33]

The style of the music was already extremely moving in the course of the piece and this mobility of the semiquaver triplets




leads in the next piece to , the impulse of the Praeludium in D major.


NB 39: Johann Sebastian Bach, *Das Wohltemperirte Clavier, Part II, Praeludium in D major BWV 874 [3:23:21]*


The attentive listener will have noticed that I play the sighing figures duolically in bar 2. There is much to be said for sticking with the triplet diction, which is generally the practice of harmonizing rhythms. However, the duolistic form is based on the beginning of the cycle, the Prelude in C major, which presumably began with the quotation *Komm, du süße Todesstunde*. This means that this piece proclaims the resurrection in bar 1 and flashes back to the beginning of the cantata *Komm, du süße Todesstunde*.

NB 40: Connection between Praeludium in C major BWV 870, Praeludium in D major BWV 874 and cantata *Come, thou sweet hour of death* BWV 161 [3:24:30]

NB 41: Johann Sebastian Bach, *The Well-Tempered Clavier, Part II, Fuga in D major BWV 874 [3:25:18]*

This fugue is dominated by the motif . It occurs - including transpositions - a total of 110 times and

additionally in the last position not with a fourth but with a fifth . And so this ending presumably

becomes the beginning of the last *contrapunctus* of the *Art of Fugue*, which remained unfinished. I call it the open *contrapunctus* with this theme: 

Yet another track opens up. For example, we hear such progressions:



An ascent in fifths / a descent in fifths. If I play it in a minor key, you can recognize the presumed root, the *cantus firmus*: *Wenn ich einmal soll scheiden*. Then this tremendously confident fugue would be at the same time a treatment of the melodic topos *Wenn ich einmal soll scheiden [...], wenn ich den Tod soll leiden soll, so tritt du herfür*.

In my opinion, the theme of death is always emphasized and treated from a different angle in this cycle, right up to a tremendous conflict situation in bar 43:



In three pieces (Fuga D, Fuga in D flat minor, Fuga in E major), bar 43 always refers to this situation. In this piece, this conflict situation, which begins in the second half of m. 43, is brought to a head in the last

Bar answered by the inversion:



Excursion into organ building

3:29:43

We spared no effort and took these three pipes out of the organ interior with gloves on, with all due care: a Gedackt, a Gambe and a Quintatön. When I pull these three stops, only air flows. These are the three *different* pipes, the fourth stop, which then plays *differently*, is the Principal, which is on the whole façade of the organ. We didn't take it out and I play it. Where Tyron has just pointed to the labium and touched the air stream is the c' of the Principal 8'. If we hold the viol there with great care, we can see that it has the same length. On closer inspection, you can see that the principal pipe is significantly wider in scale than the viol.

These four eight-foot pipes - the Principal in the facade, the Quintade, the Gamba and the Gedackt - would be the four **basic parameters** of the *Distinguished Stops*. The fifth *differentiated* stop would be the Gemshorn, the sixth would be the Flute 8' - perhaps the list can be continued, but the idea behind these *differentiated stops* is that they differ in their **construction**. The design and the use of material determine the respective sound spectrum that the pipe produces. Of course, I can't create as many shapes as I like. So what are the distinguishing features?

The Principal eight-foot pipe has a medium bore, is made of metal and is open at the top, i.e. has no cover. In comparison, the quintade is also made of metal, has a double-width bore like the viol and has a lid at the top, which is why I refer to this pipe as a 'covered principal'.

The next category is the viola da gamba, which is made of metal but has a much narrower scale length. In order to make the notes responsive, they are then - depending on the type of organ builder - sometimes provided with response aids, which we call beards. The recess through which the air flows is called a labium. Other pipe details are covered in the organ building theory, which we will discuss in a separate video.

We have three types made of metal - Principal, Quintade (muted Principal) and Gamba - in a narrow range. The fourth type is the Weitchor, a Gedackt. It is related to the quintade because it is also covered, as can be seen from the plug. On the other hand, it differs from the quintade because metal and wood naturally give completely different sound parameters. If I press the neighboring key b , we can hear the difference between metal and wood very clearly in a sound comparison, although both are covered.

For comparison, a gambentone and the harmony of these different tones.

Appendix -- Primary source #SB 15 Bü 74 from the Hohenlohe Central Archives Neuenstein

Appendix I

Construction/repairs of the Öhringen collegiate church organ 1687-1787 HZANSB 15 Bü 74, scan 1/78-80

Transcript: 01.08.2016 - KMD Burkhardt Goethe

Recommendation by Preceptor Kraußlich/Forchtenberg for a repair of the Öhringen collegiate church organ by Johann Anton [Adam!] Ehrlich and proposals for its execution June 2, 1764

The many years of plague as well as the various inspections of the organ in Öhringen, some of them by knowledgeable organists and organ builders, make it clear that a repair of the organ is absolutely necessary. However, it only depends on the two questions of how and who should repair it. The first question is dealt with in the appendix. Of the second, any organ expert can easily judge from the organ builders Geßinger in Rothenburg and Ehrlich in Wachbach from their own submitted overlays: In his written essay, the latter betrays too much ignorance of the stops for such a major work to be given to him in accord, and goes far beyond the mark in his demand. In addition to this, he has earned the suspicion everywhere that he is not able to preside over such a work, to the extent that the magistrate of Rothenburg himself had a foreign master come to their organ in their church, likewise the work by Geßinger in Frankenheim near Schillingsfürst and in Niederstetten turned out so badly that the latter had to be repaired again last year by the Wachbacher at great expense. On the other hand, the work of the organ builder Ehrlich von Wachbach is popular, durable and good everywhere. There are two of his large organs in Wimpfen am Berg and Schwäbisch Gmünd, but there are many smaller ones in the neighborhood, such as in Assumstatt, [... ?Nägen, Kägen, Rägen], Braunsbach pp. All of which are highly praised for their goodness. In addition, their demands are so equitable that I am not afraid to ask for them.

I had reservations about wanting to take anything away from him because of the price of the materials, especially if he did the work well, as he does elsewhere, and restored the Hautbois d'amour and Vox humana well, as both registers should be removed according to his essay. On the other hand, I would like to request that these be retained wherever possible, because they do not make it easier to hear.

could make more pleasant changes to the organ. The repair is certainly difficult, but not impossible, especially in the case of the Vox humana. If these two reeds were not to be accepted for repair by the organ builder, it would be up to the organ builder to decide whether to pay about 40 fl. of the entire chord, or whether instead of the Hautbois d'amour an efficient Flauto traversiere should be accor- dinated into the Hauptwerk, which would then remain in the Oberwerk. It is therefore self-evident that the master who does a better job and is 300 fl. cheaper is far preferable to the other. Forchtenberg, June 2, 1764.

Draft

How the organ in the Stifftskirchen in Oehringen can be repaired.

1.

Everything that is defective in the organ in the Stifftskirche here from the organ builder's work will be repaired efficiently and well, whether or not it has been printed out as specified below.

2.

Two new wind chests, each consisting of 2 pieces, are made from the cause for the main and upper work, because otherwise they could become brittle due to their length. For this purpose, good, dry, old, unwormable wood should be used. The cancels are also differentiated on account of the large stops standing on the chest and the wind is fed off so that one does not rob the other of its wind. The organ builder promises to be particularly diligent in this respect, so that neither the cancels, nor the valves, nor the loops, nor the sticks are deprived of wind, nor are they pierced, and thus there is not the slightest defect in these parts. Any damage to the pedal windchest, for example, will be repaired.

3.

If the current canals are too wide, new ones will be made in their place. The locking valves should close exactly and open completely through the stop. The couplers to both the manual and the pedal will be set up without error. The lack of abstracts will be remedied. The shaft boards [from here on one side is missing]

* * *

Appendix II

Construction/repairs of the Öhringen collegiate church organ 1687-1787 HZANSB 15 Bü 74, scan
1/90-94

Transcript: 02.08.2016 - KMD Burkhart Goethe

Chord with Johann Adam Ehrlich for renovation and rebuilding of the organ in the collegiate church of Öhringen dated June 13, 1764, additional chords June 27 and October 15, 1765 June 27, 1765 [completion date]

After so many faults were found in the organ in the collegiate church, which had only been completely rebuilt at great expense in 1732, that a major repair was highly necessary, the work was examined in detail by both local and external organ experts and, after the findings, the following agreement was made with the organ builder Mr. Johann Adam Ehrlich from Wachbach (who is known here in the neighbourhood for his various beautiful works) on behalf of the Stiffts from Gemeinhochherrschaftl. Most gracious ratification as

1.)

the organ builder must repair efficiently and well everything that is defective on the organ in the collegiate church, whether or not this is specifically stated below.

2.)

he has to make two new wind shutters from the cause, each consisting of two pieces, for the hood and the upper work, because otherwise they could easily be thrown because of their length. Here then

too dry, old and worm-eaten wood must be taken. Furthermore, because of the large stops on the chest, the cancels have to be differentiated and the wind has to be fed off so that one does not rob the other of its wind. The organ builder must then promise to take special care to ensure that neither the cancels, nor the valves, nor the sliders, nor the sticks are windless, and that there is not the slightest defect in these parts. At the same time, he must repair everything that is damaged on the pedal windchests well and efficiently.

3.)

If they are too wide for the present canals, the organ builder must make new ones instead. The stop valves should close exactly and open completely through the stop. The couplers to the manual as well as the pedal must be set up without error and the deficient abstracts repaired. If the shaft boards are weak, then the bellows must be made of good, thin wood and newly fitted without defects. The stops are easier to handle and easier to extend and retract than before. The pedal is to be placed more comfortably against the manual than hitherto, and a better scale is to be taken for it: the hitherto hard-striking keyboard in the Hauptwerk and Oberwerk, both without and with the coupler, must be made much easier to play, so that it is more flexible and does not fall too hard than hitherto. Furthermore, the cymbals must also be restored.

4.)

All pipes, both wooden and tin, in the upper and upper division, as well as the pedal, must be thoroughly repaired so that they are as good as new, then not hung as tightly together as before, but placed spatially and provided with appropriate holders and pipe boards, so that the pipes [...] can be hung or set on them and they no longer fall over, as has happened so far, then the pipes standing in the face must also be freshly polished again. Accordingly, the following registers are to be repaired and remade as follows

5.)

Im Hauptwerck:

1. Principal 8 feet1
2. Octavo 4 feet2
3. Superoctave 2
4. Quint 3 feet4
5. Mixture 4-fold 2 feet5
6. Solicional 8 feet6
7. Großgedackt 8 feet7
8. Quinta dena 16 feet
9. Kleingedackt 4
10. Hautbois d'amour 8 feet is so good possible to repair
11. Prestant 8 feet, new10
12. Viola da gamba 8 feet, new
13. Cornet triple 1 foot, new
14. Flageolet 2 feet, new1

Im Oberwerck:

- . principal 4 feet
- . octavo 2 feet
- feet3rd fifth 1 ½ feet
- . quinta dena 8 feet
- . fuggare 4 feet
- . recorders 2 feet
- . vox humana 8 feet, which thus diligently to repair, that it comes closer to a human voice, feet so far
- Großgedackt or Flaute traversière 8 feet, newas
- Mixture 3-fold 2 feet, now made 4-fold 2 feet
- . Sesquialtera 2-fold [3 feet]

In the pedal:

- . Subbass 16 feet, open
2. Subbass 16 feet, dackt
3. Octave bass 8 feet
4. Trombone bass 16 feet, new

6.)

The defective bellows must be fitted with short new folds so that they are completely new and free of defects.

7.)

the whole work must be tuned completely pure.

8.)

Whatever superfluous ironwork is currently in the organ and is not useful in it will be returned to the monastery, but what can be used again will be used for this purpose, otherwise the organ builder must provide all wood and materials that actually belong to the organ work, including all carpentry, locksmith and blacksmith work, at his own expense [...]. All carpenters', locksmiths' and blacksmiths' work is to be done by the organ builder himself [...] at his own expense, but the wooden cases necessary for the work and decoration of the pipes must be made by the monastery at his own expense.

9.)

The organ builder warrants all this work for 3 years, i.e. that after the 1st and 3rd year he must retune the organ and repair everything that can be changed during this 3rd year free of charge. Whereas

10.

before all the work and the materials necessary for it, including the expenses and travel money paid by him during the first inspection of the work, the sum of

600 fl. in money

1 malt of grain and

3 Eymers of wine

will be paid by the Community Foundation in such a way that he will receive 175 fl. cash immediately upon the signing of this agreement, but will receive the remainder in good, practicable sorts when the work is fully completed and the probation has been sufficiently endured, as also

11.

expressly stipulated that the entire work should be completed by Whitsun 1765. [27.05.1765]

12.

The old organ will be delivered to the master organ builder free of charge to Wachbach and the new organ will be brought back here in the same way, and as long as he has to work on the organ here, the monastery will provide him with an assistant and a room in which he can work. To document and distribute this, the present agreement has been drawn up in duplicate = and duly signed by both parties = and exchanged immediately. Thus done Öhringen the

June 13, 1764

Addition - Accord with Johann Adam Ehrlich for laying the bellows dated 27.06.1765

However, when the organ was being repaired at the time, it was sufficiently noticed that, due to its remoteness

Since the wind cannot penetrate the organ with sufficient strength due to the pale bellows, it was decided to have them placed in front of and behind the organ, which work was also undertaken by the organ builder Johann Adam Ehrlich after receiving the most gracious permission, according to which he then had to remove the pale bellows from the previous location and now place them behind the organ, also to change and rebuild the entire wind pipe, furthermore to install the the [frame] with tread in such a way that the same

can also be trodden on the ground below, for which it is exclusively entitled. All the materials required for this and the craftsmen's earnings, which the monastery has to procure and pay for at its own expense, are to be paid 20 fl. and 3 fl. 12 measures of wine.

Document of the signatures, Öhringen June 27, 1765

On the certificate attached to this agreement - issued by the famous Mr. Praeceptor Kraußlich of Forchtenberg. The famous Mr. Praeceptor Kraußlich of Forchtenberg, as well as the current local organist Mr. Praeceptor Kraußlich, issued a certificate for the revision of the newly repaired organ, in which the work done by the organ builder Johann Adam Ehrlich of Wachbach was recognized as perfectly well done and completed according to the agreement, except that the described 16-foot Trombone--bass, because the bass--windchest was too small, was repeated in the lower octave, which minor defect was corrected by a completely new 4-foot Principal made of metal in the upper division and a new coupler to the upper division, which 3. [section] not included in the accord, the accorded money--corn and wine cash was paid and handed over to him by the Community Collegiate Administration - immediately the paid and handed over..... [left free] Hereby determined for the final settlement. Öhringen, October 15, 1765 and, in addition, the stop in the Oberwerk, called Sesquialtera, completely redone.

* * *

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A. Illustrations

Protestant town church

Photo: Peter Schmelzle < <https://upload.wikimedia.org/wikipedia/commons/c/cf/Wimpfen-stadtkirche2008.jpg> >, via Wikimedia Commons CC BY-SA 3.0

Protestant town church, view to the altar

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Protestant town church, view of the organ

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View of Bad Wimpfen from the Neckar

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Bad Wimpfen, Blue Tower

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Catholic Dominican Church of the Holy Cross

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Johann Adam Ehrlich organ 1752

Association for the Promotion of Organs and Organ Music in Bad Wimpfen e.V.

Catholic Rittestiftskirche St. Peter im Tal

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Historical map of Austria-Hungary, Austro-Hungarian Monarchy

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Johann Ulrich Steigleder, tablature book 1627, title page

Image title: Johann Ulrich Steigleder: *Tabulatur Buch, Darinnen dass Vatter unser* [...] (1627), sheet music edition.

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Protestant town church, organ case, tilted medallion

Photo: Carsten Wriedt, Heilbronn (2023)

Disposition Walldürn

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Johann Baptist Samber

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Georg Joseph Vogler

Photo: August Friedrich Oelenhainz (1790), via Wikimedia Commons < https://upload.wikimedia.org/wikipedia/commons/8/8a/Abbe_Vogler.jpg >

Palace Chapel / Court Church Weimar *Himmelsburg*

Christian Richter, Public domain, via Wikimedia Commons < https://commons.wikimedia.org/wiki/File:Schlosskirche_Weimar_1660.jpg >

B. Quoted music examples

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