

THE COMPLETE ORGAN WORKS OF

GEORG BÖHM

1661



1733

HANS DAVIDSSON • ORGAN

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DISC ONE

1		Preludium d	5:46
2		Vater unser im Himmelreich (Aria-Auf 2 Claviers manualiter)	3:22
3		Vater unser im Himmelreich (Auf 2 Clav. et Pedale)	5:10
4		Vater unser im Himmelreich (Cantus firmus in Ped)	4:37
5		Christe, der du bist Tag und Licht Versus 1 a 2 Clav. Versus 2 a 1 Clav. Versus 3 a 2 Clav. con pedale	9:32
6		Erhalt uns, Herr, bei deinem Wort (Auf 2 Clav. et Pedale)	3:21
7		Preludium F	3:50
8		Aus tiefer Not schrei ich zu dir Versus 1 Versus 2dus a 2 Man. et Pedal	6:00
9		Christum wir sollen loben schon (Auf 2 Clav. et Pedale)	2:41
10		Herr Jesu Christ dich zu uns wend (6 verses) Versus 1 Versus 2 (Auf 2 Clav.) Versus 3 (Auf 2 Clav. et Pedale) Versus 4 (Auf 2 Clav. et Pedale) Versus 5 (Auf 2 Clav. et Pedale) Versus 6	11:58
			Total: 56:20

DISC TWO

1		Preludium C	5:17
2		Partita über die Arie: Jesu, du bist allzu schöne (14 variations)	15:13
3		Nun bitten wir den heiligen Geist (Auf 2 Clav. et Pedale)	3:35

4		Auf meinen lieben Gott (4 verses) Versus 1 (Auf 2 Clav.) Versus 2 Versus 3 (Auf 2 Clav.) Versus 4 (Auf 2 Clav. con pedale)	11:11
5		Capriccio in D	6:09
6		Christ lag in Todesbanden (Auf 2 Clav. con pedale)	4:00
7		Christ lag in Todesbanden (Fantasia)	5:56
8		Treuer Gott ich muss Dir klagen / Freu dich sehr o meine Seele Partita 1-11 Partita 12 a 2 Clav. et Pedale (Trio)	17:46
			Total: 69:08

DISC THREE

1		Allein Gott in der Höh sie Ehr	5:21
2		Ach wie nichtig, ach wie flüchtig (Partita) Partita 1-8	12:26
3		Preludium a	6:09
4		Wer nur den lieben Gott lässt walten (Partita) Partita 1-7	8:56
5		Vom Himmel hoch, da komm ich her	3:10
6		Gelobet seist du, Jesu Christ (Partita) Choral Partita 1-5	5:57
7		Gelobet seist du, Jesu Christ (Auf 2. Clav. et Pedale)	3:33
8		Preludium g und Chaconne in G	12:39
			Total: 58:14

Total Time All Discs: 3:03:42

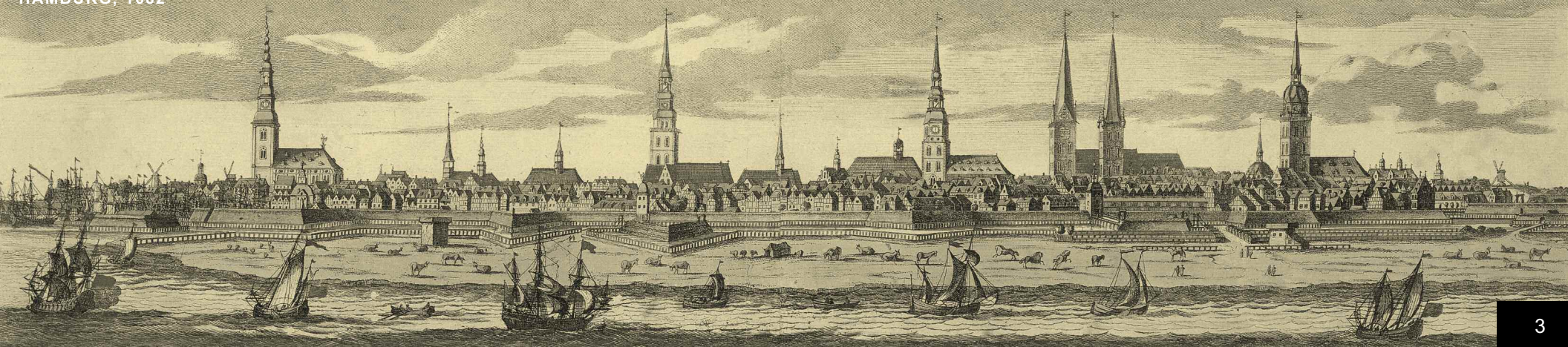
ABOUT THE COMPOSER

Georg Böhm (1661-1733) was born in Hohenkirchen in Thuringia, near Erfurt (west of Leipzig and Dresden), and received his education at universities in Gotha and Jena. He received a classical education in the seven liberal arts including music and law. He was most likely a student of Johann Pachelbel, who served as organist in the *Predigerkirche* in Erfurt 1678-1690. It is possible that Böhm initially intended to explore a career in other areas than music. In any case, by the early 1690's he had settled in Hamburg. In 1693, one of his children was baptized in the Jacobi Church---the same year that Arp Schnitger completed the building of his monumental organ at this church. Although no concrete evidence is at hand, it is assumed that Böhm was active at the Hamburg Opera, founded in 1678, working in the opera ensemble with the leading composers and music directors Johan Sigismund Kusser (1660-1727) and Reinhard Keiser (1674-1739). Most likely, he also assisted the organist in the Jacobi Church in various capacities, such as "Regal-Organist". In 1698, he auditioned for the prestigious position of organist at St. Johannis Church in Lüneburg, which he was offered and held until his death in 1733. He also served as Director of Music at the

Johannis Church, performing vocal and instrumental music regularly in services, closely collaborating with the Cantor and the city musicians, and assisting also as teacher and mentor the boys of the *Schola Cantorum*. From 1700 to 1702, Johann Sebastian Bach (1685-1750) was his apprentice. The nearby court in Celle was a center of French culture in northern Germany at the time. Böhm was in contact with its musical life at a time when the French style was highly revered in most of Europe. Böhm was also a composer for a collection of sacred songs published in Lüneburg in 1701 with the leading pietistic theologian Hinrich Elmenhorst as editor and author.



HAMBURG, 1682



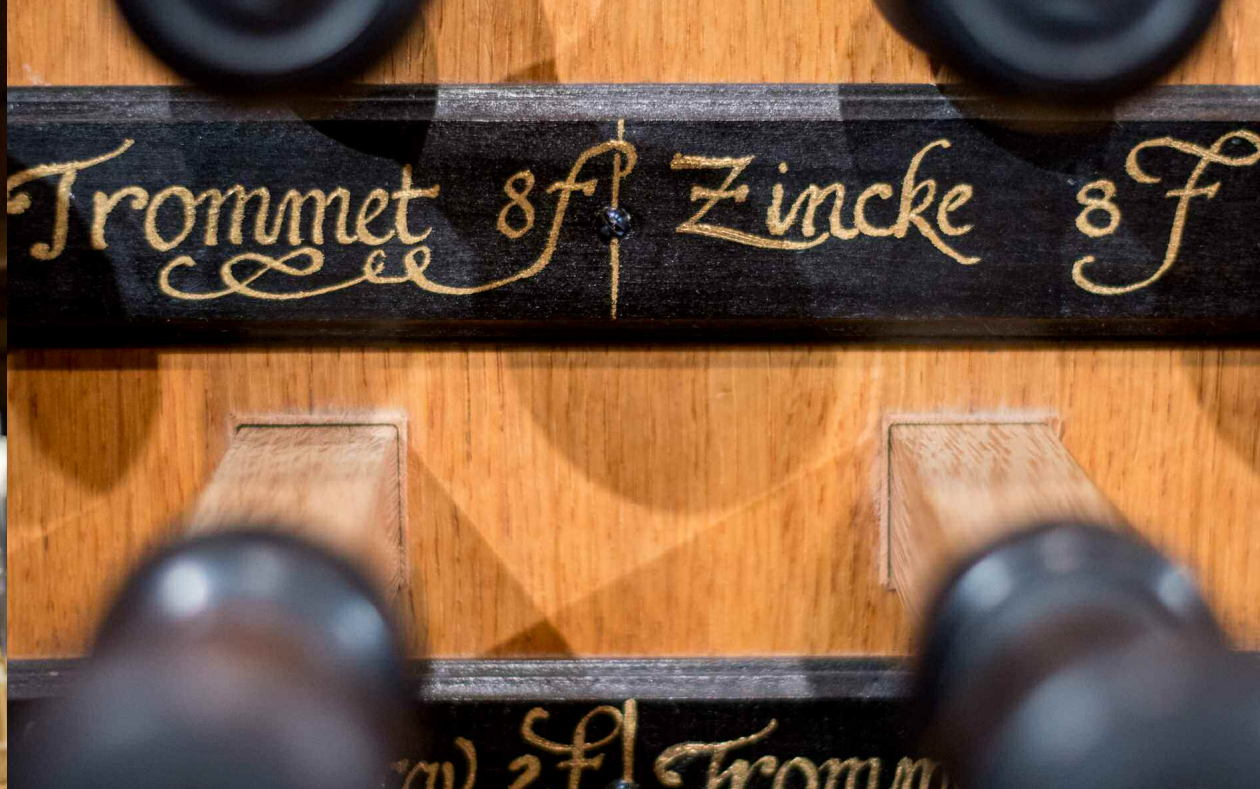
ABOUT THE PERFORMANCE

This recording of the complete organ works by Böhm is based on the hypothesis that most of Böhm's organ works were composed during his Hamburg period, influenced by the diverse music culture of the Hansa city and inspired by the rich soundscape of the Schnitger organs. The north German organ style is clearly reflected in his free works, including pedal solos for the standard compass of Schnitger's pedal divisions (CDE-d1), and the French opera style as presented at the city opera are literally quoted in some of his chorale works. During his Hamburg period, Böhm was at the most productive age of his life. In 1698, when he became organist of St. Johannes in Lüneburg, he had already established his style as a composer, and he transmitted his organ style to his students, including the young Johann Sebastian Bach, something that in turn is reflected in Bach's early works, particularly the chorale partitas.

In the 17th century, Hamburg was one of Europe's most significant cities, a center for trade, commerce, craft, culture and music, considered the "Venice" of northern Europe. It was also the center for organ culture and organist education in Germany. In 1693, when the 32-year old central German organist and composer Georg Böhm arrived in Hamburg, Arp Schnitger's (1648-1719) new instrument and magnum opus in the Nicolai Church (1682-87) had recently been inaugurated. Schnitger, in his early 40s, was clearly the rising organ-building star of northern Europe; he was simultaneously building large city organs in Groningen, Magdeburg, Bremen and Hamburg, and he was busy completing another four-manual organ in Hamburg, the organ in the church of Jacobi. Böhm settled near the Jacobi church, and he and his family became members of the congregation. One can imagine his awe and admiration seeing the magnificent organ façades in Nicolai and Jacobi, both framed by pedal towers with a 32-foot Principal! It must have been equally exciting to sit down at the lavishly ornamented key-desks, and to pull and explore all individual stops including the rich variety of flutes and reeds. Here, Böhm could experience the grandeur, gravity and brilliance of the full organ, and to sense both the *finesse* and *force* of Schnitger's tonal world which was so different from the relatively small organs he grew up with in Thuringia (central Germany).

Schnitger's organ at Nicolai was completely new, but the organ at Jacobi included many stops from earlier instruments. Schnitger integrated several





generations of pipework and sounds: the Dutch/German 16th century style (Stüwer/Ivesand/Hoyer), the north German and Hamburg style around 1600 (Scherer), the central German style of the 1630s (Gottfried Fritzsche), and Schnitger's own eclectic late-baroque style. The Jacobi organ's convincing combination of old and new enabled Böhm to experience an encyclopedic soundscape of German music culture from the Renaissance to the late baroque. In one single instrument, he could play and listen to the vocal qualities of lead-rich principals and the fullness of wide-scaled flutes of the past. In addition, there was the richness of color and character and fast, elegant speech of somewhat more narrow-scaled flutes, principals and short-length resonator reeds of the early and mid-17th century. Finally, these elements united in a complex and dynamically-balanced concept, culminating with the brilliance and force of Schnitger's mixtures and full-length resonator reeds. The encounter with Schnitger's organs in Hamburg was a life-changing experience for the young Georg Böhm. He never returned to central Germany.

Because Schnitger's four-manual northern city organs were a key inspiration for Böhm, this performance of his complete organ works is interpreted on a Schnitger-style organ of similar size. This makes it possible to present an historically informed interpretation inspired by the contextual

perspectives of German music culture around 1700, and to communicate Affekt, text-tone relation and the expressive character of his music to an international audience of the 21st century. This is the first recording of Böhm's complete organ works with all the parameters of Schnitger's soundscape, including that of quarter comma mean-tone temperament.

No autographs have been preserved of Böhm's organ music. Most manuscripts come from central German sources, most likely transmitted by the young Johann Sebastian Bach, then copied by Johann Christoph Bach (1642-1703) and Johann Gottfried Walther (1684-1748). Sources from this period can document performance practice as well as the composition. In this case, some valuable information about performance practice is included. The distribution of parts between staves, for example, often corresponds to the division of the parts between the hands in the performance.

The consistent appearance of French ornamentation signs in the sources suggests that Böhm may have been the first north German composer to apply French practice consistently. During his years in both Hamburg and Lüneburg, Böhm was exposed to the French style in music and culture. Because the ornamentation seems to be inherent to both texture and voice-leading, it has been viewed as documentation of Böhm's performance style rather than a later



addition by the copyists. In this recording, the ornamentation has been generally applied in the interpretation. A few short passages found in the sources but not published in available editions, are included and recorded here for the first time. They include a *manualiter* version of the second half of the organ chorale on “Allein Gott in der Höh’ sei Ehr,” and a short “Nachspiel” for the organ chorale “Christum wir sollen loben schon.”

In the 17th century, organ apprentices copied musical works to learn how compositional techniques could be applied to model pieces. The generating principles of the compositions were carefully studied, the application memorized, and sometimes further developed in performance and improvisation. Although the most complex contrapuntal works were documented as evidence of the art of a composer, and not subject to change or further development, other “works” might be treated as models, with the expectation that they might be expanded, modified or reconfigured. Two of the Preludes, the Preludes in C and a, are only preserved in 19th-century copies by Christian Rinck (1770-1846), and they generate questions concerning details as well as form. The a-minor Prelude is preserved in two versions both beginning with exactly the same introduction (“Præludium”). However, the Præludium is followed by two completely different fugues, in equal and triple time respectively. Were these fugues once part of a single, multi-sectional work? For this recording, it was decided to combine them as parts of such a composition. In a similar way, the Præludium in g and Chaconne in G, preserved next to each other in the Berlin source, were merged into one multi-sectional composition.

In general, this recording treats the sources as documentation of complete compositions rather than fragments of pieces. Another approach is to treat the sources as a compositional blue-print that the performer should expand by adding more complex accompaniment or ornamentation. Stef Tuinstra’s interpretation follows this approach and can be experienced in his recent recording of Böhm’s keyboard works.



An Inspiration and Collaboration

This recording was part of an artistic research project that was started in 2012, and which was funded by GOArt and University of Gothenburg. The complete project comprised a critical study of all the editions and manuscripts of Böhm's organ music, performance studies at the North German Baroque Organ in Örgryte New Church, and the recording of the complete organ works at this instrument. Moreover, it included a project to explore musical gesture and meter in the music with the goal to render selected works by Böhm in a multi-art performance including choreography, poetry and dance. The collaboration with dancers generated the search for the underlying patterns of meter, gesture, flow (*movement*) and phrase in the music. The embodiment of this multi-layer gestural texture of the music through movement and dance brought essential influence for the shaping of the performance both on micro- and macro-levels, motives and individual accents within a measure and patterns of accents in two or more measures, phrases and periods respectively. The collaboration also aimed at exploring what happens in performance when so-called abstract musical repertoire ceases to be abstract for the performer when coupled to a text-based story. In order to make this particular experiment as concrete as possible for an audience, the abstract pieces of Georg Böhm (1661-1733) were arranged according to the historical *inventio* of the four seasons and connected to contemporary examples of poetry: a cycle of four poems on the four seasons by William Blake (1757-1828). The poems were read before each section, and the dances conceived and performed to the music allowed modern dancers to physically embody and thus communicate to the audience their own artistic understanding of the underlying affects and specific musical rhetorical figures and dance forms in Böhm's keyboard music. The result was documented on a video which includes the following tracks: CD1: 1 and 3; CD2: 1; CD3: 3, 4, 5 and 8. The YouTube link to the video *The Four Seasons*, performed by the *Davidsson Organ and Dance Collaborative* can be found on this recording's home page at www.gothic-catalog.com (Search: "LRCD-1133-35")

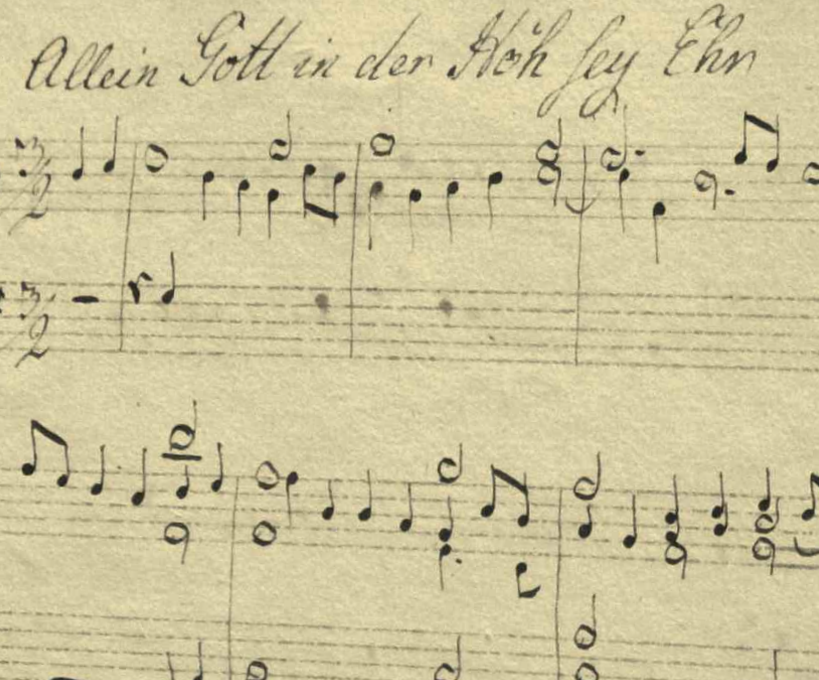
Choreography and dance: Stayce Camparo, Jonathan Davidsson and Gabriel Davidsson.

ABOUT THE MUSIC

The keyboard works by Böhm present a stylistic broadness that is unparalleled by anyone of his generation. However, the number of free works is somewhat limited. The Preludium in d shows the typical north German multi-sectional form including two fugal sections, one in duple and one in triple meter time. The multi-sectional Preludium in g consists of an introduction with repeated chords, a fugue with a descending and rhythmically ornamented theme that ends in concerto-style, an arpeggio section, and a short concluding cadence section. The Preludia in C major, a minor, and F major are examples of the dual form of prelude and fugue that became standard in the 18th century. The Preludes in C and d start with pedal solos and explore *passagio* (scalar passages) and triadic toccata-like figurations in the manual parts. The Chaconne in G has nine variations, the theme concluding with a characteristic cadence including a minor-seventh subdominant chord, a device frequently used in this key (e.g., Froberger and Weckman). The Capriccio is a substantial *variation canzona* in three sections, interspersed with recitative interludes and occasional *passagio*.

The chorale works show a variety of form and mix of styles that is unique. In traditional contrapuntal forms (choral-fugue, organ chorale), Böhm integrates the expressive diminutions and figures of





the North German organ style, the Concerto-style from the Italian tradition, and new forms and stylistic features of the French Opera style (for example Aria, Ritornello and Trio). Accordingly, contemporary scholars find it hard to fit Böhm's chorale works into the forms usually employed by organists of his time. However, we may discern six categories, each including a varying mixture of styles.

The first group consists of five organ chorales with four parts for two manuals and pedal ("Auf 2 Clavier"). The embellished *cantus firmus* in the soprano is accompanied by three parts in fore-imitation: *Vom Himmel hoch, da komm ich her* (CD3:5); *Christum wir sollen loben schon* (CD1:9); *Gelobet seist du, Jesu Christ* (CD3:7); *Nun bitten wir den heiligen Geist* (CD2:3); *Christ lag in Todesbanden* (CD2:6).

The second group consists of five four-part chorale fugues (or motets) with or without *cantus firmus* and mixed with concerto style; *Aus tiefer Not schrei ich zu dir, verse 1* (CD1:8); *Allein Gott in der Höh sei Ehr* (CD3:1); *Auf meinen lieben Gott, verse 2*, (CD2:4/2); *Christe, der du bist Tag und Licht, verse 2*, (CD1:5/2); *Christ lag in Todesbanden, fantasia*, (CD2:7)

The third group consists of three *bicinia*, two-part settings, in which the accompanying bass part introduces the settings with a *ritornello*. These *ritornellos* are the first examples of their kind in the German organ chorale settings. The *cantus firmus* in the soprano is presented clearly, then somewhat freely, sometimes hardly recognizable, with short melodic motives repeated

(devices), and figuration; *Auf meinen lieben Gott, verse 3* (CD2:4/3); *Christe, der du bist Tag und Licht, verse 1* (CD1:5/1); *Herr Jesu Christ, dich zu uns wend, verse 2* (CD1:10/2).

The fourth group consists of four chorale trios. This is a new category of German organ chorale settings. The first two settings, *Auf meinen lieben Gott, verse 4* (CD2:4/4), and *Herr Jesu Christ, dich zu uns wend, verse 4* (CD1:10/4), do not present a *cantus firmus*, however the manual parts use thematic material from the various chorale phrases in contrasting rhythm and figuration. *Auf meinen lieben Gott* ends with change of meter (after the last phrase), a short *supplementum* (coda) with new figuration reminiscent of that of the first variation. The third trio, *Freu dich sehr, o meine Seele (c.f. in alto)* (CD2:8/12), starts with a rather long introduction of sixteenth notes based on material from all eight chorale phrases, after which the *cantus firmus* is presented in plain notes in the alto part. The fourth trio, *Christe, der du bist Tag und Licht, verse 3* (CD1:5/3), presents the *cantus firmus* in the bass, and is similar to three-part settings from the north German chorale cycles by Scheidemann and Weckman.

The fifth group consists of three chorale settings with *cantus firmus* in the bass. *Herr Jesu Christ, dich zu uns wend, verse 6* (CD1:10/6) is an elegant, dance-like, setting in 3/2-meter with fore-imitation in all manual parts for each phrase. The settings on *Erhalt uns, Herr, bei deinem Wort* (CD1:6), and *Vater unser im Himmelreich* (CD1:3) utilizes more varied texture for each phrase. Böhm presents contrasting motives and figuration, mostly derived



from *cantus firmus*, in the pattern of fore-imitation, however sometimes freely developed as interludes between the presentations of *cantus firmus* in the bass. This is a new interesting mixture of *concerto* style and *cantus firmus* chorale.

The sixth group consists of chorale settings in aria-style almost always with the *cantus firmus* in the soprano. This form is new to the genre of German chorale settings. The first, *Auf meinen lieben Gott* verse 1 (CD2:4/1), is introduced with a prelude consisting of a descending solo-part with sixteenth-note figuration based on the first phrase of the chorale. The first four phrases are presented with an embellished and constantly varied soprano part (aria style) accompanied by a simple two part setting in the manual. Phrase five is rendered in a completely different way. The bass ascends chromatically in slow note values while the two upper parts present a dialogue in canon culminating in the return to the initial texture with the chorale phrase in the soprano. The procedure is repeated twice in different keys. *Vater unser im Himmelreich* (CD1:2), is introduced and concluded with a ritornello. The ornamented soprano uses short motives of the chorale phrase (devices) in frequent and varied repetition. This is the most vocal and Aria-like of Böhm's chorale settings. *Vater unser im Himmelreich* (CD1:3) uses a similar technique to the previous in the rendering of the soprano part. However, the lavish ornamentation from one of the sources (P 802) is more instrumental than vocal. The repeated eight-note chords in the bass and middle parts are reminiscent of the Italian *Concerto* style and an *Adagio* movement. Although one source uses "Aria" in the title, this setting seems more inspired by the expressive Italian *concerto*-style than the vocal Aria. The two settings *Herr Jesu Christ, dich zu uns wend*, verse 3 and 5 (CD1:10/3 and 5), employ eight-note diminution (3/2) of the *cantus firmus* in the soprano accompanied by a three-part basso continuo setting, the first with in aria style, and the second with continuous motion. The four-part organ chorale for two manuals and pedal on *Aus tiefer Not schrei ich zu dir*, verse 2, is composed in a dance-like 3/8 with a two part *Ritornello* in the manual parts. It could have been a transcription of a tenor Aria from a *cantata* for two violins and basso continuo. The *cantus firmus* in the tenor is presented in a rhythmically free rendering. The first and last phrases are introduced with short motives (devices) followed by the complete phrases. Parts of the fifth and sixth phrases are repeated. The cycle on *Herr Jesu Christ, dich zu uns wend* begins with another unique chorale setting (CD1:10/1) composed in French Overture style and with contrasting and consistent dialogue between solo (*bicinium*) and *tutti* (four-part texture and pedal).

ABOUT THE ARTIST

Hans Davidsson is professor of organ at the Royal Academy of Music in Copenhagen. Previously he has been Professor of Organ at the Eastman School of Music, Project Director of the Eastman-Rochester Organ Initiative, Professor of Organ at the School of Music at Göteborg University and Artistic Director of the Göteborg International Organ Academy (GIOA). He was the founder of Göteborg Organ Art Center (GOArt). From 2006 to 2014, he served as Professor of Organ at the Hochschule für Künste Bremen in Germany where he continues as the Director of the Arp Schnitger Institute of Organ and Organ Building. He performs and teaches at major festivals and academies throughout the world. He has made many recordings, including most recently the complete recordings of Matthias Weckman and Dieterich Buxtehude on Loft Recordings.

In 2001, he was awarded the ÅForsk Research Prize (the Research Foundation of the ÅF Group), one of Sweden's most distinguished research awards, and in January 2004 he was awarded the King's Medal, the highest national award in Sweden, for "significant accomplishments in musicology and music, primarily in the fields of organ research and organ education." In 2015, he was awarded the Large Prize by the Frobenius Foundation in Denmark for "significant achievements as musicologist, pedagogue and musician." In 2016, he was elected member of the Royal Academy of Music in Sweden.

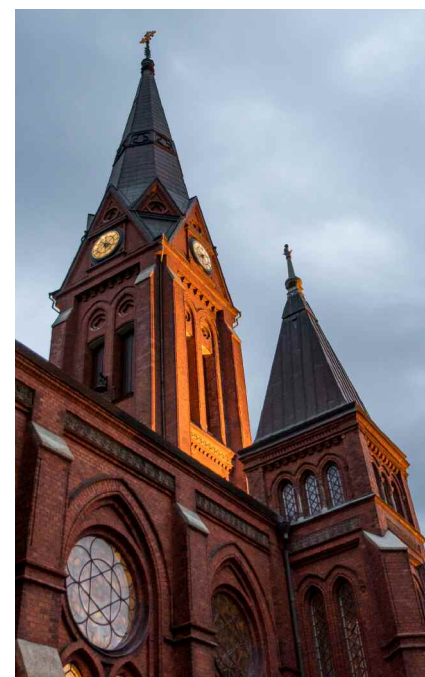


HANS DAVIDSSON



Inaugurated in 2000, the North German Baroque Organ at Örgryte nya kyrka in Gothenburg, Sweden was built as a ten-year research project at GOArt, University of Gothenburg. The façade is a copy of the Lübeck Dom organ (completed in 1699 and destroyed in 1942) and the pipework was built as a research copy of the pipework of the Schnitger organ in St. Jacobi in Hamburg. Henk van Eeken (general design), Mats Arvidsson (detailed design and organ construction) and Munetaka Yokota (pipemaking and intonation) were responsible for the building of the organ with Harald Vogel as external advisor and Hans Davidsson as project leader. It is the largest Schnitger-style organ in the world with original pitch (choir pitch A=465), quarter-comma mean-tone temperament, a seventeenth-century style action with different and distinct touch characteristics for each division, a complete wind supply system with twelve wedge bellows, and a complete specification similar to Schnitger's full-sized city organs. All pieces were recorded with the bellows treaded by foot.

A more detailed article about the organ with a complete stop list and all registrations is available in the on-line booklet, available at the Gothic Catalog Web site (www.gothic-catalog.com)



CD1

1. Preludium d

[Exordium]

(Solo) Ped: Pos16 T8 04 Rpf Mix (Ms 1–12)

Hw/Bw: P16 08 04 Rp Mixt/P8 04 Sexq Sch

[Narratio]

(RH) Rp: G8 Q8 04 Sexq Sch/alt/ Bp: P8 D8 04 Sexq Sch

(Ms 13–26)

(LH) W: 08 04 Rp Ped: P16 D16 T8 04 Rpf

Fuga (Ms 27–39):

Rp: G8 04 Ped: T8

(Ms 40–56)

W: 08 04 02 Ped: T8 04

(solo) Rp: G8 04 02 Sexq

[Concertato]

(Ms 57–63)

(solo) Bp: D8 Hf4 Wf2 /alt/ Ow: T8 04 N3 G2

W: 08 Ped: P16

(Ms 64–70)

Rp: P8 04 /alt/ W: 08 04

Ped: D16 T8 04

Fuga (6/4)

(Ms 71–102)

Rp: Bp8 04 Ped: T8 04

(Ms 103–112)

(solo) Ow: T8 04 02

(Ms 113–123)

Ow: T8 04 02 Ped: T8 04

(Ms 124–128)

Rp: Bp8 04 Qp2 Ped: T8 04

(Ms 129–148)

Rp: Bp8 04 Sexq /alt/ Ow: T8 04 02 Ped: T8 04 Rp

[Conclusio]

(Ms 149–150)

Rp: P8 04 Sexq Sch

(Ms 151–153)

W: 08 04 Rp Mix Ped: Pos16 T8 04 Rp Mix

(Ms 154–156)

Rp: P8 04 Sexq Sch /alt/ W: 08 04 Rp Mix /alt/ Ow: T8 04 02 Sch

(Ms 157–158)

W: 08 04 Rp Mix/Bp: P8 04 Sexq Sch Ped: Pos16 T8 04 Rp Mix

2. Vater unser im Himmelreich (Aria – Auf 2 Claviers manualiter)

(RH solo) Rp: Bp8 G8 Bf4 /alt/ Bp: D8 Hf4 Ow: P8 Trem Ped: 08

3. Vater unser im Himmelreich (Auf 2 Clav. et Pedale)

(Ms 1–6)

Rp: P8 /alt/ Ow: P8 Ped: P16 08

(Ms 6–40)

(RH solo) Ow: VH8 P8 Sf4 N3 /alt/ Bp: TR8 D8 Hf4 Rp: 04

Ped: P16 08

4. Vater unser im Himmelreich (*Cantus firmus in Ped.*)

Rp: P8 O4 Qf2 alternating with W: O8 O4 Rp

Ped: Pr16 T8 C2 (*cantus firmus*)

(Ms 21–28; 34–39; 45–48; 53–59) Ow: P8 O4 O2 /alt/ Bp: P8 O4 Wf2

5. Christe, der du bist Tag und Licht

Versus 1 à 2 Clav.

(RH solo) Rp: P8 O4 Sesq Sf11/3 /alt/ Bp: TR8 P8 O4 Sesq

(LH) W: Sf8 O4 Rp/Ow: Tr8 O4 /alt/ Ow: Tr8 O4

Coupler Ow/W

Versus 2 à 1 Clav. (Fuge – fantasia)

Ach lieber Herr behüt uns

(Ms 1–24) Rp: Bp8 Q8 Bf4

(Ms 24–32) Bp: TR8 Hf4

Ms 32–38) Rp like Ms 1

in dieser Nacht für bösen Feind

(Ms 38–45) W: T16 Sf8/Ow: Vh8 Sf4

Rp: D16 Bp8 Q8 Bf4 (RH in Ms 41–42 and 44–45)

(Ms 45–50) Bp: P8 Hf4

(Ms 50–56) like Ms 38 and Ped: Pos16 O8

und lass uns in dir ruhen sein

(Ms 56–61) W: T16 Sf8 O4 Rp/Ow: T8 Sf4

Rp: D16 Bp8 Q8 O4 Sesq Ped: Pos16 T8 T4

(Ms 61–67) W alternating with Rp and Ow

und für der Satan sicher sein – Fuge concertato 6/8

(Ms 67–88) Rp: D16 Bp8 Q8 O4 O2

(Ms 88 –) Rp like Ms 67 /alt/ W: T16 Sf8 O4 Rp/Ow: T8

Versus 3 à 2 Clav. con pedale

(RH) Rp: Qf2 (octave lower) (LH) Ow: G2 (octave lower) Ped: O4

6. Erhalt uns, Herr, bei deinem Wort (Auf 2 Clav. et Pedale)

Ow: T8 Z8 (solo)

Bp: Tr8 D8

Ped: T8

7. Preludium F

A. Rp: D16 G8 Bp8 O4 O2 Sexq Sf11/3

B. W: Sf8 O4 Rp / Ow: Tr8 O4

B1. Ow: Hf8 Sf4 N3 (RH) Bp: D8 O4 (LH)

A1. Rp: D16 G8 Bp8 O4 O2 Sexq Sf11/3

8. Aus tiefer Not schrei ich zu dir

Versus 1: Rp: P8 alternating with W: O8 and Ow: P8

Cantus firmus colla parte Ped: Corn 2

Versus 2: (RH) Rp: G8 Bf4

(LH solo) Bp: TR8 Hf4 Ped: O8

9. Christum wir sollen loben schon (Auf 2 Clav. et Pedale)

Rp: G8 Bp8 Q8 Bf4 Qf2

Ow: Rf8 O4 Ped: D16 O4

10. Herr Jesu Christ dich zu uns

Variation 1: (RH) Rp: P8 O4 Sesq /alt/ Bp: P8 O4 Sesq

(LH) Ow: T8 O4

Tutti: W: O8 O4 Rp/Ow: T8 O4 Ped: Pos 16 T8

Variation 2: (RH) Rp: G8 O4 Sesq /alt/ Bp: P8 O4 Sesq

(LH) Ow: T8 O4

Variation 3: (RH) Rf8 Vh8 Sf4 Trem

W: Sf8 Ped: O8

Variation 4: (RH) Rp: Bp8 Bf4 (LH) Ow: O4 (octave lower) Ped: O8

Variation 5: (RH) Rp: P8 Wf2 (LH) Ow: Hf8 Sf4 Ped: O8

Variation 6: Rp: O4 /alt/ Bp: O4

Variation 7: Rp: D16 Bp8 Bp8 O4 /alt/ W: T16 O8 O4 Rp/Ow: T8 O4

Ped: Pos32 Pos16 T8 O4 (octave higher)



CD2:

1. Preludium C

[Exordium]

(Ms 1–10)

(Ms 11–20 / 27–30)

(Ms 21–26 / 30–35)

Fuga

(Ms 35–73)

[Conclusio]

(Ms 74–77)

(solo) Ped: Pos16 T8 T4 C2 Rpf Mix /alt/

W: T16 Q16 O8 O4 S02 Rp Mixt

W: T16 Q16 O8 O4 S02 Rp Mixt/Bp: P8 O4 Sexq Sch /alt/

Rp: D16 P8 O4 O2 Sexq Sch /alt/

Ow: T8 O4 Sch

Ped: Pos16 T8 T4 C2 Rpf Mix

(solo) W: T16 Q16 O8 O4 S02 Rp Mixt/Bp: P8 O4 Sexq Sch

Rp: D16 P8 O4 O2 Sexq

Ped: Pos16 T8 T4

(solo/tutti) W: P16 O8 O4 S02 Rp Mixt/Ow: T8 O4 Sch

Rp: D16 P8 O4 O2 Sch

Ped: Pos16 T8 T4 C2 Rpf

W+Ow+Bp

Ped: Pos16 T8 T4 C2 Rpf Mix

2. Partita über die Arie: Jesu, du bist allzu schöne

Partita 1:

(RH) Ow: Rf8 /alternating with (alt)/ Ow: Hf8

(LH) Rp: G8 /alt/ Bp: P8

Partita 2:

Bp: Hf4 /alt/ Ow: Sf4

Partita 3:

(RH) Bp: Wf2 (octave lower) /alt/ Rp: Bf4

(LH) Ow: Sf4

Partita 4:

Ow: Rf8 Sf4 /alt/ Ow: Hf8 Sf4

Partita 5:

(RH) Ow: Rf8 N3 /alt/ Rp: Q8

(LH) W: Q16 (octave higher) /alt/ Rp: Q8

Partita 6:

(RH) Rp: Qf2 (two octaves lower) /alt/ Rp: Qf2 (octave lower)

(LH) W: Sf8 /alt/ Ow: Sf4

Ped: O8

Partita 7:

(RH) Bp: P8 Hf4 /alt/ Ow: Hf8 Sf4

(LH) W: Q16 O8 (octave higher) /alt/ Ow: Q8 Bf4

Partita 8:

(RH) Rp: O4 (octave lower)/alt/ Bp: O4 (octave lower)

(LH) W: O8 /alt/ Ow: P8

Partita 9:

(RH) Rp: G8 O4 /alt/ Ow: Hf8 O4

(LH) Ow: Hf8 O4 /alt/ Bp: P8 Hf4

Partita 10:

Rp: Q8 Qf2 /alt/ Bp: P8 Wf2

Partita 11:

Bp: P8 Hf4 Wf2 /alt/ Ow: Hf8 Sf4 G2

Partita 12:

Bp: P8 /alt/ Ow: Hf8

Partita 13:

(RH) Rp: P8 /alt/ Ow: P8

(LH) Ow: P8

Partita 14:

Rp: G8 Q8 O4 Qf2 /alt/ Ow: Rf8 O4 N3 G2

Repeat of Partita 1: Rp: G8 /alt/ Bp: Hp8 Trem

3. Nun bitten wir den heiligen Geist (Auf 2 Clav. et Pedale)

(RH solo) Ow: T8 Z8 Sf4 N3 G2 /alt/ Bp: TR8 D8 O4 Wf2

Rp: P8 O4 Ped: D16 T8 +/- T4 (*cantus firmus*)

4. Auf meinen lieben Gott

- Versus 1: (Ms 1–5) Ow: Vh8 Rf8 Sf4 Trem
(Ms 6–19) (RH solo) Ow: Vh8 Rf8 Sf4 Trem
(LH) W: O8
(Ms 19–25) (RH) Rp: Q8 Bf4 (LH) Bp: P8 Hf4
(Ms 25–27) like Ms 6
(Ms 27–35) (RH) Rp: Bp8 Hf4 (LH) Bp: D8 Hf4
(Ms 35–37) like Ms 6 and Ped: O8
- Versus 2: (Ms 1–25) W: O8 O4 Ped: T8 (*cantus firmus colla parte*)
(Ms 25–34) (RH) Rp: G8 O4 /alt/ W: O8 O4
(LH) Bp: D8 Hf4 /alt/ Ow: T8
(Ms 34–37) Rp: G8 O4 /alt/ W: O8 O4 and Bp: P8 O4
(Ms 37–39) like Ms 25
(Ms 40–43) like Ms 34
(Ms 43–48) like Ms 25 (Ms 43 Rp: D16 only)
- Versus 3: (RH solo) Ow: Z8 Rf8 Sf4 /alt/ Bp: D8 Tr8 Hf4
(LH) Rp: D16 Q8 Bf4
- Versus 4: (RH) Rp: Bp8 G8 Q8 Bf4 Trem
(LH) Ow: Vh8 Hf8 Sf4
Ped: S16 O8

5. Capriccio D

- A1 (Ms 1–33) Rp: G8 O4
A2 (Ms 33–40) Ow: Rf8 O4
(Ms 41–46) Rp: P8 Ped: S16 O8
B (Ms 47–91) Rp: Q8 Bf4
(Ms 91–94) Ow: Rf8 O4
C (Ms 95–111) Rp: G8 O4 O2 Ped: S16 O8

6. Christ lag in Todesbanden (Auf 2 Clav. con pedale)

- (RH Solo) Rp: D16 G8 O4 Qf2 Sesq Sf11/3
W: Q16 O8 O4 Ped: D16 O8 O4

7. Christ lag in Todesbanden (Fantasia)

- I. (Ms 1–53) *Christ lag in Todesbanden (der ist wieder erstanden)*
W: O8 O4 Rp
Colla parte: Ped: T4 or T8 and Ow: Tr8 O4
- II. (Ms 53–90) *für unsre Sünd gegeben (und hat uns bracht das Leben)*
Rp: P8 O4 /alt/ W: O8 O4
Colla parte: Ped: C2 or T4 or T8
- III. (Ms 90–114) *Des wir sollen fröhlich sein*
W: P8 O4 Mix Ow: P8 O4 Sch Bp: P8 O4 Sch Rp: P8 O4 Sch
Colla parte: Ped: T8
- IV. (Ms 115–123) *Gott loben und dankbar sein*
Ow: P8 O4 Ped: P16 O8
- V. (Ms 123–133) *und singen Halleluja, Halleluja*
Rp: D16 P8 O4 Sch
Colla parte: Ped: T8
- VI. (Ms 133–147)
W: P16 O8 O4 Rp Mix
Rp: D16 P8 O4 O2 Sch
Ped: D16 P16 T8 O4 Rp Mix

8. Freu dich sehr o meine Seele / Treuer Gott ich muss Dir klagen

- Variation 1: Rp: P8 /alternating with (alt)/ Ow: P8
Variation 2: Ow: Hf8 /alt/ Bp: P8
Variation 3: Rp: Q8 Bf4 /alt/ Bp: P8 O4
Variation 4: (RH) Ow: Rf8 Vh8 Sf4 /alt/ Bp: P8 Hf4 TR8
(LH) Rp: P8 /alt/ W: Q16 Sf8 (octave higher)
Variation 5: Rp: G8 Bf4 Qp2 /alt/ Bp: P8 Hf4 Wf2
Variation 6: Rp: O4 /alt/ Bp: O4
Variation 7: (RH) Rp: P8 Q8 Bp8 O4 /alt/ Rp: P8 Q8 O4
(LH) W: T16/Ow: T8 /alt/ Ow: T8 (LH)
Variation 8: Rp: Bp8 Qp2 /alt/ Bp: TR8 Wf2
Variation 9: Ow: T8 Vh8 O4/W: T16 /alt/ Rp: D16 Bp8 Bf4
Variation 10: Rp: P8 O4 O2 // Ow: P8 O4 O2
Variation 11: Bp: P8 O4 Sesq Sch/Ow: T8 O4 O2/W: T16 P16 Q16 O8 O4 O2 Rp Mix
Ped: P32 P16 T8 T4 (alt) Rp: D16 P8 O4 O2 Sesq Sch
(Trio)
Variation 12: Ow: Vh8 Hf8 Sf4 (RH) Rp: G8 Q8 Bf4 Bp8 (*cantus firmus*) Ped: S16 O8





CD3

1. Allein Gott in der Höh sie Ehr

A W: P16 08 04 02 Mix
Ped: Pos16 T8 04 Mix
B1 Rp: D16 P8 04 02 Sesq Sch
B2 W: P16 08 04 02 Mix
Ped: Pos16 T8 04 Mix

2. Ach wie nichtig, ach wie flüchtig (Partita)

Variation 1: W: Q16 08 04 Rp Ped: P16 08 /alt/ W: P16 08 04 Rp
Ped: P16 D16 08
Variation 2: (RH) Rp: Bf4 S11/2 (octave lower) /alt/ Ow: Hf8 N3
(LH) W: Sf8 /alt/ Bp: P8
Variation 3: (RH) Rp: G8 Bf4/alt/ Bp: P8 Hf4
(LH) Ow: Rf8
Variation 4: (RH) W: 08 04 /alt/ Bp: P8 04
(LH) Ow: T8 Sf4 /alt/ Ow: VH8 Sf4
Ped: S16 08
Variation 5: Rp: D16 Q8 Bf4 /alt/ W: Q16/Ow: VH8 Hf8 Sf4
Ped: D16 08
Variation 6: (RH) Rp: Bf4 /alt/ Ow: Sf4
(LH) Ow: Sf4
Variation 7: [A] W: T16 08 04 Rp/Ow: T8 Sf4 N3 G2 /alt/ Rp: D16 G8 Bp8 04 Sesq
[B] Ow: T8 Sf4 N3 G2 /alt/ Bp: TR8 Hf4
Variation 8: [A] W: Q16 T16 08 04 Rp Mix/Ow: T8 04 N3 02 /alt/
Rp: D16 G8 Q8 Bp8 04 02 Sesq S11/2
Ped: Pos 16 T8
[B] Ow: T8 04 N3 02 /alt/ Bp: D8 04

3. Preludium a

[Exordium:]

W: Sf8 04 Mix /alt/ Rp: G8 Q8 04 Sch /alt/ Ow: Rf8 04 Sch
/alt/ Bp: P8 04 Sch
Ped: S16 08 04 Rp

Fuga (3/4)

(RH) Rp: Bp8 Bf4 /alt/ Bp: TR8 Hf4
(LH) Ow: Rf8 Sf4 N3
Ped: 08

Fuga

W: Sf8 04 Rp/Ow: T8
Ped: D16 T8
Ms 23 (solo) Rp: G8 Q8 Bp8 04 Sesq

[Conclusio:]

W: Sf8 04 Rp Mix/Ow: T8
Rp: G8 Q8 04 Sesq Sch
Ped: D16 T8 04 Rp



4. Wer nur den lieben Gott lässt walten (Partita)

- Variation 1: (RH) Rp: G8 /alt/ Ow: Rf8 Hf8
(LH) Bp: P8
- Variation 2: (RH) Ow: Hf8 Sf4 N3 (LH) W: Q16 Sf8 (octave higher)/alt/ Rp: Q8 Bf4
- Variation 3: Rp: G8 O4 and Bp: P8 Hf4 /alt/ W: O8 O4 and Ow: Rf8 Sf4
- Variation 4: (RH) Bp: D8 Hf4 Wf2 /alt/ Bp: TR8 Hf4
(LH) Rp: D16 (octave higher)/alt/ Ow: VH8
- Variation 5: (RH) Rp: Bp8 Bf4 /alt/ Bp: D8 O4
(LH) Ow: T8 /alt/ Rp: Bp8
- Variation 6: Rp: G8 Qp2 /alt/ Bp: P8 Wf2
- Variation 7: [A] Rp: Q8 Bf4 – Bp: P8 Hf4 Rp: Q8 G8 Bf4 – Bp: P8 O4 – Rp: G8 O4
[B] (RH) W: O8 O4 O2 (LH) Ow: T8 O4 O2 (and coupled) Ped: D16 T8

5. Vom Himmel hoch ich kom da her (Auf 2 Clav. et Pedale)

(solo) Ow: Z8 Sf4 Bp: P8 Hf4 Ped: O8

6. Gelobet seist du, Jesu Christ (Partita)

- Choral Rp: D16 P8 O4 O2 Sesq Sch (*cantus firmus*)
W: Q16 O8 O4 O2 Mix
Ped: Pr16 D16 T8 O4 Rp (bass and *cantus firmus*)
- Variatio 1: (RH) Bp: P8 Hf4 Echo Ow: Hf8 Sf4
(VH) Rp: G8 Bf4
- Variatio 2: (RH solo) Rp: G8 Bf4 Sf11/3
W: O8
- Variatio 3: (RH) Rp: P8 Q8 [Or P8 O4]
(LH) Bp: D8 Hf4 [Or D8 O4]
- Variatio 4: (RH) Ow: Hf8 (LH) Bp: P8
- Variatio 5: Rp: G8 O4 O2 alternating with W: Sf8 O4 O2,
(*Fantasia*) Ow: Pr8 O4 O2 and Bp: P8 O4 Wf2

7. Gelobet seist du, Jesu Christ (Auf 2. Clav. et Pedale)

(RH solo) Rp: Bf4 Qf2 Sf11/3 (octave lower)
Ow: Hf8 Sf4 Ped: O8 Trem

8. Preludium g und Chaconne G

[*Exordium*] Rp: P8 O4 O2 Sch /alt/
W: Q16 P16 O8 O4 O2 Rp Mix/Ow: P8 O4 Sch/Bp: P8 O4 Sch
Ped: Pos16 T8 T4

Fuga

(Ms 1–14) Ow: VH8 Sf4 Ped: O8
(Ms 14–24) Rp: Bp8 Bf4 Ped: T8 (solo Ow: T8 Sf4)
(Ms 25–36) Bp: TR8 Hf4 /alt/ Rp: Bp8 Bf4
(Ms 36–49) Ow: T8 Sf4 /alt/ Bp: TR8 Hf4 Ped: T8

Chaconne G

(Var 1) Rp: G8 Bf4 /alt/ Ow: Hf8 Sf4 Ped: S16 O8
Rp: G8 Qp2 /alt/ Bp: P8 Wf2
Ow: Hf8 Sf4 Ped: S16 O8

(Var 2) Rp: Bp8 /alt/ Bp: D8
Ow: Hf8 Sf4

(Var 3) Rp: G8 O4 /alt/ Ow: Hf8 O4 Ped: S16 O8

(Var 4 – 5) Rp: Bf4 /alt/ Ow: Sf4

(Var 6) Rp: P8 /alt/ W: O8

(Var 7) Rp: Bp8 Qp2 /alt/ Bp: TR8 Wf2
Bp: P8 O4 Wf2 /alt/
(RH) Rp: G8 O4 O2
(LH) Ow: T8 O4 O2

[*Conclusio*] W: Q16 P16 O8 O4 O2 Rp Mix/Bp: P8 O4 Sch
Ped: Pos16 T8 T4 Rp Mix
/alt/ Ow: T8 O4 Sch
W/Bp + Ow
Ped: Pos32

The name after each stop indicates the style of the original builder that the stop is made after.

Abbreviations:

Scherer and his school: Sch
Fritzsche: Fri
Schnitger: AS
Other: described individually

The name with **bold** letters indicates that most of the pipes are made in that style.

Rück Positiv (CDEFGA-c³)

1. Principal 8 fuß (AS, Tin)
2. Quintadena 8 fuß (Sch?/Fr/AS)
3. Gedact 8 fuß (Sch)
4. Octav 4 fuß (Fr/AS)
5. Blockflöit 4 fuß (Sch)
6. Octav 2 fuß (Fr)
7. Quer Flöit 2 fuß (Fr)
8. Siefflöit 1 1/2 fuß (Fr)
9. Sexquialt 2 fach (Fr)
10. Scharff 6.7.8. fach (Fr)
11. Dulcian 16 fuß (AS)
12. Bahrpfeiff 8 fuß (Bass/Tenor AS, other based on F. C. Schnitger)

Werk (CDEFGA-c³)

1. Principal 16 fuß (AS, Tin)
2. Quintaden 16 fuß (Fr/AS)
3. Octav 8 fuß (Sch/AS)
4. Spitzflöit 8 fuß (AS)
5. Octav 4 fuß (Sch/AS)
6. Super Octav 2 fuß (AS)
7. Rauschpfeiff 2 fach (Sch/AS)
8. Mixtur 6.7.8. fach (Fr)
9. Trommet 16 fuß (Fr/AS)

Ober Positiv (CDEFGA-c³)

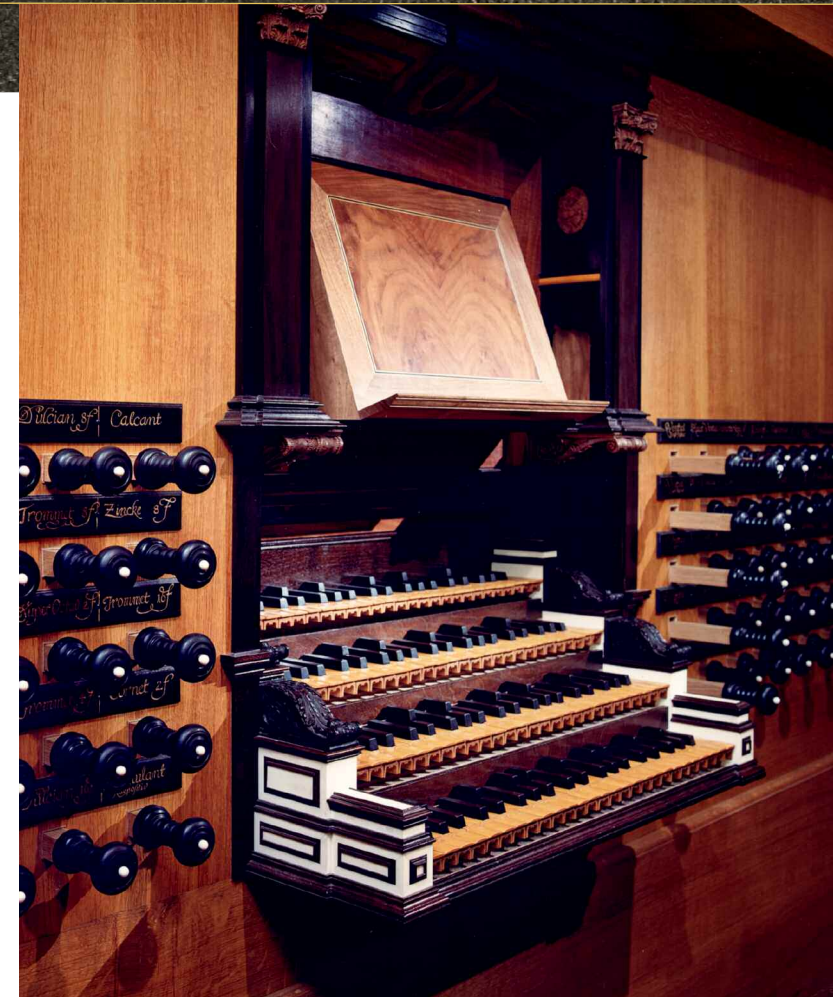
1. Principal 8 fuß (AS)
2. Hollflöit 8 fuß (AS, Oak)
3. Rohrflöit 8 fuß (AS)
4. Spitzflöit 4 fuß (AS)
5. Octav 4 fuß (Sch/Fr?)
6. Nassat 3 fuß (AS)
7. Gemshorn 2 fuß (Sch)
8. Octav 2 fuß (Fr)
9. Scharff 6 fach (Fr)
10. Cimbels 3 fach (Fr)
11. Trommet 8 fuß (AS)
12. Vox Humana 8 fuß (AS)
13. Zincke 8 fuß (based on Appingedam); from F

Brust Positiv (CDEFGA-c³)

1. Principal 8 fuß (Fr, Oak)
2. Octav 4 fuß (Sch?/Fr?)
3. Hollflöit 4 fuß (AS)
4. Waltflöit 2 fuß (AS)
5. Sexquialter 2 fach (Fr)
6. Scharff 4.5.6. fach (AS)
7. Dulcian 8 fuß (AS)
8. Trechter Regal 8 fuß (AS)

Pedal (CD-d¹)

1. Principal 16 fuß (AS, Tin)
2. SubBass 16 fuß (AS)
3. Octav 8 fuß (AS)
4. Octav 4 fuß (AS)
5. Rauschpfeiffe 3 fach (AS)
6. Mixtur 6.7.8. fach (Fr)
7. Posaunen 32 fuß (AS); from F
8. Posaunen 16 fuß (AS)
9. Dulcian 16 fuß (AS)
10. Trommet 8 fuß (AS)
11. Trommet 4 fuß (AS, Tin)
12. Cornet 2 fuß (AS, Tin)



Couplers: OP/W, BP/W

Cimbelstern

Vogelgesang

Trommel

Sperrventile: W, RP, OP, BP, Ped.

Hauptsperrventil

Tremulant, Tremulant RP, Tremulant Pedal

Bellows: 12 of 4' x 8'

1/4 syntonic comma meantone

Sub-semi-tones in all Werks: eb/d#, g#/ab, eb1/d#1, g#1/ab1, eb2/d#2

In RP, add: bb/a#, bb1/a#1, g#2/ab2

In Pedal: eb/d#, g#/ab

3 interchangeable wind systems

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The Complete Organ Works of Georg Böhm

Hans Davidsson, organ

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GÖTEBORG
UNIVERSITY

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*The artist dedicates his performance to the memory
of Jacques van Oortmerssen (1950–2015)*



CREDITS



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