

Pipedreams® 35 YEARS

© AMERICAN PUBLIC MEDIA™



HISTORIC ORGANS OF GERMANY

MAY 22-JUNE 4, 2019 14 DAYS

WITH J. MICHAEL BARONE





www.americanpublicmedia.org

www.pipedreams.org

National broadcasts of Pipedreams are made possible with funding from **Mr. & Mrs. Wesley C. Dudley**, grants from **Walter McCarthy, Clara Ueland**, and the **Greystone Foundation**, the **Art and Martha Kaemmer Fund of the HRK Foundation**, and **Jan Kirchner** on behalf of her family foundation, by the contributions of **listeners** to American Public Media stations nationwide, and by the thirty member organizations of the **Associated Pipe Organ Builders of America, APOBA**, representing the designers and creators of pipe organs heard throughout the country and around the world, with information at www.apoba.com.

See and hear Pipedreams on the Internet 24-7 at www.pipedreams.org.

A complete booklet pdf with the tour itinerary can be accessed online at www.pipedreams.org/tour



Table of Contents

Welcome Letter	Page 2
Bios of Hosts and Organists	Page 3-7
The Thuringian Organ Scene	Page 8-9
Alphabetical List of Organ Builders	Page 10-15
Organ Observations	Page 16-18
Tour Itinerary	Page 19-22
Tour Members Playing the Organs	Page 23
Organ Sites	Page 24-116
Rooming List	Page 117
Traveler Profiles	Page 118-122
Hotel List	Page 123-124
Map	Inside Back Cover

Thanks to the following people for their valuable assistance in creating this tour:
Tim Schmutzler

Valerie Bartl, Cynthia Jorgenson, Kristin Sullivan, Janet Tollund,
and Tom Witt of Accolades International Tours for the Arts in Minneapolis.

We appreciate information provided from these sources and others:
www.bach-cantatas.com and Wikipedia



Welcome Letter from Michael...

Dear Friends of Pipedreams,

Welcome aboard for another adventure! Should I have been surprised that a tour in Bach Country would be so popular? After all, the music of Johann Sebastian Bach is at the very heart of the western classical music experience; nothing could be better. Bach's compositions sparked the Baroque Revival, and Bach's organ works were a motivational force at the beginnings of the Organ Reform movement. And what aspiring performer has not hoped for the day that he or she could tackle the infamous D-minor Toccata, or...after much practice...be able to wrap their fingers and feet around one of the Trio Sonatas?

The Bach Repertoire, in its manifold glories, provides continuous pleasure, while the search for the 'perfect Bach organ' remains a challenge. We wonder whether any instrument available to him at any of his places of employment truly met his standards. The relatively modest organs of Arnstadt or Weimar could not hold a candle to the huge instruments to which Bach was exposed during visits to Lübeck and Hamburg. The organ he knew at the Thomaskirche (now long gone) was nothing to write home about, and it is clear that Bach disagreed with some of the qualities of organs made by his colleague, the great Saxon builder Gottfried Silbermann. We do know that Bach approved of the work of Silbermann's star pupil, Zacharias Hildebrandt, and in recent years the reconstructed Hildebrandt organ in Naumburg has emerged as representative of the 'Bach ideal'.

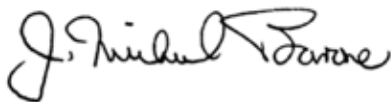
But does not Bach embrace the universal? Can his imaginative scores be made to make a profound impression through any imaginable sound-source? Likely you will come to your own conclusions through experiences we will share together.

And remember that this is not only Bach Country, but also territory known to Handel and Liszt, Pachelbel and Krebs, Walther and Wagner, and Martin Luther, too.

I trust we'll all have a wonderful time, making many memories.

Again, welcome aboard!

—JMB

A handwritten signature in cursive script, reading "J. Michael Boone". The signature is written in dark ink on a white background.

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.



TIM SCHMUTZLER grew up in Goslar, West Germany. After some time in the US during high school and in Paris, France for university studies, he settled in Berlin in the early 1990s. With a masters degree in art-history he began to work as a guide and special interest lecturer in the museums of Berlin and soon wherever his help was needed between Paris and Moscow. Another focus of his work has been WW I battlefields and the persecutions in Germany after 1933. In the past decade his private interests shifted to music with the Piano Salon Christophori's collection and concert activities in Berlin. He enjoys collecting decorative arts, old toy trains and historic Christmas decorations. Since 2016 Tim has also been accompanying *Pipedreams* journeys to Europe.

Organists

DANIEL BEILSCHMIDT was born in Zeulenroda in Thuringen (Germany) in 1978. He studied organ with Stefan Johannes Bleicher, Arvid Gast, Ullrich Böhme, Volker Bräutigam, Hans Fagius, Søren Christian Vestergaard, Michael Kapsner and Bernhard Klapprott in Leipzig, Copenhagen and Weimar, graduating with his “Konzertexamen” in 2008. In 2009 he was assigned as University Organist in Leipzig. From 2009-2015 he was assistant organist at St. Thomas. Since 2015 he has been a teacher for both organ playing and improvisation at the Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” Leipzig. In 2017 the New University Church, St. Paul’s in Leipzig was inaugurated, where Daniel has the privilege to work with two new organs by Metzler and Jehmlich. Aside from Germany he has played recitals in Scandinavia, Belgium, Spain, Poland, Russia, Georgia, Ukraine, Argentina, Mexico and the United States. He is dedicated to the whole repertoire from earliest organ music sources to music from the 21st century, focusing especially on Renaissance organ music, Bach, Messiaen and improvisation. Besides improvisation in liturgical context he has been working on various projects and collaborations, as with percussion, electronics, literature, dance theatre, free jazz and crossover, i.e. with double bass player Barry Guy, drummer Günter “Baby” Sommer, Mexican group “Ampersan,” Eva Milner from “Hundreds” and the former experimental Leipzig band “Mud Mahaka.” Beilschmidt is also active as a composer, right now preparing the premiere of “Deine Nacht,” a Passion after St. John with the GewandhausChor in the New University Church Leipzig in March 2020.

ULLRICH BÖHME was born in the Vogtland region (Saxony) of Germany. From 1972 to 1979, he studied at the Music School for Church Music in Dresden with Hans Otto and at the Music Conservatory in Leipzig with Wolfgang Schetelich. After his state exams, he worked as the Cantor and organist in the Kreuz Church in Chemnitz till 1986. In 1985, Ullrich Böhme was appointed to be the St. Thomas Church organist in Leipzig. Since then, his most important tasks have been playing soloist organ music for church services, concerts, and motets with the St. Thomas Boys Choir, as well as playing the basso continuo to cantatas, oratorios and passions. In addition, he has performed concerts in different European countries, North America, and Japan. Radio and television broadcasters, both German and international, have produced many recordings with him. Ullrich Böhme is often requested to be a jurist of many important international organ competitions. He teaches at the University of Leipzig for Music and Theater and gives classes in music interpretation. He was appointed his professorship in 1994.

ROLAND BÖRGER received his first musical education during his schooldays at the *Conservatorio Nacional de Música of the Universidad de Chile* in Santiago de Chile. He went to Freiburg im Breisgau to study church music, choral and orchestral

conducting. From 1982 to 1993 he taught conducting at the University of Music Freiburg. In 1989 he founded *Musica Viva Freiburg*, which he directed until 1998. From 1989 to 1993, Börger was Cantor and organist of the Christuskirche in Freiburg as well as former cantor in Kirchzarten. He also worked as an organist of the Protestant church school and head of the *student choir Freiburg*. After the restoration of the church music institute in Leipzig, Börger was appointed one of its first professors in 1993. Since then he has been Professor of Choir Conducting and Head of the Choirs of the University of Music and Theater “Felix Mendelssohn Bartholdy” Leipzig. Since 1997 he has been head of the *Cappella Vocale Würzburg*. In 2001, Roland Börger became Honorary Member and Guest Professor of Choir Conducting at the Royal Academy of Music in London. Since 2010 he has held a lectureship for organ at the Protestant College of Sacred Music Halle. Börger gives concerts and master classes in Europe, South Korea and South America as an organist and choirmaster, plays CDs and works as a juror in music competitions. He is vice chairman of the *Förderverein Renaissance organ Pomßen eV*, the organ of the castle church Pomßen, and artistic director of the concerts on this organ.

DAVID BRIGGS is an internationally renowned organist whose performances are acclaimed for their musicality, virtuosity, and ability to excite and engage audiences of all ages. With an extensive repertoire spanning five centuries, he is known across the globe for his brilliant organ transcriptions of symphonic music by composers such as Mahler, Schubert, Tchaikovsky, Elgar, Bruckner, Ravel, and Bach. Fascinated by the art of Improvisation since a child, David also frequently performs improvisations to silent films such as *Phantom of the Opera*, *Hunchback of Notre-Dame*, *Nosferatu*, *Jeanne d'Arc*, *Metropolis*, as well as a variety of Charlie Chaplin films. At the age of 17, David obtained his FRCO (Fellow of the Royal College of Organists) diploma, winning all the prizes and the Silver Medal of the Worshipful Company of Musicians. From 1981-84 he was the Organ Scholar at King’s College, Cambridge University, during which time he studied organ with Jean Langlais in Paris. The first British winner of the Tournemire Prize at the St Albans International Improvisation Competition, he also won the first prize in the International Improvisation Competition at Paisley. Subsequently David held positions at Hereford, Truro and Gloucester Cathedrals. He was Artist-in-Residence at St James Cathedral, Toronto and is currently Artist-in-Residence at the Cathedral of St John the Divine, New York City. David’s schedule includes more than 60 concerts a year, spanning several continents. Deeply committed to making organ music vibrant for future generations, he enjoys giving pre-concert lectures designed to make organ music more accessible to audiences. In addition, he teaches at Cambridge (UK), frequently serves on international organ competition juries, and gives masterclasses at colleges and conservatories across the U.S. and Europe. David Briggs is also a prolific composer

and his works range from full scale oratorios to works for solo instruments. He has recorded a DVD and 30 CDs, many of which include his own compositions and transcriptions.

HOLGER GEHRING was born in Bielefeld where he also got his first musical education with Kantor Herbert Wulf and others. He studied Church Music at Musikhochschule in Lübeck (organ with Martin Haselböck, harpsichord with Hans-Jürgen Schnoor) and Stuttgart (organ and harpsichord with Jon Laukvik). Later he studied organ with Daniel Roth at Musikhochschule Frankfurt and afterwards concert class for organ with Ludger Lohmann at Musikhochschule Stuttgart. He also studied at Schola Cantorum in Basel with Jesper Christensen harpsichord, basso continuo and ensemble for ancient music. He took part in masterclasses with Marie-Claire Alain, Luigi Ferdinando Tagliavini, Andrea Marcon und Michael Radulescu. He is prize winner of several national and international organ competitions for organ literature and improvisation. After working as a church musician at Friedenskirche Ludwigsburg and as assistant of the church music director for Württemberg he was director of music of Stadtkirche Bad Hersfeld. He was also teaching at Kirchenmusikalische Fortbildungsstätte Schlüchtern and organ revisor of Evangelische Kirche von Kurhessen-Waldeck. In 2004 he was appointed as Kreuzorganist at Kreuzkirche Dresden, in 2005 he also became organ revisor of Evangelisch-Lutherische Landeskirche Sachsen. He teaches organ literature and organ improvisation, basso continuo and historical performance practice at Staatliche Hochschule für Musik in Leipzig and Dresden, at Hochschule für Kirchenmusik Dresden and for Dresdner Kreuzchor. He is also artistic director of the organ recital series at the Silbermann organ of Reinhardtsgrimma and gives masterclasses. Publications about organ playing and organ building, CD-broadcast- and TV-recordings are available. He works together with famous ensembles like Dresdner Philharmonie and the musicians of Sächsische Staatskapelle Dresden and accompanying the Kreuzchor during international concert tours. He has traveled as a soloist on the organ and on the harpsichord through several countries.

After studying church music as well as the organ concert at the universities of Mainz, Mannheim and Saarbrücken, **PROF. HANS-JÜRGEN KAISER** has been active as a cathedral organist at the High Cathedral in Fulda since 1989. He is also organ commissioner in the diocese of Fulda and artistic director of the organ concerts and matinees at Fulda Cathedral. Since 1990, he has been teaching organ improvisation at the Johannes Gutenberg University Mainz for teaching improvisation / liturgical organ playing and organ literature. Following initially intensive study of French and German romantic organ music, the organ work of Bach and Messiaen, his repertoire has expanded strongly in the direction of old music. The basis for this is, among other things, his particular interest in historical organ building. In addition, improvisation is an essential part of his concert programs. This includes historical styles as well as contemporary improvisation and jazz. Numerous outstanding CD recordings (Liszt / Reger /

Bach / Eben), among others on important organs and monument organs (Schwerin Cathedral, Fritzlar Cathedral, Fulda Cathedral), and active concert activities in Germany and abroad, combined with courses for organ improvisation, complete his diverse range of activities. From 2004 to January 2012, he chaired the Conference of Leaders of the Schools of Catholic Church Music in Germany. He is one of the two main editors of the new ecumenical standard textbook for the German language area on church music, Basiswissen Kirchenmusik, which was first published in 2009.

SILVIUS CARLOS BENEDICT VON KESSEL (b. 1965) is a German organist, improviser and choirmaster. He is currently Cathedral Organist and Choirmaster of Erfurt Cathedral, the capital of the Free State of Thuringia in Germany, as well as honorary professor of organ music at the Hochschule für Musik "Franz Liszt" Weimar. Von Kessel is President of the *Thüringer Bachwochen* festival - the largest festival of classical music in Thuringia. Silvius von Kessel is a member of the Artistic Direction of the BACH/LISZT organ competition. He studied organ music and church music at the Folkwang Hochschule Essen with Professor Gisbert Schneider from 1986 to 1991 passing his A Exam with distinction. He continued his organ study from 1991 to 1994 in Paris with Professor Olivier Latry getting the "Diplôme de Concertiste" in 1994. In the same year he was appointed Cathedral Organist and Choirmaster of Erfurt Cathedral.

The German organist and harpsichordist, **SEBASTIAN KNEBEL**, had his first training in organ building, although he was already organist in several churches in Berlin at the time. He studied organ building and church music at the Dresden Kirchenmusikschule and at the Franz Liszt Conservatory in Weimar. This was followed by the study of historical keyboard instruments under Ludger Rémy at the Folkwang Conservatory in Essen. Sebastian Knebel is one of the most sought after specialists from Saxony of the younger generation for organ and harpsichord music of the 17th and 18th centuries. In 1995, while still completing his studies, he became the harpsichordist of the Telemannisches Collegium Michaelstein (Director: Ludger Rémy). He performs regularly together with the Körnerschen Singverein of Dresden. He has appeared with many period-instrument ensembles, including Salzburg Barock, Capella de la Torre, Chursächsische Capelle, and Musica Florea in Prague. He is the harpsichordist of Collegium Marianum Praha, Capella Sagittariana Dresden and the Dresden Instrumental Consort, as well as the Artistic Director of the ensemble Labia Vocalia. His concert activities as an organist, harpsichordist and player of the Hammerklavier (pianoforte) have taken him throughout Germany, to France, Poland, the Czech Republic, the United Kingdom, the USA and Mexico. In the 2007-2008 season, he was resident guest artist at Christ the King Lutheran Church and with the Bach Society Houston. In addition to a busy freelance career, Sebastian Knebel works for the restoration and preservation of historical organs in Saxony and elsewhere.

ALBRECHT KOCH works as Kantor and Organist of the Lutheran Cathedral in Freiberg/Saxony, where he is entrusted with the large 1714 Silbermann organ, one of the most important organs of the Baroque period. Born in 1976, he comes from the tradition of the Dresden Kreuzchor, where he gained his first musical experience as a choir prefect. Next, he studied church music in Leipzig, including coursework with Prof Arvid Gast. To this he added studies in choir direction with Gewandhaus Choir-Director Prof Morten Schuldt-Jensen. Additionally he undertook courses with personalities including Roy Goodman, Ewald Koiman, Lars-Ulrik Mortensen and Hans Fagius, and busied himself with aspects of historical performance practice. On completion of his studies, he was Assistant to the Music Director of Leipzig University, Wolfgang Unger. Occasionally he stood in to lead the Leipzig University choir. From 2004-8 he worked as Kantor and Organist at St Johannis in Neubrandenburg/Mecklenburg. In Freiberg, as well as his busy duties as Cathedral Organist, he leads the Freiberg Cathedral Choir. Alongside this, he performs in concerts and cantata church services with famous ensembles such as the Philharmonic Kammerorchester of Dresden, the Dresden Barockorchester, the Batzdorfer Hofkapelle and the Vienna Akademie. At his disposal in the Cathedral St. Marien in Freiberg are both the large organ of Gottfried Silbermann and also a smaller instrument of Silbermann dating from 1719. As director, organist and continuo-player in various orchestras (e.g. Gewandhausorchester, Kammerphilharmonie of the mdr) Albrecht Koch performs in Germany and abroad in Italy, France, Poland and Denmark and Australia. CDs and broadcasts supplement his activities. He has been appointed Church Music Director of the Freiberg diocese, represents the City of Freiberg in the association European Cities of Historical Organs (ECHO) and is President of the Gottfried-Silbermann Society.

Since 2012 **BEATE KRUPKE** has been Church Music Director for the Evg. Paul-Gerhardt parish Berlin Lichtenberg with an emphasis on Amalien-organ. She is also District Cantor for the church district Berlin Lichtenberg-Oberspree. She founded in 2003 the Friends of the Amalien-Orgel and from 2004 to 2010 she was instrumental in the restoration of the Amalien organ.

SAMUEL KUMMER was born in Stuttgart in 1968. After receiving his diploma from the lycée he studied church music at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart. In organ classes of Christoph Bossert, Werner Jacob and Ludger Lohmann he acquired a broad repertoire of music in many styles, which is complemented by his ability in the field of organ improvisation. He studied improvisation with Willibal Bezler, Wolfgang Seifen and Hans Martin Corrinth. During his studies he took part in many master classes. Upon his graduation in 1997 he received an award for organ improvisation. Since 1988 Kummer has given organ recitals in Germany and elsewhere, appearing in such countries as the Netherlands, the Baltic states, Poland, Hungary, Russia, the USA and Central America. He has played in important concert series such as the European Organ Festival at Maastricht, the International Bach Festival at Warsaw, in Riga Cathedral, in the St. Petersburg Philharmonia and the

Mormon Tabernacle, Salt Lake City. In 2005 he appeared again at the Cathedral in Guatemala City, where he had played in 1999 in aid of the restoration and upkeep of the historic Walcker organ of 1937. Samuel Kummer is a prizewinner at international organ competitions. In 1996 he won the 1st prize at the "Concours L'Europe et L'Orgue" at Maastricht. From 1998 to 2005 Kummer was District Choirmaster at the Martinskirche in Kirchheim/Teck. Numerous oratorio performances under his direction, most recently Frank Martin's "In Terra Pax," and his "Organ Music at Market Time" series met with a warm response. In 2005 Samuel Kummer was appointed organist of the Dresden Frauenkirche. He is co-initiator of the "Dresden Organ Cycle," a joint organ recital series presented at the Kreuzkirche, Hofkirche and Frauenkirche in Dresden.

CLEMENS LUCKE was born in 1986, studied church music and organ in Leipzig, was from 2008 to 2012 artistic assistant for the Leipzig University Choir, has been cantor of the Petrikirche Freiberg since 2013 with the Silbermann organ from 1735, and vice president of the Gottfried Silbermann Society since 2014. In addition to his musical activity in the classical field, his passion is the accompaniment of silent films. Thus he regularly gets to experience the historic Welte Cinema organ of 1931 in the Grassi Museum Leipzig.

After **IRÉNÉE PEYROT** finished his studies in organ and viola at the Conservatoire de Lyon and Saint-Étienne with the 1st Prize, he finished his A-church music studies at the Musikhochschule Lübeck with Martin Haselböck, also with distinction. During this time, Peyrot worked at the Lübeck St. Jakobi Church. After completing his studies, Peyrot began a period of intensive concert activity at home and abroad. One focus of his repertoire is the interpretation of Reger's works, in particular his transcriptions of Bach's piano works. From 2002 to 2004 Irénée Peyrot was organist and cantor at the Johannes church in Ahrensburg. He gave up this position to put an end to the long-standing discussions about lack of church funds. In the end he managed to build a choir, a trombone choir and an orchestra. Since 1 February 2005, he has held the cantor position at the Marktkirche in Halle (Saale) – a position created especially for him. Here, too, Irénée Peyrot has made it his goal to expand the church music offerings. In addition to his work as a cantor, Peyrot has since 2006 been a teaching assignment in organ at the Protestant College of Sacred Music in Halle. In January 2019 he was appointed Church Music Director.

German choral conductor, organist and church musician, **JÖRG FRITZ REDDIN**, realized his interest in music and organs in childhood. At age 15, he was sitting at the organ bench in the Warnemünder Kirche, and in 1988 began training on the organ with LKMD Christiane Werbs, Erich Piasetzki, Fritz Abs and Eva Schad. After being sidetracked into printing and accounting, he realized that this was not to be his main path in life, so he devoted himself to intensively playing the organ as a hobby. In 1994 he participated in the "Jugend musiziert"

National Competition in organ, and in 1996 he won the first prize at the International Organ Competition of the Hanseatic cities in Elburg (Netherlands). From autumn 1997 to summer 2001, Jörg Reddin studied church music at the der Hochschule für Musik und Theater in Hamburg, with KMD Jan Ernst (organ) and Wilfried Jochens (singing), among others. During his studies in Hamburg he founded the Kammerchor Cantus Hamburg and was its first director. He conducted the chamber choir in the projects of *Michaelisoratorium* by Carl Adolph Kuntzen and *Weihnachtsoratorium* by Camille Saint-Saëns. An Erasmus scholarship took him to Vienna in October 2001. There he studied organ with University Professor Michael Radulescu at the Universität für Musik und Darstellende Kunst, and from 2002 to 2005 singing with University Professor Dr. Gertraud Schmid-Berka. In addition, he trained in choral conducting with University Professor Alois Gläßner and in organ with University Professor Dr. Florian Pagitsch. He also attended master-classes for organ with Michael Schönheit (Leipzig) and Professor Dr. Martin Sander (Heidelberg) and courses for singing with Tünde Szabóki (Budapest) and Burgtheater actress Maresa Hörbiger (Vienna). After his studies, Jörg Reddin worked as a church musician in small towns in Mecklenburg, including at the Bismarck-Gedächtniskirche in Aumühle and as a Kantor at the Stiftskirche zu Bützow. He also studied church music in Halle (Saale). In 2013, he was appointed Kantor of the Protestant Churches in Arnstadt, as successor of the longtime Kantor KMD Gottfried Preller

STEFAN VIEGELAHN received his first piano and organ lessons in his hometown of Schlüchtern. He then studied organ, piano, Protestant church music, school music, and history in Frankfurt, Stuttgart and Hamburg. His formative teachers were Martin Lückner, Bernhard Haas, Ludger Lohmann and Wolfgang Zerger as well as Hans Martin Corrinth (improvisation). He completed his studies in 2007 with honors in organ, improvisation and piano. He is the recipient of several awards as well as a scholarship holder of the Studienstiftung des deutschen Volkes. In 2003 he was awarded the first prize in the competition for church organ improvisation in Heidelberg. After church music activities in Stuttgart, Hamburg and Ahrensburg he taught artistic organ playing and improvisation from 2007 to 2009 at the Church Music Institute of the College of Music and Theater in Leipzig. From 2008 to 2017 he was in Landau as the Palatinate District Cantor. In this office, he led the musical ensembles at the collegiate church and was organist at the Rieger organ. From 2012 to 2017 he taught artistic organ playing at the Hochschule für Kirchenmusik in Heidelberg. For the winter semester 2016/17 he was appointed Professor for Church Music with a focus on organ improvisation at the University of Music and Performing Arts Frankfurt am Main.

JONAS WILFERT knew since earliest childhood that his passion was church music. From the age of six, he received piano lessons and a comprehensive musical education by Horst Anders. At the age of 12 he also received organ lessons from Marcus Friedrich. He was very influenced by his teachers

Elmar Lehnert and Matthias Eisenberg. He is currently studying church music at the Berlin University of the Arts and since 2015 organ improvisation with Prof. Wolfgang Seifen. As a soloist, he performed at the Leipzig Bach Festival, the Leipzig Wagner Festival, the Berlin Cathedral and the Gewandhaus in Leipzig. Jonas Wilfert received a Bayreuth scholarship from the Richard Wagner scholarship foundation for an improvisation concert on Wagner topics. From 2014-2016 he was a full-time church musician of St. Georg Berlin. Since February 2016 he has been the organist at the historic Hill organ in St. Afra Berlin.

The Thuringian Organ Scene and J. S. Bach

An important part of learning about the music of Johann Sebastian Bach is knowing something about the organs he played. As organists in the United States living some 250 years after his death, we are far removed from the life Bach lived, and our individual musical backgrounds are worlds apart from his. We can't duplicate his life experiences, nor can we shut out our knowledge of music written since 1750. It is a part of our lives, and it inevitably affects the way we both hear and perform Bach's music. If we make it our goal to understand Bach's music as he meant it, as a part of his life in central Germany in the eighteenth century, then learning about the organs he heard can be an important step. If we know the sounds he heard - better yet, if we know which of those sounds he liked - then we have learned something important. That knowledge should affect the way we hear and perform his music.

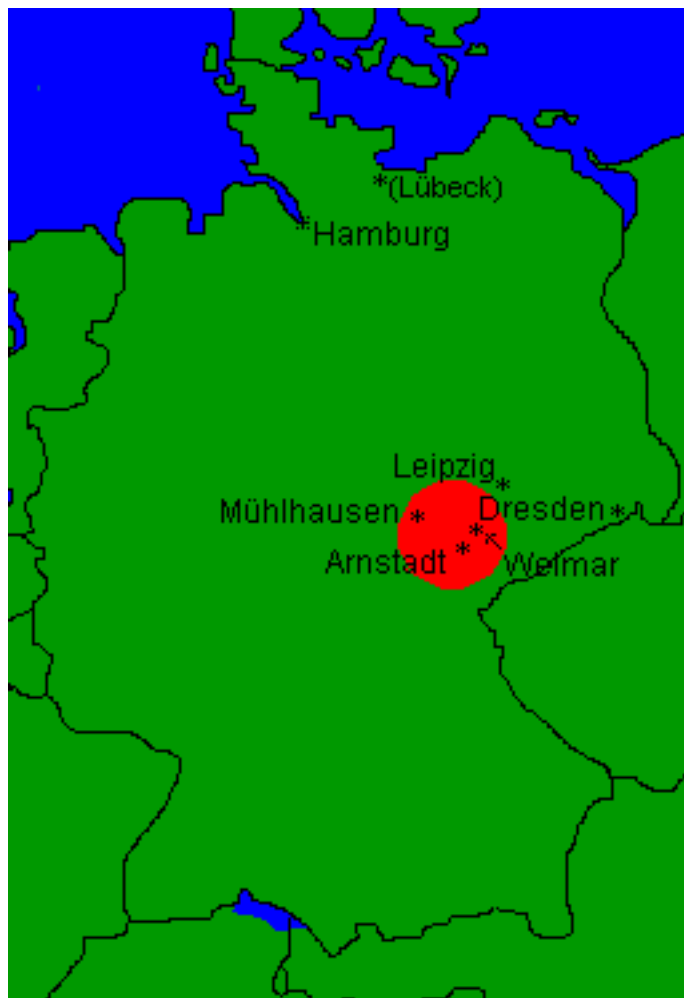
One of the first steps we can take is to understand where Bach lived and worked. The central area on the map to the right is Germany today - a single political unit only since 1989. Bach was born and lived most of his life in Thuringia, the area where you see the cities of Leipzig, Dresden, Weimar, Mühlhausen and Arnstadt located.

The rest of modern Germany was, in effect, a different place, a foreign land (almost) where people happened to speak the same language - with maybe a little different accent. Arnstadt, Mühlhausen and Weimar were the first three places Bach held significant positions. He also worked in Erfurt and was born in Eisenach, not far away from Weimar. Since his "formative years," to use a modern phrase, were spent in this small area, we might find our first important information about his musical background by looking at the instruments he knew there.

Leipzig, where Bach spent the last 25 years or so of his life, is not so far away in Saxony, just to the north of Thuringia. Leipzig was a larger, more cosmopolitan city, however, and its resources were greater.

This relatively small area of modern Germany was Bach's home. He was born, worked and died there, with only a few excursions into other areas. Most music history texts, not to mention the biographies of Bach, talk about some of his more well-known trips outside the area. We know he traveled to Lübeck, for example, and there he heard Buxtehude play a large Werkprinzip organ typical of North German cities. We know of his trip to the great Hanseatic center of Hamburg, where he is said to have applied for a position at the Jacobkirche, and we can read reports of his playing the Silbermann organ in Dresden.

The Thuringian and Saxon organs in the churches where Bach held positions as Organist or Music Director, along with the Silbermann organs he played in and around Dresden, and the



Werkprinzip instruments he experienced in Lübeck and Hamburg represent the most important organs Bach knew, and in a sense, three of the most important types of German organs that were being played during the first half of the eighteenth century. Knowing about these instruments will give you a foundation for understanding Bach's organ music.

Organs in Central Germany

Thuringia has been described as a region of small towns, and in fact, there were no cities there in Bach's lifetime that could compare to the great commercial cities of the North. The churches were also smaller, and the village organist was the most common church musician in the area. It is not surprising, then, that the typical Thuringian organ was smaller than the giant Werkprinzip organs you may know about in connection with composers in North Germany.

Central German organs, of course, had many characteristics in

common with instruments from other parts of northern Europe. Most instruments had more than one manual and a pedal division, and you could easily tell how many manual divisions were present by looking at the façade and the layout of the case. In central Germany, the Rückpositiv was not so common by Bach's time as it once had been. Most builders placed the secondary manual division above the primary manual, where it was usually called an Oberwerk. Furthermore, placing a pedal division in separate towers was less common in central Germany than in the North. Other than that, the general disposition of an organ in two or more manual divisions and a pedal was common in both regions.

Organs in both North Germany and Thuringia had principal choruses on the primary manual, and usually a secondary chorus on another division. In Thuringia, however, this chorus was probably smaller, and it was often quieter than its northern counterpart. Additionally, the pedal division of a Thuringian organ might not have included a separate, complete chorus, but it would have had at least one flue at 16' pitch and a reed as well.

Around 1700, string stops began to appear on organs in central Germany, and we find a Viola da gamba or a Salicional fairly often on organs from Thuringia. These would have been new sounds during Bach's lifetime, perhaps even a novelty. We know that he found them useful, because he asked that the 8' Gemshorn in Mühlhausen be replaced with a Viola da gamba. Unfortunately, we don't know how he used strings, or even in which of his compositions they might be appropriate. Perhaps he only drew that stop when he improvised, and never intended any of his written works to be played using it. We do know that it represented a timbre that he must have liked, however he may have used this or

any other string.

Another peculiarity of these instruments is found in the presence of tuned bells. In the accompanying stoplists, you will sometimes see them called "Carillon" or "Glockenspiel" or sometimes "chimes." In any case, they were tuned bells, not tubular chimes, and they appeared most often as a 4' stop in the pedal. They are found for the first time in central and southern Germany around or slightly before the time of Bach. Again, we don't know how Bach would have used them, and we can infer from one document that he probably wasn't that fond of them. In his disposition for the repairs to the organ at Mühlhausen, he said the bells were "desired by the parishioners," and that they would be responsible for paying for them. Nowhere else in that document does he shift any responsibility to a third party, so the inference that he did not want the bells has some basis.

The details of organs we will visit in Erfurt, Mühlhausen and Weimar, plus the new Woehl instrument at the Thomaskirche in Leipzig, give a good picture of what Thuringian organs were like. These organs are all a part of the puzzle that the search for "the Bach Organ" is for us today. It is a puzzle we may never solve, at least in regard to playing specific pieces on specific instruments, but the search for its solution can lead us to a greater understanding of Bach's music and how it sounded when he played it.

--James H. Cook,
Birmingham Southern College, Birmingham, AL

Notes about the Organ Builders Represented on the Tour

RUDOLF VON BECKERATH (1907 – 1976) was born in Munich, but grew up in Hamburg. He trained as a cabinet maker at the art school in Hamburg, while studying the fundamentals of organ building theory on his own. In 1929 in Châtillon-sous-Bagneux, near Paris, he entered the workshop of Victor Gonzalez, where they were still making tracker-action organs. After nearly 2 1/2 years of training, Beckerath moved to Denmark to work as a pipe voicer at Frobenius & Co. in Lingby near Copenhagen. In 1931 the French company called him back to Paris, but in 1936 Beckerath returned to Germany where at first he worked as a freelance organ-building consultant in Hamburg. After his 1946 release from an American prisoner-of-war camp, Beckerath resumed his work as an organ expert and worked on the planning and advisory stages for the construction of the organ in the court chapel of the Munich Residence. From the very beginning Beckerath strove to manufacture as many components as possible in his own workshop. As early as 1949 his firm was building reed stops based on his experiences in France, and by 1956 he built all his flue pipes without outside assistance. A geographical expansion of the Beckerath customer base took place from 1957 onwards, starting with the construction of a 4 manual, purely mechanical organ for export to Cleveland, Ohio, where it was regarded as an absolute novelty. The largest Beckerath instrument to that date was built in 1960 in Montreal, Canada, at the Oratory of St. Joseph. This also had mechanical action, with 78 stops spread over 5 manuals. Along with the construction of new instruments, another important and interesting involvement of the firm was been the restoration of classic organs. Over the years, 26 historic instruments were restored.

CARL BERNECKER: (1844-?), Organ builder in Saxony. He studied/worked with Ladegast.

HEINRICH COMPENIUS THE ELDER (1525-1611) was the progenitor of the Compenius organ building family, one of the most important representatives of organ architecture. We know of fourteen organ builders named Compenius. The family originally came from Hesse. Its members worked in central Germany and Franconia in the 16th and 17th centuries. Heinrich Compenius the Elder lived and worked in Eisleben, Erfurt and Nordhausen as an organ builder and organist. He appears in Eisleben around 1546: At the funeral for Martin Luther (1546) he was involved there as an organist. He and his son Esaias d. Ä. worked together for a while, even though they did not get along well; for Henry was holding fast to the old Springload, while the more gifted son preferred the grinder. In 1567 Heinrich wrote a musical treatise "Musica Teusch" with "short Regulas". In 1572 he composed a cantata for the council election in Erfurt. As an organ builder we meet him in 1579 in the Predigerkirche in Erfurt. There are no re-

cords of this organ, his greatest work, so we hardly know anything about it.

LUDWIG COMPENIUS was born around 1603 in Halle, and was probably the most gifted grandson of Henry the Elder. He was employed as organ builder to the cathedral chapter Naumburg, where he was probably settled in 1632. After 1647 he appears as a citizen in Erfurt. He built in 1646/47 the organ in Gera (St. John), 1647-1649 the organ of the Predigerkirche in Erfurt, whose prospectus is preserved, 1655/56 the organ of the brother church in Altenburg, 1657 the castle organ in Weimar and 1662-64 the Organ of the Unterneustädter church in Kassel. In 1664 he renovated the organs of the Brothers and Martins Church in Kassel "to the utmost satisfaction". For the St. Thomas Church in Leipzig Ludwig Compenius built a harpsichord in 1670. In his organs we often find the third register Sesquialtera. His organ for the Weimar castle church of 1657 had "subsemitonies", so shared keys and double pipes for as / gis and es / dis. He died on February 11, 1671 in Erfurt. Johann Pachelbel played on his organ in Erfurt, and at the castle organ in Weimar Johann Sebastian was organist from 1708 to 1717.

When **HERMANN EULE (1846-1923)** registered his trade as an organ builder in Bautzen on 26 January 1872 an apprenticeship of many years lay behind him. His journeyman years led him to Balthasar Schlimbach in Würzburg, where he became familiar with the most modern form of the windchest, the mechanical cone valve chest (or Kegellade), which he built from then on. His basic principle of the highest possible solidity quickly gained him a good reputation in the Oberlausitz, later in the whole of Saxony and in Bohemia. Numerous examples of his work are still in existence today. In terms of his sound he followed the contemporary currents of organ romanticism. Sonorous, broad measured principles, melodious woodwind and pronounced strings characterise the tone of these organs. At the turn of the century he moved away from the mechanical cone valve chest and subsequently built precisely functioning pneumatic organs (Taschenlade) on the flow-back principle. When Hermann Eule died his daughter continued to run the company. In 1957 Hans Eule took over the management of the company. He brought it to a new peak with considerable personal commitment. He created 134 new organs, one of which was the largest church organ built in the GDR in Zwickau Cathedral. The creation of his works also took him beyond the border to Sweden, the former Soviet Union and to West Germany. After his premature death in 1971 his wife and long-term staff member Engeborg Eule carried on the running of the company. She even ran it as a "People's Workshop" during the years of dispossession from 1972-1990 in such a farsighted and forward-looking manner that the company was able to return

to family ownership in summer 1990 almost undamaged. At the beginning of 2006 the leadership of the company passed into younger hands when Anne-Christin Eule, Ingeborg Eule's granddaughter, took over as managing director. On May 1, 2013, master organ builder Dirk Eule was appointed to managing director.

EKKEHART GROSS founded his workshop in Waditz near Bautzen in September 1990 with an emphasis of the restoration and maintenance of church organs of all systems of the past 340 years. They restored one of the oldest organs in Saxony - demonstrably built by Gottfried Richter (Döbeln) around 1670 for Lippersdorf / Saxony. In addition, numerous other restorations of historical instruments include: Gottfried Silbermann (Freiberg), Joachim Wagner (Brandenburg), Jan Fabri (Rosenau in Slovakia), organ workshop Trampeli (Adorf), Johann Gottlob Mende (Leipzig), Christian Gottfried Herbrig (Old Town by Stolpen), Eberhard Friedrich Walcker (Ludwigsburg), Carl Eduard Jehmlich (Dresden), Leopold Kohl (Bautzen), Hermann Owl (Bautzen), Gustav Heinze (Zary [Sorau] in Poland) and brothers Schlag (Swidnica [Schweidnitz] in Poland). In addition to the restoration of organs, they also produce new organ instruments. These are in Schmeckwitz at Kamenz, Zwickau, Horka at Niesky, Magdeburg, Halle / Saale, Krakow. The company employs ten people.

JOHANN GOTTFRIED HILDEBRANDT (1724-1775) was Zacharias' son, pupil of his father and Joachim Wagner. He worked with his father (among other places in Naumburg) and was his father's successor. His workshop was in Dresden. From 26 November 1771, he was the official organ builder to the Elector of Saxony. He joined his father in building the instrument at Wenzelskirche in Naumburg (1743-46).

ZACHARIAS HILDEBRANDT (1688-1757) probably learned joinery from his father; it is not known where he learned organ building. On December 9, 1713, he began working in the workshop of Gottfried Silbermann. They worked together on a number of instruments and both signed the contract in 1718 for the new organ for St. George's Church in Rötha. In 1722 Hildebrandt became a citizen of Freiberg, and he married on September 14 in Langhennersdorf. In the same year there erupted a quarrel with Silbermann, after Hildebrandt, in defiance of their agreement, repaired the St. Peter's organ in Freiberg, and in Störmthal contracted to build a new organ by undercutting Silbermann's quoted price. In 1727 he moved to Sangerhausen, where he stayed for four years; in 1730 he was named "Royal Saxe-Weissenfels Court Organ Builder." In addition to organs, Hildebrandt earned a reputation for his harpsichords and lute-harpsichords built in the years 1738-40. A reconciliation with Silbermann occurred before the examination of Hildebrandt's organ in Naumburg at the latest. In 1750, Silbermann conferred oversight to Hildebrandt of the new organ in Dresden's Court Church. Silbermann's sole heir and nephew, Johann Daniel, took over this position in 1753, and Hildebrandt submitted his disposition for the Church of the Three Kings in Dresden. Hildebrandt became Johann Scheibe's successor as university organ builder in Leipzig in 1749.

WILLIAM HILL & SONS was, along with Henry Willis, the most significant organ builder in England during the 19th century. William Hill was born in Spilsby, Lincolnshire in 1789, and married Mary, the daughter of organ-builder Thomas Elliot, in 1818. Hill worked for Elliott from 1825, and the company was known as Elliott and Hill until Elliott died in 1832. On Elliott's death in 1832, William Hill inherited the firm, and in 1837 formed a partnership with Frederick Davison who left in the following year to form a partnership with John Gray (Gray and Davison). From 1832, William Hill's elder son, William, joined his father in the firm, and beginning in 1855 William Hill's younger son, Thomas, joined the company and took control after his father's death in 1870. When Thomas died in 1893 the firm continued under Arthur George Hill, the nephew of Thomas, until 1916 when it was amalgamated with Norman & Beard into a huge organ-building concern as William Hill & Son & Norman & Beard Ltd. later shortened to Hill, Norman & Beard. William Hill built the first 'English Town Hall' organ, for Birmingham, between 1833-1837, and with it established himself as a major force. The 32' façade pipes were the first of their kind in England. A later Hill instrument, from 1890 for Sydney Town Hall in Australia, was at that time the world's largest pipe organ, and it still holds record as the largest organ without any electric action components, and contains the world's first full-length 64' stop (Contra Trombone).

ALFRED KERN (1910-1989) founded his Strasbourg workshop in 1953. He was warmly encouraged in this enterprise by Dr. Albert Schweitzer. His constant regard for traditional values and deep understanding of the work of the great classical organ-builders like the Silbermann, Clicquot and Callinet soon won him contracts for restoring notable historical instruments. The firm made its name by his stubborn and fervent advocacy of the return to tracker-based mechanical action. Its work was recognized by the award of numerous prizes and distinctions. From his early youth, Daniel KERN grew up in the organ building environment. After serving his apprenticeship in his father's business, he left the family workshop to get acquainted with other firms and other styles of Organ making. On his return to France in 1977, he officially took over as head of the firm, while continuing to work in perfect harmony with his father. The family business developed steadily and its reputation soon spread throughout Europe and worldwide.

URBAN KREUTZBACH (1796-1868) was a Danish organ builder in the middle of Germany. He lived and worked in Borna, Leipzig. He initially completed an apprenticeship as a carpenter in Helsingør. During his wanderings through France, Switzerland and Germany, he came in 1821 to Pegau organ builder Carl Gottlob Häcker. He participated in the construction of the organs in Schöna and Prießnitz near Frohburg. In 1822 Urban Kreutzbach went with Häcker to Borna when moved his workshop there. In Borna Kreutzbach obtained his master's certificate and struck out on his own in 1828. He built his first organ for the church in Dittmannsdorf, his last for the town church in Borna, whose inauguration in 1869 he did not witness. His journeymen included

the later world famous organ builder Friedrich Ladegast and his brother Christlieb, who in 1842 participated in Kreutzbach's first major organ work for the town church of St. Nikolai in Waldheim. In addition to the construction of organs Kreutzbach also carried out restoration work, such as the Silbermann organ in Rötha and the Hildebrandt organ in Störmthal. In addition, he continued to work as a carpenter and carried out, for example, in 1829, the carpentry work for the boys' school (today's city library) in Borna. After the death of Urban Kreutzbach his two sons Richard (1839-1903) and Bernhard took over the company. The company dissolved after WWI.

FRIEDRICH LADEGAST (1818 – 1905) was born in Hochhermsdorf (now Hermsdorf), Saxony, to a carpenter and cabinet-maker. He developed a strong admiration for the organs of Gottfried Silbermann, and first worked for his brother Christlieb, an organ builder at Geringswalde, and made his first two organs at the age of twenty. Friedrich then traveled as a journeyman to various workshops, including those of Johann Gottlob Mende in Leipzig, Urban Kreutzbach in Borna, Adolf Zuberbier in Dessau, Martin Wetzel in Strasbourg, and Aristide Cavaillé-Coll in Paris. Ladegast was particularly interested in the theory of organ building, specifically research concerning pipe scaling evolved by Johann Gottlob Töpfer. In this respect, Ladegast was quite modern. Inspired by Cavaillé-Coll, with whom he maintained a lasting friendship, Ladegast introduced pneumatic action in Germany, i.e. the Barker Lever (for the keys) and the 'moteurs à double effet' (for the stops), and also swell pedals. Ladegast set up his workshop at Weissenfels in 1846; his first commission was for a small organ in Geusa. He went on to build over 200 organs, with notable works including the reconstruction of the organ of the Merseburg cathedral (1855, an organ that inspired Franz Liszt to compose for pipe organ!), and the new organ for the Nikolai-kirche in Leipzig (1859–62). His son Oskar Ladegast took over his firm in 1898, and the company persisted until 1944, though it never flourished as it had in the early years. A memorial symposium was held in 2005, with lectures by Ladegast experts Hermann J. Busch and Alexander Koschel, among others. With his best instruments, Merseburg, Schwerin and Leipzig Nikolaikirche principal among them, Friedrich Ladegast established the basis for the development of 'the modern organ', the organ type that would characterize German organ culture around 1900, and his ideals were carried on in the instruments of Wilhelm Sauer and, later, Oscar Walcker.

ERNST MARX (1728-1799) worked as a journeyman with Peter Migendt. It is not proven that he was in training with Wagner before, but a document testifies that he and Gottfried Hildebrandt "are the only artists belonging to the Silbermann School ... Both are students of the famous Wagner, ..." Migendt and Marx worked side by side at the latest from 1755 as equal organ builders in the Migendt workshop. This workshop cooperation complicates a precise assignment of the construction of Princess Anna Amalia's organ. In 1756 Ernst Marx married the sister of Migendt's wife. Marx built a second organ for the princess in 1776 for her palace

in Wilhelmstraße, which he moved to the Reformierte Kirche Frankfurt after the death of the princess.

PETER MIGENDT (CA. 1703-1767) was born in 1703 in Birthälm, Transylvania. From 1731 Migendt is known as a journeyman in the workshop of Joachim Wagner, where he worked for seventeen years as one of the most important employees. He worked on behalf of Wagner independently on large organ buildings, e.g. the new organ in Trondheim Cathedral in Norway. The fact that he was able to conclude an organ contract with St. Nicolai Spandau in 1740, independent of Wagner, shows how much confidence there was between these two organ builders. With the death of Wagner in 1749, Peter Migendt took over his workshop. Migendt's organs are largely gone. The only preserved organ besides the Amalien organ is the organ at Ringenwalde near Templin (1760).

ADAM ÖHNINGER (CA 1646-1716) In the 17th century Öhninger's hometown of Lohr am Main was a formative center of organ building due to the Schleich family whose reach included the Principality of Mainz, Würzburg and Bamberg, and the Hochstift Fulda. After an apprenticeship, Öhninger joined the Franciscan monastery in Miltenberg. He directed the construction of several organs, especially in Franciscan churches in Dettelbach, Fulda (Dom), Limburg an der Lahn (Town Church), Miltenberg, Mosbach (Franciscan), Salmuenster and Volkersberg. None of Öhninger's organs are in their original condition. In Fulda and Limburg, the original cabinets are still to be seen.

RIEGER ORGELBAU is an Austrian firm of organ builders, known generally as Rieger. The firm was founded by Franz Rieger. From 1873 it was known as Rieger & Söhne, and from 1879 as Gebrüder Rieger, after his sons took over. At the end of World War II, the firm was nationalised by the Czech government and merged with another workshop as Rieger-Kloss. The Rieger tradition was also continued by the owners and workers of the original firm, who moved to Austria and founded a new workshop as 'Rieger Orgelbau'. Rieger currently employs approximately 40 people. In their organ design and manufacture, they do not aim to copy any specific style, but rather create a new tradition which allows the interpretation of the full range of organ repertoire. Study of organs of all periods informs this design philosophy, with the result that the resulting sound is not 'authentic', but rather serves the music effectively. They write: 'In any case it is our goal to build instruments not as much for the past, as certainly for the present and the future.'

RIEGER-KLOSS date their establishment to 1873, by the Rieger brothers; they claim a common history with Rieger Orgelbau up to the end of World War II. Following the war, the Czechoslovak government expelled the owners and workers of the original firm (who had fought for Germany) from Czechoslovakia, and nationalised the Rieger company. In 1948 they were merged with the workshop of Josef Kloss, which had also been nationalised, to form a new company called 'Rieger-Kloss'. The workers and own-

ers of the original firm founded a new firm in Austria as 'Rieger Orgelbau'. Rieger-Kloss met with success at the World Exhibition Expo 58, which led to 46 commissions in republics of the Soviet Union. The company became privately owned in 1994. Floods in July 1997 halted production for four weeks and caused great damage to property. They have built over 600 organs using pneumatic, electro-pneumatic and tracker action, and made a large number of restorations of historic instruments. They are now active in America and Asia. They build organs in the full range of sizes, from portative organs and compact instruments to large cathedral instruments, and employ about 70 people. They also make guitars and there is a company of the same name which makes pianos. Rieger-Kloss established a school of organ building in 1992. They take in twelve students from all over Europe each year, who pursue a four-year course of intensive study culminating in difficult written and practical exams. In order to graduate, each student must build a complete organ on his/her own. Subjects they cover include the English, German, French, and Czech languages, mathematics, organ playing, organ history, physics, mechanics, pipe and action building, acoustics, electrical engineering, technology, quality of materials, technical drawing, economics, and gymnastics.

WILHELM CARL FRIEDRICH SAUER (1831–1916) was one of the famous organ builders of the Romantic period. When Wilhelm was seven years old, the family moved to the town of Friedland, where his father built a factory and started the commercial organ business. When his older brother Johann died in December 1842, it was decided that Wilhelm would be the one to inherit his father's business. Wilhelm received an early education about organ building from his father. He left home in 1848 to further his education in this business, including studying with E.F. Walcker (1851–1853) in Ludwigsburg and with Aristide Cavaillé-Coll in Paris. In 1855, Sauer took over the management of the German crown branch in his father's factory, which had been opened there for the Prussian market in order to avoid customs duties. On 1 March 1856 Sauer finally opened his own business as Wilhelm Sauer, organ builder in Frankfurt (Oder), which grew quickly with temporary branches in Königsberg (1860). International orders soon followed. By 1882, he had completed 380 organs. In 1883, Sauer was awarded the Distinction of Akademischer Künstler and the following year, on 18 April 1884, he was named by the cabinet as "Royal Organ Builder". In his lifetime, Wilhelm Sauer and his staff built more than 1,100 organs. His largest and most famous organs are, amongst others, in Berlin Cathedral (1903, IV/113), Thomaskirche in Leipzig (1888/1908, III/88), and in Görlitz City Hall (1910, IV.72). Two of his 1897 organs are in Namibia: one in Windhoek's Christ Church and another in Swakopmund's Lutheran Church. In 1910, Sauer sold the company to his longtime manager and deputy Paul Walcker, son of E. F. Walcker.

CHRISTIAN SCHEFFLER founded his workshop in 1990 with the intention of specializing in the "Great German Romantic Organ," such as those by Wilhelm Sauer, Ladegast, Walcker, Goll, Grüneberg, Rühlmann, Schlag & Sons, Steinmeyer, Furtwängler &

Hammer and many others built between 1850 and 1930. The firm focuses on the restoration, as well as the complete reconstruction of mechanical and pneumatic organs of the 19th and 20th centuries. They have restored major instruments of late romanticism in many parts of Germany and in other European countries. These include the Walcker organ in Mecklenburg's Sternberg, the Sauer organ of the Leipzig Thomaskirche and the Bremen Cathedral, the Walcker organ of the Rostock Heilig-Geist-Kirche and the Ladegast organ in Merseburg Cathedral (in cooperation with Wegscheider and Eule companies, construction period 2002–2004).

The **KARL SCHUKE ORGAN WORKSHOP**, Berlin, with more than 500 organs and over 8,500 stops to its name, has become internationally recognized over the last fifty years. Their instruments range in size and purpose: university organs for teaching, residential organs, Positivs and chest instruments, concert hall organs with over ninety stops and up to six keyboards – always built with mechanical tone action – and more than 350 church organs. Restoration is also a major part of their work.

In 1959 the organ building workshop in Gehren/Thuringia was founded by master organ builder **HARTMUT SCHÜSSLER**. As a purely repair company, its activity was limited to the central and western Thuringian area. Business contacts to East Thuringia in 1969 resulted in the decision to move to the district town of Greiz. The company was privately owned for the period of existence in the GDR during which the number of employees was therefore limited. In addition to maintenance, repairs and restorations, the company also created a new instrument every year or so. The size of the instruments ranged from the small organ positive to two-manual organs with up to 28 stops. Due to the cramped workshop conditions, hardly any major projects could be realized. In later years, the production of chest organs was added. Thomas Wolf bought the Schüssler workshop in April 1997 and has been managing the business ever since. From January to March 2002, the permanent establishment was relocated from Greiz to Limbach.

JOHANN CHRISTIAN IMMANUEL SCHWEINEFLEISCH (CA. 1720–1771) was a Saxon organ builder at the time of Johann Sebastian Bach. He learned his trade from 1731 to 1739 with his uncle Tobias Heinrich Gottfried Trost, worked from 1742 to 1743 with Heinrich Nicolaus Trebs and 1743–46 with Zacharias Hildebrandt. All three were in close contact with Bach, and Schweinefleisch also must have had personal contact with the famous composer. He was involved in the construction of the consolation organ in the Altenburg Castle Church and the Hildebrandt organ in the Naumburg town church of St. Wenceslas. In 1750 Schweinefleisch was appointed university organ maker in Leipzig. The two remaining surviving Schweinefleisch organs are in the Church of the Savior on Spilled Blood in the district of Möckern in Leipzig (oldest organ in the city) and in Böhlitz near Wurzen.

GOTTFRIED SILBERMANN (1683–1753) was a German builder of keyboard instruments. He built harpsichords, clavi-chords, organs, and fortepianos; his modern reputation rests mainly on the latter two. Very little is known about Silbermann's

youth. He was born in Kleinbobritsch (now a part of Frauenstein, Saxony) as the youngest son of the carpenter Michael Silbermann. They moved to the nearby town of Frauenstein in 1685, and it is possible that Gottfried also learnt carpentry there. He moved to Straßburg in 1702, where he learnt organ construction from his brother and came in touch with the French-Alsatian school of organ construction. He returned to Saxony as a master craftsman in 1710, and opened his own organ workshop in Freiberg one year later. His second project in Germany was the “Grand Organ” in the Freiberg Cathedral of St. Mary, finished in 1714. In 1723 he was bestowed the title *Königlich Polnischen und Churfürstlich Sächsischen Hof- und Landorgelmachers* (“Honorary Court and State Organ Builder to the King of Poland and Elector of Saxony”) by Frederick I. [1] Silbermann died in Dresden in 1753, probably as the result of a tin-lead poisoning, while still working on the organ at the Hofkirche. The organs that Silbermann and his brother Andreas Silbermann built show a clear and distinctive style, both in architecture and in their music qualities. Silbermann never deviated from this style. Silbermann’s ability to earn money with organ construction was remarkable, leading him to uncommon wealth. His economic operation and slow consolidation of his position eventually created a near monopoly. His apprentices had to pledge never to work in Central Germany. Silbermann’s non-negotiable style was not welcome everywhere, an important example of an opponent being Johann Sebastian Bach, who, unlike Silbermann who tuned in meantone temperament, preferred a more flexible tuning. Silbermann designed and built approximately 50 organs, 29 of which are still in existence in Saxony, including the organ in the Hofkirche in Dresden. The Hofkirche organ and that of Freiberg Cathedral are considered his greatest works. The organ in Freiberg Cathedral has three manuals and 41 stops divided between Oberwerk, Hauptwerk, Brustwerk and Pedal. Silbermann’s organs are characterised by the use of strong reeds, a broad range of stops, and pipes with a high tin content, which adds a distinctive brightness to the tone. Silbermann was also a central figure in the history of the piano. He transmitted to later builders the crucial ideas of Bartolomeo Cristofori (the inventor of the piano), ensuring their survival, and also invented the forerunner of the damper pedal. There are at least two possible reasons for why Silbermann invented his damper-lifting mechanism. First, as an organ builder, he may have favored the idea of providing the player with a variety of tonal colors. The same impulse led German harpsichord builders of the time occasionally to include two-foot (two octaves higher than normal pitch) and sixteen-foot (one octave lower) choirs of strings in their instruments. In addition, Silbermann had until 1727 built very large hammer dulcimers, called *pantaleons*, on behalf of Pantaleon Hebenstreit, who achieved a sensational career with virtuosic playing on this demanding instrument. The *pantaleon*, like any other hammered dulcimer, had no dampers and thus created a wash of sound. Silbermann later had a falling out with Hebenstreit and was blocked by a royal writ from building any further *pantaleons*. Stewart Pollens conjectures that in adding the damper-raising stop to the piano, Silbermann may have been attempting to partially circumvent this restriction. The 18th-

century musician Johann Friedrich Agricola tells a story about the relationship of Silbermann, Johann Sebastian Bach, and pianos. After Silbermann had completed two instruments, Agricola says, he showed them to Bach, who replied critically, saying that the tone was weak in the treble and the keys were hard to play even though the tone was pleasant. Silbermann was stung and angered by the criticism, but ultimately took it to heart and was able to improve his pianos (exactly how is not known, but it may have been the result of Silbermann’s encountering Cristofori’s most mature instruments). The improved Silbermann pianos met with Bach’s “complete approval” (“völlige Guttheißung”), and indeed a preserved sales voucher dated May 8, 1749 shows that Bach acted as an intermediary for Silbermann in the sale of one of his pianos. Bach also changed his mind about Silbermann’s organs as well, as borne out by the fact that he was asked by both the church and Silbermann to give the inaugural concert of his new instrument on 1 December 1736 for the Frauenkirche Dresden.

GF STEINMEYER & CO was founded in 1847 by Georg Friedrich Steinmeyer (1819-1901), who was trained by Eberhard Friedrich Walcker. The company produced over 6,000 harmoniums until after the First World War. However, the company has special significance for organ building. The Steinmeyer organ for the Schützenhaus in Meiningen (1913) followed designs by Max Reger. The largest church organ in the world in the Passau Cathedral originally came from Steinmeyer (1928), as well as the organ in Hamburg Michel (1960). As early as 1914 and 1922, the historic organs of the Ottobeuren Basilica had been restored. Noteworthy is the Steinmeyer main organ in St. Lorenz in Nuremberg (1879/1937); this is today the second largest organ in Germany (2002 renovated and extended by Klais). The company founder built from the start only cone chest organs. By 1900, 676 organs and numerous harmoniums were delivered. His Opus 1 from 1848 was the first cone chest organ in Bavaria, his Opus 2 of 1849 his only slider chest organ. Later, the company was also involved in the development of the *Taschenladen*, before almost exclusively electro pneumatic tracker action was manufactured. Compared with other companies, the company made the re-introduction of the mechanical sliding loader relatively late in the 1950s. In 1929, Steinmeyer had built 1,500 and at the end nearly 2,400 organs. The active organ construction was discontinued in 2001. For the preservation and administration of the historical building inventory, the inventory as well as the world-wide unique organ archives the enterprise was converted into an asset management entity. Prior to this transformation, a workshop building that was no longer needed was sold to the wife of organ builder Karl Goeckel, which has been up for sale since August 2011. Goeckel founded the company *Orgelbau Steinmeyer Inh. Karl Goeckel e. K.*, which today operates as “*Orgelbau Steinmeyer GmbH*”.

TOBIAS HEINRICH GOTTFRIED TROST (CA 1680-1759), was a member of a distinguished family of organ builders that included Christian Förner (1610-1678), builder of the Weißenfels court chapel organ and inventor of the water gauge to measure

wind pressure. After apprenticing with his father Johann Tobias Gottfried Trost (d 1721), T.H.G. Trost built the organ in Grossengottern (1714-1717, 2/26). He moved his residence to Altenburg in 1718 and became court builder there in 1723. However, he remained active in Central Thuringia, winning the contract to build the largest instrument in the Walterhausen Stadtkirche (1722; 3/47; restored 1998). While it seems likely that J.S. Bach was familiar with the organ, it is documented that Bach played Trost's organ in Altenburg castle chapel in September 1739, remarking that it was durably built and that the organ builder had taken pains to voice each stop with its proper tone quality and delicacy. The Trost organ at Walterhausen Stadtkirche was heard to be mild and elegant, unlike the powerful organs of Thuringian Trost's Saxon contemporary, Gottfried Silbermann. This very forward looking organ is a precursor to the gallant style prevalent fifty years later. Trost introduced new features to organs which are included in this rare, extant, example among the 30 organs he is believed to have built. As do other Thuringian organs, it emphasises fundamental tonality with a great number of 8' stops, transmissions from the Great to the Pedal, mixtures with thirds, and unusual stops such as Unda Maris and Doppelflöte. Unlike earlier and north German organs, this epitome of the Thuringian organ does not follow the work principles in the layout of divisions and casework.

JOACHIM WAGNER (1690-1749) worked in the years 1717-1719 as a journeyman in Silbermann's organ building workshop. About his previous education, nothing is known. Although possibly he studied at the Schnitger school of Matthias Hartmann in Magdeburg. The construction of his masterpiece, the Berlin St. Mary's organ in 1720, established the fame of his Berlin workshop, which grew from year to year. Wagner built around 50 instruments in almost 30 years. The tradition from France to Silbermann to Wagner shows in many builders, but all influences of Silbermann are further developed in the Wagner school resulting in a particularly multifaceted sound, to new technical solutions and, above all, to grandiose organ prospect designs.

WALCKER ORGELBAU (also known as E. F. Walcker & Cie.) of Ludwigsburg, Baden-Württemberg, Germany, was founded in Cannstatt, a suburb of Stuttgart in 1780 by Johann Eberhard Walcker. His son Eberhard Friedrich Walcker moved the business to Ludwigsburg in 1820. Walcker first became famous for the organ in the Paulskirche, Frankfurt, in 1833, which had 74 stops. Other important commissions followed rapidly, and Walcker became a pioneer of the "symphonic organ" style in Germany. Known for distinguished installations and low output, the company built the organ in the Boston Music Hall in Boston, Massachusetts, Zagreb Cathedral in Zagreb, Croatia, University of Latvia and Riga Cathedral in Riga, Latvia. The Boston instrument is now at the Methuen Memorial Music Hall in Methuen, MA. The largest Walcker organ in the world had 200 stops and over ten thousand pipes. It was built in 1930s for a state congress hall in Nuremberg and was destroyed by aerial bombings during World War II.

The **WEGSCHEIDER WORKSHOP** was founded in 1989 in Dresden as a private company. Kristian Wegscheider (b. 1954) began as a cabinet maker, then trained as an organ builder with the Jehmlich workshop in Dresden. He further studied organ restoration in Berlin and Leipzig. Since opening his own company he has built forty new organs and performed more than sixty restorations.

JOHANN FRIEDRICH WENDER (1655-1729) was a German organ builder who had his workshop in Mühlhausen. Born in Dörna, Thuringia, Wender collaborated with Johann Sebastian Bach, who obtained his first position as an organist in Arnstadt from 1703, after he had inspected and demonstrated a new organ which Wender had built there. In 1707 Bach moved to Mühlhausen, where Wender worked. Wender died in Dörna. Notable students of Wender include his son Christian Friedrich Wender, his son-in-law Johann Nikolaus Becker, Johann Christian Dauphin and Johann Jacob John.

GERALD WOHL (B. 1940) came from a musical family and learned the organ craft from French organ builders Walter Haerpfer and Georges L'hôte, and Günter Späth. He established his business at the end of the 1960s in the university town of Marburg and, beginning in 1981, became involved in the care of instruments in museums and 'monument' buildings in the GDR, establishing a separate restoration workshop for historical keyboard instruments in conjunction with harpsichordist Monika May. Since 2003, Wohl has established a further studio in the Sanssouci Garden in Potsdam. His building of the large "Bach Organ" for the Thomaskirche in Leipzig in 2000 (based on a specification for the Stertzing organ that the young Bach explored during its construction at St. George's Church in Eisenach) allowed for a completely new approach to the musical work of Bach and an understanding of Central German organs.

Organ Observations: Some Useful Terms

Since we will be visiting organs built over a period of more than five centuries, you'll be exposed to a variety of different 'schools of thought' as regards the layout and mechanism of the instruments. Though a large book is really required to cover every detail, we provide you with a few explanations, in hopes that they, and your subsequent questions, and the instruments themselves, eventually will make things clear.

Blockwerk, and the Evolution of 'Stops':

The primary distinction between church organs of the Middle Ages and those of the Renaissance is found in the widespread appearance of 'stop' controls on the later instruments. This characteristic is common to organs of all parts of Europe, and the success of this innovation can be seen even today in the way that almost all organs are built. Although some small instruments still are made without stops, they usually are meant for use in intimate environments such as a home or studio.

Although we expect an organ to have stop controls today, this was not the case with large Medieval blockwerk organs, where the entire chorus, or *pleno*, played as a totality...full organ, all the time. Wow, what a noise! But what if you wanted to use only a specific rank of pipes?

To be sure, stop controls in the form of slider or spring chests were developed before the 16th century, but it is only then that the practice of building large instruments with such mechanisms became common throughout all of Europe. The earliest descriptions of 'stop controls' show a separate keyboard used to play only the front pipes of a blockwerk. Other accounts mention a similar technique of construction which allowed the organist to play

- only the front pipes,
- or a small chorus made up of ranks sounding two or three pitches,
- or the complete ensemble

Although it is impossible at this date to reconstruct the manner in which different mechanisms developed in separate locations and then spread throughout the continent and to England, it is nevertheless true that the widespread use of stop control mechanisms ranks as one of the major distinguishing features of the "new" church organ in the 16th century. From that time forward, organists have had the ability to use separate ranks of pipes - or groups of ranks, in the case of mixtures - to build choruses of different color and strength and to play those ensembles from a single keyboard. But to understand how the stop controls work, you need to know something about the wind chest upon which the pipes stand, and the mechanism that links the keys to the valves/pallets in the wind chest that allow air to enter the pipes and make them speak.

Slider Chest - Spring Chest:

The slider chest is the oldest, most reliable form of pipe organ chest still in use today. Originally, wind chests had only one style, the blockwerk chest, in which all ranks for any given note played all the time, with each note/pitch standing above its own 'note channel' in the wind chest. When a key was depressed, various mechanical linkages opened the valve of that 'note channel,' and the pipes, as many of them as the builder had provided, spoke. In some large organs the tutti was comprised of twenty or thirty ranks. These blockwerk instruments were excellent at creating an impressive 'din' during the church service, but weren't very useful for anything more subtle. By the 15th century, organists had a desire to 'stop' some of these sounds, and thus the slider was invented.

The slider is a thin board with holes that match the holes in the toe-board upon which the pipes stand. When the organist wants a particular rank of pipes to sound, he simply pulls a drawknob which, through various mechanisms, moves the slider so that the holes in the slider line up with holes in the toe-board and the 'note channel' in the wind chest, allowing the air to pass through to the pipe if a key is pressed to open the 'note channel' valve (see *Figures 1 and 3a*).

In another early 16th-century variant, the spring chest, the slider is replaced by separate, spring-loaded secondary pallets ('groove valves') for each pipe, spring-loaded and operated by stop-lever bars (*Figure 2*).

On the earlier organs, the pipes for each note stood directly in front of its key on the keyboard. By the mid-14th century the tracker action had been invented. Depressing a key with the finger pulled down a rod called a 'tracker,' the upper end of which was attached to one end of a long horizontal 'roller' (a rod mounted on a rollerboard), and caused the roller to rotate through 90°. At the other end of the roller was another tracker, which was pulled down in turn, its upper end opening the pallet for the relevant pipe or pipes (see *Figure 3b*). The great advantage of the rollerboard and trackers was that they could be as long as required, so that the pipe could, within reason, be at any distance from the key. Pipes could now be placed to the left or to the right of the keys, permitting the symmetrical arrangement of the front pipes, with sets of the longest pipes at each end. Indeed, that became the norm. The tracker mechanism allowed for the inclusion of separate chests of pipes, expanding the organ into an 'ensemble of organs'. Sometimes, a secondary manual would play pipes in a totally separate part of the instrument, located in a case behind or sometimes below the organist's bench or chair. This was called the Rückpositiv (Ger., 'back positive') or 'chair organ'.

Figure 1: Diagram of traditional slider chest action

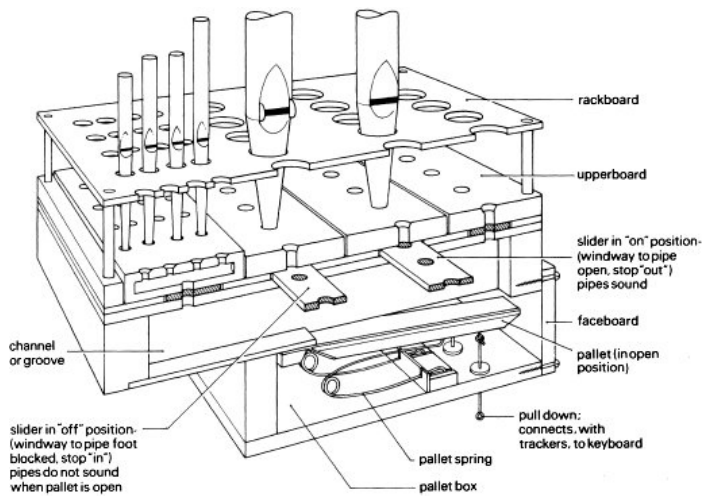


Figure 2: Diagram of spring chest action

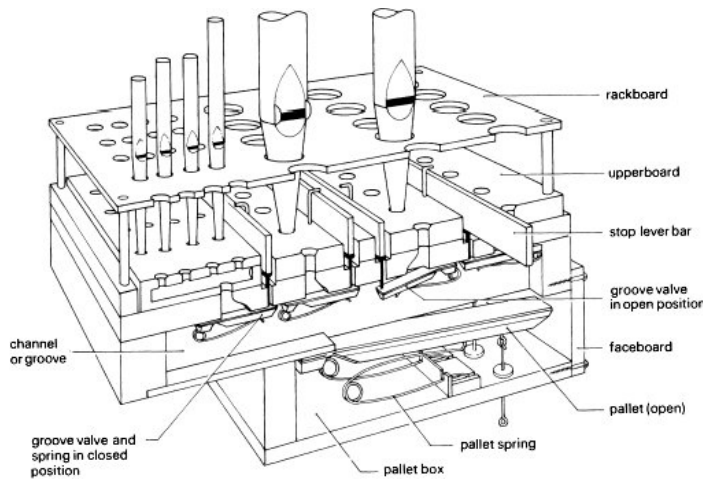
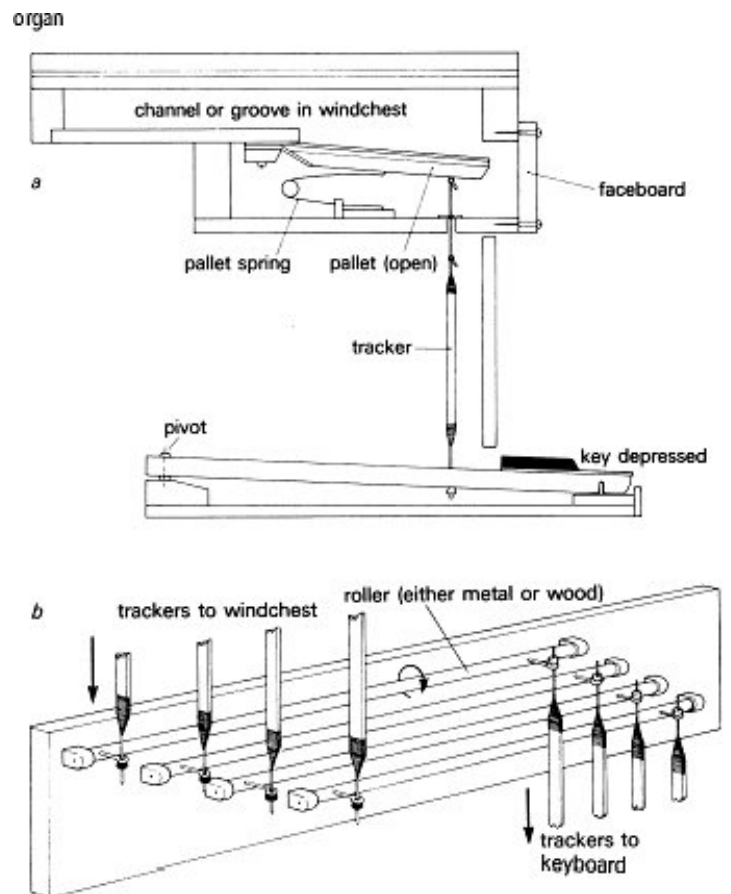


Figure 3 Connections between key and chest:(a)suspended action;the keys are pivoted at the back and hang on the trackers from the pallet valve; (b)detail of the rollerboard



Organ Observations

A “Short Octave” or . . . “What in the world is going on at the bottom of this crazy keyboard?”

Quite a few of the organs we’ll visit have “short octave keyboards.” This is a keyboard or pedal board with a short bottom octave, which appears to begin on low E and hence appears not to have the bottom four notes – C, C#, D, and D#. However, this is a good example of appearances being deceiving. Actually,

- The E key plays low C
- The F# key plays D
- The G# key plays E
- The F key plays F
- The G key plays G
- The A key plays A, etc.

Therefore, the bottom octave actually lacks C#, D#, F# and G# and consequently has only the 8 pitches C, D, E, F, G, A, A#, and B. The reason for this was to save space in the organ and construction cost by omitting four of the larger pipes for pitches that were almost never needed in keyboard music prior to about 1700. Another advantage on instruments without pedals (or for keyboard players who could not play the pedals) was that larger intervals could be spanned by the left hand, and players could reach the low notes on the keyboard more easily. Presumably this is the main reason for such short octaves on early harpsichords.

The Key of H or . . . “Huh?”

Remember that in German, the note B is called H, and B-flat is called B. Hence, the theme of B-A-C-H.

Octave Designations or . . . “That keyboard goes from low C to two and a half octaves above middle c”

On the organ, the notes in the various octaves are usually designated as follows:

Bass octave = C, C#, D, etc.

Tenor octave = c, c#, d, or c⁰, C#⁰, d⁰

Middle octave = c1, c#1, d1 or c', c#', d'

Next octave = c2, c#2, d2 or c'', c#'', d''

Next octave = c3, c#3, d3, or c''', c#''', d'''

(Text by Bruce Stevens)

What is a “Free Reed,” and will you be handing out souvenirs for all of us?

Invented in the 19th century, the “free reed” is most commonly encountered as the tone-generating element in harmoniums, pump organs, harmonicas and accordions. Because of their characterful sound quality (and space-saving dimensions), free reed stops were briefly attractive to pipe organ builders in the middle/late 19th century.

Unlike the ‘beating reed’ elements found in the usual pipe organ stops (such as trumpets, clarinets, oboes, even French horns), which operate on the principal of a beating tongue (usually brass), secured at one end and vibrating over and on a ‘mouthpiece’ element (the shallot...think of a clarinet or saxophone mouthpiece), the free-reed tongue (also secured at one short end) swings freely in a slot and, by its motion, sets the adjacent wind into pitched activity. Free reeds usually have a somewhat softer ‘edge’ than their equivalent ‘beating reed’ cousins. -- JMB

Tour Itinerary

WED 22 MAY Depart U.S.

7:36 PM DL #106 departs JFK

THU 23 MAY Arrive Frankfurt/Eisenach

9:45 AM Delta #106 arrives at Frankfurt International Airport
 10:00 AM Meet at Terminal 2 meeting point for early arrivals
 11:00 AM Depart to Fulda with box lunches
 1:00 PM **Fulda Cathedral**
 Depart to Eisenach
 4:00 PM **Eisenach: St. George's Cathedral**
 Depart to hotel
 Hotel check-in
 6:00 PM Welcome Dinner
Hotel Kaiserhof (Meals in-flight, box lunch, D)

FRI 24 MAY Eisenach/Erfurt

6:30 AM Bags out
 6:30 AM Breakfast available
 7:45 AM Meet in lobby / board the bus
 8:00 AM Depart to Waltershausen
 8:30 AM **Waltershausen: Stadtkirche**
 Depart to Arnstadt
 10:15 AM **Arnstadt: Bach Church**
 11:30 AM Depart to Ilmenau
 12:30 PM **Ilmenau: St. Jacobuskirche**
 Free time in Ilmenau for snack
 3:00 PM Depart for Erfurt
 4:30 PM **Erfurt: St. Mary's Cathedral**
 Walk to Prederkirche Church
 6:00 PM **Erfurt: Prederkirche**
 Transfer for hotel check-in
 Dinner at hotel while bags are delivered
Radisson Blu Erfurt (B, D)

SAT 25 MAY Erfurt/Leipzig

6:30 AM Bags out
 7:00 AM Breakfast available
 7:45 AM Meet in lobby/ board the bus
 8:00 AM Depart to Weimar
 9:00 AM **Weimar: Herderkirche**
 Depart to Buchenwald
 11:30 AM **Buchenwald Concentration Camp**
 Lunch on own at Buchenwald
 2:00 PM Depart to Liszt Haus
 2:45 PM **Weimar: Liszt Haus**
 3:45 PM Depart to Naumburg
 5:00 PM **Naumburg: St. Wenzel's Church**
 Dinner in Naumburg
 7:15 PM Depart to Leipzig
 8:15 PM Hotel check-in
 9:45 PM *Seaside Park Hotel (B, D)*

SUN 26 MAY Leipzig

7:00 AM Breakfast available
 8:30 AM Meet in lobby
 8:45 AM Walk to St Thomaskirche
 9:30 AM **Worship at St. Thomaskirche**
 11:00 AM **St. Thomaskirche demo**
 Lunch on own
 Walk to the Paulinum
 1:00 PM **Paulinum- University of Leipzig**
 free time for a visit of Grassi Museum
 5:00 PM Dinner at Auerbach's Keller
 6:30 PM Depart to St. Michael's Church
 7:00 PM **St. Michael's Church**
 8:00 PM Return to hotel
Seaside Park Hotel (B, D)

MON 27 MAY Leipzig

6:00 AM Breakfast available
 8:00 AM Meet in lobby / board the bus
 8:15 AM Depart to Möckern
 8:45 AM **Möckern: Church of the Resurrection**
 Depart to Störmthal
 11:00 AM **Störmthal: Kreuzkirche**
 Depart to Altenburg
 Lunch on own in Altenburg
 3:30 PM **Altenburg: Castle Church**
 Depart to hotel
 Arrive hotel, evening on own
Seaside Park Hotel (B)

TUE 28 MAY Leipzig

6:00 AM Breakfast available
 7:45 AM Meet in lobby/ board the bus
 8:00 AM Depart to Pomssen
 8:45 AM **Pomssen: Wehrkirche**
 Depart to Rötha
 11:00 AM **Rötha: St. George's Church and Marienkirche**
 Depart to Merseburg
 Lunch on own in Merseburg
 2:00 PM **Merseburg: Cathedral**
 3:00 PM Depart to Halle
 4:00 PM **Halle: Marktkirche**
 5:00 PM Walk to Handelhaus
 5:15 PM **Handelhaus**
 7:00 PM Dinner in Halle
 Depart for hotel
 Arrive hotel
Seaside Park Hotel (B)

WED 29 MAY Leipzig/Dresden

6:15 AM Bags out
 6:00 AM Breakfast available
 7:45 AM Meet in lobby/ board the bus
 8:00 AM Depart for Coswig
 10:00 AM **Coswig: Old Church**
 Depart for Dresden
 12:00 PM **Dresden: Loschwitz**
 Lunch on own in Dresden city center
 2:30 PM Depart to Jehmlich Orgelbau
 3:00 PM **Jehmlich Orgelbau**
 Depart to hotel
 Hotel check-in
 6:00 PM Dinner at hotel
 7:30 PM Walk to Hofkirche
 8:00 PM **Hofkirche recital**
 Steigenberger Hotel de Saxe (B, D)

THU 30 MAY Dresden

6:30 AM Breakfast available
 8:00 AM Meet in lobby / board the bus
 8:15 AM Depart to Reinhardtsgrimma
 9:00 AM **Reinhardtsgrimma: Village Church**
 Depart to Frauenstein
 11:30 AM **Frauenstein: Silbermann Museum**
 Lunch on own in Frauenstein
 1:30 PM Depart to Dresden
 3:00 PM **Dresden: Kreuzkirche**
 Free time
 6:45 PM Meet at Frauenkirche
 7:00 PM **Dresden: Frauenkirche**
 Steigenberger Hotel de Saxe (B)

FRI 31 MAY Dresden

6:30 AM Breakfast available
 7:30 AM Meet in lobby / board the bus
 7:45 AM Depart to Freiberg
 9:00 AM **Freiberg: Cathedral**
 10:30 AM **Freiberg: Silbermannhaus**
 12:00 PM **Freiberg: St. Jacob's Church recital**
 Lunch on own
 3:00 PM **Freiberg: St. Peter's Church**
 4:30 PM Depart to hotel
 Arrive hotel
 7:00 PM Meet in lobby to walk to Semperoper
 8:00 PM **Optional concert: Dresden Semperoper**
 Steigenberger Hotel de Saxe (B)

SAT 01 JUNE Dresden/Berlin

6:15 AM Bags out
 6:30 AM Breakfast available
 7:45 AM Meet in lobby / board the bus
 8:00 AM Depart to Meissen
 9:00 AM **Meissen: Porcelain Factory and organ**
 Depart to Wittenberg
 Lunch on own in Wittenberg
 2:00 PM **Wittenberg: Castle Church**
 3:00 PM Depart to Berlin
 5:00 PM Hotel check-in
 5:30 PM Light dinner at hotel
 6:15 PM Depart to Philharmonic
 7:00 PM **Optional concert: Berlin Philharmonic**
 Maritim proArte Hotel (B, D)

SUN 02 JUNE Berlin

6:30 AM Breakfast available
 8:45 AM Meet in lobby / board the bus
 9:00 AM Berlin panoramic sightseeing en route to recital
 11:00 AM **Berlin Philharmonic Recital**
 Lunch on own
 1:30 PM Meet for departure to St. Afra Church
 2:00 PM **St. Afra Church**
 4:30 PM **St. Paul's Church**
 5:30 PM Depart to hotel if not attending the concert
 Those attending the concert will dine on own in the area
 8:00 PM **Optional concert: Christophori**
 Maritim proArte Hotel (B)

MON 03 JUNE Berlin

6:30 AM Breakfast available
 9:15 AM Meet in lobby / board the bus
 9:30 AM Depart to Marienkirche
 10:00 AM **Marienkirche**
 Depart to Karlshorst
 12:30 PM **Karlshorst Protestant Church**
 Lunch on own near Kaiser Wilhelm Memorial Church
 3:00 PM **Kaiser Wilhelm Memorial Church**
 Return for free time at hotel
 6:45 PM Meet in lobby and walk to restaurant
 7:00 PM Final dinner at Restaurant Nolle
 Maritim proArte Hotel (B, D)

TUE 04 JUNE Return to U.S.

6:30 AM Breakfast available
 7:45 AM Bags out
 9:15 AM Meet in lobby / board the bus
 9:30 AM Group transfer to airport
 12:55 PM DL #93 departs to JFK
 (B, Meals in-flight)

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

Tour Members Playing the Organs

Due to the large number 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, we 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 others' 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. Kristopher Abels
2. Peter Binsse
3. Thomas Bond
4. Irvin Boudreaux
5. Jaime Casanova
6. Adrienne Combs
7. Emily Dunagin
8. Jim Dunagin
9. Charles Eberline
10. Laura Edman
11. Wanda Eichler
12. Alexandra Euler
13. Diana Kirkpatrick
14. Elaine Mann
15. Sheri Masiakowski
16. David Molloy
17. Tom Rowland
18. Lise Schmidt
19. John Schroeder
20. Sylvia Wall
21. Elona Wong-Haigh
22. Michael Barone

Fulda

Fulda Cathedral

The Organ: (1996 Rieger, IV/72)

The Organist: Hans-Jürgen Kaiser

Between 1708 and 1713 an organ was built in the new church by the Franciscan Adam Öhninger, with 41 registers on three keyboards and pedals. Andreas Balthasar Weber and the artist-woodworker Georg Blank undertook the carvings on the organ case. In a comprehensive restoration of the cathedral between 1992 and 1996 the case was restored and the old colours that were discovered were restored as close as possible to the original. The Rieger Orgelbau company completed in 1996 the new organ, using some of the pipes from a previous instrument by Sauer. The present organ comprises 5 divisions on 4 manuals and pedals with 72 registers.



Stop List:

I Rückpositiv C–a3		II Hauptwerk C–a3		III Schwellwerk C–a3		IV Oberwerk C–a3		Pedal C–g1	
Praestant	8'	Praestant	16'	Bordun	16' S	Gedackt	8' S	Untersatz	32'
Holzgedackt	8'	Principal	8' S	Principal	8' S	Gemshorn	8' S	Praestant	16'
Quintatön	8' S	Rohrgedackt	8'	Rohrflöte	8' S	Praestant	4'	Subbass	16'
Octave	4' S	Flûte harmonique	8' S	Salicional	8' S	Fernflöte	4' S	Violon	16'
Rohrflöte	4' S	Octave	4' S	Gamba	8' S	Piccolo	2'	Octave	8'
Quinte	2 2/3'	Spitzflöte	4'	Vox coelestis	8'	Sifflöte	1'	Flûte	8'
Superoctave	2'	Rauschquinte II	2 2/3' S	Octave	4'	Mixtur III	2'	Cello	8'
Terz	1 3/5'	Superoctave	2'	Flûte traversière	4' S	Kornett IV (ab g0)	4' S	Octavbass	4' S
Larigot	1 1/3'	Mixtur major V	2'	Viola	4'	Clarinete	8' S	Flûte	4'
Scharff IV	1'	Mixtur minor III	2/3'	Nassard	2 2/3' S	Trompete	8'	Flûte traversière	2' S
Dulcian	16'	Cornett V (ab g0)	8'	Doublette	2'	Clairon	4'	Hintersatz IV	2 2/3'
Krummhorn	8'	Trompete	16'	Tierce	1 3/5'	Tremulant		Kontraposaune	32'
Trompete	8'	Trompete	8'	Plein Jeu V	2'			Posaune	16'
Tremulant		Tremulant		Progressio IV–VI	2 2/3' S			Fagott	16'
				Bombarde	16' S			Trompete	8'
				Trompette harm.	8'			Clairon	4' S
				Hautbois	8'				
				Clairon harmonique	4'				
				Voix humaine	8'				
				Tremulant					

- Koppeln / couplers
Normalkoppeln: mechanisch: I/II, III/II, IV/II, III/I, IV/I, IV/III, I/P, II/P, III/P, IV/P; elektrisch: III/II, IV/II
Suboktavkoppel (elektrisch): III/II
Superoktavkoppeln (elektrisch): I/P, III/P
 - Effektregister: Röhrenglocken
 - Spielhilfen/ combination : Setzeranlage/Remocard, 32 × 12 Kombinationen, A, B, C frei programmierbar, Walze
 - a1 = 439 Hz at 14 °C
- S = old register from the previous organ by Wilhelm Sauer

About the church

The present cathedral stands on the site of the Ratgar Basilica (once the largest basilica north of the Alps), which was the burial site of Saint Boniface and the church of Fulda Abbey. The plans for the new church were drawn up in 1700 by one of the greatest German Baroque architects, Johann Dientzenhofer. Construction began on 23 April 1704 using in part the foundations of the earlier basilica. In 1707 the shell was completed, the roof was finished in 1708 and the interior in 1712. The new abbey church was dedicated on 15 August 1712.

The Boniface Chapel in the crypt survived the Ratgar Basilica and houses the remains of Saint Boniface, the “Apostle of the Germans”, in a sarcophagus, which also has a relief carving and an antependium by Johann Neudecker. During his visit to Fulda in 1980, Pope John Paul II prayed at the tomb of Saint Boniface and in his sermon emphasized Boniface’s importance as the beginning of the gospel in Germany.

St. Michael’s Church next to the cathedral is considered to be the oldest Holy Sepulchre church in Germany, built in the Carolingian architectural style (Pre-Romanesque) on behalf of abbot Eigil in the years (820 - 822). It served as a burial chapel to Fulda monastery founded in 744, which was one of the prominent cultural centers of the early Middle Ages.



Eisenach

St. George's Cathedral

The Organ: (1982 Schuke, III/60)

The Organist:

The current organ is certainly the 4th organ in the church. Possibly an organ existed even in the pre-Reformation church of the land-graves of Thuringia. The first organ was built in 1576 by Georg Schauenberg using parts of an older organ of the Franciscan church. Johann Pachelbel knew this organ in 1677/78. On the initiative of Johann Christoph Bach a new organ was commissioned in 1696 by Georg Christoph Sterzing. Bach's idea of an ideal organ may have been shaped by this instrument. Subsequent instruments were built by Holland in 1840 and Jehmlich in 1911. The current organ was made by Alexander Schuke (Potsdam) in 1982 making use of the case from 1707.



Stop List:

I Hauptwerk C–			II Schwellwerk C–			III Seitenwerk C–(schwellbar)			Pedal C–		
1.	Bordun	16'	14.	Koppelflöte	8'	30.	Quintadena	16'	45.	Untersatz	32'
2.	Prinzipal	8'	15.	Spitzgedackt	8'	31.	Großoktave	8'	46.	Prinzipal	16'
3.	Rohrflöte	8'	16.	Salicional	8'	32.	Gedackt	8'	47.	Offenbaß	16'
4.	Quintadena	8'	17.	Schwebung	8'	33.	Principal	4'	48.	Subbaß	16'
5.	Oktave	4'	18.	Principal	4'	34.	Traversflöte	4'	49.	Oktave	8'
6.	Spitzflöte	4'	19.	Blockflöte	4'	35.	Rohrnassat	2 2/3'	50.	Gemshorn	8'
7.	Quinte	2 2/3'	20.	Dulzflöte	4'	36.	Oktave	2'	51.	Baßaliquote III	
8.	Superoktave	2'	21.	Gemsquinta	2 2/3'	37.	Nachthorn	2'	52.	Oktave	4'
9.	Sesquialtera III		22.	Weitoktave	2'	38.	Terz	1 3/5'	53.	Rohrpommer	4'
10.	Großmixtur VI–VIII	2'	23.	Tertian II		39.	Quinta	1 1/3'	54.	Flachflöte	2'
11.	Kleinmixtur V	1'	24.	Sifflöte	1'	40.	Jauchzendpfeife II	1'	55.	Hintersatz IV	
12.	Fagott	16'	25.	Oberton II		41.	Scharffmixtur V	1'	56.	Mixtur IV	
13.	Trompete	8'	26.	Mixtur V–VI	2'	42.	Terzcymbel III	1'	57.	Posaune	16'
			27.	Dulcian	16'	43.	Krummhorn	8'	58.	Trompete	8'
			28.	Hautbois	8'	44.	Vox humana	8'	59.	Clairon	4'
			29.	Schalmei	4'		Tremulant		60.	Dulcian	4'
				Tremulant							

- Koppeln: II/I, III/I, III/II, I/P, II/P, III/P
- Spielhilfen: 8 elektrische Setzerkombinationen, Crescendowalze.

About the Church

St. George's Church (Lutheran) at the market square was first built in the 12th century. In 1525, the church was heavily damaged during the Bauernkrieg (peasants' revolt) and during the Reformation it served as a stable. It was rededicated in 1558. On 23 March 1685, Johann Sebastian Bach was baptized in the church (the 16th century baptismal font still remains). The tower was added in 1898–1902. Here, the 14-year-old Elizabeth of Hungary married Ludwig IV of Thuringia; she is St. Elizabeth and the inspiration for Elizabeth in Tannhäuser. This is where Martin Luther sang in the choir as a student (1498-1501), in 1521 he preached in this church before he was taken to the Wartburg for his protection. For more than 132 years, members of Johann Sebastian Bach's family performed in this church. Up the road there is a museum to Bach and another to Luther. The Wartburg castle can be seen high above the town.



Walterhausen

Waltershausen Stadtkirche

The Organ: (1730 Trost, III/53)

The Organist: Theophil Heinke,
church organist

The Trost organ of Waltershausen, with its 47 stops and 6 transmissions, is the largest baroque organ in Thuringia. It is largely preserved in its original state of 1730 (a good 70% of the pipe material was built by Trost) and therefore is an invaluable reference when performing organ music by J. S. Bach and his contemporaries. Today this organ is viewed as an important authentic “Bach organ.”



The organ was built in 1724–30 by Tobias Heinrich Gottfried Trost, but due to several specification changes and severe conflicts between Trost and the Waltershausen parish, it was not completed until around 1755, probably by the organ builder Johann Heinrich Ruppert. The instrument has survived without major changes and was brought back to its 1730 state by Orgelbau Waltershausen during the years 1994–98.

It is a typical instrument of the Thuringian organ building school with ranks such as a Violonbass, mixtures containing thirds, Sesquialtera, and Viola di Gamba, etc. This, and the richness of well-blending stops allowing endless sound combinations, already anticipates the romantic organ of a century later in a fascinating way.

Trost’s outstanding and innovative concepts using unconventional and extreme pipe measurements in stops like the Geigenprincipal, Flauto traverse, and Vagarr, but likewise stops with a delicate sweetness preferred by Bach, such as the Flauto dolce, Flöte dupla and Nachthorn etc., also support the upcoming gallant style. The firmly grounded tone (German “Gravität”) demanded by Bach is realized by three 16-foot manual ranks, a 16- and 32-foot Posaune in the Pedal, no less than 12 eight-foot flue stops in the three manual divisions, rich mixtures as well as two Sesquialtera stops. The instrument has an extremely rich plenum, while never forcing the sound.

The organ facade, designed by Johann Eberhard Strassburger, the architect of the Anna-Amalia library of Weimar, and the console are of unrivalled beauty. Even the manuals are original.

Although we don’t know for sure, it is likely that Bach played this organ. We do know that he expressed his highest appreciation for the beautiful sound and good craftsmanship of Trost’s organs while visiting the Trost organ of Altenburg in 1739.

Stop List:

I Brustwerk C–c3			II Hauptwerk C–c3			III Oberwerk C–c3			Pedal C–d1		
1.	Gedackt	8'	13.	Portun-Untersatz	16'	30.	Flöte Dupla*)	8'	40.	Groß Principal	16'
2.	Nachthorn	8'	14.	Groß Qvintadena	16'	31.	Vagarr	8'	41.	Sub-Bass	16'
3.	Principal	4'	15.	Principal	8'	32.	Flöte travers	8'	42.	Violon-Bass	16'
4.	Flöte douce	4'	16.	Gemshorn	8'	33.	Liebl. Principal	4'	43.	Octaven-Bass	8'
5.	Nachthorn	4'	17.	Viol d'Gambe	8'	34.	Spitzflöte	4'	44.	Celinder-Qvinta	6'
			18.	Portun	8'	35.	Gedackt Qvinta	3'	45.	Posaunen-Bass	32'
6.	Gemshorn	4'	19.	Qvintadena	8'	36.	Wald-Flöte	2'			
7.	Spitz-Qvinta	3'	20.	Unda maris	8'	37.	Hohl-Flöte	8'	46.	Posaunen-Bass	16'
8.	Nassad-Qvinta	3'	21.	Octava	4'	38.	Vox humana	8'	47.	Trompetten-Bass	8'
9.	Octava	2'	22.	Salcional	4'	39.	Geigen-Principal	4'	48.	Qvintadenen-Bass (Nr. 19)	16'
10.	Sesqvaltera II		23.	Röhr-Flöta	4'		Tremulant		49.	Viol d'Gamben-Bass (Nr. 17)	8'
11.	Mixtura IV		24.	Celinder-Qvinta	3'				50.	Portun-Bass (Nr. 18)	8'
12.	Hautbous	8'	25.	Super-Octava	2'				51.	Super-Octava (Nr. 21)	4'
			26.	Sesqvaltera II					52.	Röhr-Flöten-Bass (Nr. 23)	4'
			27.	Mixtura VIII					53.	Mixtur-Bass VI (Nr. 27)	
			28.	Fagott	16'						
			29.	Trompetta	8'						

- Koppeln: III/II (Hakenkoppel), I/II (Schiebekoppel), I/P (Hakenkoppel), II/P (Windkoppel)
- Spielhilfen: Sperrventile
- Tremulant zu allen Manualen
- Zwei Cimbelssterne
- Calcant

About the church

Located between Weimar and Gotha on the trade route from Leipzig to Frankfurt, Waltershausen and the large Trost organ must at some time have been visited by Bach—perhaps on his trips to Kassel in 1732 or Mühlhausen in 1735, for example, by which time the organ would have been completed. Stadtkirche Zur Gotteshilfe (the City Church “To God’s Help”) is a Baroque central-plan building, designed by Wolf Christoph Zorn of Plobsheim and built 1719–23 to replace a medieval church. The church architecture apparently was a predecessor of the Dresden Frauenkirche. This special architecture, uniting altar, pulpit and organ, perfectly realizes the Lutheran liturgical idea. Therefore, the organ is located above the altar (also found in the Dresden Frauenkirche).



Arnstadt**Bach Church**

**The Organs: (1703 Wender, II/23;
1913 Steinmeyer, III/56)**

The Organist: Jörg Fritz Reddin

The organ was built from 1699–1703 in the students' balcony (third gallery) by Johann Friedrich Wender, financed in part by a bequest from the Arnstadt businessman, Johann Wilhelm Magen. The case was painted in 1709, and in 1710 and 1713 Wender undertook repairs and improvements. There were rebuilds and enlargements in the late eighteenth and nineteenth centuries.

In 1913, a new organ (III/55) by Steinmeyer Orgelbau was installed using some stops and the case from Wender's organ. The organ was moved to the first gallery by Wiegand Helfenbein in 1938. A complete restoration was undertaken 1997–99 by Hoffmann Orgelbau with erection of the Steinmeyer organ in the first gallery; also, reconstruction and placement of the Wender organ in the third gallery. Wender pipework was reused and his playing action and keyboard reconstructed.

The original keyboard, restored many times, has been held since 1864 as part of the Bach memorial located in a museum in the immediate vicinity of the church, the Haus "Zum Palmbaum" (House of the Palm Tree).



Wender Organ Stop List:

I Brustpositiv C,D-c3			II Hauptwerk C,D-c3			Pedalwerk C, D-c1,d1		
1.	Stillgedacktes	8' (44)	8.	Principal	8' (1)	20.	Sub Baß	16'
2.	Principal	4' (1)	9.	Viola di Gamba	8' (42)	21.	Principal Baß	8'
3.	Spitzflöte	4'	10.	Quinta dena	8' (26)	22.	Posaunen Baß	16'
4.	Nachthorn	4' (27)	11.	Grobgedacktes	8' (46)	23.	Cornet Baß	2'
5.	Quinta	3' (1)	12.	Gemshorn	8' (39)			
6.	Sesquialtera doppelt	(2)	13.	Offene Quinta	6' (1)			
7.	Mixtur 3 fach	(1') (18)	14.	Octava	4' (46)			
			15.	Mixtur 4 fach	(2') (18)			
			16.	Cymbel doppelt	(1') (8)			
			17.	Trompete	8'			
			18.	Cymbelstern	C-Dur			
			19.	Cymbelstern	G-Dur			

- Koppeln: I/II (Schiebekoppel), II/P
- Spielhilfen: Tremulant (ganze Orgel)
- in Klammern Zahl der erhaltenen Originalpfeifen (320)
- Stimmung: Tonhöhe 465 Hz, wohltemperiert
- 4 Keilbälge mit Trethebeln im Balghaus über der Orgel

Steinmeyer Organ Stop List:

I Hauptwerk C-a3			II Manual C-a3			III Schwellwerk C-a3			Pedal C-f1		
1.	Bordun	16'	19.	Quintatön	16'	32.	Lieulich Gedackt	16'	46.	Principal	16'
2.	Principal	8'	20.	Principal	8'	33.	Geigenprincipal	8'	47.	Violon	16'
3.	Viola di Gamba	8'	21.	Spitzflöte	8'	34.	Lieulich Gedackt	8'	48.	Subbaß	16'
4.	Gemshorn	8'	22.	Quintatön	8'	35.	Flauto piano	8'	49.	Quintbaß	10 2/3'
5.	Schweizerflöte	8'	23.	Viola d'amour	8'	36.	Hessiana	8'	50.	Principal	8'
6.	Bordun	8'	24.	Gedackt	8'	37.	Salicional	8'	51.	Violoncello	8'
7.	Rohrflöte	8'	25.	Flauto traverso	8'	38.	Vox coelestis	8'	52.	Gedackt	8'
8.	Hohlflöte	8'	26.	Oktave	4'	39.	Geigenprincipal	4'	53.	Oktave	4'
9.	Quintflöte	5 1/3'	27.	Spitzflöte	4'	40.	Nachthorn	4'	54.	Posaune	16'
10.	Oktave	4'	28.	Viola	4'	41.	Flauto dolce	4'	55.	Trompete	8'
11.	Fugara	4'	29.	Rauschquinte II	2 2/3'	42.	Geigenprincipal	2'			
12.	Rohrflöte	4'	30.	Mixtur V	2'	43.	Sesquialter II	2 2/3'			
13.	Quinte	2 2/3'	31.	Klarinette	8'	44.	Progressivharm. III-VI	2'			
14.	Oktave	2'				45.	Oboe	8'			
15.	Cornett V	8'					Tremulant				
16.	Mixtur V	2'									
17.	Cymbel III	1'									
18.	Trompete	8'									

- Koppeln: II/I, III/I, III/II, I/P, II/P, III/P
- Spielhilfen: 4.000 Setzerkombinationen

About the church

New Church/Neue Kirche (since 1935, Johann Sebastian Bach Church) is a Baroque hall church with barrel vault and two to three tiers of galleries. The church was newly built in 1676–83, replacing St. Boniface's Church, which had been destroyed by a major city fire in 1581. The remains of the oldest parish church in Arnstadt are integrated into the choir. This centrally located building has the largest seating capacity of the city's three churches.

The Bach Family in Arnstadt

Johann Sebastian Bach was organist of the New Church from August 1703 until June 1707. Sometime prior to July 13, 1703, Bach, who had just turned eighteen, visited from Weimar at the order of the consistory of the Count of Arnstadt in order to inspect and "play the new organ in the new church." Manifestly impressed with his abilities, the consistory straightaway offered Bach the position of organist at the New Church; the appointment was made on August 9, 1703. Bach remained there for only four years, after which he moved to St. Blasius's Church in Mühlhausen. It can be assumed that he was also familiar with the organs in the other Arnstadt churches and that from time to time he played them. His successor at the New Church was his cousin Johann Ernst Bach, who had substituted for him in 1705–6 during his trip to visit Dieterich Buxtehude in Lübeck. After Johann Ernst Bach, Johann Wilhelm Völcker was organist from 1728 to 1737. Along with Erfurt, Arnstadt was a primary workplace of the Bach family of musicians during the seventeenth and eighteenth centuries. The brothers Heinrich and Christoph Bach worked in Arnstadt as organists and musicians to the court and city from 1641 and 1654, respectively. Heinrich Bach was city and court organist for decades, and his sons Johann Christoph and Johann Michael began their musical careers by assisting their father as organists at the Arnstadt court chapel of Count Schwarzburg in 1663–65 and 1665–73, respectively. Johann Christoph Bach, the older brother of Johann Sebastian, substituted for the ailing Heinrich Bach in Arnstadt in 1688–89. In 1692, Christoph Herthum, Heinrich Bach's son-in-law and Johann Christoph Bach's godfather, took over as city organist, serving both the Upper Church and the court chapel; he held the position until his death in 1710. He was succeeded by his son-in-law, Andreas Börner, who in 1703 (on the same day as Johann Sebastian Bach) was appointed organist of Our Lady's Church; earlier, while the Wender organ was under construction, Börner had played for the church services in the New Church. After the death of his father-in-law, Börner also took over the duties at the Lower Church.



Ilmenau

St. Jacobuskirche

The Organ: (1911 Walcker, III/66)

**The Organist: Juergen Freitag,
church organist**

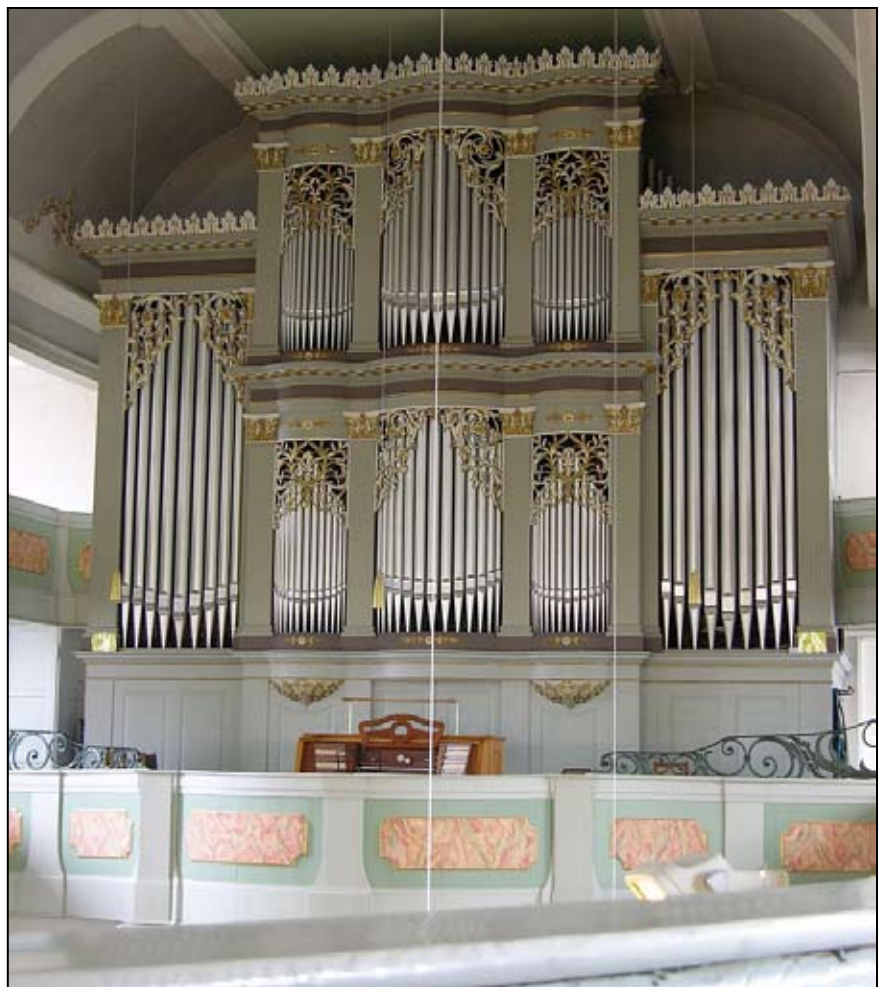
The organ of the Ilmenau St. Jakobuskirche was built by the company E.F. Walcker & Cie and solemnly consecrated on June 25, 1911 in a festive service. It is Thuringia's second largest organ and is one of the most important instruments in Central Germany. Even its size is impressive: on three manuals and pedal are spread 65 registers. Five of the pedal registers are transmissions from Schwell and Hauptwerk, with the register "Glockenspiel" a metallophone is struck. The tuning is significantly lower than usual today with a ± 435 Hz. The electro-pneumatic action was a brand new, modern technology at the time of construction.

It is important to point out that explicit mention of Johann Sebastian Bach, Gottfried Silbermann and Max Reger was made in the commemorative booklet for the organ consecration of 1911.

The former company director Oscar Walcker built an organ whose sound is influenced by the Alsatian-New German organ reform: the Strasbourg organist Émile Rupp, but also Albert Schweitzer, developed the idea of a French-German organ synthesis, which immediately attracted attention and become audible in the Jakobuskirche. Émile Rupp and the Ilmenau organist Edwin Schmuck had lively contact during the organ planning.

The nomenclature also illustrates this phenomenon: the French "Basson" (No.65), like the "Trompète harmonique" (No.66), sounds in harmony with the German "Oboe" (No.76) or the "Lieblich Gedackt"

The masterful renovation by the organ workshop Christian Scheffler from Sieversdorf (Frankfurt / O.), which was completed in 1993, plays a large part in this. The changes made so far to pipework and technical apparatus were reversed and the condition of the year 1911 was largely restored. The tuners Matthias Ullmann and Tino Herrig caused miracles in the sound field: Only very rarely can you find such an elegant and balanced intonation in an organ.



Stop List:

I Hauptwerk C–f3			II Positiv C–f3			III Schwellwerk C–f3			Pedal C–f1		
1.	Principal	16'	19.	Quintatön	16'	31.	Lieblich Gedackt	16'	47.	Principalbass	16'
2.	Bordun	16'	20.	Principal	8'	32.	Geigenprincipal	8'	48.	Violonbass	16'
3.	Principal	8'	21.	Rohrflöte	8'	33.	Lieblich Gedackt	8'	49.	Subbass	16'
4.	Doppelflöte	8'	22.	Flauto amabile	8'	34.	Konzertflöte	8'	50.	Bordun (Nr. 52)	16'
5.	Gedackt	8'	23.	Quintatön	8'	35.	Viola	8'	51.	Harmonikabass	16'
6.	Gambe	8'	24.	Salicional	8'	36.	Aeoline	8'	52.	Quintbass	10 2/3'
7.	Gemshorn	8'	25.	Principal	4'	37.	Voix céleste	8'	53.	Oktavbass	8'
8.	Dolce	8'	26.	Flauto traverso	4'	38.	Flûte octaviante	4'	54.	Violon	8'
9.	Octave	4'	27.	Quinte	2 2/3'	39.	Fugara	4'	55.	Bordun	8'
10.	Rohrflöte	4'	28.	Piccolo	2'	40.	Flautino	2'	56.	Violoncello (Nr. 54)	8'
11.	Gemshorn	4'	29.	Mixtur IV		41.	Sesquialtera II	2 2/3'	57.	Zartbass (Nr. 8)	8'
12.	Quinte	2 2/3'	30.	Clarinete	8'	42.	Cymbel III		58.	Principal	4'
13.	Octave	2'		Glockenspiel		43.	Basson	16'	59.	Cornettbass V	
14.	Cornett III-V					44.	Trompète harm.	8'	60.	Bombarde	32'
15.	Mixtur V					45.	Oboe	8'	61.	Posaune	16'
16.	Scharff IV					46.	Clairon	4'	62.	Basson (Nr. 64)	16'
17.	Trompete	8'					Tremulant		63.	Trompete	8'
18.	Cor anglais	4'							64.	Clairon	4'

- Koppeln: II/I, III/I,
 Normalkoppeln: II/I, III/I, III/II, I/P, II/P, III/P
 Superoktavkoppeln: II/I, III/I
 Suboktavkoppeln: II/I, III/I

About the church:

The only relics of the original building from 12th- and 13th-century Romanesque buildings are the foundations visible in the nave. The long structure in the late Gothic style with its supporting pillars and polygonal Choir is believed to date from the end of 15th century. The church was not spared in a series of fires that swept through the town. After the greatest, in 1752, only the exterior walls remained. The Jakobuskirche was rebuilt in 1760-61 in the late Baroque style with August Friedrich Straßburger as chief architect. The candelabra mounted on a pillar in the church square is a memorial to the celebration in 1894 of the 350th anniversary of the Hennebergs' acceptance of the Reformation in the land they ruled.



Erfurt

Saint Mary's Cathedral

The Organ: (1992 Schuke; III/63; 1963 Schuke, II/29)

The Organist: Silviu Carlos Benedict von Kessel

In 1906 Johannes Klais built a large great organ for the Erfurt cathedral, with four manuals and a free pedal and a total of 72 voices. In 1910 they also placed a small organ with ten voices and only one keyboard in the choir of the church, which was linked to the great organ. The great organ lost the front pipes in 1917, which were later replaced by cardboard pipes. Both organs were damaged in the Second World War. After a restoration, the choir organ was sold to a church in the Erfurt-Fischersand district. The Klais organ was demolished in 1963 to make way for a new instrument. The Schuke firm delivered a new organ to the choir in 1963 with 29 voices, two keyboards and a free pedal. The great organ was completed almost thirty years later in 1992. This instrument still contains some pipes from the Klais organ from 1906.



Great Organ Stop List:

I Rückpositiv C–a3			II Hauptwerk C–a3			III Schwellwerk C–a3			Pedal C–g1		
1.	Principal	8'	15.	Prinzipal	16'	30.	Bordun	16'	47.	Principal	32'
2.	Metallgedackt	8'	16.	Oktave	8'	31.	Geigenprincipal	8'	48.	Principal	16'
3.	Quintadena	8'	17.	Rohrflöte	8'	32.	Flauto traverso	8'	49.	Violon	16'
4.	Oktave	4'	18.	Gambe	8'	33.	Salicional	8'	50.	Subbaß	16'
5.	Rohrflöte	4'	19.	Nassat	5 1/3'	34.	Schwebung (ab c0)	8'	51.	Zartbaß (= Nr. 30)	16'
6.	Hohlquinte	2 2/3'	20.	Oktave	4'	35.	Holzgedackt	8'	52.	Nassat	10 2/3'
7.	Oktave	2'	21.	Nachthorn	4'	36.	Oktave	4'	53.	Oktave	8'
8.	Waldflöte	2'	22.	Quinte	2 2/3'	37.	Blockflöte	4'	54.	Cello	8'
9.	Terz	1 3/5'	23.	Oktave	2'	38.	Viola da Gamba	4'	55.	Gedacktbaß	8'
10.	Quinte	1 1/3'	24.	Cornett V (ab f0)		39.	Nassat	2 2/3'	56.	Oktave	4'
11.	Oktave	1'	25.	Großmixtur VI		40.	Piccolo	2'	57.	Flötenbaß	4'
12.	Scharff V		26.	Kleinmixtur IV		41.	Terz	1 3/5'	58.	Hintersatz III	
13.	Cromorne	8'	27.	Trompete	16'	42.	Septime	1 1/7'	59.	Mixtur V	
14.	Vox humana	8'	28.	Trompete	8'	43.	Mixtur III–VI		60.	Fagott	32'
	Tremulant		29.	Trompete	4'	44.	Bombarde	16'	61.	Posaune	16'
						45.	Hautbois	8'	62.	Trompete	8'
						46.	Trompette harm.	8'	63.	Clairon	4'
							Tremulant				

- Koppeln: I/II (mech.); I/II, III/II, III/I, I/P, II/P, III/P (elektr.)
- Spielhilfen: Crescendo-Tritt (Walze), Crescendo-Einstellungen: Standard (fest), A, B, C (jeweils frei programmierbar), Registerfessel, Tastenfessel, Tutti, 4000 Setzerkombinationen, USB-Stick.[9]
- Anmerkungen

Choir Organ Stop List:

I Hauptwerk C–a3			II Oberwerk C–a3			Pedal C–g1		
1.	Pommer	16'	11.	Gedackt	8'	20.	Subbaß	16'
2.	Principal	8'	12.	Principal	4'	21.	Oktave	8'
3.	Koppelflöte	8'	13.	Rohrflöte	4'	22.	Baßflöte	8'
4.	Oktave	4'	14.	Sesquialtera II-III		23.	Baß-Aliquote IV	
5.	Gemshorn	4'	15.	Gemshorn	2'	24.	Rohrpommer	4'
6.	Nassat	2 2/3'	16.	Quinte	1 1/3'	25.	Holzflöte	2'
7.	Oktave	2'	17.	Sifflöte	1'	26.	Mixtur V	
8.	Mixtur VI		18.	Scharff V-VII		27.	Posaune	16'
9.	Scharff IV		19.	Dulcian	8'	28.	Trompete	8'
10.	Trompete	8'		Tremulant		29.	Feldtrompete	4'

- Koppeln: II/I, I/P, II/P
- Spielhilfen: 4 freie Kombinationen

About the church

The site of the present cathedral has been the location of many other Christian buildings, for example a Romanesque basilica and a church hall. In 742, Saint Boniface erected a church on the mound where Erfurt Cathedral is now sited. In the mid-12th century, the foundations of the original church were used for a Romanesque basilica. In the early 14th century, the mound was enlarged to make room for St. Mary's Cathedral. Martin Luther was ordained in the cathedral on 3 April 1507. The architecture of Erfurt Cathedral is mainly Gothic and originates from the 14th and 15th centuries. The building has many notable architectural features, including the stained-glass windows and the interior furnishings. The central spire of the cathedral's three towers houses the Maria Gloriosa which, at the time of its casting by Geert van Wou in 1497, was the world's largest free-swinging bell. It is the largest surviving medieval bell in the world and is known for the purity of its tone. The cathedral houses many rare and rich furnishings and sculptures, including the tomb of the bigamous Count von Gleichen, accompanied by both of his wives; a stucco altar; a bronze candelabra of Romanesque antiquity called Wolfram, the oldest free standing cast work in Germany; and, out on the porch, several statues of the Wise and Foolish Virgins.



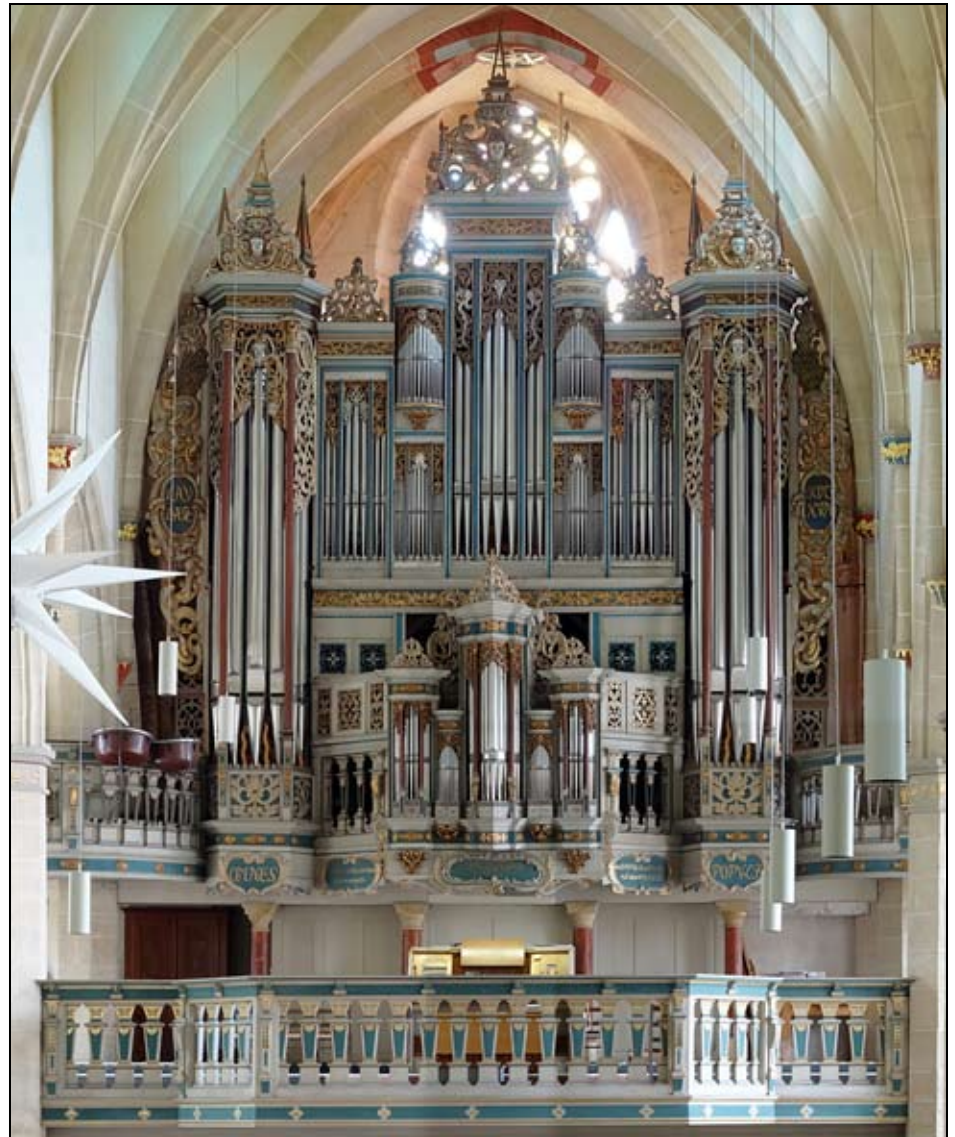
Erfurt

Predigerkirche

The Organ: (1978 Schuke, III/56)

The Organist:

The first organ of Predigerkirche was installed in 1579, built by Heinrich Compenius der Ältere although nothing is now known about the size and disposition. His grandson Ludwig Compenius built a new, Baroque style organ by 1650; it was the largest and most expensive organ in the city. The instrument had two manuals and pedals, and its case is preserved to this day. From the beginning it was prone to trouble and was rebuilt several times, including in 1740 by the organ builder Volkland. Around the turn of the century 1899/1900, the organ builder Walcker, Ludwigsburg, created a new organ with pneumatic action and bowling. It had 60 registers distributed on three manuals and pedal. Its technical condition became so bad in the 1950s that in 1963, at the initiative of KMD Prof. J. Schäfer, a new building was commissioned by the organbuilder Schuke, Potsdam. The completion and inauguration took place in 1977. The organ now has 56 stops (4302 pipes) distributed among the main, swell, positive and pedal and is equipped with mechanical key fracture as well as electric register with loop train motors from Heuss, Lich (Hesse). The Schuke organ is the focus of an extensive concert series, which takes place every year from May to September (every Wednesday evening). In addition to the sonority of the instrument, the unique acoustics of the Predigerkirche impress the listener.



Stop List:

I Hauptwerk C–a3			II Schwellwerk C–a3			III Positiv C–a3			Pedal C–f1		
1.	Principal	16'	14.	Gedackt	16'	31.	Gedackt	8'	42.	Principal	16'
2.	Principal	8'	15.	Principal	8'	32.	Quintadena	8'	43.	Offenbass	16'
3.	Koppelflöte	8'	16.	Holzflöte	8'	33.	Principal	4'	44.	Subbass	16'
4.	Viola di Gamba	8'	17.	Spitzgedackt	8'	34.	Rohrflöte	4'	45.	Quinte	10 2/3'
5.	Quinte	5 1/3'	18.	Salicional	8'	35.	Sesquialtera II	2 2/3'	46.	Oktave	8'
6.	Oktave	4'	19.	Oktave	4'	36.	Oktave	2'	47.	Spitzflöte	8'
7.	Gemshorn	4'	20.	Nachthorn	4'	37.	Spitzflöte	2'	48.	Bass-Aliquote IV	
8.	Quinte	2 2/3'	21.	Rohrnassat	2 2/3'	38.	Quinte	1 1/3'	49.	Oktave	4'
9.	Oktave	2'	22.	Waldflöte	2'	39.	Scharff V		50.	Pommer	4'
10.	Groß-Mixtur VI		23.	Terz	1 3/5'	40.	Spillregal	16'	51.	Flachflöte	2'
11.	Klein-Mixtur IV		24.	Spitzquinte	1 1/3'	41.	Trichterregal	8'	52.	Mixtur VI	
12.	Trompete	16'	25.	Sifflöte	1'		Tremulant		53.	Posaune	16'
13.	Trompete	8'	26.	Oberton II					54.	Trompete	8'
			27.	Mixtur V					55.	Dulcian	8'
			28.	Cymbel III					56.	Clairon	4'
			29.	Dulcian	16'						
			30.	Oboe	8'						
				Tremulant							

- Koppeln: II/I, III/I, I/P, II/P, III/P
- Spielhilfen: elektronische Setzeranlage, Crescendowalze

About the Church

Predigerkirche (“Preacher’s Church”) is a Protestant church in Erfurt, Germany. It is a monastic church to the Dominican friary, Predigerkloster, adjacent to the church. Predigerkirche was originally built by the Dominican Order in the 13th century, when the mystic Meister Eckhart was prior here. The church only became a Protestant church after the Reformation. The original building was modified in 1340–50, and the bell tower was built between 1447 and 1488. This three-aisled Gothic Dominican basilica, with its considerable dimensions, counts as one of the most important architectural creations of the mendicant order in Germany. After the Reformation, it was Erfurt’s principal city church. Around 1806 Predigerkirche was used as a POW camp, which led to damage to the interior and the equipment. Repairs were made around 1826.

Along with Arnstadt, Erfurt was the most important city for the musical Bach family during the 17th and 18th centuries. Johannes Bach was organist from 1636 to 1673 at the Prediger Church. This was the church of the town council and musical center for the Lutheran citizens of Erfurt, a biconfessional city that at the time was part of the electoral archbishopric of Mainz. Bach’s successor was Johann Effler, who previously had been organist in Gehren (where he was succeeded by Johann Michael Bach, later Johann Sebastian’s father-in-law). In 1678, Effler became city and court organist in Weimar, where he was succeeded by Johann Sebastian Bach in 1708. Effler’s successor in Erfurt was Johann Pachelbel, who held the organist post until 1690 and who taught Johann Christoph Bach of Ohrdruf. Pachelbel’s successors as town organist were Nicolaus Vetter, 1690–91; Johann Heinrich Buttstedt, 1691–1727; Jacob Adlung (Johann Nicolaus Bach’s student), 1728–62; and Johann Christian Kittel (one of the last students of Johann Sebastian Bach), 1762–1809. Johann Sebastian Bach often visited Erfurt, the birthplace of his parents, and in 1716 examined and evaluated the organ in St. Augustine’s Church.



Weimar

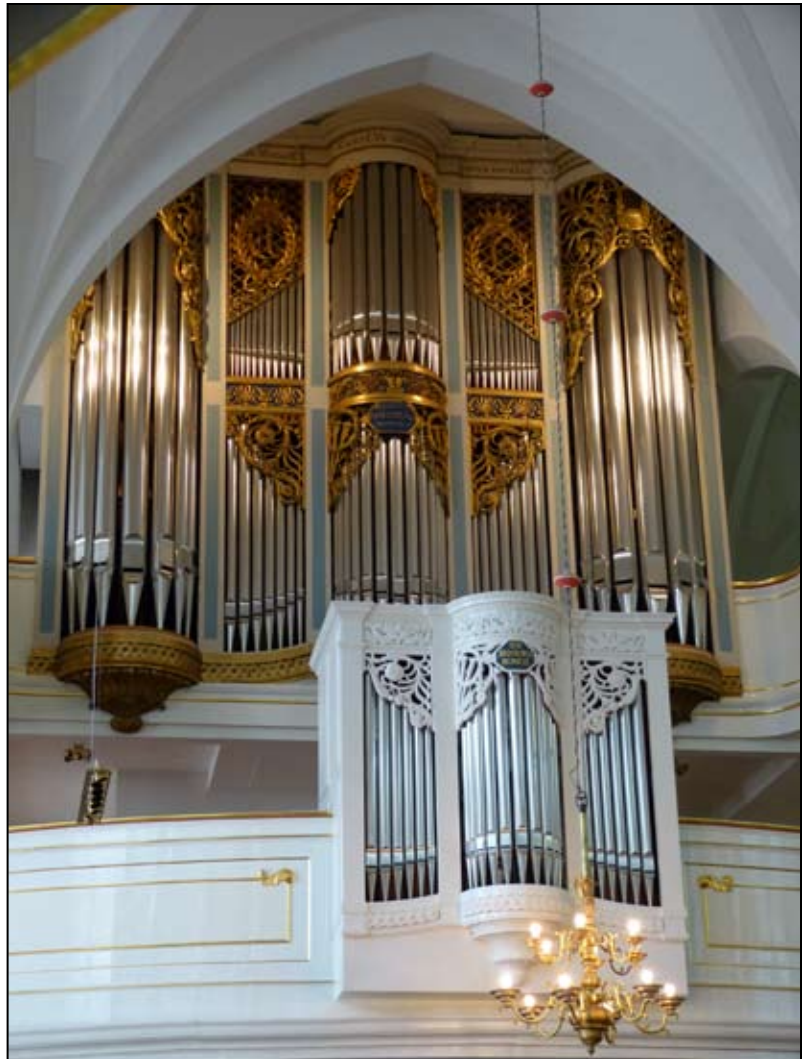
Herderkirche Saint Peter and Paul

The Organ: (1998 Sauer, III/53)

The Organist: Johannes Kleinjung,
church organist

- 1683, new organ by Johann Bernhardt Rücker. According to the Dresden Ms., however, at the examination Rücker's work "was found to be bad, and because he was not capable of remedying the shortcomings, he therefore fled by night".
- 1685, new organ (II/25) by Christoph Junge using parts from the older organ.
- 1810–12, new organ (III/44) by Johann Gottlob Trampeli, completed by his nephew Friedrich Wilhelm Trampeli.
- 2000, new organ (III/53) in partially reconstructed Trampeli case by W. Sauer Orgelbau Müllrose. Nothing from Bach's time survives.

Today's organ was built in 2000 by the organ builder Wilhelm Sauer (Frankfurt (Oder) in the historic case of 1812. It is a reconstruction of the previous organ, which was built in 1907 by Eberhard Friedrich Walcker (Ludwigsburg). The instrument has 53 stops, it has slider chests and a mechanical key action, with electric stops and coupling.



Stop List:

I Rückpositiv C–g3			II Hauptwerk C–g3			III Schwellwerk C–g3			Pedal C–f1		
1.	Prinzipal	8′	11.	Bordun	16′	25.	Gedackt	16′	40.	Untersatz	32′[18]
2.	Gedackt	8′	12.	Prästant	8′	26.	Geigenprinzipal	8′			
3.	Oktave	4′	13.	Hohlflöte	8′	27.	Rohrflöte	8′	41.	Prinzipalbaß	16′
4.	Blockflöte	4′	14.	Quintadena	8′	28.	Aeoline	8′[13]	42.	Subbaß	16′
5.	Sesquialtera II	2 2/3′	15.	Oktave	4′	29.	Schwebung	8′[14]	43.	Gedacktbaß	16′
6.	Ital. Prinzipal	2′	16.	Rohrflöte	4′	30.	Oktave	4′	44.	Oktavbaß	8′
7.	Quinte	1 1/3′	17.	Quinte	2 2/3′	31.	Flöte	4′	45.	Baßflöte	8′
8.	Oktave	1′	18.	Superoktave	2′	32.	Nasat	2 2/3′	46.	Nachthorn	4′
9.	Scharff IV		19.	Terz	1 3/5′	33.	Gemshorn	2′	47.	Oktave	2′
10.	Krummhorn	8′	20.	Mixtur I	IV-V	34.	Quinte	1 1/3′	48.	Baßliquot III	
	Tremulant		21.	Mixtur II	IV	35.	Sifflöte	1′	49.	Hintersatz IV	
			22.	Fagott	16′[10]	36.	Mixtur IV-V		50.	Bombarde	32′[19]
			23.	Trompete	8′[11]	37.	Dulzian	16′[15]	51.	Posaune	16′[20]
			24.	Chamade	8′[12]	38.	Franz. Trompete	8′[16]	52.	Trompete	8′[21]
				Tremulant		39.	Oboe	8′[17]	53.	Sing. Kornett	4′[22]
							Tremulant				

- Koppeln: III/I, I/II, III/II; Sub und Super III/II; Sub und Super III/III; I/P, II/P, III/P; Super III/P.
- Spielhilfen: Tutti (Druckknopf und Piston); Pistons: Handregister ab, Zungen ab, Crescendo an; Einzelabsteller für die Zungenregister, 128 Setzerkombinationen, Tremulanten in der Geschwindigkeit regulierbar, Crescendowalze, Schwelltritt für das III. Manual.

Weimar and Bach

Weimar In July 1708, Johann Sebastian Bach assumed the position of court organist and chamber musician at the court of Wilhelm Ernst of Saxe-Weimar; in the spring of 1714 he assumed the post of concertmaster, as well. The majority of Bach's organ works stem from the Weimar years. Bach's predecessor was Johann Effler, who held the position from 1678 to 1708 and, until the positions were divided in 1684, served at the same time as city organist. Bach's successors were his two earliest students, Johann Martin Schubart (1717–21) and Johann Caspar Vogler (1721–63). Johann Gottfried Walther, a distant relative, was organist from 1708 to 1748 of the City Church of St. Peter and Paul's, where Bach's children born in Weimar were baptized. The court's church services were held from time to time in the City Church, especially at high feasts. At such times, Bach would have had opportunity to play the organ. The organist at the St. Jacob's Church from 1713 to 1765 was Philipp Samuel Alt, who also was a bass in the court kapelle. Palace Church/Schlosskirche Built 1651–54 as part of Wilhelmsburg Palace; interior decoration completed by 1658 was designed by Johann Moritz Richter Sr., who also designed the palace church in Weißenfels. The church—named Weg zur Himmelsburg (The Path to Heaven's Castle)—fell prey to flames when the palace burned in 1774.

Organ: In 1657, Duke Wilhelm IV of Saxe-Weimar inherited the old organ from Erfurt's Church of the Barefoot Friars (Barfüßerkirche) and contracted with Ludwig Compenius to erect the organ in its own space above the altar in the new palace church. The one-manual instrument was heard for the first time at the dedication of the renovated church on May 28, 1658 (its Oberwerk remained essentially unchanged until 1774). Several months later Compenius was contracted to build a second division, which was completed December 18, 1658 (II/20; organ inspection by Adam Drese, court organist and kapellmeister). 1707–8, Johann Conrad Weißhaupt built new bellows, new wind chests, and new Pedal stops, and integrated the Seitenpositiv into the organ as Unterwerk. At Bach's request, Heinrich Nicolaus Trebs enlarged the bellows, improved the wind chests, and added new stops. 1719–20 and 1734–38, repairs and/or renovations by Heinrich Nicolaus Trebs. The organ was demonished in 1756 because of structural problems with the balcony. The replacement instrument (II/24) was destroyed in the palace fire of 1774.

About the Church

The church of Ss Peter and Paul in Weimar, Germany, is also known as Herderkirche (Herder Church) after Johann Gottfried Herder. It is the most important church building of the town, and is called Stadtkirche (town church), opposed to the courtly Schloßkirche (court chapel). It has been the church of a Lutheran parish since 1525, after the Reformation. The church is part of the World Heritage Site Classical Weimar.

The first church was built on the same location from 1245 to 1249, but destroyed by fire in 1299. Only the foundations remain. The second building was badly damaged in the 1424 town fire. The present building dates back to a hall church in late Gothic style, built between 1498 and 1500. The choir served as the burial place of members of nobility of the House of Wettin in the Ernestine duchies. The church has been Lutheran since 1525, and Martin Luther gave sermons there.

The ducal family evidently attended services not only in the small Schloßkirche, but also in the town church. John Eliot Gardiner suggests that Bach cantatas using a festive orchestra were first performed there, including his first cantata for Christmas, *Christen, ätzet diesen Tag*, BWV 63 and *Der Himmel lacht! Die Erde jubilieret*, BWV 31 for the Easter Sunday of 1715, scored for soloists, a five-part choir and three instrumental groups. Bach frequently played the organ, and two of his sons were baptized in the church.

The church is often called “Herderkirche” after the famous theologian and philosopher Johann Gottfried Herder, who worked from 1776 until his death in 1803 as general superintendent. He is buried in the church. In 1807, the Duchess Anna Amalia, who venerated the philosopher, was also buried there. The square in front of the church was named after Herder when the Herder Memorial was established in 1850.

Towards the end of the Second World War, the church was severely damaged by bombing on 9 February 1945. The pitched roof and the wooden vaults were largely destroyed, the remaining stone vaults in the eastern portions collapsed. The entire interior was badly affected. The church was opened again after reconstruction on 14 June 1953. The repair and restoration of the interior was performed until 1977.

The remarkable triptych image of the city was begun by Lucas Cranach the Elder in 1552/53, shortly before his death, and completed in 1555 by his son Lucas Cranach the Younger. It is regarded as a major work of art of the 16th century in Saxony and Thuringia.



Weimar

Liszt Haus

The classical building is located on the western boundary of the Park on the Ilm and at the beginning of the avenue leading to Belvedere Castle. It was originally built as a gardener's lodge at the very end of the 18th century. In 1819, master builder Clemens Wenzeslaus Coudray redesigned the house and adapted it architecturally to match the building opposite. The house served as a studio for Friedrich Preller the elder and Hermann Wislicenius from the 1850s until Liszt moved there in 1869. This is where Liszt's second period of residence in Weimar began. He had already lived at Villa Altenburg in Jenaer Strasse with Princess Carolyne von Sayn-Wittgenstein from 1848 to 1861 during his term of office as the court's musical director. Upon returning to Weimar with the invitation of Grand Duke Carl Alexander, he used the so comfortably furnished apartments by the Grand Duchess Sophie until his death in 1886. Liszt only spent the summer months there; winter and spring were spent in Rome and Budapest. The Weimar summers of this genius, who was admired throughout Europe, were distinguished in particular by his teaching work. Liszt instructed numerous young, talented pianists from Germany and abroad free of charge at his home. Just a short time after his death, Carl Alexander opened part of the premises to the public as a memorial site. The original furnishings of the living rooms and study were preserved; the bedrooms and dining room were later reconstructed.



The salon on the first floor of the Liszt Museum still contains a Bechstein grand piano, an Ibach piano, two music stands and two quartet stands. The silent piano in the former servant's room was used for finger exercises and could be taken on journeys. Since 2006, the display on the residential floor has been complemented by an exhibition on the ground floor where Liszt's oeuvre can be experienced both visually and acoustically.

Naumburg

Saint Wenzel's Church

The Organ: (1746 Hildebrandt, III/53)

The Organist:

"There is no doubt that the Hildebrandt Organ in St. Wenzel belongs to the most significant creations of late baroque organ building. It exceeds all Silbermann organs not only in number of stops but also in variety. The specification shows conservative elements with deep roots in German baroque organ building and also aspects matching the new sound sensibilities which developed in the 18th century, with French characteristics in the background. Thus this unique work has come into being from the universality of Bach's spirit, from the cosmic multiplicity of his work, and likewise it unifies traditional achievements and foreshadows future developments in a brilliant synthesis." *Ulrich Dähnert (author of "The organ builder and instrument maker Zacharias Hildebrandt" and "The organs of Gottfried Silbermann in Central Germany")*



On the 27th of August 1743, the Naumburg City Council entered into a contract with Zacharias Hildebrandt of Leipzig for the building of the new organ of 52 stops in the existing case of the organ by Zacharias Thayssner (built 1696 -1705). Previously a report from J. S. Bach about the organ had been obtained which was "most kindly found acceptable". Thus we can surely assume that Bach had an influential role in the drawing up of the specification, and that this instrument corresponded to his idea of a fine large organ. On the 27th of September 1746 J. S. Bach and Gottfried Silbermann examined the finished organ and certified that Hildebrandt's work was good. In 1748 Joh. Chr Altnikol, Bach's son-in-law, became organist of the Hildebrandt organ.

In 1834 some small changes to the specification in the taste of that time were made by Friedrich Beyer, a local organ builder. In 1864 Friedrich Ladegast of Weissenfels overhauled the organ and also changed the specification. In 1917 Oskar Ladegast removed the windchests of the Oberwerk and replaced these with cone-chests. In 1932/33 the organ was extensively rebuilt by the Walcker firm (Ludwigsburg). The mechanical action remaining until then was removed and replaced by electropneumatic action, and an electrical console installed on the first gallery. The specification was nominally restored to that of 1746 following the advice of Christhard Mahrholz.

In 1964, the Eule firm of Bautzen made the sound closer to that of the Hildebrandt original. In 1992 an international symposium took place on the past, present and future of the Hildebrandt organ. The unanimous vote for uncompromising restoration of the organ opened the way to restoration and reconstruction work from 1993 to 2000, again carried out by Hermann-Eule-Organbuilding of Bautzen. The work included: key action, stop mechanism, winding, pipe work, pitch, tuning, case, structural framework, carving, and colouring. Brunhilde Engelhardt says: "My favorite organ I have ever played was the Wenzel in Naumburg in East Germany. This organ was built by Zacharias Hildebrandt, and actually Bach and the organ builder Gottfried Silbermann (who built many famous organs in Saxony) examined it together in September 1746 and gave their final approval to this instrument. What an unforgettable experience to play this instrument and to know that its colors of sound are as close as it gets to Johann Sebastian Bach's ideas himself!" The 1746 Hildebrandt Organ in St. Wenzel's Church in Naumburg, Germany; is arguably the best extant example of a "true Bach organ."

Stop List:

I Rückpositiv CD–c3			II Hauptwerk CD–c3			III Oberwerk CD–c3			Pedal CD–d1		
1.	Principal	8'	13.	Principal	16'	28.	Bordun	16'		Vorderlade	
2.	Viol di Gambe	8'	14.	Quintadehn	16'	29.	Principal	8'	42.	Principal	16'
3.	Quintadehn	8'	15.	Octava	8'	30.	Hohl-Floete	8'	43.	Octaven Bass	8'
4.	Rohr-Floete	8'	16.	Spitz-Floete	8'	31.	Princ.und.mar.	8'	44.	Violon Bass	8'
5.	Prestanta	4'	17.	Gedakt	8'	32.	Praestanta	4'	45.	Octaven Bass	4'
6.	Vagara	4'	18.	Praestanta	4'	33.	Gemshorn	4'	46.	Octava	2'
7.	Rohr-Floete	4'	19.	Spitz-Floete	4'	34.	Quinta	3'	47.	Mixtur Bass VII	
8.	Nassat	3'	20.	Sesquialter II		35.	Octava	2'	48.	Trompet. Bass	8'
9.	Octava	2'	21.	Quinta	3'	36.	Wald-Floete	2'	49.	Clarin Bass	4'
10.	Rausch-Pfeife II		22.	Octava	2'	37.	Tertia	1 3/5'		Hinterlade	
11.	Mixtur V		23.	Weit-Pfeife	2'	38.	Quinta	1 1/2'	50.	Subbass	16'
12.	Fagott	16'	24.	Mixtur VIII		39.	Sif-Floete	1'	51.	Violon Bass	16'
	Tremulant		25.	Cornet IV		40.	Scharff V		52.	Posaune	32'
			26.	Bombart	16'	41.	Vox humana	8'	53.	Posaune	16'
			27.	Trompete	8'						
				Tremulant							

- Koppeln: I/II, III/II, II/P
- Spielhilfen: Sperrventile (II, III), Schwebung (III), Cymbelstern

About the church

The most important architectural landmark of the town is the Naumburger Dom (St. Peter and Paul's Cathedral), an impressive late Romanesque and Gothic Cathedral, built between the 13th and 15th centuries. The early Gothic western rood screen was built in 1250. The eastern screen was added in the high Gothic style in the first half of the 14th century. The Romanesque crypt under the east gallery was established around 1170 and was part of an earlier building. Both of the towers at the east end of the church are octagonal and have Baroque canopies. The southwestern spire was completed only in 1884; both western spires are closely modelled on the spires of the cathedrals of Laon and Bamberg. The pulpit dates from 1466. Its interior includes windows from the Middle Ages, as well as the famous 13th century statues of the founders of the cathedral, Margrave Ekkehard and his wife Uta, along with other local nobles. The western tower has been open to the public since Easter 2007, after having long been closed for renovations.



Leipzig

Thomaskirche/ Saint Thomas Church

**The Organs: (1908 Sauer, III/88;
2000 Woehl, IV/61)**

The Organist: Ullrich Böhme

The St. Thomas Church is one of the earliest places in Europe, which documented organ music during church services. "Organ songs" were mentioned for a Maria Mass in 1384 and in 1392 for the Corpus Christi Mass - indications of a very early fostering of music from the St. Thomas founders of 1212.

Great Organ: The first evidence of an organ dates from 1384 followed in 1511 by a new organ (likely II/21) by Blasius Lehmann, which underwent extensive reworking over the years until it was determined to build a new organ in 1889. The great organ was originally placed in front of the continuous west wall of the Thomaskirche. In 1889, as part of the neo-Gothic transformation of the church, the instrument was removed and a new neo-gothic portal with an overlying place for a romantic organ was added. The work of Wilhelm Sauer, with a total of 63 stops on 3 manuals and pedal has been enlarged according to proposals by Karl Straube in 1908 to 88 registers. The Sauer-Organ was later restored and brought back to its original eminence in 2005.

The new Bach-Organ on the north choir loft, situated across from the Bach Window, was built in the year 2000. This organ is used especially for playing the organ works of Johann Sebastian Bach and was built by the organ manufacturer Gerald Woehl in Marburg. The sound quality of this instrument, with its 61 organ stops on 4 manuals and a pedal board, is similar to the organs built in Middle-Germany during the 18th century. The case is modeled after the Scheibe organ in the University Church St. Pauli, which Bach played during his time in Leipzig.



Sauer Organ Stop List:

I Hauptwerk C–a3			II Manual C–a3			III Schwellwerk C–a3			Pedal C–f1		
1.	Principal	16'	26.	Salicional	16'	47.	Lieblich Gedackt	16'	66.	Majorbass	32'
2.	Bordun	16'	27.	Gedackt	16'	48.	Gamba	16'	67.	Untersatz	32'
3.	Principal	8'	28.	Principal	8'	49.	Principal	8'	68.	Principal	16'
4.	Geigenprincipal	8'	29.	Flûte harmonique	8'	50.	Spitzflöte	8'	69.	Contrabass	16'
5.	Doppelflöte	8'	30.	Konzertflöte	8'	51.	Flûte d'amour	8'	70.	Subbass	16'
6.	Flûte harmonique	8'	31.	Rohrflöte	8'	52.	Gemshorn	8'	71.	Lieblich Gedackt	16'
7.	Flauto dolce	8'	32.	Gedackt	8'	53.	Gedackt	8'	72.	Gemshorn	16'
8.	Gemshorn	8'	33.	Schalmei	8'	54.	Quintatön	8'	73.	Violon	16'
9.	Gedackt	8'	34.	Salicional	8'	55.	Viola	8'	74.	Salicetbass	16'
10.	Quintatön	8'	35.	Harmonica	8'	56.	Aeoline	8'	75.	Quintbass	10 2/3'
11.	Viola di Gamba	8'	36.	Dolce	8'	57.	Voix céleste	8'	76.	Octave	8'
12.	Dulciana	8'	37.	Octave	4'	58.	Praestant	4'	77.	Offenbass	8'
13.	Quinte	5 1/3'	38.	Flaute dolce	4'	59.	Traversflöte	4'	78.	Bassflöte	8'
14.	Octave	4'	39.	Salicional	4'	60.	Fugara	4'	79.	Gemshorn	8'
15.	Rohrflöte	4'	40.	Quinte	2 2/3'	61.	Quinte	2 2/3'	80.	Cello	8'
16.	Gemshorn	4'	41.	Piccolo	2'	62.	Flautino	2'	81.	Dulciana	8'
17.	Violini	4'	42.	Cornett III		63.	Harmonia aetheria III		82.	Octave	4'
18.	Octave	2'	43.	Mixtur IV		64.	Trompette harmonique	8'	83.	Flauto dolce	4'
19.	Rauschquinte II		44.	Cymbel III		65.	Oboe	8'	84.	Contraposaune	32'
20.	Mixtur III		45.	Tuba	8'				85.	Posaune	16'
21.	Cornett II–IV		46.	Clarinette	8'				86.	Fagott	16'
22.	Scharf V								87.	Trompete	8'
23.	Groß-Cymbel IV								88.	Clarine	4'
24.	Bombarde	16'									
25.	Trompete	8'									

- Koppeln: II/I, III/I, III/II, I/P, II/P, III/P
- Spielhilfen: Mezzoforte, Forte, Tutti, Rohrwerke, Piano-, Mezzoforte-, Forte- und Tutti pedal mit Absteller, Handregister ab drei frei einstellbare Kombinationen, Rollschweller mit Absteller

Woehl Organ Stop List:

I Brustwerk C–f3			II Hauptwerk C–f3			III Oberwerk C–f3			IV Echo C–f3		
1.	Grob Gedackt	8'	7.	Bordun	16'	21.	Quintaden	16'	35.	Barem	16'
2.	Klein Gedackt	4'	8.	Principal	8'	22.	Prinzipal	8'	36.	Still Gedackt	8'
3.	Principal	2'	9.	Violdagamba	8'	23.	Gedackt	8'	37.	Quintaden	8'
4.	Super Gemßhörnlein	2'	10.	Rohrflöth	8'	24.	Gemßhorn	8'	38.	Principal	8'
5.	Quint-Sexta II		11.	Quinta	6'	25.	Flauta doux	8'	39.	Nachthorn	4'
6.	Sieflit	1'	12.	Octav	4'	26.	Octav	4'	40.	Spitzflöth	4'
			13.	Nassatquint	3'	27.	Hohlflöth	4'	41.	Spitzquint	4'
			14.	Superoctav	2'	28.	Hohlquint	3'	42.	Octav	2'
			15.	Queerflöth	2'	29.	Superoctav	2'	43.	Schweitzerflöth	2'
			16.	Sesquialtera III		30.	Plickflöth	2'	44.	Rauschquint	1 1/2'
			17.	Mixtur VI		31.	Sesquialtera III		45.	Superoctävlein	1'
			18.	Cimbel III		32.	Scharff IV		46.	Cimbel III	
			19.	Fagott	16'	33.	Vox Humana	8'	47.	Regal	8'
			20.	Trombetta	8'	34.	Hautbois	8'			
							Tremulant				
									Pedal C–f1		
									48.	Großer Untersatz	32'
									49.	Prinzipal	16'
									50.	Violon	16'
									51.	Sub Bass	16'
									52.	Octav	8'
									53.	Gedackt	8'
									54.	Quintaden	8'
									55.	Superoctav	4'
									56.	Bauerflöth	1'
									57.	Mixtur VI	
									58.	Posaun Bass	32'
									59.	Posaun Bass	16'
									60.	Trombet	8'
									61.	Cornet	2'
										Glockenspiel	2'

- Koppeln: III/II, IV/II, II/P, III/P.
- Tremulant für das ganze Werk
- Effektregister: Glockenspiel, zwei Zimbelsterne, Vogell Geschrey

About the church

The St. Thomas Church dates back to the 12th Century. It was here in 1409 that the University of Leipzig was founded. From 1492 to 1496, the church had the form of a late Gothic hall church. It was also here in 1539 that Martin Luther preached the implementation of the Reformation. For the last 800 years, the St. Thomas Boys Choir has been singing here. Excavations in the altar sanctuary and in the crossing of the present-day St. Thomas Church revealed foundations of a church dating back to around 1160, a time when Margrave Otto the Rich of Meissen granted a city charter to the Castle of Libzi and the settlement around it. The Romanesque altar sanctuary was rebuilt in 1355 into Gothic style. Then, in 1482, the Romanesque nave was pulled down and replaced with a late-Gothic church hall, which still exists today. With the exception of the steeple, which was completed in 1702, the architectural style of the St. Thomas Church has not changed since the end of the 15th century. The renovations during the years 1884 to 1889 did, however, bring along a distinctive change: All architectural features of the Baroque period - especially those dating from Bach's tenure of office - were completely removed and converted into a new-Gothic style, which can be seen today. It was during this time that the Mendelssohn portal was added at the west front. After the reunification of the two German countries in 1990, the St. Thomas Church was able to realize a total restoration process badly needed after 100 years of neglect. The project was finished on July 28th, 2000 - the commemoration of the 250th anniversary of Bach's death. During this time the St. Thomas Church received the new Bach-Organ.

Through the influence of the many St. Thomas Cantors, including the most famous-Johann Sebastian Bach (Thomas Cantor 1723-1750)- the city of Leipzig and the St. Thomas Church became the center of Protestant church music. The St. Thomas Church is home to the Boys Choir, whose history dates back to the year 1212, is the oldest cultural establishment of the city of Leipzig. Outliving all political, municipal, religious, and educational controversy, 800 years of musica sacra have shaped the choir's past.



Leipzig

Paulinum/ University of Leipzig

The Organs: (2009 Wegscheider, I/9;
2015 Jehmlich, III/46; 2015 Metzler, II/18)

The Organist: Daniel Beilschmidt

The old organs:

In 1528, a new organ (II/15) by an unknown builder was placed in the middle of the south wall; rebuilds 1626–27 by Josias Ibach and 1627–28 by Heinrich and Esaías Compenius. In 1710 the university initiated negotiations with Gottfried Silbermann for a new organ, which nevertheless was never built. Instead, the university continued with its plan to have Johann Scheibe carry out a major rebuild and expansion of the existing instrument, which Scheibe already had moved to the west side of the church in 1710. By 1716 the instrument was completed and at the time was the largest organ in electoral Saxony; Bach examined the organ in 1717. There were rebuilds in later 18th and 19th centuries and a new organ (III/56) built 1841–44 by Johann Gottlob Mende.



Hauptorgel-Main Organ

In 2015, a three-manual Jehmlich organ was installed on the west gallery. The intonation was completed on February 26, 2016. The disposition is inspired by the organ that Johann Scheibe built for the Paulinerkirche in 1711-1716. The white lacquered pine casing is about 10 meters high and almost 7 meters wide. The organ has 46 sounding stops (2951 pipes in total), including a prefix and two transmissions and four extended stops. In addition, the instrument has a transposition device for the chest and some pedal registers.

Schwalbennestorgel-Swallows Nest

In 2015, a Metzler-Schwalbennestorgel was installed in the oratory in a typical 16th-century design and disposition. A first construction phase with seven registers took place with the organ acceptance on March 27, 2015; further registers are planned for expansion. Upon completion, the organ is intended to have 18 registers.

Positiv

In 2008-2009 the organ builder Wegscheider from Dresden built an organ positive for the prayer room. The purely mechanical instrument has seven registers on one manual. It is equipped with a transposing device for 415, 440 and 465 Hz in concert pitch.

Positiv Organ Stop List:

Manualwerk C–d3		
1.	Gedackt	8'
2.	Principal	4'
3.	Flöte	4'
4.	Octava	2'
5.	Quinta	1 1/3'
6.	Quinta (Diskant)	2 2/3'
7.	Cymbel II	

Main Organ Stop List:

I (Schwell-)Brustwerk C–h3			II Hauptwerk C–h3			III (Schwell-)Oberwerk C–h3			Pedalwerk C–g1		
1.	Holzgedackt	8'	12.	Großprinzipal	16'	24.	Bordun	16'	36.	Untersatz	32'
2.	Quintadena	8'	13.	Kleinprinzipal	8'	25.	Prinzipal	8'			
3.	Salicional	8'	14.	Flûte allemande	8'	26.	Hohlflöte	8'	37.	Großprinzipal (= Nr. 12)	16'
4.	Prinzipal	4'	15.	Gemshorn	8'	27.	Viola da gamba	8'	38.	Violon	16'
5.	Rohrflöte	4'	16.	Oktave	4'	28.	Lamento (ab c) [Anm. 2]		39.	Subbass (Ext. Nr. 35)	16'
6.	Nasat	2 2/3'	17.	Spitzflöte	4'	8'					
7.	Oktave	2'	18.	Quinte	2 2/3'	29.	Oktave	4'	40.	Oktave (= Nr. 12)	8'
8.	Terzflöte	1 3/5'	19.	Oktave	2'	30.	Querflöte [Anm. 3]		41.	Cello (Ext. Nr. 36)	8'
9.	Larigot	1 1/3'	20.	Kornett V (ab g)	8'	4'			42.	Bordun (Ext. Nr. 35)	8'
10.	Scharf IV	1'	21.	Großmixtur V	2'	31.	Fugara	4'			
11.	Krummhorn	8'	22.	Fagott	16'	32.	Philomela	2'	43.	Weitoktave	4'
	Tremulant		23.	Trompete	8'	33.	Piccolo (aus Nr. 33)	1'	44.	Posaune	16'
						34.	Mixtur III–VI	2'	45.	Trompete (Ext. Nr. 41)	8'
						35.	Hautbois	8'	46.	Trompete	4'
							Tremulant			Tremulant	

- Koppeln:
 Normalkoppeln: I/II, III/I, III/II, I/P, II/P, III/P
 Superoktavkoppeln: III/II, III/P
 Suboktavkoppeln: III/I, III/II
 Spielhilfen: Generalkoppel, Crescendowalze, Crescendo an, Handregister zur Walze,
 Koppeln aus der Walze, Tutti, Setzeranlage mit Touch-Screen-Bedienung und MIDI-Schnittstelle
- Stimmung:
 Stimmtonhöhe: a1 = 440 Hz bei 15 °C
 Stimmung: gleichstufige Stimmung
- Anmerkungen:

Swallows Nest Organ Stop List:

I Unterwerk CDEFGA–c3			II Oberwerk CDEFGA–c3			II Regalwerk CDEFGA–c3			Pedalwerk CDEFGA–d1		
1.	Großgedackt	8'	7.	Gross-Principal	16'	15.	Messing Regall	8'		Gross-Principal (= Nr. 7)	16'
2.	Principal	4'	8.	Principal	8'				16.	Subbass	16'
3.	Mittel Gedackt	4'	9.	Rohrflöte	8'					Principal (= Nr. 8)	8'
4.	klein Octävelein	1'	10.	Octava	4'				17.	Bauernflöte oder Cornett	2'
5.	Zimbel II		11.	Quinta	3'				18.	Posaunen	16'
6.	gross blechen Kälber Regall	8'	12.	Superoctava	2'						
			13.	Rauschpfeif-Zimbel II							
			14.	Mixtur VII–XII							

- Koppeln: II/I, I/P, II/P
- Nebenregister: Tremulant (X), Vogelsang (X), Zimbelsterne
- Stimmung:
 Stimmtonhöhe: a1 = 446 Hz bei 23 °C
 Stimmung: mitteltönige Stimmung
- Anmerkung

About Paulinum

The Paulinum is a university building of University of Leipzig, whose construction began in 2007. Where today's Paulinum now stands was the old university church, the Paulinerkirche, which was destroyed in 1968 during the communist regime of East Germany.

The building was designed by award-winning architect Erick van Egeraat. The Paulinum contains the university's assembly hall with an oratory, as well as rooms of the faculties for information science and mathematics. The assembly hall, which was erected on the exact same site as the old university church, exhibits figures and other objects from the old Paulinerkirche and offers a room of common

prayer. As one of only a few German universities, the University of Leipzig thus retains the tradition of having its own university chapel, a tradition dating back for over 500 years. The facade of the Paulinum features collegiate gothic architecture as a commemoration of the original building. The name Paulinum derives from the old Collegium Paulinum (St. Paul's College) which was one of the old colleges of the University of Leipzig, which included the original university church.



About the old church

In 1485 St. Paul's or University Church (Paulinerkirche or Universitätskirche) was transformed from a medieval monastery church into a late Gothic hall church. The monastery was secularized in 1539 and the church became part of the university in 1543. On August 12, 1545, the church was dedicated by Martin Luther. The church survived Baroque and neo-Gothic remodelings and was only slightly damaged during World War II only to be demolished by the East German communist regime on May 30, 1968.

Leipzig

St. Michael Church

The Organ: (Sauer 1904, III/47)

The Organist:

The Sauerorgel with its full soft sound is unique in the Leipzig organ landscape. The organ, preserved in its original state, is heard in the church service as well as for organ concerts. It is perhaps the best preserved organ in original condition in Leipzig. The instrument was planned and built by Wilhelm Sauer Orgelbau in conjunction with the original construction of the church; it was completed in 1904. The case of ornate oakwood with flowering rosebush, fabulous figures and angel's head was created by S. Rummel and G. Heinrich of Leipzig. The organ was refurbished by Christian Scheffler, 1996-1999.



Stop List:

I Hauptwerk C–g3			II Oberwerk C–g3			III Schwellwerk C–g3			Pedal C–f1		
1.	Prinzipal	16'	16.	Quintatön	16'	27.	Lieblig Gedackt	16'	38.	Prinzipalbaß	16'
2.	Bordun	16'	17.	Prinzipal	8'	28.	Geigenprinzipal	8'	39.	Harmonikabaß	16'
3.	Prinzipal	8'	18.	Salizional	8'	29.	Soloflöte	8'	40.	Violon	16'
4.	Flute	8'	19.	Rohrflöte	8'	30.	Aeoline	8'	41.	Subbaß	16'
5.	Bordun	8'	20.	Quintatön	8'	31.	Vox coelestis	8'	42.	Oktavbaß	8'
6.	Gemshorn	8'	21.	Concertflöte	8'	32.	Lieblig Gedackt	8'	43.	Cello	8'
7.	Gamba	8'	22.	Prinzipal	4'	33.	Viola	4'	44.	Baßflöte	8'
8.	Oktave	4'	23.	Gedackt	4'	34.	Traversflöte	4'	45.	Oktave	4'
9.	Fugara	4'	24.	Flautino	2'	35.	Praestant	4'	46.	Posaune	16'
10.	Rohrflöte	4'	25.	Progressio II-IV	2 2/3'	36.	Waldflöte	2'	47.	Trompete	8'
11.	Oktave	2'	26.	Clarinetten	8'	37.	Oboe	8'			
12.	Rauschquinte II										
13.	Cornett III-V	2 2/3'									
14.	Mixtur V	2'									
15.	Trompete	8'									

- Koppeln: II/I, III/I, III/II, I/P, II/P, III/P
- Spielhilfen: je drei feste und freie Kombinationen, Absteller (Handregister, Zungen), Crescendowalze.

About the church

St. Michael's Church in Leipzig was begun in 1901 by the Leipzig architects Heinrich Rust and Alfred Müller as the main church of the newly developed Nordvorstadt and consecrated on 12 June 1904. Today it is liturgically used by the Lutheran Michaelis-Peace parish. The church stands in an exposed position at the intersection of several visual axes on the North Square. Unusual is the orientation in north-south direction, which aligns with the orientation of the streets of the northern suburbs. The cruciform nave is surrounded by chapels on the choir side. The central tower in the south of the building rises 70 meters high, making it one of the tallest church towers in the city. The façade is executed in sandstone and carries rich architectural jewelry. Although still belonging to historicism, the architecture does not follow a clear stylistic program, but unites Renaissance, Neo-Gothic, Neo-Baroque and Art Nouveau elements. The St. Michael's Church survived the destruction of the war unscathed and stands out through the original design of other church buildings of the epoch.



Leipzig-Möckern

Church of the Resurrection

The Organ: (Schweinefleisch-Mendelssohn-Orgel 1766/1841, 2004 III/25)

The Organist:

The Church of the Resurrection is known for its organ, the oldest instrument of its kind in the area of Leipzig. It was built in 1766/67 for the old Reformed church, which was located from 1707 to 1900 in the rooms of the Old Town Hall at the Thomaskirchhof. The work with 24 registers by university organ builder Johann Emanuel Schweinefleisch was removed by Thomaskantor Johann Friedrich Doles. After 1840/41 an overhaul by Johann Gottlob Mende had been made, and the town council decided to let the Gewandhaus Kapellmeister Felix Mendelssohn Bartholdy examine the result. Mendelssohn was a member of the Reformed community and very interested in organs. The task, however, was ultimately carried out by the then organist. Another conversion by Carl Bernecker took place from 1870 to 1873. Bernecker enlarged the organ to three manuals and adapted it to the romantic taste of the time. Therefore, it was probably later assumed that the organ was built in 1872.

With the construction of the new Reformed Church on Tröndlinring, which also received a new organ, the instrument had become superfluous. When demolishing the old building, the organ was owned by the city of Leipzig. On May 21, 1901, the organ of 3 manuals, pedal and 30 voices was sold for 2,500 Marks to the Resurrection Church. On August 19, 1901, the case was set up.

From 1982 to 1984 a reconstruction was carried out according to then findings with removal of the third manual and the associated pipe work. This was undertaken by the Greizer organ company, Hartmut Schüßler. The case received a new color version, but otherwise remained unchanged.

After the creation of the Förderverein Schweinefleisch Mendelssohn Organ Fund by Kantor Holm Vogel, about 40,000 euros was collected for a new organ restoration, which took place from February to November 2004 by the organ builder Ekkehart Groß from Waditz near Bautzen. The goal was a restoration to the state of 1841. On October 3, 2004, the instrument was festively re-inaugurated. It now has 25 registers on two manuals and pedal. Since 2004, the Möckerner Orgeltage (Organ Days) has taken place here each autumn.



Stop List:

Hauptwerk C–g3			Hinterwerk C–g3			Pedal C–f1		
1.	Bordun	16'	12.	Gedackt	8'	21.	Prinzipalbass	16'
2.	Prinzipal	8'	13.	Salizional	8'	22.	Subbass	16'
3.	Viola di Gamba	8'	14.	Quintatön	8'	23.	Oktavbass	8'
4.	Rohrflöte	8'	15.	Prinzipal	4'	24.	Cello	8'
5.	Oktave	4'	16.	Rohrflöte	4'	25.	Posaune	16' S
6.	Gemshorn	4'	17.	Nasat	2 2/3'			
7.	Quinte	2 2/3'	18.	Waldflöte	2'			
8.	Oktave	2'	19.	Mixtur III				S
9.	Cornett III (ab c0)		20.	Oboe	8'			G
10.	Mixtur IV							
11.	Trompete	8' S						

Anmerkungen

S = durch Hartmut Schüßler 1984 neu eingebautes Pfeifenwerk

G = durch Ekkehart Groß 2004 neu eingebautes Pfeifenwerk

About the church

By the latter part of the 19th century the village of Möckern had become part of the Leipzig urban area. In 1888 Möckern had established its own independent parish, but it was still without a church. In 1897, the church building association of the parish was founded, and the old cemetery was chosen as the building site for the church. But only when an anonymous donor from the Landeskonsistorium made 20,000 marks available for the church, was it possible to seriously think about the start of construction. On February 27, 1900, the parish council decided to construct a temporary church building. By December 1900, the construction site was staked and excavation begun. The unusually cold winter interrupted the construction work for over two months. At the end of March, the entire framework was erected and celebrated in May's topping-out ceremony. The interior was completed in June. The total construction cost amounted to 58,108 marks. On November 10, 1901, the church was consecrated. In 1921, the church was given the name "Resurrection Church", which expresses the Christian hope that not everything is over with death. For almost 100 years, this temporary church has been enriching the townscape of Möckern, which is poor in architectural monuments.

The half-timbered church building extends from north to south and is set upon the 1852 cemetery. The wooden framework is unplastered with exposed yellow bricks. The ground plan is based on the Latin cross. The wooden ceiling rises up to a dome in the nave. Before demolition of the choir, the church was 28 meters long. The nave has a width of 13 m and extends to 18 m in the transept. The interior is almost 11 m high. Originally the church had 602 seats. At first it was planned to equip the windows with simple cathedral glass. However, foundations enabled a richer design of the windows. All windows were made by Bruno Urban glassworks in Dresden in 1901. The middle apse window shows Christ, taken from the grave and wreathed with the inscriptions "I am the resurrection and the life" and "Death is swallowed up in the victory of 1 Corinthians chapter 15 V.55". The windows on the right and on the left side show Paul with bible and sword, and Peter with oars and fishing net. Above the galleries there are two groups of three windows with ornamental glazing. The middle window on the left side shows the upper part of a bust of Luther, on the opposite side is Melancthon. The stained glass windows give the otherwise rather simple church a special charm.



Störmthal

Kreuzkirche

The Organ: (1723 Hildebrandt, I/14)

The Organist: Gabriele Wadewitz, church organist

The organ at Störmthal is the second of a total of seventeen organs that Hildebrandt built. With it, he succeeded in creating a masterpiece that has been tested and praised by none other than Johann Sebastian Bach. In the Störmthal church accounting book of 1723 it is noted that the organ "...on Nov. 2, 1723, by the famous Prince Anhalt-Cöthenic Capellmeister and Directore Music: also Cantore zu Leipzig Mr. Johann Sebastian Bach, has been examined, played, and been deemed as solid and praised."

Bach performed his cantata "Hochsterwünschtes Freudenfest" BWV 194 at public the service and inauguration of the. The Störmthal Hildebrandt organ is one of the most valuable organs in Saxony. It owes this not only to the fact that it was examined and initiated by Bach, but that it is largely preserved in its original condition like no other Hildebrandt organ.



History

- 1722 Contract between patron Hilmar Statz von Fullen and Zacharias Hildebrandt on the construction of an organ for 400 thalers.
- 1723 Completion of the organ. In addition to the contract, a Cornet triple, a wind paddock and a few larger prospect whistles are built, for which Hildebrandt receive an additional 40 thalers.
- 1731 until 1754 maintenance and care of the organ was taken over by Zacharias Hildebrandt himself.
- 1776 repair by Johann Gottfried Mauer from Leipzig for 70 thaler.
- Removal of the trombone 16 'and install a violon 8' by an unknown organ builder.
- 1840 General repair by Urban Kreutzbach, Borna, with new construction of the bellows and wind canals for 151 talers. Installation of an Octavbass 8 'instead of the cello.
- 1905 repair by Schmidt and Berger, Borna with installation of Gambe 8 'and Aeoline 8' on additional pneumatic wind chests.
- Donation of pipes for war purposes.
- 1917 repair of the organ by Hermann Eule, Bautzen, with installation of new front pipes, a trombone 16 'with half
- 1934 On December 16, 1934, the re-inauguration of the organ took place with the participation of the St. Thomas Choir, members of the Leipzig Symphony Orchestra and Günther Ramin on the organ.
- 1974 repair by Hermann Eule (then VEB Orgelbau Bautzen)

Stop List:

Manual	C, D-c'''	1723	2008
1. Principal	8'	C, D-A	B-c'''
2. Praestant	4'	d'-h''	C, D-cs, c'''
3. Quintadena	8'	C, D-c'''	C, D-c'''
4. Gedackt	8'	C, D-c''	außer c'', ds''
5. Rohrflöte	4'	C, D-h''	c'''
6. Nassat	3'	C, D-cs, ds-h''	d, c'''
7. Octava	2'	C, D-h''	c'''
8. Tertia	1 3/5'	C, D-h''	c'''
9. Quinta	1 1/2'	C, D-a', c''	b', h', cs''-c'''
10. Sufflet	1'	C, D-h, g'-a', d'' c'-fs', b'-cs'', ds''-c'''	
11. Mixtur 3fach		C, D-h''	c'''
12. Cornet 3fach		c'-h''	c'''
Tremulant			Tremulant
Pedal	C, D-c'	1723	2008
13. Posaune	16'		C, D-c'
14. Subbass	16'	C, D-c'	

Tonhöhe = 462 Hz / 15 °C

Winddruck 72 mm Wassersäule, 2 Keilbälge

Stimmung Silbermann 1/6 Komma

About the church

The old late-Gothic village church was demolished in 1722 and replaced by a new church, Kreuzkirche, in Baroque style. The altar is richly decorated with carvings as well as the cup-shaped baptismal font, the galleries and the stalls, and the Patron's box over whose windows the coats of arms of the former manor owners are immortalized. A life-size crucifix carved from linden dates from the early 16th century. The church is known for its excellent state of preservation.



Altenburg

Altenburg Castle/ Hofkirche

The Organ: (1739 Trost, II/36)

**The Organist: Dr. Friedrich,
church organist**

This organ was newly built 1733–39 by Tobias Heinrich Gottfried Trost on recommendation of Duke Friedrich II of Saxe-Gotha-Altenburg. With assistance from the court sculptor Johann Jeremias Martini, the instrument was placed on the north balcony of the choir. There were numerous alterations in the nineteenth and twentieth centuries. By 1950, the organ, which had declined since the war and post-war period, was restored by Jehmlich Orgelbau. In 1976 Eule Orgelbau restored the organ to its 1739 condition. From that point forward the Bach organ and vocal works once again became the focus of annual music festivals.



There is evidence that Johann Sebastian Bach visited Altenburg at the beginning of September 1739, probably for an informal examination of the just-completed court organ, as well as to play the organ during a church service. According to the court record of September 7, 1739, “the well-known kapellmeister Bach, of Leipzig, was heard at the organ, and, in passing, judged that the organ’s construction was very durable, and that the organ builder had succeeded in giving to each stop its particular nature and proper sweetness” (BDOK II, no. 453). Bach’s participation in what was a successful examination and acceptance of the organ on October 26, 1739, in the presence of Gottfried Heinrich Stölzel, kapellmeister in Gotha, while apparently planned, never materialized. Regarding Bach’s organ playing during the church service (probably on September 6, 1739, the Fifteenth Sunday after Trinity), an anonymous “ear-witness” later reported: “Few are in a position to guide a congregation as old Bach could do, who one time on the large organ in Altenburg played the creedal hymn [“Wir glauben all an einen Gott” (We all believe in one God)] in D minor, but raised the congregation to E minor for the second verse, and on the third verse even went to E minor. But only a Bach could do this and only the organ in Altenburg. Not all of us are or have that” (BDOK V, no. C1005a). Organists of the court church included Gottfried Ernst Pestel (1681–1732) and Christian Lorenz (1732–48). Bach’s student Johann Ludwig Krebs took over the position in 1756 and held it until his death in 1780.

Stop List:

I Hauptwerk C–c3			II Oberwerk C–c3			Pedal C–c1		
1.	Groß-Quintadena	16'	16.	Geigenprincipal	8'	30.	Principalbass	16'
2.	Flaute traverse	16'	17.	Liebligh Gedackt	8'	31.	Violonbass	16'
3.	Principal	8'	18.	Vugara	8'	32.	Subbass	16'
4.	Bordun	8'	19.	Quintadena	8'	33.	Octavenbass	8'
5.	Spitzflöte	8'	20.	Hohlflöte	8'	34.	Posaune	32'
6.	Viol di Gamba	8'	21.	Gemshorn	4'	35.	Posaune	16'
7.	Rohrflöte	8'	22.	Flaute douce II	4'	36.	Tro	
8.	Octave	4'	23.	Nasat	3'			
9.	Kleingedackt	4'	24.	Octave	2'			
10.	Super Octave	2'	25.	Waldflöte	2'			
11.	Blockflöte	2'	26.	Superoctave	1'			
12.	Quinte	3'	27.	Cornet V				
13.	Sesquialtera II		28.	Mixtur IV–V				
14.	Mixtur VIII–IX		29.	Vox humana	8'			
15.	Trompete	8'		Tremulant				
	Glockenspiel c1–c3							
	Tremulant							

About the church:

The Altenburg Castle is a former residence of the dukes of Saxe-Altenburg. It features exhibition areas including the 17th-18th and 19th-20th century Ducal apartments as well as a playing card museum. The origins of the original fortress date to the 10th century.

The castle church of St. George was built from 1404 to 1414 in Gothic style. Due to a fire in 1444, the church vault collapsed and was rebuilt in the late-Gothic style as a ribbed vault. Since the castle rises on a rock, the church is built in an alcove. From 1413 to 1533, the castle church was also collegiate church of the Collegiate St. George. In the north nave is a Seccomalerei from 1488, it shows Christ before Pontius Pilate. The choir stalls date back to around 1500. The pulpit, dating from 1595, is located at the summit between the choir and the northern side nave. The church received in the years 1644-1649 some baroque refittings by Christoph

Richter, such as the two-storey altar, the concrete chairs, galleries and the royal loge. The church has been a burial place for the ducal family since the second half of the 17th century; the royal crypt is located in the northern nave. In addition, there is the grave of Elector Margaretha of Saxony, daughter of the Archduke Ernst I of Austria and mother of the princes Ernst and Albrecht, created by Peter Vischer from 1486 in front of the altar steps. The Elector possessed the mint and the coinage in Colditz.



Pomssen

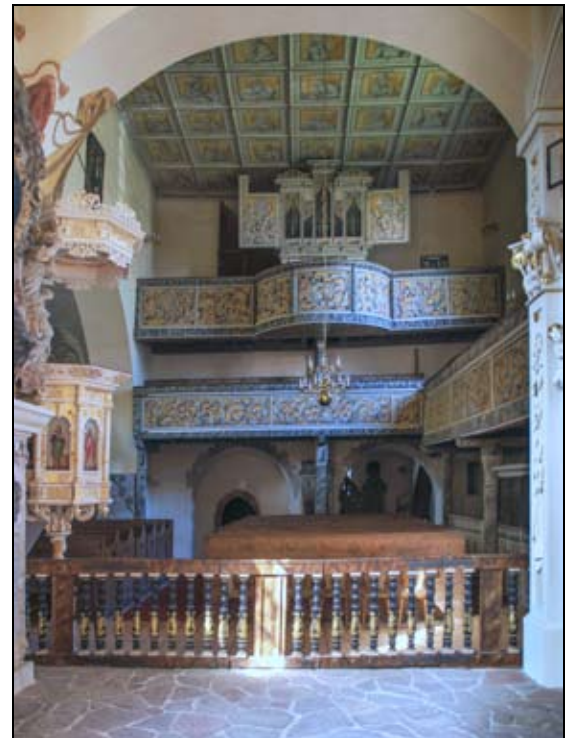
Wehrkirche

The Organ: (1671 Richter, I/13)

The Organist: Roland Börger

The church, which dates back to the 13th century, is impressively influenced by the artistic sense of the rule of the Pomssen castle and manor. It was above all the von Ponickau family (1536 - 1782), who was particularly interested in the interior design of the church. After storm damage in 1660, Sophia von Ponickau awarded the contract to rebuild the organ to Gottfried Richter, organ builder and later mayor in Döbeln in Saxony. Built in 1671, the one-manual work originally had twelve stops. In 1727, a pedal register was added by organ builder Johann George Gordt from Mittweida. In 1887 Gottfried Hildebrand from Leipzig built two registers and new keyboards. From 2004 to 2006, the Wegscheider organ workshop restored the instrument to its original condition.

Richter oriented himself in the design of the five-part case historicizing the style of the Renaissance. The three central long, embossed pipes have turned feet and gilded labia. The wing doors are painted in grisaille technique. The original disposition is documented in the "Orgell-sermon" on Palm Sunday 1671 by Pomssen's pastor Immanuel Weber. Manual and Pedalwerk are each in their own cases. In the year 2000, three bellows dating probably back to a 1696 organ by Andreas Tamitius were acquired as permanent loan from the Palace Church in Zwickau and were installed in the Pomssen church tower. Between 2004 and 2005 the organ was dismantled and taken to the workshop of Christian Wegscheider. Dendrochronological research established that case was made from timber cut in 1647, 1655 and 1664 – thus Gottfried Richter did not reuse an earlier case. In the process of the restoration careful decisions had to be taken regarding a 1727 change of a pedalregister which was moved to allow for a restoration of the original Cornett 2'. A Christoph Contius organ (1708) in Abbendrode served as example for the recreation of the reed stops. Tremulant, Cimbels and Vogelsang were given back their original place.



Stop List:

I Manual CDEFGA–c3			Pedal CDEFGA–c1	
1.	Grobgedackt	8'	Subbass	16'
2.	Principal	4'	Violenbass	8'[Anm. 2]
3.	Klein gedackt	4'		
4.	Nassat	3'[Anm. 1]	Posaunen	16'[Anm. 1]
5.	Sesquialtera II		Cornetten	2'[Anm. 1]
6.	Octava	2'		
7.	Mixtur III			
8.	Cimbel gedoppelt II			
9.	Trompeten	8'[Anm. 1]		

- Koppeln: I/P (wohl ab 1727, neue Einschaltung 2006)
- Tremulant und Vogelgesang (beide 2006 rekonstruiert), Stern (rekonstruiert 2006 und 2016)
- Stimmung a1 = ca. 458 Hz, mitteltönige Stimmung (1/4 syntonisches Komma)

About the Church

When entering through the low doorway in the south wall of the church, the visitor is astonished at richness hidden behind the unadorned, enormous outer walls. The creative unity of galleries, organ, painting and the coffered ceilings from the late Renaissance and early Baroque periods is overwhelming. The fortified church in Pomßen can be described as one of the most beautiful and most artistically valuable in the Leipzig area. An exact beginning of the church is unknown. The highly visible structure with the huge west tower, the rectangular nave and the semicircular apse sanctuary goes back to the late Romanesque of the 13th century. The spaces of the gallery parapets and the coffered ceilings are decorated with grisaille painting on a gold-ocher-colored ground from the early Baroque period. Noteworthy is the angel concert from the year 1668 on the parapet of the organ loft. Seven angels playing musical angels with various musical instruments of the time can be seen here.



In his detailed description in the booklet “Weirkirche Pomßen “ Winfried Schrammek draws parallels to the music theory work “Syntagma musicum”, Wolfenbüttel 1619, by Michael Preatorius. This depiction finds its continuation in the painting of the organ wing doors with the pictorial motets pictured there. It is assumed that the painting on these gull-wing doors is older than that of the angelic concerto.

Striking are the coffered ceilings over nave and sanctuary. In the second half of the 17th century, the paintings were created with depictions of figures from the Old Testament in the nave and angelic figures in the choir. Notice a baroque baptismal angel hanging from the ceiling. The precious Renaissance altar made of sandstone, created around 1560 by the Freiberg School of Sculptors Andreas Lorenz, presents the life of Jesus in plastic and color design in an outstanding artistic way. The founding family Hans von Ponickau himself is here kneeling under the crucified Christ in the events involved. On the north wall of the sanctuary the patron's loge dominates two stories with its rich stucco facing. Opposite, on the south side, are elaborate epitaphs, created as monuments to the deceased of Ponickau. Basic renovations of the church building took place in the years 1889 and 1934, and the exterior was restored in 1974. Only after 1989 was it possible to think of a full restoration to be carried out according to modern restorative concepts. After renovation work on the roof and ceiling construction, painstaking attention turned to the paintings on coffered ceilings, gallery parapets, the sanctuary with its patron's loge and the altar. In the meantime, almost the entire exterior renovation (roof and facade) was completed, and the outer shell, which was cleaned of pollutants, is again visibly shining in new splendor. The culmination of all work was the restoration of the valuable Renaissance organ on the second gallery on the west side of the nave.

Rötha

St. George's Church/ Georgenkirche

The Organ: (1721 Silbermann, II/23)

The Organist: Elisabeth Höpfner

On December 22, 1718, Christian August Freiherr von Friesen closed a contract with Gottfried Silbermann which also was signed by his co-worker Zacharias Hildebrandt. In 1716 Zacharias Hildebrandt had accepted an order to build his own masterpiece, an organ for the village church in Langhennersdorf near Freiberg. Therefore he was not able to support Silbermann and consequently was not mentioned in the approval protocol. The organ was inspected on November 8, 1721 by Johann Kuhnau from Leipzig, cantor of St. Thomas church, and Gottfried Ernst Bestel from Altenburg, court organist. The Silbermann instrument was dedicated on November 9, 1721 with Kuhnau conducting the celebration music which he had composed on a text by Johann Christian Langbein.

The instrument remained intact in essential parts over the decades. From a number of repairs and interventions, one can see several changes related to the taste of the time with respect to musicians and organbuilders standards. In addition, both world wars left their scars behind on the organ. In 1796 the Leipzig university organ builder Johann Gottlob Ehregott Stephani installed a pedal coupler; an initially fixed connection between pedal and main manual - as usual with small and medium sized organs by Silbermann - was regarded as disadvantageous. At the occasion of cleaning and repair Ulrich Kreutzbach in 1842 tuned the organ to equal temperament because even a moderate inequality did not meet the taste of the time. Kreutzbach also changed the worn-out pedal keyboard with an entirely new one. Further cleaning actions took place in 1847 and 1897. All these works included minor corrections of the voicing, as can be seen from looking at the pipes. Thirteen pipes of the facade had to be surrendered in 1917 for World War I; they were replaced in 1930. Already at the beginning of the 19th century some wood worm contamination had been found. In the following years it reached an extent such that in 1935 Eule Orgelbau, was commissioned to treat all wooden parts - even peripheral ones - of the organ. Cantor Alfred Kirsten strongly pleaded for a restoration following a preservation tendency. A large number of parts nevertheless could not be preserved at all or only partially, so many of them were made completely new: 33 of the wooden flue pipes and 20 reed pipe components had to be replaced by copies. The three wedge-shaped bellows were neither repaired nor copied but exchanged against reservoir-type blowers. At the same time trackers as well as pedal and manual keyboards were refitted, including re-installation of the tremulant which supposedly was removed in 1832. Apart from the installation of a new blower motor, the wind supply system, wind pressure and reference tone remained unchanged. In the years after 1930, Guenther Ramin, organist of the Thomas church in Leipzig, managed to promote the instrument in a way that it was exposed to the interest of a broad public. Since then numerous distinguished organists, national and from abroad, have been performing in Rötha, which is also a place of pilgrimage for many tourists.



Stop List:

Hauptwerk	Oberwerk	Pedal	Nebenregister
BORDUN. 16.Fuß.	Gedackt. 8.Fuß.	PRINCIPAL,,Bass. 16.Fuß.	TREMULANT
PRINCIPAL. 8.Fuß.	QUINTADENA. 8.Fuß.	Posaune. 16.Fuß.	(Schiebekoppe II/I)
Rohr,,Flöte. 8.Fuß.	PRINCIPAL. 4.Fuß.	Trommete. 8.Fuß.	PEDALKOPPEL (I/P)
OCTAVA. 4.Fuß.	Rohr,,Flöte 4.Fuß.		
Spitz,,Flöte. 4.Fuß.	Nasat. 3.Fuß.		
QUINTA. 3.Fuß.	OCTAVA. 2.Fuß.		
OCTAVA. 2.Fuß.	TERTIA. (13/5')		
CORNET. (3fach ab c ¹)	QUINTA. 11/2.Fuß.		
MIXTUR. (3fach)	SIFFLET. 1.Fuß.		
Cymbeln. (2fach)	MIXTUR. (3fach)		

About the Church

The twin towers in the west date from the 12th century and the connecting three-aisled Late Gothic hall church was built around 1500. The flat wooden ceiling was installed in 1896. An early Baroque altar, the pulpit dated to around 1600 and an octagonal baptismal font made of porphyry at the end of the 15th century define the interior of the choir..



Rötha

St. Mary's Church/ Marienkirche

The Organ: (1721 Silbermann, I/9)

The Organist: Elisabeth Höpfner

The Gottfried Silbermann organ of St. Marienkirche is what we like to call the “little gem”. Upon completion of its larger ‘sister’ in St. George, the contract was written up between Freiherr von Friesen and Silbermann on November 12, 1721, to build a new organ with a single manual for St. Marien. The original specification called for nine stops (omitting the Subbass 16 and the Tertia 1 3/5) and Tremulant. Unfortunately no records exist regarding the addition of these two stops by Silbermann. The St. Marien organ has not suffered from severe changes throughout the years.

Documented works include: a number of repairs between 1732 and 1760, mainly concerning the bellows; 1833/43 a comprehensive overhaul proved necessary, carried out by the organ builder Urban Kreutzbach of Borna. He installed a pedal coupler, removed the tremulant and tuned the organ to equal temperament. Fortunately the parish waived the suggested installation of a Bordun 16’ to replace the Tertia and Sufflet stops. The original bellows were replaced with an electric blower in 1935. In 1942 considerable damage to the church building lead to the temporary removal of the organ.

For the Bach fest in 1950 the organ was put up in the old townhall in Leipzig and thereafter lent as an exhibit for the Berlin Bach exhibition. It took 10 years to see the organ returned to St. Marien, its original location. Another comprehensive restoration took place in 2008 by Ekkehart Groß, Waditz. In contrast to the organ in St. Georgen, it does not have equal temperament, but the temperament originally created by Silbermann in 1722, as far as it could still be reconstructed after 300 years



Stop List:

Manual		Pedal		Nebenregister
Principal	8Fuß	Subbass	16Fuß	PEDAL-COPPEL (bis 1834 Tremulant)
Gedackt	8Fuß			
Octava	4Fuß			
Rohr Flöte	4Fuß			
Nassat	3Fuß			
Octava	2Fuß			
Tertia	(1 3/5Fuß)			
Quinta	1 1/2 Fuß			

About the Church

According to legend about 1502 Mother Mary appeared three times to a shepherd under a pear tree at a spring near Rötha and invited him to build here a pilgrimage church. The bark of the tree is said to have cured even sick sheep. The pear tree and wells soon received a large influx of pilgrims. A first little wooden chapel was followed by the establishment of a sanctuary by the Benedictine Monastery of St. George in Leipzig in 1510 and was initially named the Church of the Holy Birnbaum. Around 1518, the church was completed in its present Gothic style. During the reign of George the Bearded, the pilgrimages continued to Rötha. When his successor, Heinrich the Pious, introduced the Reformation in Saxony in 1539, the Marienkirche was consecrated as a Protestant church. After the 'Thirty Years' War began, under the patronage of the noble family of Friesen in Rötha in the 1680s, there was a partial Baroque renovation of the church equipment with pulpit, galleries, baptismal font and stately loge, which culminated in the establishment of the Silbermann organ in 1722. In 1896-1897, the Marienkirche was restored under the supervision of the architect Theodor Quentin. In 1932, a storm overturned the 14-meter-high ridge turret, which badly damaged the roof and caused the church to decay in subsequent years. It was not until 1950 that the roof was completely renewed, followed by a total reconstruction by 1957. The present external plaster and paint were restored to their original appearance during repair between 1991 and 1997.



Merseburg

Merseburg Cathedral

The Organ: (1855 Ladegast, IV/82)

The Organist:

When Bach was in Halle to examine the Contius organ, the large Wender organ in Merseburg Cathedral was just being completed. Considering his longstanding connections with the Mühlhausen organ builder, Bach may have worked with Wender on the Merseburg disposition. Georg Friedrich Kauffmann was court and cathedral organist in Merseburg from 1710 until his death in 1735.



The earliest organ in the cathedral dates to 1665, builder unknown. From 1693–1705 it underwent, enlargement and renovation by Zacharias Thayßner with the old case reused. The instrument was assessed negatively by the organ builder Christoph Gloger and by Johann Kuhnau. Kuhnau speaks of a “very large, but pretty much bungled organ” (Engel 1855). From 1714–16 another rebuild and further enlargement was undertaken by Johann Friedrich Wender, including addition of a Brustwerk. Johann Nicolaus Becker, Wender’s son-in-law, cared for the organ after 1724. Zacharias Hildebrandt made repairs (1734–35), adding a Vox humana to the Oberwerk. By 1853 a new organ was ordered (IV/81) from Friedrich Ladegast using twenty-seven registers and six bellows from the previous organ, as well as the case from 1665; the old registers were replaced by Ladegast in 1866. There were various rebuilds in the twentieth century.

From 2002–4 there was a thorough collaborative restoration by Eule Orgelbau, Orgelwerkstatt Scheffler, and Orgelwerkstatt Wegscheider. This particular instrument has an important place in the history of German Romantic organ music. Liszt’s Prelude and Fugue on B-A-C-H was written for its inauguration, but the piece was not completed in time for the performance. The organist was one of Liszt’s students, Alexander Winterberger, who substituted Liszt’s Fantasia and Fugue on the Choral “Ad nos, ad salutarem undam”. Another of Liszt’s students, Julius Reubke, premiered his own Sonata on the 94th Psalm in a recital on this organ in 1857. This instrument, then, is tied to three of the largest, most dramatic nineteenth-century German works for organ.

Stop List:

I Rückpositiv C–g3			II Hauptwerk C–g3			III Oberwerk C–g3			IV Brustwerk C–g3 (schwellbar)			
1.	Bordun	16'	12.	(H)	Bordun (ab c0)	32'	32.	Quintatön	16'	49.	Lieblighgedackt	16'
2.	Principal	8'	13.	(V)	Principal	16'	33.	Principal	8'	50.	Geigenprincipal	8'
3.	Flautotraverso	8'	14.	(H)	Bordun	16'	34.	Rohrflöte	8'	51.	Flauto dolce	8'
4.	Fugara	8'	15.	(V)	Principal	8'	35.	Flaute amabile	8'	52.	Salicional	8'
5.	Quintatön	8'	16.	(H)	Hohlflöte	8'	36.	Gambe	8'	53.	Unda maris	8'
6.	Octave	4'	17.	(H)	Doppelgedeckt	8'	37.	Gedeckt	8'	54.	Lieblighgedackt	8'
7.	Gedeckt	4'	18.	(H)	Gambe	8'	38.	Octave	4'	55.	Octave	4'
8.	Octave	2'	19.	(H)	Gemshorn	8'	39.	Spitzflöte	4'	56.	Zartflöte	4'
9.	Mixtur IV	1 1/3'	20.	(H)	Quinte	5 1/3'	40.	Rohrflöte	4'	57.	Salicional	4'
10.	Cornett II–IV		21.	(V)	Octave	4'	41.	Quinte	2 2/3'	58.	Nassat	2 2/3'
11.	Oboe[Anm. 1]		22.	(V)	Gedeckt	4'	42.	Waldflöte	2'	59.	Octave	2'
8'			23.	(V)	Gemshorn	4'	43.	Terz	1 3/5'	60.	Cymbel III	2'
			24.	(V)	Doublette II	4'+2'	44.	Sifflöte	1'	61.	Progressivharmonika II–IV	
			25.	(V)	Quinte	2 2/3'	45.	Mixtur IV		62.	Aeoline[Anm. 1]	16'
			26.	(V)	Octave	2'	46.	Schalmey	8'			
			27.	(V)	Mixtur IV	2'	47.	Stahlspiel [ab e°]				
			28.	(V)	Scharff IV	1'	48.	Tremulant				
			29.	(V)	Cornett III–V	2 2/3'						
			30.	(H)	Fagott[Anm. 1]	16'						
			31.	(V)	Trompete	8'						
Pedal C–f1			(Fortsetzung Pedal)			(Fortsetzung Pedal)			(Fortsetzung Pedal)			
63.	Untersatz	32'	68.	(II.)	Großnassat	10 2/3'	73.	Rohrquinte	5 1/3'	78.	Cornett IV	2 2/3'
64.	Principal	16'	69.	(I.)	Principal	8'	74.	Octave	4'	79.	Posaune	32'
65.	Violonbaß	16'	70.	(I.)	Bassflöte	8'	75.	Scharfflöte	4'	80.	Posaune	16'
66.	Salicebaß	16'	71.	(II.)	Violoncello	8'	76.	Flöte	4'	81.	Dulcian	16'
67.	Subbaß	16'	72.	(II.)	Terz	6 2/5'	77.	Mixtur IV[Anm. 2]		82.	Trompete	8'

- Koppeln: I/II, III/II, IV/II, I/P, II/P, III/P.
- Spielhilfen: 3 Ventile für die Laden des Pedals, Bass-Coppel, mit Registerzug oder zwei Tritten (an-ab) zu bedienen, schaltet die Ventile für die 2. und 3. Lade gemeinsam, Tritt und Zug für das Schwellwerk.
- Anmerkungen

About the church

Construction of the early Romanesque cathedral was begun by Bishop Thietmar of Merseburg in 1015. It was consecrated on 1 October 1021 in the presence of Emperor Heinrich II (Henry II) and his wife, Kunigunde. However, the eastern part of the building collapsed twice within a few years and had to be rebuilt. It was only on 29 June 1042 that the cathedral was formally opened. Despite later construction, this early Romanesque structure still influences the appearance of today's cathedral. The lower parts of the sanctuary (or choir), transept and western towers remain Romanesque as do the eastern towers almost to their roofs. Only the crypt still maintains the original spatial impression. The hall crypt is one of the oldest mostly unchanged structures of this type in Germany. Around the middle of the 12th century the western towers were rebuilt, with late Romanesque octagonal upper levels put on top of the lower quadratic structures. The earlier quarry stone masonry was replaced by worked stones. The shape of the windows was later changed to Gothic style, probably in the second quarter of the 13th century when a new porch (or narthex) was added to the church. This was built circa 1230. At the same time, the western façade, western towers and the part in between including transept and sanctuary were mostly reconstructed under Bishop Ekkehard Rabils (1215/6-1240). It is also likely that the nave was changed substantially and largely attained its final form. Two vestries accessible from the sanctuary were likely also added during this period. The southern one today houses the treasury and the manuscript collection. Finally, the eastern towers were raised around the middle of the 13th century. One of them retains a Gothic roof, the other is topped by a Baroque roof. Under Bishop Thilo von Trotha (1466-1514) the nave was rebuilt, due to the building of the adjacent palace. The old nave was demolished in 1510 and the new nave built between 1510 (cornerstone laid) and 1514 (roof added). Von Trotha's successor, Adolf von Anhalt (1514-26) completed the work. The consecration was in 1517. In 1515 the west portal was added. From 1535-7 the porch was redesigned as the burial chapel of Bishop Sigismund von Lindenau. The rood screen was demolished in 1588. Since the Reformation the cathedral has not been the seat of a bishop. Martin Luther gave a sermon here in August 1545. Renovations aimed at restoring the "original" look of the church took place in 1839, 1844/5 and 1883-6, Baroque elements were mostly removed (excluding the tombs, high altar, organ and the façade of the princely vault). Damage sustained by the palace and cathedral during World War II bombing was repaired starting in 1946. The interior was only finished in 1955. More exterior repairs followed in 1962-71 and the interior was renovated in 1972-4. Following reunification in 1990 (and especially after 2003) more extensive work was done both on the exterior and interior of the cathedral. A statue of Thietmar von Merseburg was added to the cloister in 2007. The church is now owned and used by a Roman Catholic congregation within the Roman Catholic Church in Middle Germany.



Halle

Marktkirche Unser Lieben Frauen

The Organs: (1984 Schuke, III/56; 1664 Reichel, I/6)

The Organist: Irénée Peyrot

Main Organ

The great organ on the west gallery was built in the years 1713-1716 by Christoph Cuntius from Halberstadt and taken over by Johann Sebastian Bach. On May 3, 1716, it was inaugurated in his presence. Only the expansive prospectus (originally unpainted) has survived until our time. The present organ, using the historic case, was created in 1984 by Alexander Schuke. Distributed over three manuals and pedal, the organ has 56 stops with over 4000 pipes; mechanical (tracker) action and electrical control of the stops. In 2007 she was comprehensively restored by Sauer (Frankfurt / Oder) and equipped with a keyboard.

Choir Organ

On the east gallery opposite the large Schuke organ is in the form of an altar organ a small positive of the organ builder Georg Reichel. It was built from 1663 to 1664 for 200 thaler. The young Handel was most likely instructed by his teacher Friedrich Wilhelm Zachow on this instrument. The organ has six registers and is tuned to the cornetton, making the works played on it sound about a minor third higher than the sheet music dictates. In 1972 the organ was comprehensively restored by the Alexander Schuke (Potsdam). Since then, she has returned to her original mood (for example, a minor third above today's normal mood) and in medium tone temperament. For the 2009 Handel Anniversary the instrument was cleaned and reworked by Wegscheider Orgelbau. Music of the 16th and 17th centuries in particular is heard in great clarity and impressiveness. The Reichel organ is played both in organ music and in worship.

After the death in August 1712 of Friedrich Wilhelm Zachow, organist and music director of the Market Church, Johann Sebastian Bach was offered the position. He auditioned successfully in December 1713 but, after a lengthy delay, declined the position in March 1714, whereupon he was promptly appointed concertmaster in Weimar. On July 30, 1714, the church board named Gottfried Kirchhoff organist of the Market Church; his successor was Wilhelm Friedemann Bach, who served from 1746 to 1764. Construction of the Cuntius organ had begun in 1712, and Bach was able to witness the instrument's progress



in 1713. It is likely, though, that he was already involved with the project, since Zachow was unable to see the project through. The completed instrument was thoroughly examined by Bach, Johann Kuhnau, and Christian Friedrich Rolle on April 29 and 30, 1716.

The detailed report, written by all three examiners and dated May 1, the day of the festive dedication, is preserved (NBR, no. 59, BDOK 1, no. 85). During the same visit, Bach would have taken the opportunity to acquaint himself with the small 1664 Reichel organ that stands prominently displayed above the altar. Tradition has it that Zachow taught organ playing to the young Georg Friedrich Handel on this instrument. Market Church of Our Lady/Marktkirche Unser lieben Frauen Late-Gothic hall church, built 1529–39 using the old church towers of the Churches of St. Gertrude's and St. Mary's from 1121 and 1141, respectively. Interior decoration from after 1550. Large Organ: 1712–16, new organ by Christoph Contius. 1843, rebuild by Johann Friedrich Schulze; 1897, new organ by Wilhelm Rühlmann. 1984, new organ (III/56) by Schuke Orgelbau (Potsdam) reusing the original case; otherwise, nothing from Bach's time survives.

Main Organ Stop List:

I Hauptwerk			II Schwellwerk			III Oberwerk			Pedal		
1.	Prinzipal	16'	14.	Bordun	16'	30.	Prinzipal	8'	42.	Prinzipalbaß	16'
2.	Oktave	8'	15.	Holzprinzipal	8'	31.	Gedackt	8'	43.	Offenbaß	16'
3.	Rohrflöte	8'	16.	Spillpfeife	8'	32.	Quintadena	8'	44.	Subbaß	16'
4.	Dulzflöte	8'	17.	Gambe	8'	33.	Oktave	4'	45.	Quinte	10 2/3'
5.	Nasat	5 1/3'	18.	Oktave	4'	34.	Rohrflöte	4'	46.	Oktave	8'
6.	Oktave	4'	19.	Nachthorn	4'	35.	Nasat	2 2/3'	47.	Baßflöte	8'
7.	Spitzflöte	4'	20.	Trichterpfeife	4'	36.	Spitzflöte	2'	48.	Oktave	4'
8.	Quinte	2 2/3'	21.	Sesquialtera III		37.	Terz	1 3/5'	49.	Rohrpommer	4'
9.	Oktave	2'	22.	Oktave	2'	38.	Sifflöte	1'	50.	Bauernflöte	2'
10.	Großmixtur VI		23.	Waldflöte	2'	39.	Scharff V		51.	Baß-Zinke III	
11.	Kleinmixtur IV		24.	Quinte	1 1/3'	40.	Dulcian	16'	52.	Hintersatz III	
12.	Trompete	16'	25.	Septime	1 1/7'	41.	Trichterregal	8'	53.	Mixtur V	
13.	Trompete	8'	26.	Mixtur VI			Tremulant		54.	Posaune	16'
			27.	Bombarde	16'				55.	Trompete	8'
			28.	Oboe	8'				56.	Clairon	4'
			29.	Schalmei	4'						
				Tremulant							

- Koppeln:
 Normalkoppeln: II/I, III/I, III/II, I/P, II/P, III/P
 Suboktavkoppeln: III/I, III/II, III/III
 Superoktavkoppeln: II/I, II/II
- Spielhilfen: Zungenabsteller, Setzerkombination (4000 Kombinationen) mit USB-Speicher-Stick, Sequenzer Rückwärts/Vorwärts

Choir Organ Stop List:

Manual		
1.	Grobgedackt	8'
2.	Principal	4'
3.	Spillflöte	4'
4.	Octave	2'
5.	Sesquialtera II	13/5'+11/2'
6.	Superoctave	1'

About the church

The Marktkirche Unser Lieben Frauen (“Market Church of Our Dear Lady”) is a church in the centre of the city of Halle, Saxony-Anhalt, Germany. It was built between 1529 and 1554 and is the most recent of the city’s medieval churches. In German, its official name is shortened to Liebfrauenkirche but it is also referred to as Marienkirche (St. Mary’s Church) and the Marktkirche (Market Church). The church replaced two former churches in the market area, their towers were integrated into the new building. The Market Church is considered one of the most important buildings of the late Gothic period in central Germany. Its four towers, together with the Red Tower, are the landmark of the city, hence its nickname “Stadt der fünf Türme” (City of the Five Towers). Justus Jonas introduced the Reformation into Halle, and his friend Martin Luther preached in the church. George Frideric Handel was baptized and received his first organ lessons here. Johann Sebastian Bach inspected the new organ, and his son Wilhelm Friedemann Bach was an organist here. The beginnings of both pietism and Enlightenment were connected to the church. Severely damaged in World War II, it was restored and today is a historic monument.

Handel and the Bach family

On 24 February 1685, Handel was baptized in the Market Church. The small organ above the altar, built between 1663 and 1664, a replacement for an earlier model and not replaced since, is one of the oldest in Central Germany; the young Handel received his first organ lessons from Friedrich Zachau, who was in service from 1684. In 1713 Johann Sebastian Bach was offered a post when he advised the authorities during a renovation by Christoph Cuntzius of the main organ in the west gallery. Bach turned the job down to stay in Weimar.

Johann Kuhnau, Christian Friedrich Rolle and Bach played when it was inaugurated in 1716. The successor of Zachow, Gottfried Kirchoff, a pupil of Pachelbel, had composed two cantatas for the occasion. Musicologists debate whether Bach’s earliest extant Christmas cantata *Christen, ätztet diesen Tag*, BWV 63, with two choruses and two duets, but no arias or chorale, on text probably written by the Halle theologian J.M. Heineccius was premiered here in 1713 or in 1715, or if it was performed for the bicentennial of the Reformation in 1717. From 1746 to 1764 his son Wilhelm Friedemann Bach worked as an organist in the Market Church. In 1749 the Hallensian Bach, as he is sometimes referred to, had a dispute with his Kantor, Johann Gottfried Mittag, “who had misappropriated money due to Bach”. In 1753 he made his first documented attempt to find another post, and thereafter made several others. W.F. Bach had at least two pupils, Friedrich Wilhelm Rust and Johann Samuel Petri. In June 1764, Friedemann left the job in Halle without any employment secured elsewhere. In 1768 he re-applied for his old job in Halle, without success. In or around 1770 he moved to Braunschweig and applied as a church organist.



Coswig

St Peter and Paul – Alte Kirche

The Organ:

(17th century unknown, I/9)

The Organist: Mrs. Trepte



The instrument may be regarded as the oldest, still partially original organ of the Dresden area. Its origin though is unknown. Ulrich Dähnert dated the organ to the beginning of the 17th century (possibly 1615 or 1624). His assumption that Gottfried Fritzsche from Meissen or his pupil Tobias Weller from Dresden built it, could be neither confirmed nor refuted. Probably at the beginning of the 18th century the instrument was set up in Coswig, the first news in the files dates to 1735. The Coswig organ has similarities to other small Saxon organs from the first half of the 17th century: the positive in the fortified church at Lauterbach / Erzgebirge, the organs in Lippersdorf / Erzgebirge and Pomssen near Leipzig and an organ case, which is dated to ca.1620, in the church in Neustadt. One can therefore assume that the Coswig organ was built before the mid-17th century in the Saxon area. The original case was in Renaissance style. It was changed in 1760 and received its still visible painting. Thanks to the restoration by Almut and Henner Franck, the 2.30 m wide organ prospect shines again in its original splendor of color. All structural additions and changes that have been made to the organ since the 18th century have been removed by the organ building company Kristian Wegscheider from Dresden in collaboration with organ experts and the monuments office during the restoration (1990-1998) in order to preserve as much of the original as possible and restore the sound condition. The pedal registers still contain a large number of old pipes. Both 19th-century bellows have been replaced by a wedge bellows system, which is designed both for foot operation and for an electric blower. On September 23, 1998, the “new” historical organ was consecrated by Superintendent Andreas Stempel. The organist was Sebastian Knebel.

Stop List:

Manual (C, D, E, F, G, A – c ^{'''})		Pedal (C, D, E, F, G, A – c ['])	
Principal 4 [']	Zinn	Subbass 16 [']	Holz, gedackt
Flaut major 8 [']	Holz,gedackt	Violonbass 8 [']	Holz, gedackt
Flaut minor 4 [']	Holz,gedackt		
Oktava 2 [']	Zinn		
Tertia	Zinn	Stella (Zimbelstern)	
Quinta 1 1/2 [']	Zinn	Tremulant	
Sufflet 1 [']	Zinn	Ständig wirkende Pedalkoppel	

The organ is tuned to a = 466 Hz, which is one semitone higher than the normal standard today and a whole tone above the usual 415 Hz tuning pitch for early music. The middle-tone tuning, as it was customary in the 17th century, has eight pure major thirds. Some keys of our tempered mood are therefore not presentable. A peculiarity that distinguishes this organ from many other instruments is the “short octave” in the keyboard. The low octave does not have the notes Cis, Dis, Fis and Gis. The keys are arranged as follows:

	D	E	B				cis°	d°	dis°	e°	f°	g°	fis	a	gis	etc.
C	F	G	A	H	c°											

Thus, the Coswig organ offers exactly the technical requirements that were required in organ music before Johann Sebastian Bach.

About the church

The Old Church on Ravensburger Platz is considered one of the loveliest village churches in Saxony. It was built thanks to funding by Nicol von Karras and consecrated in 1497. The colourful interior was finished in 1611. The first gallery is richly decorated with 18 images depicting the Passion and Resurrection of Jesus. A second gallery was built above the first in 1735 and painted with Rococo cartouches. The coffered ceiling shows the Resurrection, the Last Judgement and life-size depictions of the Twelve Apostles. On its Renaissance gable, the tower has a historical one-handed clock. The altar features replicas of long-gone figures depicting the Fourteen Holy Helpers, made of limewood and donated by the self-taught sculptor Lothar Holube.



Dresden

Loschwitz Church

The Organ:

(1997 Wegscheider, II/20)

The Organist: Sebastian Knebel

In 1753 the original, inexpensive church organ was created from the organ of the old Frauenkirche, built by Tobias Weller in 1619, and a second dilapidated instrument from the Plauen village church. The organ was the work of Johann Christoph Leibner and contained eleven voices of the old Frauenkirche organ. From the beginning repairs to the organ were needed.



In the First World War, the tin pipes were melted and as a replacement, the organ was given zinc pipes. An extension of the organ took place in 1927 when a third Manual was added, the pipework was installed in the attic. The following year, the work was extended with a celesta which was said to have been the only one in Saxony.

The organ of the Loschwitz church was destroyed in 1945. After the consecration of the rebuilt church in 1994, a first positive organ by the Jehmlich Brothers (Op 654) was set up - it had already been acquired by the community in 1951. At last on 5 October 1997 the new Wegscheider organ with two manuals, pedal and 20 registers was consecrated.

Stop List:

I Untere Klaviatur C–e3			II Obere Klaviatur		Pedal C–e1		
1	Principal	8'[Anm. 1]	Bordun	16'	16	Subbass	16'[Anm. 3]
2	Bordun	16'[Anm. 2]	Gedackt	8'	17	Oktavbass	8'[Anm. 1]
3	Gedackt	8'[Anm. 2]	Viola di Gamba	8'	18	Violonbass	8'[Anm. 3]
4	Viola di Gamba	8'[Anm. 1]	Flauto traverso	8'	19	Posaune	16'[Anm. 6]
5	Flauto traverso	8'[Anm. 3]	Rohrflöte	4'	20	Octavbass	4'[Anm. 1]
6	Octave	4'[Anm. 1]	Flauto amabile	4'			
7	Rohrflöte	4'[Anm. 4]	Nasat	3'			
8	Flauto amabile	4'[Anm. 3]	Flöte	2'			
9	Nasat	3'[Anm. 4]	Tertia	1 3/5'			
10	Octave	2'[Anm. 1]					
11	Flöte	2'[Anm. 1]					
12	Flageolet	1'[Anm. 1]					
13	Tertia	1 3/5'[Anm. 5]					
14	Mixtur III	1 1/3'[Anm. 1]					
15	Cornett III (ab g)	[Anm. 1]					

About the church

The Loschwitz Church is a baroque church in the Dresden district Loschwitz . It was the first church building by the architect of the Dresden Frauenkirche , George Bähr. The graveyard , which was used as a burial place until 1907, is one of the few churchyard complexes in Saxony that were newly built in the 18th century. It is still in its original condition and with around 400 square meters the smallest cemetery in the city. The foundation stone was laid in 1704, but construction was delayed due to the Great Northern War and the Swedish invasion. The church was completed in 1708. The result was an octagonal, baroque hall construction, which was externally plastered in old rose, but the inside was rather simple. Two years later, the builders also finished the exterior work in the churchyard. The Loschwitz church and the churchyard are listed buildings. From 1898 and 1899 the church underwent renovation. Her rather simple interior was redesigned with gold ornaments and embellishments. The long windows received stained glass, stalls were renewed and additions made to the altar. While the interior was painted olive green, the facade got a gray paint instead of the original old rose. During the air raids on Dresden on 13 and 14 February 1945, several bombs hit the Loschwitz church. As a result, it burned down to the perimeter walls. Not until 1967 did serious reconstruction begin. On June 29, 1991, the symbolic laying of the foundation stone took place. In the following years, the reconstruction was mainly financed by donations. On October 3, 1992, the topping-out ceremony was celebrated. In the external design, the reconstruction was based on the original building of 1708, so shows, for example, the plaster of the church again in old rose. At the same time, they corrected George Bähr's static faults in the roof structure. The external renewal of the church came to an end on 2 October 1994.



Dresden

Jehmlich Organ Builders

Since 2006, Ralf Jehmlich has managed the firm. He has not only taken over the duties of planning and organisation, but also focuses on implementing technical innovations and modern methods of organ construction. The firm's exports have expanded into Poland, Slovakia and the USA. New organs were built for the First Presbyterian Church in Kerrville, Texas/USA (III/50), the Music Academy in Lodz/Poland (II/22), St. Christopher's Catholic Church in Westerland, Sylt/Germany (II/27) and—as a world premiere—an Organ-Carillon consisting of pipes and bells made of Meissener Porcelain was commissioned for the Lalaport Mall in Yokohama/Japan. In addition to the construction of new instruments, Jehmlich Orgelbau Dresden remains true to its tradition of caring for and restoring valuable, historic organs.



From The Financial Times:

Organs are such a large part of the country's musical culture that Ralf Jehmlich, the sixth generation of a family of organ-builders, complained that, though there are probably 120 organ-makers in the country, "Almost every church already has one!" Whether or not one is interested in music or musical instruments, almost everybody is interested in how big, complicated machines are constructed. Jehmlich Orgelbau, the Jehmlich family's organ company, is located on the outskirts of Dresden, a city in the former East Germany with a Baroque centre that seems to have been lifted right out of a picture book. Almost everything one sees is a reconstruction, however — the city was largely levelled during the second world war and what we see is a faithful copy. Jehmlich Orgelbau's workrooms are high-ceilinged and there is little electric equipment, since most repairs are done in a historically accurate manner. As Ralf walked me around the workrooms, he pointed out things that can only be seen when an organ is dismantled: an enormous organ bellow from the 1600s (before motors, organists used to work with an operator who, when given a signal, would begin pumping the bellow), an organ pipe wide enough for a man to crawl inside, another pipe that was the size of a pencil. Ralf also explained how carefully the lips of a pipe have to be cut and folded to create the right tone. Every specification must be carefully considered — "When a congregation is deciding about an organ, it is deciding for the next generation also," he said. In older organs, the keys are mechanically connected via rods to the pipe, but in the 19th century manufacturers began to link keys to pipe via pneumatic tubes, a system that gave way to electronic cables in the 20th century. The latter systems make organ design far simpler because the pipes can be positioned a long way from the organist, but during the last century the "organ reform" movement in Germany began to champion a return to Baroque-style instruments with, among many other characteristics, mechanical key-to-pipe connections that, advocates insist, offer greater feel and control for the player. We spent several hours talking and Ralf spoke of what it had been like when the company had been located in the GDR, how difficult it had been to get wood without knots and how the government's solution had been to try to merge the company with a coffin-maker. Walking through the workrooms seeing organs in various states of assembly was like being in a hospital for whales. Miltschitzky playing the organ © Florian Jaenicke Dresden and its environs might be to organs what Rome and Florence are to Renaissance painting. For anyone with limited time, the ones to focus on are those built by Gottfried Silbermann, the Antonio Stradivari of organ makers. Silbermann was a friend of Bach, whom he probably consulted in building his instruments, and the organs are considered so extraordinary that no less than Mozart declared, "These instruments are magnificent beyond measure."



Dresden

Cathedral Church/Hofkirche

The Organ: (1750 Silbermann-1755 Hildebrandt, III/47s)

The Organist: Stefan Viegeln

Here in the Dresden Hofkirche is an organ designed by Gottfried Silbermann, which was built by his pupils. It is the latest and only surviving of the formerly four works of the master in Dresden. Two weeks after completion of the contract in July 1750, the seriously ill Silbermann (he died in 1753) transferred the construction management to his pupil and colleague Zacharias Hildebrandt. Together with his son Johann Gottfried Hildebrandt he completed the work in 1754. The intonation was probably done by Silbermann's collaborators Adam Gottfried Oehme and Johann Georg Schön, who took over the Freiberg workshop. The figuratively and ornamentally rich prospectus of the organ was created by Johann Joseph Hackl. The instrument was consecrated on February 2, 1755. The organ has 47 stops on 3 manuals and pedal and has about 3000 pipes. Originally 66 registers were provided. Over the next two centuries, the disposition remained unchanged. Only the tuning and the wind supply changed. The work was taken to a monastery in 1944 and thus escaped the destruction of Dresden in the Second World War. The case and prospect, as well as parts of the wind supply and the register Unda maris, were destroyed in the war. From 1963, the organ, which was only slightly modified in the 19th and 20th centuries, was restored and partially redesigned technically. On May 30, 1971, the organ sounded again. Housing and prospectus were reconstructed from 1980 with all decoration forms based on photographs and other documents by Walter Thürmer and after his death by Thomas Jäger. In the sense of a further approximation to the original condition, the organ building workshops Wegscheider and Jehmlich restored the organ again in the years 2001/2002. It received new bellows following historical models and also the original tuning of 415 Hz.



I Brustwerk CD-d3			II Hauptwerk CD-d3			III Oberwerk CD-d3			Pedal CD-d1		
1.	Gedackt	8'	11.	Principal	16'	26.	Quintadehn	16'	40.	Untersatz	32'
2.	Principal	4'	12.	Bordun	16'	27.	Principal	8'	41.	Principalbass	16'
3.	Rohrflöt	4'	13.	Principal	8'	28.	Unda maris[Anm. 2]		42.	Octavbass	8'
4.	Nassat	3'	14.	Viol di Gamba	8'	8'			43.	Octavbass	4'
5.	Octava	2'	15.	Rohrflöt	8'	29.	Gedackt	8'	44.	Pedalmixtur VI	
6.	Sesquialtera[Anm. 1]		16.	Octava	4'	30.	Quintadehn	8'	45.	Posaunenbass	16'
45'			17.	Spitzflöt	4'	31.	Octava	4'	46.	Trompetenbass	8'
7.	Quinta	1 1/2'	18.	Quinta	3'	32.	Rohrflöt	4'	47.	Clarinbass	4'
8.	Sufflöt	1'	19.	Octava	2'	33.	Nassat	3'			
9.	Mixtur III		20.	Tertia	1 3/5'	34.	Octava	2'			
10.	Chalumeau (ab g0)	8'	21.	Mixtur IV		35.	Tertia	1 3/5'			
			22.	Zimbel III		36.	Flaschflöt	1'			
			23.	Cornet V (ab c1)		37.	Mixtur	IV			
			24.	Fagott	16'	38.	Echo V (ab c1)				
			25.	Trompet	8'	39.	Vox humana	8'			

About the church

The Hofkirche stands as one of Dresden's foremost landmarks. It was designed by architect Gaetano Chiaveri from 1738 to 1751. The church was commissioned by Augustus III, Elector of Saxony and King of Poland while the Protestant city of Dresden built the Frauenkirche (Church of Our Lady) between 1726 and 1743. Whilst the general population was Protestant its rulers were Catholic. The Catholic Elector built the cathedral for his own use and for the use of other high-ranking officials, connecting it to his home, Dresden Castle, with an ornate high level walkway. The church was badly damaged in February 1945 during the bombing of Dresden in the Second World War. It was initially restored during the mid-1980s by the East German government. It was further restored in the early 21st century following reunification, including the rebuilding of the bridge to the castle. Today it is the cathedral of the Diocese of Dresden-Meissen. The cathedral features a carefully restored organ, the last work of the renowned organ builder Gottfried Silbermann. It also contains a Rococo pulpit by Balthasar Permoser.



Reinhardtsgrimma

Village Church

The Organ: (1731 Silbermann, II/16)

The Organist:

The masterpiece of this church is the organ by Gottfried Silbermann, which was inaugurated in 1731. Gottfried Silbermann investigated the old organ in October 1725, as requested by Christiane Eleonore von Trettau née von Berbisdorf, who was the widow of the chamberlain of Schloss Reinhardtsgrimma. The old organ stood in an inappropriate position in the choir and was still tuned with the non-equal division of the octave. Silbermann concluded that the organ was beyond repair and offered in his proposal of 17 October 1725 a concept of a new instrument, an only slightly larger organ with two manuals. He estimated the cost at 800 thaler excluding painting and carpentry, which at that time was an amount equal to the salary of a medium to senior civil servant. Additionally, he wanted to be reimbursed for transport and lodging. The contract was probably signed in June 1729, when Silbermann agreed to provide a guarantee during his lifetime, and accepted to be paid in six installments until the end of 1732.

The organ had Gottfried Silbermann's serial number op. 21. It was consecrated on 6 January 1731. Typical Gottfried Silbermann organ features are strong and sharp aliquote stops, such as the 1 1/2', 2' and 3', rich and warm 8' Principal stops and bright superoctave stops, such as the 4', 2' and 1'. There are very characteristic basic stops such as the Rohrflöte 8' and Quintadena 8'. The resulting sound is bright, clear and sonorous. The organist doesn't need many stops to achieve a rich plenum registration. The organ is tuned to the so-called historical "Chorton" (a1=465 Hz). Nearly all pipes are original, especially the frontpipes (Principal 8'), whereas most historical organs lost them during WW I, because of increasing needs for weapon metals. Nevertheless, the instrument had to bear several modifications in 1852 (equal tuning (thereby shortening the pipes!), voicing modifications due to changing sound preferences, installation of a pedal coupler) and in late romantic period 1909, extension by a Salicional 8' with pneumatic tracking (!).

In 1953, the wind pressure was strongly reduced from 94 mm to 70 mm and severe voicing changes were made, resulting in extremely unstable wind and totally altered weak sound characteristic with noticeable wind sag (listen to a small sound example of a Herbert Collums recording from 1965). In 1997, Kristian Wegscheider, organ workshop of Dresden, was entrusted with the historical reconstruction and renovation of the original wind system and pipe voicing. The wind pressure was again set to 94 mm. Because of the loss of original tuning, it was changed to a historical Silbermann like tuning system, which specially enables the accompanying of baroque chamber music, resulting in very clear basic keys. The instrument has two manuals and a pedal with missing C#, mechanical tracker action, a manual shift coupler, a pedal coupler since 1852 (fixed coupling to the Hauptwerk before) and is fully playable and in excellent shape.



Stop List:

I Hauptwerk CD–c3		II Hinterwerk CD–c3		Pedal CD–c1	
[Great]	8'	[Swell]	8'	[Pedal]	16'
Rohr=Flaute	8'	Rohr=Flaute	4'	Octaven Baß	8'
Qvinta dena	8'	Naßat	3'	Posaunen Baß	16'
Octava	4'	Tertia	2' (1 3/5')		
Spiz=Flaute	4'	Qvinta	1 ½'		
Qvinta	3'	Sufflaute	1'		
Octava	2'	Zymbeln II			
Cornett III (ab c1)					
Mixtur IV					

- Couplers: II/I (Manualschiebekoppel), I/P
- Additional organ stops: Tremulant
- Pitch: Chorton, a1=465 Hz
- Tuning: Originally “well tempered”; since 1997 a newly developed temperament by Kristian Wegscheider

About the church

The original church building dates to the 13th century, which was reconstructed and extended during the following centuries, last in 1742. The building consists of a long, narrow nave, two small ridge turrets and a massive bell tower in the west. The choir is covered by two late Gothic fan vaults. The altar with the relief of the Last Supper was carved in 1602 and refurbished in 1836. The pulpit was built around 1670, and its stairway was decorated with paintings by Jacob Hennig from Pirna in 1672.



Frauenstein

Silbermann Museum

On the periphery of the Ore-Mountain range, not far from the Czech border, stands Schloss Frauenstein, whose vaulted halls are home to the Gottfried-Silbermann Museum since 1983. The museum documents the life and work of Gottfried Silbermann, this most important of Saxon organ builders, whose instruments can still be heard today in various churches in central Germany. The museum curates and displays documents, records, facsimiles and letters as well as pictures, engravings and drawings focusing on the life and work of Silbermann.

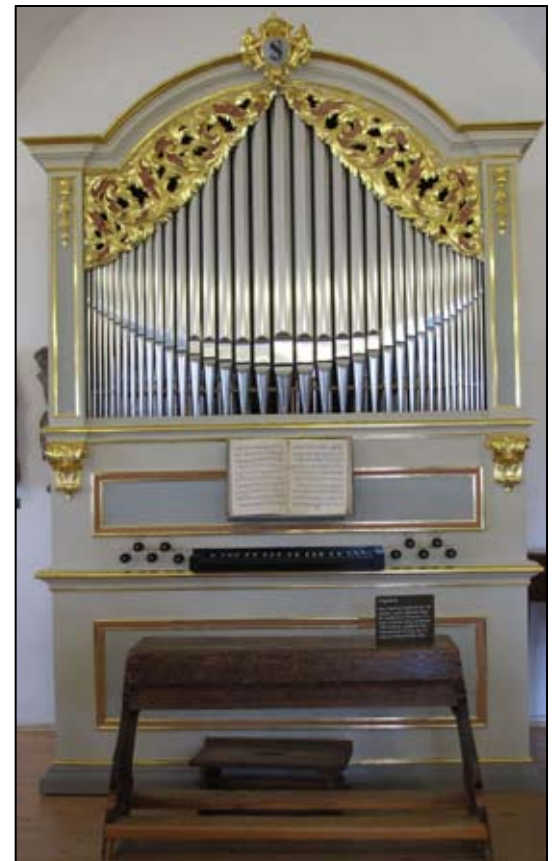


On display is also a functioning model of a mechanical pipe organ, which makes the complicated inner workings of the instrument visible. The museum boasts a near-identical replica of a Silbermann-organ (Wegscheider 1994 - Original Silbermann for Eitzdorf 1732/ 33), which is used for concerts throughout the year.

In 2011 the museum expanded its collection by adding an exhibition dealing with the Alsatian line of the Silbermann family. On display are objects detailing the history and musical heritage of this organ building dynasty, as well as giving a comprehensive overview of the organs created by the craftsmanship of Andreas Silbermann and his son Johann Andreas Silbermann.

The Organ: (1994 Wegscheider, I/8)

Since 1994 the replica of a Silbermann Organ is the museum's most valuable treasure. It was built by the Dresden-based organ-building workshop Kristian Wegscheider for the museum when the original was being restored, and reflects the musical preference of Silbermann's era in timbre, intonation, pitch and richness of tone. The original instrument was built by Gottfried Silbermann in 1732/33 for the village church in Eitzdorf. After a turbulent few decades it reached - via Wallroda and Dresden- Bremen cathedral, where it is now located in the crypt.



Stop List:

Manual

Rohrflöthe	8'
Principal	4'
Rohrflöthe	4'
Nasat	3'
Octave	2'
Sesquialtera 1f.	
Quinta	1 1/2'
Sufflet	1'

side stop: Tremulant

manual: C, D-c'''

tuning: 464 Hz bei 15°C

Tuning mode: annähernd gleichstufig

Frauenstein Castle

Frauenstein Castle rises as a visible landmark from a great distance. It was erected around 1200 AD, was inhabited until 1588 and even had to endure a siege in 1438. The building still bears marks of this siege in the form of cannon balls immured in one of the Towers. Heinrich of Schönberg was the last ruler of the Castle. In 1585 he had the neighbouring chateau built for the sake of more comfort and moved there with his family. In the following years the Castle fell into disrepair. In 1728 a fire destroyed a large part of the town of Frauenstein and affected both the castle and the palace very badly. Because the castle, unlike the palace, was not being used, it was not rebuilt. Today the 13th century tower house, known as Dicker Merten and the 1½ m thick curtain wall remain standing. The remaining rooms include the cellar, kitchen, castle chapel, prison, two parlours and several vaults. Restoration work was carried out on the ruins in 1968, 1990 and 1992.



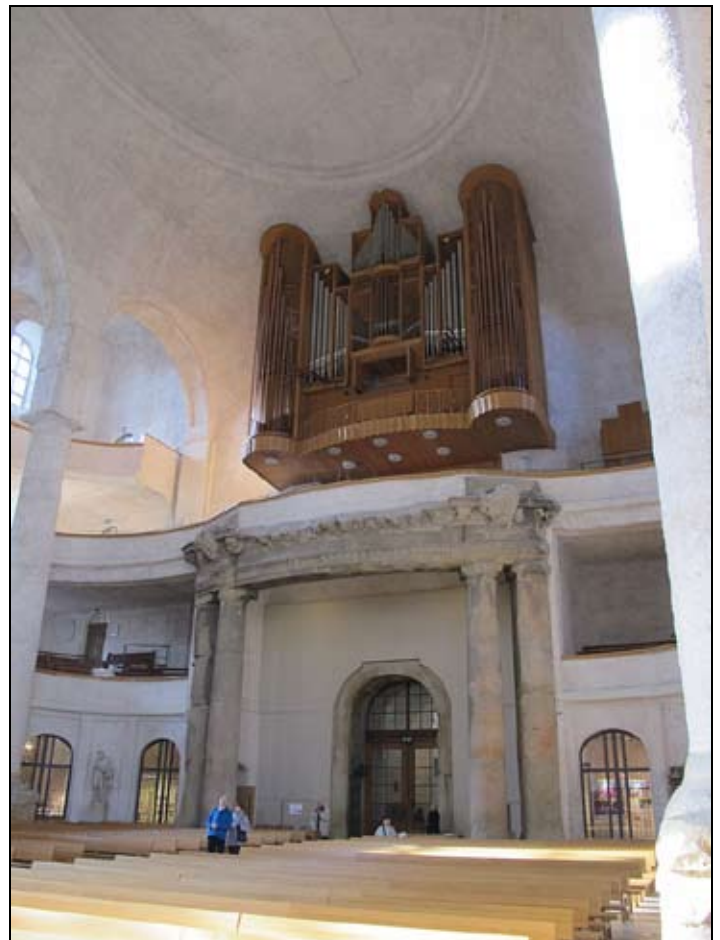
Dresden

Kreuzkirche

The Organ: (1963 Jehmlich, IV/80)

The Organist: Holger Gehring

In 1956, the planning for the main organ began. From the outset, a four-manual work with a slider chest and mechanical action was planned for above the choir gallery. The managers of the organ workshop Gebrüder Jehmlich and the consultants agreed in 1961 on 76 stops on 4 manuals (Hauptwerk, Kronwerk, Schwellwerk, Brustwerk) and pedal. The disposition was designed for sonority and versatility. However, the voicing sought a more transparent sound. Thus, the instrument of 1963 seemingly possessed an almost inexhaustible variety of colors, though it lacked the fullness of sound which is required especially for romantic-symphonic music. Organ builder Otto Jehmlich initiated after the organ construction acoustic examinations and related changes to increase the sound power. After 40 years, a complete renewal of the organ was necessary. Wear, climatic damage and contamination had significantly impacted the instrument. The renovation of the church also changed the acoustics. In the decades since its construction, the view of organ design also had changed considerably. Thus, the desire grew to optimize the sound quality of the instrument without changing its original concept. The innate character of individual stops was enhanced, and the overall effect now proves very convincing with its cohesiveness and space-filling power. The instrument originally had 76 registers and was supplemented in 2008 by four registers in the Schwellwerk. The instrument has Schleifladen, a mechanical tracker action, electrical stop action and electrical couplings.



Stop List:

I Hauptwerk C–a3			II Kronenwerk C–a3			III Schwellwerk C–a3			IV Brustwerk C–a3		
1.	Prinzipal	16'	15.	Quintatön	16'	31.	Spitzgedackt	16'		Holzgedackt	8'
2.	Oktave	8'	16.	Prinzipal	8'	32.	Kupferprästant	8'	51.	Quintatön	8'
3.	Rohrflöte	8'	17.	Zinngedackt	8'	33.	Engprinzipal	8'	52.	Engprinzipal	4'
4.	Gemshorn	8'	18.	Spitzgambe	8'	34.	Traversflöte	8'	53.	Rohrflöte	4'
5.	Oktave	4'	19.	Oktave	4'	35.	Koppelflöte	8'	54.	Spitzoktave	2'
6.	Spitzflöte	4'	20.	Blockflöte	4'	36.	Weidenpfeife	8'	55.	Querflöte	2'
7.	Quinte	2 2/3'	21.	Nasat	2 2/3'	37.	Schwebung	8'	56.	Rohrgemsquinte	1 1/3'
8.	Oktave	2'	22.	Oktave	2'	38.	Prinzipalflöte	4'	57.	Oktavzimbel II	
9.	Flachflöte	2'	23.	Terz	1 3/5'	39.	Spitzgambe	4'	58.	Carillon III	
10.	Kornett II-IV		24.	Septime	1 1/7'	40.	Oktave	2'	59.	Rohrkrummhorn	16'
11.	Großmixture V-VI		25.	Schwiegel	1'	41.	Singend Nachthorn	2'	60.	Bärpfeife	8'
12.	Kleinmixture VI-VII		26.	Scharf V-VI		42.	Mixture VI-VII		61.	Trichterregal	4'
13.	Fagott	16'	27.	Quintzimbel III		43.	Hornwerk II-III			Tremulant	
14.	Spanische Trompete	8'	28.	Rankett	16'	44.	Sesquialtera II				
			29.	Krummhorn	8'	45.	Tonus fabri II			Pedal C–g1	
			30.	Rohrschalmey	4'	46.	Bombarde	16'	62.	Untersatz	32'
				Tremulant		47.	Trompete	8'	63.	Prinzipalbass	16'
						48.	Oboe	8'	64.	Subbass	16'
						49.	Clarine	4'	65.	Zartpommer	16'
							Tremulant		66.	Oktavbass	8'
									67.	Holzflöte	8'
									68.	Oktave	4'
									69.	Rohrpfeife	4'
									70.	Überblasend Dolkan	2'
									71.	Jauchzend Pfeife	1'
									72.	Basszink IV	
									73.	Rauschwerk V	
									74.	Choralmixture IV	
									75.	Bombarde	32'
									76.	Posaune	16'
									77.	Dulzian	16'
									78.	Trompete	8'
									79.	Feldtrompete	4'
									80.	Singend Cornett	2'
										Tremulant	

About the church

A Romanesque basilica dedicated to Saint Nicholas had existed at the southeastern corner of the Dresden market since the early twelfth century, documented about 1168. A side-chapel of the Cross, named after a relic bequeathed by the Meissen Margravine Constance of Babenberg (1212–1243), was first mentioned in 1319. Over the decades, it became the name of the whole church, which was officially dedicated on 10 June 1388 to the Holy Cross. From 1401 it was rebuilt as a hall church with a prominent westwork in the German Sondergotik style. Based on the architectural works by Peter Parler (1330–1399), the construction later served as a model for numerous church buildings in Upper Saxony. Finished about 1447/49, the church burned down in 1491, the first of five blazes over the next centuries. The Wettin electors of Saxony, residing at Dresden since 1464, had the Gothic hall church rebuilt, from 1499 under the architectural direction of Conrad Pflüger. From 1579 until 1584 the westwork was restored in a Renaissance style. The church was heavily damaged by Prussian cannonade during the Seven Years' War, with its Late Gothic choir almost completely destroyed. After the war, the Dresden master builder Johann George Schmidt (1707-1774) set up plans for a Baroque reconstruction, which however was opposed by contemporary architects of the Neoclassicist school following Zacharias Longuelune (1669-1748). Prince Francis Xavier of Saxony backed Schmidt and laid the foundation stone in 1764, nevertheless, after the preserved westwork collapsed in 1765, Schmidt had to accept the Neoclassicist chief architect Friedrich August Krubsacius (1718-1789) as adviser. The choir and steeple were completed in 1788, the new church was consecrated in 1792 and construction works finished in 1800. After the building was gutted by a fire in 1897, the church interior was reshaped with Art Nouveau (Jugendstil) elements according to plans designed by the Dresden architects Schilling & Graebner including works by Hans Hartmann-MacLean. The Church of the Cross was again set on fire during the bombing of Dresden on 13 February 1945. In its current form with its sober scratch coat interior, it was re-opened in 1955. In the course of the reconstruction of the nearby Frauenkirche, a debate arose over a restoration of the pre-war design, however, from 2000 to 2004, the interior was refurbished in its 1955 condition.



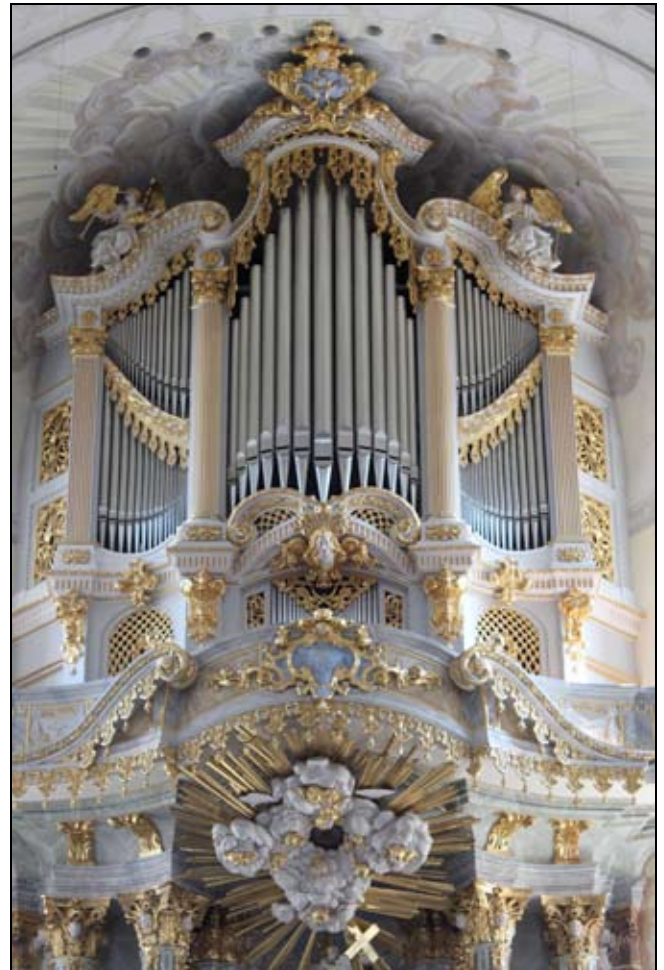
Dresden

Frauenkirche

The Organ (2005 Kern, IV/67)

The Organist: Samuel Kummer

The organ in Bähr's Frauenkirche was installed in 1736 and deemed one of the greatest works of Gottfried Silbermann. When installed, the organ had three manuals with 43 ranks and over the years had been remodeled and expanded to five manuals with 80 ranks. Johann Sebastian Bach gave a concert on it shortly after its installation. However, by 1769 the organ was revoiced for the first time. A further revoicing was carried out in 1819, because the organ, which was developed for the sound of baroque chamber music, stood 'a half a tone too deep in relation to the present instrumental ambience'. Also in the period that followed, the organ was expanded several times and restructured so that its original sound was not retained. The organ together with the organ case was completely destroyed in 1945. The new organ was built in 2005 by Kern, an organ-builder from Strasbourg. It impressively combines the organ building principles of the brothers Gottfried and Andreas Silbermann. The fact that the Silbermann organ was not reconstructed in its historic sound was much discussed at the time. Builders decided not to reproduce the 1736 Gottfried Silbermann organ, despite the fact that the original design papers, description and details exist, giving rise to the Dresden organ dispute ("Dresdner Orgelstreit"). The instrument is tonally enriched by the typical sounds of a French romantic organ work, so that the new organ possesses an impressive versatility. As a result, the organ works of Johann Sebastian Bach can be played just as authentically as the symphonic organ works of César Franck. The extremely adaptable instrument possesses 67 sounding stops which are distributed over four keyboards and one pedal. Of the 4,876 pipes, of which only a small part is visible, the smallest measures less one centimeter and the biggest measures over five meters.



Stop List:

I Hauptwerk C–a3			II Oberwerk C–a3			III Récit Expressif C–a3			IV Brustwerk C–a3		
1.	Principal	16'	17.	Quintade	16'	30.	Bourdon	16'	46.	Gedackt	8'
2.	Bordun	16'	18.	Principal	8'	31.	Flûte harmonique	8'	47.	Principal	4'
4.	Octave	8'	19.	Quintade	8'	32.	Viole de Gambe	8'	48.	Rohrflöte	4'
4.	Viola di Gamba	8'	20.	Salicional	8'	33.	Voix Celeste	8'	49.	Nasat	2 2/3'
5.	Rohrflöte	8'	21.	Gedackt	8'	34.	Bourdon	8'	50.	Gemshorn	2'
6.	Octave	4'	22.	Octave	4'	35.	Principal	4'	51.	Octave	2'
7.	Spitzflöte	4'	23.	Rohrflöte	4'	36.	Flûte octaviant	4'	52.	Terz	1 3/5'
8.	Quinte	2 2/3'	24.	Nasat	2 2/3'	37.	Octavin	2'	53.	Quinte	1 1/3'
9.	Octave	2'	25.	Octave	2'	38.	Piccolo	1'	54.	Sifflet	1'
10.	Terz	1 3/5'	26.	Sesquialtera II		39.	Plein Jeu III–VI		55.	Mixtur III	
11.	Cornet V (ab c1)		27.	Mixtur IV		40.	Cornet V (ab g)		56.	Vox humana	8'
12.	Mixtur V		28.	Trompette	8'	41.	Basson	16'		Tremulant	
13.	Zimbel IV		29.	Chalumeau	8'	42.	Trompette harmonique	8'			
14.	Fagott	16'		Tremulant		43.	Basson-Hautbois	8'	Pedal C–g1		
15.	Trompete	8'				44.	Voix Humaine	8'	57.	Untersatz	32'
16.	Clarine	4'				45.	Clairon harmonique	4'	58.	Principalbass	16'
							Tremolo		59.	Subbass	16'
									60.	Octavbass	8'
									61.	Bassflöte	8'
									62.	Octavbass	4'
									63.	Mixturbass VI	
									64.	Fagott	32'
									65.	Posaune	16'
									66.	Trompetenbass	8'
									67.	Clarinbass	4'

• Koppeln:
 Normalkoppeln: II/I, III/I, IV/I, III/II, IV/II, I/P, II/P, III/P, IV/P
 Suboktavkoppeln: II/I, III/I
 Superoktavkoppel: III/P

• Spielhilfen: Transpositeur IV (415 Hz), Setzerkombinationen (8192 Speicherplätze), Appels des anches I,II,III,P, Registercrescendo variabel, Crescendo Récit.

About the church

The original name of the Dresden Frauenkirche was 'Unserer Lieben Frauen', which dates back to the time the church was founded in the Middle Ages. The name was shortened over time to 'Frauenkirche' and even retained after the Reformation despite the fact that the Protestant Church knows no adoration of the Virgin Mary. Thus, a "Frauenkirche" is a church that has been or is consecrated in honour of the Virgin Mary. The Frauenkirche can look back on a 1000-year history. Already its predecessor churches were dedicated to the Mother of God and called Frauenkirche. In the 18th century, the famous dome structure by George Bähr was built and dominated Dresden's cityscape for 200 years. The church was destroyed shortly before the end of World War II. Its ruin remained as a memorial at the heart of the city. The Frauenkirche is regarded as the symbol of protestant church construction. The evangelical concept of faith and church service has been translated here into architectural form. The brave idea of a centralised church room integrated into an octagonal outline underneath a tremendous stone dome goes back to George Bähr, the first architect of its kind, who translated Luther's convictions into stone. The conviction that the Frauenkirche that had been totally destroyed simply had to be rebuilt was shared by many people within Dresden and elsewhere too. But it took 45 years for the realisation of this dream to become a feasible possibility. And, in total, 60 years went by before the Frauenkirche in all its baroque beauty could reopen its doors to the world. The rebuilt church was consecrated on October 30, 2005. For further reading, there is a very good webpage in English: <https://www.frauenkirche-dresden.de/en/building/>



Freiberg**Cathedral of Saint Mary**

**The Organs: (1714 Silbermann, III/44;
1719 Silbermann, I/13)**

The Organist: Albrecht Koch

Main Organ

The great organ on the western gallery was built by Gottfried Silbermann between 1711 and 1714. It was the first “big” organ by this 27-year-old organ builder. In its conception (ingeniously combining the French-Alsatian and Middle German styles), in its excellent craftsmanship and in its astoundingly precise voicing, this instrument sports truly unique qualities. Here, in the Freiberg Cathedral Organ, Silbermann merged different styles in a way he would never repeat again. The French style of organ building is reflected in the overall specification, in the voicing of the reeds, and in the way the shallots and windchests were designed. On the other hand, the German style is reflected in the powerfully reinforced foundation stops, in the strong emphasis on pedal (although still lacking a coupler or the corresponding palletbox), as well as in the louder voicing and reinforced specification of Quintadehn stops and conical reeds.



In 1738 the instrument was slightly modified: the Nassat replaced the former Terz stop to make a Flaschflöt 1' stop and a Quintadehn 8' for the Oberwerk. Otherwise, until today, nothing in the specification has been modified. The original pitch, uncommonly high at ca. $a=473$ Hz, has been preserved (now at 476 Hz) along with the unequal temperament. Studying those few pipes which have not undergone some kind of modification, it can be assumed that the Silbermann organ was tuned in a temperament closely resembling mean-tone. Following several retunings in the course of the 20th century, the latest historical restoration 1981-83 established a temperament with mean-tone characteristic, which has been maintained since then.

The fact that this Great Silbermann Organ is particularly well preserved can be attributed to several factors. Silbermann's apprentices kept up its maintenance during his lifetime, although he had forbidden them to do so (since he had a permanent disagreement with the Council of Freiberg). The fact that Silbermann and his successors and pupils Johann Georg Schön and Adam Gottfried Oehme had their workshop on the Schlossplatz – within eyeshot of the Cathedral – was certainly also of great advantage. Inscribed on the walls of the so-called Kurrendekammer (“choir chamber”) in back of the organ and in the bellows, one will find a great number of names of many who helped maintain and preserve the instrument ever since the 1700's. Attempts to re-tune the instrument in the course of the 1800's fortunately came to nought: the first time due to “lacking finances” in 1841, then thanks to resistance on the part of both the Cathedral Organist and the Kantor in 1853. During his first years as Cathedral Organist (from 1926 on), Arthur Eger was also able to protect the organ from being rebuilt. Modifications were only made in the wind supply; then, in 1933, the Quintadehn 8' stop was rebuilt due to supposed tin disease, and the reeds were somewhat ‘redone’ in 1939.

Then, in the 1950's, the wind supply was restored back to its approximate state before modification. Finally, from 1981 to 1983, the Dresden organ building firm Jehmlich was entrusted with the major historical restoration, carried out by their specialist Kristian Wegscheider. The pipes and the wind supply were restored as much as possible back to their original condition. In 2009 and 2010 four historical wedge bellows were restored. This has reinstated all six bellows to their original function, making human-powered blower air supply available as an alternative option to the electric motor.

Small Organ

In 1717 Gottfried Silbermann finished building his organ in Freiberg's St. Jakobi Church. It was his second instrument that he built in Freiberg. In 1718 the council of Freiberg commissioned another organ with one manual for the St. John's Church. Being a "Hospitalkirche" (hospital church) it was situated outside the city center. In July 1719 this organ was inaugurated. Silbermann had built a trumpet bass 8' which was an additional work that was not part of the contract. This instrument has 14 stops, 3 of them in the pedal. The trumpet bass was built in the same way as the trombone bass which is unusual for organs with resonators made of wood. In 1857 Karl Traugott Stöckel, an organ builder from Dippoldiswalde, repaired the instrument. He built in a pedal coupler and tuned the instrument in an equal tuning. In the 1930's St. John's was in such a ruinous condition that it was feared it would collapse. Following a proposal of the cantor Arthur Eger the organ was removed by the Eule Orgelbau. It was mounted on the northern gallery of the Cathedral. The organ was also modified: by changes and adding the notes C and D and new keys for C# it reached the pitch it has today (a' = 438 Hz). On February, 1 1939 it was inaugurated in the Cathedral. In 1997 Jehmlich Orgelbau did a partial restoration. The pitch and the tuning were kept.



Main Organ Stop List:

I Brustwerk CD-c3			II Hauptwerk CD-c3			III Oberwerk CD-c3			Pedal CD-c1		
1.	Gedackt	8'	10.	Bordun	16'	23.	Qvintadehn	16'	36.	Untersatz II	32'+16'
2.	Prinzipal	4'	11.	Principal	8'	24.	Principal	8'	37.	Principal Bass	16'
3.	Rohrflöt	4'	12.	Viola di Gamba	8'	25.	Gedackt	8'	38.	Sub Bass	16'
4.	Nassat	3'	13.	Rohrflöt	8'	26.	Qvintadehn	8'	39.	Octav Bass	8'
5.	Octava	2'	14.	Octava	4'	27.	Octava	4'	40.	Octav Bass	4'
6.	Tertia	1 3/5'	15.	Qvinta	3'	28.	Spitzflöt	4'	41.	Pedal Mixtur VI	
7.	Qvinta	1 1/2'	16.	Super Octava	2'	29.	Super Octava	2'	42.	Posaun Bass	16'
8.	Sufflöt	1'	17.	Tertia	1 3/5'	30.	Flaschflöt	1'	43.	Trompeten Bass	8'
9.	Mixtur III		18.	Cornet V (ab c1)		31.	Echo V (ab c1)		44.	Clarin Bass	4'
	Tremulant		19.	Mixtur IV		32.	Mixtur III				
			20.	Zimbeln III		33.	Zimbeln II				
			21.	Trompet	8'	34.	Krumbhorn	8'			
			22.	Clarin	4'	35.	Vox humana	8'			
				Tremulant			Tremulant				
							Schwebung				

- Koppeln: III/II, I/II (Schiebekoppeln)
- Spielhilfen: Sperrventile

Small Organ Stop List:

I Hauptwerk C–c3			(Fortsetzung)			Pedal CD–c1		
1.	Principal	8'	6.	Octava	2'	11.	Sub-Bass	16'
2.	Gedackt	8'	7.	Qvinta	1 1/3'	12.	Posaunen-Bass	16'
3.	Octava	4'	8.	Sufflet	1'	13.	Trompeten-Bass	8'
4.	Rohrflöte	4'	9.	Mixtur III				
5.	Nasat	3'	10.	Cimbel II				

- Koppeln: I/P
- Spielhilfen: Tremulant

About the church

Around 1180, the basilica “of Our Lady” was built in Freiberg, which was developing rapidly due to the silver that had recently been found in the Ore Mountains. Two significant works of art that are still conserved were added very early: the Triumphkreuzgruppe crucifixion group (around 1225) and the Goldene Pforte (Golden Gate). In 1480, the church was turned into a Collegiate church, which earned the church the name of “Dom”, in German used for collegiate churches and cathedrals alike. However, the college was dissolved after only 57 years due to the Reformation in the Electorate of Saxony. In the great fire of 1484, the church was almost completely destroyed. However, the crucifixion group, golden gate, and parts of the choir were preserved. A remarkable feature are the two adjacent pulpits in the central nave: the free-standing Tulpenkanzel (Tulip pulpit) from 1505, made by sculptor Master H.W. of a light type of the tuff from Chemnitz-Hilbersdorf and the Bergmannkanzel (Miner’s pulpit) of 1638 created by Hans Fritzsche of a Saxon sandstone.



Freiberg

Saint Jacob's Church

The Organ: (1718 Silbermann, II/20)

The Organist:

The organ by Gottfried Silbermann from the year 1716/1717 is particularly valuable. The prospectus was designed by the Freiberg cathedral organist Elias Lindner. It was relocated in 1892 to the newly built Jakobikirche, with an extension and alterations by Friedrich Ladegast. By switching places of the pipes inside, adding bass pipes and lengthening the front pipes, he created a lower vocal sound, added the deep cis in all the keyboards and set an equal temperament. Six new registers were placed on additional pneumatic action. In 1905, Jehmlich Orgelbau exchanged a register. In 1954/1955 Jehmlich removed the additional registers of 1892, added two pedal registers with old pipes from 1892 and rebuilt the mixed voices in the Hauptwerk. A restoration and partial reconstruction was led in 1995 by Wegscheider Orgelbau. Recently the organ was restored with 20 stops on two manuals and pedal by Orgelbau Ekkehard Groß.



Stop List:

I Hauptwerk CD-c3		II Oberwerk CD-c3		Pedal CD-c1	
Principal	8'	Gedackt	8'	Subbass	16'
Rohrflöte	8'	Principal	4'	Posaunenbass	16'
Quintadena	8'	Rohrflöte	4'	Trompetenbass	8'
Octava	4'	Nassat	3'		
Spitzflöte	4'	Octava	2'		
Quinta	3'	Terzia	1 3/5'		
Super-Octava	2'	Sifflet	1'		
Mixtur III	1 1/3'	Cymbeln II	2/3'		
Cymbeln II	1'				

- Koppeln: II/I, I/P
- Tremulant

About the church

Around 1160, the Jakobikirche was built as a parish church of Christiansdorf, the oldest settlement in the area of Freiberg. By 1887 the church had become dilapidated. Since the city of Freiberg wanted to use the corner location for a school, the medieval church was demolished and today's place was chosen for the new building just outside of the old town. It was built to plans by Theodor Quentin in the years 1890 to 1892 as a three-aisled hall church. The altar from 1610, the pulpit from 1564 and the baptismal font from 1555 were transferred from the old church.



Freiberg

Saint Petri Church

The Organ:

(1735 Silbermann, II/32)

The Organist: Clemens Lucke



The second largest Freiberg organ is 32 stops on two manuals and shows several features of the great late works of Silbermann such as Frauenkirche Dresden, Johanniskirche Zittau, Catholic Hofkirche Dresden. In particular, the increased sonority due to the principal and manual trombone ("bassoon") 16' in the main work and the 32' base in the pedal are characteristic. Between 1893 to 1895, the interior architecture was profoundly redesigned. Subsequently, the organ was tonally and technically changed, especially by establishing the current pitch, adding the tone Cis and installing a third manual with pneumatic action (Jehmlich). In 1993 the first part of a comprehensive reconstruction by Jehmlich was completed. In 2006/07 a further reconstruction was done by the Jehmlich Orgelbau and Kristian Wegscheider, Orgelbau. The organ received again Chortonstimmung (to choir pitch a half-tone higher than today's tuning pitch). The original temperament was not reconstructed at the request of the community, but - contrary to Silbermann's principles - replaced by a Neidhardt temperament. The works included the repair of the pipework and all technical parts, the rebuilding of the wedge bellows and the restoration of the housing. A very technical explanation of Neidhardt temperament can be found here: http://polettipiano.com/wordpress/?page_id=659

Stop List:

I Hauptwerk CD-c3			II Oberwerk CD-c3			Pedal CD-c1		
1.	Principal	16'	15.	Qvinta dena	16'	28.	Groß Untersatz	32'
2.	Octav Principal	8'	16.	Principal	8'	29.	Principal Bass	16'
3.	Viol di Gamba	8'	17.	Gedackts	8'	30.	Octaven Bass	8'
4.	Rohr-Flöte	8'	18.	Qvinta dena	8'	31.	Posaune	16'
5.	Octava	4'	19.	Octava	4'	32.	Trompete	8'
6.	Spitz-Flöte	4'	20.	Rohr-Flöte	4'			
7.	Qvinta	3'	21.	Nassat	3'			
8.	Octava	2'	22.	Octava	2'			
9.	Tertia (aus Nr. 8)	13/5'	23.	Qvinta	11/2'			
10.	Cornet IV (ab c1)		24.	Sufflöt	1'			
11.	Mixtur IV		25.	Sechst Qvint altra	4/5'/11/3'			
12.	Cymbel III		26.	Mixtur III				
13.	Fachott	16'	27.	Vox humana	8'			
14.	Trompete	8'		Tremulant				
	Tremulant							

- Koppeln: Schiebekoppel I/II, Bassventil (Ventilkoppel I/P)
- Nebenregister: Schwebung, Klingel

About the Church

The church was built around 1200 along with the Freiberg upper town as a late Romanesque basilica and was initially the main church of the city. In 1734, a baroque conversion of the church took place, at the same time a pulpit of sandstone and a baptismal font were installed in the interior, which were built in the workshop of Christian Feige. The church is equipped with three very different towers, the main tower (locally also called Petri tower) received its hood in 1730/1731. Council room master J. G. Ohndorf built the Hahnenturm in 1749. The third tower is called Fauler Turm and was the last one. In the mid-1970s, a conversion to a community center took place, the interior was redesigned by the sculptor Friedrich Press.



Meissen

Porcelain Organ

The Organ: (2000 Jehmlich, I/4)

The porcelain artist Ludwig Zepner, long-time director of the artistic development of the Meissener Manufaktur, discovered fragments of porcelain organ pipes in the attic of the manufactory in 1950. As it turned out, these were evidence of fruitless efforts by Kaendler around 1730 and Prof. Börner around 1920 to produce pipes from porcelain. When constructing the porcelain pipe, the challenge for the intonator was to be able to position the labium so precisely that the air in the pipe body would be set in motion by the necessary air flow. The fine art of porcelain processing was further developed by Ludwig Zepner for pipe making, so that it was possible to produce a suitable ceramic form for the pipe, to control the shrinkage of the porcelain mass during drying and firing and to avoid the possible deformation during firing. This succeeded in a worldwide unique invention. Only one other instrument in Japan was produced from porcelain by Meissen/Jehmlich.

Stop List:

Manual C–g3

Gedackt B/D	8'
Rohrflöte B/D	4'
Porzellanflöte B/D	2'
Quinte B/D	1 1/3'

Anmerkungen

X = im Prospekt

- Schleifenteilung bei a0/b0



Wittenberg

Castle Church

The Organ: (1864 Ladegast, IV/57)

The Organist: Thomas Herzer

After the church fire of 1760 Johann Ephraim Hübner built a new organ in 1771 with 37 stops on two manuals and pedal. In 1863 it was replaced by the organ builder Friedrich Ladegast (Weissenfels) using the prospect of the Baroque predecessor organ. This was exchanged in 1893 for a neo-Gothic oak wood case. Ladegast's instrument initially had 39 stops on three manuals and pedal. In 1935, the organ builder Wilhelm Sauer extended the disposition to 50 stops and equipped the instrument with electropneumatic traction. In the years 1985 to 1994, the instrument was reconstructed by the organ builder Hermann Eule and expanded by a Schwellwerk, which included some Sauer registers. The instrument with a total of about 3500 pipes today has 57 registers on four manuals and pedal and mechanical tracker action.



Stop List:

I Hauptwerk C–f3				II Oberwerk C–f3				III Schwellwerk C–f3				IV Echowerk C–f3			
1.	Principal	16′		14.	Liebl. Gedackt	16′		24.	Viola d’amour	16′		41.	Viola di Gamba	16′	
2.	Bordun	16′	L	15.	Principal	8′		25.	Flöten-Principal	8′		42.	Fugara	8′	
3.	Principal	8′	L	16.	Salicional	8′	L	26.	Gambe	8′		43.	Flaute amabile	8′	
4.	Hohlflöte	8′	L	17.	Flauto trav.	8′	L	27.	Bordun	8′		44.	Gedackt	8′	
5.	Gemshorn	8′	L	18.	Gedackt	8′	L	28.	Quintatön	8′		45.	Flauto dolce	4′	
6.	Rohrflöte	8′	L	19.	Octave	4′	L	29.	Unda maris	8′		46.	Viola d’amour	4′	
7.	Octave	4′	L	20.	Fugara	4′		30.	Salicet	4′		Pedal C–f1			
8.	Spitzflöte	4′	L	21.	Waldflöte	2′	L	31.	Konzertflöte	4′					
9.	Quinte	2 2/3′	L	22.	Progressio II–IV	2′		32.	Nasat	2 2/3′		47.	Untersatz	32′	
10.	Octave	2′	L	23.	Hautbois	8′		33.	Flautino	2′		48.	Principalbass	16′	
11.	Mixtur IV–V	2′	L		Tremulant			34.	Terz	1 3/5′		49.	Violon	16′	
12.	Cornett II–IV	2′	L					35.	Harmonia aeth. III	2′		50.	Subbass	16′	
13.	Trompete	8′						36.	Mixtur IV–V	1 1/3′		51.	Octavbass	8′	
								37.	Fagott	16′		52.	Violoncello	8′	
								38.	Trompete	8′		53.	Bassflöte	8′	
								39.	Oboe	8′		54.	Quintbass	5 1/3′	
								40.	Clarine	4′		55.	Octavbass	4′	
									Tremulant			56.	Posaune	16′	
												57.	Trompete	8′	

- Koppeln: I/II, III/I, III/II, I/P, II/P, III/P
 - Spielhilfen: zwei Kollektivtritte
- L = Register von 1863 (Ladegast)

About the church

All Saints' Church, commonly referred to as Schlosskirche (Castle Church) to distinguish it from the Stadtkirche (Town Church) of St. Mary's – and sometimes known as the Reformation Memorial Church – is a Lutheran church and a symbol of the Reformation. It is the site where, according to Philip Melanchthon, the Ninety-five Theses were posted by Martin Luther in 1517, the act that has been called the start of the Protestant Reformation. When during the Seven Years' War the Wittenberg fortress was occupied by the Prussian Army and shelled by Imperial forces in 1760, the Castle Church was destroyed by a fire resulting from the bombardment. The blaze left only half of the foundation standing, and none of the wooden portals survived. All Saints' was soon rebuilt, albeit without many priceless works of art that were lost forever. King Frederick William IV, in 1858, ordered commemorative bronze doors to be mounted onto the jambs where the original wooden ones had been located. On the doors the Theses are inscribed in their original Latin form. The doors themselves weigh 2,200 pounds (1,000 kg). with ornaments modelled by Friedrich Drake. On 10 November 1858, 375 years after Martin Luther's birth, the new doors were commemorated at a formal ceremony. Above the doors is a tympanum crucifixion painting that portrays Luther on the left with his German Bible translation, and Philipp Melanchthon on the right, with the 1530 Augsburg Confession, the main confession of faith in the Lutheran Church which was formed by Luther and Melanchthon (both men are buried here). These doors are among the most photographed in Europe. In 1983, 500 years after the birth of Luther, twelve new stained glass windows were installed in All Saints'. These honored the most important Reformation students of Luther, and were created by Renate Brömme in a "timeless" style at the order of the Lutheran World Federation. A new glazed brick roof was added in 1999-2000. In 2017 it was in the focus of the 400 anniversary of the Reformation.



Berlin

Philharmonic Concert Hall

The Organ: (Schuke 1965, 2012, 2016, IV/77)

The main organ was built by Karl Schuke, Berlin, in 1965 (renovated in 1992, 2012 and 2016) and is practically an orchestra in itself. Thanks to its numerous registers, it can produce very different combinations of sounds and colours. And so it goes without saying that it is the ambition of every organist to exhaust the sonic possibilities of the instrument as effectively as possible. Unlike traditional concert halls, in which the organ is placed directly above the orchestra platform, the architect moved the instrument to the right periphery of the room. The organ has 77 stops, four manuals and pedal, and it can be played from either a tracker (mechanical) or a mobile electric console. Concealed behind these marble-faced blinds are the pipes of the choir organ. Its twelve stops are distributed over two manuals and pedal which, like those of the great organ, are played from a mobile electric console. The pipes of the choir organs and the Tuba 16' and Tuba 8' stops are not assigned to any group and can be played from all four manuals and the pedals.



Stop List:

I Main C–a3		II Positiv C–a3		III Récit (enclosed) C–a3		IV Solo (enclosed) C–a3		Pedal C–g1	
Principal	16'	Quintadena	16'	Bordun	16'	Salicional	8'	Principal	32'
Oktave	8'	Principal	8'	Holzflöte	8'	Holzgedackt	8'	Flötenbass	32'
Doppelflöte	8'	Spillpfeife	8'	Gambe	8'	Gemshorn	8'	Principal	16'
Rohrflöte	8'	Gedackt	8'	Gedackt	8'	Principal	4'	Flötenbass	16'
Oktave	4'	Oktave	4'	Voix céleste	8'	Rohrflöte	4'	Subbass	16'
Gedacktflöte	4'	Blockflöte	4'	Principal	4'	Oktave	2'	Zartbass	16'
Nassat	2 2/3'	Waldflöte	2'	Flûte douce	4'	Gemshorn	2'	Oktave	8'
Oktave	2'	Sesquialtera II	2 2/3'	Quintflöte	2 2/3'	Terz	1 3/5'	Gedackt	8'
Mixtur major VI–VIII	2'	Nassat	1/3	Nachthorn	2'	Quinte	1 1/3'	Oktave	4'
Mixtur minor IV	2/3'	Mixtur IV–VI	1 1/3'	Terz	1 3/5'	Septime	1 1/7'	Rohrpommer	4'
Bombarde	16'	Cymbel III	1 1/3'	Flageolett	1'	Sifflöte	1'	Bauernflöte	2'
Trompete	8'	Cor anglais	16'	Forniture V	2 2/3'	None	8/9'	Hintersatz VI	2 2/3'
Trompete	4'	Cromorne	8'	Scharffcymbel III	1/2'	Scharff IV–V	1'	Posaune	32'
Tuba (en Chamade)	16'			Trompete	16'	Dulcian	16'	Posaune	16'
Tuba (en Chamade)	8'	Tremulant		Trompete harmonique	8'	Voix humaine	8'	Fagott	16'
				Oboe	8'			Trompete	8'
				Clairon	4'	Tremulant		Schalmei	4'
				Tremulant					

About the concert hall

Hans Scharoun designed the building, which was constructed over the years 1960–1963. It opened on 15 October 1963 with Herbert von Karajan conducting Beethoven's 9th Symphony. It was built to replace the old Philharmonie, destroyed by British bombers on 30 January 1944, the eleventh anniversary of Hitler becoming Chancellor. The hall is a singular building, asymmetrical and tent-like, with the main concert hall in the shape of a pentagon. The height of the rows of seats increases irregularly with distance from the stage. The stage is at the centre of the hall, surrounded by seating on all sides. The so-called vineyard-style

seating arrangement (with terraces rising around a central orchestral platform) was pioneered by this building, and became a model for other concert halls, including the Sydney Opera House (1973), Denver's Boettcher Concert Hall (1978), the Gewandhaus in Leipzig (1981), Walt Disney Concert Hall in Los Angeles (2003), and the Philharmonie de Paris (2014).



Berlin

St. Afra Church

The Organ: (1869 Hill, IV/48)

The Organist: Jonas Wilfert

The original organ made in 1898 by Dinse (Berlin-Kreuzberg) was dismantled because it no longer worked. That restored and expanded organ is now in the parish church of St. Mary in Fröndenberg. The Dinse instrument was replaced by an organ built in 1869 by the English organ builder William Hill for the Trinity Methodist Church in Burton-on-Trent with Victorian prospect. The organ was restored by the Czech organ builder Rieger-Kloss in 2014 and rebuilt at St Afra. At the organ consecration on 22 November 2015, it was played for the first time after the restoration.



Stop List:

II Great C–g3		III Swell C–g3 (Epistelseite)		I Choir C–g3 (Evangelien-seite)		Pedal C–f1	
Bourdon	16'	Bourdon	16'	Gedact	8'	Resultant Bass	32'
Open Diapason	8'	Open Diapason	8'	Viol d'Orchestre	8'	Open Diapason	16'
Small Open Diapason	8'	Rohr Flute	8'	Aeoline	8'	Violone	16'
Stopped Diapason	8'	Salicional	8'	Flute	4'	Bourdon	16'
Gamba	8'	Vox Angelica	8'	Nazard	2 2/3'	Echo Bourdon	16'
Principal	4'	Voix Celestes	8'	Piccolo	2'	Principal	8'
Harmonic Flute	4'	Gemshorn	4'	Tierce	1 3/5'	Viola	8'
Twelfth	2 2/3'	Suabe Flute	4'	Larigot	1 1/3'	Bass Flute	8'
Fifteenth	2'	Fifteenth	2'	Orchestral Oboe	8'	Choral Flute	4'
Mixture III		Mixture III		Clarinet	8'	Trombone	16'
Trumpet	8'	Double Clarinet	16'	Tuba	8'	Tromba	8'
Tuba	8'	Cornopean	8'	<i>Tremulant</i>		<i>64 Generalkombinationen, je 8 Werkkombinationen × 20 Ebenen Great and Pedal combinations coupled Crescendopedal Setzeranlage</i>	
<i>Great Suboctave</i>		Oboe	8'	<i>Choir Octave</i>			
<i>Great to Pedal</i>		Clarion	4'	<i>Choir Suboctave</i>			
		<i>Tremulant</i>		<i>Choir to Great</i>			
		<i>Swell Octave</i>		<i>Choir to Pedal</i>			
		<i>Swell Suboctave</i>		<i>Choir Octave to Great</i>			
		<i>Swell to Great</i>		<i>Choir Suboctave to Great</i>			
		<i>Swell to Choir</i>		<i>Choir Octave to Pedal</i>			
		<i>Swell to Pedal</i>		<i>Choir Unison off</i>			
		<i>Swell Octave to Great</i>		<i>Melodie Choir to Swell</i>			
		<i>Swell Suboctave to Great</i>					
		<i>Swell Octave to Choir</i>					
		<i>Swell Suboctave to Choir</i>					
		Swell Octave to Pedal					
		Swell unison off					
		Melodie Swell to Great					

About the church

At first glance, our neighborhood doesn't look like an area one would associate with a tradition-orientated Catholic church. This used to be a working class district notable for its 19th and early 20th century social housing. Nowadays it has a high immigrant quota with women wearing headscarves. For decades, the divided Berlin's "no man's land" began on the opposite side of the street. Behind that came the Berlin Wall and the East Berlin neighborhood of Prenzlauer Berg. Of course all that has changed now. The wall is gone, the streets have been reconstructed, the district is thriving. "St Afra Presbytery" is the name on the out-of-date sign behind which, one would suspect, are just apartments. But at the main entrance, visitors are greeted with the sign: "Institute St. Philipp Neri Berlin -- Holy Mass in the Roman Rite". In Berlin, free standing Catholic churches are a rarity, a privilege extended mostly by the Protestant Hohenzollern family in the so-called "founding years" of the late 19th century only to Lutheran congregations. Catholic churches were forced into modesty, of which St. Afra is a good example. Like a workshop or warehouse, the church lies in the building's courtyard which, subsequently, resembles a monastery cloister. At the end of this "cloister" lies, to the left, a broad staircase that leads to the church. Visitors who ascend the stairs and open the door have finally arrived. The Institute of St Philip Neri was established in February 2003 and on 26th May 2004 the Institute was recognized as a Society of Apostolic Life of Pontifical Right.



Berlin

St. Paul's Church

The Organ: (1965 Beckerath, III/34)

The Organist: Michael Bernecker

The present organ with 34 stops and 2500 pipes dates from 1965 and was created by the organ workshop Beckerath from Hamburg.

On the church website, we learn: In 1943, the church was badly damaged during the Second World War and completely burned out during the street fighting in 1945. The decision to rebuild was made in 1952. It is due to the former state conservator, Hinnerk Scheper, and a commission to architect Hans Wolff-Grohmann, that the exterior was faithfully restored - except for the greenish paint used by Karl Friedrich Schinkel. The interior was, however, newly decorated to a modern design. On the site of the former wooden altar there is a new one made of yellow artificial marble. The new pulpit is fitted with a copper cladding created by Ludwig Gabriel Schrieber. As the former instrument was totally destroyed, the present organ with 34 stops and 2500 pipes dates from 1965 and was created by the organ workshop Beckerath from Hamburg.



Stop List:

I Hauptwerk	II Oberwerk	Kronwerk[1] (III)	Pedal
Gedacktpommer 16'	Gedackt 8'	Holzgedackt 8'	Subbaß 16'
Prinzipal 8'	Quintadena 8'	Rohrflöte 4'	Prinzipalbass 8'
Spielflöte 8'	Prinzipal 4'	Prinzipal 2'	Gedacktbass 8'
Oktave 4'	Blockflöte 4'	Quinte 11/3'	Offenflöte 4'
Quinte 22/3'	Nasat 22/3'	Flageolet 1'	Nachthorn 2'
Oktave 2'	Waldflöte 2'	Sesquialtera 2f 11/3'	Mixtur 4f 22/3'
Mixtur 6-8f 11/3'	Terz 13/5'	Cymbel 3f 1/2'	Posaune 16'
Trompete 8'	Scharf 4f 1'	Krummhorn 8'	Trompete 8'
	Trichterregal 8'	Tremulant	Schalmei 4'
	Tremulant		

Anmerkungen

1. schwellbar

About the church

The church was built by Karl Friedrich Schinkel 1832-1835. Schinkel is considered to be the most important architect of early 19th century classicism in Berlin. It was rebuilt after heavy damage in WWII.

From 1832 to 1835, St. Paul's Church was built and its inauguration took place on May 12, 1835. The church is single-aisle - formerly towerless - with apse and galleries, whose location on the longitudinal facades are clearly visible. Above the galleries are four large windows, including four small ones. Unlike the brick-faced variants of St. John and Nazareth, St. Paul was executed in plaster. The Corinthian pilasters, which run around the entire building,

the wide architrave under the cantilever eaves and the flat gable make the church look like an ancient, temple-like structure. In 1943, the church was badly damaged during the Second World War and burned out during the street fighting in 1945. The decision to rebuild was made in 1952. It is due to the former state conservator Hinnerk Scheper and commissioned by architect Hans Wolff-Grohmann, that the exterior was faithfully restored - except for the greenish paint used by Karl Friedrich Schinkel. The interior was, however, of modern design. On the site of the former wooden altar there is a new one made of yellow artificial marble. The new pulpit is fitted with a driven copper cladding created by Ludwig Gabriel Schrieber.



Berlin

Marienkirche

The Organ: (1723 Joachim Wagner, III/45s, restored by Kern in 2002)

The Organist:

The organ of the Marienkirche was created between 1720 and 1722 by Joachim Wagner, who had previously worked for two years with his teacher Gottfried Silbermann. In 1723 the inauguration took place. The case was made by Johann Georg Glume and was completed in 1742 by Paul de Ritter. In the following years the instrument was changed several times. For example, according to plans by Georg Joseph Vogler, in 1800 Friedrich Falckenhagen removed 1400 of a total of 2556 organ pipes, since in his view they would be “superfluous.” More conversions, also to restore the sound, took place in 1829 by Johann Simon Buchholz and 1893/94 by Heinrich Schlag & Söhne. Wilhelm Sauer increased the number of registers to 57 and built cone valves with tube pneumatics. The “most beautiful organ in Berlin” largely survived the destruction of the Second World War – one of only a few. In the period after 1945, the instrument was again changed several times. In the years 1947-1949, the organ builder Alexander Schuke replaced the pneumatic action with an electro-pneumatic and approached the disposition again to the Baroque sound. Further changes took place in 1957, 1970 and 1985 with the same aim of further approaching the original sound. When severe damage to the organ was detected in the winter of 1996, the congregation decided instead of a reconstruction in favor of a new organ, which was realized in accordance with the overall concept and disposition of Wagner from 1721 in 2002 by the organ building Alfred Kern & Sons (Strasbourg).



Stop List:

I Hauptwerk C–f3			II Oberwerk C–f3			III Hinterwerk C–f3			Pedal C–f1		
1.	Bordun	16'	14.	Principal	8'	26.	Gedackt	8'	36.	Principal-Bass	16'
2.	Principal	8'	15.	Qvintadena	16'	27.	Qvintadena	8'	37.	Violon	16'
3.	Rohrflöt	8'	16.	Gedackt	8'	28.	Octav	4'	38.	Octav	8'
4.	Viole di Gambe	8'	17.	Salicional	8'	29.	Rohrflöt	4'	39.	Gembßhorn	8'
5.	Octav	4'	18.	Octav	4'	30.	Octav	2'	40.	Qvinta	6'
6.	Spitzflöt	4'	19.	Fugara	4'	31.	Waldflöt	2'	41.	Octav	4'
7.	Qvinta	3'	20.	Nassat	3'	32.	Qvinta	1 1/2'	42.	Mixtur VI	2'
8.	Octav	2'	21.	Octav	2'	33.	Cimbel III	1'	43.	Posaune	16'
9.	Scharff V	1 1/2'	22.	Tertie	1 3/5'	34.	Echo zum Cornet V		44.	Trompete	8'
10.	Cimbel III	1'	23.	Sifflöte	1'	35.	Vox humana	8'	45.	Cleron	4' N
11.	Cornet V (ab c1)	8'	24.	Mixtur IV	1 1/2'		Tremulant				
12.	Fagott	16' N	25.	Oboe	8' N						
13.	Trompet	8'		Tremulant							

- Koppeln: II/I, III/I, I/P (N)
- Zimbelstern
- Stimmung: Neidhardt III („für eine große Stadt“)

Anmerkungen

N = zur ursprünglichen Disposition hinzugefügtes Register

About the church

Shortly after Berlin was granted town privileges in 1230, the building of the Marienkirche began. It was probably built some time after 1250 as a parish church for the newly established town – the exact date is not known. It was first mentioned in chronicles in 1292. Today, the Marienkirche is often associated with the Nikolai-kirche, the remnants of the Franziskaner-Klosterkirche and the chapel of the Heilig-Geist-Spital, all of which were built in the earliest stages of Berlin's urban history. On foundations made of fieldstones, the church was built from red bricks in the local Brick Gothic style. It is a long hall church with three naves. Wide arches and arcades make the comparatively low-ceilinged church look bigger. Cup-shaped compound piers adorn the interior. The spatial architecture is based on that of the churches of the mendicant orders, which were a very popular inspiration for town churches at the time. Berlin has suffered many fires during its history, and the Church of St. Mary was not spared from them. In the late 14th century it was damaged by fire and rebuilt in a modified form. From the 15th century, the church tower made of Rüdersdorf limestone was repaired and modified. Michael Mathias Smids redesigned it in 1663 in the Baroque style, and a complete Neo-Gothic overhaul was carried out in 1789 by the celebrated master builder Carl Gotthard Langhans. One of his most famous works still stands today at Pariser Platz – the Brandenburg Gate. The imposing pulpit of the protestant church was added in 1703 by Andreas Schlüter. Today, the church's centrepiece and main attraction, even for non-believers, is the fresco painting entitled Dance of Death. More than 22 metres long and 2 metres high, it is in the tower of the Marienkirche. Various sources date the fresco at around 1484 – the year when a plague epidemic cost many people their lives. The remaining fragments of the fresco, which depicts the dancing dead representing people from all walks of life, is exhibited behind glass. Many other panels, reliefs and inscriptions can be found in the church, which is still used today. The Marienkirche is the oldest parish church in the city of Berlin that is still in religious use. In 1964 Martin Luther King preached in this East Berlin church.



Berlin

Karlshorst Protestant Church

The Organ: (1755 Migendt, II/21; restored by Wegscheider 2004)

The Organist: Beate Krupke

“Today in eight days my organ will be completely finished. It is being tuned right now” writes Anna Amalia, Princess of Prussia, to Princess Wilhelmine on December 8, 1755, and a few days later: “Today I played my organ for the first time ...The organ gives me great pleasure. The boys from the street did not stop to listen, although the balcony doors were open.” The so-called balcony room was a hall on the second floor of the pleasure garden wing of the Berlin City Palace. Who built this organ? Anna Amalia does not give a name. A certificate of acceptance, which shows who built this instrument in which quality, has not yet been found.

The earliest known description of this organ dates back to 1783: “Disposition of the organ of her Royal Highness Princess Amalia of Prussia, which was built by me at Berlin Royal castle Anno 1755 was built by me...On the upper pipe tower is the goddess of music, surrounded by many instruments; everything is gilded...” —Ernst Marx, organ builder in Berlin.

As the son of a carpenter and organ builder, Ernst Marx provided good background for organ building, which he probably was allowed to learn for a short time with Joachim Wagner, and then presumably with Peter Migendt. Although the contract for the construction of an organ for the princess was between the court administration and Peter Migendt, his workshop would certainly be regarded as the place of origin, the thought will not be denied that Marx looked at this organ as his masterpiece at the age of 27 years - almost the same age as Joachim Wagner, when he built the masterpiece organ for the Marienkirche in Berlin. Four weeks after the completion of the Amalien organ, Marx married the younger sister of Migendt's wife.

In 1767 the organ was moved to Amalia's new residence at Unter den Linden and after her death to a church in Berlin-Buch from where it was supposed to be moved to St. Nikolai in Berlin in 1934 by Schuke. Due to the beginning of the war the organ was stored in different places, and finally given to the Karlshorst church in 1956. It was reinstalled in and altered to a “baroque” version by Schuke and finally restored to as much an original condition as possible by Wegscheider in 2010.



Stop List:

Hauptwerk C, Cis bis f ³			Oberwerk C, Cis bis f ³			Pedal C, Cis bis d ¹		
Principal	8'	Zinn, C-h 1755; e, b-f3 2010	Principal	4'	Zinn, C-c 1755; cis-f ^{'''} 2010	Subbaß	16'	Holz, 2010
Bordun	16' B/D	C-cis Holz 2010; ab d Zinn 1755	Quintadena	8'	Zinn 1755	Octave	8'	C-Fis Holz 2010, ab G Zinn 1755
Viola di Gamba	8'	Zinn 1755	Gedact	8'	Holz C-Dis 2010; Zinn ab E 1755	Octave	4'	Zinn 1755
Rohrflöte	8'	Zinn 1755	Gedact	4'	Zinn 1755	Posaune	16'	Kehlen, Stiefel 1755; Becher, Zungen 2010
Octave	4'	Zinn 1755	Nassat	3'	Zinn 1755	Bass Flöt	8'	Holz 2010
Quinta	3'	Zinn 1755	Wald Flöt	2'	Zinn 1755	Coppell		Gabelkoppel 1755
Octave	2'	Zinn 1755	Sis Flöt	1'	Zinn 1755, c ^{''} -f ^{'''} 2010	Pedalkoppel		reversibel, 2010
Mixtur 4fach	1 1/3'	Zinn 1755	Salice	8' ab c1	Zinn 1755			
Flöt Dus	8'	Holz 1755	Tremulant					

Tonumfang: Manual C-f3; Pedal C-d1

Stimmtonhöhe a1 430 Hz bei 17,5 °C

Temperierung: Bach-Kellner

Winddruck: 65 mm WS

About the church

When the Karlshorst Protestant parish was founded on July 1, 1906, the members decided as an urgent task to construct their own church, for which, according to the then law, a separate cemetery had to be present. After this could be clarified by a compromise with the Friedrichsfelder community, in 1907 a competition was resulted in a contract being awarded to the architects Peter Jürgensen and Jürgen Bachmann. They designed a brick building in free form with a hint of medieval Gothic style and the foundation stone was laid on May 9, 1909. The church, which had not been given a separate name, was inaugurated on May 8, 1910 along with the parish and sexton house built in the same style to the north and southeast. By the autumn of 1910 the bell tower was completed. The 56 meter high tower is crowned by an octagonal copper-covered pointed helmet. In May 1917 two of the three bronze bells were melted down for the production of war equipment, the smallest bell was sold to Triptis in Thuringia (this was then also melted down during the Second World War). After the end of the First World War, the community collected donations for the casting of new bells; the inauguration of the new bells took place at a solemn Mass on 19 March 1922. Towards the end of the Second World War, the church was badly damaged and could not be restored, because the church grounds were on the territory that had been closed by the Red Army as a location for its military administration in Germany. The house now served as a storehouse and stables, but was not willfully destroyed. The German parish got back the buildings in 1955 (church with parish and sexton house as well as the kindergarten). Following repairs the church was reconsecrated on 15 June 1956. Soon after the political changes in the GDR in 1991 and 1993/1994, extensive repairs and refurbishment work were carried out, from the tower attachment to the installation of underfloor heating, the cleaning of the windows and the corresponding painting work. A solemn service on the 1st of Advent in 1994 announced the completion of the renewal.



Berlin

Kaiser Wilhelm Memorial Church

The Organ: (1963 Karl Schuke, IV/63)

The Organist: Mr. Seifen

This organ was built by Karl Schuke from 1958 to 1962 and has over 5000 pipes; it was completely overhauled in 2005. Special features are the variety of timbres (e.g., Voix céleste or bassoon) of the 63 stops and the horizontal pipes of the Spanish trumpets. The instrument was incorporated into the overall design of the new church by the architect Egon Eiermann. The organ has mechanical (tracker) action and electrical control of the stops, with a setting system that has been repeatedly adapted to the latest technical standards. The disposition comes from Siegfried Reda, a then leading church musician and organ expert from the Rhineland, whose colorful, overtone-rich disposition encourages contemporary composers in their work. In 1985, on the suggestion of KMD

Lehning, some mitigations were made to accommodate the changing perception of sound and to accommodate a stylistic diversity of interpretations, while at the same time making acoustic improvements in the church. The high stress, material fatigue and environmental influences have left their mark, partly visible, certainly palpable, but also audible. In the early 2000s, the blower motor finally failed; many Berliners helped with their donation for quick replacement. Nevertheless, this failure was a clear indication of further action. The church council sought advice from church musicians, organ experts and organ builders and, following their suggestions, decided to undertake a refurbishment and cleaning of the organ by the specialist firm that had built it. So in the first half of 2005, the organ was cleaned and technically revised: this included the complete faithful reconstruction of the keyboard, which was pushed forward for better audibility for the player by 25 cm, and the exchange of the entire abstract from aluminum to wood. The manuals of the chest and Schwellwerkes were exchanged. In the Schwellwerk there were minor changes / additions, addition of sub and Superoktavkoppeln, replacement of Spitzgambe 4' by Voix de Gambe 8' and the Unda maris by a Voix celeste. In 2018, the organ was extended to a hybrid organ, as the bass section could not be conventionally expanded with additional 'big 32' pipes for monument protection reasons. Midi synthesizers (as "electronic organ") and several bass speakers now support the bass range, a network allows rapid register changes.



Stop List:

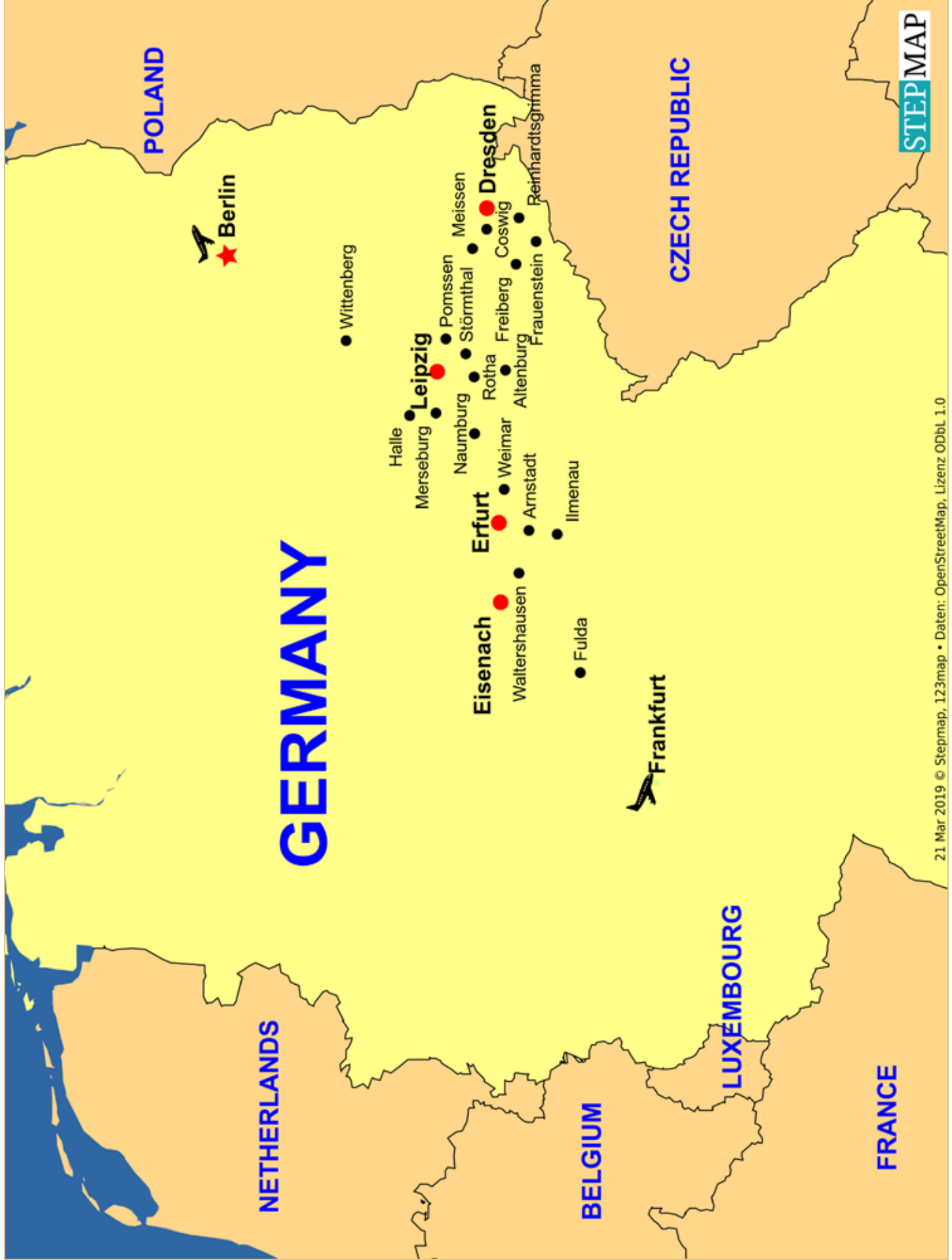
I Positiv C–g3			II Hauptwerk C–g3			III Schwellwerk C–g3			IV Brustwerk (schwellbar) C–g3			Pedal C–g1		
1.	Principal	8'	14.	Principal	16'	27.	Gedacktpom- mer	16'	41.	Holzgedackt	8'	49.	Principal	16'
2.	Rohrflöte	8'	15.	Oktave	8'	28.	Schwegel	8'	42.	Spitzgedackt	4'	50.	Subbass	16'
3.	Quintadena	8'	16.	Spielflöte	8'	29.	Koppelflöte	8'	43.	Principal	2'	51.	Quinte	10 2/3'
4.	Oktave	4'	17.	Oktave	4'	30.	Viole de Gambe	8'	44.	Oktave	1'	52.	Oktave	8'
5.	Blockflöte	4'	18.	Nachthorn	4'	31.	Voix céleste	8'	45.	Terzian II	1 3/5'	53.	Trichtergedackt	8'
6.	Rohrpfeife	2'	19.	Rohrnasat	2 2/3'	32.	Holzprincipal	4'	46.	Scharff III–V	1/2'	54.	Oktave	4'
7.	Quinte	1 1/3'	20.	Oktave	2'	33.	Hohlquinte	2 2/3'	47.	Krummhorn	8'	55.	Hohlflöte	4'
8.	Sesquialtera II	2 2/3'	21.	Mixtur VI–VIII	2'	34.	Nachthorn	2'	48.	Vox humana	8'	56.	Feldpfeife	1'
9.	Mixtur IV–VI	1 1/3'	22.	Mixtur IV	1'	35.	Terz	1 3/5'	Tremulant			57.	Basssesquialtera III	5 1/3'
10.	Terzcymbel III	1/4'	23.	Trompete	16'	36.	Gemshorn	1'				58.	Mixtur V	2 2/3'
11.	Fagott	16'	24.	Spanische Trompete	8'	37.	Fourniture V–VII	2'				59.	Fagott	32'
12.	Oboe	8'	25.	Trompete	8'	38.	Rauschquinte II	1 1/3'				60.	Posaune	16'
13.	Schalmei	4'	26.	Spanische Trompete	4'	39.	Trompete harmonique	8'				61.	Trompete	8'
Tremulant						40.	Clairon	4'				62.	Spanische Trompete	4'
						Cornettzug Tremulant						63.	Spanisch Cornett	2'

- Koppeln:
 Normalkoppeln: IV–III; III–II; IV–II; I–II; IV–P; III–P; II–P; I–P
 Suboktavkoppel: Sub III (koppelt auch auf POS und HW)
 Superoktavkoppel: Super III (koppelt auch auf POS und HW)
- Spielhilfen:

About the church

The Kaiser-Wilhelm-Gedächtniskirche, but mostly just known as Gedächtniskirche, is a Protestant church affiliated with the Evangelical Church in Berlin, Brandenburg and Silesian Upper Lusatia, a regional body of the Evangelical Church in Germany. It is located in Berlin on the Kurfürstendamm in the center of the Breitscheidplatz. The original church on the site was built in the 1890s. It was badly damaged in a bombing raid in 1943. The present building, which consists of a church with an attached foyer and a separate belfry with an attached chapel, was built between 1959 and 1963. The damaged spire of the old church has been retained and its ground floor has been made into a memorial hall. The Memorial Church today is a famous landmark of western Berlin and is nicknamed by Berliners “der hohle Zahn”, meaning “the hollow tooth”. The new church was designed by Egon Eiermann and consists of four buildings grouped around the remaining ruins of the old church. The initial design included the demolition of the spire of the old church but following pressure from the public, it was decided to incorporate it into the new design. The new buildings are constructed of concrete, steel and glass. The walls of the church are made of a concrete honeycomb containing 21,292 stained glass inlays. The glass, designed by Gabriel Loire, was inspired by the colours of the glass in Chartres Cathedral.





POLAND

✈️ ★ Berlin

GERMANY

• Wittenberg

Halle

Merseburg

• Leipzig

Naumburg

• Weimar

• Arnstadt

• Ilmenau

• Fulda

• Eisenach

• Waltershausen

• Erfurt

• Naumburg

• Rotha

• Störmthal

• Pomßen

• Meissen

• Dresden

• Coswig

• Freiberg

• Altenburg

• Frauenstein

• Reinhardtsgnmma

CZECH REPUBLIC

✈️ Frankfurt

NETHERLANDS

BELGIUM

LUXEMBOURG

FRANCE

STEP MAP