6-1-1993

Information on Organ Registration From a Student of J.S. Bach

Quentin Faulkner

University of Nebraska - Lincoln, qfaulkner1@unl.edu

Follow this and additional works at: http://digitalcommons.unl.edu/musicfacpub

Part of the Music Commons
II.


Michael Praetorius hat im zweiten Thiele seines musikalischen Syntagmas, ausser einer genauw Beschreibung aller in den Organen tivität as an organist. Nevertheless, the article translated below reveals that Agricola remained highly knowledgeable in organ matters, as does his contribution ten years later to Jacob Adlung's Musica mechanica organzari (1768). Agricola served as the final editor2 of that publication, and the notes he added to it confirm not only his understanding of organ construction and playing technique but also his acquaintance with a wide variety of organs and organ music, both throughout Germany and (as a result of his reading) in France.

Here follows the translated text of Agricola's article. Original terms and phrases of special interest are italicized. The translator's footnotes are in superscript numbers; superscript letters identify Agricola's own footnotes, contained in parenthetical statements in smaller type immediately following the letters. Boldface numbers in curly brackets identify the original pagination of Marpurg's publication.

(486) A Collection of Some Reports about Famous Organs in Germany [Sammlung einiger Nachrichten von berühmten Orgelwerken in Deutschland], drawn up with great effort by a musical amateur. Breslau, published by Carl Gottfried Meyer, 3 1757. 14 signatures in quarto.

In the second part of his Syntagma Musicum Michael Praetorius has furnished, in addition to precise descriptions and designs of each of the stops [487] normally found in the organs of his day, the stoplists or specifications of 27 famous organs4 in Germany. Mr. von Mattheson, Secretary of Legation [Legationsrat5], has published a far more ambitious collection of stoplists in the appendix to his new and expanded edition of Nied's Handelung zur Variation des Centralbasses.6 Despite these efforts there were many additional instruments in Germany (where one encounters a greater number of beautiful, large organs than in any other country) that also deserved to have their descriptions published. This has prompted the author of the collection here announced to compile and publish (doubtless with great effort and expense) an additional 124 stoplists, including many very notable ones, none of which are to be found in Praetorius or in Mattheson. And although this still falls far short of describing all the good organs in Germany, yet there is no doubt that with it Mr. Meyer has once again rendered an estimable service to all those who pursue greater knowledge of the organ.

Perhaps some of my readers will not mind my taking this opportunity to provide them with a rather more precise account of organ stops or registers, since they are so various and have so many different names. [488] I will endeavor to be of service to them here.

Stops in organs are divided in general into three classes: reeds [Pfeifenwerk] and reeds [Rohr- oder Schnarwerk]. The distinction lies in the different structure of the pipes, principally in their mouthpieces [Mundstücke7], which naturally results in a different sound. The
mouthpiece of a reed is a short tube, usually made of tin, cut in half lengthwise. Over its open side there lies a movable sheet (Blatt), called the tongue (lanquette [in French]), which the wind can force up and down. Both are anchored at the top in a little block (Mundstück) ([in French]), through the middle of which there is an opening. The lower part of the shallot (Stimmkriicke) and its reed are set into a separate tube, called the boot, which constitutes the lowest section of the pipe. The block sits atop this boot. Through the block there passes a piece of steel or brass that extends about halfway down the tongue, and keeps the wind from lifting the tongue any higher than the correct pitch requires. The pipe is tuned either lower or higher by drawing this piece of steel up or down, and thus it is called the tuning wire (Stimmkrücke).

The upper part of the pipe, the part organbuilders call the resonator (Corpus), is fastened atop the opening in the block. When the reed mentioned above is set in motion, it keeps the wind from lifting the tongue any higher than the wind can force up and down. Both pipe, made of the same material as the pipe sound, somewhat similar to the reed on an organ, is connected to the shallot. Both organbuilders call this “facing” (füttern).

A flue pipe has at its mouthpiece a short, fastened horizontally into the body of the pipe, made of the same material as the pipe itself. Above and below it there are narrow horizontal openings. The one underneath, in which the pitch is actually formed by the stream (Anstrich) of wind, is very narrow. The one on top is rather wider, encompassing either the entire width of the pipe or somewhat less, according to the character of the stop. The part of a flue pipe below the mouth is called the foot.

A flue pipe whose body above the mouth is of proportional width and cylindrical [dorher Körper über dem Mundstück, bey proportionirt Weite, durchaus gleich lang ist], and is 8 feet long, produces C in the bass octave of the keyboard, in so-called Chorton or trumpet pitch. A pipe whose body is 4 feet long produces an octave higher, tenor c; a pipe of 2 feet is another octave higher, middle c, etc. If a pipe is stopped on top, it sounds twice as low as an open pipe; thus a stopped pipe four feet long produces an eight-foot C. (490) This is the source of the nomenclature by which it is customary to distinguish how high or low organ stops are. The wider a pipe is, the shorter it must be to produce a given pitch. The narrower it is, on the other hand, the longer it must be. This proportion of length to width in a pipe at a given pitch is called the scale. If a pipe tapers toward the top, or is only half open, then it must be somewhat shorter than if it were entirely open.

The proportion of reeds is different, since the lower depth of the sound does not depend so much on the upper portion of the pipe as on the shallot. Thus there are reeds whose upper portions are quite short that still produce an 8-foot pitch. The tone of a reed is all the more splendid and impressive, however, if its resonator is rather long. Thus the resonator of a 16-foot Posaune at low C must be at least 12 feet long.

The various timbres that organ stops produce are thus a result of the pipes’ shape, their different lengths and widths. A wide, short pipe sounds fuller and more pompous than a long, narrow one. But the different cut-up of the lip—larger or smaller, wider or narrower—also contributes to the difference in timbre.

(491) The material used to make organ pipes is either pure tin, pipe metal (a mixture of lead and antimony), or brass. As mentioned above, it is used for reed tongues. It is as unsuited for pipe resonators, though, as sheet iron (Blech), since it causes a far too rattling, crackling, rustling sound. Our an­


dors made their Regals of it, but with a poor effect. Tin sounds more brilliant (schärfer), while wood sounds softer and duller than pipe metal.

Flues are again divided into so-called principals and flutes. The principals are completely open and cylindrical (von gleicher Weite). To this category belong:

1. the Principal 32', 16', 8', or 4';
2. the Octave 6', 4', 2';
3. the Superoctave or Sedecima 2' and 1'; the only distinction in all of these lies in their pitch (höhe und tiefe). For example, if the Principal is 16', the Octaves are 8' and 4', and Superoctaves 2' and 1', etc. The “Prin­

cipals” proper, though, stand in the facade, so that they are visible on the exterior. The 32' Principal belongs only in the pedal.

4. the mixture stops [Mixturwerke],1 which, since they produce either a fifth or a third, or both of these together, or an entire chord on one note, cannot be used alone, but only for reinforcement and in combination with larger and smaller prin­

cipals and (492) octaves. They are:

(1) the Quints 6', 3', and 1½;
(2) the Terzes, mostly 1½;
(3) the Sesquiavers that consist of 2 pipes [per note], sounding the Quint and the Terz;
(4) the Mixtures, that consist of several pipes [per note], which sound the harmon­

cic triad,12 either singly or doubled. The lowest pipe is seldom lower than 2 foot. Since the higher pipes that form the triad would be much too small to extend throughout the entire keyboard, these higher pipes are ranged into another composition one or more times in each oc­
tave; this is called “repeating.” For example, if the lowest C [of the mixture] sounds a quint the usual principal at this pitch, but tuned a little bit sharper; when these two stops are drawn together, they produce an undulating sound;

5. the Principals or Saliciet;
6. or they [i.e., the cylindrical open flutes of the second type] are wide and short, such as:
1. the Hohlflote 8', 4', and 2" (Some organbuilders make their Hohlflöte wider in the middle and narrower at the top and bottom, which produces an excellent tone; such an 8" Hohlflöte can be heard in the organ in the castle church at Altenburg);
2. the Waldflöte 4' and 2';
3. the Sifflote 2' and 1';
4. the Schwieg in some old organs;
5. the Hohlquint 3' and 1½', which are quints built at Hohlflöte scale.

(493) The following belong to the flutes that are tapered:
1. the Gemshorn 8', 4', and 2", which is rather tapered toward the top. Some of our an­
cessors called this stop “Kopfquint.”
2. the Nach 3", which is a quint built at Gemshorn scale.
3. the Spitzflöte or Spillpfeife (incorrectly called Spielflöte) 8', 4', and 2", whose mouth is somewhat wider and whose body is somewhat narrower at the top than the Gemshorn.
4. the Blockflöte 4' and 2", in old organs; this is a Spitzflöte that is somewhat wider at the top.
5. the Flachflote 8', 4', and 2'; the Flachflöte has a narrow but wide [enges aber breites] mouth, and is not tapered as much toward the top as the Gemshorn.
The following belong to the completely stopped flutes:

1. the Gedackt 8' and 4', of various scales [Weite], and with either weaker and gentler or fuller and more pompous voicing;
2. the Bordun 16' and 8'; this is nothing other than a wide-scale Gedackt. The pedal 32' Untersatz and the 16 Subbass are the same thing;
3. the Quintadena 16', 8', and 4' is a Gedackt that speaks its octave quint together with its fundamental, due to its low cut-up and to the sheets, called side-beards, that are fastened to both sides at the mouth;
4. the Nachthorn is a Quintadena of some wider scale. Other organbuilders build the [496] Nachthorn to a scale similar to Hohlflöte;
5. the Duf fflöte; this is a Gedackt with two mouths standing opposite each other. Perhaps the name derives from duo, and means the same thing as Duo Flöte. It is, however, not very common. In the organ at Walthershausen there is a stop of this name, which, however, is called Flöte Douce in the Sammlung einiger Nachrichten von berühmten Orgelwerken (perhaps due to misunderstanding);
6. the stopped Quinte 6' or 3'.

The stopped flutes with some sort of opening in the top consist of:

1. the Rohrflöte 16', 8', 4', and 2'; there is a smaller open tube fastened into the cap of this pipe, thus giving the pipe an opening. It sounds louder than a Gedackt and softer than a principal.
2. the Bauermöller or Feldpfeife 1'; this is to be found in the pedal of some older organs. Flutes that are completely stopped except for an opening through a tube are built of pipe metal. If Gedackts are intended to be gentle, they are made of wood.

Concerning flutes in general, it is to be noted that organbuilders vary greatly in voicing and in naming them, as well as in how they build the bodies and mouths. There is also no uniform spelling of the same names. Thus some call the Gedackt simply "Flöte." [497] What one might call "Flöte a bec," others call "Offene Flöte" or "Flauto amabile." Some call it the Spitzflöte, for what reason I do not know, "Jula." [498]

It is easy to imagine from the nature of the matter itself, that many stops deriving their names from different instruments, e.g., the Viola da Gamba or some other instrument, though, does not prevent them from having their own very pleasant tone as organ stops. For example, in the organ of the castle church at Altenburg there is a 16' Querflöte. How similar could this stop be to an actual Querflöte, since it sounds only a very few pitches in common with the instrument? It is a narrow-scale, open flute of the same scale as the exceedingly beautiful 8' Viola da Gamba that is to be found in this organ. And when it is drawn together with the latter, the rapid runs and arpeggios (not slow chords, according to the inclination [Vorurtheil] of most organists) are played, [this combination] produces a very beautiful effect, and the pleasant keenness that is found in both these stops comes as close to the attack of a bowstroke on a [stringed] bass as is possible to achieve with pipes. At least, this [499] tone exceeds in beauty that of many other so-called Viola da Gambas in organs.

Reeds are either open or stopped. The resonators of open ones are either of ample [vol­lig] scale (insofar as reeds will permit), or they have very short resonators. To the first type belong:
1. the Trompete 16', 8', and 4';
2. the Hoboe 8';
3. the Waldhorn 8' or 4';
4. the Schalmei in old organs, whose resonators are flared on top [oben mehr auswiirts gebogen];
5. the Fogott, mostly at 16';
6. the Posaune 32' and 16' in the pedal;
7. the Trompete 8' and 4' in the pedal; some call the latter Clarion;
8. the Zinke in old organs.

In manual reeds of this type the resonators are mostly of tin; in the pedal 32s and 16s, however, they are best made of wood.

The reeds with short resonators are:
1. the Regal 8' and 4'; some call the latter Jungfern- or Geigenregal if it is voiced rather gently [lieblich];
2. the Trichterregal, whose resonators resemble a funnel;
3. the Krumhorn, whose resonators assume various shapes;
4. the pedal Cornell 2', which should not be confused with the mixture of this name mentioned above. Its resonators are narrower and longer than those of a Regal;
5. the Vox humana; some organbuilders make its resonator [499] in one form, some in another. Most of them have the misfortune of sounding exactly the way a human being must not sing if he wants to sing well. The closest thing to them would be the voice of many an ill-trained choirboy. The type that has somewhat larger resonators and a wide bulge [Bauch] in the middle, and is only half open on top, seems to be the most pleasant, since its rattling is thereby moderated by a hollow timbre. There is one of this type at Altenburg;
6. the Chalume, which is a pleasant reed in some Silbermann 17 organs.

The stopped reeds are rather on the wane in more recent organs. To these belong:
1. the Dulcian 16' and 8', which has several small holes in the side of its resonator, in the same manner that some put them into Krumhorns;
2. the Knope- or Apfelregal; its resonator is a round knob bored through with holes. Some call it Singregal;
3. the Sordin 16';
4. the Ranket 16' and 8';
5. the Baa- or Bürpflege 8'.

These last 3 have smaller resonators concealed within their rather large resonators.

These are the most common stops in German organs. In general, German organbuilders seek a great deal of variety in their stops, and to the sheets, called side-beards, that are fastened to both sides at the mouth; this has just recently been done at Meerane in Saxony (in association, as always, with his brother), that imitates the call of the nightingale. For the present he has named it Don [French “gift”], since he wished to give it to the church in his native town as a present.

The French do not put such great stock in a multiplicity of stops in their organs, as can be perceived in some measure from the stoplists of Silbermann, who learned his art for the most part in France. They are reported, however, to construct their organs very neatly, and in particular with a very comfortable touch. Short keys, of the sort found in some of our old organs, contribute somewhat to this; such keys have, however, been exchanged—very wrongly—for longer ones in [our] more recent instruments. [19] As far as can be perceived from the organbooks of some French organists, these are their most common stops (matched here with their German names):

<table>
<thead>
<tr>
<th>French Name</th>
<th>German Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Montre</td>
<td>Principal</td>
</tr>
<tr>
<td>Prestant</td>
<td>Octave</td>
</tr>
<tr>
<td>Doublette</td>
<td>Superoctave</td>
</tr>
<tr>
<td>Quarte de</td>
<td>Superoctave</td>
</tr>
<tr>
<td>Nazard</td>
<td>Nasat</td>
</tr>
<tr>
<td>Fourniture</td>
<td>Mixtur</td>
</tr>
<tr>
<td>Cymbale</td>
<td>Cimbel</td>
</tr>
<tr>
<td>Cornet</td>
<td>Cornett</td>
</tr>
<tr>
<td>Bourdon</td>
<td>Bordun oder</td>
</tr>
<tr>
<td>Gedackt</td>
<td></td>
</tr>
<tr>
<td>Flöte</td>
<td>a kind of Flöte</td>
</tr>
<tr>
<td>Trompete</td>
<td>Trompete</td>
</tr>
<tr>
<td>Claireon</td>
<td>a smaller</td>
</tr>
<tr>
<td>Cromhorne</td>
<td>Krumhorn</td>
</tr>
<tr>
<td>Larigot</td>
<td>a little Sifflo or Waldflöte</td>
</tr>
<tr>
<td>Cornet séparé</td>
<td>Cornets, each of which has its own keyboard</td>
</tr>
</tbody>
</table>

Since we have now described the stops in organs insofar as is possible, perhaps some readers would not be averse to reading something about how to use these stops and combine them with each other. Since there are countless variations in registration, it is not possible to cite them all; furthermore, an organist with a good ear will have no difficulty trying out their effects for himself. Thus some general remarks will suffice to provide someone not already experienced in the practice of organ registration the impetus for further experimentation.

When one wishes to play quite loudly, one draws the full organ [das volle Werk], to which all of the principal stops described above belong. To these one may add the Trompete 16', 8', and 4', if they are in good tune. It is indeed also possible to couple to it a second manual, on which the full organ is likewise drawn. On this [registration] one may not only play slowly, but may also play rapid pieces [Sachen], if the organ speaks promptly and one’s fingers allow it. Full textures must predominate, however, in doing this. French organists do not draw the reeds in the full organ, because they [i.e., the reeds] sound much too unpleasant [widrig] when one plays full chords in the bass. It is necessary in general to refrain from [playing] all such chords on the organ, however, if 16' or 8' stops are drawn. The flutes are not drawn with the full organ. There is an exception to this: if the Principal is only an 8', then a 16' Gedackt, Bordun, Quintadena, or Rohrflöte can and must be drawn with it. A 16' Bordun greatly augments the gravity of a 16' Principal. A similar [precept] should be observed if the Principal is only a 4'; in that case, it is
necessary to draw an eight-foot flute with it, as a foundation stop.

A four-stop foot cannot be used without covering it with an eight-foot, unless one intends to play very rapid florid passages on it [man müßten denn sehr geschwind Pas-sagen darauf spielen]. (503) The mixtures absolutely may not be used except in combination with the principal stops. But if the latter are present, then [the mixtures] fill them out excellently, and the discords that would result from so many chords beating against each other (since the mixtures consist entirely of small pipes) are covered by [the principals] and, as it were, devoured. The mixtures should never be used with the flutes (Zum Flötenswerk genagt), but one should always have a higher Octave or Superoctave on top of it. For example, if the Quinte is 3-foot, then a 2-foot stop must be drawn together with an 8' foot stop, and an 8' reed with a 4' reed. It is inadvisable to omit an octave in the middle. For example, an 8- and 2-foot stop without a 4-foot would sound far too hollow [leer], especially when playing full chords. But if one is definite in what he says about a manual, for example in a trio, then one may indeed unite a 16' and 4'. Thus, for example, a 16' Quintadena and 4' Hohl- or Waldflute produces, in this instance, a good effect. Even a 16' Bordon with a 1' Sifflet has a good effect, if fast, single-line passages are played on them. In choosing stops, a great deal depends in general on whether one is playing a single line or a full texture on a manual.

A reed is seldom used alone. One always draws a flue stop of the same pitch with it to muffle the reed's sound. Thus, for example, an 8' Principal belongs with an 8' Trompete. If it is to resemble the human voice in any way, a Vox humana must always have with it, if not a principal (as Mr. Silbermann requires), at least an 8' Gedackt or Rohrflöte. The most suitable stop to combine with it is, however, an 8' Hohlflöte, if it is available. But it is possible to use an 8' reed with a 4' flue stop, and a 4' reed with a 2' flue stop. A reed stop is also suitable to serve as a foundation for several higher stops.

If one wants to compose a piece to be performed is to prepare a manual plenum (zum vollen Werke), provided they are in good tune, as well as the Quinte and Treble, all serve for this purpose, but the compound stops intensify the most, such as the Quints and the Mixtures, Scharf, Cimb., etc. For a single line or a full texture on a manual, one should draw the appropriate stops on the second manual and couple the manuals together. Yet it is also necessary to have stops that produce gravity. The stopped flutes serve to do this, such as the Quintaion 16', or better yet, the Gedackt 16', Rohrflöte 16' or Bordon of the same size; also the Gedackt 8', Quintaion 8', Rohrflöte 8', Gemshorn 8', etc. (according to what is available).

What has been said about manual stops also holds true for the pedal; its plenum must also be loud in order to balance the manual. One pays more attention to its gravity, though, at times also to its brilliance. The Contrabass 16', Bassus 16', Gedackt 8', Principal 32' and 16', Violon 16', and Octave 8' all promote gravity. All of these may be drawn together if the organ has sufficient wind. The stopped flutes serve to do this, such as the Quintaion 16', or better yet, the Gedackt 16', Rohrflöte 16' or Bordon of the same size; also the Gedackt 8', Quintaion 8', Rohrflöte 8', Gemshorn 8', etc.

What has been said about manual stops also holds true for the pedal; its plenum must also be loud in order to balance the manual. One pays more attention to its gravity, though, at times also to its brilliance. The Contrabass 16', Bassus 16', Gedackt 8', Principal 32' and 16', Violon 16', and Octave 8' all promote gravity. All of these may be drawn together if the organ has sufficient wind. The stopped flutes serve to do this, such as the Quintaion 16', or better yet, the Gedackt 16', Rohrflöte 16' or Bordon of the same size; also the Gedackt 8', Quintaion 8', Rohrflöte 8', Gemshorn 8', etc. (according to what is available).
sharp contrast to earlier authors such as Niedt/Mattheson and Werkmeister.26 The predilection for 8' sound should also be understood in terms of the evolving taste for more foundation tone in organs, in tandem with new developments in organbuilding. It is worthy of note, however, that Agricola defends this practice only for what he calls “Galanterie” registrations (softer sounds involving combinations of flutes and strings) and not for the plenum.

To what degree do Agricola’s suggestions reflect J.S. Bach’s registration practices? That question must be approached with caution. If Bach had used the plenum in works such as the D-major Fuge (BWV 532) or the Gigue Fugue (BWV 577), would he invariably have drawn a 16' flute as the foundation of the plenum? Would he have insisted that any mutation stop be capped by the addition of the next higher octave-speaking stop? On the other hand, Agricola’s explicit inclusion of reeds in the plenum echoes his teacher’s fondness for these stops. Agricola does not base any of his assertions in the article on J.S. Bach’s authority. Yet if we take into account Agricola’s contributions to Adlung’s Musica me­chanica organa­edi (a publication that postdates the article by a decade), it is evident that Agricola maintained a strong allegiance to—perhaps one might say “rever­ence for”—J.S. Bach’s organ registration preferences. Agricola mentions his teacher’s name six times in his notes to Adlung’s Musica me­chanica organa­edi; of those, three cite Bach as an author in modifying or refuting an opinion expressed by Adlung on organ design and registration.31

In Bach’s Obituary,32 authored by C.P.E. Bach and published in 1754, there is passing mention of Bach’s skill at organ registration: He not only understood the art of playing the organ, of combining the stops of that instrument in the most skilful manner, and of displaying each stop according to its character in the greatest perfection, but he also knew the construction of organs from one end to the other.33

Johann Nicolaus Forkel’s biography of J.S. Bach (Bach’s first biography, published in 1802, but written on the basis of information gathered earlier from those within the Bach circle) elaborates on the statement found in the Obituary, commenting on . . . the peculiar manner in which he combined the different stops of the organ with each other, or his mode of registration. It was so uncommon that many organbuilders and organists were frightened when they saw him draw the stops. They believed that such a combination of stops could never sound well, but were much surprised when they afterwards perceived that the organ sounded best just so, and had now something peculiar and uncommon, which never could be produced by their mode of registration.34

With regard to these statements, Agricola’s words at the close of the article (p. 305) are particularly suggestive: “I have heard a Lieblich Gedackt, Vugara, Quintadene, and Hohlflöte played together on a certain organ, all at 8' and without any other stop, which produced a beautiful and strange effect.” Even given the growing preference for 8’ foundation tone in Thuringian organs during the first half of the 18th century, there were only a handful of organs at that time that could have offered the player such a rich palette of 8' stops. Agricola mentions only a few organs in the course of his article; one of them is the organ in the castle church at Altenburg.35 finished in 1739 by the organ-builder Casparini. In fact, Agricola evidently admired this organ, and saw to it that its stoplist was printed in a special supplement following the multitude of organ specifications in Adlung’s Musica me­chanica organa­edi (Vol. I, pp. 286–87). Consulting that stoplist, we find the following 8' stops listed for the Oberwerk division:36

<table>
<thead>
<tr>
<th>Geigenprincipal</th>
<th>8'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lieblichgedackt</td>
<td>8'</td>
</tr>
<tr>
<td>Vugara [i.e., Fugara]</td>
<td>8'</td>
</tr>
<tr>
<td>Quintation</td>
<td>8'</td>
</tr>
<tr>
<td>Hohlflöte</td>
<td>8'</td>
</tr>
</tbody>
</table>

The “certain organ” Agricola is speaking of is almost surely the instrument in the castle church in Altenburg.36net he played upon the instrument in early September of 1739, shortly after it was finished, and that he found it highly satisfactory.37 This was during the time when Agricola was studying with Bach. Was the performer Agricola had in mind perhaps Bach himself, and was Agricola thinking of that occasion (among others) when he heard writing? Indeed, is Forkel’s mention of Bach’s “peculiar manner” of registration perhaps a distant echo of an experience that Agricola had at Altenburg in the fall of 1739? If the above deductions are accurate, then it appears that J.S. Bach was among the pioneers in promoting a registration consisting of multiple 8’ stops. Unfortunately Agricola does not reveal what sort of music he heard on this registration (perhaps it was an improvisation). Such a registration might be suited for pieces such as the settings of “Jesu, meine Freude” and “Vater unser im Him­melreich” from the Orgelbäcklein. In any event, what was considered so strikingly in­novative in 1758 eventually became the norm; by the 19th century, both organs and registration practices took for granted that many 8' stops should be drawn and played together.

Quentin Faulkner is professor of organ and church music at the University of Nebraska, Lincoln. He has published numerous articles on various aspects of church music, and has performed organ recitals throughout the U.S. and Europe. His book, J.S. Bach’s Keyboard Technique: An Historical Introduction, was published in 1984.

This article in its original form appeared in the January 1993 issue of Early Keyboard Studies Newsletter, a quarterly publication of the Westfield Center for Early Keyboard Studies Inc., One Cottage St., East Hampton, NY 11937.

NOTES

3. On p. 487 below, Agricola seems to suggest that Meyer is not the publisher, but also the author of the collection.
5. A title was added on Matthiesen in 1744 by the Duke of Holstein.
6. pp. 157–204.
7. The term “Mundstiick” properly refers to the shaft of a reed. In this context, however, it is clear that Agricola intends it to refer more broadly to the sound-creating components of any pipe.
9. Here Agricola seems to revert to the more specific meaning of the term “Mundstück.”
11. Agricola intends this term to encompass mutation stops as well as mixtures proper.
12. It is clear from this statement and the passage following it that Agricola takes for granted that mixtures will include not only octaves and fifths, but thirds as well; long before his day this practice was widespread in Germany (Adlung, writing in the first half of the 18th century, also takes it for granted; cf. Adlung, Vol. I, §§ 233, p. 170, and §§ 244, p. 176).
13. Yet another indication of the widespread incorporation of thirds into mixtures.
14. This practice seems to have been introduced into Germany by Eugen Casparini in his organ at St. Peter and Paul in Görlitz (1697–1703); cf. Adlung, § 272. Appropriately as a result of Casparini’s influence, instruments by Gottfried Silbermann and his disciples also follow this practice.
16. For example, in the organ at the cathedral in Königsberg, printed below on pp. 513–15 of Agricola’s article; also in Prestetius, pp. 200 (Rid­dagshausen) and 231 (St. Lambrecht, Lüneburg).
17. Elsewhere Agricola censures the practice of giving fancy names to ordinary stops; see his note to Ad­lung, p. 107.
19. 1709–40; a disciple both of Gottfried Silber­mann and of Gottfried Heinrich Trost.
20. Some of these are obviously incorrect. Since Agricola does not name his sources, however, it is possible to identify the reasons for the misunderstandings.
21. The following paragraph explains why a 1' stop is included in this combination.
22. Agricola is not entirely consistent in this interesting piece of advice. Earlier, on p. 492, he offers a composition of a six-rank mixture in which a third is the highest sounding pitch at tenor c. Further­more, on p. 505 below, he lists the stops that the French include in the Cornet for a Tierce en taille; the highest stop in his list is a 1'3.
23. This article seems to be the only source that records this requirement.
24. The inclusion of a 16' Bourdon does not con­form to fugue registration as described in any known source concerning French organ registra­tion. If Agricola is referring to an 8' Bourdon, however, many French organbooks call for it together with the 8', or 8' and 4' Trumpette.25. i.e., 1'3.
27. Andreas Werkmeister, Er­weiterete und verbesserte Orgel-Probe (Quedlinburg: Calvisius, 1698), p. 72; Musicae mathematicae hodo­guses cu­rious (Frankfurt u. Leipzig: Calvisius, 1686), p. 52f. In these sources Werkmeister discourages the use of more than one stop at the same pitch.
28. See footnote 1 above.
30. Andreas Werkmeister, op. cit.
32. The original German text may be found in: Hans-Joachim Schulze, Dokumente zum Nach­wieken Johann Sebastian Bachs, 1750–1800 (Bach-

33. Schulze, p. 86; David and Mendel, p. 223.
34. David and Mendel, p. 314.
35. Altenburg is on the eastern edge of Thuringia, south of Leipzig. The organ has survived up to the present in its original location; it was restored by the East German firm Eule of Bautzen in 1974–76.
36. Remarkably, the Hauptwerk also boasts five 8' flue stops: Principal, Spitzflöte, Rohrflöte, Violadagamba, and Bordun.
37. Staatsarchiv Weimar, Friedens!, Archiv Gotha K 3 XXVI, 144a III.121; a report of the Rentkammer to the Duke of Altenburg, 1729.