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With American Public Media's *PIPEDREAMS*® host J. Michael Barone

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Dear Pipedreams Friends and Tour Colleagues,

Welcome aboard for another adventure in the realm of the King of Instruments. I'm delighted to have you with us. Our itinerary is an intense one, with much to see and hear, and our schedule will not be totally relaxed. I hope you are up to the challenge, and know that the rewards will make it all worthwhile.

I'd been in and around Munich during my very first visit to Europe back about1970, and even had a chance to play the old organ (since replaced) in Benediktbeuron. This was a revelation to a young student who had never before laid hands on an old keyboard, nor thought about how one must phrase and the tempos one must adopt when playing into a voluminous room with a lengthy acoustic decay.

Later, Lise and I hooked up with Bruce Stevens and Bill Van Pelt for one of their Organ Historical Society-sponsored tours in the southern German region, and the pleasures of that trip inspired me to retrace some of that itinerary during our travels.

As I try to stress to anyone who will listen, the term 'organ' covers a lot of territory (geographically and aesthetically), and though some of what you will see in southern Germany looks like what you might have seen elsewhere, in detail and specific realization these instruments are 'their own thing'. Pedal compass is often shorter (fewer notes) than American organists are used to, and color stops... charming flutes, sensuous strings, quirky imitative reeds...offer registrational possibilities that make the period music from this area come alive.

How to describe their voice? It is clear and bright, but sometimes with a riper quality. You'll come to your own conclusions. And those are just the 'historic' organs, in old monastery churches, each of which is more copiously decorated than the last. Our tour also includes splendid examples of 19th and early 20th century instruments, some by regional builders, plus several nearly brand-new creations, testament to the continuing vitality of this time-honored art and craft.

We already owe a debt of gratitude to Hans Uwe Hielscher, who has spent innumerable hours making arrangements for our visits and gathering information for this booklet, and soon will demonstrate many of the organs described herein. I know that you will enjoy hearing and getting to know him during our days and nights together.

If we are all punctual and patient, the pleasures will be plentiful...I guarantee it!

Open your ears and eyes...and enjoy a unique experience.

Best,

Michael Barone

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Hans Uwe Hielscher
for arranging the organ visits and providing the contents of our booklet

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our German National Guide

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International Tours for the Arts

SOUTHERN GERMAN ORGAN BUILDING AND ORGAN MUSIC IN THE 18TH CENTURY

Introduction

The majority of the organs of our tour is located in Upper Swabia, Southern Germany. The present region of "Württemberg" was founded on the basis of the Dukedom Old Württemberg. After 1800, former Austrian regions were added - the regions between the river Donau and the Lake Constance, the present Upper Swabia. In the 19th century, due to the industrialization, Württemberg and Bavaria were prospering regions, and within 300 years, many great organs had been built. But first and foremost, the mighty Baroque churches and monasteries with their great organs left their mark on this beautiful landscape of Upper Swabia.

Baroque Organ Building in Southern Germany

Before the Baroque period, the art of organ bulding had developed rather equally in Europe. But when the technical progress of organ bulding allowed to create instruments where the stops for designing a specification could be chosen individually, there were first varieties depending on various countries and regions. Therefore, nearly every European country had its own ideal of how an organ should sound and various pioneering national "schools" of organ building and organ playing were established, especially in England, France, Italy, Spain, Germany and The Netherlands.

In Germany, at least since the Reformation, there were developments in clearly separated traditions of Northern German and Southern German organ building. The Southern German organs have to be seen on the background of their liturgical functions. Here, the difference between Protestant (Northern Germany) and Roman Catholic (Southern Germany) church music is evident. In the Protestant service, the organ music is based primarly on Lutheran hymns and its varieties in Choral Preludes, Fantasies or Variations. For their execution they need an organ with certain solo voices and a clearly designed specification to underline the polyphonic compositions. For example, an organ built by Arp Schnitger would be very suitable for the music of Buxtehude or Boehm.

On the other hand the duties of the Southern German organ in the Roman Catholic service are primarily to accompany hymns and Gregorian chants (in the abbey churches). The instruments were designed for improvisation and to reinforce the orchestras in solemn masses, which are a more vocally oriented music. Therefore, the Southern German Baroque organ can be interpreted as an instrument that can provide homophonic colors, suitable to accompany vocal music, with a certain ability for blending sounds. Here, a Holzhey organ would be very suitable for the music of Froberger or Pachelbel.

The differences between these two types of German Baroque organs are particularly obvious if we look at the specification of the pedal divisions: A wealth of cantus-firmus-stops including several reeds of different pitches from 16- to 2-feet will be found in a Northern German organ, only fundamental stops for the harmonic basis, often composed in long organ-points, characterizes the Southern German organ.

The further developments in Southern German organ building had influences from Italy and Austria, but also from France (via Silbermann) and brought us the "rich styles" of masters like Gabler, Riepp and Holzhey. But still keep in mind that the strict Roman Catholic mass rite did not allow any extended choral preludes, instead, the music has to subordinate to the liturgy, and the art of improvisation is much more in demand. For example, in the abbey churches, the organ would play for a procession of the priests which had to be finished as soon as the monks had taken their seats. Hence, the Southern German organ could well be labeled as an "improvisation organ".

The divisions of a typical instrument were usually *Hauptwerk* / *Rückpositiv* / Pedal or *Hauptwerk* / *Rückpositiv* / *Oberwerk* / Pedal. Often, there were no pedal stops at all and the pedal board was constantly attached to the manual. Normally, the basis of the sound was the pyramide of (soft) principals like the "Ripieno" in old Italian organs, i.e. wide-scaled principals of all pitches, mutations, mixtures, and a group of flutes. In Southern Germany, the reeds never had significant importance as cantus-firmus stops and were used merely for additional sounds. An exception, of course, were the organs built in the French tradition by Riepp and Gabler's Weingarten organ. In Southern Germany, the windchest system was always that of the slider chest, while in Northern Germany, the spring chest was more common.

Three different styles of organs in the 18th century in Upper Swabia

In the late Baroque period there was a development in Southern German organ building without parallel in Northern Germany. Driving this development were the many magnificent abbey churches built in Swabia like Ottobeuren and Weingarten or Melk and Zwettl in Austria. The end result was always a glorious organ. The 18th century, especially the years between 1720 and 1790, were the heydays of organ building, and in Upper Swabia, we differentiate between three different circles of organ culture:

a) the Gabler circle
b) the Riepp circle
c) the Holzhey circle

Gabler perfected the Upper Swabian Baroque style, Riepp perfected the Classic French style, and Holzhey created a new style, while combining both styles in a synthesis that could be called "Classic Upper Swabian style".

a) Gabler's style is obvious in his *Hauptwerk* stoplists: Principals 8' 4' 2' plus one or two mixtures, at least one diapason, one string, one aliquot, one cornet and one reed stop. He never built a second 4' stop in this division, even in his bigger instruments. Gabler's "Organo Pleno" is drawn by the principal stops only (Ripieno), he uses all other stops only as solo stops. A special solo division ("*Farbenwerk*") contains softer stops like stopped and string stops on 8' pitch, one or two 4' stops, one 2' stop, and again the complete "*Ripieno*", but no reeds! The soft solo reeds will be found in the Positive division. Very characteristic are Gabler's multiple-choir mixtures, in the Weingarten Hauptwerk a 12-fold mixture, and his rich Cornets and Sesquialteras. On the whole, Gabler's narrow-scaled "wide" stops like gedackts or nachthorns point to the Romantic era already.

b) Riepp's style of sparkling reeds, mixtures and cornets is obvious at its best in his famous Ottobeuren organs. Strong influences of the French style mark his specifications, order of divisions and voicings. The divisions Great and Positive (manuals II and I), as in Ottobeuren, are equipped with a wealth of stops. In Ottobeuren, the Positive division is based on a Principal 16' stop. Two additional "Cornett divisions" (manuals III and IV) provide a heavy solo-cornet and another separated cornet plus a solo reed. The latter idea was later adapted by his student Holzhey. Gabler's cornets always reach down into the bottom octave, with at least two repetitions. Another speciality of Riepp's organs is the separation of several stops in a bass and a treble part. Apart from the French tradition, Riepp sometimes makes concessions to the building principles of Gabler, for example with building some narrow-scaled string stops, unknown to the Alsacian organ building.

c) Holzey, a student of Gabler and Riepp, combined the influences of both masters in his works. This is obvious in his designs where he often, too, builds a big *Ripieno-Hauptwerk*, with a more lyrical and colorful *Oberwerk* division (like Gabler's "Farbwerk", with just one or no reed), and sometimes a *Unterwerk* division with expressive stops, and the *Rückpositiv* was eliminated. Reed and cornet stops were built in the manner of the French style. In his *Oberwerk* division, we find his typical Swabian "Hoernle" for an incomplete cornet stop, such as 2' + 1 3/5'. In the *Cornet*, Holzhey mostly put a Riepp-style cornet, a string and the Vox humana. Within the reed stops, it is probably Holzhey who established the Clarinette 8' for the first time. In the pedal division, he added 16'- and 8'-reeds, but no 4'-reeds. His open and wide-scaled Subbass 16' is often the one and only 16'-flue-stop, but his stop blends amazingly in its dynamics to any given registration. Holzhey and Gabler were the first who built detached consoles at their organs. With Holzhey, the *Rückpositiv* division is eventually not incorporated into his instruments.

Short biographies of Important Southern German Organbuilders in the 18th and 19th Centuries

Joseph Gabler (1700-1771) was born in Ochsenhausen where his father, a carpenter, sent him to the local abbey carpenter's shop for an apprenticeship. At age 18, on his travels he went to Mainz and worked there for the local carpenter, Anton Ziegenhorn. The latter's brother-in-law, Johann Peter Geissel, worked as an organ builder in a shop next door. It was here that Gabler first came in touch with the art of organ building. In 1726, after the death of master Ziegenhorn, Gabler took over the carpenter's shop and, in 1729, married Ziegenhorn's widow before returning to his home town Ochsenhausen. Here, he had been engaged to rebuild the organ in the abbey church between 1729 and 1733. In 1737, after having received the contract to built the new Weingarten abbey organ, he moved to Weingarten and lived there for 14 years. Later he returned to Ochsenhausen to add a new, detached console to that organ. Gabler's idea, these free standing consoles on the west galleries, facing the altar, became more and more popular because they were allowed a free view to the altar or choir director and were adapted by many organ builders of that time.

Little is known about Gabler's further activities. From 1753-55 he was building the choir organ in Zwiefalten; and from 1756-59 rebuilding and enlarging the choir organ in Maria Steinbach and buildng a new organ for St. Martin's in Memmingen. From 1763 to 1766 he worked in Ravensburg bezeugt, as well as working on the organs of the Carmelite and Trinity Churches. His last stay was in Bregenz at the local parish church where he had started to build a new organ in 1769. He was unable to finish this work, and died in Bregenz. Gabler was buried in Bregenz, but his grave site is nowhere to be found. Of all his organs, only three are preserved until today: Ochsenhausen, Weingarten and Maria Steinbach. But only the Weingarten organ remains nearly untouched.

Karl Joseph Riepp (1710-1775) was born on January 24, 1710, in the small village of Eldern near Ottobeuren. His ancestors came from Tyrol to Swabia to find work after the war 1618-1648. He received his early training as an organ builder in the monastery of Ottobeuren, where Christoph Vogt OSB and his assistant, Joerg Hofer, worked as organ builders. After the death of his two mentors (1725 and 1731 resp.), Riepp went off on his travels. In Strasbourg, he worked as assistant of Georg Friedrich Merkel and enthusiastically studied the organs of Silbermann. The new French organ style, created by Silbermann, combined the best ideas of German and French organ building at that time and became the basis of his own creative activities.

After his sojourn in Strasbourg, Riepp went to Paris for about three years and worked and coached with such reknowned organists and organ builders as Rameau, Balbastre, Dom Bédos and Clicquot. In his later years, his relations to Parisian artists became even closer. This explains why Riepp represented the Classic French organ style even more consequent than Silbermann. In the French Kingdom, the art of organ building was prospering in the 17th and 18th centuries and parishes were wealthy enough to build many new organs. Karl Joseph Riepp and his brother Rupert decided to move to Dôle, France, in 1735, and their reputation soon exploded with the two new organs which they built for Besançon (St. Vincent Abbey, 1738) and for Citeaux, the mother church of the Order of the Cistercians (1740). In 1742, after having received the order to build a new large organ for Dijon Cathedral, Riepp transferred his shop from Dôle to Dijon where he was named "Royal Organ Builder". After finishing the Dijon Cathedral organ in 1743, he built another one in Dijon for the Sainte-Chapelle du Roi (1744). Between 1745 and 1753, he also completed organs in Autun Cathedral and two large instruments in Dôle (1754) and Beaune (1756).

Then, in his later years, he created the organs in his home town of Ottobeuren (1754-1766) and Salem (1766-1774). When building his Ottobeuren organs, he taught his most important student, Johann Nepomuk Holzhey.

All together, Riepp built a total of 26 organs of high quality, among them ten four-manual instruments. He was assisted by his brother Rupert (+1759) and later by students from his Swabian home country like Holzhey, Ludwig Weber and Joseph Rabiny. Riepp, at the end of his life, was a wealthy man, not because he built great organs only, but he also owned several large vineyards in best locations around Dijon. He delivered wine to Ottobeuren and

Salem where his sister Magdalena was a successful wine merchant. Due to the import of French wine to Salem, Riepp is the founder of viniculture at the Lake Constance! On May 5, 1775, Karl Joseph Riepp died in his home in Dijon, soon after he had completed his organ in Salem.

JOHANN NEPOMUK HOLZHEY (1741-1809)

The South German region of Swabia was the center of the life and work of this famous organ builder. When Holzhey was born in Rappen near Ottobeuren in 1741, Joseph Gabler was just about to built and install his monumental organ in Weingarten, and his fellow-countryman, Karl Riepp, worked at the organ in the Royal Chapel in Dijon. Both men would become of important influence to Holzhey who spent his apprenticeship in the organ shop of his uncle, Alexander Holzhey, and with the Ottobeuren organbuilder Joseph Zettler. But young Holzhey received his strongest influences from Riepp, who worked from 1757 to 1774, before he moved and settled in Dijon (France), in Holzhey's Upper Swabia homeland. It is for sure that Holzhey assisted Riepp in building the organ in Salem in 1767-68.

The special contribution which Johann Nepomuk Holzhey brought to organ-building in Southern Germany lies above all in the novel configuration of the stop lists of his instruments. Holzhey combines the existing stock of South German organ Stops with French reeds and Solo-Cornets. These are joined by newly designed stops such as Flautravers 8' or Clarinett 8'. In this way, he achieves a palette of stops which is distinguished by its great diversity. The clearly defined functions of the divisions place him above and beyond the other masters of his time.

The technical component of the Holzhey organs must have been of outstanding quality, at least within the context of that time period. The actions of his organs must certainly have far exceeded the usual standard for that era.

Holzhey was therefore much in demand as an organ-builder. At present, approximately 550 newly-built stops have been traced back to him (from Joseph Gabler only a few more than 200). In his work, however, Holzhey did not abandon all ties to tradition. His system of scaling was taken from Southern German practices; the concept of building free-standing consoles originated wirth Gabler.

The reason that Holzhey's personal style could not be carried on by his apprentices lies in the secularization of the monasteries in 1803. The powerful patrons no longer existed. From the year 1803 until his death on 18 September 1809, Holzhey did not receive any more significant commissions. Still, his surviving instruments give testimony to an organ-building style which represents an outstanding contribution in the South German region.

EBERHARD FRIEDRICH WALCKER (1794-1872) was the son of the organ builder Johann Eberhard Walcker in Cannstatt. Until 1811 he went to the Latins chool and after that he was apprentice to his father. Very important for Eberhard Friedrich Walcker was the possibility to meet Abbé Vogler who was a real expert in organ theory and a virtuoso in playing the organ as well.

He started his own organ building company in 1821 in the city of Ludwigsburg north of Stuttgart. In 1827 his break-through came with the contract for the large Organ for the Frankfurter Paulskirche. Suddenly, he became famous not only in his home country, the Kingdom of Württemberg, but worldwide. He won the contracts for more very large organs e.g. for St. Petersburg (Russia), Riga, Helsinki, Heilbronn, Zagreb, Ulm and the first concert organ in the USA (today) in the Methuen Memorial Music Hall (first in Boston Music Hall). A total of 266 organs left Walcker's workshop in Ludwigsburg.

Walcker's main merit was to develop the knowledge of how to build very large organs which had 100 registers and more. In order to manufacture these big organs, new ways of planning and specialization of the assembly line had to be invented. E. F. Walcker was pioneering manufacturing long before Henry Ford did so in car manufacturing on a big scale. This new technology led to organs that were the basis for the great composers to write their new organ music of the German Romantic movement.

Further recognition was achieved by E. F. Walcker as result of technical innovations, such as his discovery in 1840 of the cone valve that ushered in the age of the stop-channel chest. He sought improvements which would result in a better and more stable wind supply. And he was the first builder to construct a large assembly room at his workshop in order to assemble the entire organ during construction. This was especially important as the number of foreign contracts continued to rise.

Many respected organ builders served apprenticeships in the Walcker factory during this time, including Weigle, Steinmeyer, Laukhuff, Link, Kuhn, Sauer and Marcussen. The noted French organ builder Aristide Cavaillé-Coll and E. F. Walcker shared a close professional relationship. Cavaillé-Coll, who had first learned of the cone-valve from E. F. Walcker, incorporated it successfully into his own organs.

After the death of E. F. Walcker in 1872, the firm was managed by his sons Heinrich, Fritz, Paul and Karl Walcker. They were responsible for many important instruments, including organs for the Philadelphia Exposition (1876 - 18 registers), the Cathedral of Riga (1883 - 124 registers), and the Cathedral of St. Stephan in Vienna (1886 - 90 registers).

At the beginning of the 20th century, Oscar Walcker, son of Fritz Walcker, took over the family business. One of his first important instruments was an organ designed in collaboration with Max Reger in the Odeon Hall in Munich (1906 - 62 registers). Oscar Walcker also established an intimate exchange of ideas with the new Alsatian Organ Reform Movement headed by Dr. Albert Schweitzer. The Walcker firm built the first organ embodying the reform principles of the movement for St. Reinoldi's Church in Dortmund (1909 - 105 registers).

The death of Dr. Oscar Walcker in 1948 marked the end of an era in the history of Walcker organs. The task of carrying on the tradition as well as rebuilding the business after the ravages of war fell to his grandson Werner Walcker-Mayer. Under Werner's leadership, the firm has produced over 3000 instruments, bringing the total number of organs built by the Walcker workshops to nearly 6000. Some of the notable organs constructed by Werner Walcker-Mayer include those built for the Concert Hall of the Friends of Music, Vienna (1968 - 100 registers), the

Salzburg Mozarteum (1979 - 41 registers), the Franz Liszt Conservatory, Budapest (1967 - 86 registers), Ulm Minster (1969 - 95 registers), the University of Wyoming, Laramie (1972 - 40 registers), the Concert Hall, Zagreb (1974 - 65 registers). Sao Paulo (1954, 80 registers) and Kokura, Japan (1984, 41 registers).

Walcker Organs can be justifiably proud of their heritage of more than 220 years of continued existence in the field of organ building.

GEORG FRIEDRICH STEINMEYER (1819-1901)
The founder of this organ builder's dynasty, Georg Friedrich Steinmeyer, was born in 1819 in the small village of Walxheim (Württemberg). As a son of an old farmer family, he learned the trade of a carpenter with his uncle, Friedrich Beyrer, and continued with an apprenticeship with the organ builder Aloys Thoma in Öttingen. Then he went on his travels to Augsburg, Ulm and eventually to Ludwigsburg where he studied for four years with the then most important German organ builder, Eberhard Friedrich Walcker. In July 1847, he returned to Öttingen and opened his first small organ shop. After some smaller instruments, he built his first three-manual organ in 1858 for Rothenburg St. Jacob's Church, and in 1871 he delivered his 100th organ. More representative instruments followed, such as for the Cathedrals of Munich and Speyer or St. Lorenz's Church in Nuremberg. All of these instruments used the cone wind chest, which he had adapted from Walcker. When Georg Friedrich Steinmeyer died in 1901, more than 700 instruments had left his organ shop.

His son, Johannes, took over and ran the company from 1901 to 1928. Many instruments are ordered from abroad, and he introduced the electro-pneumatic action to their instruments. The two sons of Johannes Steinmeyer, Hans and Fritz, studied organ building with Klais, Rieger and in the U.S. In 1928, they completed one of the largest church organs in the world, the Cathedral organ in Passau.

Southern German Organ Music in the 17th and 18th centuries

Southern German Baroque organ music, more than organ building, has been strongly influenced by Italian traditions. Especially Girolamo Frescobaldi (1583-1643) from Rome was well known in South Germany and many Southern German organists studied with him, for example Johann Jacob Froberger and probably Johann Kaspar Kerll, too. Frescobaldi's music personified the end and the highlight of Renaissance music and was the forerunner of Baroque church music. His personal composition style, with a certain variety of forms, lived on further in the works of Southern German baroque masters. Froberger's compositions, his *Toccatas*, *Capriccios* and *Partitas*, are regarded as valuable examples for his German colleagues and students. As for Upper Swabia, there is another aspect, important for the style of the baroque music of that region: From the many monasteries, mainly from the Benedictine and Premonstratensian orders, in the entire 18th century Benedictine monks were sent to Salzburg to supply the university with qualified teachers. So, in turn, these men brought back into their home monasteries new ideas and stimulations that they had received in Salzburg from those masters like Mozart or Haydn. On the other hand, the Premonstratensian monks were sent to their mother abbey in France, Prémontré, and they brought back suggestions, ideas and influences when having heard the music of Couperin. All this is evident in the works of most of the Southern Germany Baroque composers.

These are the more important names of some of the Southern German organ masters in the 17th and 18th centuries:

JOHANN JACOB FROBERGER (1616-1697), raised in Stuttgart, studied with Frescobaldi in Rome between 1637 and 1641, then harpsichordist and organist in Vienna. His composition style is a synthesis of Italian and French music, with forms like *Canzonas*, *Capriccios*, *Ricercaris*, *Fantasias*, *Toccatas*. His fugues are considered to be direct forerunners of Bach's fugues. Froberger did have only very few students. However, as for South Germany, his influence on his successors was immense.

JOHANN KASPAR KERLL (1627-1693)
As a son of a Lutheran organist, Kerll went to Vienna in his early years, later on, he studied also with Carissimi. In Munich, Kerll was appointed kapellmeister. From Rome, he had brought the concertant style to Munich and he was considered an authority in questions of musical taste. In 1673, he moved back to Vienna and was appointed Court Organist in 1677. Most of his compositions were created during his time in Vienna. As a composer of church music, Kerll is considered as a leading figure of liturgical mass compositons. His music combines Italian and German influences.

GEORG MUFFAT (1653-1704)
Muffat's ancestors were Catholic Scots, who emigrated to the mainland for religious reasons. Muffat spent his childhood in the Alsace before moving to Paris where he received his basic musical education with some of the most famous French masters between 1663 and 1669. Via Vienna, he arrived in Salzburg in 1678 and was appointed organist of the archbishop, who sent him to Rome in 1682. Here, he studied with Bernardo Pasquini, then he returned to Germany and he was appointed organist at the court of the bishop of Passau, where he remained until his death. In Muffat's instrumental works, a synthesis of German, Italian and French styles is found. In his music, he follows the examples of Frescobaldi, Pasquini, Froberger, Kerll, Corelli or Lully.

JOHANN PACHELBEL (1653-1706) was born in Nuremberg as a son of Protestant parents. In 1672, he went to Vienna to become assistant organist of J. K. Kerll at St. Stephan's Cathedral. In 1678, he was appointed Court Organist in Erfurt. After further short sojourns in Stuttgart and Gotha, Pachelbel was appointed organist at the Lutheran Church of St. Sebaldus in his home town Nuremberg. In his musical style and forms of his compositions, he included all musical genres. Moreover, in his works, he combined South- and East German influences, and by that, indirectly also North German influences.

Further minor masters:

JOHANN K. F. FISCHER (1660-1746)
Kapellmeister for the Margrave of Baden

FR. X. A. MURSCHHAUSER (1663-1738)
Organist at Munich Cathedral, student of Kerll

CONRAD M. SCHNEIDER (1673-1752)
Organist at Ulm Minster

JOH. ERNST EBERLIN (1702-1762):
Organist at Salzburg Cathedral

FRANZ A. MAICHELBECK (1702-1750):
Organist at Freiburg Minster

CARLMANN KOLB (1703-1765)
Organist at Asbach Abbey (Benedictine)

FRANZ XAVER SCHNITZER (1740-1785)
First organist at the Ottobeuren Riepp organ

SIXT BACHMANN (1754-1825)
Music Teacher and priest at Obermarchtal Abbey

All of these composers have in common that their music is of a certain improvisational nature. Whether these are Toccatas, Ricercaris, Fantasias or Capriccios, they all are made of various short parts which can serve as an ending according to the liturgical requests. Therefore, the musical forms of the South German Baroque organ masters can only be judged by keeping in mind that they are thought as improvisations.

From Frescobaldi as a forerunner until Pachelbel as the final, perfect master of the South German baroque organ music, there is a continuing causal relationship between organ building and organ music. Pachelbel connected the South German composition styles with the North German styles. Thus, the ground was laid for the master, who, in his music, combined all styles from Frescobaldi to Pachelbel, from Sweelinck to Scheidt and lead them to an absolute climax -- Johann Sebastian Bach.

-Hans U. Hielscher

ORGAN EXPERT

Since 1962, Hans Uwe Hielscher has appeared in more than 2500 organ recitals worldwide, including 34 concert tours in 39 states throughout the U.S. He has performed in festivals and major recitals at cathedrals in Germany, France, Great Britain, Italy, Spain, Switzerland, The Netherlands, Norway, Sweden, Finland, Denmark, Iceland, Luxembourg, Czech Republic, Hungary, Israel, South Africa, Australia, New Zealand, Singapore, Hong Kong, Canada, The Bahamas and the U.S. Since 1974, Hans has been organizer and organist for Organ Study Tours throughout Europe.

He is a recording artist for the Motette, Organophon, IFO and Wergo (Schott) labels with fourteen organ solo CDs to his credit, and has made various radio and television recordings in Germany, the U.S. and Australia. His organ compositions are published by Taverner (England), Butz (Germany), and FitzSimons Editions (U.S.). Author of "Alexandre Guilmant - Life and Work," "History of the Organ and the Musicians at Wiesbaden Marktkirche," and "Famous Organs in America" (published by Edition Dohr, Cologne), he also translated the German editions of Michael Murray's biography "Marcel Dupré - The Life of a Master Organist" (published by Edition Lade, Vienna).

In 1985, Hans Hielscher was organist for Immanuel Presbyterian Church in Los Angeles in an exchange program with Samuel John Swartz. Since 1986, he has appeared frequently as guest professor and lecturer/recitalist at the University of Redlands, where his subjects were 19th century organ music and improvisations.

Hans was awarded the Chevalier de l'Ordre des Arts et des Lettres by the French government in 1985 for his worldwide promotion of French organ music. He is a long time member of the AGO (American Guild of Organists), OHS (Organ Historical Society), and GCNA (Guild of Carillonneurs in North America).

A SELECTIVE DISCOGRAPHY: ORGANS IN SOUTHERN GERMANY AND NORTHERN SWITZERLAND

Prepared by Michael Barone

As obsessive as I sometimes am, I do not own every recording of organ music, nor even know about every one…there are so many! I've gathered here a sampler representing some of the instruments we will visit during the 2006 Pipedreams Tour in Southern Germany and northern Switzerland. Inevitably, some organs appear not to have been featured in any recent CD releases (but wouldn't you bet that, once we get to Europe, we'll find items for sale at many of these venues…).

The organs for which I could not immediately find representative CDs are not listed.

Note: The best single source for organ recordings of every sort (unless otherwise indicated below) is the Organ Historical Society Catalog, online at http://www.ohscatalog.org; phone 804-353-9226. And it never hurts to try on Amazon (www.amazon.com), the Public Radio Music Source (www.prms.org), or the Berkshire Record Outlet (www.berkshirerecordoutlet.com).

Happy hunting!

Munich, St. Michael's Church/1983 Sandtner (IV/64)

"Freu dich Erd und Sternenzelt" (Bavarian Christmas Music)
(works by Kobrich, Murschauser, Aiblinger, Führer, Pitsch, Sechter)
--Hans Maier (Calig CD-50521)

Munich Frauenkirche-Dom (Hans Leitner)/1990 Jann (IV/90); 1990 Jann (III/36)\

"The Concert" (works by Lully, Frescobaldi, Clérambault, Bach, Liszt, Reger, Lehrndorfer)
--Franz Lehrndorfer (Celestial Harmonies CD-13109)

"Romantic Organ Music of the 19th Century" (works by Boellman, Widor, Schnizer, Franck, Karg-Elert, etc.)
--Franz Lehrndorfer (Celestial Harmonies CD-13213)

Munich, St. Lukaskirche/1932 Steinmeyer (IV/69)

A very similar instrument…the 1931 Steinmeyer (III/62) at the RC Cathedral in Altoona, Pennsylvania…is well represented in music by Max Reger, performed by Peter Sykes (Raven CD-430; www.ravencd.com)

Ottobeuren Monastery

Trinity Organ, 1776 Riepp (IV/48)
Bach's Art of Fugue (autograph version)
--Ulrich Boehme plays the IV/48 Riepp organ (Motette CD-12661)

The Organ Music of Johann Ludwig Krebs, Volume 5
--Gerhard Weinberger plays the two chancel organs by Riepp (Motette CD-12751)

Lionel Rogg at the Benedictine Abbey of Ottobeuren
(works by DuMage and Clérambault)
--Lionel Rogg (Gallo CD0544)

"Klang-Welten," the Organs of Ottobeuren
(works by Grigny, Bach, Reger, Höller, Duruflé)
--Axel Flierl (IFO CD-130)

Holy Ghost Organ, 1776 Riepp (II/27)
Six Organ Sonatas by Franz Xaver Schnizer
--Stefan Johannes Bleicher (ebs CD-6025)

St. Mary's Organ, 1957-1992 Steinmeyer (V/82)

"KlangWelten" the Organs of Ottobeuren (works by Grigny, Bach, Reger, Höller, Duruflé)
--Axel Fierl plays the Steinmeyer and IV/48 Riepp (IFO CD-130)

Memmingen/St. Martin/1999 Goll (IV/62)

"Romantic Masterpieces"
(works by Jongen, Whitlock, Lanquetuit, Boulnois, Mulet, Middelschulte, Bowen)
--Jane Parker Smith (Avie CD-0034)

"Spiritual Movement No. 1" (jazz stylings on a pipe organ)
--Barbara Dennerlein (spmono1)

Rot-an-der-Rot Abbey/1786 Holzhey (II/14) and 1792 Holzhey (III/37)

"Concerti a Due Cori for 4 Horns and Organ" (works by G. F. Handel)
--Franz Raml and Friends (Dabringhaus & Grimm CD 605 0762)

"Orgelmusik an der Holzhey-Orgel"
(works by Muffat, CPE Bach, Kittel, Dreyer, Knecht)
--Franz Raml (Coronata CD-1214)

Ochsenhausen Abbey/1734 Gabler (IV/49)

"Musik für Flötenuhren-Music for Musical Clocks"
(works by Haydn, CPE Bach, Mozart, Beethoven)
--Peter Alexander Stadtmüller (Christophorus CD-74593)

Maihingen/1737 Baumeister (II/22); 1662 Anonymous (I/12)

"Portrait einer wiederentdeckten Orgel"
(works by Muffat, Kerll, Murschhauser, Estendorffer, Maichelbeck, Kobrich, etc.)
--Klemens Schnorr (Coronata CD-1215)

"Kom Regn" (HIGHLY RECOMMENDED)
(Norwegian Hymns and Improvised Organ Accompaniments)
--Anne-Lise Berntsen, mezzo-soprano; Nils Henrik Asheim, organ
(Kirkelig Kulturverksted CD-266; < www.kkv.no >)

Neresheim Abbey/1792 Holzhey (III/49)

The Music of Johann Ludwig Krebs, Volume 1
--Beatrice-Maria Weinberger (Motette CD-12711)

"The Mendelssohn Sonatas"
--Bernhard Leonardy (IFO CD-034)

"Orgelmusik in der Abteikirche Neresheim"
(works by J.S. Bach, Kittel, Raison, CPE Bach)
--Jon Laukvik (Motette CD-10871)

Schramberg, Mariankirche/1844 Walcker (III/36)

"The Four Sonatas of August Gottfried Ritter"
--Ludger Lohman (IFO Organ CD-7207)

"Organ Music by Rheinberger, Volumes 1 & 2"
--Rudolf Innig (Dabringhaus & Grimm CD-3170891; CD-3170892)

Freiburg Minster

St. Mary's organ (transcept) - 1965 Rieger (IV/61)
Nave organ (swallow's nest) - Marcussen (II/21)
St. Michael's organ (west gallery) - Dold (II/27)
Choir organ (chancel) - 1964 Rieger (II/25)
General console in chancel controlling all (IV/134)
"J. S. Bach: The Four Great Toccatas and Fugues"
--E. Power Biggs plays all four organs simultaneously (Sony CD-42643)

St. Blasien Dom/1913 Schwarz (III/55)

"Reger in the 'Black Forest Cathedral'"
--(Motette CD-12781)

Villingen, St. George's Church/2002 Kern, after 1759 Silbermann)

"The Silbermann Organ Restored"
(works by Clerambault, Grigny, Cabanilles, Schaffer, Guilain, Bach)
--five different organists play (Ars Musici CD-1342)

Radolfzell, Minster/1997 Mönch (III/47, including pipes from 1903 Schwarz)

"Variations for the German Romantic Organ"
(works by Hielscher, Knecht, Hesse, Reger, Rheinberger, Schilling, Karg-Elert)
--Kurt-Ludwig Forg (IFO CD-060)

Birnau, Parish Church/1750 Gabler (IV/66); 1991 Mönch (III/39)

"Basilika Birnau - Duette für Orgel" (Mönch organ)
(works by Clarke, Konstanz, Marchand, Beethoven, Mozart, Schubert, etc.)
--Stefan Johannes Bleicher & Mario Hospach-Martini (Orfeo CD 341 941)

Weissenau Basilica/1787 Holzhey (III/41)

The Music of Johann Ludwig Krebs, Volume 4
--Gerhard Weinberger (Motette CD-12741)

Organ Works by Bach, Volume 2
--Stefan Johannes Bleicher (ebs CD-6028)

Organ Sonatas by C.P.E. Bach
--Kei Koïto (Harmonic Records CD-9142

"Engleskyts" (HIGHLY RECOMMENDED) (Norwegian Hymns and Improvised Organ Accompaniments)
--Anne-Lise Berntsen, mezzo-soprano; Nils Henrik Asheim, organ

(Kirkelig Kulturverksted CD-136; < www.kkv.no >)

Weingarten Abbey/1750 Gabler (IV/63):

"Orgelmusik süddeutscher Klosterkomponisten des Barock und Rokoko"
(works by Metsch, Gass, Büx, Betscher, Gaumer, Lederer, Kayser, etc.)
--Gerhard Weinberger, soloist (IFO Organ CD-7215.2)

The Music of Johann Ludwig Krebs, Volume 3
--Beatrice-Maria Weinberger (Motette CD-12731)

"Oberschwäbische Orgelmusik" (works by Schneider, Büx, Kaiser, Lederer, Rosengart, Knecht, Bieling, Gaele)
--Heinrich Hamm (Edition Lade CD-032)

"The Gabler Organ of Weingarten Basilica" (works by Spaeth, Muffat, Marpurg, Nauss, C.P.E Bach, Knecht, Maichelbeck)
--Heinrich Hamm (Motette CD-10801)

Piet Kee at Weingarten (works by Pachelbel, Walther, Bach)
--Piet Kee (Chandos CD-0520)

Organ Works by Bach, Volume 1
--Stefan Johannes Bleicher (ebs CD-6012)

Bach an der Gabler-Orgel in Weingarten
--Heinrich Hamm (Motette CD-10951)

Lindau Minster/1926 Steinmeyer (III/69); 1993 Maier (II/29)

"Diane Bish Visits Southern Germany, Volume III" (video)
(available through www.ohscatalog.org)

Dornbirn, Church of Saint Martin/1929 Behmann (III/71)

"Bach's Memento - Orgelwerke von Bach in Romantischen Bearbeitungen"
(works by Bach arranged by Widor, Guilmant, Best, Karg-Elert and Landmann)
--Johannes Geffert (Edition Lade CD-030)

Saint Gallen Cathedral/1968 Kuhn (IV/73) (Willibald Guggenmos)

"Diane Bish - Musical Journy of Switzerland, Volume 6"

Winterthur Stadtkirche/1888 Walcker-1984 Kuhn (III/56):

"Die grosse Orgel der Stadkirche Winterthur"
(works by Brahms, Rheinberger, Schumann, Reger)
--Stefan Johannes Bleicher, soloist (Oehms Classics CD-543 (www.arkivmusic.com)

"Organ Music by Rheinberger, Volumes 3 & 4"
--Rudolf Innig (Dabringhaus & Grimm CD-3170893; CD-3170894)

Muri Abbey/1744 Bossart (II/24); 1744 Bossart (I/8); 1744 Bossart (I/16)

"Historic Organs of Switzerland, Volume 6"
(works by Bach, Storace, Kerll, Lublin, Pachelbel, Speth, Travers, Fischer)
--Albert Bolliger (Sinus CD-6006)

HANS HIELSCHER'S LIST OF RECORDINGS

"Norma's Beauty" - Dunedin Town Hall Organ, New Zealand
(works by Faulkes, Bédard, Rawsthorne, Ketelby, Grieg, etc.)
--Hans Uwe Hielscher, 1919 Hill, Norman & Beard/Dunedin Town Hall, N. Zealand (IFO Organ CD-7211.2)

"Toccatas for Organ" - Wiesbaden's Market Church
(works by Dubois, Reger, Grison, Gigout, Yon, Dupré, Widor, etc.)
--Hans Uwe Hielscher; 1982 Oberlinger/Market Church, Wiesbaden (IFO CD-79)

"Dancing Pipes" - Wiesbaden's Market Church
(works by Grieg, Tchaikovsky, Bizet, Falla, Khachaturian, Strauss, etc.)
--Hans Uwe Hielscher; Market Church, Wiesbaden (Edition Lade CD-016)

"Reger at the Market Church in Wiesbaden"
--Hans Uwe Hielscher; Market Church, Wiesbaden (HUH CD 90-109)

"Gerhard Bunk (1888-1958) - Orgelwerke"
--Hans Uwe Hielscher; Market Church, Wiesbaden (IFO/Organ CD-7204)

"Himmel & Hölle/Heaven and Hell" (music by Liszt, Eben, Hakim, Duruflé, etc.)
--Iveta Apkalna; 1987 Rieger organ at St. Martin's Church in Wangen/Allgaü
(Edition HERA CD-02117; www.editionhera.de)

Munich (St. Peter)

Church

There is mention of St. Peter's Church even before the foundation of the city of Munich in 1158. Parts of the west towers of the Gothic basilica from 1294 are preserved from the first church. At a height of 91 meters, the tower is a city landmark , rising above *Marienplatz*, the center of downtown Munich. The exterior still has elements dating back to the Renaissance time (fourteenth century) The interior of today's building is basically

the result of Rococo rebuildings in the 18th century, with valuable furnishings, such as the Schrenk altar (1400), the Baroque baptismal font, and the Rococo side altars, made by Ignaz Guenther. After the damage of WWII, St. Peter's Church was restored from 1975 to 2000.

Organ

The present organ with a total of 4,154 pipes was built by organbuilder Johannes Klais from Bonn in 2003. The organ has 57 speaking stops (80 ranks) on four manuals and pedal.

MUNICH (ST. PETER)
KLAIS 2003, IV/57

Hauptwerk (I) C-a^3	**Solo (II) C-a^3** *(enclosed)*	**Schwellwerk (III) C-a^3** *(enclosed)*	**Bombarde (IV) C-a^3**	**Pedal C-f^1**
Praestant 16’	Flauto amabilis 8’	Bourdon 16’	Grand Cornet III-V 2 2/3’	Untersatz 32’
Prinzipal 8’	Gedackt 8’	Principal 8’	Tuba magna 16’	Principalbass 16’
Doppelflöte 8’	Salicional 8’	Flûte harmonique 8’	Tuba mirabilis 8’	Subbaß 16'
Bourdon 8’	Unda maris 8’	Rohrflöte 8’	Tuba clairon 4’	Violonbass 16’
Viola 8’	Principal 4’	Viola da Gamba 8’		Octavbass 8’
Octave 4’	Gemshorn 4’	Vox celestis 8’		Violoncello 8’
Blockflöte 4’	Flageolet 2’	Octave 4’		Superoctave 4’
Quinte 2 2/3’	Sesquialtera II 2 2/3’	Flûte octaviante 4’		Mixtur V 2 2/3’
Superoctave 2’	Mixtur IV 2’	Nazard harm. 2 2/3’		Contraposaune 32’
Terz 1 3/5’	Tromba 8’	Octavin 2’		Posaune 16’
Mixtura major V 2’	Clarinette 8’	Tierce harmonique 2 2/3’		Trompete 8’
Mixtura minor IV 1’	Tremulant	Plein Jeu V 2 2/3’		Clarine 4’
Bombarde 16’	Glockenspiel	Basson 16’		
Trompete 8’	Cymbelstern	Trompette harmonique 8’		
		Hautbois 8’		
		Clairon harmonique 4’		
		Tremulant		

Couplers:

II/I, III/I, IV/I, III/II, IV/II, IV/III

Sub III/III, Super III/III, Sub III/I, Super III/I

I/Ped, II/Ped, III/Ped, Super III/Ped, IV/Ped

Choir Organ	I - I
Choir Organ	I - II
Choir Organ	I - III
Choir Organ	II - II
Choir Organ	II - III
Choir Organ	II - IV
Choir Organ	I - Ped
Choir Organ	II - Ped

The Choir Organ was built in 1964 by Freiburg organbuilder Späth with II/19 and can be played from the gallery console, too.

Munich (St. Michael's Jesuit Church)

Church

The Jesuit Collegiate and their church of St. Michael were built in 1583-1597 under the reign of Duke Wilhelm V of Bavaria. It was the first large new church building in Renaissance style north of the Alps. Many Baroque churches have adopted the ideas of the architecture, statues, and stuccos that were first realized in Germany in St. Michael. The new church was consecrated on July 5, 1597. After the abolition of the Jesuit monastery in 1773, the church became Court Chapel of the Wittelsbacher dynasty. Since 1921, Jesuits have returned to St. Michael. The church was badly damaged by bombs in 1944 and was rebuilt after 1945 in several phases of reconstruction.

Organ

The gallery organ was built in 1983 by the organ company Sandtner from Dillingen (Donau) with 64 stops on four manuals and pedal. The historic case from 1698 (made by Johann Hörmann SJ) was reconstructed by Hans Frank from Burghausen.

Munich (St. Michael)
Sandtner 1983, IV/64

Hauptwerk (II)	**Rückpositiv (I)**	**Schwellwerk (III)**	**Brustwerk (IV)**	**Pedal**
Praestant 16’	Principal 8’	Bourdon 16’	Holzgedeckt 8’	Principal 16’
Principal 8’	Rohrgedeckt 8’	Principal 8’	Rohrflöte 4’	Subbaß 16’
Spitzflöte 8’	Quintade 8’	Flûte harmonique 8’	Gemsquinte 2 2/3’	Pommer 16’
Gamba 8’	Octave 4’	Salicional 8’	Principal 2’	Quinte 10 2/3’
Nasard 5 1/3’	Spitzflöte 4’	Voix célèste 8’ TC	Cimbel II 1/2’	Octave 8’
Octave 4’	Octave 2’	Octave 4’	Regal 16’	Bourdon 8’
Blockflöte 4’	Feldpfeife 2’	Viola 4’	Vox humana 8’	Octave 4’
Quinte 2 2/3’	Sesquialtera II	Holzflöte 4’	Tremulant	Rohrflöte 4’
Octave 2’	Larigot 1 1/3’	Nasard 2 2/3’		Hintersatz V 2 2/3’
Cornet V 8’ TG	Scharff IV-V 1’	Waldflöte 2’		Bombarde 32’
Mixtur V 1 1/3’	Dulcian 16’	Terz 1 3/5’		Posaune 16’
Cimbel III 1/2’	Cromorne 8’	None 8/9’		Trompete 8’
Trompete 16’	Tremulant	Mixtur IV-V 2 2/3’		Schalmei 4’
Trompete 8’		Fagott 16’		
		Trompete harm. 8’		
		Hautbois 8’		
		Clairon 4’		
		Tremulant		

Couplers:

IV - II, III - II el., III - I el., I - II, IV - P, III - P, II - P, I - P, IIIsuper - P el.

512 setter pistons

Crescendo (adjustable)

Munich (Cathedral)

Church

The present church is the second one on this site. The first one, St. Mary's Church (1271), had been enlarged with a Gothic chancel around 1300. The present church was built in 1468-88. It is the largest *Hallenkirche* (church with nave and side aisles of equal height) in Southern Germany, with a length of 330 ft., width of 120 ft., and height of 120 ft. The twin towers, the landmarks of the city of Munich, are crowned by "Welsh coverings" from 1525, instead of the usual spires.

The church was badly damaged in WWII. In 1990-94, part of the interior's refurbishments were renewed (statues of the choir stalls, Baroque altar ornamentations, etc.); this marked then end of more than 40 years of restoration.

Organs

The Gallery Organ, with 95 stops on four manuals and pedal, was built in 1994 by the organ shop of Thomas Jann (Laberweinting). The same company built the Choir Organ in 1993, with 36 stops on three manuals and pedal.

MUNICH (CATHEDRAL)
GALLERY ORGAN

Hauptwerk (II) C-a^3
Praestant 16'
Gedeckt 16'
Octave I-II 8'
Gambe 8'
Flûte harmonique 8'
Quinte 5 1/3'
Octave I-II 4'
Flauto 4'
Terz 3 1/5'
Quinte 2 2/3'
Octave I-II 2'
Mixtur major VI-VIII 2'
Mixtur minor IV 1'
Cornet V 8'
Trompete 16'
Trompete 8'
Vox humana 8'

Rückpositiv (I) C-a^3
Quintade 16'
Praestant 8'
Vox humana 8'
Rohrflöte 8'
Quintade 8'
Octave 4'
Hohlflöte 4'
Sesquialtera 2 2/3'
Superoctave 2'
Flautino 2'
Quinte 1 1/3'
Sifflöte 1'
Scharff IV-VI 1'
Cymbel III 1/3'
Trompete 8'
Cromorne 8'
Clairon 4'
Tremulant

Positiv (III) C-a^3
Gemshorn 16'
Praestant 8'
Bourdon 8'
Octave 4'
Blockflöte 4'
Nazard 2 2/3'
Doublette 2'
Tierce 1 3/5'
Larigot 1 1/3'
Mixtur V 1 1/3'
Cymbel III 2/3'
Dulcian 16'
Schalmei 8'
Clarinette 8'
Tremulant
Glockenspiel c^1-d^3

Schwellwerk (IV) C-a^3
Gambe 16'
Bourdon 16'
Diapason 8'
Flute traversiere 8'
Bourdon 8'
Aeoline 8'
Salicional 8'
Unda maris 8'
Octave 4'
Flute octaviante 4'
Nachthorn 4'
Viola 4'
Quinte 2 2/3'
Octavin 2'
Tierce 1 3/5'
Piccolo 1'
Progressio harm. II-V 2 2/3'
Plein Jeu IV 2'
Basson 16'
Trompete harmon. 8'
Hautbois 8'
Horn 8'
Clairon harmon. 4'
Tremulant
Carillon C-f^2

Chamade-Werk C-a^3
Chamade 16'
Chamade 8'
Tuba 8'
Trompeta quinta 5 1/3'
Clairon 4'

Pedal C-f^1
Principalbass 32' C-B
160 mm WS
Violonbass 32' C-B
160 mm WS
Principalbass 16'
Violon 16'
Subbaß 16'
Quinte 10 2/3'
Octave 8'
Bassflöte 8'
Cello 8'
Octave 4'
Offenflöte 4'
Bauernflöte 2'
Hintersatz V 2 2/3'
Bassmixtur VI 2'
Bombarde 32'
Posaune 16'
Fagott 16'
Trompete 8'
Feldtrompete 4'

Couplers:
IV/II, III/II, I/II, IV/III
I/Ped, II/Ped, III/Ped, IV/Ped
Chamade on I, II, III, IV, Ped

Munich (Cathedral)
Choir Organ

Hauptwerk (I) C-a^3	**Oberwerk (II) C-a^3**	**Brustwerk (III) C-a^3**	**Pedal C-f^1**
Principal 16’	Principal 8’	Holzgedackt 8’	Principal 16’
Principal 8’	Rohrflöte 8’	Salicional 8’	Subbaß 16'
Bourdon 8’	Octave 4’	Holzflöte 4’	Octavbass 8’
Octave 4’	Blockflöte 4’	Principal 2’	Gedecktbass 8’
Quinte 2 2/3’	Nasat 2 2/3’	Quinte 1 1/3’	Nachthorn 4’
Superoctave 2’	Flautino 2’	Cymbel III 2/3’	Hintersatz IV 2 2/3’
Cornett V 8’	Terz 1 3/5’	Cromorne 8’	Bombarde 16’
Mixtur VI 1 1/3’	Scharff IV 1’	Tremulant	Posaune 8’
Trompete 8’	Dulcian 16’		Zinke 4’
Clairon 4’	Oboe 8’		
	Tremulant		

Couplers:

III/I, II/I, III/II

I/Ped, II/Ped, III/Ped

Cymbelstern

Munich (St. Franziskus)

Organ

The organ was built in 1993-97 by the Dutch organ company J. L. van den Heuvel from Dordrecht. The instrument was built in the French Symphonic tradition with three manual divisions of 58 notes, a pedal of 30 notes, and a total of 51 stops. None of the stops from previous organs were re-used. Also, the modern- style organ case is new and made of European oak. The dedication was October 19, 1997.

The internal layout of the instrument is obvious from the front of the case. The *Hauptwerk* (Great) is placed in the center of the instrument, behind the *Hauptwerk* the *Schwellwerk* (Swell). Both divisions are flanked by the splitted *Pedalwerk*. On the top of the instrument, the *Positiv* is placed. The free-standing console is also made of European oak like the organ case. The key action is direct mechanical with electronic couplers. This organ is the first where Van den Heuvel used the proportional coupling system by Syncordia. The electronic stop action is supplied with a memory system.

Munich (St. Franziskus)
Van den Heuvel 1997, III/51

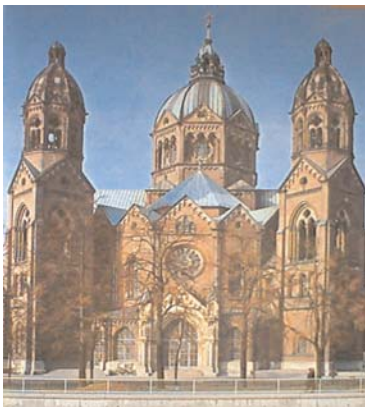
Hauptwerk (I) C-a^3	**Positiv (II) C-a^3**	**Schwellwerk (III) C-a^3**	**Pedal C-f^1**
Principal 16’	Principal 8’	Quintatön 16’	Subbaß 32'
Bourdon 16’	Salicional 8’	Diapason 8’	Contrabass 16’
Principal 8’	Unda maris 8’	Flûte Traversière 8’	Subbaß 16’
Salicional 8’	Bourdon 8’	Viole de Gambe 8’	Quinte 10 2/3’
Traversflöte 8’	Oktave 4’	Voix célèste 8’	Holzflöte 8’
Rohrflöte 8’	Blockflöte 4’	Flûte Octaviante 4’	Violoncello 8’
Praestant 4’	Nasard 2 2/3’	Octavin 2’	Flöte 4’
Spitzflöte 4’	Doublette 2’	Plein-Jeu harmonique III-VI	Bombarde 16’
Oktave 2’	Tierce 1 3/5’	Carillon III	Trompete 8’
Mixtur V-VI	Larigot 1 1/3’	Basson 16’	Clairon 4’
Cornet V 8’ TC	Mixtur V 1’	Trompete harmonique 8’	
Bombarde 16’	Trompete 8’ hooded	Basson-Hautbois 8’	
Trompete 8’	Cromorne 8’	Voix humaine 8’	
Clairon 4’	Tremulant	Clairon harmonique 4’	
		Tremulant	

Couplers:

Hauptwerk/Pedal	Schwellwerk/Hauptwerk 8'
Positiv/Pedal	Schwellwerk/Hauptwerk 16'
Schwellwerk/Pedal	Schwellwerk/Positiv
Positiv/Hauptwerk	

Munich (St. Lukas Church)

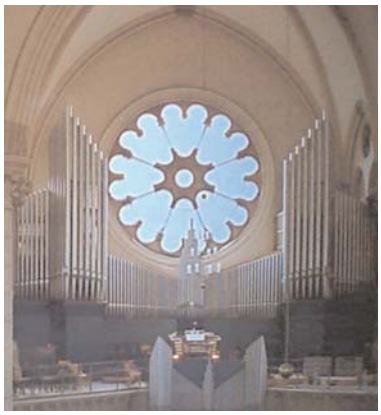
Church



The Lutheran Parish Church St. Lukas, located right on the banks of the river Isar, was built by the architect Albert Schmidt in 1893-1896. In Munich, St. Lukas is the only evangelical parish church in the style of the Historicism that is completely preserved. The architect applied pre-Reformatorial styles: the exterior shows Roman forms, and the interior is oriented towards the Early Gothic from the Rhineland. The floorplan of the centralized building shows the form of a Greek cross, with an apse, closed at three sides. The west front with its two square towers consists of seven different parts.

Organ

The gallery organ was built in 1932 by Steinmeyer & Co. from Öttingen. It replaced an older, smaller instrument in the gallery above the main entrance. It has 67 speaking stops on four manuals and pedal, with electro-pneumatic actions. Minor changes were made in 1967 (Steinmeyer) and 1987 (Münchner Orgelbau WRK). In 2002, while restoration was underway for the west rose-window, the instrument was renovated and cleaned by the company Frenger & Eder. The specification has been designed primarly under the influences of the organ reform movement, but there are still some Romantic stops evident. The wide façade was designed by Professor G. Bestelmeyer (Munich). Of all the Lutheran church organs in Munich, this is the largest.



Munich (St. Lukas)
Steinmeyer 1932

Hauptwerk (II)
Prinzipal 16'
Quintade 16'
Oktav 8'
Salicional 8'
Gedackt 8'
Oktav 8'
Rohrflöte 4'
Superquint 2 2/3'
Superoktav 2'
Koppel 2'
Mixtur IV 2'
Zimbel III 2'
Trompete 16'
Trompete 8'
Trompete 4'

Rückpositiv (I)
Kupfergedackt 8'
Oktav 4'
Salicet 4'
Blockflöte 2'
Oktav 2'
Quint 2 2/3'
Terz 1 3/5'
Mixtur IV 1 1/3'
Helle Trompete 8'

Oberwerk (III)
Metallgedackt 8'
Quintade 8'
Koppel 8'
Prinzipal 4'
Blockflöte 4'
Oktav 2'
Rohrflöte 2'
Superquinte 1 1/3'
Nachthorn 1'
Scharf IV 1'
Zimbel III 1/3'
Rankett 16'
Krummhorn 8'
Vox humana 4'
Tremulant

Schwellwerk (IV)
Gedackt 16'
Prinzipal 8'
Violflöte 8'
Gemshorn 8'
Unda maris 8'
Oktav 4'
Kleingedackt 4'
Flachflöte 2'
Sesquialter II 2 2/3'
Plein Jeu IV 2'
Zimbel II 2/3'
Basson 16'
Trompete harm. 8'
Clarine 4'
Tremulant

Pedal
Metallprinzipal 16'
Prinzipalbass 16'
Subbaß 16'
Gedackt 16'
Quintbass 10 2/3'
Prinzipal 8'
Gemshorn 8'
Gedeckt 8' from IV
Oktav 4'
Quintade 4'
Rohrpfeife 2'
Mixtur IV 2 2/3'
Mixtur III 1'
Bombarde 32'
Posaune 16'
Basson 16' from IV
Trompete 8'
Krummhorn 8' from III
Clarine 4' from IV
Cornett 2'

Couplers: IV/III, IV/II, IV/I, III/II, III/I, II/I, I/II, IV/Ped, III/Ped, II/Ped, I/Ped

4 Free Combinations, Tutti, Crescendo, electro-pneumatic actions

Fürstenfeldbruck

Church

West of Munich, the city of Fürstenfeldbruck (with a present-day population of 35,494) originated as the old bridge village, Bruck, which served as a mid-12th century customs station on the so-called "salt street" from Munich to Augsburg. In medieval times the region was a clerical state ruled by the Cistercian abbey of Fürstenfeld, which was founded in 1263. When the clerical states of Germany were dissolved in 1803, the territory was annexed by Bavaria. On October 1, 1935, Fürstenfeldbruck became a city and today is the European management center for the American firm National Semiconductor, also home to a Coca-Cola bottling plant and an air force base (site of the tragic 'Munich Massacre' during the 1972 Summer Olympics).

The monastery of Fürstenfeld, a masterpiece of Bavarian baroque architecture and one of Bavaria's most magnificent churches, achieved its present form in the 18th century. Under the patronage of the House of Wittelsbach, architect Antonio Viscardi and the Asam brothers (painters) oversaw a total transformation of the older monastery structures. The interior decoration, with ornate paintings covering nearly every square inch, is truly remarkable.

Organ

The Fürstenfeldbruck organ is considered the best preserved Baroque organ in the Altbayern region. Built in 1736 by Johann Georg Fux (1670-1738) from Donauworth, this instrument was restored in 1977/78 by Hubert Sandtner from Dillingen/Donau.

Hauptwerk (I) C, D, E-c^3
Violon 16'
Principal 8'
Fletten offen 8'
Quintedena 8'
Octav 4'
Quinta 3'
Superoctav 2'
Sesquialter 2'+1 3/5'
Mixtur V 1 1/3'
Cymbal III 1'

Oberwerk (II) C, D, E-c^3
Holzprincipal 8'
Viol di Gamba 8'
Salicet 8'
Coppl 8' metal, stopped
Octav 4'
Spitzfletten 2'
Hörndl 1 1/3'+4/5'
Cimpl III-II 1'

Pedal C, D, E-a
Gross Portun 32' wood, open from G
Petalprincipal 16' façade
Subbaß 16' wood, open
Octavbass 8'
Quintpas 5 1/3' wood, open
Superoctavpas 4'
Petal Mixtur VI 4'
Trompas 16'

Couplers: I/II, I/Ped, II/Ped

Landsberg (Stadtkirche Maria Himmelfahrt)

Church

The Gothic city church was built between 1458 and 1488 at the site of two previous church buildings. From these older churches (late 13th century) several parts were preserved, like the lower part of the tower, the tympanon, and the baptismal font. Between 1678 and 1708, the church's interior was rebuilt in Baroque style. The precious stained glass windows in the chancel date from the 15th and 16th centuries.

Organ

When, in the course of the church's Baroque rebuilding, a new High Altar was built in 1678-80, a new Baroque organ on the west gallery was built as a counterpart by David Jacob Weidtner from Augsburg in 1689. In the following decades, this organ was repaired and rebuilt by Johann Pez (1701), Alexander Holzhey (1767) and Franz Thoma (1782). When the Weidtner organ became unplayable, Jakob Kölbl from Wessobrunn built a new instrument in 1792. Paul Hörmüller from Landsberg repaired the organ in 1800 and added to the 15-stop-organ (still in the case of Weidtner, 1689) a further 3 pedal stops and two *positiv* cases on the gallery with 6 stops each. Hörmüller also built a new choir organ with 8 stops in 1849, placed on the north choir gallery, which replaced an older instrument from Alexander Holzhey (1762).

Inside the preserved Baroque case, Georg Friedrich Steinmeyer from Öttingen built a complete new organ in 1894, with pneumatic cone chests (II/32). Gebrüder Sandtner from Steinheim enlarged this instrument in 1959 to IV/64, incorporating the choir organ by means of electric action.

Gerhard Schmid from Kaufbeuren rebuilt the organ completely in 1979-1983 and enlarged it to V/82.

In 2001, Siegfried Schmid from Immenstadt rebuilt the instrument again and it was reduced to IV/68 (west gallery organ with 60 stops, choir organ with 8 stops). All the trackers and roller boards, as well as the console and bellows, have been built new. In addition, a new Tuba mirabilis with its own wind supply (450 mm WS) was added, according to patterns from English Willis organs.

Landsberg (Stadtkirche)
Schmid 2001, IV/68

Hauptwerk (I) C-g³
Principal 16'
Octave 8'
Nachthorngedackt 8'
Gamba 8'
Octave 4'
Rohrflöte 4'
Spitzquinte 2 2/3'
Octave 2'
Mixtur 1 1/3'
Cornett V 8'
Trompete 16'
Trompete 8'

Positive South (II) C-g³
Principal 8'
Rohrflöte 8'
Spitzflöte 4'
Sesquialter 2 2/3'
Octave 2'
Quinte 1 1/3'
Scharff III 1'
Trompete 8'
Tremulant

Schwellwerk (III) C-g³
Bourdon 16'
Geigenprinzipal 8'
Hohlflöte 8'
Salicional 8'
Voix célèste 8'
Principal 4'
Traversflöte 4'
Nasat 2 2/3'
Octavin 2'
Terz 1 3/5'
Plein jeu 2'
Basson 16'
Hautbois 8'
Voix humaine 8'
Trompete harmon. 8'
Clairon harmon. 4'
Tremulant

Positiv North (IV) C-g³
Gedackt 8'
Quintade 8'
Principal 4'
Waldflöte 2'
Octave 1'
Cymbel III 1/2'
Cromorne 8'
Tremulant

Bombardenwerk
(floating)
playable on manuals I, II, III, IV, and pedal
Tuba mirabilis 8'
Chamade 16'
Chamade 8'
Chamade 4'
Flûte harmonique 8'

Pedal C-f¹
Untersatz 32'
Principalbass 16'
Subbaß 16'
Quintbass 10 2/3'
Octavbass 8'
Gedecktbass 8'
Choralbass 4'
Rauschbass 2 2/3'
Bombarde 32'
Bombarde 16'
Trompete 8'
Trompete 4'

Choir Organ
(also playable from gallery console)
Coppel 8'
Salicional 8'
Prinzipal 4'
Flöte 4'
Oktave 2'
Mixtur III 1 1/3'
Subbaß 16'
Flöte 4'
Tremulant

Percussions:
Schellencymbel
Glockencymbel
Glockenspiel

Couplers:
IV-I, IV-II, III-II, II-I, I-Ped., II-Ped., IV-Ped. (mechanical)
Bombardenwerk to man. I, II, III, IV and Pedal; III-I, III-Ped., Suboctave III-I (electric)
Crescendo
Mechanical key action
4000 setter com binations
Sequencer +/-

Ottobeuren (Basilica)

Church

The Benedictine abbey, near Memmingen in the Bavarian Alps, was founded in 764 by Blessed Toto, and dedicated to St. Alexander, the martyr. It was created as a family monastery of the counts Silach. Monks came from the *Bodensee* ares, i.e. St. Gallen and Reichenau. In the 11th century, Abbot Adalhalm restored the decaying buildings and began the construction of a chapel dedicated to St. Nicolas that was consecrated in 1126. While a laxity in discipline was setting in, his successor, Abbot Rupert I, introduced the Hirsau reform. A religious boom followed that reached its peak under the direction of Abbot Isingrim. In 1153, and again in 1217, the abbey was consumed by fire. In the 14th and 15th centuries, the abbey declined considerably. Under Abbot Leonard Wiedemann (1508-46), the abbey began to flourish again: he erected a printing establishment and a common house of studies for the Swabian Benedictines.

By 1553, the church was modernized and the monks' chancel was enlarged. The church was consecrated on September 21, 1558. During the Thirty Years' War, from 1630 to 1635, abbey buildings were devastated. The idea of building a Baroque-style church emerged in 1682 and some work was started by 1686.

The most flourishing period in the history of Ottobeuren began with the accession of Abbot Rupert II Ness (1710-40) and lasted until secularization in 1802. From 1711 to 1725, Abbot Rupert II erected the present monastery, the architectural grandeur of which has merited the name "the Swabian Escorial". In 1737, he also began building the present church that was designed by Johann Michael Fischer. It became one of the masterpieces of the European Baroque period. It was completed by his successor, Anselm Erb, in 1766. In the zenith of its glory, Ottobeuren fell a prey to the greediness of the Bavarian government.

It owes to the loyalty of the 48 monks at that time, which could not be driven out neither by chicaneries nor by national coercive measures, that the monastery, under King Ludwig I of Bavaria, in 1834, was restored as a Benedictine priory, dependent on the abbey of St. Stephen at Augsburg. Since 1918, Ottobeuren is again an independent abbey. In 1926, Pope Pius XI granted the status of minor basilica to the abbey church.

Organs

The church has three organs: two are located in the chancel, and the third one, in the rear gallery of the church.

1) Chancel organs

The 1000th anniversary of the creation of the abbey should have been celebrated in 1764. In the new church stalls were installed in the chancel in 1755. For these two organs, facing each other, on each side of the chancel, the organ case is the extension of the stalls and was designed by cabinetmaker Martin Hoermann, from Villingen, and sculptor Joseph Christian, from Riedlingen.

There were only ten years left for the installation of the organs, originally three of them, to be built by Karl Joseph Riepp:

- a large chancel organ, epistle side (Holy Trinity organ)
- a small chancel organ, gospel side (Holy Spirit organ)
- a large gallery organ, in the rear of the church, that has not been built at that time.

The Holy Spirit organ should have been completed by 1762 because Riepp wrote about it, to Johann Andreas Silbermann, in a letter dated March 10, 1763: "*Stalls and decoration of the church will be completed only in 1764 and the large organ just before the commemoration jubilee, on September 26, 1766.*"

After Riepp's death in 1775, his successor Johann Holzhey was responsible for the maintenance of the organ until 1809. In 1787, he executed an important renovation that included a first rise of the diapason. In fact, being of French aesthetics, the diapason of these organs was more than a tone under the diapason usually found in central Germany's organs. Holy Trinity organ was renovated by Joseph Bohl, from Augsburg, in 1862. At that time, the instrument had 68 stops and had a 25-note pedalboard *à la française* that he replaced for a German pedalboard. He also built an horizontal bellows to replace the old cuneiform bellows and again rised the organ's dispason.

In 1914, Steinmeyer carries out a new restoration of the Holy Trinity organ, and of the Holy Spirit organ, in 1922. A restoration of the action in the Holy Trinity organ was executed in 1979 by Schmid, from Kaufbeuren, who was in charge of maintaining the instruments.

For these instruments, Riepp choosed very narrow scales, due to the very generous acoustics in the church but pipeworks have been shortened by more than a tone. Therefore, unfortunately, today Riepp's organs do not sound anymore as Riepp voiced them.

2) Gallery organ

Due to lack of funds, the gallery organ, as planned by Riepp, was not built. In 1795, Johann Nepomuk Holzhey built a small positive organ for the gallery. This instrument is now in Babenhausen. Riepp prepared a project for the gallery organ and Dom Bedos de Celles prepared another one, a 70-stop instrument.

In 1952 when funds became available due to the cultural support of the German Industry Association, organbuilder Steinmeyer built, from plans prepared by Riepp and Dom Bedos, a new organ, called *Marienorgel* (St. Mary's Organ), completed in 1957. The organ is divided into a main organ (without organcase) located on the rear gallery and two separated organs, located on balconies on the left and right sides of the gallery.

The construction of this organ is a turning point in the organbuilding history in Southern Germany after the war. Almost 200 years after the end of the construction of the Baroque basilica, the third organ, planned since the beginning, became a reality. As organbuilding techniques have developed, the instrument profited from the introduction of electrical sliderless

chests and the introduction of mechanical shove coupler. Even if many aestetic and architectural characteristics adhere to old techniques, extremely innovative ideas are introduced: the composition is inspired by the neo-Baroque period borrowed from Northern Germany.

Over time, the abbey church created its own culture and its own musical tradition with these two chancel organs build by Karl Joseph Riepp that are thought to be perfect examples adapted to the 18th century Southern German Catholic world. The new gallery organ was designed by Arthur Piechler (1896-1974) and Dom Albert Hohn (1911-1997) who were conscious to create something new and durable.

A mechanical action console was used for the main organ (manuals I, II, III and main pedal) while an electric console, located on the gallery, was used for the complete organ (I,II,III,IV,V and pedal). This instrument was inaugurated on June 22, 1957.

Each instrument is subject to wear due to usage, and St. Mary's organ, after 45 years of intense use, was no exception. At the same time, organ requirements have changed over time: the instrument was ideal for the literature played at that time. Today, there is a need for greater dynamic range: a requirement that sows a seed of doubt about the presence of an organ in the gallery. These increasing needs require a more powerful instrument, i.e. greater wind power and accessories to ease the organist's task.

The revision, executed in 2001-2002 by organbuilding firm Johannes Klais, from Bonn, had, as main objective, to preserve the indisputable qualities of the instrument while introducing technical and tonal corrections. Thus, by eliminating the panels erected between pipework of different divisions, the sound projection was improved. The visual aspect was preserved thanks to space reduction between the ranks of pipework and this, despite the addition of four new stops.

The most important modification is, without doubt, the rebuilding of the console. The two consoles from 1959 - the electrical console and the mechanical "en fenêtre" console - were merged into a single central console that takes into account the mechanical action of the organs and the two Récit divisions. Stop drawknobs on the new console are located, in an ergonomic layout, on semi-circular tiers that allow a comfortable proximity and without obstruction. An electronic combinator was installed and manual couplers were added.

The number of stops was carefully increased. Scale plans, as used by Dom Albert Hohn and preserved in archives by organbuilding firm Klais, show the approach he used based on writings by Karl Joseph Riepp and Aristide Cavaillé-Coll. For obvious reasons, these plans were rigorously applied when the organ was built and for the design of the wind system. These scales were especially useful during revision works: the addition of 32' Contraposaune in the pedal division; the free coupling of the *Bombardwerk* division with its stops under high wind pressure according to English organbuilding; the addition of an 8' Doppelflöte as reinforcement in the *Hauptwerk* division, and the addition an 8' Gamba as reinforcement in the *Positiv* division; the addition of manual couplers that add warmth and abondance; and the installation of a new wind system with necessary adjustments to valves.

Ottobeuren: Choir Organ I: Trinity organ on epistle side
Riepp 1766, IV/49

Positiv (I) C-d^3
Manual divided at f #^{1} / g^1
Prinzipal 16' treble only
Flöte 8' bass/treble
Coppel 8' bass/treble
Oktav 4'
Flöte 4'
Gamba 4' bass/treble
Nazard 2 2/3' bass/treble
Quarte 2' bass/treble
Tierce 1 3/5' bass/treble
Quinte 1 1/3' bass/treble
Fourniture V-VI bass/treble
Trompete 8' bass/treble
Cromorne 8' bass/treble
Voix humaine 8' bass/treble
Clairon 4' bass/treble
Tremolo dous/Tremolo forte

Hauptwerk (II) C-d^3
Coppel 16'
Prinzipal 8'
Flöte 8'
Salicet 8'
Gamba 8'
Coppel 8'
Praestant 4'
Flöte 4'
Tierce 3 1/5'
Quinte 2 2/3'
Waldflöte 2'
Tierce 1 3/5'
Mixtur IV 2 2/3'
Zimbel IV-VI 1'
Cornet V 8' TC
Trompete 8'
Clairon 4'
Tremolo dous/Tremolo forte
(affecting also man. III and IV)

Récit (III) C-d^3
Cornet Resi V 8' derived from separate ranks from man. IV

Coupler: *Positiv* to *Hauptwerk*
Wind Pressure: 80 mm WS

Echowerk (IV) C-d^3
Manual divided at: e^1 / f^1
Coppel 8' bass/treble, = 8' rank of man. III
Flöte 4' bass/treble, = 4' rank of man. III
Quinte 2 2/3' bass, = 2 2/3' bassrank of man. III
Larigot II 2 2/3' treble, = 2 2/3'+2' treble ranks of man. III
Quarte 2' bass, = 2' bass rank of man. III
Tierce 1 3/5' bass, = 1 3/5' bass rank of man. III
Tierce II 1 3/5' + 1' treble, = 1 3/5'+1' ranks of man. III
Hautbois 8' bass/treble

Pedal C-c°
Prinzipal 16'
Coppel 16'
Oktave 8'
Gamba 8'
Quinte 5 1/3'
Flöte 4'
Mixtur III 2 2/3'
Bombarde 16'
Trompete 8'
Trompete 4'

Ottobeuren: Choir Organ II: Holy Spirit organ on gospel side
Riepp 1762, II/26

Positiv (I) C-d^3
Coppel 8' treble only
Flöte 8'
Praestant 4'
Flöte 4'
Quinte 2 2/3'
Doublette 2'
Mixtur IV
Cornet III TG
Schalmei 8'
Tremolo dous

Hauptwerk (II) C-d^3
Coppel 16'
Prinzipal 8'
Salicet 8'
Gamba 8'
Flöte 8'
Coppel 8'
Oktave 4'
Flöte 4'
Doublette 2'
Mixtur IV
Zimbel III
Cromorne 8'

Pedal C-c^1
Prinzipal 16'
Coppel 16'
Flöte 8'
Flöte 4'
Quinte 2 2/3'
Fagott 8'

Coupler: *Positiv* to *Hauptwerk*
Wind Pressure: 80 mm WS

Ottobeuren: West Gallery Organ
Steinmeyer 1957 / Klais 2002, V/90

Hauptwerk (II) C-g^3
Prinzipal 16'
Prinzipal 8'
Doppelflöte 8'
Gemshorn 8'
Gedackt 8'
Octave 4'
Hohlflöte 4'
Quinte 2 2/3'
Octave 2'
Grossmixtur III-IV 1 1/3'
Bombarde 16'
Trompete 8'
Clairon 4'

Positiv (I) C-g^3
Bourdon 16'
Prinzipal 8'
Gamba 8'
Rohrflöte 8'
Octave 4'
Coppelflöte 4'
Quinte 2 2/3'
Octave 2'
Terz 1 3/5'
Mixtur V 1 1/3'
Trompete 8'
Cromorne 8'
Tremulant

Brustwerk (III) C-g^3
Salicet 8'
Coppelgedackt 8'
Praestant 4'
Blockflöte 4'
Nazard 2 2/3'
Waldflöte 2'
Terz 1 3/5'
Larigot 1 1/3'
Flageolet 1'
Scharfcymbel 1'
Musette 8'
Vox humana 8'
Tremulant

Récit (IV) C-g^3
Bourdon 16'
Montre 8'
Flûte harmonique 8'
Salicional 8'
Unda maris 8'
Quintade 8'
Praestant 4'
Flûte octaviante 4'
Octavin 2'
Septimcornett III-V 2 2/3'
Plein jeu V 2'
Basson 16'
Trompete harmon. 8'
Tremulant

Pedal / Récit:
Subbaß 16'
Flute 8'
Fagott 16'

Echowerk (V) C-g^3
Prinzipal 8'
Viola di Gamba 8'
Vox angelica 8'
Bourdon doux 8'
Venzianerflöte 4'
Viola d'amore 4'
Nachthorn 2'
Viola piccola 2'
Harm. aetherea IV 2 2/3'
Cymbel III 1'
Dulcian 16'
Hautbois 8'
Regal 8'
Tremulant

Trompeteria C-g^3 *floating*
Tuba magna 16'
Tuba mirabilis 8'
Fanfare 8'
Clairon fanfare 4'
Cornet V 8'

Pedal C-g^1
Prinzipal untersatz 32'
Prinzipalbass 16'
Subbaß 16'
Octave 8'
Violon 8'
Gedackt 8'
Octave 4'
Choralflöte 2'
Hintersatz V 2 2/3'
Contra posaune 32'
Bombarde 16'
Posaune 16'
Trompete 8'
Clairon 4'

Pedal / Echo:
Salicet Bass 16'
Violoncello 8'
Flute 4'

Couplers: I/II, III/II, IV/II, V/II, III/I, IV/I, V/I, IV/III, V/III, I/III, V/IV
Tromp/I, Tromp/II, Tromp/III, Tromp/IV, Tromp/V, Tromp/Ped
IV/IV 16', IV/IV 4', V/V 16', V/V 4', I/Ped, II/Ped, III/Ped, IV/Ped, V/Ped

Memmingen, St. Martin

Church

St. Matin's Chapel was first mentioned in the 8th century and was replaced in 1176 by a larger edifice. The chancel and tower of today's church were completed at the end of the 14th century, and the whole church was further enlarged during the entire 15th century: the Gothic city church was completed in 1500. Ornamental decoration and oil paintings were added to the interior in 1587 and 1708 respectively. The church tower is a prominent landmark of the town of Memmingen, with a clock face dating from 1524 and the octogon spire (home of the night watchman during the Middle Ages) from 1537.

Organ

The first significant organ in St. Martin was mentioned in 1598. Exactly 400 years later, the present organ was completed, another remarkable instrument of 62 speaking stops built by organbuilder Goll from Lucerne, Switzerland. The organ was inaugurated on November 8, 1998.

It is not only the largest organ in the history of St. Martin, but, with its location in the west gallery, also a worthy view opposite the Gothic chancel and choir stalls. Old and new form a dialogue of fascinating direct effect.

The large and impressive interior of the sanctuary (215 feet long, 60 feet high), as well as the bass-weakening acoustics, have been of considerable influence to the musical conception of the new organ. It was thought that only an instrument that derives its powers from the reed stops, rather than from the mixtures, would fill this room adequately, hence the French design of the specifications. The finishing touch is a set of three horizontal reed stops, placed behind the *Hauptwerk* division. A specialty are the six harmonic flute stops in the *Swell* division.

MEMMINGEN (ST. MARTIN)
GOLL, 1998

Hauptwerk (I) C-c^4
Praestant 16'
Prinzipal 8'
Doppelflöte 8'
Gedeckt 8'
Gamba 8'
Oktave 4'
Flöte 4'
Quinte 2 2/3'
Oktave 2'
Cornett V 8'
Mixtur IV 1 1/3'
Cymbel IV 1'
Fagott 16'
Trompete 8'
Klarine 4'
Tremulant

Positiv (II) C-c^4
Montre 8'
Flûte à fuseau 8'
Salicional 8'
Praestant 4'
Flûte à cheminée 4'
Nazard 2 2/3'
Flageolet 2'
Tierce 1 3/5'
Larigot 1 1/3'
Fourniture IV 1 1/3'
Ranquette 16'
Trompete 8'
Cromorne 8'
Tremulant

Recit (III) C-c^4
Bourdon 16'
Diapason 8'
Cor de nuit 8'
Flûte harmonique 8'
Gamba 8'
Voix céleste 8'
Flute octaviante 4'
Viole 4'
Nazard harmonique 2 2/3'
Octavin 2'
Tierce harmonique 1 3/5'
Piccolo 1'
Plein Jeu harmonique II-V 2'
Bombarde 16'
Trompete harmonique 8'
Hautbois 8'
Voix humaine 8'
Clairon harmonique 4'
Tremulant

Solo (IV) C-c^4
Tuba magna 16'
Tuba mirabilis 8'
Clairon 4'

Pedal C-g^1
Grand Bourdon 32'
Contrebasse 16'
Soubasse 16'
Basse 8'
Flûte 8'
Violoncello 8'
Octave 4'
Fourniture IV 2 2/3'
Contrebombarde 32'
Bombarde 16'
Posaune 16'
Trompete 8'
Clairon 4'

Mechanical key and stop action
Double action (electric) for stops

Rot an der Rot (Basilica)

Church

The former Premonstratensian Abbey Church of Mönchsroth was founded in 1126 by Norbert von Xanten. In 1681, a disastrous fire destroyed the Late Gothic abbey. The Baroque church and monastery were built in 1682-1698. After the secularization (1803), the place was renamed *Rot an der Rot* (Rot on the river Rot). In 1950, nuns founded the Community of the Norbertus Sisters and settled here.

Organs

In 1787 Johann Nepomuk Holzhey built a two-manual Choir Organ for the former Premonstratensian Abbey Church of St. Verena in Rot an der Rot. This organ was originally divided on either side of the choir stalls, with a free-standing console in the middle of the choir. In the nineteenth century this organ was reduced to the southern portion only. A rebuilding in 1964-65 further damaged the organ's historical condition. By contrast, the gallery organ, also built by Holzhey, and completed in 1793, has escaped serious alteration. Regrettably, the work carried out by Julius Schwarzbauer of Mindelheim in 1912 resulted in the loss of a few ranks of pipes (almost all of them reeds) and part of the bellows installation. However, the whole of the mechanism: wind trunks, windchests, console, case, and the majority of the speaking pipes survived, including all the front pipes. The restoration by Johannes Klais of Bonn and Gustav S. Bier of Giengen, carrried out in 1989, aimed to restore the organ--the instrument is the most complete suriving work of Holzhey--to its original condition.

ROT AN DER ROT, GALLERY ORGAN
HOLZHEY 1793

Hauptwerk (I) C-f³
Praestant 16'
Prinzipal 8'
Coppel 8' (gedackt)
Viola 8'*
Violoncello 8'*
Salicional 8'
Oktave 4'
Flöte 4'
Kornett IV 4'
Mixtur V-VI 2'
Cymbel V 2 2/3'
Trompete 8'*
Clarinet 8'* original: Hautbois
Clairon 4'*

Oberwerk (II) C-f³
Prinzipal 8'
Bourdon 8'
Querflöte 8'
Oktave 4'
Feldflöte I-II 4' in Kronwerk
Spitzflöte 4'
Waldflöte 2'
Nasard IV 2 2/3' = Rausch Mixtur
Hörnlein II-III 2' = reduced
Cornett: 2'+1 3/5', from c^1: +2 2/3'

Echowerk (III) C-f³
Bourdon 8'
Unda maris 8'
Fugara 4' bass/treble
Dulciana 4'
Nasard II 2'+1 1/3', from TC: 2 2/3'+2'
Kornett IV 4'
Vox humana 8' bass/treble*

Pedal
Subbaß 16' open wood
Oktavbass 8'
Violonbass 8'
Posaune 16'*
Trompete 8'*
Clairon 4'*

* = not original stops bass / treble = divided manual at f-sharp° / g°

Couplers:
II/I (original)
III/I (new)
I/Ped (original)
Mechanical key and stop actions; slider chests

ROT AN DER ROT, CHOIR ORGAN
HOLZHEY 1787 (REBUILT 1965)

Manual
Prinzipal 8'
Gedackt 8'
Flöte 8'
Gamba 8'
Quintatön 8'
Oktave 4'
Flöte 4'
Oktave 2'
Sesquialtera III 2 2/3'
Mixtur V 2'
Fagott 8'

Pedal
Subbaß 16'
Oktavbass 8'
Violonbass 8'

Manual to Pedal coupler

Ochsenhausen (Abbey Church)

Church

The foundation of the Benedictine monastery dates back to the year 1093, founded by Benedictine monks from St. Blasien. The early Roman St. George's Church was replaced between 1489 and 1497 by a basilica in late Gothic style with two west towers. Since 1615, the monastery buildings have been enlarged constantly. From 1738 to 1787, the church and monastery buildings became their present shape when the entire complex was rebuilt in Baroque style. At the time of the secularization in 1803, the monastery was owned by the Count Franz Georg von Metternich and in 1807, the monastery had to be disbanded after 714 years of monastery life. Since the 1850s, the buildings have been used for education and museums.

Organ

Ochsenhausen's great son, the organbuilder Joseph Gabler, built the gallery organ in 1728- 1734. Here, he installed for the first time a detached console which enables the organist to have a direct view of the altar. The monastery's Latin chronicle praised Gabler's "wind-operated organ work" with 3,333 pipes as a "great beauty and of an amazing size never had before in Swabia". The instrument is comprised of 60 stops on four manuals and pedal. Gabler's "juggling" of numbers is interesting to note: The instrument he completed in Weingarten in 1750 had a total of 6,666 pipes, double the size of the Ochsenhausen instrument.

Although the technical parts of the organ remained intact until well into the 20th century, despite several rebuildings in the 19th century (Schulte 1835, Kiene 1844, Weigle 1871) and the addition of electric actions in 1968-1972 by Reiser, it became obvious that the instrument needed a thorough restoration. The work was executed from 2000 to 2004 by two reknowned organ shops, Klais from Bonn, and Kuhn from Männedorf. Out of a total of 3,174 pipes, 2,457 original pipes were preserved from the 1734 Gabler organ.

Ochsenhausen (Abbey Church)
Gallery Organ, Gabler 1734

Solo (I) C-c³
Bourdon 16'
Coppel 8'
Hohlflöte 8'
Salicional 8'
Gamba 8'
Viola 8'
Quintatön 8'
Fugari 4'
Rohrflöte 4'
Piffero 4'
Flûte trev. 4'
Trompet 8'

Hauptwerk (II) C-c³
Flauten 8'
Principal 8'
Violoncello 8'
Quint 6'
Octav 4'
Sesq Alt III 3'
Superoctave 2'
Cornet III-V 2'
Mixtur IV 2'

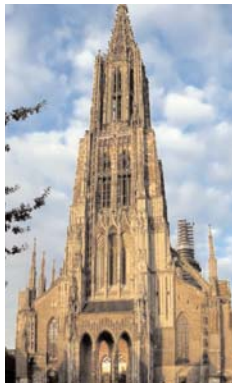
Positiv (III) C-c³
Coppelflöte 8'
Quintatön 8'
Unda maris 8'
Principal 4'
Flaut Do. 4'
Flageolet 2'
Cornet III-IV 2'
Mixtur III 1'
Vox humana 8'
Schalmei 4'

Echowerk (IV) C-c³
Principal 8'
Rohrflöte 8'
Dulcian 8'
Quintatön 8'
Octav 4'
Violoncello 4'
Flöte 4'
Dublett 2'
Cymbala 2'
Hautbois 8'

Pedal C-d°
Façade chest:
Praestant 16'
Front chest:
Violon B.II 16'
Octav B. 8'
Quint B. 6'
Mixtur B. III 4'
Back chest:
Sub B. 16'
Posaune B. 16'
Trompet B. 8'

Ulm (Minster)

Church



Ulm Minster is the second largest cathedral in Germany (after Cologne). The building of this representative church traces back to the year 1378, when the masterbuilder of the Parler dynasty began to build the chancel (choir). One century later, the five mighty naves of the basilica were completed. The base of the west tower, going as far up as the octagon, was added by the end of the 16th century, but it was not finished to its full height until 1889. With a height of 165 meters, it is the world's tallest church tower. Since 1531, Ulm Minster has been a Protestant Cathedral, the world's largest Lutheran church.

From the interior of the church (height 41meters, length 150 meters), note the remarkable baptismal font (1470), the monumental tabernacle (1470), the High Altar in the chancel (1521), the pulpit (1499), and the magnificent choirstalls (1469-74).

Organ

A first organ is mentioned as early as 1431, soon after a small choir organ. Both instruments vanished after the Restoration during the iconoclasm (1531). It was not until 1576 that a new organ was completed by Kaspar Sturm, enlarged to 39 stops in 1599. This organ was repaired and rebuilt in the 17th and 18th centuries several times.

In 1856, E. F. Walcker from Ludwigsburg built a monumental and completely new organ in the west gallery, with 109 stops on three manuals and two pedal keyboards. Beginning in 1963, the interior of the minster was restored and plans were made for a new organ. Thus, the present instrument in the west gallery with 95 stops on five manuals and pedal was completed by E. F. Walcker in 1969. More than two thirds of its predecessor's parts were re-used in the new organ.

The inner structure (*Werkaufbau*) is clearly visible from the front: to the right and left, leaning with the back against the west walls, is the Pedal division. In the balustrade, the *Rückpositiv* (with Praestant 8' in the façade). In the tower arch, to the right and left of the *Hauptwerk,* in between in the center, is the *Mittelwerk* (5th manual). At the footline of the *Mittelwerk* are the horizontal trumpets of this division. Underneath the *Mittelwerk*, is the *Brustwerk* (3rd manual), and behind the *Brustwerk* is the enclosed *Oberwerk* (4th manual).

Ulm (Minster), Gallery Organ
Walcker 1969, V/95

Hauptwerk (II) C-a^3	**Rückpositiv (I) C-a^3**	**Brustwerk (III) C-a^3**	**Oberwerk (IV) C-a^3** *(enclosed)*	**Mittelwerk (V) C-a^3**	**Pedal C-f^1**
Praestant 16'	Praestant 8'	Flötenprinzipal 8'	Bourdon 16'	Quintade 16'	Großprinzipal 32'
Oktave 8'	Metallgedackt 8'	Rohrgedeckt 8'	Prinzipal 8'	Prinzipal 8'	Prinzipal 16'
Flöte 8'	Weidenpfeife 8'	Quintade 8'	Holzgedeckt 8'	Flöte 8'	Subbaß 16'
Spitzgambe 8'	Oktave 4'	Prinzipal 4'	Gambe 8'	Spillpfeife 8'	Gedecktbass 16'
Oktave 4'	Flötgedackt 4'	Koppelflöte 4'	Gambe celeste 8'	Rauschoktave III 4'	Quintbass 10 2/3'
Hohlflöte 4'	Gemsnasat 2 2/3'	Fugara 4'	Oktave 4'	Traversflöte 4'	Oktavbass 8'
Quinte 2 2/3'	Superoktave 2'	Oktave 2'	Rohrflöte 4'	Gemshorn 4'	Spitzflöte 8'
Superoktave 2'	Waldflöte 2'	Blockflöte 2'	Gemsquinte 2 2/3'	Dolkan 2'	Terzbass 6 2/5'
Blockwerk VIII 8'	Sifflöte 1'	Salicet 2'	Feldflöte 2'	Cornet V 8' TF	Choralbass 4'
Sesquialtera II 5 1/3'	Terzsept II 1 3/5'	Nasat 1 1/3'	Terz 1 3/5'	Mixtur VI-VII 2 2/3'	Rohrpommer 4'
Großmixtur IV-V 1'	Mixtur V-VI 1'	None 8/9'	Septime 1 1/7'	Paletta III 2'	Nachthorn 2'
Kleinmixtur IV-V 1'	Tuba triumphalis 8'	Mixtur V-VI 2'	Vogelpfeife 1'	Zimbel IV 1/2'	Theorbe III 5 1/3'
Trompete 16'	Rohrschalmei 8'	Zimbel III 1/2'	Mixtur VII-VIII 2 2/3'	Tuba 16' horizontal	Mixtur VI 4'
Trompete 8'	Vox humana 8'	Dulcian 16'	Corona III 1/6'	Tuba 8' horizontal	Bombarde 32'
Trompete 4'	Schalmei 4'	Hautbois 8'	Basson 16'	Tuba 4' horizontal	Posaune 16'
Zimbelstern	Tremulant	Cromorne 8'	Trompete 8'	Tremulant	Dulcian Fagott 16'
		Krummhorn 8'	Clairon 4'		Trompete 8'
		Tremulant	Tremulant		Klarine 4'
			Glockenspiel		Kornett 2'
					Tremulant Kleinpedal

Ulm (Minster), Choir Organ

Built in 1964 by Rieger (Schwarzach, Austria)
Specification by Helmut Bornefeld

Hauptwerk (II) C-g^3	**Rückpositiv (II) C-g^3**	**Pedal C-f^1**
Schwegel 8’	Gedackt 8’	Untersatz 16’
Rohrpommer 4’	Prinzipal 4’	Prinzipal 8’
Prinzipal 2’	Rohrflöte 4’	Gemsflöte 4’
Larigot II 1 1/3’+1’	Rohrnasat 2 2/3’	Zink III 5 1/3’+3 1/5’+2 2/3’
Mixtur IV-VI 1 1/3’	Waldflöte 2’	Rauschpfeife II 2’+1 1/3’
Alphorn 16’	Hörnlein II 1 3/5’+1 1/7’	Trompete 8’
	Zimbel IV 1/2’	
	Schalmei 8’	
	Tremulant	

Couplers: I/II, I/Ped, II/Ped

Mechanical key and stop actions, slider chests

Mönchsdeggingen, St. Martin

Church

Deggingen is first mentioned in the year 1007 in a document of the emperor Heinrichs II, though a cloister existed in this place from an earlier time, circa 959, and a Romanesque church building served as the basis for the Baroque structure we see today.

This region is called the *Nördlinger Ries*, and is a crater formed by the crash of a meteorite 15-million years ago. The original facility was taken over by the Benedictines in 1142, and has been associated with the Oettingen-Wallerstein family since 1348. Following a fire in 1513, the monastery was redeveloped under Abbott Alexander Hummel. Secularization occurred in 1802, when ownership of the site was transferred to the Oettingen-Wallerstein family. The property reverted to monastic use in 1950, when it became a novitiate. The nearby town's population today numbers 1,542 inhabitants.

Choir Organ

The choir organ at the front of the church, built in 1693 by Paulus Prescher from Nördlingen, is unique in the manner by which its numerous pipes are laid nearly on their sides. This allows for a generous specification within a very low-lying case which offers the player direct visual contact with other musicians and the monks in their stalls.

Manual C, D, C-c^3
Copel 8'
Principal 4'
Flauto 4'
Octav 2'
Quint 1-1/2'
Cembalo (Octav) 1'

Pedal C, D, E-g
Gedacktbass 16' (1737 addition)

Gallery Organ (west end)

The basic mechanism and pipework of this instrument dates from 1662, though its builder is unknown. The later Rococo casework is in keeping with the mid 18th-century redecoration of the church interior.

Manual C, D, C-c^3
Principal 8' wood, open
Coppel 8' wood
Quintedena 8'
Gamba 8'
Principal 4'
Flauta 4' wood
Quint 2-2/3'
Octav 2'
Mixtur IV 2'
Cembalo I 1'

Pedal C, D, E-g
Subbaß 16' wood
Octavbass 8' wood

Maihingen (Abbey Church)

In 1459, the monastery was founded by the Order of St. Brigitte, and from 1607 until the secularization in 1802, it was the home of a Minorite Community. The Minorites built the monastery buildings in 1703 and the Baroque church in 1712-19.

Organ

The organ in the former Minorite Church of Maihingen was built in 1737 by Johann Martin Baumeister of Eichstätt. After the secularization, there were only a few services in the former abbey church, as the building was owned privately by the Principality of Öttingen. The organ had not been used for over 100 years, and thus, had hardly been altered. During the restoration of 1988-90, the firm of Steinmeyer abstained from 'cosmetics' and carried out only essential repairs.

Hauptwerk (II) CDE-c^{3}
Bourdon Coppel 16' wood, stopped
Prinzipal 8' CDE - b-flat^{3} in façade
Spitzflauten 8' wood, pyramidal
Gamba 8'
Salecinal 8' CDE-A open wood, from B-flat metal
Quintatön 8' metal, stopped
Octava 4'
Quinta 3'
Superoctav 2'
Mixtur IV 1'
Cymbal III 1/2'

Rückpositiv (I) CDE-a^{0}
Coppel 8' metal, stopped
Flauten 8' wood
Cythara 8' T d-sharp, wood, celeste with Flauten 8'
Principal 4' façade
Quint 3'
Gemshorn 2' metal, conical
Mixtur III 1'

Pedal C-d^{1}
Principalbass 16' DE - f-sharp^{0}: wood, façade; rest interior
Subbaß 16' wood, stopped
Octavbass 8' open wood
Quintbass 8' open wood

Couplers: I/II, II/Ped

Neresheim (Abbey Church)

Church

Neresheim Abbey, founded in 1095 by Graf Hartmann I, has been a Benedictine Abbey since 1106. The Baroque abbey church on Ulrich hill was built in 1747-1792 by the famous Southern German master-builder, Balthasar Neumann (83 m length, 32 m heigth). The Tyrolean Martin Knoller created the seven cupola frescoes in 1770-1775. In 1803, the abbey was secularized and the church was transfered to the Prince of Thurn and Taxis. It was not until 1920 that the Benedictine Abbey and the cloister life were re-established. The abbey church was restored in 1966-1975.

Organ

The organ is located in the west gallery of this large Baroque church. The instrument has 3,523 sounding pipes and 30 non- sounding pipes in the façade. The reverberation time is about 6-8 seconds.

From 1626-29, a new organ was built by Mathes Maurer from Giengen for the old, Romanesque church. This instrument was moved to the new Baroque abbey church in 1781-82. Joseph Hoess from Ochsenhausen built a new choir organ. In 1792, a new gallery organ was contracted with Johann Nepomuk Holzhey (the organ case was contracted with Mr. Weissenhorn from Ottobeuren); the organ was completed in 1797 and inaugurated on January 1, 1798.

In 1837, the organ was repaired by Johann Michael Schultes, a pupil of Holzhey who had opened his own business at Neresheim, and further repairs were made in 1857 (Link from Giengen) and 1897/1913 (Spaeth from Mengen-Ennetach). In 1929, the old console was put in storage, a new electric action and console were added, and some pipes were exchanged and revoiced.

In 1949, a new choir organ (II/26) was built by Steinmeyer from Öttingen and connected to the main console (electric action); the old case from the Hoess organ was retained.

In 1966-75, the abbey church was renovated, and the Holzhey organ was dismantled and stored.

A new console was built for the choir organ in 1975.

In 1972-79, the Holzhey organ was restored by organbuilder Kuhn from Männedorf (Switzerland). The mechanical action was reconstructed, and some lost pipes and stops were reconstructed from historical examples of other Holzhey organs (2,033 from 3,553 pipes are still original).

Johann Nepomuk Holzhey grouped the four organ cases around four pillars in the west gallery. The four cases are connected in the middle by three smaller cases as "bridges".

Above and below these bridges are large windows. Also, the organ façade is built in a bow because of the curved façade of the church. Therefore, the organ looks like the famous Gabler Organ at Weingarten Abbey. However, here the organbuilder had to build a very long, complicated, mechanical action.

Hauptwerk (I) C-f^3
Bordon 32' from g°
Principal 16' partially in façade
Octav 8' partially in façade
Copel 8'
Violoncello 8'
Piffarre 8'
Octav 4'
Floet 4'
Quint 3'
Octav 2'
Cimbal V 2 2/3', 2', 1 1/3', 1', 2/3'
Mixtur VII 2', 1 1/3', 1', 2/3', 1/2', 1/3'
Cornet V 8' from g°: 8', 4', 2 2/3', 2', 1 3/5'
Trompet 8'
Cromorne 8'
Claron 4'

Oberwerk (II) C-f^3
Prinzipal 8' partially in façade
Bordon 8' C-fis^0 together with Flauta trav. 8'
Flauta travers 8' from g^0
Gamba 8'
Salicet 8' C-fis^0 together with Unda maris 8'
Unda maris 8' from g^0
Feldflöte 4' C-fis^0 together with Sonnet 4'
Sonnet II 4' + 1 3/5', from g^0
Holflöte 4'
Waldflöte 4'
Flageolet 2'
Nazard V 2 2/3', 2', 1 1/3', 1', 2/3'
Sexquialter III 2 2/3', 2', 1 3/5'
Douce Clarinet 8'
Hoboe 8'

Echowerk (III) C-f^3
Nachthorn 8' C-fis^0 together with Dulciana 8'
Dulciana 8' from g^0
Fugari 4' Bass/Treble divided
Spitzflöte 4'
Syflöte 2'
Hoernle III 2 2/3', 2', 1 3/5'
Cornet IV 4' from g^0, 4', 2 2/3', 2', 1', 3/5'
Vox humana 8' Bass/Treble divided
Tremulant Treble only

Pedal C-f^1
Prestant 16' partially in façade
Bordon 16'
Flauten 8' partially in façade
Violonbass 8'
Flötenbass 4'
Bompart 16'
Trompet 8'
Claron 4'
Paucken 16' only on A and d^0

NERESHEIM (GALLERY ORGAN)
HOLZHEY 1798

slider chests

mechanical key- and stop-actions

free-standing console, facing the altar (at the top of the console is a flat box that was added: it contains the stop knobs of the choir organ. Through electric contacts added to the wooden sliders, the choir organ can also be played from the main console.

Tuning: Kirnberger III

Pitch: A = 421 Hz

Wind pressure: 65 mm

Couplers: I/P, II/I, III/I

Neresheim (Choir Organ)
Steinmeyer, 1949

Manual (I) C-c^4	**Manual (II) C-c^4**	**Pedal C-f^0**
Bordon 16’	Principal 8’	Subbaß 16'
Singend Principal 8’	Rohrflöte 8’	Zartbass 16’ diminished
Gedeckt 8’	Salicional 8’	Bordon 16’ transmitted
Gemshorn 8’	Praestant 4’	Octavbass 8’
Schwebung 8’	Quintade 4’	Flötbass 8’ transmitted
Italienish Prinzipal 4’	Flauto dolce 4’	Choralbass 4’
Koppelflöte 4’	Quint 2 2/3’	Quintade 4’ transmitted
Waldflöte 4’	Octav 2’	Octav 2’ transmitted
Terzian IV 1 3/5’, 1 1/3’	Terz 1 3/5’	Stillposaune 16’
Sifflöte 1’	Mixtur 1 1/3’	
Cymbel 2’	Tremulant	
Trompete 8’		
Tremulant		

Couplers: II/I, I/P, II/P

Obermarchtal (Abbey Church St. Peter & Paul)

Church

Already in 776 there was a small Benedictine abbey church on the site of where the present church stands today. In 1171, it became a Premonstratensian monastery. A new church was built in 1239, but was replaced by the present abbey church and monastery buildings built by the famous builder Michael Thumb in 1689-1701. After the secularization, the church was owned by the Counts of Thurn and Taxis and became a parish church. In 1973, the archdiocese of Rottenburg bought the monastery buildings and established a clerical institution for the education of teachers.

Note the valuable stuccos in the interior, made by Johann Schmuzer from Wessobrunn in 1689 and the High Altar and choir stalls from 1697, made by Brother Paul Speisegger. Hans Rieger created the Baroque choir screen in 1690. The pulpit, decorated with the four evangelists, Petrus, Paulus, and the Good Shepherd, was made in 1711-19.

Organ

The gallery organ was built in 1784 by Johann Nepomuk Holzhey, who also built a choir organ in 1780 (not preserved). Although this instrument has been rebuilt several times, its original warm sound is still preserved and it is considered one of the best-preserved instruments of the master, besides Rot and Weissenau. In WWII, all of the front pipes had to handed over to the government and were replaced. As in Rot and in Ochsenhausen, here too, the organ cases had to be built in two divisions to keep the existing large windows free. But, here too, Holzhey built a *Kronpositiv* (Echo) that bridges the two halves of the organ cases and provides a visual unit. Since Holzhey had given up the idea to built a *Rückpositiv*, instead, he built a *Unterwerk* underneath the center window. In front of the *Unterwerk*, he placed the detached console. Note the abundance of string stops in this specification.

OBERMARCHTAL (ABBEY CHURCH)
HOLZHEY 1784

Hauptwerk (I)
Praestant 16'
Prinzipal 8'
Gedackt 8'
Viola 8' wood
Gamba 8'
Quintatön 8'
Oktave 4'
Flöte 4' stopped
Nasard 2 2/3'
Superoktave 2'
Sesquialtera II 2 2/3'+2'
Kornett III 2 2/3' TG
Trompete 8'
Trompete 4'

Unterwerk (II)
Prinzipal 8'
Rohrflöte 8'
Salicional 8'
Flaut travers 8'
Unda maris 8'
Oktave 4'
Flöte 4' stopped
Quinte 2 2/3'
Sifflöte 2'
Hörnle II 2'+1 3/5'
Zimbel V 2'
Fagott-Oboe 8' bass/treble
Bourdon 8'
Querflöte 8'

Echo-Kornettwerk (III)
Gedackt 8'
Dulziana 8'
Fugara 4'
Spitzflöte 4'
Flageolett 2'
Kornett IV 4'
Vox humana 8' bass/treble

Pedal
Subbaß 16' open wood
Oktavbass 8'
Violonbass 8'
Kornettbass IV 4'
Posaune 16'
Trompete 8'
Trompete 4'

Couplers:
II/I, III/I, I/Ped

Mechanical key and stop actions

Slider chests

Sigmaringen (St. Johann)

Church

In 1247, there was a chapel of the former castle located on this site that was rebuilt in 1583. This church was replaced by the present church in 1756-1763 and only the North wall and tower of the previous church were preserved. The interior furnishings were made by famous artists like Jakob Schwarzmann (stuccos) and Joh. Michael Feichtmayr (altars).
St. Johann is considered as one of the most remarkable Baroque churches in this region.

Organs

A first organ is mentioned in 1681. When the building of the new Baroque church was completed, two new organs were installed, a gallery organ and a choir organ, separated in two halves, right and left, in the chancel. The gallery organ, with *Hauptwerk, Rückpositiv* and *Pedal*, was given by Prince Karl Friedrich of Hohenzollern and had been built in 1762 by Johann Georg Aichgasser from Überlingen.

Gallery Organ

In 1908, a new organ with 33 stops on three manuals and pedal was built by Späth from Ennetach in a new west gallery, with a specification in late Romantic style. This instrument was rebuilt poorly in 1967: many stops were replaced by shrieking mixtures and uncultivated loud reeds. It is no wonder that this organ was unsatisfying, and moreover, became unreliable.

The parish of St. Johann had to accept the inevitable and raise the money for a new instrument. This new organ was suitable for the Baroque room. Thus, the present instrument, behind the façade from 1908, was built in 1995 by the French organbuilder Ives König, from Sarreunion, in the style of Silbermann.

Choir Organ

Soon after its inauguration, the new Baroque church received a new choir organ in addition to the 1762 gallery organ. That instrument was built in two parts: the manual division with console at the north wall, and the pedal division at the south wall of the chancel, with mechanical trackers underneath the floor, similar to the choir organs in St. Gallen. This choir organ was built by Konrad Keppner from Hechingen in 1773. In the second half of the 19th century, the instrument became unreliable. Eventually, due to different liturgical requirements, it was not needed anymore and most of its parts were dismantled and stored. It was only recently, when the interior of the church was restored, that the stored organ parts were remembered and carefully evaluated.

It was decided to reconstruct the historic Keppner choir organ, using the preserved parts (two cases, two windchests, wind channels, trackers and various other technical parts). Unfortunately, nothing of the pipework had survived. Therefore, the only preserved Keppner organ in Bietenhausen served as a pattern for pipe scales. Also, the console, tracker and bellows have been reconstructed and the two historic cases have been carefully restored. The reconstruction of this beautiful organ was executed by the organ builder Hans Stehle, from Haigerloch, in 1992. Again, the instrument is split into two parts with the manual division and console on the north side and the pedal division on the South side of the chancel.

Hauptwerk (I) C-g³
Bourdon 16'
Montre 8'
Salicional 8'
Bourdon 8'
Praestant 4'
Spitzflöte 4'
Quinte 2 2/3'
Doublette 2'
Terz 1 3/5'
Cornet IV
Fourniture III
Cymbale III
Trompete 8'

Positiv (II) C-g³
Principal 8'
Rohrgedeckt 8'
Viola 8'
Unda maris 8'
Octave 4'
Rohrflöte 4'
Nazard 2 2/3'
Octave 2'
Quarte 2'
Tierce 1 3/5'
Larigot 1 1/3'
Cymbale IV
Cromorne 8'

Récit (III) C-g³ *(enclosed)*
Copel 8'
Traversière 8'
Dulciana 8'
Dulciana 4'
Cornet IV
Trompete 8'
Basson-Hautbois 8'
Voix humaine 8'

Pedal C-f¹
Flûte 16'
Subbaß 16'
Flûte 8'
Gemshorn 8'
Octave 4'
Posaune 16'
Trompete 8'

GALLERY ORGAN
KÖNIG 1995, III/41

Couplers: II/I,III/I, III/II, I/Ped, II/Ped, III/Ped, III/Ped 4'

Appels d'anches:
Anches Pedal
Anches Man. I
Anches Man. III

Tremblant doux (manual III)
Tremblant doux (manuals I and II)

Manual CDEFGA-c³
Coppel 8' wood
Prinzipal 4' partly in façade
Flett 4' wood
Quint 3'
Octav 2'
Mixtur IV 1'

Pedal CDEFGA-a°
Subbaß 16' wood
Octavbass 8' wood
Octave 4' tin
partly in façade
(original: Quintbass 6')

CHOIR ORGAN
KEPPNER 1773 / STEHLE 1992, I/9

Hechingen (Stiftskirche St. Jakobus)

Church

The previous *Stiftskirche* (Collegiate church) was built in 1472-88 in Gothic style at this site. Under the reign of Count Friedrich Wilhelm, the present church was built in 1779-1783 in Classical style by the famous French architect, Michel d'Ixnard. Most of the interior is preserved: paintings above the five altars by Josef Melling, ceiling paintings by Meinrad von Aw, a late Gothic Madonna statue at the left side of the altar (16th century), and the patron of the church, St. Jakobus at the right side of the altar (16th century). Underneath the chancel is the gravesite of the Countess Eugenie and her husband, Count Konstantin von Hohenzollern-Hechingen.

Organs

In 1589, a contract was signed with organbuilder Konrad Beck from Pforzheim for a new organ at the (previous) parish church. After the new church building was completed, a new organ was installed, built in 1781 by the local organbuilder, Konrad Keppner. In the 18th century, the city of Hechingen boasted about two organbuilders, Keppner and Georg Aichgasser (1701-1767). The latter built, among others, new organs in Birnau and Salem.

In 1846, 65 years later, the instrument underwent a considerable rebuilding by Joseph Klingler from Stetten. The wind supply was improved, and the pipework was cleaned and enlarged to meet the expectations of the changed sound idea of the Romantic period. Finally, in 1939, the organ company Gebr. Späth from Ennetach replaced the old instrument with a new organ of 48 stops on three manuals and pedal. Again, this organ proved not very reliable and eventually became unplayable. In 1991, an interim choir organ with 12 stops built by Pfaff was provided while plans were underway for two completely new instruments.

These two organs, a gallery organ and a choir organ, were built by organbuilder Göckel from Heidelberg in 2004. The cube form of the gallery organ is orientated over the architectonic form of the gallery and is thought to crown the gallery.

In the choir organ, form elements of the gallery organ have been used. The façade has two sides. From a movable general console in the chancel, both organs can be played.

Couplers: Positiv-Cupl (II-I),
Echo-Cupl (III-I),
Tuttibass (I-Ped)

Pedal couple built as ventil coupler

Reed stops of Hauptwerk cannot becoupled into pedal

Hauptwerk (I)
Bourdon 16'
Montre 8'
Bourdon 8'
Flûte harmonique 8'
Gambe 8'
Prestant 4'
Flûte 4'
Quinte 2 2/3'
Octave 2'
Mixtur IV 2'
Cimbel III 1'
Cornet V 8'
Trompette 8'

II/I suboctave
II/I
Cimbelstern

Schwellwerk (II)
Quintatön 16'
Diapason 8'
Flûte traversière 8'
Bourdon 8'
Salicional 8'
Voix célèste 8'
Prestant 4'
Flûte octaviante 4'
Nasard 2 2/3'
Tierce 1 3/5'
Progressio II-V 2 2/3'
Basson 16'
Trompette harmonique 8'
Basson-hautbois 8'
Voix humaine 8'
Clairon 4'
Tremblant

II sub octave

Pedal C-d^1
Soubasse 32'
Flute 16'
Soubasse 16'
Flûte 8'
Violon 8'
Flûte 4'+2'
Bombarde 16'
Trombette 8'

II/P super octave
II/P
I/P

HECHINGEN (ST. JAKOBUS)
GALLERY ORGAN, GÖCKEL 2004

Manual I (enclosed)
Geigenprincipal 8'
Rohrflöte 8'
Octave 4'
Octave 2'
Mixtur III 1 1/3'

II/I suboctave
II/I
ChO-I off

Manual II (enclosed)
Konzertflöte 8'
Salicional 8'
Unda maris 8'
Salicet 4'
Oboe 8'
Tremblant doux

II sub octave
ChO-II off
ChO-III

Pedal
Subbaß 16'
Bourdon 8'

II/P super octave
II/P
I/P

HECHINGEN (ST. JAKOBUS)
CHOIR ORGAN, GÖCKEL 2004

Hechingen (St. Luzen)

Both the St. Luzen church and its organ represent interesting artistic monuments for Baden-Württemberg. The church, formerly a monastic building, is one of the few remaining ecclesiastical structures of the 16th century. Its history can be traced back to 1318. An organ is first mentioned at the time of a later rebuilding, in the years 1586 to 1589, under the Hohenzollern Graf Eitelfriedrich IV. He entered into a contract with the organ-builder Konrad Beck, of Pforzheim, for the building of organs for both the Hechingen *Stiftskirche* and St. Luzen. From the contract, it may be deduced that there already was a small organ in the St. Luzen church. This instrument was to be radically rebuilt by Konrad Beck.

In the course of the Baroque alteration of the church at the beginning of the 18th century, a new west gallery was built in 1713, and at the same time, a new organ. Its builder was Urban Reitter, from Hayingen (born 1672). Since the gallery was to be used for the monastic choir, a screen was placed at the front, consisting of open work, over which wooden volutes were crowned with turned pyramidal pinnacles; the organ case is composed in the middle of this structure. This is also the reason why the organ has two case fronts: facing east, with a projecting central tower and various Baroque ornamentation, and, facing west, a Renaissance front with flats, standing over the console.

It is of interest that the east contains 45 pipes of the Principal 4', and the west, all the pipes of the Quint 3'. The instrument, of course, had to undergo various operations over the years. It was therefore no longer possible to re-establish its original state as of 1713.

By 1975, all the woodwork (pipe bodies, soundboards, and parts of the action) was so worm-infested that the only option was to reconstruct the instrument according to the original design. This work was executed by Werner Bosch from Kassel in 1975.

Hechingen (St. Luzen)
Reitter, 1713

Manual C-c^3
(short octave, 45 keys)

Prinzipalflöte 8' 19th c., wood (pine, oak)
Gedeckt 8' 1773, wood (pine, oak)
Prinzipal 4' 1713, 75% tin
Flöte 4' 19th c., wood (pine, oak)
Quinte 3' 1713, tin
Oktave 2' older than 1713, tin
Mixtur III 1' various centuries, tin
Vox humana 8' 1713
Quintadena 8' new

Pedal C-a°
(short octave, 17 keys)

Subbaß 16' 1713, wood (pine, oak)
Pedalkoppel
Slider chests, mechanical action

Schramberg (St. Maria)

Organ

In 1774, a first organ was mentioned for the St. Nikolaus church. In 1838, it was decided to build a new church next to the existing St. Nikolaus church. The organ for this new church, called St. Mary, was built in 1844 by Eberhard Friedrich Walcker (Ludwigsburg) with 35 stops on three manuals and pedal and it is preserved with only minor alterations.

In 1900, Walcker rebuilt the instrument: the pedal slider chests were replaced by cone chests, the key action became pneumatic, a new console had to be built, the division "Manual II" was put in a swell case, and all pipes were put up for one or two halfsteps. In 1917, the original tin façade pipes were replaced by zinc pipes, except for the even pipes in the center tower.

After WWII the organ fell into decay, and temporarily, plans were made to build a completely new organ in neo-Baroque style, a common trend in those years. But fortunately, after careful examination of the instrument, it was decided to restore the Walcker organ. The Swiss firm Kuhn Orgelbau completed the work in 1996. Most of the original pipework was preserved, as several later changes could be reversed. The original cone chests of the manual divisions were preserved, and the entire key and stop actions (with barker-levers) and the five bellows of the wind system were reconstructed. The one and only stop on the third manual, Physharmonica, is located in the console - a harmonium reed stop with a wind swell system that allows different dynamics. The console was built entirely new from original Walcker drawings.

SCHRAMBERG (ST. MARIA)
WALCKER 1844, III/P/35

Manual (I) C-f^3
Principal 16' C - F-sharp: 7 original wooden pipes, new front
tin oils
Bourdon 16' original
Principal 8' reconstructed
Viola di Gamba 8' original
Gedeckt 8' original
Flöte 8' original
Gemshorn 8' reconstructed
Salicional 8' original
Quintflöte 5 1/3' original
Oktav 4' original
Klein gedeckt 4' original
Flute travers 4' reconstructed
Quint 2 2/3' original
Waldflöte 2' original
Mixtur V 2' reconstructed, 2'-rank original
Scharff III 1' reconstructed
Trompete 8' reconstructed

Manual (II) C-f^3
Gedeckt 16' reconstructed
Principal 8' original
Gedeckt 8' original
Dolce 8' original
Harmonica 8' original
Gemshorn 4' original
Rohrflöte 4' original
Octav 2' original
Cornet III-V 2 2/3' reconstructed
Clarinette 8' reconstructed

Manual (III) C-f^3
Physharmonica 8' reconstructed, with crescendo pedal, built-in console

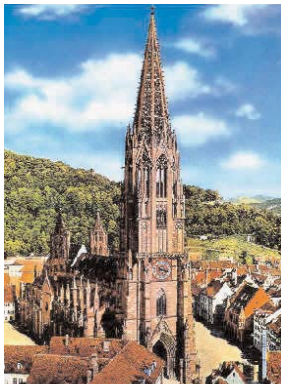
* = split f-sharp° / g°

Pedal C-d^1
Principalbass 16' original
Violonbass 16' original
Subbaß 16' original
Quintbass 10 2/3' original
Octavbass 8' original
Violoncello 8' original
Flöte 4' original
Posaunebass 16' original

Couplers: II/I III/II, I/Ped, II/Ped, III/Ped
Crescendo Pedal for Physharmonica

Freiburg (Minster)

Church



Freiburg is a city in Baden-Württemberg, on the western edge of the southern Black Forest (German: *Schwarzwald*) with about 214,000 inhabitants. Freiburg has a sunny microclimate and popular opinion has it that Freiburg is the warmest, sunniest city in Germany. It straddles the Dreisam river, among the foothills of the Schlossberg. The city is surrounded by several Black Forest mountains.

The first parish church at this site was built in 1120. The cornerstone for the transept for the present minster was laid in 1200, followed by the completion of the nave in 1260, the tower in 1330, and, much later, the completion of the chancel in 1515, when the minster was inaugurated and consecrated. It has a length of 116 meters, a width of 30 meters, and a height of 116 meters. During the sixteenth century, small side chapels were added, and in the early eighteenth century the interior received a Baroque rebuilding. In 1827, the minster became a cathedral with the bishop's seat for the new archdiocese, and neo-Gothic altars were added.

In the interior, a wealth of stained glass windows has been preserved. The oldest windows in the transept were made in the thirteenth century. The windows in the chancel are from the time that part of the church was completed (early sixteenth century); the side nave's windows date from the fourteenth century. The main altar was made by Hans Grien in 1512. Another altar in one of the chancel chapels is by Hans Holbein.

Organs

The minster has four organs, located in various places. They can be played separately, but also all together from a general console at the south side of the chancel.

In the fifteenth century, a swallow's nest organ was mentioned, hanging on the north wall of the main nave. In 1548, this instrument was replaced by a new organ built by Jörg Ebert from Ravensburg. The case and some pipes from this organ were preserved until 1929. In the seventeenth century, there was another organ built in the chancel. It was rebuilt in 1708 and 1813 as well as 1881 by Walcker from Ludwigsburg. In 1929, the nave organ was enlarged and later transferred into the north transept on a screen. The rest of the pipework was placed into a small *continuo* organ in the west gallery where the choir used to sing.

After severe damage in WWII, the instruments became increasingly unreliable. Therefore, at the beginning 1960's, plans were made to built new instruments. Since one got used to having several organs spread over the entire room, the new instruments were built between 1963 and 1965 at these places respectively.

The Choir Organ was built in 1964 by Rieger and was located first on the north gallery of the chancel, playable only from a general console. After the renovation, Fischer & Kraemer from Endingen rebuilt the organ in 1990, keeping most of the Rieger pipework and windchests, and the instrument (II/P/25) with its new case was transferred to the opposite side of the chancel in the south gallery.

The Nave Organ (swallow's nest at the north wall) was built in 1965 by the Danish company Marcussen & Son from Apenrade ((II/P/21) in a neo-Baroque style with tracker actions. The case has been formed similar to the Ebert organ case from 1548.

The West Gallery Organ (St. Michael's Gallery) was built in 1965 by Gebr. Späth from Ennetach (with II/P/28) in a case which was formerly part of the 1929 Nave Organ.

Finally, the largest of the four instruments, St. Mary's Organ, in the north transept, was built by the Austrian company Rieger from Schwarzach in 1965 (IV/P/62), and renovated in 2001 by Caspar Glatter-Götz and Beat Grenacher. The instrument can be played both with a mechanical action console and from the general console in the chancel. The façade mirrors the inner structure of the various divisions: In four pipe towers underneath the console, the *Positiv* is placed (the lowest tower), flanked by the *Hauptwerk*. Directly above the console is the *Brustwerk*, above the three towers, the *Schwellwerk*, and on the left side, the Pedal division.

Freiburg (Minster)
St. Mary's Organ, Transept
Rieger 1965, IV/P/62

Positiv (I) C-g³
Prinzipal 8'
Metallgedackt 8'
Prinzipal 4'
Rohrflöte 4'
Gemshorn 2'
Gemsquinte 1 1/3'
Sesquialter II 2 2/3'
Scharff IV-VI 1'
Dulzian 16'
Cromorne 8'
Tremolo

Hauptwerk (II) C-g³
Prinzipal 16'
Oktave 8'
Rohrflöte 8'
Spitzflöte 4'
Oktave 4'
Spitzquinte 2 2/3'
Oktave 2'
Mixtur V 2'
Cymbel III 1/2'
Kornett V 8'
Trompete 16'
Trompete 8'
Klarine 4'

Schwellwerk (III) C-g³
Gedacktpommer 16'
Holzprinzipal 8'
Spillpfeife 8'
Gamba 8'
Voix celeste 8'
Oktave 4'
Querflöte 4'
Viola 4'
Nasat 2 2/3'
Flautino 2'
Terz 1 3/5'
Mixtur IV 1 1/3'
Fagott 16'
Trompete 8'
Hautbois 8'
Klarine 4'
Glockenspiel c¹-d³
Tremolo

Brustwerk (IV) C-g³
Holzgedackt 8'
Blockflöte 4'
Prinzipal 2'
Gedacktflöte 2'
Terzian 1 3/5' + 1 1/3'
Oktave 1'
Glockenzymbel II 1/2'
Vox humana 8'
Cembalo-Regal 4'
Tremolo

Pedal C-f¹
Untersatz 32'
Principalbass 16'
Subbaß 16'
Oktav 8'
Gedackt 8'
Quinte 5 1/3'
Oktave 4'
Koppelflöte 4'
Nachthorn 2'
Mixtur VI 2 2/3'
Contrafagott 32'
Trompete 16'
Posaune 8'
Zink 4'

Couplers (mechan. console): I/II, III/II, II/P, I/P
6 mechanical setter pistons
Mechanical slider chests

Freiburg (Minster)
Nave Organ
Marcussen 1965, IV/P/21

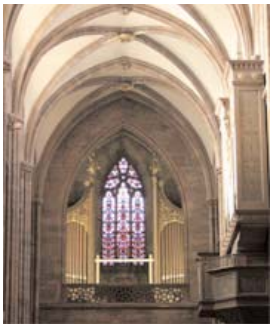
Hauptwerk (II)
Prinzipal 8'
Rohrflöte 8'
Oktave 4'
Blockflöte 4'
Oktave 2'
Mixtur V-VII 1 1/3'
Trompete 8'

Rückpositiv (I)
Gedackt 8'
Prinzipal 4'
Rohrflöte 4'
Gemshorn 2'
Sifflöte 1 1/3'
Sesquialter II 2 2/3'
Scharff IV-VI 2/3'
Dulzian 8'
Tremolo

Pedal
Prinzipal 16'
Oktav 8'
Oktav 4'
Hintersatz V 2 2/3'
Fagott 16'
Schalmei 4'

Couplers (mechan. console): I/II, I/Ped, II/Ped, I/Ped 4'
Mechanical key and stop action, slider chests

Freiburg (Minster)
St. Michael's Organ, West Gallery
Spaeth 1965, II/P/28



Hauptwerk (I)	Schwellwerk (II)	Pedal
Gedacktpommer 16'	Italian Prinzipal 8'	Prinzipalbass 16'
Prinzipal 8'	Gedackt 8'	Subbaß 16'
Gemshorn 8'	Oktave 4'	Oktavbass 8'
Rohrflöte 8'	Rohrflöte 4'	Gedacktbass 8'
Oktav 4'	Quinte 2 2/3'	Choralbass 4'
Nachthorngedackt 4'	Nachthorn 2'	Hintersatz IV 2 2/3'
Quinte 2 2/3'	Terz 1 3/5'	Stillposaune 16'
Prinzipal 2'	Scharff IV-VI 1 1/3'	Klarine 4'
Mixtur IV-VI 2'	Trompete harm. 8'	
Trompete 8'	Clairon 8'	
	Tremolo	

Couplers: II/I, II/Ped, I/Ped
Slider chests

Freiburg (Minster)
Choir Organ, South Choir Gallery
Rieger 1964, Fischer & Kraemer 1990, II/P/25

Hauptwerk (I)	Positiv (II)	Pedal
	enclosed	Subbaß 16'
Gedacktpommer 16'	Bleigedeckt 8'	Octavbass 8'
Prinzipal 8'	Salicional 8'	Gedecktbass 8'
Hohlflöte 8'	Principal 4'	Choralbass 4'
Oktave 4'	Koppelflöte 4'	Hintersatz III 2 2/3'
Spitzgedeckt 4'	Octavin 2'	Bombarde 16'
Waldflöte 2'	Terz 1 3/5'	Trompete 8'
Sesquialter II 2 2/3'	Quinte 1 1/3'	
Mixtur IV 1 1/3'	Zimbel III 1'	
Trompete 8'	Musette 8'	
	Tremolo	

Couplers: II/I, II/Ped, I/Ped
Mechanical slider chests
Playable from general console only

General Console

All four organs are playable from the electric general console in the chancel:

St. Mary's Organ:	I. Hauptwerk, II. Positiv, III. Schwellwerk, IV. Brustwerk
Nave Organ:	II Hauptwerk, III. Rückpositiv
Choir Organ:	I. Hauptwerk, II. Positiv *(enclosed)*
St. Michael's Organ:	II. Hauptwerk, III. Schwellwerk

Couplers: II/I, III/I, IV/I, III/II, IV/II, IV/III, I/Ped, II/Ped, III/Ped, IV/Ped
Crescendo (adjustable)
General swell pedal for St. Mary's Organ, Choir Organ, St. Michael's Organ
512 Setter pistons
Total number of stops: 136

St. Blasien (Dom)

Church

The first monks settled at this site as early as the middle of the ninth century, and eventually a Benedictine monastery was founded in 983. At the end of the eleventh century, a new abbey church was built, however, it was replaced by the present Baroque church in 1786 by the famous Alsacian architect, P. M. d'Ixnard, under Abbot Martin Gerbert. Along with Rot an der Rot, the abbey church of St. Blasien is one of the largest Benedictine monumental church buildings in Southern Germany. With the appointment of a French architect, it was guaranteed that, instead of an old-fashioned Rococo architecture, the extraordinary modern style of the Early French Classicism would be applied to the new church building. Ixnard had studied in Paris, where he may have been inspired by such buildings as the church of St. Sulpice with its columns of the west façade or by the dome of the Pantheon. The spacious interior with its large rotunda is overwhelming beautiful. Also, on the opposite side of the main entrance, another nave was added - the chancel or monk's choir, separated by a choir screen.

Organ

In 1775, the newly-built abbey church received an organ of enormous reputation, built by the famous Johann Andreas Silbermann as his *opus magnum*, with 47 stops on three manuals and pedal. Its place in the gallery in the chancel dominated the view upon entering the church and it "substituted" for a High Altar, as abbot Martin Gerbert had wanted.

After the secularization of the church in 1807, the new owner of the church, the Grand Duke of Baden, gave this unique organ, along with the 12 big bells of St. Blasien's abbey church, to the Roman Catholic Church of St. Stephen in Karlsruhe in 1814. The organbuilder F. Stieffell from Rastatt rebuilt the instrument and maintained the Silbermann organ until 1856. In the following decades, the firms of E. F. Walcker from Ludwigsburg and Voit & Sons from Karlsruhe rebuilt the instrument several times, replaced the slider chests with cone chests, and added several new stops. In 1944 the organ was destroyed by bombs in WWII.

Back to St. Blasien: After the Silbermann organ had been removed to Karlsruhe, the parish replaced the large 1822 instrument with a very small used organ from a Franciscan church in Freiburg. It was used until 1874, when a fire destroyed parts of the monastery building and the abbey church, including the organ. After restoration was completed in 1879, a new mechanical action organ (II/24) was built by Louis Voit & Sons.

The present organ in the front gallery of the chancel was built in 1913 by F. W. Schwarz from Überlingen with a façade that freely adopted the old Silbermann façade from 1775. Only 47 of the front pipes sound, and the architecture of the front stands in no relation to the inner structure of the organ's divisions. The instrument was repaired and restored several times by Welte, Späth and Klais. Still today this nearly unaltered organ has preserved its unique symphonic character, underlined by the huge cathedral-like acoustics with a reverberation of c. 10 seconds.

St. Blasien (Dom)
Schwarz 1913, III/53

Manual I C-g^3	**Manual II C-g^3**	**Manual III C-g^3** *(enclosed)*	**Pedal C-f^1**
Prinzipal 16’	Quintatön 16’	Lieblich gedackt 16’	Principalbass 16’
Bourdon 16’	Flötenprinzipal 8’	Diapason 8’	Contrabass 16’
Prinzipal 8’	Rohrflöte 8’	Nachthorn 8’	Subbaß 16'
Flûte harmonique 8’	Dolce 8’	Traversflöte 8’	Echobass 16’ transm.
Bourdon 8’	Salicional 8’	Gamba 8’	Quinte 10 2/3’
Violoncello 8’	Unda maris 8’ TC	Vox celestis 8’	Flöte 8’
Oktave 4’	Flöte dolce 4’	Aeoline 8’	Bourdon 8’
Flûte harmonique 4’	Progr. Harmonika III 2 2/3’	Oktave 4’	Cello 8’
Oktave 2’	Quinte 2 2/3’	Flûte octaviante 4’	Terz 6 2/5’
Kornett III-VI 8’	Basson 8’	Quinte 2 2/3’	Flöte 4’
Mixtur V 2’	Klarinette 8’ free	Octavin 2’	Bombarde 16’
Cymbel IV 2/3’	Tremulant	Terz 1 3/5’	Trompete 8’
Trompete 8’		Plein-Jeu V 2 2/3’	Clairon 4’
Clairon 4’		Basson 16’	
		Trompete 8’	
		Oboe 8’	
		Clairon 4’	
		Tremulant	

Couplers: II/I, III/I, III/II, I/Ped, II/Ped,III/Ped
2 Free Combinations; 2 Pedal Combinations
Crescendo, Reeds Off
Electro-pneumatic actions

Villingen (Benedictine Church of St. George)

Church

When the Lutheran Dukedom Württemberg disbanded their monastery in St. Georgen, the Benedictine monks settled in Villingen in 1566. In the eighteenth century, a new Baroque abbey church with monastery buildings was built under the direction of the famous architect Michael Thumb, finally completed with the representative tower in 1756.

Organ

In the summer of 1752, Johann Andreas Silbermann built a new organ for the Benedictine Church of St. George in Villingen. The monastery's musical culture must have been of a very high level, because it was dominating the city's music program. But, similar to the fate of the St. Blasien Silbermann organ, due to the secularization the new owner of the church, the Grand Duke of Baden, gave this organ to the Protestant City Church in Karlsruhe in 1807. Here, it was rebuilt several times and, eventually, vanished.

The present organ is a reconstruction of the 1752 Silbermann organ, built in 2002 by the organ company Gaston Kern from Strassburg, with 36 stops on three manuals and pedal.

Hauptwerk (II) C-d^3	**Rückpositiv (I) C-d^3**	**Echowerk (III) C-d^3**	**Pedal C-d^1**
		Bass C-b°:	
Bourdon 16’	Bourdon 8’	Bourdon 8’	Subbaß 16'
Montre 8’	Praestant 4’	Fagottbass 8’	Octavbass 8’
Bourdon 8’	Flöte 4’		Praestant 4’
Praestant 4’	Nazard 2 2/3’	*Treble c^1-d^3:*	Bombarde 16’
Flöte 4’	Doublette 2’	Bourdon 8’	Trompete 8’
Nazard 2 2/3’	Tierce 1 3/5’	Praestant 4’	Clairon 4’
Doublette 2’	Larigot 1 1/3’	Nazard 2 2/3’	
Tierce 1 3/5’	Fourniture III	Doublette 2’	
Sifflet 1’	Cromorne 8’	Tierce 1 3/5’	
Cornet V 8’			
Fourniture III			
Cymbale III			
Trompete 8’			
Voix humaine 8’			

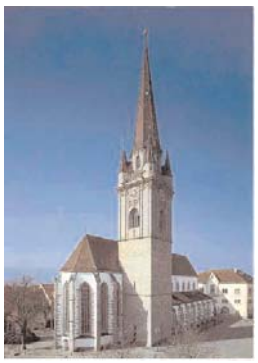
Tremblant doux - Tremblant fort

Couplers: RP/HW, HW/Ped

Mechanical key and stop actions, slider chests

Radolfzell (Minster)

Church



The present church was built between 1436 and 1555; nothing is left of the previous Roman church building. The spire of the tower was added in 1903, making it the tallest church tower in the region around the Lake Constance. In the 18th century, several Baroque elements were added to the church's interior: The stucco ceiling in the nave (1713), the Rosary altar from David Zuern (1648) and a High Altar, replaced by a neo-Gothic altar in 1897 as a counterpiece of the Neo-Gothic organ façade in the west gallery. A specialty is the Hausherren Chapel, built as a separate Baroque "inlay" inside the sanctuary. The church underwent a complete renovation in 1982-1998.

Organ

Built in 1903 by Wilhelm Schwarz, from Überlingen (II/P/27, with electro-pneumatic actions and cone chests), the organ was radically modified several times and was also supplied with a massive, caseless 16'-front.

In 1997, the new organ design of the Mönch organ company, from Überlingen, was built by using the majority of the Schwarz pipework from 1903. This included all mutation and reed stops as well as providing the intensifying effect of two swell organs (manuals II and III). The new organ, with all mechanical actions, is now based on the reliable slider chest system. The design took into account the need for more space and air for those original pipes voiced for cone chests. Because of lightning hazard (the church's tower is, afterall, the tallest in the region), electronic parts would always get damaged in the Minster. For this reason, it was decided to refrain from the inclusion of modern console techique, such as electronic piston system, etc.

The construction of the new organ took a surprising turn when the entire front case of the 1903 Schwarz organ was rediscovered in the attic of the parish house. With the help of historic photos, a complete reconstruction of the organ base was accomplished. With the new enlarged specification (III/P/40), the organ received back its typical German Romantic sound.

RADOLFZELL (MINSTER)
SCHWARZ 1903 / MÖNCH 1997, III/40

Manual I C-g^3

Bourdon 16'
Principal 8' *
Gamba 8'
Flöte 8' *
Gedeckt 8' *
Octave 4' *
Rohrflöte 4' *
Superoctave 2' *
Cornett III-V 8' *
Mixtur IV 2'
Trompete 8'
Clairon 4'

Manual II C-g^3

(enclosed)
Geigenprinzipal 8' *
Lieblich gedeckt 8' *
Salicional 8' *
Vox celestis 8' *
Fugara 4' *
Flaut travers 4'
Nazard 2 2/3'
Octavin 2'
Terz 1 3/5'
Mixtur IV 2 2/3'
Trompete harm. 8'
Oboe 8'
Tremulant

Manual III C-g^3

Bourdon 8'
Flaut amabile 8' *
Prinzipal 4'
Blockflöte 4'
Piccolo 2'
Larigot 1 1/3' *
Sifflet 1'
Clarinette 8'
Tremulant

Pedal C-f^1

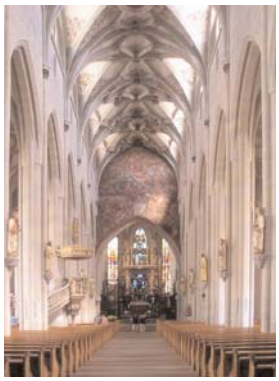
Prinzipalbass 16'
Subbaß 16' *
Bourdon 16'
Octavbass 8' *
Violoncello 8'
Tenoroctave 4'
Posaune 16' *
Trompete 8' *

* = stops with original pipes from the former Schwarz organ of 1903

Couplers:
II/I, III/I, III/II, I/Ped, II/Ped, III/Ped
Suboctave II and II/I, Superoctave II/Ped
Reeds On/Off
Mechanical key and stop actions, slider chests

Überlingen (Minster)

Church



The Minster of St. Nikolaus vaults above the roof tops of the historic city center. Following a three-nave basilica from the 12th century, the building of today's basilica started with the choir (14th century) and the nave (from 1425). The North tower was completed in 1494 with a Late Gothic spire (1574). The South tower has never been completed; it houses the largest middle-age bell of the region (1444). The North tower houses seven historic bells: d' (1585) - e-flat' (1741) - g-flat' (1609) - b' (1577) - f'' (15. Jh.) - c''' (15. Jh.) - d-flat''' (1714). The Rosary Altar (same artist) was completed in 1631. The pulpit dates from 1551, the choir grill from 1754, and the tabernacle from 1611.

Great Organ (Nikolaus Organ)

The first organs, which date to the 15th century, were enlarged in 1508 and replaced by a new instrument 1548. In 1774, Riepp's Tabernacle Organ from Salem was bought and installed in Überlingen. After a new west gallery was erected in 1887, organbuilder Wilhelm Schwarz placed a new organ inside in 1888. In 1926 this instrument was modernized and enlarged from 30 to 42 speaking stops by Schwarz. The organ that stands in the west gallery today was built in 1968 by the local firm of Mönch and Pfaff (formerly Schwarz) and was enlarged in 1996 by a stopped Pedal-32'. At the same time the old combination system was replaced by a modern setter piston system.

Choir Organ (Marien Organ)

This instrument was built in 1761 by Johann Philipp Seuffert from Würzburg. It contains ten stops in the manual and two in the pedal. The majority of the pipework is preserved and in Kirnberger III tuning. A specialty is a "Piffaro", a Baroque Principal celeste. For more than two centuries, this instrument has served in various churches in the county of Franken, before it was transferred to Überlingen in 1975. The façade shows five fields with some principal pipes displayed. The playing mechanism is built into the lower part of the case; a pedal case was added behind the case in 1975. Organbuilder Egbert Pfaff renovated the instrument in 1996.

Überlingen (Minster)

Nikolaus Organ: Mönch & Pfaff 1968, III/53

Hauptwerk (II) C-g^3
Praestant 16'
Quintade 16'
Principal 8'
Gedackt 8'
Gemshorn 8'
Octav 4'
Spillflöte 4'
Quinte 2 2/3'
Superoctave 2'
Großmixtur 4-6f 2'
Kleinmixtur 3f 1/2'
Cornett 5f 8'
Trompete 8'
Clairon 4'

Rückpositiv (I) C-g^3
Holzgedackt 8'
Quintade 8'
Praestant 4'
Rohrflöte 4'
Sesquialtera 2f 2 2/3'
Waldflöte 2'
Larigot 1 1/3'
Scharff 4f 1'
Terzcymbel 2-3f 1/6'
Dulcian 16'
Vox humana 8'
Tremulant

Schwellwerk (III) C-g^3
Principal 8'
Rohrgedackt 8'
Salicional 8'
Schwebung 8'
Octav 4'
Blockflöte 4'
Nasat 2 2/3'
Flachflöte 2'
Sifflet 1'
Terz 1 3/5'
Octavlein 1'
Acuta 4-5f 1 1/3'
Fagott 16'
Trompete harm. 8'
Hautbois* 8'
Schalmey 4'
Tremulant

*1968: Septim 1 1/7'

Pedal C-f^1
Untersatz* 32'
Principal 16'
Subbaß 16'
Kupferoktav 8'
Spitzgambe 8'
Choralbass 4'
Hintersatz 6f 2 2/3'
Contrafagott 32'
Posaune 16'
Trompete 8'
Zink 4'
Cornett 2'

*1996: new

Couplers: III/II, I/II, III/I, III/Ped, II/Ped, I/Ped

Combinations: 8 x 8 x 12 (1996)

Mechanical playing action, electric stop action

ÜBERLINGEN (MINSTER)
MARIEN ORGAN: SEUFFERT 1761, I/12

Manual C-c^3

Prinzipal 8' C-A wood, B-flat+B metal, façade c^0-c^3 on the windchest
Quintade 16' C-c-sharp^0 combined with Salicional 8' d^0-c^3 metal 1975
Salicional 8' C-c^0 wood, stopped, cs^0-c^3 metal
Piffaro 8' from b^0, metal
Oktav 4' metal, C-f^2 in façade, rest on windchest
Flöte 4' metal, conical open
Quinte 2 2/3' metal, C added, all original pipes moved up by one half-tone
Superoktav 2' metal, C added, all original pipes moved up by one half-tone
Mixtur 4f 1' repetition on a^0 (2') and a^1 (4')
Cornett 3f 1 3/5' C: 1 3/5' + 1 1/3' + 1'
f^1: 3 1/5' + 2 2/3' + 2'

Pedal C-d^1

Subbaß 16' C+D-c-sharp^0 old
C-sharp, d^0-d^1 1975
Oktavbass 8' C alt, C-sharp-d^1 1975

Coupler Man/Ped

Weingarten (Basilica)

Church

In 934, Duke Henry founded an abbey that, in 1053, was transfered to today's site and named "Weingarten." Since 1056, Benedictine monks have settled here; they built a new church and cloisters in 1124, one of the largest in Swabia.

Construction of the abbey church (still in use today) began in 1712. The church was completed and consecrated in 1724. It is the largest Baroque church north of the Alps. The architects were Christian Tumb and Peter Schreck. The west façade with its two towers and the dome above the crossing were built according to the plans of Donato Giuseppe Frisoni. The frescoes in the vaults and ceilings were created by Cosmas Damian Asam, and the choir stalls (1724) were carved by Joseph Anton Feuchtmayer. The towers house seven large bells (a° - c-sharp' - e' - f-sharp' - g-sharp' - b' - c-sharp''). There is an additional bell in the north tower (Hosanna bell, b°, weight of c. 6.500 kg, from 1490). Since 1922, 120 years after the secularization of the abbey, Benedictine monks from Beuron are back in Weingarten Abbey.

Organ

Earliest organs for the previous churches have been mentioned in the 13th century, replaced by new organs in 1561 and 1613. When, in 1715, the old minster was dismantled and was replaced by the present abbey church in 1724, plans were made for the building of a representative new organ. In 1729, the abbey chapter's attention was drawn to a young organ builder, Joseph Gabler, who at the time was rebuiling the organ in Ochsenhausen. Gabler was asked to repair the Weingarten choir organ. After he had done this successfully and also completed the new organ in Ochsenhausen in 1733, it was decided in 1737 to ask him to built the new organ at Weingarten.

A first contract from 1737 stated that the organ would comprise 60 stops and some percussion stops like Glockenspiel, Cimbala, Rossignol, playable on four manuals and pedal. The compasses would have on the manuals:C-c^3, and in the pedal C-g°, with all 12 chromatic notes in the lowest octaves. Additionally, the wind supply system in the north tower would have 12 bellows. According to the first contract, most parts of the organ would be playable within three years.

But on December 2, 1737, a fire in the cloister buildings ruined these plans, and the abbey carpenters had to work exclusively on the rebuilding of the destroyed buildings. So, Gabler was asked to build a new choir organ in the meantime. But because the carpenters could not deliver the cases before the end of the year 1742, the completion of this organ was delayed, too. Nothing is left from this choir organ today, except for the wonderful Baroque cases. Behind the façades, the organbuilder Reiser built a new organ with 46 stops on three manuals and pedals in 1937.

A third contract in 1741 tried to get the dead-locked negotiations for both organs moving again. Gabler was promised 10,000 guilders, but had to carry out further works without payment, such as some carvings in the façade, manufacturing the ivory keyboards, and building a 3-stop procession organ. In this contract, Gabler's sense for the constellations of numbers can be discerned:

Great Organ:	76 stops = 6,666 pipes
Choir Organ:	24 stops = 2,222 Pfeifen
Total:	100 stops = 8,888 Pfeifen

After a fourth contract dating from 1746 and a duration of 13 years, finally, the great organ was completed and inaugurated on June 24, 1750.

Interesting and characteristic accessories of this instrument

Drum stop *Tympan*: four stopped wooden pipes, tuned on pitch G, but with a certain undulation among the four pipes which causes the effect of a snare drum. An additional crescendo effect is made possible by pulling out the stop slowly.

Rossignol (nightingale): three high-pitched pipes of a 1'-stop, hanging into a water bowl.

Cuculus (cuckoo): located behind the center tower behind the angel with a drum, a circling wind wheel is connected with another wheel with switches acting on the ventils of four pipes: d1-b° und a°- f-sharp°.

Cymbala: a Southern German variant of a "*Zimbelstern*"; three small bells are stroken by clappers.

"La Force" (the power) is a 49-fold (!) mixture 2', designed only for the lowest pedal key C; of great effect for a final C-major chord!

"Carillon manual" (glockenspiel): brass bells (bowls), built-in console with hammer mechanic, playable on 4th manual, f°-c3 chromatic.

"Carillon pedal" (pedal-glockenspiel): brass bells (bowls), formed as big grapes hanging on a grapevine (= shield of the abbey Weingarten) above the console; a complicated mechanic connection leads from the pedal keys to the single grape, C-g° chromatic.

Divisions and façade

Inside the two big pipe towers, behind the front pipes, the *Hauptwerk* (manual I) has its place, and behind the division, the pedal section, both split into C side (left tower) and C-sharp-side (right tower). Above the *Hauptwerk*, on the level of the upper row of windows, we find the *Oberwerk* (manual II). From here, the *Kronpositiv* gets its wind supply: If the coupler "*Cronpositivcopplung*" is drawn, these four stops are playable on manual II. Underneath the *Hauptwerk*, at the base of the organ case, the *Echowerk* (manual III) is found, though it is not visible from downstairs in the nave. Finally, at the balustrade, on the left side, there is the *Brustpositiv* with the famous "Vox humana", playable from manual IV, and on the right side, the *Brustpedal*.

In the main towers, the façade is formed by pipes of the Contrabass 32' and Praestant 16' from *Hauptwerk*, in both of the flat towers far outside 16'-pipes from the Contrabass stop. The connecting "bridges" contain the pipes of Mixturbass 8', in the center above the console the stop *"La force"*. The front sides of the *Kronpositiv* are made up of pipes of the stop Octav douce 4', in the two Brustpositives Principal doux and Octavbass 8' resp.

The façade contains a total of 282 pipes; only 8 are blind "dummies" (5 in *Brustpedal*, 3 in *Kronpositiv*). Gabler named and labled the big Contrabass pipes with names of saints, for example C-sharp = Caecilia; D = Desiderius; E = Eduardus. The biggest pipe (D in left tower), has a length of 9.62 meters, holds some 320 gallons of water, and weighs c. 300 kg.

Spread over the entire façade, a total of 26 *puttos* perform an "angel's concert". They were carved by Joachim Frueholz and carry the following instruments: violin, lute, flute, oboe, fagotto, horn and trumpet. The bellows of the wind supply system are located in the north tower; the wind pressure is 70 mm.

The *Vox Humana* saga

"Gabler had worked for years to imitate the human voice with organ pipes. But despite his efforts--he tried all sorts of metal and wood--he was unsuccessful. But then one night, the Devil whispered in his ear that he would help him if he, Gabler, would deliver him his soul.

On a stormy night Gabler left the cloisters secretly and wandered to the Laura valley where he was to meet the Devil at midnight. With the first strike of the Hosanna bell, the Devil appeared, dressed as a hunter. Gabler, writing with his blood, passed his soul to the Devil, who, in turn, gave him a piece of metal which he could use for casting the desired pipes.

The devilish metal was poured into the pipes...*and they sounded most beautifully like a human voice!* But alas, instead of holy melodies it sang about the lusts of the flesh, so that many of the monks left their cells and rushed off into the unholy world.

The abbott, full of consternation, called Gabler to him, and condemned him to be burned to death in the cloister's court. But before this was to occur, the abbot asked him to built a new stop as a replacement. And this was of such beautiful result that the abbot reprieved him and let him go."

Restoration works

Throughout the centuries, the organ has been repaired and cleaned, but the original Gabler pipe work has not been touched. In 1861-62, the original wind bellows were replaced by ten new ones (organbuilder Weigle). In1887, a barker lever was added to facilitate the key action on manuals I and II and pedal. In 1912, an electric ventilator was added, and the pedal division was enlarged with eight half-tones. In 1929, the *Kronpositiv* was electrified by Späth, and in 1953-54 the wind supply was improved and the pedal board was enlarged to f^1.

In 1980-1983, a grand restoration was executed by the Swiss organ company Kuhn Orgelbau (Maennedorf) with the aim of restoring the organ to its original state. Kuhn dismantled the barker levers, reconstructed the original wind supply system and the wooden wind channels, restored the original actions, wind chests and pipe work, reconstructed three lost reed stops (Trombetten 8', Hautbois 8', Bombardbass 16'), restored the console, put back the uneven-undulating Gabler tuning, and secured the statics of the gallery vaults.

The great organ in Weingarten is not only Gabler's life work, but also a highlight of the art of Southern German organbuilding. Probably the biggest achievement of Gabler were the plans and executions of the architectonic design of this instrument. With a boldness unparalleled to this day, he built a large organ around six existing church windows and incorporated his design into a perfect relation to the overall concept of the Baroque church's interior. The consequence was a very complicated guidance of the mechanical action from the windchests to the console. The console itself is a great piece of art, veneered with walnut tree wood and decorated with intarsias, and draw-knobs of ivory: a wonderful example of Baroque carpenter's art and unparalleled.

The organ sounds amazingly soft if heard in the front of the long nave. Indeed, Gabler had difficulties with the wind supply, due to the isolated positions of some of the divisons. Moreover, the pipe-scales of most of the principal stops are too narrow to fill such a vast room. But if this is felt as a weakness of the instrument by organ experts, it well may be felt as strength by the majority of the audiences--where else can you experience a large organ with a majestic *Tutti* without being aggressive or harsh? Where else do you find such mild and noble principal stops, secretly hovering flute- and string-sounds, which on account of their "distance", are capable to enchant the audiences every day all over again?

Weingarten (Basilica)
Gabler 1737-50, IV/66

Hauptwerk (I) C-c^3	Oberwerk (II) C-c^3	Echowerk (III) C-c^3	Brustpositiv (IV) C-c^3	Hauptpedal C-d^1	Brustpedal C-d^1
Praestant 16’	Bourdon I-III 16’	Bourdon 16’	Principal doux 8’ (f)	Contrabass II 32’+16’ (f)	Quintatönbass 16’
Principal 8’	Principal Tutti 8’	Principal 8’	Flaut douce 8’	Subbaß 16'	Superoctavbass 8’ (f)
Rohrflöte 8’	Violoncello I-III 8’	Flöten 8’	Quintatön 8’	Oktavbass 8’	Flaut douce bass 8’
Octav I-II 4’	Coppel 8’	Quintatön 8’	Violoncello 8’	Violonbass II 16’	Violoncellbass 8’
Superoctav II 2’+1’	Hohlflöte 8’	Viola douce 8’	Rohrflöte 4’	Mixturbass V-VI 8’	Hohlflötbass 4’
Hohlflöte 2’	Unda maris 8’	Octav 4’	Querflöte 4’	Posaunenbass 16’	Cornetbass X-XIII 4’
Mixtur IX-X 2’	Salicional 8’	Hohlflöte II 4’(f)	Flaut travers II 4’	Bombardbass 16’	Sesquialter VI-VII 3’
Cimbalum XII 1’	Mixtur IX-XII 4’	Piffaro doux II 4’	Flageolet 2’	La force 49f (C) 2’	Trompetbass 8’
Sesquialter VIII-IX 1 1/2’	Octav douce 4’*	Superoctav 2’	Piffaro V-VI 4’	Carillon ped. 2’	Fagottbass 8’
Piffaro III-VII 8’	Viola II 4’+2’*	Mixtur V-VI 2’	Cornet VIII-XI 2’		
Trombetten 8’	Cimbalum II 2’+1’*	Cornet V-VI 1’	Vox humana 8’		
	Nasat 2’*	Hautbois 8’ (new)	Hautbois 4’		
			Carillon 2’ TF#		
			Tremulant		

Percussion stops: Cuculus, Rossignol, Cymbala, Tympan

Couplers: II/I, III/II, IV/III, IV/I, I/Ped, II/Ped, IV/Ped
Kronpositiv-Copplung, Brustpedal-Copplung

(f) im Prospekt
* placed in Kronpositiv
# placed in console

Weissenau (Basilica)

Church

The former Premonstratensian Abbey Church was founded in 1145. The Middle Age buildings were replaced by the Baroque church which was completed in 1724. The Baroque church has been used as a parish church since the secularization of 1802. In the west façade, two mighty towers flank the wide nave. The house eight swinging bells (a^0 - c-sharp' - e' - f-sharp' - a' - h' - c-sharp'' - e'') (cast in 1699 and 1989)). The High Altar and the choir stalls date from 1635 and the altar-of-the-cross was given in 1783 as a gift from Salem Abbey. A Madonna dating from 1495 is preserved from the Middle Ages' interior at the left choir arch of the church.

Organ

The organ was built by Johann Nepomuk Holzhey during the years 1785-87. The instrument underwent considerable changes due to work done by Franz Anton Kiene and his son Johann Nepomuk Kiene (1844-47), Carl Gottlob Weigle (1872), and Friedrich Weigle (1949-50). In the end, only 62.5% of the original metal flue pipes and 30% of the original wooden pipes remained. The restoration by Hubert Sandtner (1989) recreated the tonal picture to the fullest degree possible.

Corresponding stops in other Holzhey organs served as examples for the reconstruction of the missing pipes. For the reed stops, pipes by Joseph Riepp (Ottobeuren) served as models; it became apparent that the few remaining Holzhey reed pipes had been produced in the same manner as those of Riepp. The tuning pitch was set to be 442 Hz at 15° C; the temperament corresponded to that of Werckmeister.

The windchests, which had been altered considerably in 1949-50, had to be disassembled and rebuilt according to their original design. The wind trunks and the two bellows (reconstructed in the manner of Holzhey) were also replaced. The wind pressure now stands at 70 mm. The action was also rebuilt to a considerable degree. The original pedalboard with a range of C-a° was rebuilt after a French design. This pedal layout is interchangeable with a second with the range C-d'; the pedal tones b°-d' are on a separate electric windchest so that the Holzhey material is not affected.

WEISSENAU (BASILICA)
HOLZHEY 1785-87, III/41

Hauptwerk (I) C-f³	**Positiv (II) C-f³**	**Echo (III) C-f³**	**Pedal C-d¹**
Prestant 16' part. façade	Principal 8'	Nachthorn 8'	Subbaß 16' wood, open
Principal 8' part. façade	Rohrflöten 8'	Dulciana 8'	Oktavbass 8' wood, open
Copel 8' wood, stopped	Salicional 8'	Spitzflöten 4'	Violonbass 8' part. façade
Quintadena 8'	Unda maris 8'	Flageolet 2'	Cornetbass IV 4'
Gamba 8'	Flautravers 8' TG	Cornet Resit IV 4' TG	Bompard 16' wood
Viola 8' undulating	Octav 4'	Vox humana 8' bass*	Trompet 8'
Octav 4'	Holflöten 4'	Vox humana 8' treble*	Claron 4'
Flöten 4'	Fugari 4'	Cromorn 8' bass*	
Nazard II 2'	Quint 3'	Schalmei 8' treble*	
Superoctav 2'	Hörnle II 2'	Tremulant treble	
Sexqualter III-IV 3'	Cimbal V 2'		
Mixtur VI 2'	Fagott Bass 8' C-f-sharp°		
Cornet III 3' TG	Hautbois Disk. 8' g°-f³		
Trompet 8'			
Claron 4'			

* = split f-sharp° / g°

Couplers: Positiv-Cupl (II-I), Echo-Cupl (III-I), Tuttibass (I-Ped)

Pedal couple built as ventil coupler

Reed stops of Hauptwerk cannot be coupled into pedal

Salem (Minster)

Church

The first church buildings were erected in the 12th century. In 1285, the cornerstone of today's abbey church was laid and the building was completed and consecrated in 1414 by Archbishop Eberhard III of Salzburg. Built in Gothic style with three naves, transept and chancel, the basilica has remained nearly unchanged to this day and is said to be one of the most important Gothic churches in Southern Germany.

Unlike the church, the adjacent abbey buildings and cloisters were replaced in the 17th century by a large Baroque construction which burnt down in a fire disaster in 1697. Today's cloisters have been built between 1697 and 1708 by Franz Beer, an architect from Vorarlberg.

The furnishings of the Middle Ages were already given up when the buildings were rebuilt in the 17th century, and the new ones were destroyed by the fire in 1697. Another Baroque interior by Joseph Anton Feuchtmayer was eventually replaced by today's Classical furnishing (1766-1793) with 27 altars and choirstalls of 88 seats. Note the valuable Gothic tabernacle in the North transept from 1494.

After the secularization of the abbey in 1804, the church tower had to be dismantled due to its state of dilapidation and was replaced in 1807. Today, it contains six swinging bells, “a” - “e’” - “a’” - “c-sharp” - “e” - “a”. Since 1804, the cloister and basilica have been owned by the *Markgräflich Badisches Haus* (Count of Baden). Since 1808, the basilica has served as a Roman Catholic Parish Church and parts of the cloisters are used as a castle for the Count of Baden as well as, since 1920, the famous Salem boarding school. (Salem College is said to be the German equivalent of England’s Eton College.)

Organ

In the early years, when the church was a Cistercian Abbey, there was no organ in Salem. The first organ was mentioned in 1450. In 1511, a smaller instrument was added in the North transept. Both organs were destroyed by fire in 1697. The famous Salzburg organbuilder Johann Christoph Egedacher replaced these organs by two new instruments in 1714 and 1720. A third one was built for the chancel in 1752 by Johann Georg Aichgasser.

It was Abbot Anselm II who, in the course of the Classic refurbishing of the sanctuary, helped to achieve the famed reputation of Salem as home of four of the most beautiful and important Baroque organs, built by Karl Joseph Riepp (1710-1775) between 1766 und 1774 with a total of 129 speaking stops:

1) 1766-68: Notre-Dame organ, South transept, III/P/42, completely new
2) 1769-73: Trinity organ, West gallery, III/P/45, using some stops of the previous Egedacher organ
3) 1771-74: Tabernacle organ: North transept gallery, III/P/31, completely new
4) 1771: Choir organ: above the South choirstalls, I/P/11, using stops of the former Aichgasser organ

In 1804, after the secularization, all organs except for the Trinity organ were sold. The pipework of the Tabernacle Organ was sold to Überlingen Minster, but is not preserved. The Notre-Dame Organ was sold to Winterthur Reformed Church, where the case and some stops are preserved. The Choir Organ has disappeared.

The Trinity Organ had been repaired several times when it was decided to replace it at the end of the 19th century. Today's organ was built in 1901 by Wilhelm Schwarz (Überlingen). Schwarz kept the Baroque case (built by Johann Dirr in 1771) of the old Riepp organ as well as the Riepp façade pipes. Today, the Schwarz organ is considered to be a fine example of 19th century organ art in Germany. In 1983 the organ was declared a protected historical monument.

SALEM (MINSTER)
SCHWARZ 1901, III/38

Manual I C-f^3
Principal 16'
Gamba 8'
Doppelflöte 8'
Doppelgedeckt 8'
Gemshorn 8'
Salicional 8'
Octave 4'
Rohrflöte 4'
Octave 2'
Cornett 4-5f 8'
Mixtur 4-5f 2 2/3'
Trompete 8'

Manual II C-f^3
Bourdon 16'
Geigenprincipal 8'*
Flauto amabile 8'
Dolce 8'
Octave 4'*
Traversflöte 4'*
Quinte 2 2/3'
Nachthorn 2'
Mixtur 4f 2 2/3'*
Oboe 8'

Manual III C-f^3
(enclosed)
Echo Gamba 8'
Concertflöte 8'
Rohrgedeckt 8'
Aeoline 8'
Voix céleste 8'
Schwiegel 2'
Clarinette 8'
(free reed)

Pedal C-d^1
Principalbass 16'
Subbaß 16'
Violon 16'
Harmonikabass 16'
Quintbass 10 2/3'
Octavbass 8'
Cello 8'
Posaune 16'

* = placed in Rückpositiv case

Couplers: II/I, III/I, III/II, Suboctave I, Superoctave I, Suboctave II/I, I/Ped, II/Ped, III/Ped

Fixed Combinations: Piano, Mezzoforte, Forte, Tutti, Grandjeu, Cancel Automatic Piano Pedal; Crescendo

Façade of main case:
Johann Georg Dirr (1771)

Pneumatic cone chests, pneumatic actions (original from 1901)

Lindau (Minster)

Church

Located on a small island in Lake Constance, the charming historic city of Lindau has preserved many of its middle-age buildings as well as many of those built after the disastrous fires of 1720 and 1728. Benedictine monks built an abbey church around the year 1100. After the 1728 fire, the church was rebuilt in Baroque style, with stuccos from 1746 by Franz Pozzi. It has served as a Roman Catholic Parish Church since 1813. The frescoes in the chancel were created by Joseph Appiani in 1750 and all the altars are made from stucco marble. The High Altar was made by Georg Gigl in 1753 and the pulpit by Joseph Wagner in 1751.

Great Organ

When the new Baroque church was completed in 1751, a first organ was built by Johann Huber in 1755. The original façade has been preserved, and a *Rueckpositiv* was added in 1830. Behind the 1755 façade, new organs were built in 1841 by Remig Haaser and in 1898 by Steinmeyer.

A fire caused severe damage to the roof and the organ, resulting in the installation of the present organ which was built between 1924-26 by G. F. Steinmeyer (Öttingen) with pneumatic action. Eighteen stops from the previous organ were included in the new organ (III/P/60). The 1755 case had been restored and enlarged.
In 1928, Steinmeyer added a Fernwerk (Echo division) with eight stops plus chimes, located behind the High Altar.

In 1987, the roof of the church collapsed and caused severe damage to the organ. The organ shop Gebr. Link (Giengen) restored the organ in 1993. Today, the instrument still possesses the majority of the Steinmeyer stops from 1926-28 plus the already mentioned 18 stops from the previous 1898 Steinmeyer organ. Link, in 1993, added a few principal stops and reconstructed the two free-reed stops, Klarinette 8' and Sanfthorn 8' (Man. II), which had been replaced by neo-Baroque stops in the 1970s.

LINDAU (MINSTER)
STEINMEYER 1926/1928, III/69

Hauptwerk (I) C-a^3
Großflöte 16' S
Principal 8' L
Gedackt 8' S
Flûte harmonique 8'
Viola di Gamba 8'
Dolce 8' S
Octav 4' S
Flöte 4' S
Rauschquinte 2 2/3'
Mixtur 4f 2'
Kleinmixtur 3f 1/2'
Cornett 8'
Trompete 8'
Clairon 4'

Schwellwerk (II) C-a^3
Rohrgedackt 16'
Flötenprincipal 8' L
Rohrgedackt 8' transm.
Traversflöte 8'
Viola 8'
Aeoline 8' S
Unda maris 8'
Geigenprincipal 4' S
Wienerflöte 4'
Aeoline 4' transm.
Nasard 2 2/3' S
Flautino 2' S
Terzflöte 1 3/5' S
Echomixtur 3f 2 2/3'
Klarinette 8' L
Sanfthorn 8' L
Tremulant

Schwellwerk (III) C-a^3
Bourdon 16' S
Hornprincipal 8'
Gedackt 8' transm.
Hohlflöte 8'
Quintatön 8'
Fugara 8'
Salicional 8'
Vox coelestis 8' S
Praestant 4'
Rohrflöte 4'
Salizet 4' transm.
Waldflöte 2' S
Großmixtur 5f 2 2/3'
Cimbel 3f 1'
Bombarde 16'
Schalmei 8'
Oboe 8'
Vox humana 8'
Trompete harm. 4'
Tremulant

Fernwerk (I) C-a^3
Liebl. Gedackt 16'
Alphorn 8'
Liebl. Gedackt 8' transm.
Spitzflöte 4'
Aeolsharfe 2f 4'
Larigot 2f 2'
Horn 8'
Vox humana 8'
Chimes (E-g^1)
Tremulant (Vox humana)

Pedal C-f^1
Principalbass 16'
Subbaß 16' S
Zartbass 16'*
Violon 16' S
Quintbass 10 2/3' S
Oktavbass 8' L
Flötbass 8' S
Violoncello 8'
Bassflöte 4' S
Contra Tuba 32'
Posaune 16'
Trompete 8'

*transm. from III

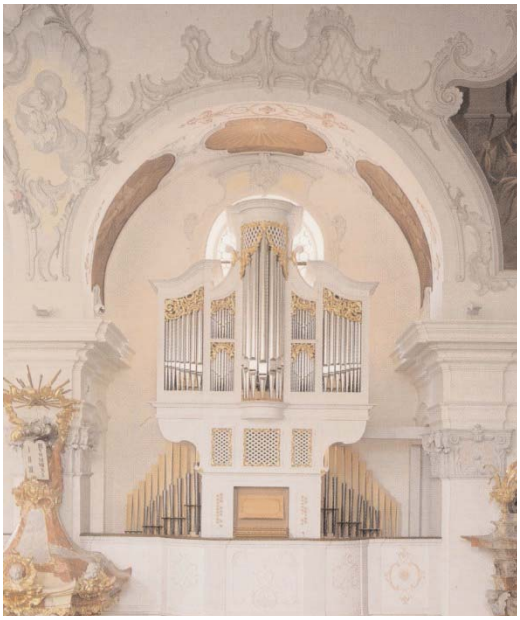
Couplers: II/I, III/I, III/II, I/Ped, II/Ped, III/Ped
Sub- and Superoctave III, II
Suboctave II/I, III/I
Superoctave II/I, III/I
Superoctave II/Ped
Sub- and Superoctave Fernwerk

2 free combinations
Reeds off
Pianopedal, Tutti, Crescendo

S = Steinmeyer 1898
L = Link 1993
Fernwerk: Steinmeyer 1928
Rest: Steinmeyer 1924-26

St. Mary's Organ

To enable interpretation of the Baroque literature, a second organ was built in 1993 by Josef Maier (Hergensweiler), designed after the Baroque patterns of East German Gottfried Silbermann organs, but without copying one of his existing instruments. The pedal stops of this II/P/28 organ are placed behind the main case. The pedal reeds are constructed in the tradition of the Alsacian Silbermann organs.



St. Mary's Organ
Maier 1993, II/29

Hauptwerk (I) C-f^{3}
Bourdun 16'
Principal 8' façade
Rohrflöte 8'
Spitzgambe 8'
Octave 4'
Spitzflöte 4'
Quinte 2 2/3'
Superoctave 2'
Cornet 5f ab g° 8' mounted.
Mixtur 4f 1 1/3'
Trompete 8'
Tremulant

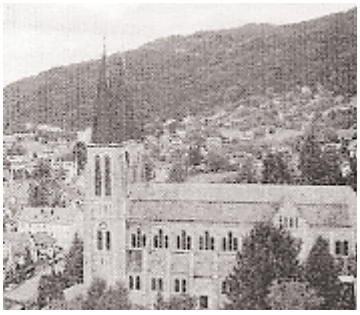
Brustwerk (II) C-f^{3}
Gedeckt 8' bass/treble
Quintade 8' C-b^{0}
Salicional 8' c^{1}-f^{3}
Principal 4'
Rohrflöte 4'
Nasard 2 2/3'
Octave 2'
Gemshorn 2'
Terz 1 3/5'
Quint 1 1/3'
Scharff 3f 1'
Vox humana 8'

Pedal C-f^{1}
Subbaß 16'
Octavbass 8' transm. from HW
Gedacktbass 8'
Choralbass 4'
Posaune 16'
Trompete 8'
Trompete 4'

Mechanical slider chests

Bregenz (Roman Catholic Herz-Jesu Church)

Church



Bregenz is the capital city of the Austrian region of Vorarlberg. The Romans called it Brigantium when they conquered the city in the 15th century and rebuilt it as a Roman city. Christianity was brought to Bregenz around the year 610 by St. Columban and St. Gallus. After a varied history the city was annexed by Austria in 1814.

When the oldest parish church of the prospering city, St. Gallus, became too small, a second church was planned and eventually completed in 1908: the Heart-of-Jesus Church. Today, this large downtown church is said to be one of the most remarkable neo-Gothic churches near Lake Constance. As a pattern, the architect used the famous brick church of St. Mary's in Lübeck. The two towers house the largest set of swinging bells (total weight of 11 tons) in Vorarlberg (g° - b° - d' - e' - g', 1958).

The floorplan shows a long nave with transept and large chancel. Most of the neo-Gothic furnishings are preserved, including five altars, pulpit, baptismal font, and the stained glass windows in the chancel and transept (1907). The church's interior was restored in 1994.

Organ

Along with the organ in Dornbirn St. Martin, this instrument is one of the largest of the Vorarlberg organbuilder Josef Behmann (Schwarzach). It was built from 1930-31 with 58 stops on three manuals and pedal.

Josef Behmann was born on March 22, 1880, the son of the organbuilder Anton Behmann of Schwarzach (Vorarlberg). He entered the shop of his father as an apprentice in 1895. To learn more about the state-of-the-art pneumatic action, he studied with the organbuilder Friedrich Weigle (Echterdingen) in 1898. He returned to his father's shop in 1901 and worked as foreman until 1911 when he took over the shop from his father. During the next 20 years, he employed as many as 24 workers in the shop before the firm went extinct in 1932.

Behmann preferred to equip his instruments with pneumatic cone chests. Large organs had electro-pneumatic action, and he attached a great value to a refined voicing. Today, Behmann's Bregenz organ is valued as a significant example of the late Romantic style. The instrument was carefully restored in 1994 by Th. Kuhn AG (Zurich).

BREGENZ (HERZ-JESU CHURCH)
BEHMANN 1931, III/58

Manual I	**Manual II**	**Manual III**	**Pedal**
Great	*Swell*	*Swell*	
C-a''' 70 notes	*C-a''' 70 notes*	*C-a''' 70 notes*	*C-f' 30 notes*
Prinzipal major 16'	Bordun 16'	Quintatön 16'	Untersatz 32'
Flauto amabile 16'	Prinzipal secundo 8'	Geigenprinzipal 8'	Prinzipalbass 16'
Prinzipal primo 8'	Tibia 8'	Bordun 8'	Subbaß 16'
Grossgedeckt 8'	Viola baritona 8'	Viola alta 8'	Violonbass 16'
Viola di Gamba 8'	Gedeckt 8'	Unda maris 8'	Harmonikabass 16'
Flöte harmonique 8'	Quintatön 8'	Dulciana 8'	Zartbass 16'
Gemshorn 8'	Salicional 8'	Fugara 4'	Quintbass 10 2/3'
Dolce 8'	Aeoline 8'	Rohrflöte 4'	Oktavbass 8'
Quinte 5 1/3'	Vox coelestis 8'	Terzflöte 1 3/5'	Cello 8'
Oktave 4'	Geigenprinzipal 4'	Kornett 3-4f 4'	Choralbass 4'
Hohlflöte 4'	Traversflöte 4'	Oboe 8'	Mixturbass 4f 5 1/3'
Quinte 2 2/3'	Viola d'amour 4'	Tremulant	Posaune 16'
Superoktave 2'	Piccolo 2'		Trompetbass 8'
Septime 1 1/7'	Mixtur 4-5f 2 2/3'		
Kornett 4-5f 8'	Trompete harm. 8'		
Mixtur 6f 2 2/3'	Klarinette 8'		
Trompete 8'			
Clairon 4'			

electropneumatic cone chests

pneumatic stop action,

7 fixed and 3 free combinations, Tutti, Crescendo roller

Dornbirn (St. Martin's Church)

Church

St. Martin is the central Roman Catholic Parish Church of Dornbirn. The parish of St. Martin is mentioned for the first time in 1130, most likely founded by the monks of St. Gallen in the 9th century. A new Gothic church was completed in 1454 and the detached tower, crowned by a gothic spire, is preserved. After a fire caused by lightning, the church was rebuilt and enlarged in 1670. A completely new Rococo building was built in 1751-53. Some pews as well as the statues of St. George and St. Martin in the chancel have been preserved from this church.

The corner stone of the present church was laid in 1839 and the church was consecrated in 1857. Due to the changing liturgical rites, the church's interior was rebuilt in 1967-69; the worshippers gather around the centred altar - Christ as the center and powerful source among us.

Gallery Organ

With 72 speaking stops on three manuals and pedal, the gallery organ in St. Martin is the largest organ in Vorarlberg and one of the most significant organs of the late Romantic style in the entire region around Lake Constance. It was built in 1927-28 by Josef Behmann (Schwarzach) with cone chests and electro-pneumatic action. It has been preserved without any changes, carefully restored in 1986 by organbuilder Kuhn. *Note that the case is spread over the entire width of the gallery.*

The specification is drawn in the tradition of the Alsacian Organ Reform, a synthesis of classical and romantic design in German and French traditions, as propagated by Albert Schweitzer and Emil Rupp. The only element that Rupp fought against was a high pressure division added to the organ at the last minute. With a wind pressure of c. 200 mm, five Seraphon-stops, a Tuba mirabilis, and, a Bombarde 16´ in the pedal are activated.

Hauptwerk (I) C-a''' *85 mm wind pressure*	**Schwellwerk (II) C-a'''** *80 mm wind pressure*	**Schwellwerk (III) C-a'''** *75 mm wind pressure*	**Pedal C-f '** *80 mm wind pressure*
Prinzipal mayor 16'	Bourdon 16'	Quintatön 16'	Mayorbass 32'
Flauto amabile 16'	Prinzipal secundo 8'	Geigenprinzipal 8'	Prinzipalbass 16'
Prinzipal primo 8'	Tibia 8'	Bordun 8'	Subbaß 16'
Prinzipal piano 8'	Gedeckt 8'	Viola di alta 8'	Violonbass 16'
Doppelgedeckt 8'	Gamba 8'	Konzertflöte 8'	Harmonikabass 16'
Viola baritona 8'	Quintatön 8'	Unda maris 8'	Echobass 16'
Salicional 8'	Gemshorn 8'	Dulciana 8'	Quintbass 10 2/3'
Großquinte 5 1/3'	Aeoline 8'	Fugara 4'	Oktavbass 8'
Oktave 4'	Vox coelestis 8'	Rohrflöte 4'	Cello 8'
Hohlflöte 4'	Geigenprinzipal 4'	Flagoelet 2'	Gedecktbass 8'
Dolce 4'	Traversflöte 4'	Terzflöte 1 3/5'	Choralbass 4'
Quinte 2 2/3'	Viola d'amour 4'	Cymbalo III-IV 2'	Großtuba 32'
Superoktave 2'	Piccolo 2'	Vogelsang 1'	Hochdruck-Bombarde 16'
Septim 1 1/7'	Harmonia aetherea III	Oboe 8'	Posaune 8'
Cornet IV-V 8'	Mixtur minor IV-V 2'	Vox humana 8'	Basstuba 8'
Mixtur VI 2 2/3'	Trompete harm. 8'	Tremolo	Basstrompete 4'
Trompete 8'	Klarinette 8'	Tremolo Vox humana	
Clairon 4'	Glockenspiel (d-d'')		
Hochdruck-Prinzipal 8'			
Hochdruck-Violine 8'			
Hochdruck-Gedeckt 8'			
Tuba mirabilis 8'			

7 fixed combinations: pp/p/mf/f/ff/Pleno/Tutti

3 free combination

Crescendo

electro-pneumatic cone chests

Choir Organ:

Built in 1969 by Hans Karl from Aichstetten (Allgau)
2 manuals, 15 stops (no reeds)
mechanical slider chests

Dornbirn-Haselstauden

Church

The church, the oldest in the city, was built in 1792/93 under the supervision of master-builder Sigmund Hilbe. In 1881 Brothers of the Redemption built a cloister close to the church. After they left the cloister it was used as an orphanage and later as a school.

The main part of the church, in classic style, is topped by a steep saddleback roof. There are four round arch windows. The interior is characterized by a four-bay nave. The west end contains a curved gallery supported by two pillars with stairways on either side.

The frescoes are the work of Joseph Keller, dated 1828; in the chancel the Last Supper. Other interesting frescoes include depictions of the four evangelists, and the Church on the Rock surrounded by the sea. Also in the chancel and nave are stained glass windows from the Tyrol, dated 1898. The main altar was originally located in Thalbach Convent in Bregenz and is of the Baroque period. On the pulpit, dated 1820, can be seen symbolic depictions of the three godly virtues.

Organ

(A description from organbuilder Caspar von Glatter-Götz):
"The church's original request was for an instrument to accompany singing yet allow the organist to conduct the choir from the organ bench. A further requirement was that the organ complement the architecture of the room. We proposed an all mechanical instrument with 20 stops. Our concept was the most preferred even though Rieger was close by and tried hard to win the contract. The manuals are on a common wind-chest in its own case and the Pedal in a separate case behind. The console is freestanding with a space between the console and case where the choir can stand. In this way the organist can easily conduct the choir and also hear balance and registrations in an optimal way.

The specification, though modest, allows not only the accompaniment of the choir and congregation, but also provides colourful stops for the postlude or even concerts. For economic reasons we made the Rohrflöte 4' usable in both Manuals. You can pull it either for the I Manual or the II Manual. The Sesquialtera has a pre-draw for the 2 2/3'.

The design was done by my colleague, Thomas Itten from Switzerland, who attended master class with me in Ludwigsburg. He created a very simple but well proportioned case. Since I like curved forms, he included some curves to the design to make it appear softer for the eye. The colour is eggshell white to give a light and positive appearance, and the organ looks a little bit like an angel. The case, as well as the complete interior structure, is all made of fine-grained spruce."

DORNBIRN-HASELSTAUDEN
CASPAR GLATTER-GÖTZ, 1995

Hauptwerk (II) C-g³	**Positiv (III) C-g³**	**Pedal C-f¹**
Bourdon 16'	Holzgedeckt 8'	Subbaß 16'
Principal 8'	Salicional 8'	Oktavbass 8'
Flute harmonique 8'	Rohrflöte 4'	Spitzflöte 8'
Octav 4'	Octavin 2'	Choralbass 4'
Flute 4'	Larigot 1 1/3'	Posaune 16'
Sesquialter II 2 2/3' + 1 3/5'	Scharff IV 1'	
Superoctav 2'	Dulcian 8'	
Mixtur IV-V 2'	Tremulant	
Trompete 8'		

Couplers:

Manual I = Couple Manual

II/Ped

III/Ped

St. Gallen (Cathedral)

Church

St Gallen's giant Baroque cathedral is a must-see. Designed by Peter Thumb from Bregenz, it was completed in 1767 after just twelve years' construction work. From the enclosed *Klosterhof*, at the heart of the complex, you can see the full height of the extraordinary soaring east façade, dating from the 1760s. The convex façade of the apse rises above the formal lawns of the abbey, and is flanked by the two huge, concave towers rising in three sections. On the left is the palace wing, still the residence of the Bishop of St Gallen.

The interior of the cathedral is vast: a broad, brightly lit white basilica with three naves and a central cupola. Although not especially high, the interior has a sense of great depth and breadth thanks to its accomplished architecture. The sandstone of the floor, wood of the pews, and fanciful light-green stuccowork - characteristic of churches in the Konstanz region - draw your eye up along the massive double-width pillars to the array of frescoes on the ceiling. The frescoes (1757-66) are almost entirely the work of one artist: Josef Wannenmacher, from Tomerdingen in southern Germany. Above the western end of the nave is a panel showing Mary sitting on a cloud surrounded by angels. The huge central cupola shows Paradise, with the Holy Trinity in the center surrounded by concentric rings of clouds on which are arrayed apostles and saints.

Details throughout the rest of the cathedral are splendid: the lavish, mock-tasselled pulpit; the ornate choir screen; the richly carved walnut wood confessionals; the intricate choir stalls; and, far away at the back of the choir, the High Altar flanked by black marble columns with gold trim. The south altar features a bell brought by Gallus on his seventh-century journey from Ireland, one of the three oldest surviving bells in Europe. The set of nine bells, located in both towers and cast between 1616 and 1772, is the most complete historic set of swinging bells in Switzerland (e° - g° -h° - cis' - d' - f' - a' - c" - d").

(Only if you plan to visit the Library):

Within the same complex of buildings as the cathedral, and just adjacent to it, is the famous abbey library, or *Stiftsbibliothek*, one of the oldest libraries in Europe and classified by UNESCO as a World Heritage Site both for its stunning interior and for its huge collection of rare and unique medieval books and manuscripts.

You enter the library beneath a sign reading, in Greek, *psyches iatreion*, or "Pharmacy of the Soul". The 28 x 10-meter room is acclaimed as Switzerland's finest surviving example of a Baroque secular interior, and the first glimpse of it as you enter is dizzying. Designed by the same Peter Thumb who worked on the cathedral, the library dates from slightly later, so its orthodox Baroque architecture is overlaid with the opulent decoration of the Rococo period which held sway at the time.

The four ceiling frescoes by Josef Wannenmacher depict with bold *trompe l'oeil* perspectives the early Christian theological councils of Nicaea, Constantinople, Ephesus and Chalcedon. Amongst the wealth of smaller frescoes set amongst the ceiling stucco, in the far southeast corner you'll spot The Venerable Bede, a seventh-century English monk from Northumbria who wrote one of the first histories of England. He is shown as a scholar with a magic number square beside him. This 4 x 4 sequence, where the numbers add up to 34 horizontally, vertically, diagonally and from the four corners, is thought to have been invented by Pythagoras in ancient Greece, but took on a new mystical power for early Christians who understood Christ to have died at 34 years of age.

The books are arranged on floor-to-ceiling shelves all around the interior. You're free to wander around and examine the spines - books were originally organized by subject, indicated by the cherubs at the head of capitals around the library, but are now arranged alphabetically. If you open the recessed panels between each bookcase, inside you'll find registers of books in the nearby shelves with space to leave your name: the library still operates as an ordinary lending library and study center, with some 140,000 volumes focused on the Middle Ages. Its list of cultural treasures is extraordinary - for a start, there are more Irish manuscripts in St Gallen than there are in Dublin, some fifteen handwritten examples from the seventh century and after, including a Latin manuscript of the Gospels dating from 750.

Other works include an astronomical textbook written in 300 BC; copies made in the fifth century of works by Virgil, Horace and other classical authors; texts written by the Venerable Bede in his original Northumbrian language; the oldest book to have survived in German, dating from the eighth century; and a plan of St. Gallen monastery drawn on parchment in the early ninth century to serve as a blueprint for construction of new buildings.

Various of these and other treasures of the library's upstairs manuscript room (no public access) are put on display in glass cases placed around the main library area. An ancient Egyptian mummy in the library dates from 700 BC and was a gift to the mayor of St Gallen at the beginning of the nineteenth century; unsure of what to do with the thing, the mayor plunked it in a corner, where it has sat incongruously ever since.

West Gallery Organ

A first organ for the abbey church was built on a screen in 1476, and further instruments on the west gallery are mentioned in 1513, 1626 and 1728. When the building of the new Baroque cathedral had been completed in 1768, Bossart built the choir organs above the choir stalls in 1768-1770 (see "Choir Organs").

After the secularization in 1805, a new High Altar and a new west gallery were installed. In 1810, the Munich-based organbuilder Franz Frosch was asked to built a new large organ in the west gallery.

The Frosch family built organs in Munich for three generations. The founder, Franz Frosch, had built the organs in the Royal Chapel of Munich and in the cathedral as well as further instruments in Switzerland. His *opus magnum* has been the St. Gallen Cathedral organ, completed in 1813, with 60 speaking stops. In 1829, his son Joseph enlarged the instrument, mainly by adding further stops in the second and third manuals. In 1875, the organ underwent a thorough rebuilding by Johann Nepomuk Kuhn (Männedorf). Kuhn kept the façade and 44 stops of the 1813 Frosch organ.

Today's organ in the west gallery is a completely new instrument, built after the completion of the interior restoration of the cathedral by organbuilder Th. Kuhn (Maennedorf) in 1968. The façade reflects the inner structures of the instrument. Parts of the case of 1813, including the pedal towers and some of the wooden carveworks, are preserved. The open 32'-Pedal Principal is placed on a separate windchest behind the organ case. The organ has 73 speaking stops on four manuals and pedal, with a total of 5,465 pipes. The sound of the organ reflects the ideal of the Southern German Baroque organ.

Choir Organs

The two apses of the cathedral cover the St. Gallus Crypt (East) and the St. Otmar Crypt (West). Corresponding to these arrangements are the two sides of the choir stalls with the two choir organ cases and the statues of the founders of the abbey. The two organs are named after these two founders. Looking east, the console of the Gallus Organ (right side) is able to play both choir organs. From the console of the Otmar Organ (left side) only this organ can be played.

The new choir organs by Victor Ferdinand Bossart (1770)

Victor Ferdinand Bossart, born in 1699, studied organbuilding with his father, Josef Bossart (1665-1748), the ancestor of a great dynasty of organbuilders, born in Baar near Zug, Switzerland. The two men worked together for 32 years and built 62 new organs. In 1770, Victor Ferdinand Bossart completed the two choir organs in St. Gallen, together with his son, Carl Joseph Maria Bossart (1736-1795). The son of the latter, Franz Josef Remigius Bossart (1777-1853), continued the organ shop before the extinction of this rich family tradition in 1844.

The choir organs are comprised of 32 stops, two cases, and four façades, with the mechanical action in a tunnel underneath the choir floor. Except for these small choir organs, used exclusively by the monks (explaining the relatively soft sound), there was no large organ in the nave. The parish members, at that time, did not join the monks in singing.

The rebuilding by Franz Anton Kiene (1823-25)

The turn of the 19th century brought many political and clerical changes. In 1805, the 1,000-year-old abbey was secularized and the former abbey church now served as a parish church. There were no liturgical services in the choir room anymore, hence, the choir organs did not have any function. Therefore, in 1813, a new large organ was erected on the west gallery. But fortunately, the choir organs were not dismantled although they were in bad condition at that time. In 1823, Franz Anton Kiene (1777-1847) from Langenargen on Lake Constance, was asked to repair the instruments. Kiene came from the Holzhey tradition and already had a reputation in the Catholic parts of Switzerland. In the end, Kiene did not repair the organs but rebuilt them totally, changing the specifications in a southern German, early Romantic manner. Both organ parts could still be played together via the long mechanical action under the choir floor.

The rebuildings by Franz Gattringer (1939) and Manfred Mathis (1968)

In 1939, after an extensive exterior restoration of the cathedral, both the West Gallery and Choir organs underwent a renovation. The latter instruments were restored and rebuilt by Gattringer (1887-1944) from Rorschach, who had firmly pointed out their value.

Repair was needed again by the end of the 1960s. Meanwhile, the enthusiasm for Baroque organ art had reached its climax in Switzerland, too, and the importance of the Bossart organbuilding dynasty was re-discovered. Therefore, the Swiss organbuilder Manfred Mathis was summoned to restore the choir organs in the style of the original Bossart instrument, and also to keep some of the Kiene stops and add some new stops. Mathis' work was completed in 1968. A cleaning of the entire instrument followed in 1985. So, today, the choir organs represent several different styles:

- Seven stops from Bossart (including all façade pipes)
- Conception, majority of the pipework and windchests from Kiene
- Mechanical parts of the key action and some new stops by Mathis

St. Gallen (Cathedral), West Gallery Organ
Kuhn 1968, IV/73

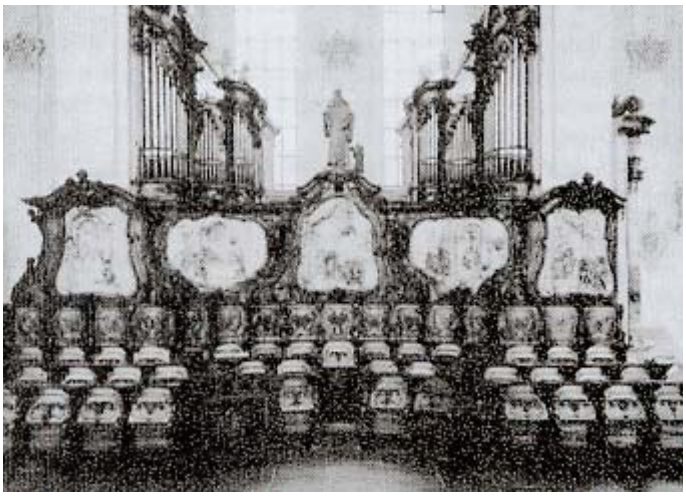
Positiv I C-g^3	**Hauptwerk II C-g^3**	**Schwellwerk III C-g^3**	**Kronwerk IV C-g^3**	**Pedal C-f^1**
Quintatön 16’	Principal 16’	Gedackt 16’	Rohrgedackt 8’	Principal 32’
Harfenprincipal 8’	Gambe 16’	Holzoctave 8’	Quintade 8’	Praestant 16’
Copula 8’	Praestant 8’	Metallgedackt 8’	Principal 4’	Flötbass 16’
Principal 4’	Offenflöte 8’	Viola 8’	Spitzgedackt 4’	Subbaß 16'
Rohrflöte 4’	Gemshorn 8’	Unda maris 8’	Sesquialtera 2 2/3’	Oktave 8’
Superoctave 2’	Quinte 5 1/3’	Principal 4’	Schwiegel 2’	Spitzflöte 8’
Oktavlein 1’	Octave 4’	Harfpfeife 4’	Spitzquinte 1 1/3’	Basszink 3f 5 1/3’
Zink 3f 1 3/5’	Koppelflöte 4’	Querflöte 4’	Scharf 5f 1’	Octave 4’
Mixtur 5f 2/3’	Pommer 4’	Quinte 2 2/3’	Farbcymbel 3f 1/14’	Blockflöte 4’
Dulcian 16’	Terz 3 1/5’	Nachthorn 2’	Holzregal 16’	Mixtur 5f 2 2/3’
Krummhorn 8’	Quinte 2 2/3’	Terz 1 3/5’	Vox humana 8’	Piffaro 2f 2’
Schalmei 4’	Octave 2’	Rauschmixtur 5-6f 2’	Tremulant	Kontrafagott 32’
Tremulant	Flachflöte 2’	Cymbel 3f 1/3’		Posaune 16’
	Grossmixtur 5-8f 2’	Basson 16’		Fagott 16’
	Kleinmixtur 4f 1 1/3’	Trompete harm. 8’		Trompete 8’
	Trompete 16’	Clairon 4’		Clairon 4’
	Trompete 8’	Tremulant		Singend Cornett 2’

Mechanical key action, electric stop action, slider chests

St. Gallen (Cathedral), South Choir Organ (Epistel) I/19
Bossart 1770 / Kiene 1825 / Mathis 1968

Manual C-f^3	**Pedal C-d^1**
Gross Bourdong 16’	Gross Bourdong 16’
Principal 8’	Subbaß 16’
Copell 8’	Principal 8’
Quintatön 8’	Cello 8’
Viola 8’	Mixtur 3f 4’
Octav 4’	Bombard 16’
Flut dous 4’	Trompeten 8’
Flageolet 2’	
Larigott 1 1/3’	
Fourniture 3f 2’	
Cymbel 3f 1/2’	
Trompeten 8’	

Couplers: II/I, I/Ped
Ventil Pedal



St. Gallen (Cathedral), North Choir Organ (Evangelist) I/15
Bossart 1770 / Kiene 1825 / Mathis 1968

Manual C-f^3	**Pedal C-a^0**
Principal 8’	Subbaß 16’
Copell 8’	Principalbass 8’
Gamba 8’	Cello 8’
Flaut travers 8’	Octava 4’
Octav 4’	
Flauto 4’	
Quint Fleuten 2 2/3’	
Superoctave 2’	
Tertia 1 3/5’	
Mixtur 3f 1’	
Dulcian 16’	

Coupler: Manual/Pedal

Winterthur (Stadtkirche)

Church

With its twin towers, the *Stadtkirche* (City Church) is Winterthur's center and landmark. The first building on the site was a wooden chapel built in the 7th century, which was replaced by a massive stone building in the 9th century. The building of the present church started around the year 1000. A fire damaged the church and the north steeple in 1244 and the South steeple was added at the end of the 15th century. The three naves of the interior are dominated by wall paintings created by Paul Zehnder from Bern.

Organ

An organ was first mentioned in 1482. The small instrument was enlarged and transferred from the chancel to the nave in 1523. When, in 1524, organs and organ music in Switzerland were no longer allowed, the instrument (with *Hauptwerk* and *Rückpositiv*) was dismantled. It was not until 1808 that the parish of the *Stadtkirche* could buy an organ from the secularized abbey of Salem. This instrument with 42 stops on three manuals and pedal was built as a choir organ by Karl Joseph Riepp in 1768 for Salem Abbey. The organbuilder Gottfried Maucher re-erected the Salem organ in 1809 in Winterthur on a screen that separated the nave from the chancel. Later, the *Rückpositiv* division was transferred into the main case, and the number of original bellows was reduced. All of these changes caused considerable malfunctions.

In 1836, the organbuilder Aloys Mooser from Fribourg was asked to repair the instrument. Mooser, at his time, had the best reputation of all the Swiss organ builders. The organ was then transferred to the west gallery. Since Mooser died while at work on the organ and his sons were unable to finish his work, the organbuilder Friedrich Haas from Laufenburg was asked to
complete the rebuilding. When he finished, the number of stops had increased to 44.

Changing musical tastes were the reason for another considerable rebuilding in 1888 by the then-leading German organ company Eberhard Friedrich Walcker from Ludwigsburg. Walcker rebuilt the Riepp, Mooser and Haas pipework, added new stops and cone chests, and enlarged the instrument to 52 stops behind the historic Riepp organ façade.

Another rebuilding in 1922-24 added barker-levers. Under the influence of the neo-Baroque *Orgelbewegung* (organ reform movement), more changes were made in 1934 within the specifications and the instrument was again enlarged to 61 stops, using electric actions.

Finally, it was deciced to stop further "improvements" and to reconstruct the organ's original state of 1888 (Walcker). These works were executed by organ builder Kuhn from 1980 to 1984. Three stops from 1932 were also kept, and the specs were reduced to 56. Thanks to this restoration, one of the great German late Romantic organs was preserved.

WINTERTHUR (STADTKIRCHE)
WALCKER 1888

Hauptwerk (I) C-g^3
Principal 16'
Bourdon 16'
Prinzipal 8'
Bourdon 8'
Viola di Gamba 8'
Hohlflöte 8'
Dolce 8'
Quinte 5 1/3'
Octav 4'
Rohrflöte 4'
Gemshorn 4'
Quinte 2 2/3'
Octave 2'
Mixtur V 2 2/3'
Cornett III-V 8'
Trompete 8'

Positiv (II) C-g^3
Bourdon 16'
Principal 8'
Bourdon 8'
Doppelflöte 8'
Salicional 8'
Aeoline 8'
Voix céleste 8'
Principal 4'
Traversflöte 4'
Flute d'amour 4'
Waldflöte 2'
Mixtur IV 2 2/3'
Clarinette 8'
Trompete 8'

Echowerk C-g^3
Bourdon d'écho 8'
Vox humana 8'
Tremulant

Schwellwerk (III) C-g^3
Lieblich Gedeckt 16'
Principal 8'
Viola 8'
Lieblich Gedeckt 8'
Spitzflöte 8'
Harmonika 8'
Fugara 4'
Dolceflöte 4'
Harmonia aetherea IV 4'
Trompette harmonique 8'
Basson-hautbois 8'
Clairon 4'

Pedal C-f^1
Principalbass 32'
Principalbass 16'
Violonbass 16'
Subbaß 16'
Gedecktbass 16'
Flötenbass 8'
Violoncello 8'
Oktav 4'
Posaune 16'
Trompete 8'
Clairon 4'

Console and other reconstructions after patterns from Walcker's 1878 organ at Wien Votivkirche

Re-use of some stops built by Riepp (facade), Mooser 1841 and Haas 1943 by Walcker 1888

4 reed stops by Kuhn 1924/34

Choir Organ

In 1983, a new two-manual neo-Baroque choir organ with 16 stops, built by Metzler Orgelbau AG from Dietikon, was placed at the East wall of the chancel.

Hauptwerk (I) C-f^{3}
Bourdon 16'
Prinzipal 8'
Hohlflöte 8'
Oktave 4'
Quinte 2 2/3'
Superoktave 2'
Mixtur III
Cornet disc. III
Dulcian 8'
Dolce 8'

Brustwerk (II) C-f^{3}
Gedackt 8'
Rohrflöte 4'
Principal 2'
Sesquialtera II
Sifflöte 1 1/3'
Vox humana 8'

Pedal C-d^{1}
Subbaß 16' transm. HW
Octave 8' transm. HW
Trompete 8'

Couplers: BW/HW, HW/Ped, BW/Ped

Mechanical key and stop action

Slider chests

Tremolo

Zurich (Grossmünster)

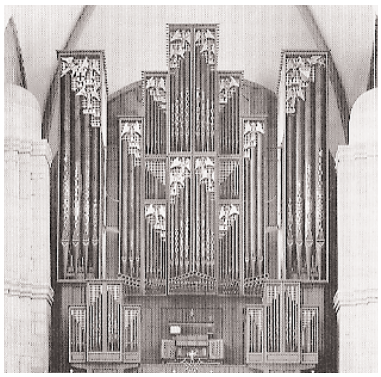
Church

Grossmünster is the main church in Zurich and was the starting point of the German-Swiss Reformation under the reformer Huldrych Zwingli. Zwingli served as a priest here from 1519 until his death. The three-nave basilica was built over a period of more than 100 years. In 1100, the chancel and crypt were built adjacent to an older nave, replaced by today's nave in 1180. The church was finally completed in 1260, followed by the completion of the towers in late Gothic style; later in 1760, the spires were rebuilt in Baroque style. In the interior, there are remarkable Roman sculptures in Lombardic tradition. The wall frescoes were created in the 13th and 15th centuries. The baptismal font dates from 1598, the pulpit from 1853, and the stained glass windows in the chancel from 1932. The bronze portals were made by Otto Münch from 1935-50.

Organ

The impressive west gallery houses a large organ with 67 speaking stops on four manuals and pedal, built in 1960 by the Swiss company of Metzler & Söhne (Dietikon). Most of the highly decorated façade of the instrument is made of ornamented copper pipes and contrasts elegantly with the case's dark green color. Names and symbols of the evangelists are engraved in the ornaments of the pedal façade pipes as well as the shields of the parish. All of the front pipes have their regular lengths and sound; there are no silent pipes in the front.

The *Hauptwerk* is located in the center, underneath the horizontal trumpets, and above the enclosed *Oberwerk*, flanked with the two pedal towers, in front of the main case left and right the two *Positivs*, with their front pipes derived from the stops Prinzipal 4´ and Suavial 8´.



ZURICH (GROSSMÜNSTER)
METZLER 1960, IV/67

Hauptwerk (II) C-g^3	**Oberwerk (III) C-g^3**	**Chorpositiv (I) C-g^3**	**Schwellpositiv (IV) C-g^3**	**Pedal C-f^1**
	enclosed	Portunalflöte 8'	Suavial 8'	Prinzipalbass 32'
Prinzipal 16'	Stillgedeckt 16'	Prinzipal 4'	Copula 8'	Praestant 16'
Prinzipal 8'	Prinzipal 8'	Quintatön 4'	Rohrflöte 4'	Holzprinzipal 16'
Flauto 8'	Rohrgedeckt 8'	Gemshorn 2'	Prinzipal 2'	*(ext of 32')*
Gedeckt 8'	Spitzgambe 8'	Sedecima 1'	Spitzgedackt 2'	Subbaß 16'
Oktave 4'	Unda maris 8'	Sesquialter II	Larigot 1 1/3'	Oktavbass 8'
Nachthorn 4'	Oktave 4'	Scharf III 2/3'	Terz 1 3/5'	Gedacktpommer 8'
Quinte 2 2/3'	Querflöte 4'	Krummhorn 8'	Glockenzimbel II 1/3'	Oktave 4'
Oktave 2'	Salizet 4'	Musette 4'	Holzregal 16'	Rohrflöte 4'
Flachflöte 2'	Nasat 2 2/3'		Vox humana 8'	Choralbass 2'
Terz 1 3/5'	Piccolo 2'			Mixtur IV 2 2/3'
Cornett V 8'	Cornet d'echo II			Gross-Sesquialtera III
Mixtur V 2'	Plein Jeu V 2'			Bombarde 16'
Ripieno IV-V 1'	Basson 16'			Dulzian 16'
Span. Trompete 16'	Trompette harm. 8'			Trompete 8'
Span. Trompete 8'	Oboe 8'			Bärpfeife 8'
	Clairon 4'			Klarine 4'
				Schalmei 2'

Couplers as drawknobs and pistons:
CP/HW, OW/HW, SP/HW, SP/CP, HW/Ped, OW/Ped

New Combinations System with multiple levels
Tremolos for Chor- and Schwellpositiv
Swell pedals for Oberwerk and Schwellpositiv
Mixturs off, Reeds off, Manual 16´ off
Mechanical key action, electro-pneumatic stop action, slider chests

Kuhn Organ Shop, Zurich-Mannedorf

Kuhn Organ Builders at a glance

1864	Company founded in Männedorf by Johann Nepomuk Kuhn (1827-1888)
1888	Following the death of Johann Nepomuk Kuhn, management of the company passed to his son, Carl Theodor Kuhn (1865-1925)
1906	Founding of second French subsidiary in Nancy, after Bellegarde
1907	Bellgarde Subsidiary merged with Charles Michel-Merklin, Lyon
1925	Shortly before the death of Carl Theodor Kuhn, the company was transformed into the *"Orgelbau Th. Kuhn Aktiengesellschaft"*
1958	Resumption of new organ exports, with the first organs going overseas
1967	Friedrich Jakob appointed director
1974	Company's own restoration department established
1979	Start of extensive restoration activities abroad
1988	Export of new organs established as fixed part of Kuhn's service portfolio
1998	Ownership of all entire stock secured by management
2000	Company renamed *"Orgelbau Kuhn AG"* (Kuhn Organ Builders Ltd.) Managerial triumvirate: Dieter Utz, Chief Executive; Dieter Rüfenacht, New organs; Wolfgang Rehn, Restorations

Legal Form

Limited company, registered with the Commercial Registry Office of the Canton of Zurich, Zurich Share capital CHF 1 500 000.-Company number CH-020.3.919.337-3

Company-owned real estate

Land: 6767 m2
Workshops: 3048 m2
Wood store: 800 m2

Infrastructure

Department of design, workshops for organ building, restoration, voicing and pipe manufacturing, metal-working, painting, assembly, stores, and warehousing space.

The people behind our success

All Kuhn Organ Builders employees are qualified specialists and include:

- -Master organ builders
- -Organ builders, mostly with an additional qualification in voicing, design, planning, restoration, organ care
- -Pipe-makers
- -Cabinet-makers and other skilled crafts
- -Graduate in Business management and staff with commercial backgrounds

Muri (Abbey Church)

Church

The foundation of the monastery dates from 1027. Benedictine monks from the monastery of Einsiedeln settled Muri in 1032. During a period of 800 years, the monastery of Muri developed to its current form and size. The Roman crypt, the Gothic chancel, and the Baroque center church, completed with an octagon in 1694, stand testament to the church's long building history. Since 1960, a small group of Benedictine monks have once again settled in Muri.

Organs

It is very likely that there was already a small swallows-nest organ at the north wall of the nave in the Roman basilica in the 12th century. Definite news about the presence of an organ was testified in the 16th century: Balthasar Mygel from Basel built a new organ in the west gallery in 1557, and Peter Rietsch renovated that organ and transferred it to the screen around 1586. Thomas Schott completed the first larger organ with 30 stops in the west gallery in 1630. The second organ on the screen gallery was replaced in 1660 by a new organ, built by one of the monks, P. Johann Schnyder.

After the Baroque restoring of the abbey church to its present form in 1696, the screen underneath the octagon was replaced by two side galleries, adjacent to the transept. The screen organ from 1660 was transferred to the Epistle side gallery, and Hans Melcher built another small organ on the Evangelist side gallery. Just before the interior was to be completely remodelled in Rococo style, Abbott Gerold Haimb replaced the two screen organs with two completely new organs, built in 1743 by the famous organbuilders Joseph and Victor Bossart.

West Gallery Organ

The Thomas Schott organ from 1630 in the west gallery was rebuilt by Joseph and Victor Bossart in 1744-46. In 1827, Franz Bossart renovated the organ and enlarged the manual compasses to f^3. The first serious intervention into Schott's pipework (1660) was done in 1834 by Conrad Bloch who removed the *Rückpositiv* from the balustrade to the top of the *Hauptwerk* case and rebuilt the bellow system. In 1852, Friedrich Haas changed the temperament of the instrument. In this fairly original state, the organ survived until 1919, when the organ company Goll built a new instrument with tubular pneumatic action in the old historic Schott case, retaining some of the old stops.

It was not until 1966 that it was decided to build a reconstruction of the 1666 Schott organ within the restored 1746 case. This restoration was executed between 1966 and 1972 by the organ company Metzler (Dietikon). Today, the Gallery Organ once again has two manuals and pedal with a total of 34 stops, among them 16 historic stops from 1746. The wind supply with seven bellows was built new in 2005 by organbuilder Kuhn.

Muri (Abbey Church) West Gallery Organ

Hauptwerk (II) C-f^3
Bourdon 16'*
Prinzipal 8'*
Rohrflöte 8'
Octave 4'*
Spitzflöte 4'*
Kleingedackt 4'*
Quinte 3'
Quintflöte 3'
Superoctave 2'*
Waldflöte 2'
Terz 1 3/5'
Mixtur IV-V 1 1/3'*
Hörnlein II 2/3'+1/2'
Trompete 8'

Rückpositiv (I) C-f^3
Bourdon 8'*
Quintadena 8'*
Prinzipal 4'*
Flauto 4'**
Octave 2'*
Spitzflöte 1 1/3'
Sesquialtera II 1 1/3'+4/5'
(oct. rep. on TC)
Cimbel III-IV 1'
Vox humana 8'

Pedal C-f^1
Prinzipalbass 16'*
Subbaß 16'
Oktavbass 8'*
Bassflöte 8'*
Quintadenbass 8'
Octave 4'
Bauerflöte 2'*
Grossmixtur VI 2 2/3'
Posaune 16'
Trompete 8'
Trompete 4'

* = built by Schott, partially completed by Metzler
** = 19th century

Couplers: RP/HW, HW/Ped, RP/Ped
Tremulant manual
Vogelgsang
Temperament: well-tempered a1 = 440 Hz

Built by:
Thomas Schott, 1619-1630

Rebuilt by:
Joseph & Victor Bossart, 1744

Restored and reconstructed by:
Metzler-Edskes, Bruehlmann, 1966-71

Revision of bellows by:
Kuhn 2005

Screen Organs

The two choir organs on the left and right side, built in 1743 by Joseph and Victor Bossart, look very much alike in their exterior forms. The façades mirror and contain all 45 stops of the Principal 8'. Both organs have one manual and an attached pedal with short octaves and the original wind supply by three bellows.

The Evangelist Organ has 8 stops, placed on one windchest and is nearly completely preserved.

The Epistle Organ is comprised today of 16 stops: 13 in the manual division, and 3 in the pedal divison on a separate windchest in the lower case.

After the secularization in 1841, the two choir organs fell into disrepair and were seldom played. It was only in 1962 that the two instruments were made playable again by Hansueli Metzler, the cases carefully restored by Josef Brühlmann. A second restoration in 1992 by Bernhardt Edskes corrected minor interventions from 1962 and re-installed the original temperament of Bossart.

Portable Organs

In addition to the three gallery organs, various smaller portable instruments have been built for the monastery: a choir positive and a regal by Johann Pfleger (1634-39), a portable organ by Karl Joseph Bossart (1778), and another regal from 1644, built by Pfleger. These two latter instruments are now in the possession of two Swiss museums, however they were reconstructed in 1991-92 by Bernhardt Edskes. Today five organs can be heard regularly in services and recitals in Muri's Abbey Church.

Evangelist Organ

Built by: Joseph & Victor Bossart, 1743
Restored by: Metzler, Brühlmann, 1961-62
Restored by: Edskes, 1991-92

Manual CDEFGA-c^3
Prinzipal 8' façade
Coppel 8'
Octava 4'
Flutten 4' stopped
Superoctave 2'
Sesquialter II 1 1/3'+4/5', oct. rep. on c^2
Mixtur III 2'+1'+2/3', oct. rep. on c^2

Pedal CDEFGA-a°
Subbaß 16' pine

Fixed pedal coupler
Pipework original by Bossart 1743
Original key action and bellows
Temperament:
modified middletone, a1 = 425 Hz

Epistle Organ

Built by: Joseph & Victor Bossart, 1743
Restored by: Metzler, Bruehlmann, 1961-62
Restored by: Edskes, 1991-92

Manual CDEFGA-f^3
Prinzipal 8' façade
Coppel 8'
Gamba 8'
Octava 4'
Flutte dous 4' open
Nazard 2 2/3'
Superoctava 2'
Terz 1 3/5'
Sesquialtera III
1 1/3'+1'+4/5', oct. rep. on c^1
Mixtur III
2'+1 1/3'+1', oct. rep. on c^1
Corno V 8',
from c^1, mounted
Trompe 8'
Cleron 4'

Pedal CDEFGA-a°
Subbaß 16' pear wood
Octavbass 8' stopped, 1818
Fagotbass 8'

Fixed pedal coupler
Majority of pipework original by Bossart 1743
Original key action and bellows
Temperament:
modified middletone, a1 = 425 Hz

Choir Positive

Copy by: Bernhardt Edskes, 1992
Original by: Karl Joseph Bossart, 1778, Landesmuseum Zurich

Manual CDEFGA-c^3
Coppel 8'
Flutten 4'
Prinzipal 2'
Quinte 1 1/3', oct. rep. on c^1

Temperament:
well-tempered, a^1 = 440 Hz

Regale

Copy by: Bernhardt Edskes, 1991
Original by: Johann Pfleger, 1644, Richard-Wagner-Museum, Zurich

Manual compass: CDEFGA-c3
Two hand-pumped bellows

Zurich (St. Peter)

Church

The oldest Middle Age parish church in Zurich, St. Peter is located close to the Roman castle Lindenhof and dates back to Roman times. Today's church has had four predecessors: pre-Roman around 800, early Roman around 1000, late Roman in the early 13th century (from this church, the tower and chancel are preserved), and late Gothic around 1450.

Today's church was built in 1705-06. It was the first reformed new church building in Zurich. In the interior Baroque nave, fragments of frescoes from the 14th and 15th centuries can still be seen. The stuccos are created by Salomon Buerkli from Zurich and Franz Schmutzer from Wessobrunn (pillars). When the nave was restored in 1970-74, the façade paintings from 1706 were restored, too. The baptismal font with Baroque stuccos dates from 1598, the choir stalls from the 15th century, and the pulpit screen from 1706. The tower has the largest clock face in Europe (diameter: 8.70 m), and houses five bells from 1880; the largest (A-flat) has a weight of 6.2 tons.

Organ

The present organ was built by the French firm Mühleisen Orgelbau from Strasbourg in 1974 and was renovated in 1997 by Thomas Waelti from Gümlingen.

ZURICH (ST. PETER)
MÜHLEISEN 1974

Hauptwerk (I)
Prinzipal 16'
Prinzipal 8'
Rohrgedeckt 8'
Gemshorn 8'
Oktave 4'
Flöte 4'
Superoktave 2'
Cornett V 8'
Mixtur IV-V 2'
Scharf 1'
Trompete 8'
Clairon 4'

Rückpositiv (II)
Suavial 8'
Gedeckt 8'
Salicional 8'
Prinzipal 4'
Rohrflöte 4'
Flautino 2'
Gemsquinte 1 1/3'
Oktave 1'
Zimbel III 2/3'
Krummhorn 8'
Schalmei 4'
Tremulant

Schwellwerk (III)
Gedeckt 16'
Prinzipal 8'
Koppelflöte 8'
Flûte harmonique 8'
Zartgedeckt 8'
Viola da gamba 8'
Voix céleste 8'
Oktave 4'
Nazard 2 2/3'
Tierce 1 3/5'
Mixtur V 1 1/3'
Bombarde 16'
Trompete 8'
Oboe 8'
Clairon 4'
Tremulant

Pedal
Prinzipalbass 16'
Subbaß 16'
Gedecktbass 16'
Prinzipal 8'
Spitzflöte 8'
Gedecktbass 8'
Oktave 4'
Nachthorn 2'
Mixtur III 4'
Posaune 16'
Trompete 8'
Clairon 4'


Maihingen
Mönchsdeggingen
Neresheim
Germany
Giengen
Ulm
Hechingen
Schramberg
Obermarchtal
Königsfeld
Sigmaringen
Freiburg
Ochsenhausen
Fürstenfeldbruck
Rot
Landsberg
Munich
Memmingen
Ottobeuren
Überlingen
St. Blasien
Salem
Weingarten
Weissenau
Bodensee (Lake Contance)
Radolfzell
Friedrichshafen
Tettnang
Lindau
Romanshorn
Winterthur
Bregenz
Zurich
Villingen
St. Gallen
Dornbirn
Muri
Männedorf
Switzerland
Austria
denotes overnight
denotes organ visits/concerts

Fri 28 April — Depart USA

Join your Pipedreams group on a journey of musical discovery amidst the historic organs of Germany and Switzerland. Board your aircraft for the overnight, transatlantic flight from Minneapolis/St. Paul to Amsterdam. (Meals in-flight)

Sat 29 April — Arrive Munich

Connect in Amsterdam with the continuing flight to Munich, the "Big Apple" of Germany. Arrive in Munich this morning where you'll be welcomed by Ulrich Feldhahn, your German National Guide. Transfer for your first organ visit at the Peterskirche. After time for lunch on own, visit one of the churches where the noted organist/composer Josef Rheinberger served as organist, Michaelskirche. After hotel check-in there will be time to freshen up before a get-acquainted welcome dinner. Mercure Munich City (Meals in-flight, D)

Sun 30 April — Munich

Enjoy a morning at leisure for independent exploration and an early lunch on own. Gather in the late morning for noontime worship (optional) at Munich's most famous cathedral, the Frauenkirche. This massive and famous landmark, capable of holding 20,000 worshipers, was begun in 1468 and consecrated in 1494. Following the service meet the organist and visit the organ loft. Continue with visits to instruments at Lukaskirche and Franziskuskirche. This evening attend a unique performance by the Munich Symphony. They will play Mendelssohn's music, which is simultaneously 'interpreted' with the carefully visualized photographs of Tobias Melle. Mercure Munich City (B,D)

Mon 01 May — Munich/Memmingen

Today is a public holiday and all stores, banks and public buildings will be closed. This morning travel west to Fürstenfeldbruch and its former Cistercian monastery, which was founded in the 13th century by the Bavarian Wittelsbach dynasty. Then visit the Basilica in Landsberg before continuing to Ottobeuren among the Alpine foothills for a third organ visit. The monastery of Ottobeuren was founded in the year 764 and the basilica that you find in Ottobeuren today was finished in 1766. The day ends in Memmingen where ancient architectural masterpieces continue to pay witness to this important trading center's economic and cultural heyday in the Middle Ages. After dinner we will stroll from our hotel to the Martinkirche. Hotel Weisses Ross (B,D)

Tue 02 May — Memmingen /Ulm

Depart Memmingen for nearby towns. The Abbey at Rot an der Rot was founded in 1126 and rebuilt several times over the centuries although with thoughtful consideration of architectural continuity. In Ochsenhausen, the former Benedictine monastery rises impressively on a hill overlooking the town named after it. It was founded at the end of the 11th century as a filial monastery of St. Blasien in the Black Forest. Drive through Bavarian pastures to Ulm. In the Middle Ages the city fathers sought to distinguish the town by building an unforgettable cathedral. The city's mighty Münster (Germany's second in size behind Cologne) has the world's tallest spire, intricately carved and beautifully adorned. You can climb its 768 winding steps for an exceptional view from the top of the steeple. Or you can simply enjoy the splendid organ. Check in at your hotel for a two-night stay. InterCity Hotel (B,D)

Wed 03 May — Ulm

Enjoy a day of exploration in tidy villages north and east from Ulm: Mönchsdeggingen, Maihingen, Neresheim, and Giengen. The little town of Neresheim is dominated by its Benedictine Abbey, constructed between 1699 and 1714. Balthasar Neumann designed the magnificent Baroque church, in which are ceiling paintings by Martin Knoller. In Giengen there will be a warm and fuzzy diversion when you visit the Margrete Steiff Company and Museum. Learn about this remarkable late 19th century woman who transformed her cottage industry into a stuffed animal empire with the creation of the Teddy Bear in 1902. Return to Ulm for an evening at leisure. InterCity Hotel (B)

Thu 04 May — Ulm/Königsfeld

Journey through the heart of the Swabian Alb, an upland region characterized by forested limestone plateaus and grassy flatlands. The area is sparsely populated and quiet - you'll be off the beaten path today when visiting the finely stuccoed former Abbey church in Obermarchtal and St. Johann Church in the town of Sigmaringen, which is particularly renowned for its wonderfully preserved Hohenzollern Castle. The town of Hechingen was the capital of the Hohenzollern-Hechingen principality until 1850 and it lies at the foot of the hill from which the ancestral castle looms. Here in Hechingen visit the 18th century St. Jakobus Church and the 16th century St. Luzern Church. Then into the legendary Black Forest - the Schwarzwald - which covers the southwestern corner of Germany and is most cherished for outdoor holidays. Today's destination is Königsfeld. Schwarzwald Park Hotel (B,D)

Fri 05 May — Königsfeld/Freiburg

The Black Forest has a diverse landscape ranging from the dense forests of the north to the mountainous heights of the south. Residents of the Black Forest are some of the friendliest and most colorful characters in Germany. These are the folks who invented cuckoo clocks! Today you'll wend your way through the pine-covered hills to the town of Schramberg to enjoy the restored Walcker organ with its 'free-reed' stop (like a harmonica!). Continue to Freiburg on the western edge of the Schwarzwald. You'll visit Freiburg's Münster whose lacy spire towers over the nicely rebuilt Medieval streets. The Münster was built over three centuries beginning in 1200 and it reflects the span of architectural developments over that period. The luminous 13th century stained glass windows are worth noting and the Münster 's four organs are playable from a central console (IV/134). End the day with a trip south into some of the more dramatic scenery of the Black Forest to visit St. Blasien, another impressive Benedictine monastery church with an enormous central dome. Return to Freiburg for the evening. Hotel Zum Schiff (B,D)

Sat 06 May — Freiburg/Tettnang

Leave Freiburg for the Black Forest town of Villingen whose city center is charmingly graced by buildings dating to the Middle Ages. After hearing the instrument in St. Georg Church, continue with a visit to the Minster in pretty little Radolfzell on the shores of the lake. Next, travel amidst dark valleys and thatched-roof villages to Überlingen, a town and its Münster picturesquely situated on an arm of Lake Konstanz, also known as the Bodensee. Then drive to the north of the Bodensee and unpack for a three-night stay in the quaint, historic town of Tettnang. Hotel Rad (B,D)

Sun 07 May — Tettnang

Travel northward today, first to Weingarten and the largest Baroque church in Germany. This majestic sanctuary was built to house a vial said to contain drops of Christ's blood, and on Ascension Day each year a huge pilgrimage procession pays homage to this important relic. The imposing interior is home to one of Germany's most extraordinary pipeorgans which fills the balcony and surrounds the gallery windows. Then to Weissenau to the former Premonstratensian Monastery and its 18th century church. Drive southward again to Salem Castle, a former Cistercian Abbey lying in the Salem Valley amidst orchards and vineyards. Visit the organ in the High Gothic Basilica and tour the castle, part of which houses Germany's best known boarding school for boys and girls. This evening you'll attend one of the Bodensee Festival concerts in Friedrichshafen - Nigel Kennedy is the featured performer. Hotel Rad (B)

Mon 08 May — Tettnang

Toward the eastern end of Lake Konstanz lies the island town of Lindau in a picture-postcard setting. The Old Town is connected to the mainland Garden Town by a causeway and it dates back to the Romans. A brief walking tour of the Old Town will highlight the many charms of this ancient village. After a visit to the Münster, cross the border into Austria for organ visits in Bregenz and Dornbirn. Bregenz overlooks Lake Konstanz, and its

eponymous summer festival features performances from a floating stage at the lake's edge. Dornbirn's Marktplatz displays a colorful mix of architectural styles from its early days through its flourishing as a textile center in the 19th century. In nearby Haselstauden enjoy an organ recital by Iveta Alpkalna and meet Caspar Glatter-Götz, whose firm built its first organ here in Haselstauden (and also constructed the famous and eye-catching organ in the Walt Disney Concert Hall in Los Angeles). Hotel Rad (B)

Tue 09 May **Friedrichshafen/Zurich**

Sail across Lake Konstanz this morning to the Alpine foothills of Switzerland where St. Gallen lies in a narrow, high valley. The city's name and origins can be traced back to the founding of the monastery by the wandering Irish monk Gallus, about 612 AD. The eventual Benedictine Monastery became a flourishing center of religion and scholarship by the 9th century. The Abbey Library of St. Gallen is the oldest library in Switzerland, and it is one of the earliest and most important monastic libraries in the world. Its extraordinary collection of books shows the development of European culture and documents the cultural achievements of the Abbey from the 8th century to the dissolution of the monastery in 1805. As well as the library, visit the giant, late-Baroque cathedral to see and hear its fine instruments. Drive through the rolling countryside to hear the instrument at Stadtkirche in Winterthur, the country's sixth largest city. Today's travels end in Zurich, the cultural and economic capital of Switzerland. Despite being the largest city in the country, many consider this the most beautiful of Swiss cities, astride a river and turned towards a crystal-clear lake with distant snowy peaks. Upon arrival visit the Grossmünster where Zwingli preached his reformist beliefs in the 16th century; the church is huge and austere and it features a Metzler organ. Hotel check-in, dinner and overnight. Best Western Hotel Montana (B,D)

Wed 10 May **Zurich area**

This morning visit the Kuhn organ-building firm. It all started in 1863, when Johann Nepomuk Kuhn, a master organ builder, first saw the shores of Lake Zurich when he came as an employee of Eberhard Friedrich Walcker to build a new organ for the church in Männedorf. In 1864 he settled in Männedorf and founded his own company. Learn how their instruments are born from the surrounding woods and finished by hand in the firm's workshops. Continue southwest of Zurich to the Abbey Church in Muri - their organs are a "must!" Return to Zurich for your final organ visit at St. Peter's Church. Freshen up at your hotel before gathering for a farewell dinner this evening. Best Western Hotel Montana (B,D)

Thu 11 May **Return to U.S.**

This morning transfer to the Zurich airport for your return flights to the U.S. Arrive home this same day enriched with memories of Germany's and Switzerland historic organs and their glorious music. (B, Meals inflight)

Code: **B**reakfast, **L**unch, **D**inner
Itinerary subject to change.
Organ visits subject to final confirmation.

GROUP FLIGHT INFORMATION

April 28	**From**	**To**
NW 42*	Mpls/St. Paul	Amsterdam
(8hrs 15min	3:15pm	6:30am
April 29		
KL 1791	Amsterdam	Munich
(1hr 25min)	7:30am	8:55am
May 11		
NW 8390	Zurich	Amsterdam
(1hr 45min)	9:25am	11:10am
NW 45*	Amsterdam	Mpls/St. Paul
(8hrs55min)	12:55pm	2:50pm

** Denotes meal service*

ACCOMMODATIONS LIST

April 29 - May 1 **Munich**

Mercure Muenchen City Center
Senefelderstr. 9
80336 Munich
Ph: 011-49-89-551320
Fax: 011-49-89-596444
www.accorhotels.com

May 1 - 2 **Memmingen**

Hotel Weisses Ross
Salzstr. 12 - 14
87700 Memmingen/Allgäu
Ph: 011-49-8331-9360
Fax: 011-49-8331-936150
www.hotelweissesross.de

May 2 - 4 **Ulm**

Inter City Hotel
Bahnhofsplatz 1
89073 Ulm
Ph: 011-49-731-96550
Fax: 011-49-731-9655999
www.intercityhotel.de

May 4 - 5 **Königsfeld**

Schwarzwald Park Hotel
Klimschpark
78126 Koenigsfeld2
Ph: 011-49-7725-8080
Fax: 011-49-7725-808808
www.schwarzwaldtreff.de

May 5 - 6 **Freiburg**

Hotel Zum Schiff
Basler Landstr. 35- 37
79111 Freiburg-St. Georgen
Ph: 011-49-761-400-750
Fax: 011-49-761-400-75-555
www.hotel-zumschiff.de

May 6 - 9 **Tettnang**

Hotel Rad
Lindauer Str. 2
88069 Tettnang/Bodensee
Ph: 011-49-75-42-5400
Fax: 011-49-7542-53636
www.ringhotel-rad.de

May 9 - 11 **Zurich**

Best Western Hotel Montana
Konradstr. 39
8005 Zurich
Ph: 011-41-43-366-6000
Fax: 011-41-43-366-6010
www.bestwestern.ch/montana