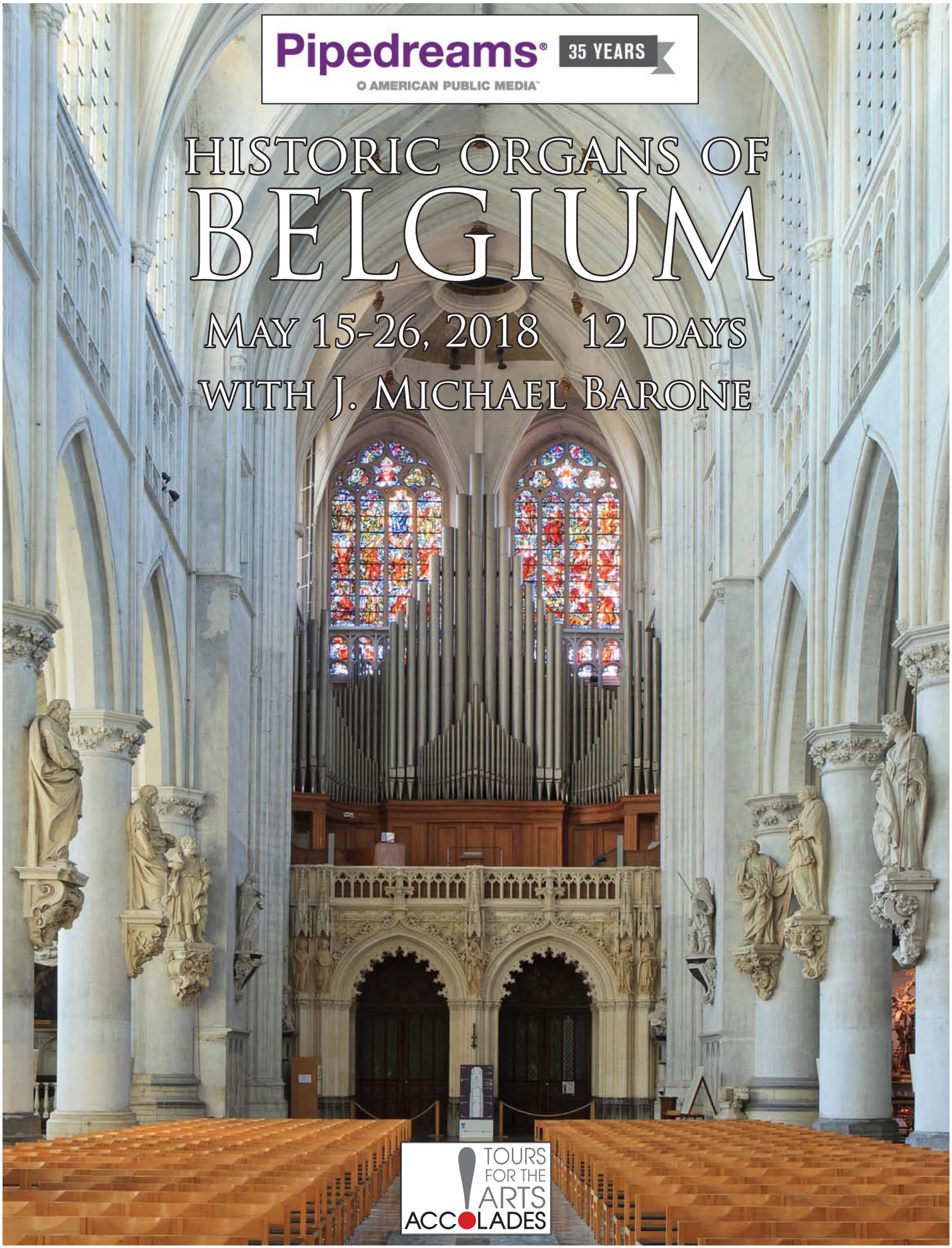
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TOURS FOR THE ARTS
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# Welcome Letter from Michael...

Welcome aboard for another exciting adventure amidst the history and traditions of organ music in Belgium, one of the Low Countries with a present-day high profile as a founding member of the European Union, seat of the European Parliament, and headquarters of NATO.

Though we tend to be distracted by the music of surrounding nations, France, Germany, and the Netherlands, Belgium has always been a prosperous and cosmopolitan center of commerce and culture, and certainly holds its own as regards important musical personalities and significant Belgian influences that have colored the evolution of western European music from the early Renaissance forward.

Early Baroque Flemish virtuoso **Peeter Cornet** was considered one of the finest keyboard composers of his day. And Charles Auguste de Bériot developed an influential Belgian School of violin playing in the 19th century, a style furthered by Henri Vieuxtemps and Eugene Ysaye, and manifest in our time by the artistry of Arthur Grumiaux.

A very influential figure on the 19th century organ scene was Belgian-born composer and critic **François-Joseph Fétis**. Author of the comprehensive *Biographie universelle des musicians*, Fetis taught at the Paris Conservatory and later was director of the Royal Conservatory in Brussels where **Jacques-Nicolas Lemmens** was his protégé. Their promotion of the music of Bach (and the use of the organ pedals in German manner) would transform the consciousness and careers of budding Parisian virtuosos Alexandre Guilmant and Charles-Marie Widor, who studied with Lemmens in Brussels.

Remember that their older contemporary, **César Franck**, whose compositions would forever change the soul of French romantic organ, was born in Liège, as was **Joseph Jongen**, composer of a monumental *Symphonie Concertante* for organ and orchestra that is, in some minds, a work at least equal, if not superior, to the much more-often-heard *Organ Symphony* by Saint-Saëns. And we Americans are well aware of the work of Belgium's foremost touring virtuoso of the late 20th century, **Flor Peeters**, long-time organist at the Cathedral of Mechelen. But lesser known organist-composers from Belgium, such as **Abraham van den Kerckhoven, Lambert Chaumont, Joseph Callaerts, Edgar Tinel**, and **August de Boeck**, also are worth exploring.

We'll visit both the Dutch-speaking Flemish and French-speaking Walloon regions, and experience instruments from five centuries by **Goltfusz, Goynaut, Picard, Van Peteghem, Korfmacher, Van Bever, Schyven**, and **Loncke**, with a visit to the atelier of **André Thomas** included.

Despite inevitable external influences, the Belgian organ culture has its own personality, as we will discover together!

— Michael B.

# Hosts

**MICHAEL BARONE** is a well-known voice on public radio as host for the national broadcasts of American Public Media's *Pipedreams*, which celebrated its 35th anniversary in 2017. He came to Minnesota Public Radio in 1968, served as the system's music director through 1993, and continues as Senior Executive Producer and the longest-tenured of any present MPR/APM staff. Barone is a graduate (B.M. in Music History) of the Oberlin Conservatory in Ohio, and an internationally known advocate for the pipe organ. He served as President of the Organ Historical Society and is co-founder of the Chamber Music Society of Saint Cloud. He received the President's Award from the American Guild of Organists (1996), the OHS Distinguished Service Award (1997), and the Deems Taylor Broadcast Award from the American Society of Composers, Authors and Publishers (2001), and was inducted into the Minnesota Music Hall of Fame (2002) for his contributions to the musical community at large and to organ music in particular. He was consultant on the Walt Disney Concert Hall organ project and is programming advisor to Philadelphia's Kimmel Center/Verizon Hall organ series.

**RACHEL PERFECTO** is originally from Poughkeepsie, New York, and studies organ and improvisation with Paul De Maeyer. With interests in both science and music, she double-majored in astrophysics and music at Yale University, where she graduated 'magna cum laude' in 2015. A member of the Yale Guild of Carillonneurs for four years, Rachel studied carillon with Ellen Dickinson before moving to Belgium to study at the Royal Carillon School with the support of the Belgian American Educational Foundation. She graduated in 2016 with greatest distinction and is now pursuing masters studies in choral conducting at the Royal Conservatory of Antwerp. Rachel is also an avid oboist and orchestral conductor. While at Yale, she was the principal oboist and assistant conductor of the Yale Symphony Orchestra, assistant conductor of the Saybrook College Orchestra, and conductor of the Yale Undergraduate Ballet Company orchestra. As an oboe soloist, she has performed with the Yale Symphony Orchestra and the United States Military Academy Band at West Point, NY.

**PAUL DE MAEYER** is a well-known international concert organist who is regularly invited to festivals for his beautiful improvisations and original programs. As a professor at the Ghent Academy of Music in creative keyboard arts and organ performance, he is inspired by the fabulous historic legacy of organs in the Low Countries. Paul conducts his own workshops as a composer and a teacher in the Saint-Nicolas Church, with the famous Cavaillé-Coll organ from 1856, in the heart of the historic city of Ghent. He is the creator of the Flemish Organ Days, the Cavaillé-Coll Colloquium Ghent, and a living organ culture in the Augustinian Monastery of Ghent, where he serves as a liturgical organist and director of the organ festival. After his studies at the Conservatory of Leuven, where he achieved the diplomas for Organ, History of Music and Pedagogy of Music, he also obtained the soloist-certification "Master of Music" at Utrecht Conservatory with Reitze Smits. He attended master classes for organ and improvisation with Hans Van Nieuwkoop, Ewald Kooiman, Jos Van Immerseel, Michel Chapuis and Thierry Escaich. His organ-repertoire consists of a large selection of original, highly esteemed, organ music from the middle-ages to the present, from the Robertsbridge Codex to Bach, Franck, Liszt and the newest creations. The choice of the program is always based on a detailed study of the style and the possibilities of the organ. Each of his numerous concerts of organ improvisations explores a new vein of inspiration evoking the European organ literature, folklore, the liturgy essence, programmed images on a screen, natural elements as well as themes invented by the Paul himself.

# Organists

**LEON BIERENS** studied at the Conservatory of Maastricht and the Rijksuniversiteit of Ghent. In 1985, he earned a master's degree in musicology, and the following year he earned his diploma in organ performance. Bierens specializes in music from the 17th and 18th centuries, with Johann Sebastian Bach forming a common thread in his musicological research. In particular, he studied keyboard instruments with foot pedals, pursuing this research in collaboration with the well-known piano maker, Chris Maene, who designed a harpsichord with a pedalboard in 1989. Since 1972, Leon Bierens is organist of the Van Peteghem organ in the Onze-Lieve-Vrouw-Sint-Pieterskerk in Ghent.

**EDWARD DE GEEST** studied organ at the Royal Conservatory of Antwerp and the Royal Conservatory of Ghent. Afterwards, he distinguished himself in various competitions, becoming a laureate of the Delta Organ Competition in Middelburg (NL) and of the Biennial National Organ Competition Alex Paepen Prize in Antwerp. Since then, he has been invited to perform in the Netherlands and abroad. On October 1, 1994, Edward was appointed titular organist of the Saint Bavo Cathedral in Ghent. He has made numerous national and international radio and TV recordings (Klara, RTBF, Radio Rias Berlin, Radio Hilversum 5, Televizione Catalonia Espagnole ...) and his discography includes CDs with works by Bach and compositions from the seventeenth to the twentieth century.

**THOMAS DESERRANNO** was born in 1978 in Liège. He began a general musical training in piano and organ before pursuing further studies in Brussels under the direction of Jean Ferrard. A liturgical organist, he is called to accompany many offices in the Cathedral of Brussels and the Royal church of Laeken in particular. Since 2003 he is organist of the historical organ of Walhorn, in the German-speaking part of Belgium; he also accompanies services at the Benedictine abbey of Liège. His musical tastes prefer the repertoires of the 17th, 19th and early 20th centuries, leaving a large place to the traditions of transcription. Deserranno also specialized as a freelance technician, his main activity, which he considers both inseparable and complementary with that of interpreter. He trained at the Thomas-Ster-Francorchamps Organ Manufacture, where he is in charge of pre-harmonization and sound harmonization work on new or restored instruments, such as those of Strasbourg, the Philharmonie of Liège or just recently the Monaco Cathedral.

**KAMIEL D'HOOGHE** received his training with Flor Peeters, Marinus De Jong, Jules Van Nuffel and Prosper Van Eechaute. He obtained the his diploma in organ with greatest distinction at the Royal Flemish Music Conservatory of Antwerp. At age 22, he was appointed organist of the Saint Salvators Cathedral in Bruges, where he later organized the first International Organ Week. From 1967 to 1994, he was director of the Royal Conservatory in Brussels. As an organ teacher at the Lemmens Institute and the Maastricht Conservatory, he has taught many organists at home and abroad. He has given numerous concerts and courses in all continents and has made recordings under various labels, including Philips, Decca, Arcophon, and CBS. He is currently organist of the abbey church in Grimbergen and was editor-in-chief of the Flemish organ journal "Orgelkunst" for 27 years.

**STIJN HANSSENS** studied at the Lemmens Institute in Leuven, where he earned his Masters in Music in organ and composition and a Master-after-Master's diploma in organ with a specialization in 19th- and 20th-century organ music. He is organist of the Sint-Pieterskerk of Jette and the Koninklijke Onze-Lieve-Vrouwekerk of Laken (the burial church of the Belgian monarchy). Since 2015, Stijn Hanssens is also the director of the Academy for Music, Word, and Dance in his hometown of Halle.

**NILS HELLEMANS** was born in Dendermonde in the year 1993. In the municipal school of Music in Dendermonde he received from Frans Dooms his first piano lessons. He began his higher studies in 2012 at Lemmensinstitute Leuven, option main instrument piano and organ. He started taking organlessons when he was 16 years old, with Bart Naessens (formerly student of Luc Ponet), in these years, Ellen Moortgat was his pianoteacher. Nils achieved in 2011 a 2nd place at the 'Steinway Pianocompetition for the youth' and later in the year at the 'Dexia Classics' he also gained 1st price for organ and piano. In 2012 he became laureate from the Cantabile pianocompetition. In June 2013 he participated with the Organcompetition of Quintus Kampen was finalist. In september 2013 he became half-finalist of the 'VIII. International Mikael Tariverdiev Organ Competition' in Moscow and Kaliningrad (Russia). He also took master classes for organ with, including Diego Innocenzi, Luc Ponet, Arnaud Van de Cauter, Yves Rechsteiner, Jean Ferrard and James David Christie. His teachers are Jan Vermeulen (piano) and Luc Ponet (organ). Since the year 2013 is he a member of the organ committee of his hometown Dendermonde. In March 2015 he became finalist of the piano competition Stephan De Jonghe.

**TOM HOORNAERT** (b. 1972) studied organ both at the Lemmens Institute in Leuven with Prof. Luc Ponet as well as at the Music College in Maastricht with Prof. Dorothy De Rooij. Moreover he obtained the diploma of choir master in Maastricht with Prof. Ludo Claesen. In 1991 Tom was awarded as 'First Laureate ' of the National Musical Contest 'Pro Civitate' (now called 'Belfius Classics') with greatest distinction, 95%. Tom is active in the city of Tielt as organist in the main church of St. Peter and teaches organ, piano, carillon & guidance practice. He accompanies at the Urban Academy for Music and Word. To promote the organ, not only as a liturgical but also as a concert instrument, he founded the organ society 'Chamade'. Thus he creates concerts every Saturday in the month of September in collaboration with other instrument players and vocalists.

**ROBERT HOSTYN** is professor emeritus of organ at the Municipal Conservatory of Oostende. He can regularly be heard playing the organ or accompanying the choir of the Onze-Lieve-Vrouw ter Duinenkerk in Koksijde as assistant of organist Jan Vermeire. He also helps to organize the Flemish "Organ Days" and has written a series of articles about the history and building of the organs of Oostende.

**JAN HUYLEBROECK** is a versatile musician and composer who studied at the Royal Conservatory in Ghent, where he earned a total of 6 final diplomas. He began his career as a piano teacher and accompanist at the municipal conservatories of Ghent and Bruges. He remains accompanist at the Bruges Conservatory (a position he has held since 1979), providing both piano and organ accompaniment for almost all the courses on offer. He is also an accomplished timpanist, having held the position of principal timpanist of the Symfonie Orkest van Vlaanderen since 2003.

**PETER LEDAINE** studied at the Lemmens Institute in Leuven, where he obtained the "Higher Diploma" in organ, and continued his studies at the Sweelinck Conservatory in Amsterdam with Hans Van Nieuwkoop. He is director of the Municipal Academy for Music and Word in Blankenberge and organist in Oostende at the main church of St. Peter and Paul and at the Capuchin church. He plays the monumental Schyven-Flentrop organ, the Thomas organ in Silbermann style, and the new baroque organ built by Stan Arnouts in early 17th-century style. He also takes on the artistic direction of the St. Peter-and-Paul concerts. He regularly performs at home and abroad and has recorded various CDs.

**ROGER LEENS** is a composer, choir conductor, and organist. He graduated in 1965 with a diploma in organ and music pedagogy from the Lemmens Institute in Leuven. As an organist, played a big role in the procurement of the Hook organ in Boom, which he now plays.. As a conductor, he founded the choir Musica Nova and directed it for 40 years. He also taught choir conducting at the Music Conservatory of Antwerp.

**IGNACE MICHIELS** (b. 1963) studied organ, piano and harpsichord at the Academy of Bruges, his hometown. In 1986 he was prizewinner at the Lemmens Institute in Leuven. He successively improved his talent as a musician with Robert Anderson at the Southern Methodist University in Dallas, at the Royal Academy of Brussels with Herman Verschraegen and with Odile Pierre at the Paris National Conservatoire where he obtained the prestigious Prix d' Excellence. He also obtained the Higher Diploma of organ music at the Royal Academy of Ghent. Ignace Michiels is organ professor at the Faculty of Music of University College Ghent. He also teaches organ at the Academy of Music in Bruges and is titular-organist at the St. Saviour's Cathedral in this city, where he organizes the yearly international organ festival.

**DANIELLE PIANA** is a lyric soprano, conductor, and organist of the grand organs of Chant d'Oiseau and the Collège Saint-Michel. She studied organ with Jean Ferrard, Stanislas Deriemaeker, Joris Verdin, and André Isoir, among others. Piana is also founder and director of the vocal ensemble "Re Becarre" and leads the choir "La Noucelles," and has conducted larger productions with orchestra. She specializes mainly in accompanying soloists with orchestra or organ in all sorts of repertoire. She also tirelessly finds new talent to develop, transferring her love of music to her students, choir singers, parishioners, and her audience. She is an accompanist, and teacher of voice, organ, and piano at the Music Academy of Sint-Pieters-Woluwe.

**PETER PIETERS** graduated in 1981 from the Lemmens Institute in Leuven, where he studied organ with Chris Dubois. He also studied fugue and composition with Jan Hadermann, Frans Geysen and Jos Van Looy. In 1986, he succeeded Flor Peeters as the titular organist of the Sint-Rombouts Cathedral in Mechelen. Peter also teaches organ, improvisation, and composition at the Lemmens Institute. As a composer, he has written vocal works, chamber music, and some orchestral pieces, as well as works for choir and orchestra. As an organ soloist, he has recorded several CDs.

**LUC PONET** is an organist, academic, and board member of Dutch National Institute for Organ ("Nationaal Instituut voor de Orgelkunst"). Ponet was educated at the Lemmens Institute in Leuven and the Hochschule für Musik und darstellende Kunst in Vienna. Ponet specialised in organ performance and improvisation in Toulouse (M.-C. Alain, X. Darasse, M. Chapuis, M. Radulescu, 1981), in Mechelen (Flor Peeters, 1983), in Haarlem at the International Summer Academy for Organists (Hans Haselböck, Ton Koopman, Harald Vogel, 1986) and again at the summer academy in Haarlem (Montserrat Torrent, Ewald Kooiman, Bernard Winsemius, 1992). He performed in major festivals all over the world and has held key positions, including titular-organist of the Basilica of Tongeren (since 1988), organist-in-residence and Music Director of the Landcommanderij Alden Biesen (since 1999) and city organist and curator of the organ festival in Leuven (since 2012). Ponet's teaching positions include: Professor for organ, LUCA School of Arts (since 1982) and Visiting professor, Concordia University - River Forest/Chicago (USA)(1996) and Baylor University – Waco/Texas (USA) (2006).

**DIRK STEENBRUGGE** has accompanied the services in the church of Sint-Anna in Ghent since the restoration of the Schyven organ in 1993. He participated in a couple of publications relating to this church. His interests also include the acoustics of organ pipes and traditional organ building techniques.

**PIERRE THIMUS** was born to a family of musicians and studied organ with Firmin Decerf, Hubert Schoonbroodgt and Jean Ferrard. At the Royal Conservatory of Music in Liège, he won first prizes in organ and bassoon. In 1986, he was appointed titular organist of the former Saint-Jacques abbey church of Liège, which houses a magnificent Renaissance organ. From 1993 to 1998, he

directed the restoration works of this instrument. He is also professor of organ at the Grétry Academy of Liège and the Malmedy Academy of Music. Since 1998, he is the artistic director of the Liège Organ Festival. Thimus is also very active as a conductor having founded the Convivium Orchestra and the Liège Symphonic Choir.

**PETER VAN DE VELDE** (b. 1972) started his organ studies by himself at the age of nine. He received his first musical tuition at the Antwerp Academy of Fine Arts and went on to pursue his studies with Stanislas Deriemaeker at the Royal Antwerp Conservatory of Music, where he won several first prizes in addition to other comparable awards. Since early 2002, in his capacity as titular organist of Antwerp Cathedral, the largest gothic cathedral in the low countries, he plays on both the romantic Schyven-organ (1891) and the classical Metzler-organ (1993). He also holds the position of organist at the church of Saint Michael in Antwerp. He is also the artistic adviser of several organ committees in and around Antwerp. His concert tours bring him all over Europe, North America, Japan, the Philippines, Egypt, and more. Since 2004 he has made several recordings for the German label Aeolus with, among others, the symphonic organ works of the Belgian composers Paul de Maleingreau, Guy Weitz, Joseph Jongen and Flor Peeters.

**MITHRA VAN EENHOOGE** studied at the Municipal Conservatory in his hometown of Bruges and with Ignace Michiels at the Royal Conservatory of Ghent, graduating in 2008 with greatest distinction. He pursued further studies in Paris with Prof. Eric Lebrun and various masterclasses with O. Latry, L. Van Doeselaar, J-B Robin, and J-C Zehnder among others. He is organist of the Sint Pieterskerk in Oostkamp and assistant organist of the Sint-Salvator Cathedral in Bruges.

**ROLAND VAN LIEFFERINGE** studied piano with Jozef De Maeght, director of music of the St. Baafs Cathedral in Ghent. His first became interested in the organ thanks to Gabriël Verschraegen, then the organist of the St. Baafs Cathedral. This was the beginning of many years of self study with practical guidance. After the sudden death of his piano teacher, he took over as the organist of the city hall of Ghent for all official receptions and festivities. Van Liefferinge accompanies several choirs on piano and organ.

**TAKAKO YANAGIHARA** was born in Gumma, Japan. She earned a Masters of Music in organ with Prof. Minoru Yoshida at the Kunitachi College of Music in Tokyo. She was organist of the St. Mary's Cathedral in Tokyo and the Sacred Heart Cathedral in Yokohama. In 1991, she received a scholarship from the Flemish Community to study with Stanislas Deriemaeker at the Royal Flemish Conservatory in Antwerp. She studied further with Joris Verdin at the Lemmens Institute in Leuven. She is titular organist of the historic Coppin organ (ca. 1760) at the Church of Our Lady in Bossut and is responsible for playing both the historic Goltfuss organ (1692) and Pels organ (1986) of the Sint-Jan-de-Doperkerk in Leuven.

# A History of Organs in Belgium

## The origin and evolution the organ in the Low Countries: 800 - 1550

During the Middle Ages, the art of the organ in what is now Belgium emerged in East Flanders, the region around Ghent. In 812, Charlemagne was given an organ as a royal dance instrument for his court in Aachen. In 1432, Jan Van Eyck completed the famous triptych of the *Adoration of the Mystic Lamb*, also known as the Ghent Altarpiece. One of the panels depicts a group of musical angels, including a detailed rendering of a positive organ from that time in the foreground with more than photographic accuracy (see Figure 1).

*Figure 1: A panel of the Ghent Altarpiece by Jan Van Eyck, completed in 1432, depicting musical angels performing around a positive organ.*

The first organs had no registers and were conceived as a "block work" (*blokwerk*) or "noise work" (*ruiswerk*). Here, on the main manual, there was only a sort of mixture (*mixtuur*); instead of being divided into registers, the mixture consisted of multiple ranks at various pitches...sub octave, octave, quintz, super octave... from 24 foot to 1/8 foot, that sounded simultaneously as each key was pressed. The number of ranks increased with pitch, so that in the highest octave, one would sometimes play more than fifty pipes per key.

The blokwerk was tuned pythagorean, with acoustically pure fifths. It was often symbolically associated with «the thousand mouths of God's congregation that praise God," and was sometimes placed in a case with two doors, one which depicted the angel Gabriel as messenger of the pregnancy of Mary, and the other which depicted the Virgin Mary receiving the message.

The organ builders of this period were anonymous, medieval artists who dedicated their lives and their artistic practice to the service of God. In this way, we encounter a tradition in which organs were built by clergymen, of which the 18th century Benedictine Dom Bedos was the most famous.

In addition to the blokwerk, in the Middle Ages we find portative organs in which all pipes had the same diameter, described as being about the size of a pigeon's egg (see Figure 2). We also find extensions of the blokwerk with a *rugwerk* ("back work", behind the player on the gallery railing) with separate registers, where the open flutes were quite wide, the stopped pipes very narrow in scaling (*quintadeen*), and the reeds very diverse in timbre.

In the North, the blokwerk tradition was continued for centuries. The large mixtures were often divided into different sub-mixtures of 6 to 12 or even more ranks.

An evolution of the blokwerk tradition is mirrored fronts; here, below the normal and facade pipes, one could see the same pipes but with the foot pointing upwards, whereby a *prestant 8'* could have multiple ranks through which the sound of the register was gradually, with incredible power as a result (comparable with "stereo" or "quadrophony").

In these regions, organ builders traditionally created many possibilities for comfortable playing and registration on the organs by sharing the bass and the treble, by making use of the shortened octave and the broken octave, and by providing the first forms of pedal claviature (e.g. block pedals and toe pedals). Later on, the pedal would become increasingly important, both in supporting the bass, and in letting particular voices come out in polyphonic solo works.

Meantone tuning made it possible to fine-tune thirds and third-registers, giving the pure organ timbre a splendorous new color and projection. Whereas beats in the sound were expected with the blokwerk, the meantone organ tended to produce fewer beats and thus newly colored overtones.

Traditionally, organ registers of this time tended to mimic the timbre of other instruments and sounds: trumpet, cornetto, crumhorn, gemshorn, oboe, recorder, flute, gamba, drum, cymbal, birdsong and nightingale. A rich sound palette arose, derived from the instrumental ensembles of the time and concrete sounds from nature.

The "regal" (*regaal*) is a separate case; literally this means "royal register," just as the trumpet is traditionally also one. The *regaal*,

however, took up less space than the trumpet pipes. This is how *bijbelregalen* ("bible regals") arose, which could be folded shut and placed between books in the library. This was done as a practical joke during the Renaissance that referred on the one hand to the king's dances and, on the other hand, to the instrument's double function as a "book" and "dance instrument."

The most spectacular prank that one dared to do with an organ in the Low Countries during this early period was the «foxtail." This joke relied on a real foxtail that, thanks to a pneumatic system with a wheel, would suddenly appear and hit the hands of a non-organist "invader." In other words: "study music and organ culture first, and only after that you can touch an organ."

*Figure 2: Painting by Hans Memling (1430-1494) of an angel playing a portative organ.*

The repertoire that was played on the organs in these regions was diverse: Gregorian cantus-firmus literature, polyphony that was performed alternating with Gregorian chant, variations on songs, dances, and psalms (since the Reformation).

Organs that partially remain from this oldest period are in the Sint-Germanus Church in Tienen and the Nicolai Church in Utrecht (NL).

## Openness of the Renaissance and a melting pot of cultures

During the Renaissance, artists from the Low Countries (especially from "Flanders") flocked to Italy and Spain. In addition to an impressive caravan of painters who all tried their luck in the promised land of Italy, where the noble families invested heavily in private art, Flemish polyphony also swarmed this fertile area. Among these musical pilgrims were the famous polyphonist Adriaan Willaert, the organist Jacobus Buus (in his family we also find organ builders), and the Flemish organ builders Gillis Brebos, who travelled with the court of Emperor Charles V and built the organs of the Escorial in Madrid, and Willem Hermans, who built Flemish-style organs in Italy. In Spain, a horizontal, singing 'trumpetteria' was added to the Flemish-style organs: the *chamadewerk* ("en chamade") with its commanding solo voice. Here in our regions, the organs of Willem Hermans and the Bremser Brothers have not been preserved intact.

Because of the many international contacts with the north through the Hanseatic League trade alliance from the 15-16th centuries, the Hanseatic cities of the Low Countries (including the Flemish cities of Antwerp, Bruges and Ghent) had contact with the organ culture from abroad. During this period, not only the musicians and the organ builders travelled, but also the musical compositions. For example, the folk song *Il était une fillette* was known in Italy as *La Monica* , and in Germany as the chorale *Von Gott will ich nicht lassen.*

We see the French influence on the practice of organ building in our regions in the many cornets, trumpets and clairons in addition to the voix humaine and musette. The German influence was felt in our regions very early in the work of Hans Goltfuss (Cologne, 1595 - Antwerp, 1658) but especially afterwards, beginning in the Romantic period with the realizations of Korfmacher and Walcker, who also worked here. The influence of the English virginalists was absorbed via the Antwerp Cathedral with the work of John Bull, who had come over from England. In Antwerp, there was the harpsichord producer named Rückers, who was very famous in his time and obviously played a role in spreading Flemish keyboard music by distributing the harpsichords themselves and the music from this country that could sound so good on them. Works by Pieter Cornet and Abraham Vanden Kerckhoven form the canon of the Flemish organ literature, together with the epigone Jan Pieterszoon Sweelinck, who taught the North-German organists in Amsterdam.

## Reformation and Counter-Reformation

Of course many organs were destroyed during the period of the iconoclasm (1566) - this partly explains why we do not know much about the earliest instruments.

For the development of organ music this was a very important period: the chorales as a new genre gave rise to a rich development of organ culture. They were placed alongside the great Gregorian-chant-inspired literature and also divided Europe in a Northern and a Southern sense. In the North, the culture of community singing prevailed, leaving the broad plenum and blokwerk-like mixtures desirable. In the South, the plenum disintegrated into separate overtone registrations, which mainly had a coloring function to make polyphony sound diverse via a rich sound palette through registrations.

## Baroque in the southern Low Countries

Names of organ builders who performed important work in our regions are: Andries Jacob and Dominic Berger (Bruges), Nicolas Le Royer, Guillaume Robustelly, Corneille Cacheux, Jean-Baptiste Forceville, the Van Peteghem family, Le Picard, and Jacobus Van Eynde.

In our regions, the early Baroque is closely related to elements of the Renaissance; later came the colossal order (e.g. Forceville in Ninove 1728) and the rich decorations (e.g. Le Picard in Tongeren

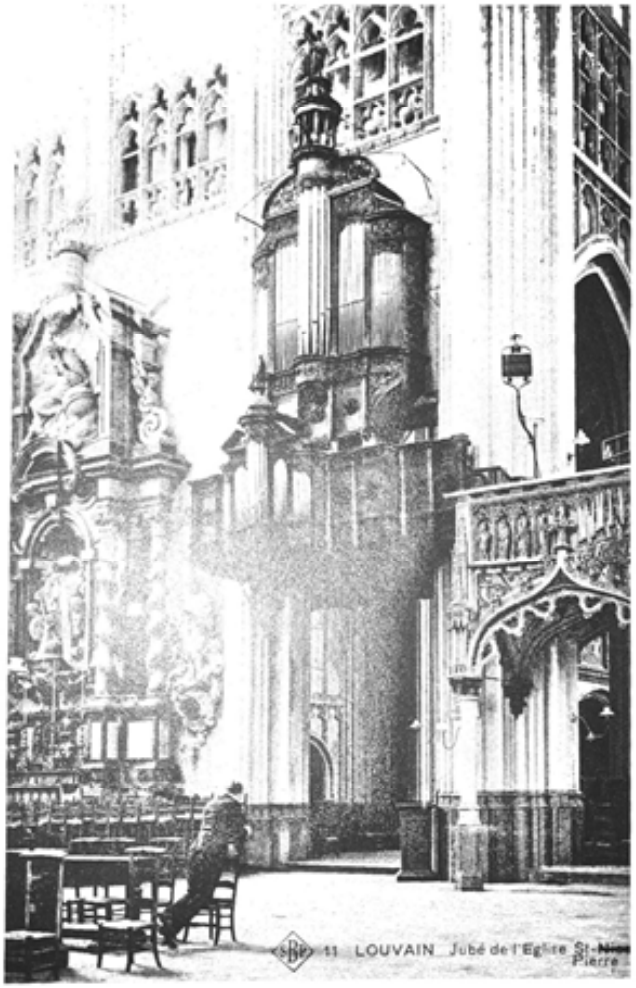



*Figure 3: Leuven, Sint-Pieterskerk. Before the bombing of 1944, this beautiful case by Jean Crinon (1556) contained an instrument that frequently was "restored:" Goldfuss in 1639-1640, Pierre-Charles and Lambertus-Benoit Van Peteghem (1808, 1835, 1859) and Joris (1931). Each in their own time, they rebuilt the organ according to the tastes of the current period.*

1752, Van Peteghem in Haringe 1779). The great organs from that period have only been partially preserved. The majority that we know today are organs that have been heavily rebuilt throughout history. The spatial arrangement of the organ with divisions (like the principle of. Arp Schnitger) can be seen in images of the great historical examples as there are some in Leuven, such as the Crinon organ (1556—see Figure 3) and Le Picard organ (1744-1746).

The organ of Tongeren is a fine example of a successful reconstruction that respects the organ in its historical form as it was developed in space: rugwerk ("back work"), main work ("hoofdwerk"), bovenwerk ("upper work"), echowerk ("echo work"). The influence of the double choirs that originated in San Marco in Venice can be seen as the starting point for the echo idea and the spatial effect with which one can play on these organs. At the same time, new solo and coloration possibilities were naturally created, whereby the various registrations were played against each other in contrasting ensembles with independent voices and references.

The French organ culture here has its influence in the sense that a great contrast is obtained with relatively limited means: on the same organ, the *grand jeu* (the reed chorus) has a completely different sound than the *plein jeu (*principal chorus*)*. In addition one has the solo registers, such as *jeu de tierce* and cornets, partial registrations for polyphony, and many different applications of the reeds: soloistic in the bass and treble, and to play fugues.

From the 17th century, the Peter Goltfuss organ (1692) of Leuven has been preserved.

From the 18th century:

- 1763: Boudelo Abbey of Ghent: Van Peteghem organ (sold to the Great Church of Vlaardingen, NL, in 1819)
- 1779: Haringe (Westhoek): Van Peteghem
- 1728: Ninove (Brussels): Forceville
- 1752: Tongeren (Limburg): Le Picard
- 1772: Abbey Averbode (Flemish Brabant): Guillaume Robustelly (organ sold to Helmond in the Netherlands)

## Empfindsamer Stil ("Sensitive Style"): emotional expression and personality "Decline of the organ practice"

The period of the Rococo style and pre-Romanticism is referred to as "Decline of the organ practice" in *Orgelkunst in de Nederlanden* ("The Organ and Its Music in the Low Countries") by Flor Peeters and Maarten Vente. The abbeys were dissolved under Joseph II and at the same time the Baroque style had evolved in the direction of more and more ornamentation, so that the core of the musical story was lost.

The organ culture was somewhat under pressure from many causes: the galant style was actually chamber music aimed at soft and light-footed expression, not so much starting from conviction and boldness, but from a cautious beginning of subtle expression. The pianoforte became more common and with that the search for dynamic expression (piano, forte, crescendo, diminuendo) on one instrument (e.g. in the music of organ composers such as Josse Boutmy and Christian Friedrich Ruppe).

The musical taste developed in the direction of the operas, the revolutionary literature, and programmatic representation. This image was very far removed from Gregorian chant, strict polyphony, and the historical musical styles that were no longer (or not yet) active at that moment. The French revolution had not yet begun its work to end the total domination of the common

people by the nobility and the creation of a new class (the bourgeoisie), while at the same time creating space for personal experience, expression and culture without being reserved for the highest segments of society.

On September 4, 1765, Ghent experienced a historic day. The young Wolfgang Amadeus Mozart, his sister Maria Anna, and their father Leopold paid a visit to Ghent. The Mozarts explored various parts of the city center. They were interested in architecture, sculptures and paintings. During his visit to Ghent, Wolfgang played on the carillon in the Belfort and on the Van Peteghem organ in the Baudelo Abbey. This organ was sold to Vlaardingen in the Netherlands after being removed from the Boudelo Abbey, where it was expanded with a Dutch *bovenwerk* ("upper work"). A little later, father Leopold Mozart wrote in a letter that the Flemish organs are of high quality. This certainly was true for the organs of the Van Peteghems. In Flanders, there are still only a few original and authentic Van Peteghem organs. The organ in the St. Peter's Church in Ghent is one of them.

We know that Mozart thought that an organ sounded a bit childish: the only thing he wrote for the instrument was his composition for an automatically playing organ.

## 19th century

The city of Geraardsbergen with the organ builder dynasty of Hooghuys became the center of barrel organ building. In the same city one can find the church organ builders Anneesens, Mahauden, Reygaert, and Hooghuys himself who first made church organs.

## Romantic and Symphonic organ building

During the period of early Romanticism, multiple 8 foots were added to the Baroque soundscape. The masterpiece of Pierre Van Peteghem from 1848 in the Ghent Onze-Lieve-Vrouw-St.-Pieterskerk, for example, added flutes and strings to the sound. The work of Arnold Clerinckx in Limburg created more possibilities with fewer resources: a transmission system where registers for multiple keyboards were used.

The symphony orchestra developed, became larger and more diversified in timbre, and inspired the organ builders and composers to strive for a firmer sound development with a larger dynamic range and more contemporary shades of color.

For the first time, scholars practiced musicology by collecting and studying historical sources. The Brussels Conservatory director François-Joseph Fétis, for example, discovered Bach's high Baroque as a source of inspiration. He wanted to place the young Jacques Nicolas Lemmens under the influence of the great Bach by sending him to Breslau to study with Adolphe Hesse.

In this way, an organ-pedagogical line is created: Bach - Kittel - Rinck - Hesse - Lemmens - Widor - Dupré - Peeters - De Maeyer - Perfecto: showing that Rachel is actually a pupil of Bach! Such romantic stories persist well into the 20th century...

What can be determined with certainty: Aristide Cavaillé-Coll built an exemplary and groundbreaking instrument in Ghent in 1856 as a kind of synthesis of quality organ building. The instrument has been silent for sixty years because of the closure of the Sint-Niklaaskerk, but reads as a catalog of inventions: *appel d'anches* to easily apply crescendos, effective swellcasts with *cuillère* and *jalouziën* on four sides, separate wind pressures between bass and soprano, *tonnerre*. When we consider that the organ of Sainte-Clothilde in Paris, which at that time was the reference for music by Franck, was enlarged and transformed several times, the restoration of the Ghent organ from 1856 is undoubtedly an exciting event of great importance.

The Cavaillé-Coll project in the Sint-Niklaas Church, of course, did not go unnoticed. Inspired by Cavaillé-Coll, his pupils and followers Philippe Forrest, Pierre Schijven, Salomon and Adrien Van Bever, Joseph Merklin, Pieter Hubertus, Jules and Charles Anneesens also built Romantic masterpieces.

## Romanticization of Baroque organs

At the same time we find a first major turn in the general trend of organ history: the entire historical organ heritage was thought of as «outdated»: a large-scale Romanticization movement with renovations and new construction here and there ensured that many original Baroque instruments disappeared or became so heavily rebuilt, that they lost their soul. The quality of the practice of the professional organ builder was already seriously affected by the uncontrolled proliferation of small companies that pursued a questionable quality. Quality of the realizations was highly dependent on the level of the organ builder. Gradually it became more and more difficult to pass on the family business from father to son. The period of industrialization unfortunately did not result in a period of flourishing. The industrial principles led to a kind of flattening in the craft sector and also to a disappearance of respect for talent.

Generally it can be said that the Romanticization of Baroque organs did not really succeed, certainly not in our regions. The organs that were designed from a blank slate, without the use of older pipes and other organ parts, were much better and led to real works of art. It can be argued that the conversion of organs was usually not a cultural project, but rather the character of «public works» that derail a bit, because the real principles of good craftsmanship were thrown overboard in many places or were simply unknown.

## Second major turnaround in the view on organ building: modern thinking from the 1930s to 1960s: Synthetic organs

Following the development that Cavaillé-Coll and his

contemporaries brought to organ building and the entire organ culture, from the 1930s onwards, organ builders began building instruments that would make the entire organ literature possible: at least that was the conviction and the endeavor. Standardized playing consoles and a return to a soundscape that once again went to the higher registers (1', cymbals) (after the Romanticism had mainly pursued fundamental tone and orchestral colors) helped lay the foundation for the "orgue synthetique," the organ on which every style is possible. Very large organs were electrified in this process (light action) or made electro-pneumatic. One aimed at an international distribution of organ-building styles and a literature that took into account the comfort of playing and registration via the electric playing aids. Pedal play was an absolute must: if an organ did not have a pedal, it did not count as an organ. Under the influence of this new thinking, entire organs in our regions lost their original splendor and were replaced by new machines that took over the original elements only to a small extent (or not at all).

The attempts to carry out this evolution on an international scale and to allow it to radiate led to the painful realization that one had uprooted its own organ culture: the profession of artisanal organ builder was gradually diminished under the impetus of this urge to innovate that had been raging for so long. Silently disappearing, the instruments were almost all gone.

Nevertheless, there are indeed good to very good electro-pneumatic organs that have survived until today and have been restored in a careful and musical way, such as the Pels organ of the St. Catharina Church in Hoogstraten. Other builders working here in this period are Loncke (West and East Flanders), Verschuren (Tongeren), Stevens (Mechelen, Antwerp), Delmotte (Wallonia), Haupt (Luxembourg), and Klais (Bonn Germany).

Sustainability of these organs was a problem, especially in places where people did not want to spend money on major maintenance works. Organs were often played too little, meaning that decay occurred faster. If the owner of the organ took the trouble to find out what was really necessary for the maintenance of the organ, the organs were well maintained.

## Flourishing of the neo-Baroque and reconstruction Baroque, discovery of the (German) Baroque

Our regions have known many occupations and incessant subjugation throughout history. The 15th century was dominated by the splendor of Burgundy with a flourishing culture at the court of Mary of Burgundy and Maximilian of Austria. In the 16th century, Keizer Karel succeeded in taking the seventeen Dutch provinces from France. From 1600, we were controlled by Spain, in the 18th century by Austria, and after the French Revolution by Napoleon in France. We also had a period of Dutch rule with King William I until the Kingdom of Belgium was founded in 1830. Due to the continuous persecution, the tensions brought with it, and the friction between the various language areas of our country, it was not always possible to defend the «soft» values of culture.

If there were wars or conflict, the culture did not always stay alive, especially when it concerned very complicated artifacts such as organs. Very often, these conflicts led to polarization, which was threatening to art and often destructive. At the same time, the enthusiasm with which young people were committed to new discoveries was a defense against the values and aesthetics that existed in previous generations.

This could also lead to the loss of historic patrimony.

## Young "wolves" from the 1970s and the land of ancient music

Fortunately, in the 1970s, a new awareness came about whereby the traditional principles of organ building and the originality of the organ were of high importance. In some places, this led to historicism with hypothetical reconstructions, while in others this led to the importing of foreign organ styles (e.g. Bach organs in the Belgian cities of Sint-Niklaas, Bruges, and St. Gillis).

At the same time, the Low Countries dove deep into the cradle of early music practice with musicians like Jos Van Immerseel, Sigiswald Kuyken of La Petite Bande, Philippe Herreweghe with the Collegium Vocale, and Ton Koopman with the Dutch Baroque Orchestra. Their efforts have led to a historical understanding of music practice and instrument building from which the preceding periods of Romanticization, electrification and synthesis had strayed far away.

Industrial and normative thinking made way for a neo-artisanal period where the ears were opened wide, the historical sources consulted, and the historical instruments carefully studied and tried out in a new historicizing music practice, which made it necessary to re-engineer instruments, in addition to the other types that simply continued to exist.

The organ building craft of earlier times was reinvented, and at first the Romantic period was no longer highly regarded. Only in the last ten years has knowledge of and interest in Romantic organ building (as an extension of the study area of early music) started to take effect.

There is in our region a whole body of organs from the 1970s that were mechanically built again and where a more contemporary and more *prestant*- and *bourdon*-inspired, neo-Baroque soundscape was sought than the period of the "orgue synthetique" by Marcel Dupré.

## Some realizations in modern style:

- Flentrop: Sint-Niklaaskerk, Ghent; Sint-Niklaaskerk, Sint Niklaas
- Kleuker: Onze-Lieve-Vrouw-van-Gratiënkerk in Sint Lambrechts-Woluwe (Bird Song), design by Jean Guillou
- Marcussen: Lemmens Institute Leuven, St Gillis-Dendermonde
- Metzler: Cathedral of Antwerp
- Grenzing: Brussels Cathedral
- Thomas: Spa Saint-Remacle, Diekirch (Luxembourg)
- Schumacher: Genk

## Contemporary reevaluation of the Romantic style:

- The new organ of the Palais des Beaux-Arts (Bozar) in Brussels
- Restoration of the Cavaillé-Coll organ at the Conservatory of Brussels
- Restoration of the Cavaillé-Coll organ of the Sint-Niklaaskerk in Ghent

## Epilogue:

Playing and enjoying our rich and diverse organ patrimony is made possible by the attention that organists have given it. We are very grateful to our American visitors for that.

Fortunately, we still have very courageous organizers, organists and organ builders who give their best to meet the challenges of the exciting future of the organs in the Low Countries in these difficult circumstances. It is certainly true that having too much money can also be detrimental to organ projects: the respect for an original instrument cannot be expressed in money.

The appreciation for a high organ culture can only come about if sufficient training and organ research is offered. Something can be done about that, and we hope to set up a permanent structure for the restoration of the Cavaillé-Coll organ in Ghent. The state in which the church is situated in our region has led to a situation where the organs no longer are used in the church buildings. Here, too, we must continue to raise awareness.

Finally, I dare to express our wish that the sector should open up to input of other ideas from the outside. That is why I am so happy, dear American organists, that you will be touring our country so extensively and intensively during these Belgian organ days. Rachel, myself and all our colleagues will put our best foot forward to make a fantastic trip for you.

*Paul De Maeyer*
*April 2018*

# Notes about the Organ Builders Represented on the Tour

**CHARLES ANNEESSENS** was the eldest son of the founder of the family business, Pieter-Hubertus Anneessens. In 1865 he built his own studio in Geraardsbergen, Belgium, for the construction of organs, harmoniums and pianos. In 1880 the studio was ravaged by fire. After having worked in Geraardsbergen for several years, Anneessens moved to Menen and the neighboring Halluin in 1893. He further expanded his workshop and employed some hundred craftsmen. In 1896 he took over the English studio Willis. His sons Paul, Oscar and Jules Anneessens succeeded him in organ building.

**ARISTIDE CAVAILLÉ-COLL** (1811-1899) has the reputation of being the most distinguished organ builder of the 19th century, and was the initiator of the orchestral style of French organ building and composing. Descended from a family of organ builders and a talented protégé of his father, Dominique, a well-known builder of Languedoc, Aristide early became a competent and experienced engineer, winning at age 22 a prize for the invention of a popular circular saw. At the suggestion of the composer Gioacchino Rossini, Cavaillé-Coll went to Paris in 1833. There he was awarded a contract for a large organ for the Basilica of Saint-Denis; completed by 1841, this instrument became in tone and mechanism a model for many later French organs. Napoleon III put Cavaillé-Coll in charge of rebuilding a number of important cathedral organs, and thereafter his fame spread. Eventually over 600 instruments bore his name, a number of them in England, where he had considerable influence. Among Cavaillé-Coll's contributions to organ building were improvements in mechanism and pipework aimed at making the organ as expressive and versatile as a symphony orchestra. He largely standardized the layout of keyboards and stop controls and achieved excellent balance and uniformity of tone in each set of pipes through careful voicing, while maintaining the strong contrasts of tone colour characteristic of romantic, symphonic organs. Although Cavaillé-Coll successfully imitated the sound of several orchestral instruments, he sacrificed the transparency and clarity of tone that distinguished Baroque organs, so that his instruments are not well-suited, for example, to the music of J.S. Bach. Yet, he influenced a new school of organ composition, and 19th-century composers of the stature of César Franck, Camille Saint-Saëns, Charles-Marie Widor, and Louis Vierne wrote particularly with the Cavaillé-Coll sound.

**CONACHER & CO.** was a firm of British organ builders based in Huddersfield. The firm originated with Peter Conacher (1823–1894), who was born in Scotland and who studied as an apprentice organ builder in Leipzig, Germany. After returning to England, he worked for Hill & Sons based in Lincolnshire, and then for Walker & Sons in London. Conacher started his own company in 1854, initially with Richard Brown, then from 1859 with Joseph Hebblethwaite. They built a factory in George Street, Huddersfield. On the death of Hebblethwaite, Peter was joined by his brother James (1820–1886). They built an organ for the Yorkshire Exhibition of 1866; the instrument was awarded a grand medal and was installed in St Peter's Church, Huddersfield. In 1873 the company moved to the Springwood Organ Works, Water Street, Huddersfield. Peter's son, Joseph Hebblethwaite Conacher (1856–1913), joined the family firm in 1879 and succeeded his father in the business in 1898. In 1986, the firm was acquired by John Sinclair Willis, formerly of Henry Willis & Sons and great-grandson of the notable English organ builder "Father" Henry Willis.

**THE MAISON DELMOTTE** is a long family tradition of organ builders passed from father to son. In 1812, Pierre-Fidèle Delmotte (1792-1867), a watchmaker as was his father, and then organist, created his own factory at Saint-Léger Hainaut Belgium. His son Théophile (1833-1909) went to work with his older brother Constantin in the studio in Saint-Léger, from 1855 until 1871. Théophile went to Paris in 1855 to study under Aristide Cavaillé-Coll. He started a new workshop in Tournai in 1872, along with another brother, Edouard. Upon the death of the latter in 1899, Théophile directed the company on his own and in 1903, he took his son Maurice into the company. When Théophile died in 1909, Maurice was the only manager until he was succeeded by his own son Georges in 1946. Maurice Delmotte (1885-1961) showed an intense activity in the field of the electric action and built the monumental organ (110 stops) at the National Institute of broadcasting (I.N.R.) in Ixelles (Brussels) in 1940. After the unexpected death of Georges, the family tradition was continued by two of his nephews, Guy Seghers and Denys Delporte, and Georges' son, Etienne Delmotte, as general manager of the company. They now build organs using all transmission systems (mechanical, electrical, pneumatic or electronic). The work list of the Delmotte Company mentions the construction of approximately 150 new organs and 100 major works and restorations.

**HENDRIK WICHER FLENTROP** set up an organ building company in Zaandam, North Holland in 1903. One of the incentives had been his dissatisfaction with the acoustic result of a radical renovation, in 1900, of the organ of the Westzijderkerk in Zaandam, where he had been the organist since 1893. The instrument was originally built by Johannes Duyschot and completed in 1712. During the revision in 1900 the organ was equipped with the disposition fashionable at the time and a pneumatic action. In the first few decades the company's activities included mainly maintenance, restorations, transfers and extensions of existing organs. The first new organ was finished in 1915. In 1922 the first contacts with Albert Schweitzer were made and the legacy of the German Orgelbewegung, the Organ Revival, became part of the philosophy of father (H.W.) and son (D.A.) Flentrop. If their at-

tention was initially focused on disposition and voicing in order to achieve the tonal ideal, later on there was growing awareness of the importance of the tracker action and slider chests. Dirk Andries, the son, gained the necessary experience in organ building from 1927 onwards while working in various companies abroad before entering in his father's service. In 1940 D.A. Flentrop took over his father's business. By opting for the classical organ Flentrop played a pioneering role in the Netherlands, which also led to recognition abroad.

**JOHANNES THOMAS FORCEVILLE** (1696-1750) was an organ builder and son of the famous organ builder Johannes Baptist Forceville (1660-1739). He is therefore often called "the young Forceville". He mainly enjoyed his education with his father during the construction of the organ in the Sint-Goedele in Brussels. In the period 1711-1713 he also worked with his father on the construction of the organ in the Sint-Lambertuskerk in Ekeren. Brussels remained his main field of activity. He delivered a new organ of eight registers in Wolvertem (Sint-Laurentius, 1744). He died in 1750 while he was working on a larger commission in the Sint Servaas Basilica in Grimbergen. This organ was finished by Jean-Baptiste Goynaut.

**JEAN-PHILIPPE FORREST** (1832-1912) was a West Flemish organ builder who lived and worked in Roeselare. Little is known about his initial schooling. It is only known that he worked in Paris for a year and a half in the renowned workshop of Aristide Cavaillé-Coll from October 28, 1861 to March 25, 1863. Beginning in 1863, he started an organ workshop in his native village of Geluveld, and in 1866, he received a full-fledged assignment: the construction of a new organ in Heule (Kortrijk, Belgium). For a time, he was assisted by his fellow villager, Louis Demazière, who later settled independently in Roeselare Around 1870, Forrest moved to Ghent: perhaps only temporarily, with a view on the construction of his large organ in the Augustinian St. Stefanus Church there. It is not disputed that Forrest definitively settled in Roeselare in 1874. After 1895, no activities of Forrest are known; lonely and impoverished, he died in a home for the elderly in 1912.

**GERHARD GRENZING**, German organ builder (b. 1942), has been based in El Papiol near Barcelona since 1972. He completed his training with Rudolf von Beckerath in 1963, and continued his studies at several other European workshops. In 1972 he founded the Grenzing Workshop in El Papiol, training and bringing together a team of now 20 professionals. More than 200 organs have been built and restored worldwide during the last four decades, including instruments at Saint Michel and Sainte Gudule's Cathedral in Brussels. The Spanish Ministry of Culture awarded him the Fine Arts Silver Medal for Music in 1991, and he was distinguished with the title of Master Craftsman by the Generalitat de Catalunya in 2004. He was also made a member of the Royal Academy of the Fine Arts in Seville and the Royal Academy for Arts and Sciences in Barcelona, and proclaimed "Organ builder of the Year 2006" by the German magazine "Organ". He was also chosen as a member of the committee of honor for the "Alliance Francophone" in 2007, receiving the "L'Élephant d'Or" from this institution. Between 2006-2010 he served as President of the ISO - the International Society of Organ builders. Gerhard has written and published a number of studies on the Royal Organ builder, Jordi Bosch, his instruments and his students, and is often invited to lecture at international events. He and all the members of his workshop, after long years of experience and research, have developed innovative instruments that can optimize resources, both in terms of musical quality as well as in mechanical aspects to achieve the maximum stylistic versatility and, at the same time, fill large spaces with limited means.

**E. & G.G. HOOK** was a pipe organ designing and manufacturing company located in Boston, Massachusetts, which operated from 1827 to 1935. It was started, and originally run, by brothers Elias and George Greenleaf Hook. The Hook brothers were sons of a cabinet maker in Salem, Massachusetts, where they apprenticed with the organ builder William Goodrich. They moved to Boston in 1832 and began producing larger organs. In 1845 they produced their first concert hall organ in the Tremont Temple in Boston which later burned. When the Hook brothers were getting ready to retire, in 1871, Frank Hastings joined the firm, at which point the name was changed to E. and G.G. Hook & Hastings. When the Hook brothers retired (in 1881), the name was shortened to Hook and Hastings. In its day, Hook was the premier organ building company in the United States and the firm built over 2,000 pipe organs, many of which are still extant today.

**PETER GOLTFUSZ** (1652-1697) was the oldest of seven children of the more famous Flemish organ builder, Hans Goltfuss (1596-1658), based in Haacht, Belgium. Father Goltfuss died when Peter was six years old. Jan Dekens, presumably the apprentice in the Hans' workshop, married the widow and trained Peter in the art of organ building. Pipes have een preserved from Jan Dekens in the organ of the Sint-Germanus Church in Tienen (1671). The 19-year-old Peter Goltfuss probably collaborated in the building of this organ in 1671. The low C pipe of the Prestant 8' has a scale that is very similar to that of the Great Beguinage's Sint-Jan-de-Doperkerk in Leuven. The Goltfuss family stayed in Haacht, while Dekens probably moved to Mechelen. Peter Goltfuss built new organs in Tervuren (1686), the Great Beguinage in Leuven (1692), and the Sint-Elisabeth Guest House in Diest in (1696).

As far as can be traced, the musical side of the **HOOGHUYS FAMILY** started with Gerrit Simon Hooghuys (ca 1752-1813). Louis Benoit Hooghuys, Simon's grandson (1822-1885), was the greatest church organ builder of this family. His work shows both great craftsmanship and knowledge: his organ building skills rested upon the gradual simplification of the late Baroque organ to an early Romantic instrument. Many of his instruments can still be seen and heard throughout Flanders and even abroad. On 14 May 1856, the most famous member of the Hooghuys family was born: Louis François Hooghuys. Although he was a good craftsman of church organs (he learned a good deal from his father and

he also worked for some time in the Anneessens firm), he decided to switch to the building of mechanical barrel organs. Initially, the company only built barrel organs; however, large examples haven't been preserved save in pictures. The first book organ was delivered in about 1900, and it was quite special, because it was rebuilt from barrel to book mechanism, while it retained the possibility to play barrels (by means of a double mechanism). From that time on, the Hooghuys firm built several types of organs: small and 'normal' fair organs as well as dance organs. After Louis François' death, the firm as it was known, fell apart due to disputes between his sons Charles and Edmond. The latter kept on restoring and tuning organs until his death in 1963, while Charles stopped all activities in 1939 at the latest. Charles' son, Romain Charles Hooghuys (1901-89) did not follow a career in organ building, but did well to maintain some of the family's heritage as has his son Marc who is the last member of the Hooghuys family still engaged in the world of mechanical organs. Apart from maintaining other Hooghuys organs, Marc also is restoring his own Hooghuys organ.

**KLAIS ORGELBAU** is a German firm that designs, builds and restores pipe organs. It is a family run company, founded in 1882 by Johannes Klais senior and is now run by his great-grandson Philipp Klais. The firm is based in Bonn, Germany, and has completed many large-scale building and restoration projects around the globe in more than a century of organ building. Johannes Klais studied organ building in Alsace, Switzerland and Southern Germany. He founded his own organ building workshop in Bonn in 1882. His way of building organs was closely bound up with traditional construction methods using slider windchests. As early as before the turn of the century he built high pressure stops with two mouths on pneumatic cone valve chests. In 1906, together with his son Hans, he introduced electric action. Hans Klais took over in 1925. In his time facade design began to come under the influence of the modern age, ergonomic console designs were also being developed. Hans Gerd Klais, the founder's grandson, took charge in 1965. Philipp Klais, the great-grandson of the founder, studied organ building in Alsace, France; in Germany; and overseas. He now runs the company.

**DETLEF KLEUKER** (1922-1988) was a German organ builder who founded Detlef Kleuker Orgelbau. Hans-Detlef Kleuker studied organ building with Emanuel Kemper in Lübeck. After his master certification in 1955, Kleuker established his own organ building company in Brackwede. He built about 250 organs over the next three decades, in addition to many restorations. Kleuker invented new methods in organ construction and incorporated the use of new materials. His organs tend to show a modern edged appearance, while their dispositions remain more traditional. In 1986 Siegfried Bäune took over the company. The company remained in existence until 1991/92.

**WILHELM KORFMACHER** (1787-1860) was a German organ builder who worked in the Aachen area and in neighboring Belgium. His father Peter Josef Korfmacher had been working as an organ builder in Linnich since 1805. In 1838 Wilhelm Korfmacher took over his parents' workshop. The workshop was taken over in 1862 by Michael Dauzenberg, who had worked there since 1843. In the years after 1840 he also participated in the Belgian Stavelot and Namur organ building. During this time, the young organ builder Joseph Merklin was employed by him. As a special feature, the organs of Wilhelm Korfmacher, the so-called romantic organs, have a distinctive and unobtrusive sound.

**JOSEPH LONCKE** is a member of the French Loncke organ building family; his grandfather, Pieter Albertus Loncke built organs in the latter part of the 1800s. The Joseph Loncke factory is based in Esen, Belgium.

**THE LORET FAMILY** is a Flemish family of organ builders from Dendermonde, Belgium. The brothers François-Bernard Loret (1808-1877) and Hippolyte Loret (1810-1879) are particularly worth mentioning. Hippolyte Loret, the last active organ builder from the Loret lineage, became almost as famous as his brother. He built about 450 organs (including in the Onze-Lieve-Vrouwter-Finisterraekerk in Brussels). He attached great importance to the aesthetics of his instrument, both aural and visual. Thanks to him, the company was moved to Paris. He taught among others Joseph Merklin and Roger Joseph Kerckhoff. His most famous pupil Adrien took over the factory.

**NICOLAAS NIEHOFF** (1525-1604) was a German-Dutch organ builder who worked in Brabant, Liège, and the Rhineland. He was the son of Hendrik Niehoff. In 1559, he became a citizen of 's-Hertogenbosch, NL. His son, Jacob, was the last organ builder of his family. Together with Floris Hocque Sr. (ca 1545-1605), he was among the originators of the Brabant school of organ building.

**JEAN-BAPTISTE LE PICARD** (1706-1779) was a member of an organ building family active in France and Flanders starting in the 17th century. Jean-Baptiste became an accomplished builder of organs in the French classical style. His instruments included divisions with a short manual compass; the pedals used a pull-down system.

**JORIS POTVLIEGHE** is the son of sculptor Gis De Maeyer and Ghislain Potvlieghe, also an instrument builder, in whose studio he started to experiment as a child. When he was 17 years old, he built his first instrument, a clavichord of his own design in his father's studio. (It was intended as a study tool for himself - the instruments his father built always found direct buyers.) He studied musicology at KU Leuven for several years; music history at the Conservatory of Brussels, a study that he also completed; and also keyboard at the conservatory of Mechelen. He started as an independent instrument builder in 1989; since 1991 his studio has been located in Tollembeek. His main focus is the restoration of historical instruments. He was entrusted with important restoration assignments, including the great Jean Le Royer organ (1662) in the Sint-Pieterskerk of Turnhout. He specializes in 17th

century Flemish organs, about which he published an extensive article. Based on the insights acquired during the study of these organs, in 1998-99 he built his first organ, the "wonderful" choir organ of the Sint Servaas Basilica in Grimbergen.

**STEPHAN SCHUMACHER** (1923-2002) first worked as a cabinet maker in the workshop of Leon Müllender, his future father-in-law, in Eupen. In 1948 he decided to become an organ builder and worked five years with Haupt in Lintgen (Luxembourg), then a few months with Stahlhut in Aachen (Germany), followed by three and a half years with Verschueren in Tongeren (Belgium). At the end of 1956 he decided to start his own business and settled in his father-in-law's workshop in Eupen. From the mid-sixties he followed the evolution of modern organ building in Belgium and its return to the mechanical slider chest organ. He built his first mechanical church organs of some importance in 1966 in Saint-Nicolas near Liège and in 1967 in Schönberg, where he applied another invention, the so-called "Stülpdichtungen." Guido Schumacher studied organ at the Royal Conservatory of Music in Liège and completed his studies in art history and musicology at the University of Liège. In 1981 he joined his father's company and assumed management of the company in 1988.

In 1843 **PIERRE SCHYVEN** (1827-1916) joined the organ builder Merklin-Schütze in Brussels, whose founders are of German origin. Joseph Merklin had been stimulated at an early stage by the innovative ideas in the field of organ building by the German organ builder Walcker, the Englishman Barker, and the brilliant French organ builder Aristide Cavaillé-Coll. Schyven played an important role in the company from the start and from 1851 onwards he was 'contremaître'. In 1870 he took over the company together with A. and J. Verreyt. Given this continuity, the company's instruments changed little compared to before. From the 1880s Schyven ventured into a number of experiments, such as a dedupling system in which different registers are derived from one row of pipes, which he patented in 1883. In 1905, Pierre Schyven withdrew from the company and his son François continued for some time, until the First World War.

**THE JOS. STEVENS WORKSHOP** of Duffel has a history dating back to 1822. In that year Theodor Smet (1782-1853) van Tienen settled in Duffel as an organ builder. He was joined by Henri Vermeersch (1815-1886) who had learned the trade from his brother-in-law, François Loret. After Smet's death in 1853, Vermeersch continued the business. An employee of his company, Petrus Stevens (1841-1892), married Vermeersch's eldest daughter and in 1875 he took over the business. He was succeeded by his eldest son Joseph (1874-1936) and the name of the company now became Widow Stevens Vermeersch & Zoon. Not long thereafter the company was renamed "Jos. Stevens." After the death of Joseph in 1936, his daughter Cécile (1901-1984) continued the business, which is still known as Jos. Stevens.

**THOMAS ORGAN FACTORY**. André Thomas was born in Ster-Francorchamps in 1939. After training as a carpenter, André changed direction in 1957 and worked as an organ builder in a local enterprise for seven years. In February 1965 he established his own workshop in his hometown of Ster. Meanwhile he increased his knowledge by visiting and studying organs in different countries. Since April 2000, André's son, Dominique Thomas, has led the firm. Today the firm counts 16 fulltime employees. All parts to build and/or restore an organ are manufactured on site: keyboards, caseworks, sculptures, soundboards, bellows, mechanical actions, organ pipes in wood or tin, voicing, etc. In 52 years, more than 140 new organs have left the workshop, most of them inspired by old existing or disappeared instruments. Thomas Organ Manufacture has also performed about 125 restorations on organs of the 18th and 19th centuries. In January 2016, Jean-Sébastien Thomas joined in partnership with his father, Dominique Thomas; they are now leading the company together.

**THE VAN BEVER BROTHERS** (Adrien and Salomon) have been considered the most important Belgian organ builders of the late 19th and early 20th centuries. Their greatest work, alongside the organ in the church of Saint-Sauveur in Lille - their opus magnum - is the organ of the Dominican Church in Brussels (1910); this is the most important Van Bever organ that has survived and the largest that they built in Belgium. With its three manuals, two swell-boxes and variable combinations, the organ is symphonic in character and occupies a unique place amongst the different instruments of Brussels' organ heritage.

**JACOB VAN EYNDE** (d. 1729), a son of the Dunkirk organist Pierre van Eynde, was praised for the quality of his instruments and was named as the highlight of the West-Flemish baroque. From 1696 Van Eynde lived in Ypres. His organ building can be divided into three periods: French-Flemish (until 1707), Bruges (1707-1719), Ypres (1719-1729).

**THE VAN PETEGHEM FAMILY** were Flemish church organ builders in the 18th and 19th centuries. The Ghent organ builder family Van Peteghem was active throughout Flanders, French Flanders and Zeeuws-Vlaanderen for four generations. From around 1733 to about 1870, the Van Peteghems gave the Flemish Rococo organ building its own shape. Within their global oeuvre, which consists of some 400 pieces of work, there is an obvious continuity, within which an incredible diversity is perceptible. Their oeuvre is therefore very difficult to classify in 'style periods'. The Van Peteghems adapted very well to certain requirements of their clients regarding the architecture of the organ furniture. The particularly rich diversity of their oeuvre can be explained by a large variation science within a specific style option, especially that of the rococo.

Pieter d'Oude (1708-1787) was the son of a brewer. He first came into contact with organ building, when Antwerp organ builder Davidts built an organ in Wetteren in 1723 and stayed with the brewer Van Peteghem. He was apprenticed to the Brabant organ builder Jean-Baptiste Forceville and settled in Ghent in 1733. Father Pieter and his two sons Lambert-Benoît and Egidius-

Franciscus worked closely together in the same organ factory. It is striking, however, that the two sons, geographically, each define a territory.

The eldest son, the Brabant Van Peteghem, Egidius-Franciscus Van Peteghem (1737-1797), brought in orders for the Ghent studio in the more northeastern direction, deep into Brabant and North Brabant .

The youngest of the two, Lambert-Benoît Van Peteghem (1742-1807) covered the area to the west of Ghent: the western and southern parts of East Flanders, West Flanders, French Flanders and Zeeland Flanders. He thus followed in the footsteps of his father.

Lambert-Benoît worked with his father and took over the actual management of the studio in 1776 when Pieter Van Peteghem had become too old to work on the site often. Thereafter many building contracts were signed with "LB Van Peteghem et Père." Between 1776 and 1787, the highlight of the production of The Van Peteghem dynasty reached their peak of production from 1776-1787. Lambert-Benoît's sons and grandson carried on the tradition: Pierre-Charles (1776-1852), Lambert-Corneille (1779-1855), Pierre-Charles I (1792-1863), Pierre-Charles Van Peteghem II, and Maximilien Van Peteghem (1822-1870), son of Pierre-Charles Van Peteghem.

# Organ Observations: Some Useful Terms

## Some Basic Terms Related to Classic Belgian Organs and Music

**Hoofdwerk/Grand Orgue** = main division (the German Hauptwerk)
**Positief/Positif à dos** = the secondary division placed on the rail (the German Ruckpositiv)
**Reciet/Récit** = a solo division
**Bombarde** – a keyboard division that includes foundation and reed stops, mutation and mixture stops
**Echowerk/Écho** - another solo division within the main case, often playing only from middle-C upwards
**Pedaalwerk/Pédale** = the Pedal division
**Ornament/Versiering/Agréments** = ornaments
**Tongwerk/Anches** = reeds
**Basse de "___"** = a piece featuring a solo in the left hand, often rhythmic, even humorous
**Kast/Buffet** = organ case
**Klavier/Clavier** = keyboard
**Cornet** = the 'jeu de tierce' pitches all together on a single stop, usually playing upwards from tenor 'a', often physically 'mounted' in the center of the case, just behind the façade, for more penetrating sound
**Dessus** = a 'soprano' solo line
**Doublet/Doublette** = 2' Principal
**Groundwerk/Fonds d'orgue** = a rich registration of unison flue stops
**Grand Jeu** = 16' + 8' + 4' Reeds with the G. O. Cornet and often with the Prestant 4'
**Jeu(x)** = stop or stop combination
**Jeu doux** = a quiet combination of flutes
**Jeu de Tierce** = the pungent combination of separate flute stops at 8 – 4 – 2 2/3 – 2 – and 1 3/5 pitches which make for an incisive and colorful solo, often used in dialogue with a reed
**Orgelboek/Livre d'Orgue** = an 'organ book', usually containing organ solo movements for the Magnificat, the Mass, or other liturgical uses
**Montre** = the 'mounted' registers, principal pipes in the facade
**Notes Inégales** = a typically French manner of playing successive groups of ascending or descending 8th-notes in unequal rhythms
**Récit de "____"** = a piece featuring a solo in the right hand
**Offertoire** = usually the grandest moment in an 'organ mass', brilliant and colorful music
**Kistpedaal/Pédalier** = the early French pedal board, a keyboard with small, thin wooden 'keys' played by feet (with the toes)
**Voet/Pied** = foot, a measure of length, theoretically 33.2 cm. in French organ building
**Front/Plate-face** = flat of the façade pipes in the organ case
**Plein jeu** = the 'Principal plenum (16' + 8' + 4' + 2' + Fourniture + Cymbale)
**Quarte [de nasard]** = 2' Flute
**Ravalement** = the extension of the lowest pedal ranks below bottom "C", usually to "A"
**Récit de "____"** = a piece featuring a solo in the right hand
**Balg/Soufflet** = bellows
**Taille** = in the middle register (left hand)
**Tremblant** = Tremulant
**Pijp/Tuyau** = pipe
**Wind/Vent** = wind
**Tractuur/Vergette** = tracker

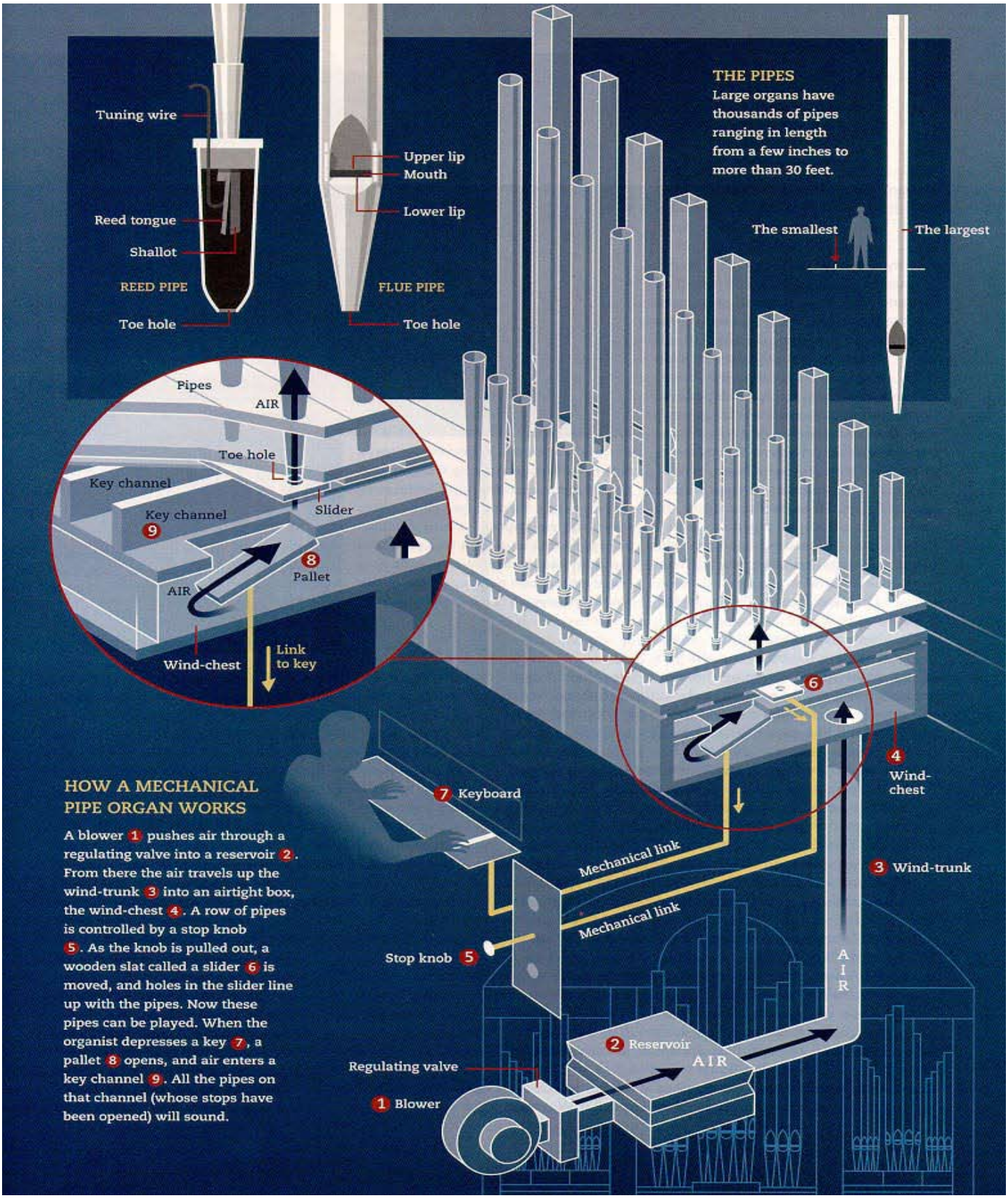
Unlike the German-style pedal board, the pedals of this classic style instrument (from the 17th or 18th centuries, in original form) often were very small, though still laid out in the manner of a keyboard with 'naturals' and 'sharps'. The pedal line in repertoire from the Baroque period is relatively undemanding, and should be played with the toes only. Later, as interest in the music of Bach grew, and organists felt the need to be competitive with the best virtuosos of Germany and the Netherlands, the more 'typical' pedal board, with longer keys, was incorporated.

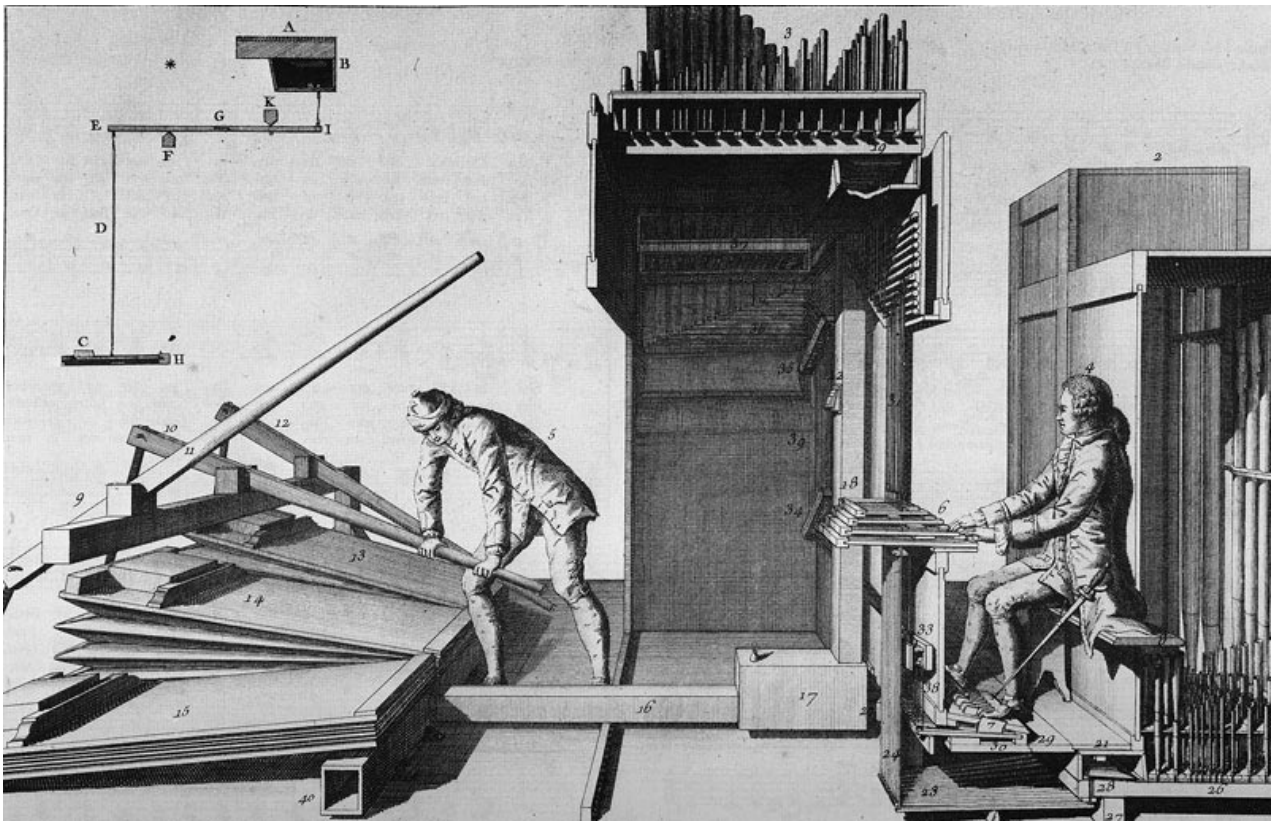
## Some Basic Terms Related to Romantic Belgian Organs and Music

**Groot Orgel/Grand Orgue** = the main organ
**Koor Orgel/Orgue de chœur** = choir organ
**Reciet/Récit** = Swell division; in the 19th century, usually expressive
**Positief/Positif** = Positive division, sometimes expressive if placed in the main organ case
**Bombarde** – a keyboard division that includes foundation and reed stops, mutation and mixture stops
**Groot Koor/Grand Chœur** = a powerful keyboard division that includes some foundation stops, many reeds, mixtures and the Cornet stop
**Groot Orgel/Grand-Orgue** = Great division
**Pedaal/Pédale** = Pedal division
**Koppeling/Accouplement** = manual coupler
**Piston/Appel** = piston activated by the feet
**Zwelkast/Boîte expressive** = expression box
**Combinatie Speelwerk/Combinaison** = reed, mutation and mixture stops placed on a separate pallet box
**Koppeler/Copula** = manual coupler
**Overblaas Fluiten/Flûte harmonique, Flûte octaviante, Octavin** = overblown Flutes
**Groot Werk/Grand Choeur** = full organ
**Grand Orgue sur machine** = To activate or disconnect the Grand Orgue division
**Pédale de combinaison** = a Pedal that activates the reed, mutation and mixture stops (placed on a separate pallet box)
**Pédalier** = the German-style pedal board played by the feet (with the toes and the heels)
**Progression harmonique** = A compound stop with three ranks (such as 2 2/3' + 2' +1 1/3')
**Barker Machine/Machine Barker** = Barker lever
**Groot Octaaf/Octave-Grave** = an octave lower
**Tonnere/Orage** = Thunderstorm pedal
**Terk Register/Tirant**= draw knob
**Pedaal Koppeling/Tirasse** = pedal coupler

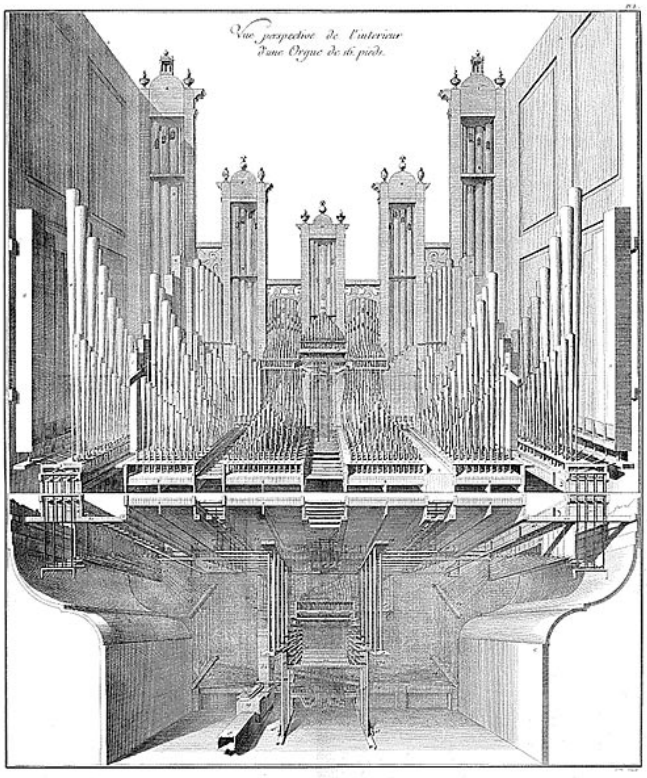
On many 19th century symphonic organs, you will find a playing aid called the Barker Lever, a pneumatic system which multiplies the force of a finger on the key of a tracker-action pipe organ, making the 'touch' lighter. It employs wind pressure to inflate small bellows,called pneumatics, to overcome the resistance of the pallets (valves) in the organ's wind-chest. When the key is pressed, instead of directly activating the pallet, it triggers the pneumatic, which then pulls the pallet. This device allowed the development of larger, more powerful organs, playing on higher wind pressures, that still were somewhat responsive to touch. Often the Barker Lever was employed by the main (Grand Orgue) manual, and also aided in lightening the touch when other manual were coupled to the GO. This contrivance was named after Charles Spakman Barker (1804-1879), a British engineer and organ builders.

*This is how a mechanical-action organ works:*






*A cut-away drawing of a classic French Baroque organ. Note the small pedal board.*
*Use of a sword during performance is not necessarily required, except perhaps to encourage the bellows pumpers!*




*Behind the façade of a typical large 18th century French organ:*

# Tour Itinerary

## WED 16 MAY Arrive Brussels

| | |
|---|---|
| | Arrivals at Brussels International Airport |
| 10:30 AM | Group transfer to Marivaux Hotel |
| | Store luggage, time on own |
| 1:15 PM | Meet in lobby |
| 1:30 PM | Depart to Grimbergen Basilica |
| 2:00 PM | **Grimbergen Abbey (Sint-Servaasbasiliek)** |
| 3:45 PM | Depart to OLV Vogelzang |
| 4:30 PM | **Onze-Lieve-Vrouw van Genadekerk** |
| 6:00 PM | Depart to hotel |
| 6:20PM | Hotel check-in |
| 7:00 PM | Welcome Dinner |
| | *Marivaux Hotel (Meals in-flight, D)* |

## THU 17 MAY Brussels

| | |
|---|---|
| 6:30-10:00 AM | Breakfast |
| 8:45 AM | Meet in lobby |
| 9:00 AM | Depart to Laken |
| **9:15 AM** | **Laken: Onze-Lieve-Vrouwkerk** |
| 10:45 AM | Depart to Jette |
| **11:00 AM** | **Jette: Sint-Pieterskerk** |
| 12:30 PM | Depart to Brussels |
| 1:00 PM | Options: drop off at hotel or at Musical Instrument Museum in central Brussels |
| 1:00-4:00 PM | Free afternoon |
| 3:45 PM | Option: pick up at hotel |
| **4:00 PM** | **Meet at Brussels Cathedral** |
| 6:00 PM | Dinner on own & walk to Finistere Church |
| **7:00 PM** | **Finistere: Kerk van Onze Lieve Vrouw ter Finisterrae** |
| 8:30 PM | Walk to Hotel (2 min) |
| | *Marivaux Hotel (B)* |

## FRI 18 MAY Brussels/Liège

| | |
|---|---|
| 7:00 AM | Bags out |
| 6:30-10:00 AM | Breakfast |
| 8:00 AM | Meet in lobby |
| 8:15 AM | Depart to Leuven |
| **9:00 AM** | **Leuven: Sint-Jan-De-Doperkerk** |
| 10:30 AM | Depart to Heverlee |
| **10:45 AM** | **Jezuïetenhuis Heverlee** |
| 12:00 PM | Drive from Jesuit House to Roman Gate (15 min) |
| 12:30 PM | Market concert at the Roman Gate (free), Baroque oboe and organ |
| 1:00 PM | Catered lunch at the Roman Gate |
| | (€15 per person to be paid in cash on Thursday morning) |
| 2:00 PM | Depart to Tongeren |
| **3:00 PM** | **Tongeren Basilica** |
| 4:30 PM | Depart to Alden Biesen |
| **5:00 PM** | **Alden Biesen Castle** |
| 6:30 PM | Depart to hotel in Liège |
| 7:00 PM | Hotel check-in |
| 7:30 PM | Dinner at hotel |
| | Ramada City Center Hotel (B, D) |

## SAT 19 MAY Liège

| | |
|---|---|
| 7:00-11:00 AM | Breakfast |
| 8:30 AM | Meet in lobby |
| 8:45 AM | Depart to Église Saint-Jacques |
| 9:00 AM | **Église Saint-Jacques** |
| 10:30 AM | Depart to Elsaute |
| 11:00 AM | **Elsaute: Église Saint-Roch** |
| 12:00 PM | Depart to Spa |
| 12:30 PM | Lunch on own in Spa |
| 1:30 PM | **Spa: Église Notre-Dame et Saint-Remacle** |
| 2:30 PM | Depart to Stavelot |
| 3:00 PM | **Stavelot: Église Primaire Saint-Sebastien** |
| 4:00 PM | Depart to Thomas atelier |
| 4:15 PM | **Tour of Thomas organ atelier** |
| 5:45 PM | Depart for Liège |
| 6:30 PM | Arrive hotel, dinner on own |
| | *Ramada City Center Hotel (B)* |

## SUN 20 MAY Liège/Bruges

| | |
|---|---|
| 7:30 AM | Bags out |
| 7:00-11:00 AM | Breakfast |
| 8:30 AM | Meet in lobby |
| 8:45 AM | Depart to Mechelen |
| 10:30 AM | **Tour of the Royal Carillon School "Jef Denyn"** |
| 11:30 AM | Lunch on own in Mechelen |
| 12:30 PM | **Mechelen: St. Rombouts Cathedral** |
| | (option to visit St. Rombouts Tower during the organ visit: 8 Euros |
| 2:00 PM | Depart to Boom |
| 2:30 PM | **Boom: Onze-Lieve-Vrouw en Sint-Rochuskerk** |
| 4:00 PM | Depart to Antwerp |
| 4:30 PM | Dinner on own in vicinity of the cathedral |
| 6:00 PM | **Antwerp Cathedral** |
| 7:30 PM | Depart to Bruges |
| 9:00 PM | Hotel check-in |
| | *Aragon Hotel (B)* |

## MON 21 MAY Bruges

| | |
|---|---|
| 7:30-10:30 AM | Breakfast |
| 8:30 AM | Meet in lobby |
| 8:45 AM | Depart to Tielt |
| 9:30 AM | **Tielt: Sint Pieterskerk** |
| 11:00 AM | Depart to Moere |
| 11:45 AM | Lunch on own in Moere |
| 12:45 PM | Drive to Sint-Niklaasker, Moere |
| 1:00 PM | **Moere: Sint Niklaaskerk** |
| 2:00 PM | Depart to Veurne |
| 2:30 PM | **Veurne: Sint Walburgakerk** |
| 4:00 PM | Depart to Bisschop College |
| 4:15 PM | **Veurne: Bisschop College** |
| 5:00 PM | Depart to Koksijde-Bad |
| 5:15 PM | **Koksijde-Bad: Onze Lieve Vrouw ter Duinenkerk** |
| 7:00 PM | Dinner at Restaurant Royal Koksijde |
| 8:30 PM | Depart for Bruges |
| 9:30 PM | Arrive hotel, dinner on own |
| | *Hotel Aragon (B, D)* |

## TUE 22 MAY Bruges/Ghent

| | |
|---|---|
| 7:30-10:30 AM | Breakfast |
| | Morning free |
| | Leave bags in room and check out by 10:30 AM |
| 11:45 AM | Meet in lobby and walk to the Cahedral |
| **12:00 PM** | **Brugge: Sint Salvatorkathedraal** |
| 1:00 PM | Depart to Oostende |
| **1:45 PM** | **Oostende: Sint Petrus en Pauluskerk** |
| 3:45 PM | Depart to Oostkamp |
| **4:15 PM** | **Oostkamp: Sint Petrusbandenkerk** |
| 5:45 PM | Depart to Ghent |
| 6:30 PM | Hotel check-in |
| 7:00 PM | Dinner |
| | *Hotel Harmony / Ghent River Hotel (B, D)* |

## WED 23 MAY Ghent

| | |
|---|---|
| 7:00-10:00 AM | Breakfast at Harmony Hotel |
| 6:30-10:00 AM | Breakfast at Ghent River Hotel |
| 8:15 AM | Meet in lobby of Harmony Hotel |
| 8:30 AM | Depart to Schendelbeke |
| **9:30 AM** | **Schendelbeke: Sint Amanduskerk** |
| 10:45 AM | Drive to Geraardsbergen |
| **11:00 AM** | **Geraardsbergen Music Academy: Hooghuys dance organ demonstration** |
| 11:45 AM | Lunch on own in Geraardsbergen |
| **12:45 PM** | **Geraardsbergen: Sint Bartholomeuskerk** |
| 2:15 PM | Depart to Sint-Lievens-Houtem |
| **3:00 PM** | **Sint-Lievens-Houtem: Sint Michaelskerk** |
| 4:30 PM | Depart to hotel |
| 5:00 PM | Arrive hotel, dinner on own |
| 7:00 PM | Meet in lobby for transfer to concert hall |
| 8:00 PM | Concert at the Bijloke (Ghent) |
| | Return transfer to the hotel |
| | *Hotel Harmony / Ghent River Hotel (B)* |

## THU 24 MAY Ghent

| | |
|---|---|
| 7:00-10:00 AM | Breakfast at Harmony Hotel |
| 6:30-10:00 AM | Breakfast at Ghent River Hotel |
| 8:30 AM | Meet in lobby of Harmony Hotel |
| 8:45 AM | Depart to Melsen |
| **9:15 AM** | **Melsen: Sint-Stefanuskerk** |
| 10:45 AM | Depart to Eke |
| **11:00 AM** | **Eke: Sint Amanduskerk** |
| 12:30 PM | Depart to Ghent centrum |
| 1:00 PM | Lunch on own in center of Ghent |
| **2:30 PM** | **Ghent: Saint Bavo Cathedral** |
| 4:15 PM | Depart to Sint-Annakerk |
| **4:30 PM** | **Ghent: Sint-Annakerk** |
| 6:00 PM | Depart to hotel |
| | *Hotel Harmony / Ghent River Hotel (B)* |

## FRI 25 MAY Ghent

| | |
|---|---|
| 7:00-10:00 AM | Breakfast at Harmony Hotel |
| 6:30-10:00 AM | Breakfast at Ghent River Hotel |
| 8:15 AM | Meet in lobby of Harmony Hotel |
| 8:25 AM | Walk to Sint-Stefanuskerk |
| **8:30 AM** | **Sint-Stefanuskerk (Augustijnenkerk)** |
| 10:15 AM | Walk to Sint-Niklaaskerk |
| **10:30 AM** | **Sint Niklaaskerk** |
| 12:15-1:00 PM | lunch on own |
| 1:00 PM | Walk to Karmelietenklooster |
| **1:15 PM** | **Kloosterkerk der Ongeschoeide Karmelieten (Het Rustpunt)** |
| 2:30 PM | Depart to Sint-Pieterskerk |
| **3:00 PM** | **Onze Lieve Vrouwe Sint Pieters** |
| 5:00 PM | Depart to hotel |
| 5:15 PM | Free time at hotel |
| 6:45 PM | Meet in lobby and walk to restaurant |
| 7:00 PM | Final dinner at Restaurant Savarin |
| | *Hotel Harmony / Ghent River Hotel (B, D)* |

## SAT 26 JUNE Ghent

| | |
|---|---|
| 8:00-11:00 AM | Breakfast at Harmony Hotel |
| 7:00-11:00 AM | Breakfast at Ghent River Hotel |
| 4:30 AM | Bags out followed by hotel check-out |
| 5:15 AM | Meet in lobby – pick up breakfast boxes |
| 5:30 AM | Group transfer to airport |
| | (B, Meals in-flight) |

*Itinerary subject to change*
*Meals: B = breakfast, L = lunch, D = dinner*

# Playing the Organs

Due to the large percentage of performers on this tour, and the inevitable limits of time, we will need to institute an organized rotation process. You will be given numbers, in alphabetical order. Players will rotate in five-minute intervals. When we must stop after a certain number have played at a given instrument, will will pick up at the next instrument with the subsequent person in the numerical rotation. If you elect not to play at a given instrument, let us know that in advance so there is no interruption of the process, and please, no exchanging places without prior approval by Michael B.

Please be prepared in advance with your music and organ shoes so that as soon as the previous player is finished you can slip on the bench. When possible, it would be wise to be near at hand to observe other's use of the instrument and familiarize yourself as much as possible with its idiosyncrasies. It is suggested that you choose brief pieces, or segments of longer works.

We thank you for your cooperation in maintaining harmonious accord!

1. **Peter Binsse**
2. **Matthias Blumer**
3. **Thomas Bond**
4. **Emily Dunagin**
5. **Jim Dunagin**
6. **Charles Eberline**
7. **Princess Kirkpatrick**
8. **Eileen Knopp**
9. **Susan Mackensen**
10. **Sheri Masiakowski**
11. **Renate McLaughlin**
12. **David Molloy**
13. **Tom Rowland**
14. **Lise Schmidt**
15. **Walter Whipple**
16. **Elona Wong-Haigh**
17. **Michael Barone**

**Grimbergen**

# Sint-Servaasbasiliek/ Saint Servatius Basilica Grimbergen Abbey

## Organ: Jean-Thomas Forceville, Jean-Baptiste Bernabé Goynaut (1751, IIIP/41)

## Organist: Kamiel D'Hooghe

The Thomas Forceville-Goynaut organ (1751) was located in the historic organ casing on the western wall of the abbey church. This Johannes Thomas Forceville (1696-1750) was the son of the famous organ maker Johannes Baptist Forceville (1660-1739).

After 25 years, quite extensive work took place in 1765 under Abbot Sophie. This instrument was largely maintained until 1910. In that year, the Brussels organ builder Jean Emile Kerckhoff removed the 160-year-old historical interior—registers, tracker action, wind work, pipework and keyboards—and replaced them with a new, large, pneumatic instrument. To place this large, new organ, the casing also had to be expanded in width and depth.

In order to place a new, free-standing playing console, the positif was also taken out, and the historical keyboards and the associated registers were destroyed. The organ casing was also left in poor condition, with no rear wall and partially opened side walls. A factory organ was placed with pipe material that contained a lot less tin than stated in the contract. Gradually, this was the cause of a metal disease that severely affected the existing pipework.

In 2004, the organ was restored by organ builder Ghislain Potvlieghe-de Maeyer with the support of the Monument Care Service of Belgium.

Rather than striving for a hypothetical reconstruction of the earlier organ, they attempted an innovative concept in which many German and Dutch-Brabant style elements from the Baroque era were incorporated in a three-manual instrument with rich pedal registration. It has 41 registers and about 2800 pipes. A new interior was placed with new pipework, a new mechanism, new keyboards, new wind work and new connections from the keys to the wind chests and to the organ pipes. This instrument was fit completely within the fully restored historical organ casing. With the restored instrument's rich disposition, its polyphonic nature and its great sound possibilities, the organ of Grimbergen can be called a Bach organ on which many great masterpieces of European organ culture can get a nice sound.

The delightful Baroque interior of the basilica and the inspiring acoustics are also important assets for the organ.

## Grand Organ Technical data

| | |
|---|---|
| Hoofdwerk | 11 |
| Rugwerk | 10 |
| Bovenwerk | 11 |
| Pedaal | 9 |
| Total number of stops | 41 |
| Manual compass | C-d''' |
| Pedal compass | C-d' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |

## Disposition

**Hoofdwerk**: Prestant 16', Octaaf 8', Roerfluit 8', Octaaf 4', Kwint 3', Superoctaaf 2', Cornet IV sterk (discant), Mixtuur VI sterk, Scherp IV sterk, Fagot 16', Trompet 8'.
**Rugwerk**: Prestant 8', Holpijp 8', Octaaf 4', Fluit 4', Nazard 3', Superoctaaf 2', Kwint 1 1/2', Sesquialter II sterk, Scherp IV-VI sterk, Dulciaan 8', Tremulant - opliggend.
**Bovenwerk**: Baarpijp 8', Kwintadeen 8', Prestant 4', Holfluit 4', Octaaf 2', Woudfluit 2', Sifflet 1', Tertiaan II sterk, Mixtuur III sterk, Trompet 8', Vox Humana 8', Tremulant - inliggend.
**Pedaal**: Prestant 16', Subbas 16', Octaaf 8', Octaaf 4', Nachthoorn 2', Mixtuur IV-VI sterk, Bazuin 16', Trompet 8', Trompet 4'.
**Couplers**: Hoofdwerk - Bovenwerk - schuifkoppel, Hoofdwerk - Rugwerk - schuifkoppel, Pedaal - Hoofdwerk.

## Choir Organ: Joris Potvlieghe (1999, IP/10)
## Organist: Kamiel D'Hooghe

At the front of the church, you can find an instrument built in 1999 by Joris Potvlieghe with one manual and "button-style" pedalboard. The concept was to build an organ with a compact setup based on a six-foot front. The manual has a size of C,D to d3. The scaling of the orgna pipes was derived from the Flemish style in the second half of the 17th century. The sound character of the principals is transparent and crisp. The narrow scaling gives the flute registers a delicate and colorful sonority. The organ has 10 independent registers and has 793 pipes, made of tin, lead and wood.

This handcrafted organ was built in a traditional way, based on organological research of historic Flemish instruments, around 1680. From a structural point of view, centuries-old and tried-and-tested woodworking techniques were used, such as dovetail joints and drilled pin/hole connections. In addition, the use of "warm" types of glue, artisanal ironwork, and the processing of exquisite wood and leather types guarantee durability and structural efficiency, and contribute to aesthetic homogeneity.

## Choir Organ Technical data

| | |
|---|---|
| Manuaal | 10 |
| Pedaal | coupled |
| Total number of stops | 10 |
| Manual compass | CD-d''' |
| Pedal compass | CD-d (box pedal) |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 415 Hz |
| Tuning | 1/4-comma meantone |
| Wind pressure | 74,5 mm |

## Disposition

**Manuaal**: Prestant 8', Holpijp 8', Oktaaf 4', Fluit 4', Quintfluit 3', Superoktaaf 2', Sesquialter II sterk, Mixtuur II-IV sterk, Cornet IV sterk, Trompet 8' (gedeeld), Tremulant.
**Pedaal**: Aangehangen.

## About the Basilica

1128. This was the year in which Grimbergen Abbey was founded making it the oldest existing Norbertine abbey in the world with around 25 lay brothers. In 1566, the abbey was set on fire by bands of Protestant reformers bent on purging the land of idolatrous images. The abbey itself was dissolved in 1796 in the aftermath of the French Revolution, but the abbey church of Saint Servatius survived as the parish church of Grimbergen. After the French Revolution the abbey was reinstated. The building in its present form dates from 1660 and is considered one of the most beautiful Baroque monuments in the Low Countries. It was elevated to the status of basilica minor in 1999.

Façades dating back to the 18th century adorn the town square, but the jewel in the crown is the basilica. The inside of the basilica is breathtaking. It is richly adorned with exceptional wooden sculptures by Flemish masters. The sacristy was embellished with a wainscot and a magnificent fresco. You can see the characteristic ornate hallmarks of the Baroque style in the altars, the confessional and the pulpit.

**Sint-Pieters-Woluwe**

# Onze-Lieve-Vrouw van Genadekerk

## Organ: Kleuker (1981, IVP/46)
## Organist: Danielle Piana

The instrument was built on the initiative of Luc Dupuis, then the organist of the parish. Several designs were studied before they came to the organ as we know it today. As a reference to the name of the neighborhood (Vogelzang or "Birdsong") and to show the rose window, the monumental casing depicts two birds in courtship, using wood with contrasting shades, according to a plan by architect Jean Marol. Jean Guillou (Paris) designed the musical disposition of the instrument: he was also the designer of the organ in Alpe d'Huez in the shape of a hand and the organ of the Grange de la Bernardière (1974 ) near Tours. He also collaborated with the organ builder Detlef Kleuker from Bielefeld, Germany, similar to the organ in Vogelzang.

In November 2007, organist Luc Dupuis talked about the design process: "As far as the history of this instrument is concerned, spectacular things have happened, some of which can only be told among friends [...]. The organ lovers are fascinated by the very different successive designs before the final design came about:

1) The first design placed the organ in a loft, hiding the rose window. It is for this reason that the Franciscans rejected it.
2) The second design - still with an organ loft - cleared the view of the rose window by placing the swell work under this window and arranging the rest of the instrument left and right. This time, I refused, because the organist got the swell work directly in their face, a situation that I considered far from ideal for symphonic repertory!
3) A third draft was examined, taking into account the previous remarks, when a competitor of Kleuker submitted a design in which the organ was standing on the ground, where it still stands. This arrangement interested me enormously with my eye on works with symphony orchestra. I had the impression that it would not be a problem for anyone, so I feared that Kleuker would miss out on the assignment, to the benefit of his competitor. That's why I suggested Kleuker to quickly submit a design for an organ on the floor, which he did.
4) During a visit to Alpe d'Huez I was full of admiration for the instrument that I saw there and I suggested that their architect (Jean Marol) design one for Vogelzang. Unfortunately, I had underestimated the financial implications of this. The bird with its 60 or so registers has lost a lot of its plumes during the course of the construction: the budget was already fixed in advance. Fifteen registers were not executed.
5) It was particularly unfortunate, for example, that a tremulant register was deleted in the récit and that a reed pipe of 32' in the pedal was not included. This did not seem to bother Jean Guillou, but I was so frustrated by this that I moved heaven and earth to secure a larger budget, so that these two registers were given their place in the final design."

The composition of the organ combines the large background of the "romantic symphonic organ" type with a neo-Baroque organ. The instrument can therefore offer a broad musical repertory, but the 20th-century repertory is the most suitable. The originality lies in the fact that the designer has provided a very varied range of registers on four manuals, and has not grouped these registers per complete families on each keyboard.

The organ was inaugurated by Jean Guillou, the famous organist of Saint-Eustache in Paris, and has since been used in numerous musical activities. The instrument's charisma transcends the boundaries of the parish thanks to its originality and the various CD or radio recordings in which it can be heard.

## Technical data

| | |
|---|---|
| Grand-Orgue | 10 |
| Positif | 8 |
| Récit Expressif | 13 |
| Solo | 7 |
| Pédale | 8 |
| Total number of stops | 46 |
| Manual compass | C-c"" |
| Pedal compass | C-g' |
| Key action | Mechanical |
| Stop action | Electric |
| Windchest(s) | Slider chest |

## Disposition

**Grand-Orgue**: Montre 16', Montre 8', Flûte Majeure 8', Prestant 4', Flûte 2', Grosse Mixture 3 à 4 rangs, Plein-Jeu 5 rangs, Cornet 3 à 5 rangs, Trompette 8' - en chamade, Clairon 16' (discant) - en chamade, Clairon 4' (bas) - en chamade, Tremblant.
**Positif**: Flûte du Chant d'Oiseau 8', Gemshorn 4', Piccolo 1', Aliquot 4 rangs, Sesquialtera 2 rangs, Cymbale 3 rangs, Ranquette 16' - en chamade, Dulcaina 8' - en chamade, Tremblant.
**Récit Expressif:** Bourdon 8', Gemshorn 8', Unda Maris 8', Prestant 4', Doublette 2', Larigot 1 1/3', Plein-Jeu Progressif 3 à 7 rangs, Cornet 2 à 5 rangs, Bombarde 16', Trompette Harmonique 8', Hautbois 8', Voix Humaine 8', Clairon 4', Tremblant.
**Solo**: Flûte Harmonique 8', Flûte Octaviante 4', Nasard Harmonique 2 2/3', Octavin 2', Tierce Harmonique 1 3/5', Cromorne 16' - C-H is 4', Clarinette 8', Tremblant.
**Pédale**: Flûte Ouverte 16', Soubasse 16', Quinte 10 2/3', Flûte 4', Flûte Creuse 2', Theorbe 3 rangs, Contrebasson 32', Bombarde 16'.
**Couplers**: Accouplement du Positif au Grand-Orgue, Accouplement du Récit au Grand-Orgue, Accouplement du Solo au Grand-Orgue, Accouplement du Récit au Positif, Accouplement du Solo au Positif, Accouplement du Solo au Récit, Tirasse Grand-Orgue, Tirasse Positif, Tirasse Récit, Tirasse Solo.
**Accessories**: Setzer-systeem - 1995, Acht electronische combinaites, Generaal Crescendo.

**Compund stop Composition**

Grosse Mixture 3 à 4 rangs (Grand-Orgue) C: 4' - 2 2/3' - 1 3/5'. c°: 4' - 3 1/5' - 2 2/3'. g°: 5 1/3' - 4' - 3 1/5'. c': 8' - 5 1/3' - 4' - 3 1/5'. g': 8' - 6 2/5' - 5 1/3' - 4'. c": 10 2/3' - 8' - 6 2/5' - 4'.
Plein-Jeu 5 rangs (Grand-Orgue) C: 2' - 1 1/3' - 1' - 2/3' - 1/2'. f°: 2 2/3' - 2' - 1 1/3' - 1' - 2/3'. f': 4' - 2 2/3' - 2' - 1 1/3' - 1'. d": 8' - 4 ' - 2 2/3' - 2' - 1 1/3'. a": 8' - 5 1/3' - 4' - 2 2/3' - 2'. d"': 8' - 8' - 5 1/3' - 4' - 2 2/3'.
Aliquot 4 rangs (Positif) C: 5 1/3' - 3 1/5' - 1 7/9' - 1 1/15'.
Cymbale 3 rangs (Positif) C: 2/3' - 1/2' - 1/3'. e': 1' - 2/3' -1 /2'. b': 1 1/3' - 1' - 2/3'. b": 2' - 1 1/3' - 1'. e"': 2 2/3' - 2' - 1 1/3'.
Plein-Jeu Progressif 3 à 7 rangs (Récit) C: 2 2/3' - 2' - 1 1/3'. e°: 4' - 2 2/3' - 2' - 1 1/3'. f': 5 1/3' - 4' - 2 2/3' - 2' - 1 1/3'. c": 8' - 5 1/3' - 4' - 2 2/3' - 2' - 1 1/3'. a": 10 2/3' - 8' - 8' - 5 1/3' - 4' - 2 2/3' - 2'. d"': 16' - 10 2/3' - 8' - 5 1/3' - 4' - 2 2/3' - 2'.
Theorbe 3 rangs (Pédale)

## About the Church

The first Friar Franciscan Friars arrived in Brussels in 1228. They built a modest chapel in 1244 to house a statue of the Virgin Mary, called 'Our Lady of the Birdsong', nestled in a small beech forest at the edge of Senne, just outside the enclosure of the city.

As the city expanded, the chapel moved inside the city (where the Stock Exchange is located). It escaped several disasters, and found a place of honor in 1862 in the convent of Franciscans built on the Rue d'Artois (in the same area of the city center).

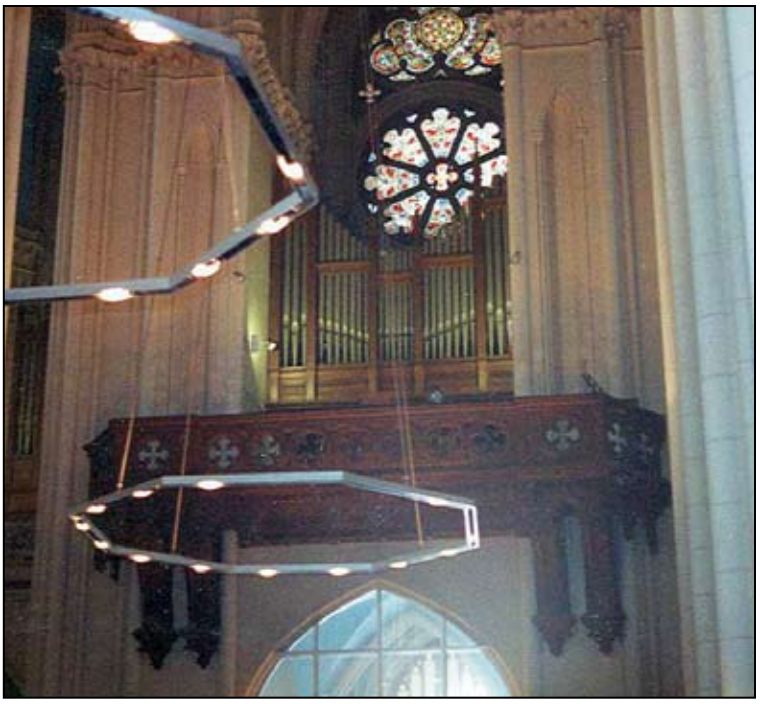
In 1934, the Franciscans left the convent of the Rue d'Artois and moved to the new district of Woluwe-Saint-Pierre, then in full development. There they built a new convent (and provincial house). The church, dedicated to "Our Lady of the Graces," was completed in 1949 and consecrated by Cardinal Van Roey on July 2, 1949.

The Neo-Romanesque church was designed by architect Camille Damman. The nave is 85 meters long and 18.50 meters high. Its facade, with the rose window and 11 ogival windows, is 25 meters high. Three portals of equal size give direct access to the nave under the organ. The bell tower and presbytery, built in the same style, are on the right, and the Franciscan convent is behind the church.

The tops (capitals) of the 28 columns of the nave, transept and choir are all different and illustrate the mysteries of the life of Mary. Others evoke scenes from the life of St. Francis of Assisi or symbolic representations of the sacraments of the Christian life. The capitals were designed by artists Gaston and Michel Annaert. The stained glass windows, made between 1961 and 1967, are by master glassmakers Simon Steger and Fernand Crickx. The tabernacle of the oratory located in the right transept was made by ceramist Max Van der Linden. Scenes from the life of Saint Francis and Saint Clare surround the central part of the Eucharistic sharing of Jesus the Risen with the disciples of Emmaus, one of them having the figure of the Poverello of Assisi.

**Laken**

# Onze Lieve Vrouwekerk/ Church of Our Lady of Laeken



## Organ: Schyven (1874, IIIP/54)

## Organist: Stijn Hanssens

The organ of the Church of Our Lady of Laken was built between 1872 and 1874 by Pierre Schyven. In the presence of King Leopold II, it was inaugurated on November 30, 1874, by Alexandre Guilmant (Paris) and Auguste Mailly, organist of the King. For this occasion, Guilmant, who was considered the best organ composer at the time, composed his first organ sonata, dedicated to the King.

The main organ was then centrally positioned and more forward than currently, with the récit behind it and the pedal registers presumably in the towers. All this was enclosed in an elongated oak organ case in neo-Gothic style that extended beyond the arches of the gallery. The organ case was designed by Joseph Poelaert (architect of the church) and built by Goyers in 1874.

In 1888, Pierre Schyven performed works to make the Barker lever more precise. He installed a larger copy for the main organ and the récit; this implied mechanical adjustments to the organ. Two new pumps for two bellows were installed. These pumps were set in motion by foot. All of this cost 6,000 francs. On March 7, 1889, Alphonse Mailly gave a performance.

1901 marked a turning point in the history of the instrument. Schyven was pushed aside in favor of Van Bever for maintenance. The following works were carried out: installation of a Barker lever for the positif, a pneumatic windchest for the Montre 16', and a shock absorber for the main organ. This all cost 6500 francs.

The works on the façade of the church progressed. To make the rose window, completed in 1910, visible, the architects sacrificed the organ case (today this is regretted because of the visual and acoustic aspects of the organ). Different solutions for a new place for the organ were considered (e.g. behind the altar). In 1908, Salomon Van Bever disassembled the organ and rearrange it in an elevated gallery. He moved the récit to the left lateral arch, thus dividing the gallery. He placed the positif with the wind chest and real registers in the right vault. The two keyboards are hidden from view by the parapet of the gallery.

The works of Van Bever lasted until 1911, and on 10 May 1912, the organ was inaugurated in the presence of Queen Elisabeth. Louis De Bondt, organist of the church, played the organ with works by Guilmant, Van Overeem, Moulaert, Paul Gilson, Edgar Tinel, Alphonse Mailly, Haendel, Bach and Thiele. A program from that time tells us that the disposition was more or less the same as today's.

In 1975, with the support of the Ministry of Public Works, the organ was restored by Patrick Collon, organ builder in Laken. The organ was then maintained by Etienne De Munck.

## Technical data

| | |
|---|---|
| Grand Orgue | 17 |
| Récit Expressif | 14 |
| Positif | 12 |
| Pédale | 10 |
| Total number of stops | 54 |
| Manual compass | C-f"" |
| Pedal compass | C-f' |
| Key action | Electro-pneumatic |
| Stop action | Electro-pneumatic |
| Windchest(s) | Cone valve chest |

## Disposition

**Grand Orgue**: Montre 16', Bourdon 16', Montre 8', Bourdon 8', Flûte Harmonique 8', Gemshorn 8', Salicional 8', Gambe 8', Prestant 4', Flûte Harmonique 4', Doublette 2', Grande Cornet 5 rangs, Fourniture 5-6 rangs (2'), Ophicleide 16', Bombarde 16', Trompette 8', Clairon 4'.
**Récit Expressif**: Bourdon 16', Bourdon 8', Dolce 8', Gambe 8', Voix Céleste 8', Flûte Octaviante 4', Flûte d'Écho 4', Flagéolet 2', Fourniture 3 rangs, Basson 16', Trompette Harmonique 8', Basson et Hautbois 8', Voix Humaine 8', Clairon Harmonique 4'.
**Positif**: Quintaton 16', Bourdon 8', Flûte 8', Dulciana 8', Gambe 8', Unda Maris 8', Flûte 4', Quinte 3', Mixture 3 rangs (discant), Trompette Céleste 8', Clarinette 8', Musette 8'.
**Pédale**: Soubasse 32', Bourdon 16', Flûte 16', Quintadon 12', Violoncelle 8', Flûte 8', Flûte 4', Bombarde 16', Trompette 8', Clairon 4'.
**Couplers**: Réunion du Récit au Grand Orgue, Réunion du Positif au Grand Orgue, Réunion du Récit au Positif, Réunion du Grand Orgue à l'Octave Grave, Réunion du Grand Orgue au Pédalier, Réunion du Positif au Pédalier, Réunion du Récit au Pédalier.
**Accessories**: Trémolo, Forte Générale, Anches Positif, Appel des Jeux de Combinaison du Grand Orgue, Appel des Jeux de Combinaison du Récit, Appel des Jeux de Combinaison du Pédale.

| **Compund stop** | **Composition** |
|---|---|
| Fourniture 5-6 rangs (Grand Orgue) | C: 2 2/3' - 2' - 1 1/3' - 1' - 2/3'. c°: 4' - 2 2/3' - 2' - 1 1/3' - 1'. c': 5 1/3' - 4' - 2 2/3' - 2' - 1 1/3' - 1'. c": 8' - 5 1/3' - 4' - 2 2/3' - 2' - 1 1/3'. |
| Fourniture 3 rangs (Récit) | C: 2' - 1 1/3' - 1'. c°: 2 2/3' - 2' - 1 1/3'. c': 4' - 2 2/3' - 2'. c": 8' - 5 1/3' - 4'. |
| Mixture 3 rangs (Positif) | c': 4' - 1 3/5' - 1'. |

## About the Church

The church was erected in neo-Gothic style by architect Joseph Poelaert in memory of Queen Louise-Marie (1812-1850). Louise-Marie died in Ostend in 1850 and wished to be buried in Laken. The nearby Royal Castle of Laeken was, and still is, the royal residence. Leopold I wished the church to be constructed in her memory and as a mausoleum for her. He laid the first stone on May 27, 1854; in the middle of the floor in the choir there is a commemorative plaque. After the church was consecrated on August 7, 1872, the works on the church were interrupted, but in 1908 they were resumed on the initiative of King Leopold II. The construction of the west portal and the steeple was entrusted to the German architect Friedrich von Schmidt. The tower is 74 meters high.

The crypt contains the graves of the Belgian royal family. The church also possesses a much venerated statue of Mary from the 13th century, of which several copies were made, one to take in the processions and a non-polychrome sculpture, which is located in the parish church of Karreveld in Sint-Jans-Molenbeek (Brussels). In the church there is also a St. Roch statue from the 18th century, and a bust of Mr. Van Waeyenberg (1891-1971), former rector of the Catholic University of Leuven. The baptismal font with polished brass lid and marble tub, dates from 1754. In the middle aisle of the church stands a monumental pulpit from the neo-Gothic period; in 1878 it received first prize at the Paris World Fair.

**Jette**

# Sint-Pieterskerk

## Organ: Van Bever brothers (1898, IIP/32)

## Organist: Stijn Hanssens

When the new Sint-Pieterskerk was inaugurated on July 3, 1880, one of the first concerns of the parishioners was to provide the great new space with a solid organ. The bells of the old church were already transferred to the new bell tower on August 9 of the same year, but the old organ was not adapted to the more voluminous church.

However, it would take another 18 years before a new instrument was played and inaugurated. It took time to acquire the necessary funds. Once the time had come, nobody was more capable for the production of the organ than the brothers Adrien and Salomon Van Bever, who were known as organ builders in the nearby parish of the Onze-Lieve-Vrouwkerk of Laken. The Van Bever brothers had been pupils of the famous organ builder, Hippolyte Loret, who first lived in Laken, then in Dendermonde, and finally ended up in Paris. On October 22, 1896 all the necessary permissions were obtained and construction of the organ could begin.

The organ of the Sint-Pieterskerk in Jette is the largest Romantic organ that has ever left the Van Bever brothers' workshop. It took less than two years to build the organ. The instrument was inaugurated and dedicated on April 4, 1898, by the then archbishop of Mechelen, Cardinal Petrus-Lambertus Goossens. The organ was played by three famous organists: François Marivoet, organist of Sint-Goedele and Sint-Katelijne, August De Boeck, organist of the Sint-Bonifaasfkerk in Elsene, and by the organist Anselme Jans, who was appointed in Jette.

After the death of the Van Bever brothers, their work was continued by three sons of their sister Marie-Louise Van Bever (François, Pierre-Louis and Nicolas Draps) and Salomon Eyckmans, son of a second sister. From 1963, Jean-Pierre Draps took over the tradition of the Van Bever family. The business of Jean-Pierre Draps is therefore entitled to the epithet: "House founded circa 1755". As an organ builder, he continues the tradition of the family and has been renowned in our and other regions to this day. Jean-Pierre Draps was also the organ builder to restore the organ when it was in need of repair in 2005.

## Technical data

| | |
|---|---|
| Grand Orgue | 13 |
| Récit | 12 |
| Pédale | 7 |
| Total number of stops | 32 |
| Manual compass | C-g”” |
| Pedal compass | C-f’ |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |

## Disposition

**Grand Orgue**: Montre 16’, Bourdon 16’, Montre 8’, Flûte Harmonique 8’, Cor de Nuit 8’, Prestant 4’, Flûte Douce 4’, Nazard 3’, Doublette 2’, Cornet 5 rangs (discant), Plein Jeu 5 rangs, Trompette 8’, Clairon 4’.
**Récit**: Principal 8’, Bourdon 8’, Salicional 8’, Voix Céleste 8’, Flûte Octaviante 4’, Octavin Harmonique 4’, Mixture 3 rangs, Carillon 3 rangs, Voix Humaine 8’, Basson-Hautbois 8’, Trompette 8’, Sonnette, Trémolo.
**Pédale**: Contrebass 16’, Soubasse 16’, Grosse Quinte 12’, Bourdon 8’, Flûte Ouverte 4’, Choral Basse 4’, Bombarde 16’.
**Couplers**: Accouplement du Grand Orgue à la machine, Pédale + Grand Orgue, Pédale + Récit, Grand Orgue + Récit.
**Accessories**: Appel Anches + Mixture (I, II et Pédale).

## About the Church

The church dates from 1878 and is a work by architect Karel De Maeght, also architect of the Sint-Lambertuskerk in Laken. It was built in a neo-Gothic style, which was very popular when the church was built. Decorator Lukas refurbished the interior in 1961. The church contains various objects from the old abbey of Dielegem. The baptismal font is the oldest piece in the church and dates back to 1597. The two confessionals, with beautiful medallions of Saint Jerome and Saint Gregory, date from the early 18th century. The paintings and some statues date from the 17th or 18th century.

**Brussels**

# Sint Michiels & Sint Goedelekathedraal/ Cathedral of St. Michael and St. Gudula

## Organ: Grenzing (2000, IVP/62)

## Organist: Thomas Deserranno

The great organ of the Cathedral is an impressive instrument, both in its quality and its beauty. You may be surprised by its "bird's nest" position which meets the specific needs of the acoustics of a Gothic Cathedral. This position is also linked to an old but little known tradition among organ-builders in this part of the world. You will see organs installed in similar places in other famous Gothic Cathedrals such as Chartres, Cologne or Strasbourg. This versatile instrument is capable of interpreting compositions in numerous styles and from many different musical eras. The overall impression is one of great lightness and harmonious integration in the surrounding architectural framework, thanks to the inclusion of Gothic elements. This very beautiful instrument has been created by the daring genius of the German organ-builder, Gerhard Grenzing, based in Barcelona, in collaboration with the English architect, Simon Platt.

Several factors came together in the year 2000 which enabled the organists of Brussels Cathedral to possess a large, new organ, something which had not happened for several decades. The date signalled a new millennium, an added incentive for supreme effort, and the city was also selected as the Cultural Capital of Europe; furthermore, the restoration of the cathedral was nearing completion.

In 1997, those in charge of the cathedral invited Grenzing and three other firms from Europe and the USA to compete for the construction of the new organ. The objective: to create "a work of art for the third millennium", an organ of approximately 60 stops distributed over four manuals. The choice of location was left open, with the following provisos: incorporation into the delicate Gothic structure; minimal visual impact in the nave; and a contemporary design.

Gerhard Grenzing was selected for the project and built an organ of 4,300 pipes, 63 stops, 4 manuals (58 notes each) and a 32 note pedalboard. Each division has its own function and can be seen on the organs façade, with the exception of the Récit.

The centre part is crowned by the Grande Orgue, based on a 16´ Principal. Below that, above the console there is the Solo division, enclosed in a swell box, except for the horizontal trumpets which can be easily tuned from the spacious gallery and also has room enough for several singers or instrumentalists. The Positif is actually below the organist. Behind that, moving into the side aisle, we have the Récit.

The pedal stops are located in two independent towers placed over the adjoining arches. This way the full weight of the instrument – 30 tons – is distributed over the buildings four columns. Each Tower is divided into two levels; the upper one contains the first octave of the larger stops: Contre-Posaune 32', Principal 16', Soubasse 16' and the Grosse Quinte 10 2/3'.

All the manuals are suspended tracker action. The valves have been constructed so that all the pipework get their wind supply from the soundboard, without making it harder to play on the manuals. The trackers even reach the Pedal Towers by using a special thin wire that make them almost invisible from below.

Six large bellows, five of them wedge-bellows, get their wind supply from the wooden windtrunks which lead to the individual divi-

sions. The stop action is controlled by electric magnets with a capacity for 5,000 combinations; these may be programmed from a computer.

Acoustical tests were done in the cathedral in order to confirm the measurements, alloys and wind pressures, etc.; the voicing process could then begin, first on a voicing machine, and then later in the mounting room. A small margin was prudently left before establishing the instrument final pitch.

The aim was to get precision and transparency out of each note, for each pipe in every corner throughout the entire church. Since Grenzing was dealing here with a cathedral, an energetic sound was called for, one that would fill the large space involved. However, the instruments excellent placement allowed them, or rather, demanded a delicate voicing that is clearly discernible on the 7 CD recording of this organ now available.

Grenzing tried to get each pipe to speak quickly at its fundamental pitch; they studied the important and delicate balance between the foot, the flue and the height of the mouth so that the pipes would speak cleanly and quickly, attacking the fundamental without any undue delay. This way, the organ is capable of performing a wide range of musical literature, even the Romantic repertoire. The reed stops all have contrasting characters, some more Germanic others more Latin, and as a homage to the Flemish Masters who contributed so much to 17th century organ building in both France and Spain, Grenzing included a trumpet on the Positif in tin plate.

All the manuals are suspended tracker action. The valves have been constructed so that all the pipework get their wind supply from the soundboard, without making it harder to play on the manuals. The trackers even reach the Pedal Towers by using a thin special wire, making it almost invisible.

Finally, this instrument is proof that the outcome of anything is the result of a willingness to do the job, plus the combined effort and contribution of each and every member of a team.

## Technical data

| | |
|---|---|
| Grand Orgue | 13 |
| Positif | 12 |
| Récit Expressif | 14 |
| Solo Expressif | 11 |
| Pédale | 12 |
| Total number of stops | 62 |
| Manual compass | C-a‴ |
| Pedal compass | C-g’ |
| Key action | Mechanical |
| Stop action | Electric |
| Windchest(s) | Slider chest |

## Disposition

**Grand Orgue**: Montre 16’, Montre 8’, Flûte Harmonique 8’, Bourdon à Cheminée 8’, Viole de Gambe 8’, Prestant 4’, Flûte Conique 4’, Quinte 2 2/3’, Doublette 2’, Mixture 4 rangs, Cymbale 3-4 rangs, Trompette 16’, Trompette 8’.
**Positif**: Bourdon 16’, Montre 8’, Bourdon 8’, Quintadéne 8’, Prestant 4’, Nazard 2 2/3’, Doublette 2’, Tierce 1 3/5’, Larigot 1 1/3’, Mixture 5-6 rangs, Trompette 8’, Cromorne 8’, Tremblant.
**Récit Expressif**: Salicional 8’, Gambe 8’, Voix Celeste 8’ (vanaf c°), Cor de Nuit 8’, Prestant 4’, Flûte Octaviante 4’, Nazard 2 2/3’, Quarte 2’, Sifflet 1’, Plein-Jeu 4-5 rangs, Tiercelette 3 rangs, Basson 16’, Trompette Harmonique 8’, Hautbois 8’, Tremblant.
**Solo Expressif**: Bourdon 8’, Viola 8’, Voce Umana 8’ (vanaf c°), Prestant 4’, Flageolet 2’, Larigot 1 1/3’, Cornet 5 rangs, Trompeta Batalla 8’, Bajoncillo 4’ (bas), Trompeta Magna 16’ (discant), Douçaine 8’, Tremblant.
**Pédale**: Principal 16’, Soubasse 16’, Grosse Quinte 10 2/3’, Flûte 8’, Basse 8’, Gros Nazard 5 1/3’, Prestant 4’, Fourniture 5 rangs, Contre-Posaune 32’, Posaune 16’, Trompete 8’, Clairon 4’.
**Couplers**: Positif - Grand Orgue, Positif - Récit (gedeeld), Positif - Récit 16’, Positif - Solo, Grand Orgue - Récit, Pédale - Grand Orgue, Pédale - Positif, Pédale - Récit, Pédale - Récit 4’, Pédale - Solo.
**Accessories**: Setzersysteem met 5120 combinaties.

## About the Church

A chapel dedicated to St Michael was probably built here as early as the 9th century. In the 11th century, it was replaced by a Romanesque church which became a "collegiale church" in 1047. The relics of St Gudula were transferred there. From then onwards, it became known as "the collegiale church of St Michael and St Gudula". In February 1962, it was given cathedral status, and since then it has been the seat of the Archbishop of Mechelen-Brussels, together with St Rombouts Cathedral in Mechelen. The building of the present church in Gothic "Brabançon" style began with the choir in 1226. Works of art: stained glass window (16th century), confessionals (16th century), pulpit (17th century), carillon (1975). A thorough restoration of the cathedral was carried out between 1983 and November 1999. Remains of a Romanesque church were discovered, as weIl as a Romanesque crypt under the choir.

The building of the cathedral started at the beginning of the 13th century at the request of Henry I, Duke of Brabant. This period coincides with the appearance of the Gothic style in the region. It took about 300 years to complete this gigantic undertaking. It was finished just before the reign of the emperor Charles V. Its architecture shows the different characteristics of the Brabant Gothic style. The restoration of the nave from 1983 to 1989 returned the stones, vaults and windows to the splendor of former days. During the same restoration campaign, important and well-preserved remains of the eleventh-century Romanesque church were discovered, which can now be viewed by the public.

The twelve columns of the nave are flanked by statues of the apostles. These Baroque figures date of the 17th century and were sculpted by great Brabant sculptors of that time (Jérôme Duquesnoy the Younger, Luc Faid'herbe, Tobie de Lelis...) to refurbish the collegiate church sacked by the iconoclasts during the 16th century. They emphasise the apostolic origin of the Church. The capitals of the pillars are decorated with curled row-foliage cabbage leaves linked by crosswise ribbons showing the typical features of Brabant Gothic. The triforium is made of delicate trilobate arcades. During the restoration, the bosses in the vault revealed their original polychrome. The pulpit was carved by H.F.Verbruggen in 1699 and qualifies as a fine example of "naturalistic" Baroque art. It depicts the fall of Adam and Eve and the Redemption, symbolised by the Virgin (standing on a moon crescent, her head crowned with twelve stars, as described by St John in his Apocalypse) and the Infant piercing the head of the serpent with a long cross. The Grenzing organ hangs in a "bird's nest" position and was inaugurated in October 2000.

The series of stained-glass windows was designed by J.B. Capronnier (19th century). The confessionals in oak were carved by Jean Van Delen (17th century). Following the liturgical reforms of the Second Vatican Council, the main altar was brought forward. Michel Smolders was commissioned to sculpt a new altar, which was consecrated in June 2000. On the left-hand side pillar, the Christ in ascension in beaten copper (1968) is a work by Camille Colruyt. Turning away from the altar, one can admire the large stained-glass window of the Last Judgement (1528). This unique Renaissance work depicts the prince-bishop of Liège who offered the work as a tribute to the emperor Charles V.

The stained-glass window of the northern transept was assembled by Jean Haeck (master glass-worker from Antwerp) who made them in 1537 after drawings by the Brussels court painter Bernard Van Orley. It depicts Charles V and his wife Isabelle of Portugal kneeling in front of the Holy Sacrament. They are accompanied by their patron saints Charlemagne and Elisabeth of Hungary. To the right of the portal is an elegant and tender statue of "The education of the Virgin by St Anne" by Jérôme Duquesnoy the Younger (17th century) after a painting by Rubens.

The stained-glass window of the south transept is also the work of Jean Haeck (after a drawing by B. Van Orley) made in 1538. It shows Louis II of Hungary and his wife Maria of Hungary, sister of Charles V, kneeling in front of the Trinity, with St Louis and the Virgin with Child behind them.

The new high altar, placed at the crossing of the transept, marked the end of the restoration work at the cathedral. It was consecrated by Cardinal Danneels on Ascension Day, 1 June 2000. The altar is more than a very beautiful object and more than a work of art - it is a mystery, a presence. In fact it takes us as close as possible to the mystery of the person of Christ and his work. It is the sacrificial table, calling to mind both the last supper and the cross. It is the table of the Lord's Eucharistic banquet to which He invites His people and announces to them the eternal banquet. This stone altar was cut by the sculptor, Michel Smolders, in the Avins quarry east of Huy. The three-ton monolith is made of light granite, a very special substance which is grey and white when wrought but which turns black when polished. Its wrought sides therefore have variations in their design, while its polished surface is beautifully black and is marked in its centre and its four corners by the crosses of its consecration. Its predominantly horizontal composition is inspired by the symbol of the tree which has one half pointing upwards and the other downwards. In the tree symbol Heaven and Earth unite.

Already before the Second World War, during research works in connection with the railway connection North-South, a Romanesque "Westbau" was discovered. The Westbau is the construction built on the west side of Romanesque churches which in the Middle Ages served as fortified refuge for the citizens. Its complete foundations as well as those of a Romanesque church which preceded the current Gothic building were found during the restoration works in 1983-1989. With the help of mirrors the visitors can see the foundations of the entrance to the Romanesque church (1047), the Westbau (± 1200), the narthex (antechamber) and the foundations of the large arch which separated the nave from the narthex.

Traces of the outside walls, the transept and the pillars of the nave as well as the "Westbau" and its towers have been indicated on the floor with lighter-coloured flagstones (white stone originating from Vinalmont) in contrast to the grey flagstones originating from Tournai. The pavement of the Romanesque church was 1.70 m. below the level of the existing Gothic church. The foundations of the "Westbau" show clearly the base of the round Romanesque towers, as well as the ground on which the lime for the construction of the Gothic church was prepared. The existence of two burial vaults of the 17th or 18th century attests to the fact that the foundations of the Romanesque church were used as a burial place during the Gothic period.

**Brussels**

# Kerk van Onze Lieve Vrouw ter Finisterrae

## Organ: Hippolyte Loret (1849, IIIP/29)

## Organist: Thomas Deserranno

The first contract for this organ was signed in 1848 by the Brussels organ builder Hippolyte Loret and the instrument was played for the first time "on the first Saturday of February of 1849." It is very likely that the placement of the pedal stops, and some changes in the specification took place in the following years: an inaugural concert took place on February 4, 1856.

In 1950, Delmotte of Tournai electrified the key as well as the register action, installed a new independent console, enlarged the compass of the pedal-board and introduced a new electro-pneumatic windchest for seven stops on the Positif. The disposition of the instrument was also remodelled: many new stops were introduced and some Loret registers were moved from one keyboard to another. Such was the state of the organ when the Brussels firemen inundated it while extinguishing the fire of the tower on October 27, 1970.

During the last decade of the XXth century, the Finisterræ church underwent a complete architectural restoration and it was finally time for the organ to go through its long-awaited and well-deserved rehabilitation. In 1996, CGER-Banque and CGER-Assurances decided to lead and finance the project. On April 24, 1998, the CGER board of directors signed the contract with Organ Manufacture Thomas of Ster-Francorchamps (BE).

The leading principle of this restoration was to give its original physiognomy to the instrument. This involved the elimination of all the parts added to the organ after Loret, since they were not compatible with its proper function and its original sound aesthetic. As for the missing parts, models were found in the organ of Saint-Fiacre at Dison, built by Loret in 1867 the exact same year as that of Finisterræ. Useful information was also found in the organ of the abbey at Averbode, finished in 1859, and which Loret considered his masterpiece.

Thanks to this restoration, Brussels recovered a remarkable instrument, which stands as a unique testimony to the transitional period between early and romantic organ building. In this instrument, Hippolyte Loret demonstrates his capacities as innovator in many aspects: Grand-orgue windchest with double pallet box, allowing a system of Pédales de combinaisons very similar to Cavaillé-Coll's invention, the presence of new kinds of registers, of free reed stops, and of the first swell box ever in the capital. Besides its particular, original and refined sonorities, this instrument, like all organs of quality, shall have the merit of stimulating curious organists to expand their repertoire as well as to reconsider their way of playing.

## Technical data

| | |
|---|---|
| Grand-Orgue | 7 |
| Bombarde | 6 |
| Positif Expressif | 9 |
| Pédale | 7 |
| Total number of stops | 29 |
| Manual compass | C-g''' |
| Pedal compass | C-d' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |

## Disposition

**Grand-Orgue**: Montre 16', Bourdon 16', Montre 8', Viole de Gambe 8', Bourdon 8', Prestant 4', Flûte Pyramidale 4'.
**Bombarde**: Flûte Traversière 8', Mélophone 4', Plein Jeu 5 rangs, Cornet 3 rangs (bas), Cornet 5 rangs (discant), Trompette 8' (gedeeld), Clairon 4'.
**Positif Expressif**: Bourdon 16', Salicional 8', Flûte Harmonique 8', Bourdon 8', Voix Céleste 8', Fugara 4', Flûte 4', Trompette 8', Basson-Hautbois 8', Tremulant.
**Pédale**: Contrebasse 16', Soubasse 16', Violon Basse 8', Octave Basse 8', Bombarde 16', Trompette 8', Clairon 4'.
**Couplers**: Tirasse Grand-Orgue, Tirasse Positif, Tirasse Bombarde, Accouplement du Bombarde au Grand-Orgue, Accouplement du Positif au Grand-Orgue.
**Accessories**: Appel Trompette Basse, Appel Trompette Haute, Appel Anches du Clavier de Bombarde, Appel Clairon 4' 4'.

## About the Church

The construction of the Our Lady of Finistère Church began in 1713 under the leadership of the architects De Bruyne and Verbruggen. The new church was supposed to replace an old chapel that had become too small.

The works continued until 1725, but it was not until 1828 that the sandstone facade was completely finished. The interior contains beautiful carvings including a remarkable confessional manufactured by sculptor Duray in 1758, panelled aisles, doors decorated with wooden draperies as well as brotherhood lists. The stucco of the choir draws attention. Between 1963 and 1968 the facade was restored by the architects J. and A. Renouprez Rombaux who used Massangis stone. The dome and bell tower were rebuilt after a fire in 1970. As of 1988 the church was thoroughly renovated. At that time the stability issues that made the choir tilt dangerously were addressed. To strengthen the church foundations, micropoles were drilled into the ground under pressure. In addition floor heating has been installed and the old stone floor was replaced with a new tiles in black and white marble. The reopening of the church took place in May 2000 in the presence of the royal couple.

**Leuven**

# Sint-Jan-De-Doperkerk/ St. John the Baptist

## Organ: Peter Goltfusz (1692, IP/13)

## Organist: Takako Yanagihara

The organ in the Sint-Jan-de-Doperkerk of the Groot Begijnhof in Leuven was built in 1692 by Peter Goltfuss, son of Hans Goltfuss living in Haacht. In the 19th century, the organ was rebuilt by Pierre Adam van Dinter. Luckily, Van Dinter's intervention was limited to disposition and intonation adjustments, as a result of which, among other things, the wind drawer with a short octave by Peter Goltfuss was retained. This means that we have one of the oldest windchests in the Southern Low Countries in this organ. With its completeness of original material, this instrument is a unique example of high artistic organ art in the Southern Low Countries.

The sound character of the principals can be described as powerful and voluminous, with an even balance from bass to treble. Seventeenth-century organ builders in the southern Netherlands often scaled the pipes narrower in the bass and wider in the treble, leading to that typical treble-accentuated sound. With Goltfuss, the balance is different: the sound in the bass and tenor is solid and full, and power continues up to the trebles, without ever becoming top-heavy.

In 1986 Potvlieghe-De Maeyer restored the organ to the Goltfuss state. It was only after the restoration that the original contract was found. Except for a few small details, the proposed reconstruction in the restoration file proved to correspond with the original instrument.

In 2005, Potvlieghe performed significant maintenance. The maintenance was first and foremost a thorough restoration of the entire organ casing, the mechanism, the manual, the wind work and the pipe work. The pipework was taken off the casing to be dusted and checked for intonation. They also took the opportunity to verify measurements taken in 1986 and supplement those with new details. After empirical research, the action of the largest front pipes was also improved by adjusting the wind pressure.

The importance of this organ is not only in the quality and reliability with which everything is made; there is also a good feeling for aesthetics, taste and proportions, making this organ a unique instrument with high historical value. We have few 17th century organs in the Low Countries that have been preserved so completely and undamaged.

## Technical data

| | |
|---|---|
| Manuaal | 13 |
| Pedaal | Coupled |
| Total number of stops | 13 |
| Manual compass | CDEFG-c''' |
| Pedal compass | CDEFG-b |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Tuning | Meantone |

## Disposition

**Manuaal**: Prestant 8', Holpeype 8', Prestant 4', Fluyte 4', Nasard 3', Octave 2', Larigot 1 1/3' (gedeeld), Sifflet 1' (gedeeld), Cornet 4 rangs (discant), Sesquialter 2 rangs (discant), Mixture 4-3 rangs, Chymbal 3 rangs, Trompet 8' (gedeeld).
**Accessories**: Tremulant, Naechtegael.

## About the Church

The Leuven Grand Beguinage was most likely established around 1232 as a community of religious women who settled outside the then city walls, on the riverbanks of the Dijle. The original little craftwork houses with clay fillings and straw roofs were gradually replaced by brick houses that can still be seen today and most of which date from the 17th century. With its construction beginning in 1305, the early Gothic Sint-Jan-de-Doperkerk is the oldest building in the Beguinage. In 1962, the University of Leuven bought the entire residential estate, with the exception of the church and a couple of houses that were only later transferred to the university. The first restoration phase took place between 1963 and 1972 under the leadership of the late professor Raymond Lemaire. In the second phase in 1990, the restoration of the houses on the Kerkstraat was completed by Professor Paul Van Aerschot. In 1998, UNESCO added the Grand Beguinage to the World Heritage list, together with 12 other Flemish beguinages.

The beguinage of Leuven has the appearance of a small town on its own, with houses planned along a network of narrow streets and small squares. This is in contrast to the beguinage of Bruges and Amsterdam, where all houses face a central courtyard. The only large greenyard, on the left river bank, resulted from the demolition of some houses in the 19th century. Five houses date back from the 16th century, three of which still show timber framing. The house of Chièvres was built in 1561, in accordance with the will of Maria van Hamal, widow of William de Croÿ, duke of Aarschot and advisor in political affairs of Emperor Charles V. The characteristic tented roof with the onion-shaped top, refers to the two towers of the duke's castle in Heverlee (today known as Arenberg Castle).

Most of the houses date back from the period 1630-1670. They were constructed in the local, traditional architecture, enriched with some sober, Baroque elements. The facades show red bricks with sandstone cross-bar frames for windows and doors. A typical element in the beguinage of Leuven are the numerous dormers, often elaborated with crow-stepped gables and round arched windows.

The Sint-Jan-De-Doper Church is an early Gothic basilica with Romanesque elements. As usual for mendicant orders or women's congregations, it has no tower, only a flèche. Since 1998, this flèche has carried a small carillon, which plays a beguine-related melody every half an hour. The north entrance of the church shows two Latin inscriptions indicating the foundation years of beguinage (1234 - anno domini MCCXXXIIII curia incepit) and church (1305). The east end of the church has a strikingly tall 14th century quire window, whose upper part illuminates the attic above the groin vault constructed in the 17th century. The interior is 27 meters wide (the widest church in town) containing a nave and two aisles of ten bays. Daylight is prominently present. The arcades separating nave from aisles carry statues of the twelve apostles, Mary and Saint Joseph with the holy child. These statues, as most other artwork, are sober Baroque. They are accentuated by artificial shades in black paint behind them. The restoration in the 1980s revealed 14th century murals.

**Leuven**

# Jezuïetenhuis Heverlee/ Jesuit House

## Organ: Cavaillé Coll (IIP/15)

## Organist: Nils Hellemans

The organ in Heverlee was built in 1880 and originally belonged to the Jesuit residence of Our Lady of Flanders in Ghent. In 1959, it was moved to the Abbey of Heverlee by the German firm Klais, advised by Jozef Kreps and Pascal Indekeu. In the transfer, the original wind supply was not included.

This instrument is one of the few Cavaillé-Coll organs in Belgium that is intact and in perfect working order, ideally lending itself with its refined sound to choral works with organ accompaniment.

## Technical data

| | |
|---|---|
| Grand Orgue | 6 |
| Récit Expressif | 7 |
| Pédale | 2 |
| Total number of stops | 15 |
| Manual compass | C-g''' |
| Pedal compass | C-d' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |

## Disposition

**Grand Orgue**: Bourdon 16', Montre 8', Flûte Harmonique 8', Salicional 8', Prestant 4', Plein Jeu Harmonique.
**Récit Expressif**: Viole de Gambe 8', Voix Celeste 8', Bourdon 8', Flûte Octaviante 4', Trompette 8', Basson et Hautbois 8', Voix Humaine 8'.
**Pédale**: Soubasse 16', Basse 8'.
**Couplers**: Accouplement du Récit Expressif au Grand Orgue, Tirasse Grand Orgue, Tirasse Récit Expressif.
**Accessories**: Tacet.

## About the Jesuit House

In he period from 1958 to 1960, the Flemish Jesuits in Heverlee built a new house for philisophical and theological study after the demolition of their monastery in Ghent. The new building was designed by architect Jozef Ritzen (Antwerp). The spacious chapel is sober, but attractive. From 1880 to 1958, the organ was housed in the Jesuits' chapel and was transferred to Heverlee by Hans Klaps (Bonn) in 1959 under the supervision of Dom Jozef Kreps and Father Pascal Indekeu S.J. Here, the original wind supply was replaced. Stan Arnauts restored the wind chests and around 1990, Patrick Collon performed maintenance works, including the restoration of the manuals.

**Leuven**

# Cultureel Centrum ‘De Romaanse Poort’/ The Roman Gate

## The Organ: L.C. Van Peteghem (1828, IP/10)

The organ in the chapel was built in 1828 by Lambert-Corneille Van Peteghem, in collaboration with Pierre-Charles Van Peteghem I. The previous organ of the chapel, built in 1722 by Jan Wauters, was sold to the parish in Assent. The organ was previously also attributed to Pieter Van Peteghem with a build year 1765, but that turns out not to be correct. The 1828 organ of L.C. Van Peteghem was overhauled by Stevens in 1930, and in 1938 by Hubert Van de Loo. In 1996 it was restored by Pels-D’Hondt and returned to its original state. The advisor to this work was Gabriël Loncke.

## Technical data

| | |
|---|---|
| Manuaal | 9 |
| Pedaal | aangehangen |
| Total number of stops | 9 |
| Manual compass | C-f”” |
| Pedal compass | C-c° |
| Key action | Mechanisch |
| Stop action | Mechanisch |
| Windchest(s) | Sleeplade |

## Disposition

**Manuaal**: Bourdon 8’, Prestant 4’, Flûte 4’, Nazard 2 2/3’, Doublet 2’, Fourniture 3 rangs, Trompet 8’ (gedeeld), Cromhoorn 8’ (discant), Clairon 4’ (bas).

## About The Roman Gate


The Roman Gate dates from 1218-1222 and is the only remnant of the Sint-Elisabeth hospital, which was founded here around 1080-1090 under Henry III, count of Leuven. After a fire in 1363 and a radical reorganization at the end of the 15th century, the guesthouse was almost completely redesigned. The monastery complex, where the Augustinian sisters lived and worked, was closed in 1971. The Roman Gate now gives access to a cultural center of Leuven.

The Roman Gate has a round arch portal of white sandstone and dark gray limestone, with rich sculpture from the beginning of the 13th century. The other buildings include a late Gothic chapel (1490-1515), a restored cloister with parts of the old building (16th century), an east wing of the Gothic convent, a neoclassical hospital (1840-1868) and a restored farmhouse. The carriage house has recently been restored into a concert and theater hall. Inside, the Gothic convent six-part cross vaults and a lavatory have been preserved. There are kitchens and work and living rooms of the sisters from the 17th-18th centuries. The classicist refectory was repainted in its original tones. The staircase to the attic floor is decorated with stucco rocaille and carved wood. The 'Monseigneurskwartier' is adorned with gold leather and with painted linen.

**Tongeren**

# Basilica Onze Lieve Vrouw/ Basilica of Our Lady

## Organ: Jean-Baptiste le Picard (1752, IVP/49)

## Organist: Luc Ponet

Just 75 years after a devastating fire that destroyed the city's extraordinarily beautiful organs, a new organ was placed in the collegiate church of Tongeren. It was a project that in its beauty would surpass other recent organs in the collegiate Sint-Pieters Church in Liège (1740-1742) and in the Abbey of Herkenrode (1744-1746).

On September 11, 1750, a private contract was drawn up between the chapter and Jean-Baptiste Le Picard during a special chapter meeting. The simple agreement contained only the essential details, such as the object, the price, and the period of execution. So, we refer to the detailed contracts that Le Picard completed with Herkenrode and Liège. After all, both of these contracts placed very high demands on the organ builder and his employees and called for an instrument comprised of four manuals and an attached pedal for a total of 40 registers. This was recorded in the dispositiën der merkwaardigste Kerk-Orgelen (J. Hess, Gouda, 1744) and was noted by Grégoir in the Historique de la facture et des facteurs d'orgues … (Antwerpen, 1865).

In 1982, the organ, despite daily use, had fallen into a dilapidated and somewhat neglected state of disrepair. The stability problems of the Gothic tower and the weight of the instrument on the girders behind the quasi-detached front caused the organ casing to sink completely. The electro-pneumatic action (installed between 1938 and 1948) had become very fragile and unreliable. Moreover, the sound of the organ failed to fill the church, even after re-intonations in 1958 and 1972.

In 2002, the first complete restoration / reconstruction of the instrument was done by Organ Manufacture Thomas. They completely restored the organ to the original situation (1750-1752) and added an independent pedal of nine registers. Finally, 250 years after the organ was built, the instrument earned the prestige it once had.

The Le Picard organ is internationally known for its beauty and is and exponent of the 18th century style organ building of Liège. This kind of Liège organ represents its own aesthetic tuned to the particularly strong international character of the music of the time (vocal and instrumental) and the associated performance practices in the most important churches. Jean-Baptiste Le Picard (Liège 1706 - Metz 1779) represents the third generation of an organ-builder dynasty from Noyon, with the strongest roots in the 17th-century Picardian organ building. Thanks to his unprecedented and unparalleled artistic insights and artisanal qualities, he helped bring success to his family workshop. A synergy of achievements from France, influences from Germany and Italy, and characteristics of the authentic regional Liège organ style gave the organs of Le Picard a new, European dimension. In this way, Jean-Baptiste Le Picard created a particularly specific and, at the same time, international organ type that reflects a stylistic versatility for that time.

## Picard Organ - Technical data

| | |
|---|---|
| Grand Orgue | 18 |
| Positif de Dos | 12 |
| Récit | 4 |
| Echo | 6 |
| Pédale | 9 |
| Total number of stops | 49 |
| Manual compass | CD-d'", Récit en Echo c-d'". |
| Pedal compass | C-f' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Wind chest |
| Pitch | a' = 405 Hz |
| Tuning | d'Alembert-Rousseau |

## Disposition

**Grand Orgue**: Bourdon 16', Montre 8', Bourdon 8', Prestant 4', Flûte 4', Grosse Tierce 3 1/5', Nazart 2 2/3', Doublette 2', Quarte de Nazart 2', Tierce 1 3/5', Fourniture 4 rangs (1 1/3'), Sexquialtera 2 rangs, Cimbale 4 rangs (1'), Grand Cornet 6 rangs, Bombarde 16', Trompette 8', Voix Humaine 8', Clairon 4'.
**Positif de Dos**: Bourdon 8', Prestant 4', Flûte 4', Nazart 2 2/3', Doublette 2', Tierce 1 3/5', Larigot 1 1/3', Sexquialtera 2 rangs, Mixture 4 rangs (1'), Cornet 4 rangs, Trompette 8', Cromhorne 8'.
**Récit**: Prestant 8', Bourdon 8', Cornet 4 rangs, Trompette 8'.
**Echo**: Bourdon 8', Prestant 4', Doublette 2', Cimbale 2 rangs (2/3'), Cornet 2 rangs (2 2/3'), Cromhorne 8'.
**Pédale**: Basse Ouverte 16', Bourdon 16', Octave 8', Bourdon 8', Octave 4', Fourniture 4 rangs (2 2/3'), Bombarde 16', Trompette 8', Clairon 4'.
**Other stops**: Rossignol, Tambour.
**Couplers**: Grand Orgue - Positif - schuifkoppel, Tirasse Grand-Orgue.
**Accessories**: Tremblant Doux, Tremblant Fort.

## Choir Organ: Thomas (2014, IIP/21)

## Organist: Luc Ponet

In 2008-2009, when the end of the restoration work on the Basilica was coming into view, the placement of the choir organ (Thomas, 2014) came into question. The most logical location for a choir organ was obviously in the vicinity of the choir. But this was not obvious in the Basilica of Tongeren. A committee was formed consisting of the managers of the church board, the directors of the association "Friends of the Le Picard Organ," the titular organist Luc Ponet, architect Michel Janssen, and inspectors and heritage consultants from the Ministry of the Flemish Community. They discussed this issue and quickly arrived at a concrete, historically founded and justified solution.

It is known that an organ once hung in the original northern transept and that in 1528-1531, it was moved by Peter Briesger to the organ loft above the west gate. Placing a new organ in the northern transept was out of the question, given how it would impact the Our Lady altar in the immediate vicinity. As a possible alternative, the committee looked at the southern transept, where indeed there were bricks hiding access to what was once an elevated gallery. To open up that access point and construct a small, new stand in the form of a swallow's net was from then on the obvious solution.

"For an optimal accompaniment of soloists and choirs with diverse literature choices (from Gregorian chant to contemporary), an instrument with two manuals and pedal was chosen. Experience shows that dialogue between pre- and post-singing (question and answer, or solo and tutti) calls for contrast. Gothic space also demands sound clarity in terms of polyphonic lines. The vocal culture and the (vocal) tradition of the Marian worship needs a solid instrumental support and strength for singing together. The tradition of the liturgy, on the other hand, also counts on solo organ play (praeludium, offertorium, communio, sortie, etc.) in which timbre and varia-

tion play an important role." In order to capture all of these qualities in one instrument, a connection was sought and found in the rich history of organ building in the Basilica. The original 16th century disposition of Peter Briesger was taken as the basis, which was then supplemented to form a balanced sound pyramid according to the 18th century model. In addition, in line with Briesger, a clear choice was made for more Germanic, Middle German influences in the sound. In short, it became a functional, historically inspired organ whose artistic roots lie in the Basilica itself (Briesger) and for which a number of old materials, such as a historical organ case and (parts of) several old registers were included in the project. This makes it a unique, but also versatile organ, suitable for multiple styles, for various combinations and purposes.

A few interesting features:

- The organ case comes from the Netherlands. It became available after the merger between the formerly reformed congregation and the reformed church in Leimuiden, NL. The historic balustrade casing was adapted to the new situation in the Basilica of Tongeren.
- The original wood carvings were thoroughly restored and redone with gold leaf.
- The playing console is inspired by historical examples (not a reconstruction) with manuals (54 keys) in oak. The lower keys are covered with boxwood, the upper keys with ebony. The pedalboard (30 keys) is made entirely of oak. The stops are made of metal, based on examples from the Renaissance (c.f. Hofkirche Innsbruck).
- The oldest core of the pipework consists of parts of registers that date from 1661-1663 (c.f. The inscription "Holfluyt 4 voet gemaeckt den 17 Augt. 1661"). They were made for the 17th century organ of "De Boom" ("The Tree") church in Amsterdam. The new pipework is made of a metal composition with 15% tin for the flutes, 80% tin for the front pipes, and 40% tin for the other principal pipes.
- The intonation was inspired by the full, warm sound of the early Rhineland, German organs, which have both strength and subtlety as well as a varied sound.

## Disposition

| Hauptwerk | Oberwerk | Pedal |
|---|---|---|
| Principal 8' | Gedackt 8' | Sub Bass 16' |
| Rohrflöte 8' | Quintadena 8' | Principal Bass 8' |
| Octaaf 4' | Principal 4' | Posaunen Bass 16' |
| Spitzflöte 4' | Rohrflöte 4' | Trompeten Bass 8' |
| Nasat 3' | Octave 2' | |
| Octaaf 2' | Waldflöte 2' | |
| Mixtuur III | Sext-quialtera II | |
| Cornet III | Dulzian 8' | |
| Trompete 8' | | |

Cymbelstern, Tremulant, I+II, Ped.+I, Ped.+II

**Tuning: Lehman, 440hz**

## About the Basilica

Tongeren, a small town in the south of Limburg, is the oldest town in Belgium. The original settlement (15 BCE) developed from a military camp to a Gallo-Roman settlement. In later years it became an important pillar in the prince-diocese of Liège. The original Basilica of Our Lady is known as one of the oldest churches in the Christian world. The present Gothic Basilica was built between 1240 and 1444. Its tower is recognised by UNESCO as World Heritage. There has been at least one organ in this church since the 14th century.

The Basilica of Our Lady, also called Old Cathedral of Tongeren, is the main place of Catholic worship in the city of Tongeren and the former cathedral of the suppressed diocese of Tongeren. The Basilica was built in the Gothic style, according to the local interpretation of the Gothic Brabant, in the 13th century.

In recent excavations, this church found some of the richest archaeological finds of Flanders. Archaeological excavations have shown the presence of a construction area already present in the 4th century and a Carolingian Catholic house of prayer dating from the 9th century.

The construction of the present church choir began in 1240. The nave, the transept and the side chapels were added between the 13th and 15th centuries.

The original Romanesque bell tower was replaced by the current Gothic tower, measuring 64 meters high, built between 1442 and 1541.

The interior of the Basilica houses the image of Our Lady of Tongeren, dating from 1475. The treasury is in the old chapter and includes one of the richest collections of Catholic religious art in Belgium.

**Bilzen**

# Landcommanderij Slot Alden Biesen/ Alden Biesen Castel

## Organ: Aegidius-Franciscus Van Peteghem (1788, IIP/18)

## Organist: Luc Ponet

Until the 19th century, the chapel of the beautiful castle estate of Alden Biesen had an organ from the well-known Rhineland organ-building Muller family. The current instrument by Aegidius-Franciscus Van Peteghem (1788) comes from the Augustinian Chapel in Diest, Belgium. After a lot of moving around, the organ ended up in possession of Alden Biesen. What remained of the original Van Peteghem instrument was the disassembled organ casing and some heavily damaged pipework. The restoration and reconstruction of the organ loft, balustrade and organ was assigned to H. Wouters and J. Moors in 1999. Woodworking was carried out by P. Punie and J. Vanheusden, and the new pipe work was supplied by A. Belmans and A. Steffani. Moors Orgelbouw were responsible for most of the new wind chests, the complete construction and assembly, restauration of the pipe-work, and finally for the integral intonation and tuning.

Originally, this organ only had one manual, but following this restoration it was decided, to expand it with an 'onderpositief.' The deep, four-foot organ casing is richly decorated, and the lovely balustrade beautifully matches the instrument. The organ has no pedal. The complete wind supply was placed in an adjacent space behind the organ.

## Technical data

| | |
|---|---|
| Hoofdwerk | 12 |
| Positief | 6 |
| Total number of stops | 18 |
| Manual compass | C-f"" (division between c' and c#') |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 405 Hz |
| Tuning | Gemodificeerde Rameau-stemming |
| Wind pressure | 85 mm |

## Disposition

**Groot Orgel**: Bourdon 8', Prestant 4', Flûte 4', Nazard 3', Doublet 2', Tierce 1 3/5', Cornet 5 rangs, Fourniture 2 rangs, Cimbal 2 rangs, Trompet 8' (gedeeld), Voix Humaine 8' (gedeeld), Clairon 4'.
**Positief**: Bourdon 8', Flûte 4', Doublet 2', Cornet 2 rangs, Fourniture 2 rangs, Cromhorne 8' (gedeeld).
**Other stops**: Rossignole.
**Couplers**: Groot Orgel - Positief - schuifkoppel.
**Accessories**: Tremblant, Ventiel.

## About the Church

The Grand Commandery was founded in 1220 by the German Order of the Teutonic Knights. The territory of this order consists of twelve bailiwicks or provinces. Alden Biesen was established as the headquarters of the bailiwick of Biesen, which consists of twelve subordinate commanderies. Owned by the Grand Commander, Alden Biesen was the showpiece of the bailiwick. The castle estate flourished from the 16th until the 18th century, when the Grand Commandery developed into the luxurious residence we know today.

The French Revolution of 1789 abruptly ended this period. The Teutonic Order was disbanded and the castle complex was sold at auction. When Guillaume Claes purchased the estate, this was the start of two centuries of private ownership and decay. Following the fire of 1971, Alden Biesen became the property of the Belgian government. Today, the Grand Commandery is an international cultural centre owned by the Flemish Community. In addition to the moated castle, the complex contains a church and gardens.

**Liège**

# Église Saint-Jacques/ Collegiate Church Saint-Jacques

## Organ: Anonymous/Guido Schumacher (1600/1998, IIIP/35 (34))

## Organist: Pierre Thimus

The organ of Saint-Jacques in Liège was built in 1600, probably either by Nicolas Niehoff or, even more likely, Floris Hocquet I.

The original stoplist has not survived. The instrument was first rebuilt in 1669 by André Severin, a native of Maastricht. Arnold Clerinx completely renewed it in 1854, when the large shutters disappeared and the case was substantially deepened; in so doing, all traces of the old instrument were entirely erased.

Various restoration proposals were made in the 20th century, but none were undertaken. In 1964 the Clerinx organ was enlarged. When the town of Lüttich requested titular organist Pierre Thimus in 1986 to supervise a new restoration project, it turned out that all the pipework of the instrument had by that time disappeared. This fact, on the one hand lamentable, offered the opportunity to return the splendid Renaissance case to its original design and, by installing an appropriate instrument, to its former glory.

It was not long before the construction of a Renaissance organ in the spirit of the Niehoff school came to be seen as the best solution. This choice was unequivocally predetermined by the case design, and in particular by its limited depth, which almost dictates the customary arrangement of the stops of such organs on lower and upper chests. The project offered a unique opportunity to reconstruct in a historical case an organ of the flowering of the late Netherlands Renaissance, and so characteristic for Sweelinck. The more so, since the earliest surviving evidence of that period is preserved only fragmentarily and often in altered form, in instruments dating from the mid-seventeenth century at the earliest and indebted to a Baroque aesthetic. The consultant was Koos van de Linde, who for many years has occupied himself with the study of the early Netherlands organ. The instrument was built by Schumacher of Eupen.

That such a style copy is in any way possible, is due to the fortunate circumstance that in the organ of St. Johanniskirche in Lüneburg an extensive and cohesive amount of Niehoff pipework survives. What is more, the principals and flutes have the same scaling as the Van Covelens pipewerk in the Pieterskerk in Leiden (the Netherlands). The two instruments make it possible to correctly reorganise incomplete ranks elsewhere and thus re-

construct scalings of flue stops with certainty. For the composition of the mixtures, those of the Rückpositiv in the former organ of the Nicolaikerk in Utrecht (Cornelis Gerritsz, 1547) were indicative, as well as certain written sources, such as a description of the former Niehoff organ in Zierikzee. There were insufficient points of reference, however, for the reconstruction of Niehoff reeds, and these were made after other examples.

Since the usefulness of a style copy lies in the availability of specific musical possibilities, the builder was allowed to deviate in certain respects from the original concept. Limitations are only meaningful if they open up new possibilities or help to give the instrument a sound design. In contrast to a restoration, there can be little objection to evading certain unessential limitations.

In order to do more justice to north German repertoire, which sounds particularly well on this type of organ, the independent Pedal was better equipped than in the Niehoff tradition and an on/off device for the Hauptwerk coupler was added. Further adaptations serve mainly to facilitate later repertoire and liturgical usage. The Vox humana, moreover, can partially replace the Bärpfeife, for which there was no place in the Lüttich Rückpositiv. The Oberwerk Terzflöte can be used to imitate the Nachthorn (Cornett) 3' of late Niehoff organs. In dividing up further the Hauptwerk plenum, and thus reducing the Mixtur, care was taken that the overall composition of the plenum was not altered.

All manual divisions are arranged on lower and upper chests. The best-known historical example of this is without doubt the former Utrecht Nicolai organ, whose layout is known through a drawing by Maarschalkerweerd dating from 1886. From this instrument, too, the Lüttich pedalboard was copied, while the original Van Covelens keyboards in St. Laurenskerk in Alkmaar (1511) served as model for the manuals. Through lack of good French equivalents for the stop names, preference was given to early north German terminology.



## Technical data

| | |
|---|---|
| Hauptwerk | 9 |
| Rückpositiv | 9 |
| Oberwerk | 11 |
| Pedal | 6 (5) |
| Total number of stops | 35 (34) |
| Manual compass | CDEFGA-d'", Rückpositiv FGAB - d'" |
| Pedal compass | CD-d' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 440 Hz |
| Tuning | Meantone tuning |

## Disposition

**Hauptwerk**: Praestant 16' - discant dubbelkorig, Octava 8' - vanaf c dubbelkorig, Gedact 8', Octava 4' - dubbelkorig, Quinta 3', Superoctava 2', Mixtur II-VIIII fach, Scharp IV-XII fach, Vox Humana 8'.
**Rückpositiv**: Praestant 8' - vanaf c dubbelkorig, Quintadehna 8', Octava 4' - dubbelkorig, Klein Holpipe 4', Siflöit 1 1/3', Mixtur III-VI fach, Scharff III-V fach, Regal 8', Schalmey 4'.
**Oberwerk**: Praestant 8' - vanaf c dubbelkorig, Hohlpipe 8', Oktave 4' - dubbelkorig, Flöite 4', Nasat 3', Gembshorn 2', Terzflöit 1 3/5', Siflöit 1', Zimbel III fach, Trommete 8', Zincke 8' (vanaf a).
**Pedal**: Praestant 16' - transmissie, Untersatz 16', Octava 8', Nachthorn 2', Buerflöit 1', Trommete 8'.
**Other stops**: Nachtigall, Zimbelstern.
**Couplers**: Rückpositiv - Oberwerk, Pedal - Hauptwerk, Pedal - Oberwerk.
**Accessories**: Tremulant.

## About the Church

The Benedictine Abbey of Saint-Jacques-le-Mineur (St James the Lesser) in Liège was founded in 1015 by Bishop Baldéric II in expiation for the loss of lives during the Hoegaarden Battle in 1013. The chosen location, in the southern portion of the island and outside city walls, was favourable for the construction of the abbey after improvements made to the river banks by Notger in the 11th century. The first monks came from Gembloux under the direction of Abbott Olbert. Since its very beginnings, the monastic school was famous and the abbey was flourishing. The monks founded the monastry in Lubin (Poland) and the priory of St Leonard in the north portion of the city of Liège. In 1056, monk Robert brought back a relic of St Jacques-le-Majeur (St James-the-Great) from Compostelle.

After a first period of construction from 1418 to 1421, the actual Gothic-style church replaced the first Romanesque church when the sancuary vault collapsed in 1513. The construction started again in 1514 under the direction of Abbott Jean de Cromois and ended in 1538. The vault and its fresco date from the same period while the stained-glass windows date from 1525 to 1531. The Renaissance-style porch was added in 1558 and is the work of Lambert Lombard. From the initial church, only the Romanesque forepart with one of its three towers is preserved.

In the late 18th century, the monks asked to be secularized: the abbey-church then became a collegial (the eighth in Liège) and the monks became canons. The books and manuscripts that were in their rich library were sold at public auction in 1788.

In 1797, after the abolition of the Chapter, the buildings were saved from destruction by an intervention of Desmousseaux, prefect of the Ourthe department which includes Liège. In 1803, the church was returned to a place of worship. It was first restored in the 19th century. A second important restoration took place between 1972 and 1975; excavations uncovered remnants of the Romanesque crypt and the foundations of the initial church.

**Elsaute**

# Église Saint-Roch

## Organ: Jean-Baptiste le Picard (1747, IP/12)

## Organist: Paul De Maeyer

The organ in the church of Elsaute was built in 1747 by Le Picard as a choir organ for the cathedral of Liège. The instrument was moved in 1794 to the church of Petit-Rechain. It remained there until 1929, when it was moved to Elsaute. Schumacher restored the organ in 1991. On December 15, 1991, the instrument was inaugurated with a concert by the advisor of the project, Hubert Schoonbroodt. During the restoration, two pedalboards were made: a French box pedal with the range CD-d and a German pedal with range C-d'. The organ was also moved from the choir loft to the priests' choir.

## Technical data

| | |
|---|---|
| Clavier | 11 |
| Pédale | 1 |
| Total number of stops | 12 |
| Manual compass | CD-d''' |
| Pedal compass | CD-d (French) - C-d' (German) |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 415 Hz |
| Tuning | Franse middentoon met twee reine tertsen (18e eeuws) |

## Disposition

**Clavier**: Montre 8', Bourdon 8', Prestant 4', Nazard 2 2/3', Doublette 2', Tierce 1 3/5' - 1991, Fourniture 4 rangs (1') - 1747/1991, Sesquialtera 2 rangs (1 1/3') - 1991, Cornet 4 rangs (4') (vanaf cis') - 1991, Trompette 8', Cromorne 8' - 1991.
**Pédale**:
Pédale Français: Aangehangen.
Pédale Allemand: Soubasse 16'.
**Other stops**: Rossignol.
**Couplers**: Tirasse.
**Accessories**: Tremblant.

| **Compund stop** | **Composition** |
|---|---|
| Fourniture 4 rangs | C: 1' - 2/3' - 1/2' - 1/3'. c°: 1 1/3' - 1' - 2/3' - 1/2'. c': 2 2/3' - 2' - 1 1/3' - 1'. c'': 4' - 2 2/3' - 2' - 1 1/3'. |
| Sesquialter 2 rangs | C: 1 1/3' - 4/5'. c': 2 2/3' - 1 3/5'. |
| Cornet 4 rangs | cis': 4' - 2 2/3' - 2' - 1 3/5'. |

## About the Church

Around 1850, the inhabitants of Elsaute decided to build a church to replace a ruined chapel dedicated to Saint Roch. The current church was built in 1855 and on September 21, 1898 the parish obtained its legal recognition.

The bell tower of the church has two bells. The biggest bell is called “Maximilian”, the smallest was named “Nicolas” in memory of Mr. Nicolas Hannotte, farmer and former soldier of Napoleon. It was thanks to his generosity that the church could be built. He then donated it to the bishopric.

On the facade of the church, one can see a limestone panel dated 1622. It comes from the Domken farm in Lohirville and displays the Saulx Family coat of arms. There are also two commemorative plaques honoring two young people from Elsaute: Léon Crosset, killed in France during the great German offensives of 1918, and Father Nicolas Hardy, missionary in Congo who died a martyr in 1964.

**Spa**

# Église Notre-Dame et Saint-Remacle/ Notre Dame and Saint Remacle

## Organ: André Thomas (1992, IIP/26)

## Organist: Paul De Maeyer

This internationally renowned organ was built in 1992 by the André Thomas organ manufacture in Ster-Francorchamps.

In the Church of Our Lady and St. Remacle of Spa, Ster's organists, the Thomas family, built a pipe organ inspired by the work of Gottfriend Silbermann, a German organ builder and contemporary of Johann Sebastian Bach. The main idea of this construction was to make an instrument to play Bach with the color of the organs that Bach himself had frequently under his fingers.

The organ also fills a gap in this region of eastern Belgium, because the choice of its aesthetics, absent in the region, allows for an expansive repertoire and therefore, frequent concerts. Its aesthetic makes it a unique instrument in Wallonia.

## Technical data

| | |
|---|---|
| Hauptwerk | 11 |
| Oberwerk | 11 |
| Pedal | 4 |
| | |
| Total number of stops | 26 |
| Manual compass | CD-g‴ |
| Pedal compass | C-f’ |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a’ = 440 Hz |
| Tuning | Kirnberger III |

## Disposition

**Hauptwerk**: Bordun 16’, Principal 8’, Rohrflöte 8’, Octava 4’, Spitzflöte 4’, Quinta 3’, Octava 2’, Mixtur 3 fach (1 1/3’), Cymbel 2 fach (1’), Cornet 3 fach, Trompete 8’ - 1993.
**Oberwerk**: Quintatön 8’, Gedackt 8’, Principal 4’, Rohrflöte 4’, Nasat 3’, Octava 2’, Tertia 1 3/5’, Quinta 1 1/3’, Sifflöt 1’, Mixtur 3 fach (1’), Vox Humana 8’ - 1997, Tremblant Doux.
**Pedal**: Principalbass 16’, Octavbass 8’ - 1997, Posaune 16’, Trompete 8’.
**Couplers**: Manualkoppel - schuifkoppel, Pedal - Hauptwerk.

**Compound stop Composition**

| | |
|---|---|
| Mixtur 3 fach (Hauptwerk) | C: 1 1/3’ - 1’ - 2/3’. c°: 2’ - 1 1/3’ - 1’. c’: 2 2/3’ - 2’ - 1 1/3’. c”: 4’ - 2 2/3’ - 2’. |
| Cimbel 2 fach (Hauptwerk) | C: 1’ - 2/3’. c°: 1 1/3’ - 1’. c’: 2’ - 1 1/3’. c”: 2 2/3’ - 2’. |
| Mixtur 3 fach (Oberwerk) | C: 1’ - 2/3’ - 1/2’. c°: 1 1/3’ - 1’ - 2/3’. c’: 2’ - 1 1/3’ - 1’. c”: 2 2/3’ - 2’ - 1 1/3’. c”’: 4’ - 2 2/3’ - 2’. |

## About the Church

This large church is located in the center of Spa, a small town in the Belgian Ardennes. It dates from 1885, but as it is in neo-Romanesque Rhine style, it gives an impression of greater antiquity. It was built with granite.

Inside, several carved or painted works are notable: the high alter, the pulpit of truth, a high relief in the right-side transept representing angels, six beautiful wooden statues representing different saints in the upper part of the central nave, various canvases, etc.

Queen Marie-Henriette, wife of King Leopold II, stayed a long time at Spa. She offered the stained glass window of the left transept. Every Sunday, she attended Mass in this church, where her funeral was held in 1902.

**Stavelot**

# Église Primaire Saint-Sebastien/ Saint Sebastian Church

## Organ: Wilhelm Korfmacher (1841, IIP/26)

## Organist: Paul De Maeyer

Guillaume Korfmacher built an organ for the Saint-Sebastien Church in Stavelot that was installed by his apprentice, Joseph Merklin, in 1841. In the years 1929-1931, the organ was made pneumatic by Maurice Delmotte and the disposition was also altered. The organ was restored in 1999 by André Thomas who tried to reconstruct the original situation of the organ. The missing Euphone-stop was constructed based on an example of a Korfmacher-Euphone from Luxembourg. As a basis, an 1859 Euphone from Merklin was used. Nineteen of the current 26 registers are completely from Korfmacher. On June 11, 1999, Jean Ferrard gave the inaugural concert.

## Technical data

| | |
|---|---|
| Grand-Orgue | 12 |
| Positif de Socle | 11 |
| Pédale | 3 |
| Total number of stops | 26 |
| Manual compass | C-g''' |
| Pedal compass | C-d' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 440 Hz |
| Tuning | Equal temperament |

## Disposition

**Grand-Orgue**: Bourdon 16' (gedeeld), Montre 8', Viole de Gambe 8' (gedeeld), Bourdon 8', Prestant 4' - 1841/1999, Flûte Harmonique 4', Doublette 2', Fourniture 4 rangs, Cornet 5 rangs, Bombarde 16' - 1999, Trompette 8' (gedeeld), Clairon 4' - 1841/1999.
**Positif de Socle**: Cor de Chamois 8' (gedeeld) - 1841/1999, Bourdon 8' (gedeeld) - 1841/1999, Viole de Gambe 8' - 1999, Flûte Traversière 8' (discant) - 1999, Prestant 4' - 1841/1999, Flûte 4', Superflûte 2', Harmonica 8' - 1999, Clarinette 8' (discant) - 1839, Basson-Hautbois 8' (gedeeld) - 1999/discant na 1840, Euphone 8' (gedeeld) - 1859.
**Pédale**: Montre 16', Violon 16', Bombarde 16'.
**Couplers**: Accouplement du Positif au Grand-Orgue, Tirasse Grand-Orgue.
**Accessories**: Tremblant, Sonnette.

## About the Church

The Saint-Sebastien Church in Stavelot is an 18th-century catholic church. It was built from brick and limestone and consecrated in 1754. A major renovation of the interior took place in 1995, with great results.

Although dedicated to Saint Sebastian, the church is best known for housing the shrine of the relics of Saint Remacle, which dates from 1268 and comes from the old abbey. It is in the sanctuary of the church. Made of gilded copper, it is a beautiful specimen of Mosan art from the Meuse Valley. A statue of the guardian angel made by Jena Del Cour dates from 1696, and a statue of Saint Sebastian above the high altar is a work of the sculptor Renier Panhay de Rendeux from 1717. The carved oak pulpit comes from the old abbey church (13th century). The busts of the four Latin fathers of the church are represented: St Ambrose, St Jerome, St Augustine, and St Gregory the Great.

**Stavelot**

# Thomas Organ Manufacture Workshop

André THOMAS is born in Ster-Francorchamps in 1939.

After having had training as carpenter, André changed direction in 1957 and went working as an organ builder in a local enterprise during 7 year.

In February 1965 he establishes his own workshop in his hometown Ster. Meanwhile he increases his knowledge by visiting and studying several organs in different countries.

In 1982 the enterprise becomes a 'BVBA', and from April 2000, it is Dominique THOMAS, the son of André, who leads the firm.

Today the Organ Manufacture counts 16 members full time. All parts to build and/or restore an organ, are manufactured on site : keyboards, caseworks, sculptures, soundboards, bellows, mechanical actions, organ pipes in wood or tin, voicing, ...

In 52 years, more than 140 new organs left the workshop, and most of them were inspired by old existing or disappeared instruments.

The Organ Manufacture Thomas has also performed about 125 restorations on several organs of the eighteenth and nineteenth Century.

Since January 2016, Jean-Sébastien THOMAS joined partnership with his father, Dominique THOMAS. They are now leading the Company Thomas together.

In the end of the year 2016, the Thomas Organ Manufactory bought part of the former Imprimerie Chauveheid Ets in Stavelot, to settle there after some development work, construction of a montage room, etc. at the end of August 2017.

The workshop manufactures all components of an organ: caseworks, sculptures, organ pipes both in wood as in tin, soundboards, bellows, keyboards, mechanical actions, voicing, tuning, ...

When building a new organ, the organ Builder adds his personal touch, note and colour to the instrument, that's how the organ owns its character and becomes unique.

For the restoration of an organ, the approach is fundamentally different. The organ builder must not only forget his own personal taste, to be as close and respectful as possible to the original instrument. But he also has to search for the necessary information and history of the instrument, to make it possible to mimic all damaged components in the manufacture of the parts to be restored and/or replaced. And to make the organ sound as close as possible as it used to sound.

**Mechelen**

# Sint Romboutskathedraal/ St. Rombouts Cathedral

## Organ: Jos Stevens (1924, 1958, IVP/84)

## Organist: Peter Pieters

The current organ of the Sint-Rombouts Cathedral was inaugurated on November 16, 1958. With this, Flor Peeters saw an old dream realized: the Mechelen Cathedral finally had a full organ that met all the expectations of an optimal liturgical and concert instrument. Flor Peeters said the following about the instrument: "The composition of the restored organ of the metropolitan church in Mechelen is characterized by tradition, continuity, and development. This disposition is not a testimony to a passing fashion, but a synthesis in which a sound image as complete as possible was designed, so that the best organ literature of all times can find an ideal representation here. Indeed, from an aesthetic point of view, the goal was to have all the possibilities available to be able to interpret the unusually rich, old and classical organ music, as well as to give the good Romantic literature its place and also to serve the new timbres of contemporary repertoire… The technical possibilities of the very up-to-date console are numerous and meet the many demands of the organ soloist and choir-accompanist. That a Belgian company was able to realize this plan at such a high level is a great joy to us."

The oldest roots of this current instrument date to about 1782, when Egidius van Peteghem was commissioned to build a new organ for the cathedral. The instrument (3 manuals with attached pedal in French classical style), like the previous instruments, was built in the southern transept.

Around 1850, an organ loft was constructed and the Van Peteghem was transferred from the southern transept to this new location. The Vermeersch Company in Duffel did the job, but took advantage of the opportunity to make some changes: the "rugpositief" was removed, a Récit was added, and an independent pedal with Bombarde 32' was incorporated.

In the beginning of the 20th century, Oscar Depuydt, then the organist of the cathedral and later the teacher of Flor Peeters, had the organ adapted to the rRomantic spirit of the times: aliquot registers were replaced by registers like the Gamba, Salicional, Voix celeste, Flute harmonique, etc.

In 1914, the cathedral and the organ suffered greatly from bombing in the region. A piece of the organ gase and hundreds of pipes were destroyed. A restoration was needed. Under the supervision of Jules Van Nuffel, a new instrument with pneumatic action was designed using as much old pipework as possible. In this task, Van Nuffel was assisted by the organ lover from Lille, "Bédart." This led to the introduction of an American novelty: the "Stenthorn," a loud register at high pressure between Prestant and Gamba. Also the Aliquots on the Récit sounded an octave lower than usual. In the end, it became a Romantic instrument with three manuals and an independent pedal with three 32-foot registers built by the firm Stevens from Duffel, Belgium.

The instrument undoubtedly had great qualities: solidly constructed oak windchests, good French reeds, including pipework from Van Peteghem. This organ was inaugurated on Sunday, February 17, 1924.

Flor Peeters was appointed as the second organist of the Mechelen Cathedral in 1923, after graduating from the Lemmens Institute. Gradually, however, Flor Peeters came into contact with other, new types of organs through his concert trips. He became familiar with the organ builder Klais, who built the first large, modern four-manual electro-pneumatic organ in Belgium in 1930, namely in the Christus Koningkerk in Antwerp, followed by the abbey church in Tongerlo. Peeters also got to know other organs in his concert trips abroad (Netherlands, Denmark, and Germany). This innovative movement in organ building started from a more vertical extension of the sound pyramid, whereas a more horizontal extension was paramount in Romanticism. The Stevens organ from 1924 also suffered from this problem: a large number of 8-foot registers, many strings and few mixtures, with on top of that, aliquot registers that sounded an octave too low. This all deprived the instrument of the glimmer and clarity that Flor Peeters learned and appreciated on these new instruments.

Beginning in 1939 there were plans for restoration, which were, however, severely delayed by the outbreak of the war. Meanwhile, Flor Peeters continued to explore new instruments, bringing him in contact with American organ building. There he played large concert instruments, equipped with all kinds of playing aids so that the organist could practically play a whole concert without the help of registrants. Added to this was the fact that it was customary for the organist (in the concert hall in view of the public) to play the entire program from memory. As a result, the organist sat alone at his console and thus could concentrate fully on the music and interpretation.

These experiences certainly played a role when Flor Peeters made the design for the current organ, inaugurated in 1958. The Stevens organ was completely rebuilt with electric action; it had 83 registers divided over four manuals and pedals. For registration, the most modern American organ setzer combinations were used. Problems related to disposition and scaling were discussed with the organ builder Klais, while the Dutch organ builder Flentrop assisted with the mixtures. For the sesquialtera, Flor Peeters referred to the historical organ of the Sint-Jans Church in Gouda, the Netherlands. Thanks to Flentrop, the scaling of this register could be properly achieved and reconstructed. The console was built according to the Anglo-Saxon model, which was found to be the most practical among the many organs that Peeters played.

All this still had to take into account a number of extra-musical limitations. The organ had to be placed at the very back of the church so that the hole in the ceiling to transport bells up into the tower would be kept free. The organ loft also had to remain spacious enough because the former cathedral choir, by Jules Van Nuffel, sometimes had up to 200 singers. Further, placing a "rugpositief" in the balustrade was impossible, because the conductor (Van Nuffel) and part of the choir would remain visible to the public from below. Lastly, the organ pipes were not allowed to conceal the stained glass windows on the west side, making a large organ casing impossible. The architectural construction of the organ had to be adapted to the visibility of the stained-glass windows from within the church.

Since then, the organ has not undergone any radical transformations. Two trumpet registers were added to the hoofdwerk in 1989. One register came from the out-of-use choir organ, and a second trumpet (only in discant) was placed inside the organ "en chamades." All this was to compensate better for the unbalanced, high mixtures. The last complete tuning and thorough maintenance, including a complete disassembly and some pipe repairs, dates back to 2000 and was carried out by the Nagels Company in collaboration with the head of Stevens, Romy Casteels, who is currently still responsible for the regular maintenance of the organ.

## Technical data

| | |
|---|---|
| Hoofdwerk | 20 |
| Onderwerk | 15 |
| Zwelwerk | 19 |
| Kroonwerk | 11 |
| Pedaal | 19 |
| Total number of stops | 84 |
| Manual compass | C-c"" |
| Pedal compass | C-g' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |

## Disposition

**Hoofdwerk**: Prestant 16', Bourdon 16', Prestant 8', Gemshoorn 8', Flûte Harmonique 8', Holpijp 8', Kwint 5 1/3', Oktaaf 4', Gemshoorn 4', Koppelfluit 4', Kwint 2 2/3', Oktaaf 2', Veldfluit 2', Cornet V sterk, Mixtuur VI-VIII sterk, Scherp IV-V sterk, Bazuin 16', Trompet en Chamade 8' (discant), Trompet 8', Trompet 4'.
**Onderwerk**: Kwintadeen 16', Prestant 8', Spitsfluit 8', Nachthoorn 8', Oktaaf 4', Blokfluit 4', Oktaafken 2', Nachthoorn 2', Spitskwint 1 1/3', Sesquialtera III sterk, Mixtuur IV-V sterk, Tertscimbel III-IV sterk, Dulciaan 16', Kromhoorn 8', Trompet-Regaal 4'.
**Zwelwerk**: Gedekt 16', Prestant 8', Holpijp 8', Spitsgamba 8', Voix Céleste 8', Oktaaf 4', Open Fluit 4', Nasaard 2 2/3', Zwegel 2', Woudfluit 2', Terts 1 3/5', Sifflet 1', Mixtuur IV-V sterk, Cimbel II-III sterk, Bombarde 16', Trompet 8', Hobo 8', Vox Humana 8', Koptrompet 4', Tremulant.
**Kroonwerk**: Roerfluit 8', Kwintadeen 8', Zingend Principaal 4', Nachthoorn 4', Zwitserspijp 2', Blokfluit 2', Larigot 1 1/3', Sesquialtera II sterk, Acuta IV-V sterk, Ranket 16', Schalmei 8', Tremulant.
**Pedaal**: Principaalbas 32', Subbas 32', Principaalbas 16', Prestant 16', Subbas 16', Oktaafbas 8', Prestant 8', Gedekt 8', Koraalbas 4', Open Fluit 4', Oktaaf 2', Nachthoorn 1', Ruispijp III-IV sterk, Mixtuur V sterk, Bazuin 32', Bazuin 16', Trompet 8', Schalmei 4', Zingend Cornet 2'.
**Couplers**: Pedaal - Onderwerk, Pedaal - Hoofdwerk, Pedaal - Zwelwerk, Hoofdwerk - Onderwerk, Hoofdwerk - Zwelwerk, Hoofdwerk - Kroonwerk, Onderwerk - Hoofdwerk, Onderwerk - Zwelwerk, Onderwerk - Kroonwerk, Zwelwerk - Hoofdwerk, Zwelwerk - Kroonwerk.
**Accessories**: Algemene crescendotrede, Setzercombinaties - zevenvoudig voor het hele orgel, Setzercombinaties: vijfvoudig per manuaal en pedaal.

## About the Church

St Rumbold's Cathedral (Dutch: Sint-Romboutskathedraal) is the Belgian metropolitan archepiscopal cathedral in Mechelen, dedicated to Saint Rumbold, Christian missionary and martyr who had founded an abbey nearby. His remains are rumoured to be buried inside the cathedral. State-of-the-art examination of the relics honoured as Saint Rumbold's and kept in a shrine in the retro-choir, showed a life span of about forty years and a death date between 580 and 655, while tradition had claimed 775 AD.

Construction of the church itself started shortly after 1200, and it was consecrated in 1312, when part had become usable. From 1324 onwards the flying buttresses and revised choir structure acquired characteristics that would distinguish Brabantine Gothic from French Gothic. After the city fire of 1342, the Master Mason Jean d'Oisy managed repairs and continued this second phase, which by the time of his death in 1375 formed the prototype for that High Gothic style. His successors finished the vaults of the nave by 1437, and those of the choir by 1451.

During the final phase of 1452-1520, the tower was erected, financed by pilgrims and later by its proprietor, the city. Designed to reach 600 Mechlinian feet or about 167 metres, higher than any church tower would ever attain, the very heavy St Rumbold's tower was built on what had once been wetlands, though with foundations only three metres deep its site appears to have been well-chosen. After a few years, in 1454, its chief architect Andries I Keldermans constructed the Saint Livinus' "Fat" Tower in Zierikzee (in the present-day Netherlands), where leaning or sagging of the tower could wreck the church. This concern led to fully separate edifices, a solution also applied in Mechelen. At both places, in the early 16th century the upper part of the tower was abandoned, not for technical but for financial reasons. St-Rumbold's should have been topped by a 77-metre spire, but only seven metres of this were built, hence the unusual shape. A deliberately weak connection closed the gap between tower and church upon finishing the construction.

The church has functioned as a cathedral since 1559. In the 18th century, each capital's surrounding ornament of sculpted cabbage leaves, that had been an inspiration for numerous Brabantine Gothic churches, was replaced with a double ring of crops. In 2005, after engineers had figured out the support capacity of ground and tower, there was talk of completing the entire spire from the original drawings.

The flat-topped silhouette of the cathedral's tower is easily recognizable and dominates the surroundings. For centuries it held the city documents, served as a watchtower, and could sound the fire alarm. Despite its characteristic incompleteness, this World Heritage monument is 97.28 metres high and its 514 steps are mounted by thousands of tourists every year, following the footsteps of Louis XV, Napoleon, King Albert I, and King Baudouin with queen Fabiola in 1981.

Of the original carillon's set of 49 bells, which are still in working order, each has its own name. Some of the most notable are Salvator, which weighs 8884 kg; Jehsus, which was built in 1460; and the Liberation, which was the newest addition in 1947. Thirty-nine steps above this instrument, there is a second complete carillon on which concerts are played during the summer months. The total weight of both these carillons is over 80 tonnes and there are 98 bells in all.

**Boom**

# Onze-Lieve-Vrouw en Sint-Rochuskerk

## Organ: Elias & George G. Hook (1854, IIIP/23)

## Organist: Roger Leens

The Hook brothers' Opus 173 organ was built in 1854 for the State Street Congregational Church in the city of Portland, Maine. When a new church was built in 1892, the Hook organ had to go; in its place came an organ built by the New York organ builder, Roosevelt.

The Opus 173 organ found a new home in the United Methodist Church in Westbrook, a suburb of Portland. During the reconstruction in 1892 by the organ technician C.P. Graves, a few details were altered, especially in the mechanics. It was not until 1964 that it was necessary for some light renovations, this time by the Andover Organ Company from Metheun, Massachusetts. Twenty years later, in 1984, the instrument was fully restored by David Wallace, the organ builder who, 25 years later, would transfer the organ to Boom, Belgium. In 1984, the wind chests in particular were worked on extensively. The instrument was also more or less returned to its original state.

In 2000, the Methodist parish put the church (dating from 1866) together with the organ (dating from 1854) up for sale. It was not until 2005 that a buyer was found for the church, now a youth center called Mission Possible Teen Center. Because a buyer for the organ still had not been found, Wallace disassembled the whole instrument, stored it in his warehouse in the town of Gorham near Portland, and put it for sale on his website.

On June 24, 2008, a fire in a chapel of the private school of Hazebrouck in Northern France destroyed the school's organ. This would seal the fate of the Opus 173 Hook organ and give it a new direction. The insurance of the school provided funds for a new organ to be made. Pels-D'Hondt submitted a quote for a new Romantic two-keyboard organ in the style of Cavaillé-Coll. Because the available budget for this instrument was not enough for the proposal, a solid second-hand organ was sought. And so the Opus 173 came into the spotlight from its dormant existence in a barn in Maine. Probably the French school decided not to follow through with the purchase, because nothing was heard of it anymore. But in the meantime, the Hook organ was on the Pels website with pictures, 3D drawings and sound clips. That is, until it caught the eye of a retired choir conductor from Boom, Belgium.

Roger Leens, from Boom, founded the Musica Nova choir in 1965 and conducted it for forty years. After his retirement as a teacher at the Flemish Music Conservatory in Antwerp, he picked up his old love again: playing the organ. In addition, he now had time to accompany the Sunday services in the church of Boom and to study organ. At the back of the church, was a dubious organ that had been unplayable for years. In the front was a small "emergency" replacement organ. Leens desired a more suitable organ for the church and used his talent and experience as a fundraiser to fulfill this dream. He went in search of a good-quality second-hand organ, and eventu-

ally faced a dilemma: should they pursue a northern Dutch neo-Baroque organ from the 1970s, or make the more exotic choice and opt for the romantic American organ from 1854?

Leens asked for advice left and right. One of the arguments for the Hook organ was that the church and the organ were almost equally old and were both built in neo-Gothic style. In addition, it was thought that there were already enough 20th-century neo-Baroque organs in Flanders, and in Europe. After all, even in the organ world, globalization was on the rise! Roger Leens managed to acquire the necessary funds. After a generous private donation, he also got the support of the church board, the municipality, the province, and even the Ministry of Culture of Belgium.

On May 13, 2009, the contract was signed at the town hall, and David Wallace, in dialogue with Gerard Pels, started the necessary preparatory work to move the instrument. In Wallace's workshop in Maine, a number of issues were worked out. The bellows got two hand pumps, so that the organ could be played without power (i.e. without the electrical fan). In practice, this feature will not be used so much, but still this reconstrcution makes sense, both to complete the instrument as it was, and for pedagogical reasons, because the wind system is clearly visible through the arrangement on the church floor. Another important adjustment was the extension of the pedalboard from 20 to 27 notes, so that also great works from the Baroque and romantic period could be performed. The lost register, Cremona 8', was replenished with pipework from the same period.

Finally, on a sweltering summer day in August 2009, one large shipping container was filled and loaded onto a ship in Boston directed towards Antwerp, Belgium. On Monday, September 21, 2009, a truck drove with it up the Grote Markt of Boom. The container was met by Roger Lains, church council chairman Koen Schelkens, the four organ builders of Pels-D'Hondt, and last but not least, David Wallace and his son Nick. After the container was opened, within hours, parts were scattered all around the church and construction could begin.

David Wallace was ecstatic about the acoustics of the church as compared to most small churches in the United States built in wood and lined with thick carpet. "This organ will blossom here," he predicted when first entered the church in Boom and clapped his hands to test the acoustics. Three weeks later, everyone could hear that the Hook brothers' Opus 173 had indeed come to fruition, and perhaps sounded better than before. On Monday, October 12, 2009, the instrument was inaugurated.

## Technical data

| | |
|---|---|
| Great Organ | 7 |
| Choir Organ | 6 |
| Swell Organ | 8 |
| Pedal Organ | 2 |
| Total number of stops | 23 |
| Manual compass | C-g''' |
| Pedal compass | C-d' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |

## Disposition

**Great Organ**: Open Diapason 8', Open Diapason (no.2) 8' - prepared for, Melodia Treble 8' (TF), Stopped Diapason Bass 8' (C-e), Principal 4', Twelfth 2 2/3', Fifteenth 2', Sesquialtera 3 ranks, Trumpet Treble 8' (TC), Trumpet Bass 8' (C-H).
**Choir Organ**: Stopped Diapason Treble 8' (TF), Stopped Diapason Bass 8' (C-e), Dulciana 8', Viol d'Amour 8', Principal 4', Wald Flute 4', Cremona 8' (TC).
**Swell Organ**: Bourdon 16', Open Diapason 8', Viol di Gamba 8', Stopped Diapason 8', Principal 4', Cornet 2 ranks (12.15), Trumpet 8', Hautbois 8', Tremulant.
**Pedal Organ**: Double Open Diapason 16', Bourdon 16'.
**Couplers**: Swell to Great, Swell to Choir, Great to Pedal, Choir to Pedal, Choir to Great Suboctave.
**Accessories**: Bellows Signal.

## About the Church

The church was built in 1848-1850 in neo-Gothic style based on a design by architect F. Drossaert from Tienen, Belgium. It was erected on the site of a former castle, dating from 1671. The old church dating from 1665 located in the middle of the market was demolished in 1850. The steeple of the latter was placed on the present church in 1865. Restoration works were carried out by architects G. Derks and A. De Naeyer.

**Antwerp**

# Onze Lieve Vrouwekathedraal/ Antwerp Cathedral

## Organ: Pierre Schyven (1891, IVP/90)

## Organist: Peter Van De Velde

The history of the romantic Schyven organ can be traced back to the year 1878. On 20 February of that year Madame Eugenia Maria Kempeneers passed away. She bequeathed to Our Lady's Cathedral the princely sum of 150,000 Belgian francs. It was her wish that this money be used for the construction of a new pipe organ. The project, however, was delayed for ten years, owing to the fact she had also stipulated that the income on this large sum of money was to go to her brother for as long as he lived. Her brother died in 1888, and the church wardens then nominated a panel of experts whose task it was to make an initial selection of organ builders deemed suitable for this big project.

After preliminary disqualifications, the firms of A. Cavaillé-Coll (Paris), E.Fr. Walcker (Ludwigsburg) and P. Schyven (Brussels) were invited to submit a proposal. They were not to exceed the amount of money specified in the grant, but they were allowed to re-use the old pipes if they so desired.

All three organ builders proposed a magnificent 32' organ. Aristide Cavaillé-Coll proposed an instrument with 76 speaking stops, Ernst Fr.Walcker one with 100 stops and Pierre Schyven an organ with 87 stops. A fourth organ builder, Charles Anneesens of Gramont in Belgium, also submitted a proposal, uninvited. He wanted to build an electro-pneumatic instrument of 84 stops. His proposal was dismissed out of hand.

The final ballot gave two votes to Cavaillé-Coll, including the vote of the Cathedral organist Joseph Callaerts, and three votes to Schyven. Pierre Schyven was awarded the project. Construction of the new instrument commenced under the direction of the renowned architect François Baeckelmans. He built a new organ gallery, and certain alterations were made to the organ chest. The original chest, dating from 1657, was built to a design of the famous artist Erasmus Quellin. The sculptures were carved by Peter Verbrugghen the elder.

Little is known about the original layout of the organ chest. It is quite likely however that the organ once had a "Ruckpositiv". When the organ was moved to its present location, additional side towers were added. These were joined to the organ chest almost seamlessly using oak panelling. The exact origin of these side towers is not known. In 1891 the beam structure of the organ chest was lengthened by about one meter.

The front of the organ is quite an impressive sight, with its sculpted figurines and its 95 front pipes. These pipes were all renewed in 1891. Contrary to what one might expect, most of these pipes are mute, serving as decoration only. This is somewhat typical of Romantic instruments built around that time, where the internal build-up of the instrument often differed greatly from what one would expect by looking at the instrument from the outside. Only the twelve largest pipes in and around the side towers are actually connected. They are part of the Montre 16' of the Great Organ.

The new organ was inaugurated in December 1891. The panel of twelve judges was unanimous in its praise. During construction it was decided to increase the number of speaking stops to 90 and the specification of certain stops was altered. The console shows the four manuals. The position of the two uppermost manuals was interchanged at the start, with the Bombarde now being placed on top and the Récit second from the top. The manual second from the bottom is the Grande orgue and the bottom manual is the Positif. The organ had a gas powered engine for providing wind. This was in addition to the traditional pedals and bellows fitted to the lower wind chest placed inside the organ.

The Schyven organ has withstood the test of time remarkably well. It has done so, quite fortunately, without undergoing any modifications worthy of mention. Only one stop was modified over the years: the original Quitatön 12' in the Positif. It was replaced by a Quintatön 16' in 1934. This stop was again replaced by a Bourdon 16' in 1951. The fact that this historic organ has survived the years virtually unharmed is a tribute to the very fine quality of work of the organ builder Pierre Schyven. It also reflects the fine reputation which this instrument has gained over the years.

But that is not to say that this organ never underwent any changesl. The following is a brief summary of the small alterations which took place in the course of time, since 1891:

1901: Organ builder Stevens installed a new tremulant on the Récit. A small note written down at that time states (translated from Dutch): "installed by Albert Van Winckel of Duffel, in 1902".

1913: The old gas engine, used for supplying wind, was replaced by an electric blower. A note was found written on an inner panel in the lower part of the organ chest: (translated from French) "Placed (an) electric blower in (the course of the months of) August and September 1913".

1921: The electric motor of the blower was replaced.

1934: Organ builder Stevens cleaned the organ. While doing so he replaced the Quintatön 12' of the Positif by a Quitatön 16'. It is thought, but not with any certainty, that the mixtures were re-voiced and softened at that time.

1951: Organ builder D'Hondt installed a new tremulant on the Positif. He also replaced the Quintatön 16' on the Positif by a Bourdon 16'. Interestingly, the name of the stop remained unchanged. It is still named Quintatön 16' today.

1973: Major restoration work was scheduled in the Cathedral and the organ was dismantled. A protective casing was erected around the entire instrument. The organ chest itself was restored by a local cabinet-maker specialised in the art.

1983: Fire safety officials declared that the original wind chest, located in the left tower of the cathedral, was to be removed. It was said to constitute a fire hazard. The church wardens had no choice but to comply with this order. The Cathedral was reopened. Organ builder Pels-D'Hondt, of Herselt in Belgium, commenced with maintenance work on the organ. A number of alterations were carried out to the wind supply.

1986: The maintenance work on the organ was completed. The instrument was re-inaugurated on the 1st of February 1986 by the Cathedral organist Stanislas Deriemaeker. He brought the same repertoire which was played by his predecessor, Joseph Callaerts, at the occasion of the initial inauguration in 1891. He also played a composition of his own.

2017: Restoration began on August 11, 2014 as part of the entire restoration of the Cathedral. After the sudden death of advisor Gerard Pels in April 2014, Koos van de Linde was appointed to lead the restoration, which was carried out by Orgelbau Schumacher.

## Schyven Organ - Technical data

| | |
|---|---|
| Grand Orgue | 20 |
| Positif | 20 |
| Récit | 19 |
| Bombarde | 15 |
| Pédale | 16 |
| Total number of stops | 90 |
| Manual compass | C-g''' |
| Pedal compass | C-f' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 440 Hz |
| Tuning | Equalt temperament |
| Wind pressure | 95 mm (Récit), 105 mm (Positif), 110 mm (Grand Orgue, Bombarde en Pédale) en 155 mm (32' en Barkermachine) |

## Disposition

**Grand Orgue**:
*Jeux de Fonds*: Montre 16', Bourdon 16', Gambe 16', Montre 8', Diapason 8', Flûte Harmonique 8', Bourdon 8', Salicional 8', Viole di Gambe 8', Quinte 5 1/3', Prestant 4', Mélophone 4', Flûte Octaviante 4', Nasard 2 2/3'.
*Jeux de Mutation*: Doublette 2', Fourniture 6 à 7 rangs, Cornet 5 rangs (discant).
*Jeux d'Anches*: Bombarde 16', Trompette 8', Clairon 4'.
**Positif (in zwelkast):**
*Jeux de Fonds*: Quintatön 16' - 1951, Octave 8', Flûte Harmonique 8', Bourdon 8', Gemshorn 8', Viole 8', Mélophone 8', Prestant 4', Flûte 4', Quinte 2 2/3'.
*Jeux de Mutation*: Doublette 2', Larigot 1 1/3', Fourniture 4 rangs.
*Jeux d'Anches*: Orphicléide 16', Trompette Harmonique 8', Cor Anglais 8', Vox Angélique 8', Clarinette 8', Cromhorne 8', Clairon Harmonique 4', Trémolo.
**Récit (in zwelkast):**
*Jeux de Fonds*: Bourdon 16', Diapason 8', Flûte Travers 8', Bourdon 8', Dolciana 8', Violon 8', Voix Céleste 8', Unda Maris 8', Flûte Octaviante 4', Gambe 4'.
*Jeux de Mutation*: Flageolet 2', Piccolo 1', Plein-Jeu 4 rangs, Carillon 3 rangs.
*Jeux d'Anches*: Basson 16', Trompette Harmonique 8', Basson-Hautbois 8', Voix Humaine 8', Clairon Harmonique 4', Trémolo.
**Bombarde**:
*Jeux de Fonds*: Flûte Ouverte 16', Principal 8', Grosse Flûte 8', Bourdon 8', Gambe 8', Prestant 4', Flûte 4', Tierce 3 1/5', Gros Nasard 2 2/3'.
*Jeux de Mutation*: Octavin 2', Cymbale 5 à 6 rangs, Cornet 5 rangs (discant).
*Jeux d'Anches*: Bombarde 16', Grande Trompette 8', Clairon 4'.
**Pédale**:
*Jeux de 32-pieds*: Contre Basse 32', Contre Bombarde 32'.
*Jeux de Fonds*: Contre Basse 16', Soubasse 16', Quinte 10 2/3', Octave Basse 8', Violoncelle 8', Grosse Flûte 8', Quinte 5 1/3', Octavin 4', Flûte 4', Nasard 2 2/3'.
*Jeux d'Anches*: Bombarde 16', Trompette 8', Quinte Trompette 5 1/3', Clairon 4'.
**Couplers**: Positif au Pédal, Grand Orgue au Pédal, Récit au Pédal, Bombarde au Pédal, Positif au Grand Orgue, Récit au Grand Orgue, Bombarde au Grand Orgue, Récit au Positif, 8' grave Bombarde au Grand Orgue, 8' grave Récit au Grand Orgue.
**Accessories**: Fonds (per klavier), Mutation (per klavier), Jeux 32 pieds, Sonette, Effets d'Orage, Grand Orgue à la Machine, Forte General d'Anches, Forte d'Anches (per werk).

## Transept Organ:
## Oskar Metzler & Söhne (1993, IIIP/45 (42))

## Organist: Peter Van De Velde

The classical Metzler organ was built in 1993. It was sponsored by Agfa-Gevaert Co.Ltd. and by Bayer Antwerpen Co.Ltd. It took some time to come to a decision whether or not to install a second big organ at Antwerp Cathedral. The Cathedral, after all, already has the magnificent Schyven organ with its 90 registers. The decision to add a second organ reflects some of the important changes which have taken place in recent years with regard to divine worship, and also with regard to the music concerts which are held in the Cathedral. Today's liturgy calls for close contact between the altar, choir and organ. This was hardly the case with the Schyven organ, being remotely located in the organ loft at the west end of the Cathedral. In recent times, we have seen a change in the interpretation and registration, of older organ music in particular. In the light of this new trend it became increasingly clear that the Romantic Schyven organ is to be seen as an instrument ideally suited for the performance of 19th and 20th century symphonic music.The instrument was not really designed with the older kind of classical or Baroque music in mind. This issue became quite important as the number of organ recitals began to grow. Many spoke of the need for a second organ, of classical design, to meet the requirements of organists wishing to play the older kind of Baroque music.

It is not really possible to cover a musical repertoire of more than six centuries, even with two instruments. Hence the master specification for the second organ became a matter of careful evaluation. One major consideration was that the instrument should be eminently suited for playing the music of J.S. Bach. In the final analysis the master specification culminated in a combination of French and German styles. Quite a few historical instruments of this type exist, all of which have more than proved their worth. The organ builder was appointed on the merits of his general experience as well as his ability to meet the high standards demanded in terms of both technical and artistic prowess. A thorough evaluation of a number of leading international candidates lead to the selection of the Swiss organ builder, Metzler Orgelbau of Dietikon.

It was decided that the organ should be placed in the southern choir gallery. The is the very same location where the big Cathedral organ was once installed at the end of the late 1700's. The resultant acoustics are excellent. Both the position and height at which the organ is placed allows the sound to flow freely throughout the Cathedral.

The new organ is housed in two large chests, with beams and panelling made of solid oak. The electric blower and wind chest are located in a separate housing, placed behind the organ. The organ has three manuals and pedal. The console is built into the main chest. The white keys have been in-laid with bone. Both the black keys and the stop knobs, delicately wrought, are made of ebony. The organ has 45 registers with a total of 3,322 pipes. The instrument has manual tracker action throughout. The stop action is entirely mechanical.

The structure of the organ front reflects the way in which the organ is built up inside. (This is not the case with the romantic Schyven organ). All pipes mounted on the façade of the Metzler organ form part of the family of diapasons.

These pipes have been manufactured using an alloy with a high tin content. This lends them great clarity of sound and it also accounts for their fine appearance. The inner pipes of the Great organ ("Hauptwerk") and those of the pedal are placed behind the lower ranks of front pipes. A small number of these pipes share common sound boards, owing to certain limitations in space. The Great organ and the pedal thus share some of their largest pipes.

The Great organ ("Hauptwerk") contains the largest and most powerful ranks. It does not contain many solo stops, and often serves to accompany melodies played on the "Oberwerk" and "Rückpositiv". While the ranks of the "Oberwerk" are less overpowering in terms of volume of sound, this division does contain a number of very fine solo stops. The "Oberwerk" is the highest part of the organ (approx.18 meters above floor level). With its ranks placed so high up, the organist is able to create some very appealing 'echo' effects

which contrast well with the sound of the lower divisions.The choir organ ("Rückpositiv") is housed in its own separate chest, located behind the organist. It is worked into the balcony structure. The choir organ contains a number of very fine solo stops, which often feature in German Baroque music. The volume of sound is not overpowering in itself but "quality rather than quantity" is perhaps the expression which fits the choir organ best. The slender, and at times penetrating sound of its solo stops is both distinctive and pleasing.

The reed stops in the Metzler organ are an item of particular interest. The choice of reeds is always a matter of careful evaluation when specifying an organ which combines French and German styles. French reeds are more powerful and brilliant in sound, compared to their German counterparts. A drawback of French reeds however is their tendency to lose power in the higher tones. German reeds by comparison have a somewhat plainer, mellower sound. The volume of sound however remains fairly constant throughout the entire range of pipes. German reeds are well suited for playing polyphonic music. It was agreed from the start that the specification of the Metzler organ should contain reed stops of both French and German design. Reeds stops on the Great organ and Choir organ have traditionally played an important role in the registration of French Baroque music. It is for this reason that the reeds of the Great organ, choir organ, and also those of the pedal, are of French design. The trumpet of the "Oberwerk" on the other hand is of German design.

The Antwerp Cathedral now has two large pipe organs of outstanding quality, each of a very different design. This makes it possible to choose the most appropriate instrument to suit the occasion. The Metzler organ is used for organ recitals featuring older Baroque music, composed prior to ±1850. The Schyven organ is undoubtedly the choice of any organist wanting to play Romantic and modern symphonic music, composed after the 1850s. For divine worship, the Metzler organ is most frequently used during Holy Mass. Then again, as an exception to justify the rule, organ masses featuring Romantic music call for the use of the Schyven organ.

## Metzler Organ - Technical data

| | |
|---|---|
| Manual range | C-f''' |
| Hoofdwerk | 14 |
| Rugpositief | 9 |
| Bovenwerk | 13 |
| Pedaal | 9 (6) |
| Total number of stops | 45 (42) |
| Pedal compass | C-f' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 440 Hz |
| Tuning | Werckmeister I |

## Disposition

**Hoofdwerk**: Praestant 16', Principal 8' - Vanaf fis dubbelkorig, Hohlflöte 8', Octave 4' - Vanaf c dubbelkorig, Spitzflöte 4', Quintflöte 2 2/3', Superoktave 2', Tertz 1 3/5', Mixtur Major IV-V fach, Mixtur Minor IV-V fach, Cornet V fach (discant), Trompete 16', Trompete 8', Clairon 4'.
**Rugpositief**: Rohrflöte 8', Praestant 4' - Vanaf c dubbelkorig, Rohrflöte 4', Nasard 2 2/3', Doublette 2', Tertz 1 3/5', Larigot 1 1/3', Zimbel IV fach, Cromorne 8', Tremulant.
**Bovenwerk**: Bourdon 16', Praestant 8' - Vanaf e dubbelkorig, Gedackt 8', Quintade 8', Principal 4', Nachthorn 4', Nasard 2 2/3', Octave 2', Waldflöte 2', Tertz 1 3/5', Scharf VI fach, Trompete 8', Vox Humana 8', Tremulant.
**Pedaal**: Principal 16' - C-dis transmissie, Subbas 16', Octavbass 8' - C-H transmissie, Octave 4', Rauschpfeife V fach, Bombarde 16', Trompete 16' - transmissie, Trompete 8', Clairon 4'.
**Couplers**: Hoofdwerk - Rugpositief, Hoofdwerk - Bovenwerk, Pedaal - Hoofdwerk, Pedaal - Rugpositief, Pedaal - Bovenwerk.

## About the Church

The Cathedral of Our Lady (Dutch: Onze-Lieve-Vrouwekathedraal) is a Roman Catholic cathedral in Antwerp, Belgium. Today's See of the Diocese of Antwerp started in 1352 and, although the first stage of construction was ended in 1521, it has never been "completed." In Gothic style, its architects were Jan and Pieter Appelmans. It contains a number of significant works by the Baroque painter Peter Paul Rubens, as well as paintings by artists such as Otto van Veen, Jacob de Backer and Marten de Vos.

The belfry of the cathedral is included in the Belfries of Belgium and France entry in the list of UNESCO World Heritage Sites.

Where the Cathedral now stands, there was a small chapel of Our Lady from the 9th to the 12th century, which acquired the status of parish church in 1124. During the course of the 12th century, it was replaced by a larger Romanesque church.

In 1352, construction was begun on a new Our Lady's church, which would become the largest Gothic church in Belgium. In the beginning, it was to be provided with two towers of equal height. In 1521, after nearly 170 years, the new church of Our Lady was ready. The south tower reached only as far as the third string course.

During the night of 5–6 October 1533, the new church was largely gutted by fire, however Lancelot II of Ursel managed to save the building. The completion of the second tower was therefore delayed, which led to its ultimate postponement. Moreover, the church only became cathedral of the bishopric of Antwerp in 1559, but lost this title again from 1801 to 1961, following the Concordat of 1801. During the Iconoclasm of 20 August 1566 (part of the Beeldenstorm at the start of the Eighty Years' War), Protestants destroyed a large part of the cathedral interior. Later, when Antwerp came under Protestant administration in 1581, a number of artistic treasures were once again destroyed, removed or sold. The restoration of Roman Catholic authority came in 1585 with the fall of Antwerp.

In 1794 the French revolutionaries who conquered the region plundered Our Lady's Cathedral and inflicted serious damage. Around 1798, the French administration intended to demolish the building but after each blow, the Cathedral was able to recover. In 1816, various important works of art were returned from Paris, including three Rubens masterpieces. Over the course of the 19th century, the church was completely restored and refurnished. Between 1965 and 1993, a complete restoration took place.

At the beginning of the 15th century, the Cathedral's choir started developing an active musical life, and as a result, the Cathedral's importance in the history of music soon soared. Johannes Ockeghem, one of the most important composers of the 15th century, served here as a vicar-singer in 1443, and so did Jacob Obrecht between 1492 and 1497. Organists who worked at the Cathedral include Henry Bredemers (1493–1501), who went on to become a teacher to Philip the Handsome's children, and the renowned English composer John Bull (1615–1628), who fled to Flanders from his home country escaping justice. From 1725 to 1731 Willem de Fesch served as Kapelmeester followed from 1731 to 1737 by Joseph-Hector Fiocco. Lesser known, but locally important figures, such as Jacobus Barbireau and Andreas Pevernage, also worked at the cathedral.

**Tielt**

# Sint Pieterskerk/ St. Peter's Church

## Organ: Georges Delmotte (1969, IIIP/50 (42))

## Organist: Tom Hoornaert

The history of the organ in the St Peter's Church in Tielt starts in the 17th century. In 1643, an organ was built by Geeraart Medaert (late 16th century - 1658) from Roeselare, Belgium and one of his sons, Jacques. It was destroyed along with the church in 1645 during fighting by French troops who were fighting the Spanish army. After the reconstruction and refurbishment of the interior of the church, an organ was built in 1732 by Corneille Cacheux (1687-1738) from Arras. In 1895, the organ was renovated by Charles Anneessens (1835-1903) from Menen, Belgium. The organ survived the First World War. Charles Anneessens' son, Jules (1876-1956) performed an overhaul in 1933.

In the Second World War, on May 26, 1940, the church was largely destroyed by bombing: the church tower and a large piece of roof collapsed. The organ was destroyed. In 1969, a new organ built by Georges Delmotte (1925-1992) from Tournai, was solemnly dedicated. For some years, this organ fell into serious disrepair with several unusable registers and an electric action in very bad condition. A thorough renovation or reconstruction was necessary. In 2014, organ builders Pels and Van Leeuwen from Hertogenbosch were contracted to execute an extensive renovation with recuperation of still-usable parts of the Delmotte organ.

## Technical data

| | |
|---|---|
| Grand-Orgue | 13 |
| Positief | 11 |
| Récit (in Zwelkast) | 12 |
| Pedaal | 14 (6) |
| Total number of stops | 50 (42) |
| Manual compass | C-c"" |
| Pedal compass | C-g' |
| Key action | Electropneumatic |
| Stop action | Electropneumatic |
| Windchest(s) | Cone valve chest |

## Disposition

**Grand-Orgue**: Bourdon 16', Prestant 8', Openfluit 8', Roergedekt 8', Prestant 4', Spitsfluit 4', Kwint 2 2/3', Octaaf 2', Cornet V sterk (discant), Vulwerk III sterk, Cymbel III sterk, Bombarde 16', Trompet 8'.
**Positief**: Gedekt 8', Kwintadena 8', Spitsprestant 4', Roerfluit 4', Gemshoorn 2', Terts 1 3/5', Hoogkwint 1 1/3', Sifflet 1', Cymbel III sterk, Kromhoorn 8', Dulciaan-Regaal 4', Tremolo.
**Récit (in Zwelkast)**: Quintadeen 16', Speelfluit 8', Gemshoorn 8', Voix Céleste 8', Octaaf 4', Kwintadena 4', Octaaf 2', Veldfluit 1', Mixtuur IV sterk, Fagot 16', Trompet 8', Schalmei 4'.
**Pedaal**: Principaalbas 16', Subbas 16', Echobas 16' - transmissie, Kwintbas 10 2/3' - transmissie, Octaafbas 8' - transmissie, Gedektbas 8' - transmissie, Koraalbas 4', Fluitbas 4' - transmissie, Pommer 2', Ruispijp III sterk, Bazuinbas 16', Trompetbas 8' - transmissie, Klaroenbas 4' - transmissie, Klaroen 2' - transmissie.
**Couplers**: Grand-Orgue - Positief, Grand-Orgue - Récit, Positief - Récit, Pedaal - Grand-Orgue, Pedaal - Positief, Pedaal - Récit.
**Accessories**: Vaste combinaties (p - mf - f), Automatisch pedaal, Tutti, Tongwerken en Mixturen af (per klavier).

## About the Church

The 62-meter pointed tower adorns the monumental St Peter's Church of Tielt. First built in 1105, the church is the oldest monument in Tielt. Throughout history, the church was destroyed multiple times and restored again. The church contains a number of remarkable gems, such as the communion bench in Rococo style, sculpted by Pieter Cools from Bruges in 1765, and the monumental pulpit made from Danish oak in 1852 by the brothers Debosschere from Tielt.

**Moere**

# Sint Niklaaskerk/ St. Nicholas Church

## Organ: Pieter Van Peteghem (1776, IP/12)

## Organist: Robert Hostyn

This organ was built in 1776 by Pieter Van Peteghem, a well-known organ builder from Ghent, for the previous church at the site of the St Nicholas church. Most likely, the casing was manufactured by a local carpenter. During the construction of the new church, the organ was placed in the central tower. Upon completion of construction of the new church, the organ was moved to the choir.

The Van Peteghem organ in Moere is one of the few remaining instruments of this type in West Flanders, largely because many instruments in the south of the province were lost during the First World War.

Between 1951 and 1973, the instrument was out of use because of the poor condition it was in. In 1973-1974, the firm Loncke led a much needed restoration of the instrument. It was restored with, among other things, a reconstruction of the original keyboard, and the pipe work was cleaned and repaired. The front pipes were stripped of their layer of paint, and the carving was repaired.

## Technical data

| | |
|---|---|
| Manuaal | 12 |
| Pedaal | aangehangen |
| Total number of stops | 12 |
| Manual compass | CD-d'", division between c' and c#' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |

## Disposition

**Manuaal**: Bourdon 8', Prestant 4', Flûte 4', Nasard 3', Doublette 2', Tierce 1 3/5', Larigot 1 1/3', Fourniture, Cornet (discant), Cymbal, Trompette 8' (gedeeld), Cromorne 8' (discant), Clairon 4' (bas), Rossignol.
**Pedaal**: Coupled.

## About the Church

In the middle of a walled churchyard is the protected St Nicholas Church. This neo-Gothic church building was built from 1858 to 1860 on the site of a former church. The octagonal tower is still a remnant of this. The tower dates back to the 13th century and was restored in 1902 by architect Thierry Nolf. The tower was destroyed during the Second World War and was fully restored in 2001. Aso note the typical Gothic rose window and the pinnacles on the north facade of the building. On the side wall, you can find a 19th century Christus Corpus in pinewood under a canopy.

Above the organ is an immense painting by Joseph van Severdonck of Brussels done in 1864. We see Christ who rises to the heavens and is surrounded by a golden glow.

**Veurne**

# Bisschoppelijk College Chapel

## Organ: Pierre Charles (II) Van Peteghem (1838, I/5)

## Organist: Robert Hostyn

In 1838, Pierre Charles Van Peteghem built a small organ for the chapel. Leonardus De Vynck placed the instrument on March 7, 1839. Around 1920, maintenance works were done by Frans Vos. In the years 1973-1975 it was restored by the firm Loncke under the supervision of Ghislain Potvlieghe and Antoon Fauconnier.

## Technical data

| | |
|---|---|
| Manual | 5 |
| Total number of stops | 5 |
| Manual compass | C-f'", division between c' and c#' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 415 Hz |
| Tuning | Tempered tuning |

## Disposition

**Manual**: Bourdon 8', Flûte Traverse 8' (discant), Flûte 4' (gedeeld), Doublette 2', Cromorne 8' (discant) - 1975, Clairon 4' (bas) - 1975, Tremblant.
**Other stops**: Rossignol.

## About the School

The Sint-Jans Guest House in Veurne was founded in the 13th century. In the 17th century, a new building was built in the city itself. The guest house was served by nuns. The current chapel dates from the years 1769-1770. Not long after 1918, the sisters moved their monastery to Vladslo. In 1956, the complex was converted into the Episcopal College for Boys.

**Veurne**

# Sint Walburgakerk/ Saint Walburga Church

## Organ: Joseph Loncke (1967, IIIP/42)

## Organist: Robert Hostyn

The organ in the Saint Walburga Church in Veurne was built in 1743 by the organ builders Jean-Godefroy Gobert and Joseph Bosquet. It was extended in the years 1784-1785 with a 'positief' in the balustrade on the side of the choir by Jean-Joseph Van der Haeghen. At that time, the church consisted of the choir, with a small section on the west side of it, and a northern transept. A southern transept was built in 1788. The main organ from 1743 had two fronts: a large one on the side of the choir, and a small one on the side of the small western space. The 'positief' from 1784 was also directed towards the choir.

During the French period (1794 - 1815), the church was plundered. The pipework of the organ was probably robbed. In 1802, the former cloister church was used as the parish church. René Germain restored the organ in two phases. In 1809, pipework was added to the hoofdwerk, and in 1813, the positief and echo manuals were installed.

In 1909, the organ was rebuilt by Delmotte and transferred to a new gallery on the west side of the church in the new nave. After this renovation, it was re-inaugurated on August 12, 1909 by the organist of the church, Mr. Retsin, and by Charles De Koster. In 1917, the organ was dismantled and stored by Frans Vos. In 1920, he reinstalled the organ in the church. In the course of time, the disposition was modified slightly. In 1959, Loncke carried out another revision, with two new registers installed and new front pipes.

In 1966-1967, the organ was rebuilt by the firm Loncke. Although some of the old pipework was reused, most pipes were newly created, as was all the mechanics, the wind chest, the wind supply, and the keyboards. The organ is now in the middle of the gallery, with the positief in the balustrade under the main casing.

## Technical data

| | |
|---|---|
| Hoofdwerk | 13 |
| Rugwerk | 10 |
| Borstwerk | 9 |
| Pedaal | 10 |
| Total number of stops | 42 |
| Manual compass | C-g''' |
| Pedal compass | C-f' |
| Key action | Mechanical |
| Stop action | Electric |
| Windchest(s) | Slider chest |

## Disposition

**Hoofdwerk**: Kwintadeen 16', Prestant 8', Holpijp 8', Prestant 4', Roerfluit 4', Kwint 2 2/3', Oktaaf 2', Fluit 2', Kornet 5 rangs, Vulwerk 3 rangs, Cimbel 3 rangs, Trompet 8', Trompet 4'.
**Rugwerk**: Gedekt 8', Prestant 4', Fluit 4', Nazaard 2 2/3', Oktaaf 2', Terts 1 3/5', Stemmeke 1', Kornet 3 rangs, Vulwerk 3 rangs, Krom-hoorn 8'.
**Borstwerk**: Roerfluit 8', Kwintadeen 8', Gemshoorn 4', Prestant 2', Larigot 1 1/3', Oktaafke 1', Tertiaan 2 rangs, Cimbel 3 rangs, Regaal 8', Tremulant.
**Pedaal**: Gedekt 16', Oktaafbas 8', Gedekt 8', Kwintbas 5 1/3', Koraalbas 4', Oktaaf 2', Ruispijp 3 rangs, Trompet 16', Trompet 8', Trompet 4'.
**Couplers**: Hoofdwerk - Rugwerk, Hoofdwerk - Borstwerk, Rugwerk - Borstwerk, Pedaal - Hoofdwerk, Pedaal - Rugwerk, Pedaal - Borstwerk.
**Accessories**: 2 vrije registeraties, 4 vaste combinaties (p - mf - f - tutti), Afstellers tongwerken, Pedaalomschakeling.

## About the Church

The Saint Walburga Church in Veurne originated as a burial chapel and was first converted into a Romanesque church dedicated to Our Lady. Likely in the 10th century, the church received the relics of Saint Walburga, so the name changed around 1100 to St Walburga's Church. Presumably via Diedrik van de Elzas, a relic was obtained from the Holy Cross, which was the start of a brotherhood of a procession, which existed until the 20th century.

Between the 13th and 14th centuries, the church was destroyed by fire and rebuilt in early Gothic style. Construction on the west tower was begun, but this was never completed. It was used for a while as a storage area for gunpowder, and later converted into a rainwater tank. In 1901-1904, the current form of the church was finished with side aisles and a short nave, according to plans by architect Auguste Van Assche from Ghent.

**Koksijde-Bad**

# Onze Lieve Vrouw ter Duinenkerk

## Organ: Joseph Loncke (1991, IIIP/42)

## Organist: Robert Hostyn

Construction of the organ began in 1991 by the Belgian company Loncke. The project progressed slowly and remained for a while in its first phase, with only a small part of the organ built: namely, 15 registers divided between 2 manuals and pedal, which was largely insufficient for the large church.

In 2006, it was decided to expand the organ to a full instrument suitable for the church, which gets many visitors from home and abroad, and with the intention to create a real organ festival. Koksijde is a municipality that has a very strong cultural profile. Five organ builders were contacted to submit a proposal. Jan Lapon from Diksmuide, Belgium was selected by the church board to carry out the enlargement.

The resulting organ had 43 registers spread over 3 manuals and pedal, according to what they call the "Werkprinzip" in German: the inner construction of the instrument is clearly visible on the outside. The 'rugpositief' sits in the balustrade, the 'hoofdwerk' above the organist's head, the 'bovenwerk' completely at the top, and the pedal on both sides.

The original plan to add a swell was abandoned, because the sound projection towards the church would not be ideal. They opted for a 'rugpositief', which was a great improvement visually. Musically, it also fit better with the neo-Baroque concept and also with the layout of the manuals.

The Baroque curls were removed from the casing, because they did not fit into the modernist architecture of the church. They were replaced with contemporary carvings. All pipe work by Loncke was re-ordered. The mechanical action was revised and made much lighter.

The inauguration took place on August 15, 2011.

## Technical data

| | |
|---|---|
| Hoofdwerk | 13 |
| Bovenwerk | 11 |
| Rugwerk (2011) | 10 |
| Pedaal | 8 |
| Total number of stops | 42 |
| Manual compass | C-g''' |
| Pedal compass | C-f' |
| Key action | Mechanical |
| Stop action | Electric |
| Windchest(s) | Slider chest |

## Disposition

**Hoofdwerk**: Gedekt 16' - 2011, Prestant 8', Roergedekt 8', Gamba 8', Oktaaf 4', Spitsfluit 4', Kwint 2 2/3' - 2011, Oktaaf 2', Kornet V sterk (discant) - 2011, Vulwerk IV sterk, Cymbel III sterk - 2011, Trompet 8' - 2011, Schalmei 4' - 2011.
**Bovenwerk**: Principaal 8', Gedekt 8', Prestant 4', Roerfluit 4', Nazaard 2 2/3' - 2011, Oktaaf 2', Fluit 2' - 2011, Terts 1 3/5' - 2011, Cymbel III sterk, Hobo 8' - 2011, Vox Humana 8' - 2011.
**Rugwerk (2011)**: Gedekt 8', Prestant 4', Woudfluit 4', Nazaard 2 2/3', Oktaaf 2', Terts 1 3/5', Larigot 1 1/3', Cornet III sterk (2 2/3') (discant), Vulwerk IV sterk, Kromhoorn 8', Tremulant.
**Pedaal**: Prestant 16', Gedektbas 16', Oktaafbas 8' - 2011, Gedekt 8' - 2011, Koraalbas 4' - 2011, Mixtuur III sterk - 2011, Bazuin 16' - 2011, Trompet 8' - 2011.
**Couplers**: Hoofdwerk - Bovenwerk, Hoofdwerk - Rugwerk, Bovenwerk - Rugwerk, Pedaal - Hoofdwerk, Pedaal - Bovenwerk, Pedaal - Rugwerk.

## About the church

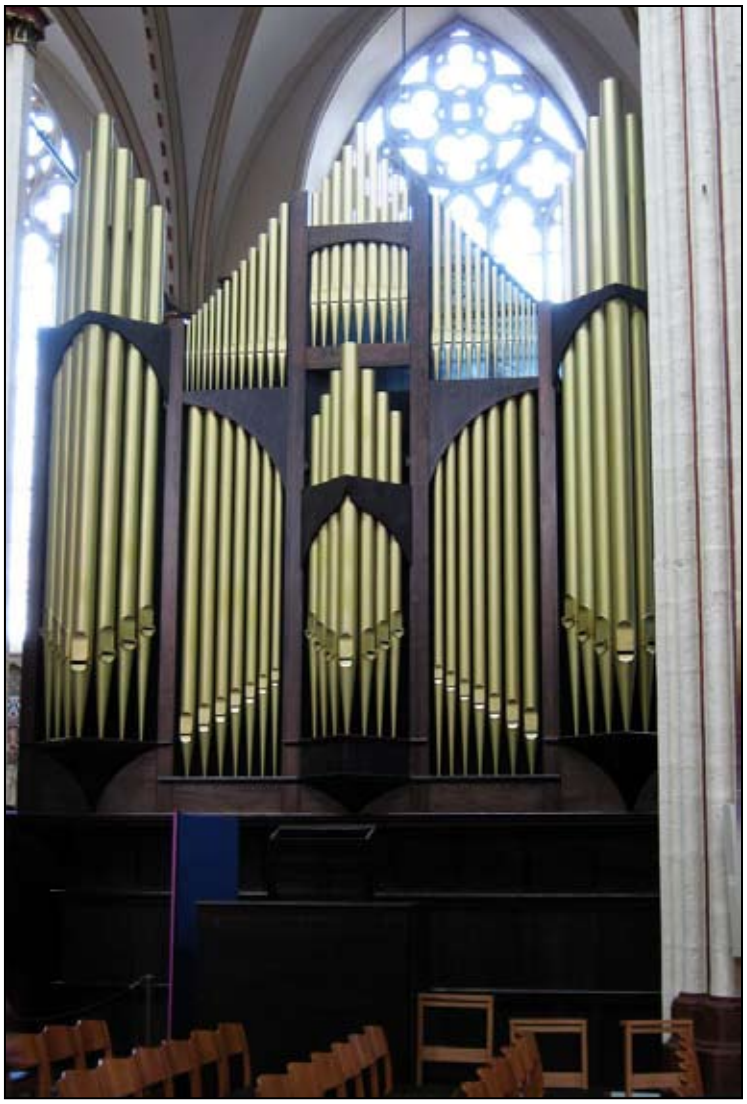
The Onze-Lieve-Vrouw-ter-Duinenkerk, also known as the "cathedral of light," is a Catholic church in the Flemish village of Koksijde. The church dates from 1956-1962 and was designed by architect Jozef Lantsoght (1912-1988).

The foundation of the church was inspired by the cockle, a shellfish to which Koksijde possibly owes its name. In the original plan, there was also a separate tower planned, but due to the proximity of the military airfield, this was omitted. The steel roof has the shape of two waves that crash into each other, above which is a cross-bearing sphere. The design of the church can be classified as modernism.

The interior of the church is illuminated with modern glass windows, designed by Gabriël Loire from Chartres. The view of the altar remains unobscured from everywhere in the church because there are no columns. The altar and crucifix were designed by Maurice Witdouck. In terms of material use, a choice was made for a construction using steel, concrete and concrete glass.

**Bruges**

# Sint Salvatorkathedraal/ St. Saviour's Cathedral



## Organ: Peter Conacher & Co. (????, IIIP/43)

## Organist: Ignace Michiels

The St Saviour's Cathedral in Bruges is currently being renovated. During this time, the main Klais organ has been rendered unplayable until the restoration works are completed. In the meantime, the cathedral has purchased an old English organ that was transferred in 2011. This instrument was built by Peter Conacher & Co from Huddersfield for a church in Bradford, England.

The Conacher organ was restored together with a new casing and action and was installed in the Bruges cathedral by the Slovenian organ builder Anton Škrabl. The instrument is played from a free-standing movable playing console. On April 7, 2011, the organ was inaugurated with a concert by cathedral organist Ignace Michiels.

## Technical Data

| | |
|---|---|
| Great Organ | 13 |
| Choir Organ | 7 |
| Swell Organ | 13 |
| Pedal Organ | 10 |
| Totaal aantal stemmen | 43 |
| Manuaalomvang | C-c"" |
| Pedaalomvang | C-g' |
| Toetstractuur | Electric |
| Registertractuur | Electric |
| Windlade(n) | Slider chest |

## Disposition

**Great Organ**: Contra Geigen 16', Large Open Diapason 8', Medium Open Diapason 8', Small Open Diapason 8', Hohlflute 8', Dulciana 8', Principal 4', Harmonic Flute 4', Twelfth 2 2/3', Fifteenth 2', Mixture 4 ranks, Contra Tromba 16', Tromba 8', Octave Tromba 4'.
**Choir Organ**: Viola 8', Lieblich Gedackt 8', Dulciana 8', Flute 4', Piccolo 2', Clarinet 8', Tremulant, Orchestral Oboe 8'.
**Swell Organ**: Lieblich Bourdon 16', Violin Diapason 8', Rohr Flöte 8', Viol d'Orchestra 8', Voix Celestes 8', Gemshorn 4', Flute 4', Fifteenth 2', Mixture 3 ranks, Contra Fagotto 16', Cornopean 8', Oboe 8', Clarion 4', Tremulant.
**Pedal Organ**: Harmonic Bass 32', Open Diapason 16', Geigen 16', Bourdon 16', Octave 8', Bass Flute 8', Flute 4', Trombone 16', Tromba 8', Clarion 4'.
**Koppelingen**: Choir to Great, Swell to Great, Swell Octave to Great, Swell to Choir, Great to Pedal, Choir to Pedal, Swell to Pedal, Great Octave, Swell Octave, Swell Suboctave, Swell Unison Off.

## About the Church

St Saviour's Cathedral is Bruges' oldest parish church (12th-15-th century). Worth seeing are the gobelins, the choir, rood loft with organ (1619-1717), choir stalls and numerous fine paintings. Cathedral Museum: old paintings and retables, brass tomb plates and reliquaries.

The oldest traces of the cathedral of Saint Saviour in Bruges bring us back to the 10th century.

Work started on Bruges' oldest parish church in the 10th century, but after being destroyed by fire, it was rebuilt, and alterations and additions made in the 13th and 14th centuries, it displays a mixture of styles. The main parts of the church are built in so-called Gothic of the Schelde style of the 14th century.

This cathedral has some special places worth seeing. Note the late Gothic choir stalls (1430), the pulpit in the style of Louis XVI, the Baroque rood loft with the impressive organ, the chapel of Saint Jacob (now baptistery) with the murals from the end of the 13th century until 1576, the paintings of the Flemish school (14th-17th centuries), the tapestries from the 18th century and so on.

In 1834, shortly after Belgium's 1830 independence, a new bishop was installed in Bruges and the Sint-Salvator church obtained the status of Cathedral. However, the building's external image did not resemble a cathedral. It was much smaller and less imposing than the nearby Onze-Lieve-Vrouwekerk and had to be adapted to its new role. Building a higher and more impressive tower was one of the viable options.

The roof of the cathedral collapsed in a fire in 1839. Robert Chantrell, an English architect, famous for his neo-Gothic restorations of English churches, was asked to restore Sint-Salvator to its former glory. At the same time he was authorized to make a proposal for a higher tower, in order to make it taller than that of the Onze-Lieve-Vrouwekerk. The oldest surviving part, dated from the 12th century, formed the base of the mighty tower. Instead of adding a neo-Gothic part to the tower, Chantrell chose a very personal Romanesque design. After completion there was a lot of criticism and the royal commission for monuments (Koninklijke Commissie voor Monumenten), without authorization by Chantrell, placed a small peak on top of the tower, because the original design was deemed too flat. The Neo-Romanesque west tower is a fortress-like 99 meters high.

**Oostende**

# Sint Petrus en Pauluskerk/ Church of Saint Peter and Saint Paul

## Organ: Pierre Schyven (1907, IIIP/43)

## Organist: Peter Ledaine

The organ of the St Peter and Paul Church in Oostende was built in 1907 by Pierre Schyven, from Brussels. The instrument originally had 40 speaking registers divided over three manuals and pedals and was squeezed into three cramped casings. This had negative consequences for the projection of the sound and technical performance of the instrument. After World War II, the instrument had gradually become unplayable. This led to a major overhaul and transformation in 1954 by the Loncke firm. The organ was largely reorganized internally: the old mechanism was replaced by a new electric action and the disposition was redone in Baroque style and expanded to 45 registers, in the hope of creating a more versatile organ.

In the years following, the organ deteriorated again and became completely unplayable. In 1990, organ expert Koos van de Linde submitted a design for a new restoration. The execution of the works was entrusted in 1997 to Flentrop Orgelbouw from Zaandam (Netherlands), which had much experience in this type of restoration.

Partly because about 70% of the pipes were reasonably well preserved, they opted to restore the instrument to its state in 1907, with a few stylistically appropriate additions. There are now 43 registers.

Because very little of the original situation remained at the technical and architectural level, it was decided that the instrument would be rebuilt in the spirit of French Romanticism. With the integration of all the still-usable original parts, the new design allowed the rose window to be visible and, at the same time, provided the interior of the organ with sufficient space for a healthy construction.

Of the original mechanism and console, nothing was kept during the transformation in 1954, and the old windchests turned out to be significantly warped and of an inferior quality. The action is now completely mechanical again, using a Barker lever. The new console has been manufactured according to original examples. The old pipes have been carefully restored, and the new ones have been carefully added according to Schyven examples.

## Schyven Organ - Technical data

| | |
|---|---|
| Groot Orgel | 13 |
| Positief | 11 |
| Reciet | 11 |
| Pedaal | 8 |
| Total number of stops | 43 |
| Manual compass | C-g''' |
| Pedal compass | C-f' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 440 Hz |
| Tuning | Equal temperament |
| Wind pressure | 87 mm (manuals) en 107 mm (pedals) |

## Disposition

**Groot Orgel**: Bourdon 16', Montre 8', Flûte Harmonique 8', Bourdon 8', Gambe 8', Prestant 4', Flûte à Cheminée 4', Doublette 2', Cornet 5 rangs, Fourniture 4-5 rangs, Bombarde 16', Trompette 8', Clairon 4'.
**Positief (in zwelkast):** Octave 8', Salicional 8', Flûte 8', Bourdon 8', Flûte Harmonique 4', Nazard 2 2/3', Flageolet 2', Tierce 1 3/5', Trompette 8', Clarinette 8', Cor Anglais 8', Tremblant.
**Reciet (in zwelkast):** Bourdon 16', Flûte Harmonique 8', Bourdon 8', Dolciana 8', Voix Céleste 8', Flûte d'Echo 4', Doublette 2', Fourniture 3 rangs, Trompette 8', Basson-Hautbois 8', Voix Humaine 8', Tremblant.
**Pedaal**: Contrebasse 16', Sous-basse 16', Quinte 12', Octave Basse 8', Violoncelle 8', Flûte 4', Bombarde 16', Trompette 8'.
**Couplers**: Groot Orgel - Positief, Groot Orgel - Reciet, Groot Orgel - Machine, Positief - Reciet, Pedaal - Groot Orgel, Pedaal - Positief, Pedaal - Reciet, Groot Orgel - Reciet 16'.
**Accessories**: Forte Général, Appèl des Jeux de Combinaisons (per werk).

## Thomas Organ: Dominique Thomas (2005, IIP/11)

This organ was built in 2004 by Organ Manufacture Thomas for a chapel in the Belgian region of Hazegras. In May 2010, it was transferred to the St Peter and Paul's Church. The new organ has 2 manuals, an independent pedal and has 11 stops. The organ is inspired by the work of Gottfried Silbermann, a contemporary of J.S. Bach.

## Thomas Organ - Technical data

| | |
|---|---|
| Hauptwerk | 5 |
| Nebenwerk | 4 |
| Pedaal | 2 |
| Total number of stops | 11 |
| Manual compass | CD-f''' |
| Pedal compass | CD-f' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 415 Hz |
| Tuning | Unequal temperament by Luc Meurice |
| Wind pressure | 74 mm |

## Disposition

**Hauptwerk**: Principal 8', Rohrflöte 8', Octava 4', Octava 2', Mixtur III sterk (1 1/3').
**Nebenwerk**: Gedackt 8', Rohrflöte 4', Gemshorn 2', Sesquialtera II sterk (discant).
**Pedaal**: Subbas 16', Trompet 8'.
**Couplers**: Hauptwerk - Nebenwerk, Pedaal - Hauptwerk, Pedaal - Nebenwerk.

## About the Church

Sint-Petrus-en-Pauluskerk (Church of Saint Peter and Saint Paul) is a Roman Catholic Neo-Gothic church and the main church of Oostende, Belgium. It is built on the ashes of a previous church that occupied the site. King Leopold II enthusiastically supported a plan to build a new and more magnificent church. Construction started in 1899 and was completed and consecrated by Bishop Waffelaert on August 31, 1908. Its stained glass windows were destroyed during the two World Wars and were replaced by windows by Michiel Martens. The church was built in the Neo-Gothic style according to plans by architect Louis Delacenserie, who based his design on the Gothic Cologne Cathedral and the Neo-Gothic Votivkirche in Vienna.

**Oostkamp**

# Sint Petrusbandenkerk

## Organ: Jacobus Van Eynde (1717, IIP/13)

## Organists: Jan Huylebroeck & Mithra Van Eenhooge

In 1717, the organ builder Jacob van Eynde from the Belgian city of Ypres built an organ for the Sint-Pietersbanden Church of Oostkamp for 1300 guilders to replace an older instrument. The year of construction is mentioned on the Baroque organ casing. In 1924, Jules Anneesens did significant work on the instrument, including the introduction of a pneumatic action. The instrument was restored in 1992-1993 by the Dutch company Orgelbouw Verschuren to a hypothetical reconstruction of the original Baroque van Eynde instrument. To accomplish this, an organ from the Belgian village of Stalhille was used as an example, because not enough archival information about the Oostkamp instrument had been preserved. Gabriël Loncke advised this restoration, and on June 19, 1994, the instrument was re-inaugurated.

## Technical data

| | |
|---|---|
| Groot-Orgel | 12 |
| Echo | 1 |
| Pedaal | Coupled |
| Total number of stops | 13 |
| Manual compass | CD-c‴, echo c'-c‴ |
| Pedal compass | CD-f (box pedal) |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 415 Hz |
| Tuning | Meantone with sex perfect thirds |

## Disposition

**Groot-Orgel**: Bourdon 8', Vanture 4', Fluute 4', Nazart 3', Doublette 2', Larigot 1 1/3', Cornet V sterk (8'), Sexquialtera II sterk (4/5'), Furniture III sterk (1'), Cimbal II sterk (1/3'), Trompet 8' (gedeeld), Vox Humaine 8' (gedeeld).
Echo: Cornet V sterk (6'), Nachtegael.
**Pedaal**: Aangehangen.
**Accessories**: Tramblant, Ventile, Liere.

| **Compund stop** | **Composition** |
|---|---|
| Furniture | C: 1' - 2/3' - 1/2'. cis°: 1 1/3' - 1' - 2/3'. gis°: 1 1/3' - 1 1/3' - 1'. fis': 2' - 1 1/3' - 1'. f‴: 2 2/3' - 2' - 1 1/3'. |
| Cimbal | C: 1/3' - 1/4'. cis°: 2/3' - 1/2'. fis': 1' - 2/3'. f‴: 1 1/3' - 1'. |
| Sexquialtera | C: 4/5' - 2/3'. c°: 1 1/3' - 4/5'. c': 2 2/3' - 1 3/5. |
| Cornet (Groot-Orgel) | d': 8' - 4' - 2 2/3' - 2' - 1 3/5'. |
| Cornet (Echo) | c': 6' - 4' - 2 2/3' - 2' - 1 3/5'. |

## About the Church

The earliest mention of a church in Oostkamp was in a charter of Count Robrecht I the Frisian of Flanders, dated October 31, 1089 and in a charter of Radbod II, Bishop of Tournai, dated December 28, 1089. Both references refer to the founding certificate of the church ("Ecclesia Oorscamp") in 961. After the murder of Charles I ("Charles the Good") in Bruges in 1127, a fight arose around the Flemish territory because he left no heirs. The French king sent William of Normandy to the region, but the cities of Bruges and Ghent preferred Diederik van de Alsace as their lord. On May 13, 1128, William of Normandy won a victory against Diederik and set fire to the church of Oostkamp in order to punish the 'schout' (or mayor) of Oostkamp, who was a supporter of Diederik.

Circa 1175, construction of a Romanesque church began—a very simple, cross church with a tower. Traces on the tower inform us that the roof of the transept leaned against the tower wall. In all likelihood, remains of the Romanesque church have been preserved under the current church.

In 1559, Pope Paul IV announced the creation of fourteej new dioceses in the Low Countries. Bruges was established as a diocese and consisted of nine decanates, one of which was Torhout, with the Oostkamp parish forming the northeastern border. The first mention of a graveyard at the church of Oostkamp dates from 1564. Church accounts mention that people regularly walked through the cemetery, using it as a kind of passage, so it was quickly decided to place a fence around it. At the end of the 16th century, the church was plagued by the Iconoclasm. Because of these disturbances and the fact that for a time parishioners and the pastor himself lived in the church, the building fell into poor condition at the beginning of the 17th century. In 1620, work was done on the church and it reopened for worship.

During the Second World War, in December 1943, the tower bells, dating respectively from 1902, 1860, and 1903, were removed from the tower to be melted and forged into weapons. As a replacement, the parish got a small bell from Middelkerke (coastal Belgian city) on loan until 1952.

Over the years, the church was renovated, expanded, and restored several times. The current building is mostly neo-Gothic in style, and the Roman octagonal tower is protected heritage since 1939.

**Schendelbeke**

# Sint Amanduskerk/ Saint Amandus Church

## Organ: Pierre Charles (II) Van Peteghem (1833, IP/9)

## Organist: Paul De Maeyer

The organ of the Saint Amandus Church dates from 1833. It was built by Pierre-Charles II Van Peteghem. In 2002, Dominique Thomas restored the organ to its original state. Jef Braekmans advised the restoration. The instrument was inaugurated on October 13, 2002 by organist Antoine Tronquo. The organ casing was designed by J.C. Vanderbeken from Geraardsbergen. In 1980, the organ was classified as an item of "protected heritage."

## Technical data

| | |
|---|---|
| Manuaal | 9 |
| Total number of stops | 9 |
| Manual compass | CD-c''' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 402 Hz |
| Tuning | Equal temperament |
| Wind pressure | 85 mm |

## Disposition

**Manuaal**: Bourdon 8', Traversière 8' (discant), Prestant 4', Flûte 4', Doublette 2', Cornet 5 rangs, Fourniture 3 rangs, Trompette 8', Clarinette 8' (discant), Clairon 4' (bas), Tremblant, Rossignol.

## About the Church

The Saint Amandus Church in Schendelbeke dates from 1669. Over the years, the church was rebuilt several times, mainly in the period between 1822 and 1890. The interior houses the main altar from 1783 of the old Sint-Adriaans Abbey (no longer in existence) of Geraardsbergen. In 2003, the church itself was classified as a protected monument.

**Geraardsbergen**

# Arts Academy

The dance organs built by Hooghuys certainly belong to the crème de la crème of all organs ever manufactured. The instruments have a very clear sound with contrasting registers, which are very suitable for 'light music' like mazurkas, schottisches, polkas, and more. Unfortunately, only few Hooghuys dance organs have remained unaltered: some were rebuilt to 'a semi-fairground organ', while others were enlarged.

The "Prince Carnival" dance organ is one of the lucky few that has hardly been altered. It is one of the first organs with a mechanism that Hooghuys would later use in all his dance organs. The organ became quite famous after A.Becquart sold it to the well-known English collector Barlow, who named it "Prince Carnival." Afterwards, Arthur Prinsen brought the instrument back to Belgium and in 1986, he sold it to the city of Geraardsbergen which placed it in the cafeteria of camping ground "De Gavers". That location was far from ideal, though, so in 2002 it was decided to move the organ to the Tourist Service. There, Marc Hooghuys repaired the instrument so it played well again. However, in 2004 the organ was moved again, this time to the Music Academy in Geraardsbergen, where it currently resides.

## About the Academy

The Municipal Arts Academy of Geraardsbergen offers music and art lessons for around 1600 students of all ages each year.

**Geraardsbergen**

# Sint Bartholomeuskerk

## Organ: Charles Anneessens (1890, IIIP/40)

## Organist: Paul De Maeyer

The organ was built in the period 1889-1890 by Charles Anneessens, whose workshop was located in Geraardsbergen for more than a quarter of a century. The organ has seen several alterations over the years. In 1970 a 3rd manual was added by the firm of Jos Stevens, and during the most recent restoration (2013-2014), it received its current disposition. A new console was built reflecting the style of the original console dating from 1890. The restoration was done by the company of De Munck-Claessens from Sint-Niklaas, Belgium, who are also responsible for the maintenance of the instrument.

## Technical data

| | |
|---|---|
| Hoofdwerk | 11 |
| Zwelwerk | 12 |
| Positief | 8 |
| Pedaal | 9 |
| Total number of stops | 40 |
| Key action | Electropneumatic |
| Stop action | Electropneumatic |
| Windchest(s) | Cone valve chest |

## Disposition

**Hoofdwerk**: Gedekt 16', Prestant 8', Fluit Harmoniek 8', Gedekt 8', Octaaf 4', Fluit 4', Kwint 2 2/3', Octaaf 2', Mixtuur IV sterk, Trompet 8', Klaroen 4'.
**Positief**: Roerfluit 8', Kwintadeen 8', Zwegel 4', Spitsfluit 4', Nachthoorn 2', Larigot 1 1/3', Scherp III sterk, Kromhoorn 8'.
**Zwelwerk**: Holfluit 8', Gedekt 8', Wilgenpijp 8', Zweving 8', Zingend Principaal 4', Echo-Fluit 4', Nasard 2 2/3', Flageolet 2', Sesquialter II sterk, Cymbel III sterk, Trompet 8', Hobo 8', Tremulant.
**Pedaal**: Principaalbas 16', Subbas 16', Basfluit 8', Koraalbas 4', Woudfluit 2', Ruispijp III sterk, Bazuin 16', Tuba 8', Klaroen 4'.
**Couplers**: Hoofdwerk - Positief, Hoofdwerk - Zwelwerk, Positief - Zwelwerk, Pedaal - Hoofdwerk, Pedaal - Positief, Pedaal - Zwelwerk.
**Accessories**: 2 vrije combinaties, Deelbare combinaties, Vaste combinaties, Automatisch pedaal.

## About the Church

Originally the 12th-century Capelle of Our Lady was erected where the St Bartholomew Church now stands. In the 16th century, this church was enlarged and redone in Gothic style, closely resembling the current church. During adaptations and repair work between 1580 and 1618, the Gothic style was replaced by Baroque, while major renovation in 1876-1895 tried to restore the original Gothic style. The high nave roof dates from that period.

The Baroque pulpit is from 1755 and is considered one of the finest in Belgium. It is by Gillis de Ville, an artist from Geraardsbergen. In the church you can see a number of paintings, including "The Torturing of St Bartholomew" by Gaspar de Crayer. Three silver reliquaries, including that of Bartholomew, are in one of the chapels.

**Sint-Lievens-Houtem**

# Sint Michaelskerk

## Organ: Pieter & Lambertus-Benoit Van Peteghem (1780, IIP/18)

## Organist: Roland Van Liefferinge

The organ in Sint-Lievens-Houtem was built in 1780 by Pieter van Peteghem and his son Lambertus. The instrument was rebuilt around 1930 by the company Godefroid. During this renovation, the casing was pushed backwards and provided with a free-standing playing console. The original registers Vox Humana, Fourniture, Tierce, Clarion, and part of the Cornet, were removed. After this, there was hardly any maintenance, so it was practically no longer playable by 1975. Gabriël Loncke drew up a restoration plan that was executed between 1980 and 1983 by the company Potvlieghe-De Maeyer. The original instrument has been completely restored. Missing parts have been reconstructed according to examples of other Van Peteghem organs from the period 1775-1780. In January 1983, the organ was put into use again. The organ has no pedal.

## Technical data

| | |
|---|---|
| Hoofdwerk | 11 |
| Onderpositief | 7 |
| Total number of stops | 18 |
| Manual compass | CD-f''' (division between c' and c#') |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 415 Hz |
| Tuning | Unequal temperament with 4 perfect thirds |

## Disposition

**Hoofdwerk**: Bourdon 8', Prestant 4', Flûte 4', Nasard 3', Doublette 2', Tierce 1 3/5', Cornet V sterk (discant), Fourniture IV sterk, Trompet 8' (gedeeld), Clairon 4' (bas), Voix Humaine 8' (gedeeld).
**Onderpositief**: Bourdon 8', Flûte 4', Doublette 2', Larigot 1 1/3', Corneture II sterk (discant), Cymbal II sterk, Kromhoren 8' (gedeeld).
**Other stops**: Rossignol.
**Accessories**: Tremblant Doux.

**Compund stop Composition**
Fourniture 4 sterk (Hoofdwerk) C: 1' - 2/3' - 1/2' - 1/3'. cis°: 1 1/3' - 1' - 2/3' - 1/2'. cis': 2' - 1 1/3' - 1' - 2/3'. g': 2 2/3' - 2' - 1 1/3' - 1'. cis'': 4' - 2 2/3' - 2' - 1 1/3'.
Cornet 5 sterk discant (Hoofdwerk) cis': 8' - 4' - 2 2/3' - 2' - 1 1/3'.
Corneture 2 sterk discant (Onderpositief) cis': 2 2/3' - 1 3/5'.
Cymbal 2 sterk (Onderpositief) C: 2/3' -

## About the Church

Contrary to what one might expect, the archangel Michael is the patron of this church, which is completely connected with the veneration of Saint Lieven, the Irish martyr Livinus, who preached in this region and was beheaded in 657. Lieven was buried in Houtem, probably in a crypt under the church. The elevation of the floor in the current church, by about a meter, would support this. Even today, people continue to visit the new version of Lieven's tomb in the church decorated with painted scenes from his life.

The first church in Romanesque style was built in the 11th-12th centuries. The building was partially destroyed in the 15th century, and subsequently suffered in the religious wars and during the French period. Parts of it, however, are preserved: the choir, flanked by two staircases and a martyrium dating back to the 10th century adjoining the southern staircases. In the period 1769-1779, the current church was built in classicist style. It is a three-aisled brick church on sandstone plinth with a sandstone western façade crowned with a square tower in brick and sandstone. Old wall paintings about the life of Sint-Lieven have been preserved in the church. Most of the furnishings date back to the 18th century.

**Melsen**

# Sint-Stefanuskerk

## Organ: Van Peteghem, 1834 (IP/8), restored by Pels-Dhondt in 1998

## Organist: Paul De Maeyer

The organ of the St Stephen's Church in Melsen was built by Pierre Charles Van Peteghem in 1834. It was restored in 1997-1998 by Pels-Dhondt to its original state. It is a one-manual organ with eight registers and a coupled pedal.

## Dispostion:

**Left**: Trompet superius, Nazard 2/3', Doublet 2', Prestant 4', Tremblant,
**Right**: Trompet bas 8' , Fourniture III, Fluyt 4', Bourdon 8', Cornet

## About the Church

The St Stephen's Church in Melsen still preserves a number of Romanesque traces, including the natural stone gate. The crossbeam from Balegem sandstone probably dates from the first half of the 15th century. In 1654-1655, the church was enlarged in brick and the square tower was built. Further adjustments and repairs took place in the 19th and 20th centuries. The tower and crossbeam have been protected as a monument since 1936. In 1973, the protection was extended to the entire church building. In 2015, the church was restored.

**Eke**

# Sint Amanduskerk

## Organ: André Thomas, 1994 (IIP/21)

## Organist: Paul De Maeyer

The organ in Eke was built as a new instrument by André Thomas in 1994. The project advisor was Gabriël Loncke. Stanislas Deriemaeker played the inaugural concert on June 3, 1994. The instrument has mechanical draw-stop action and is tuned to 440 Hz at Temperament Rameau 1726.

## Technical data

| | |
|---|---|
| Groot-Orgel | 10 |
| Positief | 8 |
| Pedaal | 3 |
| Total number of stops | 21 |
| Manual compass | C-g''' |
| Pedal compass | C-f' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |

## Disposition

**Groot-Orgel**: Prestant 8', Roerfluit 8', Oktaaf 4', Fluit 4', Doublet 2', Sesquialter II sterk, Fourniture IV sterk, Kornet IV sterk (vanaf cis'), Trompet 8', Voix Humaine 8'.
**Positief**: Holpijp 8', Oktaaf 4', Nazard 2 2/3', Doublet 2', Terts 1 3/5', Larigot 1 1/3', Cimbel III sterk, Kromhoorn 8'.
**Pedaal**: Subbas 16', Openfluit 8', Trompet 8'.
**Couplers**: Groot-Orgel - Positief, Pedaal - Groot-Orgel, Pedaal - Positief.
**Accessories**: Tremulant.

## About the Church

At the end of the 19th century, the population of Eke had grown so much that the church and cemetery were too small. Therefore, it was decided to build the new Saint Amandus Church on an open, centrally-located field in the village. Around 1912, the construction of the church was started, designed by the architect Jules Goethals from Aalst, Belgium. He designed a church building in pure neo-Gothic style.

In 1914, the building was finished, but the German occupation during the First World War ensured that the church would not yet be in use. The church served as a prison for prisoners of war and, in 1918, the Germans dynamited the tower. The tower fell into the church and the damage was enormous. The construction and repairs lasted until 1926. In 1933 followed the long-awaited solemn opening of the church.

In 1978 the church underwent a thorough restoration. The reconstruction after the First World War had left the church in a weakened state because of inferior materials. There was even talk of demolishing it and replacing it with a modern church, but this did never happened.

**Ghent**

# Sint-Baafs/ Saint Bavo Cathedral

## Organ: Klais (1935, VP/90)

## Organist: Edward De Geest

Between 1653 and 1655, Louis Bis and Pierre Destré built a new organ in the transept of the Sint Baafs Cathedral in Ghent. Jacques Sauvage made the beautiful casing. After several renovations by Nicolas Langlez, Jean-Baptiste de Forceville and Pieter van Peteghem, among others, the interior was replaced in 1913 by a pneumatic organ by Georges Cloetens from Brussels.

In 1935, they bought a new organ, made by Johannes Klais for the World's Fair in Brussels. Like previous exhibitions, the organizers had decided to place an organ in the main hall of festivities. The instrument had to show the most innovative and newest trends in organ building. In the years leading up to World War II, this meant having quite a bit of distance between the Romantic sound world and instead striving towards a more transparent and clear idiom. This was achieved by a modern, electric playing console with diverse possibilities for register combinations and quick register changes: an instrument, they thought then, that was suited for playing all the organ literature from the previous five centuries. The firm Klais Orgelbau from Bonn, Germany, was chosen for the task, and on May 2, 1935, Joseph Jongen (1873-1953), then the director of the Conservatory of Brussels, played the inaugural concert. The organ generated a lot of interest, including the organist of the Sint-Baafs Cathedral, Emile De Groote. Soon after the end of the world's fair, the instrument was moved by Klais to the Sint-Baafs Cathedral and placed out of view in the choir and integrated it with the existing Cloetens organ of the Cathedral.

## Technical data

| | |
|---|---|
| Hoofdwerk | 18 |
| Nevenwerk | 12 |
| Koorwerk | 13 |
| Zwelwerk | 9 |
| Bovenwerk | 10 |
| Voetwerk Kruisbeukorgel | 18 |
| Voetwerk Koororgel | 10 |
| Total number of stops | 90 |
| Manual compass | C-c"" |
| Pedal compass | C-g' |
| Key action | Electropneumatic |
| Stop action | Electropneumatic |
| Windchest(s) | Cone valve chest |

## Disposition

**Hoofdwerk (Manuaal 2):** Prestant 16', Gedekt 16', Prestant 8', Roerfluit 8', Kwintadeen 8', Oktaaf 4', Fluit 4', Gemshoorn 4', Kwint 2 2/3', Oktaafken 2', Spitsfluit 2', Kornet V sterk, Ruispijp IV sterk, Vulwerk IV-VI sterk, Bazuin 16', Trompet 8', Kromhoorn-Regaal 8', Klaroen 4'.

**Nevenwerk (Manuaal 1):** Principaal 8', Holpijp 8', Wilgenpijp 8', Oktaaf 4', Koppelfluit 4', Nasaard 2 2/3', Zwegel 2', Stemmeken 1', Tertiaan II sterk, Cimbel IV sterk, Regaal 8', Hobo 8'.

**Koorwerk (Manuaal 3):** Kwintadeen 16', Principaal 8', Salicionaal 8', Houten Fluit 8', Oktaaf 4', Blokfluit 4', Oktaafken 2', Terts 1 3/5', Kleine Kwint 1 1/3', Vulwerk IV sterk, Cimbel II-III sterk, Kromhoorn 8', Koptrompet 4'.

**Zwelwerk (Manuaal 4):** Zachtgedekt 16', Vioolprincipaal 8', Kwintadeen 8', Oktaaf 4', Dwarsfluit 4', Echokornet III-V sterk, Cimbelken III sterk, Dulciaan 16', Trompet 8', Tremulant.

**Bovenwerk (Manuaal 5):** Nachthoorn Gedekt 8', Spitsgamba 8', Zweving 8', Zingend Principaal 4', Zwitserse Pijp 4', Woudfluit 2', Seskwialter II sterk, Scherp III-IV sterk, Hobo 8', Regaal 4', Tremulant.

Voetwerk:

**Kruisbeukorgel**: Bromstem 32', Principaalbas 16', Openbas 16', Brompijp 16', Zachtbas 16', Kwintbas 10 2/3', Oktaafbas 8', Gedektbas 8', Roerfluit 8', Hoge Oktaaf 4', Kleine Fluit 4', Veldfluit 2', Groot Vulwerk IV sterk, Bazuinbas 32', Bazuin 16', Trompetbas 8', Zink 4', Zingend Kornet 2'.

**Koororgel**: Gedekte Fluit 16', Fluitbas 8', Gedekt 8', Kwint 5 1/3', Octaaf 4', Fluit 4', Veldfluit 2', Oktaafcimbel II sterk, Pommer 16', Hoorn 8'.

**Couplers**: Hoofdwerk - Nevenwerk, Hoofdwerk - Koorwerk, Hoofdwerk - Zwelwerk, Hoofdwerk - Bovenwerk, Nevenwerk - Koorwerk, Nevenwerk - Zwelwerk, Nevenwerk - Bovenwerk, Koorwerk - Zwelwerk, Koorwerk - Bovenwerk, Zwelwerk - Bovenwerk, Bovenwerk - Zwelwerk, Pedaal - Hoofdwerk, Pedaal - Nevenwerk, Pedaal - Koorwerk, Pedaal - Zwelwerk, Pedaal - Bovenwerk.

**Accessories**: Generaal Crescendo, 7 sub- en superoctaafkoppels.

## About the Church

Sint Baafs is an 89-meter-tall Gothic cathedral in Ghent, Belgium. It is the seat of the diocese of Ghent and is named for Saint Bavo of Ghent. The building is built on the site of the former Chapel of St John the Baptist, a primarily wooden construction that was consecrated in 942 by Transmarus, Bishop of Tournai and Noyon. Traces of this original structure are evident in the cathedral's crypt. The chapel was subsequently expanded in the Romanesque style in 1038. Some traces of this phase of expansion are still evident in the present day crypt.

In the subsequent period from the 14th through 16th centuries, nearly continuous expansion projects in the Gothic style were executed on the structure. A new choir, radiating chapels, expansions of the transepts, a chapter house, nave aisles and a single tower western section were all added during this period. Construction was considered complete June 7, 1569.

In 1539, as a result of the rebellion against Charles V, the old Abbey of St Bavo was dissolved. Its abbot and monks went on to become canons in a chapter that was attached to what then became the Church of Saint Bavo. When the Diocese of Ghent was founded in 1559, the church became its cathedral. The Church of Saint Bavo was earlier the site of the baptism of Charles V.

St Bavo's showpiece is the 24-panel altarpiece "The Adoration of the Mystic Lamb", completed by Jan van Eyck in 1432. Van Eyck's luminous use of oils and naturalistic portrayal of nature and people represented a giant step away from the rigid style of Gothic religious art. Aside from its importance in the history of art, the Mystic Lamb is spellbinding in its own right. The work was commissioned for this very chapel by a wealthy alderman in 1420. The original artist was Jan's brother Hubert van Eyck, but the piece was completed by Jan after Hubert's death in 1426. A full restoration of the work was completed in 2016

Other art treasures include Rubens's recently restored "The Conversion of St Bavo" (1623), in the Rubens Chapel on the semicircular ambulatory behind the high altar. The Romanesque crypt holds a wealth of religious antiquities, vestments, sculptures, and paintings. Look for faint frescoes still on some of the arches (some frescos were cleaned away entirely during previous restorations). Though the church was constructed in the 14th and 15th centuries, the crypt contains traces of the earlier 12th-century Church of St John.

**Ghent**

# Sint-Annakerk

## Organ: Schyven (1904, IIP/22)

## Organist: Dirk Steenbrugge

The organ was built and delivered in 1905 by the Belgian organ builder Pierre Schyven (1827-1916), who worked in and later continued Joseph Merklin's organ workshop in Brussels. He created more than 300 instruments, the smaller ones usually having pneumatic and the larger ones mechanical action. He combined German and French Romantic building styles, the former being exemplified on this instrument by the presence of register crescendo and fixed combinations, the latter by the availability of 8' stops from all flue register families and a relatively large number of reed stops on all manuals. The membrane chests are commanded by a Weigle pneumatic system, the action wind pressure of 1120Pa being the same as the wind supply pressure for Grand Orgue and Pédale. The instrument is still in its original state, being relatively protected from climate variations by its location surrounded by the colossal tower walls and the apparent organ case. On the other hand, this placement is not favorable for this relatively small organ to acoustically cope with the immense eight seconds reverberation space.

## Technical data

| | |
|---|---|
| Grand Orgue | 9 |
| Récit Expressif | 10 |
| Pédale | 3 |
| Total number of stops | 22 |
| Manual compass | C-g''' |
| Pedal compass | C-f' |
| Key action | Pneumatic |
| Stop action | Pneumatic |
| Windchest(s) | Cone valve chest |

## Disposition

**Grand Orgue**: Bourdon 16', Montre 8', Flûte Harmonique 8', Gambe 8', Bourdon 8', Prestant 4', Fourniture, Trompette 8', Clairon 4'.
**Récit Expressif**: Principal 8', Flûte Harmonique 8', Salicional 8', Voix Céleste 8', Flûte d'Echo 4', Doublette 2', Fourniture, Trompette Harmonique 8', Basson-Hautbois 8', Voix Humaine 8'.
**Pédale**: Sousbasse 16', Flûte 8', Bombarde 16'.
**Couplers**: Réunion Pédalier au Grand Orgue, Réunion Pédalier au Récit, Réunion Récit au Grand Orgue, Octave Grave Grand Orgue.
**Accessories**: Tremolo, Crescendo General.

## About the Church

Like many other churches in Ghent, Sint-Anna was built in response to a spectacular increase of the city's population in the 19th century, mainly due to a thriving textile industry. The original designs from 1850, by the city's architect Lodewijk Roelants (1786-1864), combined Roman, Gothic and Byzantine elements in an exuberant eclectic style. The edifice was eventually completed in a strongly simplified version, with the outside walls only partially covered with natural stone, unfinished tower, simplified stained glass windows, etc. The front facade features pronounced vertical polygonal supporting towers with pinnacles, interrupted by horizontal subdivisions and a monumental rose window, not unlike similar arrangements found in many Italian churches. Although hardly visible, the central structure of the nave is a succession of cast iron pillars and arches—tone of the first times this technique was used in a monumental building in Europe—with inserted brick walls and ceilings. The half-round apsis has neo-Roman windows, late Gothic ceiling and Byzantine wall decoration.

The 4000m2 of wall paintings, evoking a Byzantine atmosphere, were realized using a fresco technique by the local painter Théodore-Joseph Canneel (1817-1892) who completed this work entirely on his own with the exception of one last chapel. The decoration of the ceiling, in blue like a firmament and of late Gothic inspiration, can also be found for instance in the Siena Cathedral. The woodcutting work, including the organ case, was created by Mathias Zens (1838-1921), another citizen from Ghent. After many years of deterioration, including war damage, the exterior of the building has now been largely restored. Like many other churches nowadays, the fate of the edifice is uncertain, but unlike many of these other churches Sint-Anna, including its integral furnishing, has been declared a protected monument.

**Ghent**

# Sint-Stefanuskerk (Augustijnenkerk)/ St. Stefanus

## Organ: Forrest (1873, III/P35)

## Organist: Paul De Maeyer

The main organ of the St Stefanus Church was constructed in 1873 as a new instrument by Jean Philippe Forrest from Roeselare, Belgium (1832-1912). The new organ came as part of the reconstruction of the church after the fire of January 20, 1838, which had destroyed large parts of the interior. Forrest worked from October 1861 to February 1863 in the studio of the famous organ builder Aristide Cavaillé-Coll (1811-1899) in Paris, and his organ in the St Stefanus Church is sometimes called the younger brother of the monumental organ in the Sint-Niklaaskerk—only a short walk away—that Cavaillé-Coll had built in 1856. This comparison goes well, given the many similarities in style, structure and disposition.

The organ in the St Stefanus Church is Forrest's only instrument with three manuals. It has a Barker lever and some special effects, such as the 'tonnerre' pedal, which imitates thunder by simultaneously pressing the lowest pedal keys. With justification and reason, one can say that the organ is a unique witness of Forrest's craftsmanship and musicality.

The Forrest organ underwent a number of restorations and repairs over time. It can also boast a rich musical life. On the one hand, the instrument has been used liturgically for 130 years within the lively St Stefanus parish, and on the other hand, concert organists from different periods found the organ suitable for performing both contemporary and early music in a convincing way. In 2003, it was thoroughly restored by Pels and Van Leeuwen from Hertogenbosch and on June 1, 2003, it was festively reinstated by Paul De Maeyer, titular organist of the St Stefanus Church and artistic director of the organ association, De Principaal.

## Forrest Organ - Technical data

| | |
|---|---|
| Grand Orgue | 14 |
| Positif | 7 |
| Récit Expressif | 10 |
| Pédale | 4 |
| Total number of stops | 35 |
| Manual compass | C-g''' |
| Pedal compass | C-f' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 435 Hz |
| Tuning | Eqal temperament |
| Wind pressure | 112 mm |

## Disposition

**Grand Orgue**: Bourdon 16', Montre 8', Flûte Harmonique 8', Bourdon 8', Dulciana 8', Prestant 4', Quintaton 4', Quint 2 2/3', Doublette 2', Fourniture 3 rangs, Cornet 5 rangs, Cymbale 2 rangs, Bombarde 16', Trompette 8'.
**Positif**: Salicional 8', Bourdon 8', Prestant 4', Gambe 4', Flûte 4', Piccolo 2', Basson-Hautbois 8'.
**Récit Expressif**: Flûte Harmonique 8', Viole de Gambe 8', Voix Célèstes 8', Flûte Octaviante 4', Viole d'Amour 4', Quint 2 2/3', Octavin 2', Trompette 8', Clairon-Clarinette 8', Voix Humaine 8', Trémolo.
**Pédale**: Flûte Ouverte 16', Violoncelle 8', Bombarde 16', Trompette 8'.
**Couplers**: Accouplement du Positif au Grand Orgue, Accouplement du Récit au Grand Orgue, Tirasse Grand Orgue, Tirasse Positif, Tirasse Récit.
**Accessories**: Plein Jeu Grand Orgue, Plein Jeu Récit, Plein Jeu Pédale, Tonnerre.

## Organ: Flentrop (1956, IIP/14)

This organ was originally built in 1962 by Flentrop from Zaandam, the Netherlands, for the Mennonite Protestant Church in Enschede, NL. In 1972, it was moved to Brussels because of the church's closure, and found shelter in an empty casing of the imposing Victor Horta organ front in Bozar, the Center for Fine Arts.

In 1999, the organ was transported to the St Stefanus Church in Ghent by organ builder Pieter Vanhaecke. It was placed on a podium opposite the pulpit. The neo-Baroque concept was retained unaltered and the intonation was slightly adjusted.

## Flentrop Organ - Technical data

| | |
|---|---|
| Hoofdwerk | 5 |
| Nevenwerk | 6 |
| Pedaal | 3 |
| Total number of stops | 14 |
| Manual compass | C-f'' |
| Pedal compass | C-f' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |

## Disposition

**Hoofdwerk**: Prestant 8', Roerfluit 8', Octaaf 4', Vlakfluit 2', Mixtuur IV sterk.
**Nevenwerk**: Holpijp 8', Fluit 4', Prestant 2', Octaaf 1', Cymbel I-II sterk, Regaal 8'.
**Pedaal**: Bourdon 16', Quintadeen 8', Woudfluit 4'.
**Couplers**: Hoofdwerk - Nevenwerk, Pedaal - Hoofdwerk, Pedaal - Nevenwerk.

## About the Church

St Stefanus is a Catholic parish church in Ghent, Belgium, part of an Augustinian monastery. It is dedicated to St. Stephen. The present building dates from 1841.

The former monastery of 1606 was almost completely destroyed by a fire in 1838. The Augustinians temporarily used the church of the Carmelites. The church was rebuilt on a design by Jean Baptiste De Baets, using items brought over from the Carmelite church, including a 17th century Baroque pulpit, the choir for the monks, and eight confession stalls. The church was also equipped with statues of saints, including one of St Stephen created by Brother Prosper Venneman, who also designed the high altar. The church was consecrated on 26 December 1841, the patron saint's feast day. The tower was completed in 1849.

The church and the monastery were listed as historic monuments in 1958; the church was listed as an item of architectural heritage in 2009.

**Ghent**

# Kloosterkerk der Ongeschoeide Karmelieten (Het Rustpunt)/ Carmelite Church

## Organ: Schyven (1894, IIP/17 (15))

## Organist: Paul De Maeyer

The organ of the Carmelite Church of Ghent was built in 1893-1894 by Pierre Schyven. In 1982, it was restored by the firm of Jean-Pierre Draps.

## Technical data

| | |
|---|---|
| Hoofdwerk | 8 |
| Zwelwerk | 7 |
| Pedaal | 2 (0) |
| Total number of stops | 17 (15) |
| Manual compass | C-g"" |
| Pedal compass | C-f' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 435 Hz |
| Tuning | Eqaul temperament |

## Disposition

**Hoofdwerk**: Bourdon 16', Montre 8', Bourdon 8', Flûte Harmonique 8', Prestant 4', Fourniture 3-4 rangs, Trompette 8', Clairon 4'.
**Zwelwerk**: Flûte Harmonique 8', Salicional 8', Voix Céleste 8' (vanaf c°), Flûte Octaviante 4', Doublette 2', Trompette Harmonique 8', Basson-Hautbois 8', Tremulant.
**Pedaal**: Soubasse 16' - transmissie, Octave Basse 8' - transmissie.
**Couplers**: Hoofdwerk - Zwelwerk, Pedaal - Hoofdwerk, Pedaal - Zwelwerk.
**Accessories**: Kombinatietrede Hoofdwerk (Fourniture, Trompette en Clairon).

**Compund stop Composition**
Fourniture 3-4 rangs (Hoofdwerk) C: 1 1/3' - 1' - 2/3'. c°: 2' - 1 1/3' - 1'. c': 2 2/3' - 2' - 1 1/3' - 1'. c'': 4' - 2 2/3' - 2' - 1 1/3'.

## About the Church

The Cloister Church of the Carmelites is built in a style that means a transition between Baroque and Classicism. Building materials include white sandstone from Arras and hard stone from Balegem and Brussels. The architect of the church was the lay brother-Carmelite Leonardus van Langenhove. The church was temporarily consecrated in 1668 when it was only partially finished. The building was finished in 1712 and the final inauguration followed in 1714. It is a basilica church with ten Tuscan columns from which the central aisle runs to the priest's choir. The high altar is painted in a variety of marble colors and partly gilded. The entrance gate is from the 19th century and comes from the Jesuit church of Tournai. Above the high altar hangs the painting "Protection of Saint Joseph" by Victor Janssens (1658-1736).

In the last quarter of the 17th century, the first convent buildings were also erected in this part of the garden at the Prinsenhof. The ground was given to them by Bishop Triest.

The church and the monastic buildings were occupied by French revolutionaries in 1797. The church was re-opened for worship in 1801. The monastic buildings were rented out and could not be returned to their original function until 1845-1848. The monastery church has been a protected monument since 1961. Restoration of the church took place between 1974 and 1979.

There is a crypt under the church where, in 1978, remains of monks and benefactors were found. The publishing bookstore "Carmelitana" can also be found on the monastery site.

**Ghent**

# Sint Niklaaskerk/ Saint Nicholas' Church

## Organ: Flentrop (1973, IIIP/26)

## Organist: Paul De Maeyer

The organ in the choir of the church was built in 1973-1974 by Flentrop for the Netherlands Institute for Church Music. Some years after the merger of that institution with the Utrecht Conservatory it was transferred to a former church, now known as the Ottone building.

During the time of this organ's construction, the Dutch organ builders sought a connection with historical instruments from their own country. The so-called 'neo-Baroque' ideals, a sharp sound and a very direct action, were gradually replaced by more width in the sound and a striving for greater blending between the various registers. This tendency can be found in this organ, also in the external design.

The 'hoofdwerk' has a classic disposition, with a Bourdon 16'. The 'bovenwerk' features elements from different traditions: French (Terts, nasard, Kromhoorn) and Romantic (Gamba, Swell cast). The third keyboard is an Echowerk.

During a festive celebration on December 5, 2006, the organ was officially donated by the Friends of St Nicholas Church to the ecclesiastical and civil authorities.

## Flentrop Organ - Technical data

| | |
|---|---|
| Hoofdwerk | 8 |
| Bovenwerk | 9 |
| Echowerk | 4 |
| Pedaal | 5 |
| Total number of stops | 26 |
| Manual compass | C-g''' |
| Pedal compass | C-f' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 440 Hz |
| Tuning | Equal temperament |
| Wind pressure | 68 mm |

## Disposition

**Hoofdwerk**: Bourdon 16', Prestant 8', Holpijp 8', Octaaf 4', Fluit 4', Octaaf 2', Mixtuur IV sterk (1'), Trompet 8'.
**Bovenwerk (in zwelkast):** Gedekt 8', Spitsgamba 8' - C-B uit Gedekt, Prestant 4', Spitsfluit 4', Nasard 2 2/3', Fluit 2', Terts 1 3/5', Mixtuur II sterk (1 1/3'), Kromhoorn 8', Tremulant.
**Echowerk**: Bourdon 8', Gedekte Fluit 4', Fluit 1', Cornet III sterk (discant).
**Pedaal**: Subbas 16' - C-B uit Bourdon 16', Prestant 8' - C-f transmissie, Gedekt 8', Octaaf 4', Fagot 16'.
**Couplers**: Pedaal - Hoofdwerk, Pedaal - Bovenwerk, Hoofdwerk - Bovenwerk.

| Compund stop | Composition |
|---|---|
| Mixtuur IV sterk (Hoofdwerk) | C: 1' - 2/3' - 1/2' - 1/3'. c°: 1 1/3' - 1' - 2/3' - 1/2'. c': 2 2/3' - 2' - 1 1/3' - 1'. c": 4' - 2 2/3' - 2' - 1 1/3'. |
| Mixtuur II sterk (Bovenwerk) | C: 1 1/3' - 1'. c': 2' - 1 1/3'. |
| Cornet III sterk discant (Echowerk) | c': 2 2/3' - 2' - 1 3/5'. |

## Organ: Aristide Cavaillé-Coll (1856, IIIP/40)

*Please note that this instrument is not available to be played or heard at this time.*

One of the treasures of the church is its organ, produced by the famous French organ builder Aristide Cavaillé-Coll. Before the Cavaillé-Coll organ, the church had an organ built in 1840 by the Flemish organ builder Pierre Van Peteghem. In 1850, François-Joseph Fétis advocated the construction of a model organ in Belgium, he got support from Dean Désiré Ignace Verduyn. They asked Cavaillé-Coll to make a proposal for a new organ, the first CC organ in Belgium.

In a first proposal of March, 1853, Aristide Cavaillé-Coll suggested a two-manual instrument, partially reusing material of the Van Peteghem organ. A second proposal also suggested a two-manual instrument with almost identical disposition. The third proposal of September 3, 1853 describes the final three-manual organ in a new case with 16' pipes in the front (Grand Orgue dit de seize pieds en Monfre). Construction of the organ began in 1853, it was completed in 1856. The inauguration concert was performed by Louis James Alfred Lefébure-Wély on March 11, 1856.

Unfortunately, the Cavaillé-Coll organ fell into state of serious disrepair after it could not be played for over fifty years due to extensive restoration works in the church. To protect the instrument from pigeons, the instrument was completely covered. This protective casing was removed in the autumn of 2010. One can now see the unpacked organ through a glass door that gives access to the nave of the church under the tower.

Since the time of construction, the organ was also plagued by stability problems of the elevated loft; likely the entrance gate was not supported well enough. On old photographs, you can see how the walls under the organ loft show large cracks. That is why the entrance gate was demolished and the entire organ and loft were supported on heavy steel beams on concrete piles. In June 2013, the sagging loft and organ were "lifted" and leveled back in place as a first step towards restoring the instrument.

In 2017, an international committee was formed with the goal of bringing this instrument back to life, and has since made significant progress.

## Cavaillé-Coll Organ - Technical data

| | |
|---|---|
| Grand Orgue | 14 |
| Positif | 10 |
| Récit Expressif | 10 |
| Pédale | 6 |
| Total number of stops | 40 |
| Manual compass | C-g"" |
| Pedal compass | C-d' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |

## Disposition

**Grand Orgue:**
Jeux de Fonds: Montre 16', Bourdon 16', Montre 8', Flûte Traversière 8', Bourdon 8', Unda Maris 8' - 1868, Prestant 4'.
Jeux de Combinaison: Quinte 3', Doublette 2', Fourniture 4 rangs, Cymbale 3 rangs, Bombarde 16', Trompette 8', Clairon 4'.
**Positif**:
Jeux de Fonds: Quintaton 16', Flûte Harmonique 8', Bourdon 8', Viole de Gambe 8', Dulciane 4'.
Jeux de Combinaison: Flûte Octaviante 4', Doublette 2', Flageolet 1', Trompette 8', Cor Anglais 8'.
**Récit Expressif:**
Jeux de Fonds: Flûte Harmonique 8', Viole de Gambe 8', Voix Céleste 8', Flûte Octaviante 4', Viole d'Amour 4'.
Jeux de Combinaison: Octavin 2', Trompette 8', Basson et Hautbois 8', Voix Humaine 8', Clairon 4'.
**Pédale**:
Jeux de Fonds: Contrebasse 16', Basse 8', Octave 4'.
Jeux de Combinaison: Bombarde 16', Trompette 8', Clairon 4'.
**Couplers**: Accouplement du Positif au Grand Orgue, Accouplement du Récit au Grand Orgue, Tirasse Grand Orgue, Octaves Graves Grand Orgue, Octaves Graves Positif, Octaves Graves Récit.
**Accessories**: Trémolo Voix Humaine, Effet d'Orage, Appel d'Anches Grand Orgue, Appel d'Anches Positif, Appel d'Anches Récit, Appel d'Anches Pédale.

## About the Church

St. Nicholas' Church is one of the oldest and most prominent landmarks in Ghent, Belgium. It was begun in the early 13th century as a replacement for an earlier Romanesque church and construction continued through the rest of the century in the local Scheldt Gothic style (named after the nearby river). Typical of this style is the use of blue-gray stone from the Tournai area, the single large tower above the crossing, and the slender turrets at the building's corners.

Built in the old trade center of Ghent next to the bustling Korenmarkt (Wheat Market), St. Nicholas' Church was popular with the guilds whose members carried out their business nearby. The guilds had their own chapels, which were added to the sides of the church in the 14th and 15th centuries.

The central tower, which was funded in part by the city, served as an observation post and carried the town bells until the neighboring belfry of Ghent was built. These two towers, along with the Saint Bavo Cathedral, still define the famous medieval skyline of the city center.

**Ghent**

# Onze Lieve Vrouwe Sint Pieters/ Our Lady of Saint Peter's Church

## Organ: Pierre Charles (II) Van Peteghem (1847, IIP/33)

## Organist: Leon Bierens

The organ of the St. Peter's Church in Ghent was built in 1847 by Pierre Charles Van Peteghem. The casing was completed in 1848. The organ did not originally have a pedal. In the years 1980-1983, it was restored by the firm Pels d'Hondt under the advice of Gabriël Verschraegen, and after his death in 1981 by Gabriël Loncke.

The organ case is grand and impressive, made of oak and richly decorated with sculptures. The case was designed by the well-known Ghent city architect Louis Roelandt, making it part of a select group of European organs designed by famous architects. The style of the organ case is also in harmony with the Baroque style of the church building.

For four generations, the Ghent Van Peteghem family built organs. Only a few remain intact, including the organ of the St. Peter's Church in Ghent. The pipework and action is of high quality and almost completely original.

In the vision of Pierre Charles Van Peteghem, the instrument has a rich disposition. Numerous registers are intended as solo registers or can be used in small combinations. The power of the instrument does not lie in its volume, but in its enormous wealth of refined timbres.

The large Baroque church has an acoustic that optimally allows the wealth of registration possibilities to come into its own.

The organ was built in a period of new insights concerning organ building and organ performance (Romantic period in the middle of the 19th century). Yet, the organ builder Pierre Charles Van Peteghem mainly used organ-building principles of the 18th century. For this reason, the organ can also be regarded as an anachronism.

## Technical data

| | |
|---|---|
| Hoofdwerk | 18 |
| Positief | 10 |
| Pedaal | 5 |
| Total number of stops | 33 |
| Manual compass | C-c"" (deling bas/discant tussen c' en cis') |
| Pedal compass | C-d' |
| Key action | Mechanical |
| Stop action | Mechanical |
| Windchest(s) | Slider chest |
| Pitch | a' = 442 Hz |
| Tuning | Equal temperament |

## Disposition

**Hoofdwerk**: Bourdon 16', Montre 8', Bourdon 8', Flûte Travers 8' (discant), Dulciana 8' (discant), Prestant 4', Flûte 4', Flûte Champêtre 4', Nasard 3', Doublette 2', Flûte d'Armonie 2', Sesquialter II sterk (gedeeld), Cornet VI sterk (discant), Fourniture IV sterk, Bombarde 16', Trompette 8' (gedeeld), Clarinette 8' (gedeeld), Clairon 4' (bas).
**Positief**: Bourdon 8', Flûte Travers 8' (gedeeld), Prestant 4', Flûte 4' (gedeeld), Nasard 3', Doublette 2', Piccolo 2', Trompette 8' (gedeeld), Basson 8' (bas), Hautbois 8' (discant).
**Pedaal**: Bourdon 16', Flûte 8', Prestant 4', Fourniture III sterk, Basson 16'.
**Other stops**: Rossignol.
**Couplers**: Hoofdwerk - Positief (schuifkoppel), Pedaal - Hoofdwerk, Pedaal - Positief.

| Compund stop | Composition |
|---|---|
| Fourniture IV sterk (Hoofdwerk) | C: 1 1/3' - 1' - 2/3' - 1/2'. cis°: 2' - 1 1/3' - 1' - 2/3'. cis': 2 2/3' - 2' - 1 1/3' - 1'. cis": 5 1/3' - 4' - 2 2/3' - 2'. cis"": 8' - 5 1/3' - 4' - 2 2/3'. |
| Sesquialter II sterk (Hoofdwerk) | C: 1 1/3' - 4/5'. cis': 2 2/3' - 1 3/5'. |
| Cornet VI sterk discant (Hoofdwerk) | cis': 8' (gedekt) - 8' (open) - 4' - 2 2/3' - 2' - 1 3/5'. |
| Fourniture III sterk (Pedaal) | C: 2' - 1 1/3' - 1'. |

## About the Church

The history of the church on St. Peter's Square dates back to the time of the St. Peter's Abbey, founded in 630 by Amandus and re-established in 811 by Charlemagne. The Romanesque abbey church disappeared due to the iconoclasm around 1580.

The first stone of the current Baroque church in Ledian sandstone was laid in 1629. The design of the imposing church building is attributed to Jesuit brother and architect Pieter Huyssens (1577-1637), who also worked on the St. Carolus Borromeus Church in Antwerp and the Sint- Walburga Church in Bruges. Huyssens became aware of classical architecture thanks to a trip he took through Italy.

The visitor is first confronted with the dramatic western facade, which is even better shown by the immense square in front of the church. No less impressive is the eight-sided central dome, inspired by the Saint Peter's Church in Rome, with a circumference of fifty meters and an inner diameter of twelve meters. Finally, the square eastern tower dominates the river Schelde, symbolizing the power of the abbey.

In the French period, St. Peter's Church became a museum for paintings. Many works from the 17th and 18th centuries still decorate the harmonious, monumental church interior. From 1810 the church became a parish church again, among other reasons to replace the nearby Onze-Lieve-Vrouwkerk (Church of Our Lady), which was demolished under French rule. The current church shows off a wealth of furniture, sculptures, carvings and goldsmithery. Worth mentioning is the refined Rococo choir closure in gilded wrought iron, realized in 1742-1749 by Joseph Maniette from Cambrai.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