Historic Organs of Southern Germany & Northern Switzerland

April 28 - May 11, 2006

With American Public Media’s PIPEDREAMS® host J. Michael Barone
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Dear Pipedreams Friends and Tour Colleagues,

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

I'd been in and around Munich during my very first visit to Europe back about 1970, and even had a chance to play the old organ (since replaced) in Benediktbeuron. This was a revelation to a young student who had never before laid hands on an old keyboard, nor thought about how one must phrase and the tempos one must adopt when playing into a voluminous room with a lengthy acoustic decay.

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

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

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

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

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

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

Best,

Michael Barone
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Thanks to the following people and their valuable assistance in creating this tour:

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

**Ulrich Feldhahn**
our German National Guide

**Manuela Huwe**
our motorcoach driver

**Janet Tollund and Linda Kaibel**
of Accolades for tour development and fulfillment

**Stefanie Huth**
of Prima Klima Reisen

**Lori Proops and Cynthia Jorgenson**
of Accolades for tour arrangements

**Tara Loftus**
of Accolades for creating the booklet with assistance from
  **Brad Althoff** of American Public Media
  and **Cynthia Jorgenson** of Accolades
SOUTHERN GERMAN ORGAN BUILDING AND ORGAN MUSIC IN THE 18TH CENTURY

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

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

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

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

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

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

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

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

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

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

a) Gabler's style is obvious in his Hauptwerk stoplists: Principals 8' 4' 2' plus one or two mixtures, at least one diapason, one string, one aliquot, one cornet and one reed stop. He never built a second 4' stop in this division, even in his bigger instruments. Gabler's "Organo Pleno" is drawn by the principal stops only (Ripieno), he uses all other stops only as solo stops. A special solo division ("Farbenwerk") contains softer stops like stopped and string stops on 8' pitch, one or two 4' stops, one 2' stop, and again the complete "Ripieno", but no reeds! The soft solo reeds will be found in the Positive division. Very characteristic are Gabler's multiple-choir mixtures, in the Weingarten Hauptwerk a 12-fold mixture, and his rich Cornets and Sesquialteras. On the whole, Gabler's narrow-scaled "wide" stops like gedackts or nachthorns point to the Romantic era already.
b) Riepp's style of sparkling reeds, mixtures and cornets is obvious at its best in his famous Otobeuren organs. Strong influences of the French style mark his specifications, order of divisions and voicings. The divisions Great and Positive (manuals II and I), as in Otobeuren, are equipped with a wealth of stops. In Otobeuren, the Positive division is based on a Principal 16' stop. Two additional "Cornett divisions" (manuals III and IV) provide a heavy solo-cornet and another separated cornet plus a solo reed. The latter idea was later adapted by his student Holzhey. Gabler's cornets always reach down into the bottom octave, with at least two repetitions. Another specialty of Riepp's organs is the separation of several stops in a bass and a treble part. Apart from the French tradition, Riepp sometimes makes concessions to the building principles of Gabler, for example with building some narrow-scaled string stops, unknown to the Alsatian organ building.

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

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

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

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

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

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

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

All together, Riepp built a total of 26 organs of high quality, among them ten four-manual instruments. He was assisted by his brother Rupert (+1759) and later by students from his Swabian home country like Holzhey, Ludwig Weber and Joseph Rabiny. Riepp, at the end of his life, was a wealthy man, not because he built great organs only, but he also owned several large vineyards in best locations around Dijon. He delivered wine to Otobeuren and
He started his own organ building company in 1821 in the city of Ludwigsburg north of Stuttgart. In 1827 his break-through came with the contract for the large Organ for the Frankfurter Paulskirche. Suddenly, he became famous not only in his home country, the Kingdom of Württemberg, but worldwide. He won the contracts for more very large organs e.g. for St. Petersburg (Russia), Riga, Helsinki, Heilbronn, Zagreb, Ulm and the first concert organ in the USA (today) in the Mehtuen Memorial Music Hall (first in Boston Music Hall). A total of 266 organs left Walcker’s workshop in Ludwigsburg.

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

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

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

After the death of E. F. Walcker in 1872, the firm was managed by his sons Heinrich, Fritz, Paul and Karl Walcker. They were responsible for many important instruments, including organs for the Philadelphia Exposition (1876 - 1878), the Cathedral of Riga (1883 - 124 registers), and the Cathedral of St. Stephan in Vienna (1886 - 90 registers).

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

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

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

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

His son, Johannes, took over and ran the company from 1901 to 1928. Many instruments are ordered from abroad, and he introduced the electro-pneumatic action to their instruments. The two sons of Johannes Steinmeyer, Hans and Fritz, studied organ building with Klais, Rieger and in Nuremberg. All of these instruments used the cone wind chest, which he had adapted from Walcker. When Georg Friedrich Steinmeyer died in 1901, more than 700 instruments had left his organ shop.

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

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

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

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

Further minor masters:
Johann K. F. Fischer (1660-1746)
Kapellmeister for the Margrave of Baden
Fr. X. A. Murschhauser (1663-1738)
Organist at Munich Cathedral, student of Kerll
Conrad M. Schneider (1673-1752)
Organist at Ulm Minster
Joh. Ernst Eberlin (1702-1762):
Organist at Salzburg Cathedral

Southern German Organ Music in the 17th and 18th centuries
Southern German Baroque organ music, more than organ building, has been strongly influenced by Italian traditions. Especially Girolamo Frescobaldi (1583-1643) from Rome was well known in South Germany and many Southern German organists studied with him, for example Johann Jacob Froberger and probably Johann Kaspar Kerll, too. Frescobaldi’s music personified the end and the highlight of Renaissance music and was the forerunner of Baroque church music. His personal composition style, with a certain variety of forms, lived on further in the works of Southern German baroque masters. Froberger’s compositions, his Toccatas, Capriccios and Partitas, are regarded as valuable examples for his German colleagues and students. As for Upper Swabia, there is another aspect, important for the style of the baroque music of that region: From the many monasteries, mainly from the Benedictine and Premonstratensian orders, in the entire 18th century Benedictine monks were sent to Salzburg to supply the university with qualified teachers. So, in turn, these men brought back into their home monasteries new ideas and stimulations that they had received in Salzburg from those masters like Mozart or Haydn. On the other hand, the Premonstratensian monks were sent to their mother abbey in France, Prémontré, and they brought back suggestions, ideas and influences when having heard the music of Couperin. All this is evident in the works of most of the Southern Germany Baroque composers.

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

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

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Joh. Ernst Eberlin (1702-1762):
Organist at Salzburg Cathedral
FRANZ A. MAICHELBECK (1702-1750):
Organist at Freiburg Minster
CARLMANN KOLB (1703-1765)
Organist at Asbach Abbey (Benedictine)
FRANZ XAVER SCHNITZER (1740-1785)
First organist at the Ottobeuren Riepp organ
SIXT BACHMANN (1754-1825)
Music Teacher and priest at Obermarchtal Abbey

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

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

-Hans U. Hielscher

ORGAN EXPERT

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

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

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

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

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

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

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

Happy hunting!

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

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

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

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

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

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

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

**Ottobeuren Monastery**

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

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

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

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

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

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

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

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

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

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

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

"Concerti a Due Cori for 4 Horns and Organ" (works by G. F. Handel)
--Franz Raml and Friends (Dabringhaus & Grimm CD 605 0762)
"Orgelmusik an der Holzhey-Orgel"
(works by Muffat, CPE Bach, Kittel, Dreyer, Knecht)
--Franz Raml (Coronata CD-1214)

Ochsenhausen Abbey/1734 Gabler (IV/49)
"Musik für Flötenuhren-Music for Musical Clocks"
(works by Haydn, CPE Bach, Mozart, Beethoven)
--Peter Alexander Stadtmüller (Christophorus CD-74593)

Maihingen/1737 Baumeister (II/22); 1662 Anonymous (I/12)
"Portrait einer wiederentdeckten Orgel"
(works by Muffat, Kerll, Murschhauser, Estendorffer, Maichelbeck, Kobrich, etc.)
--Klemens Schnorr (Coronata CD-1215)
"Kom Regn" (HIGHLY RECOMMENDED)
(Norwegian Hymns and Improvised Organ Accompaniments)
--Anne-Lise Berntsen, mezzo-soprano; Nils Henrik Asheim, organ
(Kirkelig Kulturverksted CD-266; < www.kkv.no >)

Neresheim Abbey/1792 Holzhey (III/49)
The Music of Johann Ludwig Krebs, Volume 1
--Beatrice-Maria Weinberger (Motette CD-12711)
"The Mendelssohn Sonatas"
--Bernhard Leonardy (IFO CD-034)
"Orgelmusik in der Abteikirche Neresheim"
(works by J.S. Bach, Kittel, Raison, CPE Bach)
--Jon Laukvik (Motette CD-10871)

Schramberg, Mariankirche/1844 Walcker (III/36)
"The Four Sonatas of August Gottfried Ritter"
--Ludger Lohman (IFO Organ CD-7207)
"Organ Music by Rheinberger, Volumes 1 & 2"
--Rudolf Innig (Dabringhaus & Grimm CD-3170891; CD-3170892)

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

St. Blasien Dom/1913 Schwarz (III/55)
“Reger in the 'Black Forest Cathedral’”
--(Motette CD-12781)

Villingen, St. George’s Church/2002 Kern, after 1759 Silbermann)
"The Silbermann Organ Restored"
(works by Clerambault, Grigny, Cabanilles, Schaffer, Guilain, Bach)
--five different organists play (Ars Musici CD-1342)

Radolfzell, Minster/1997 Mönch (III/47, including pipes from 1903 Schwarz)
"Variations for the German Romantic Organ"
(works by Hielscher, Knecht, Hesse, Reger, Rheinberger, Schilling, Karg-Elert)
--Kurt-Ludwig Forg (IFO CD-060)

Birnau, Parish Church/1750 Gabler (IV/66); 1991 Mönch (III/39)
"Basilika Birnau - Duette für Orgel“ (Mönch organ)
(works by Clarke, Konstanz, Marchand, Beethoven, Mozart, Schubert, etc.)
--Stefan Johannes Bleicher & Mario Hospach-Martini (Orfeo CD 341 941)
**Weissenau Basilica/1787 Holzhey (III/41)**
The Music of Johann Ludwig Krebs, Volume 4
--Gerhard Weinberger (Motette CD-12741)
Organ Works by Bach, Volume 2
--Stefan Johannes Bleicher (ebs CD-6028)
Organ Sonatas by C.P.E. Bach
--Kei Koito (Harmonic Records CD-9142)
"Engleskyts" (HIGHLY RECOMMENDED) (Norwegian Hymns and Improvised Organ Accompaniments)
--Anne-Lise Berntsen, mezzo-soprano; Nils Henrik Asheim, organ
(Kirkelig Kulturverksted CD-136; < www.kkv.no >)

**Weingarten Abbey/1750 Gabler (IV/63):**
"Orgelmusik süddeutscher Klosterkomponisten des Barock und Rokoko"
(works by Metsch, Gass, Büx, Betscher, Gaumer, Lederer, Kayser, etc.)
--Gerhard Weinberger, soloist (IFO Organ CD-7215.2)
The Music of Johann Ludwig Krebs, Volume 3
--Beatrice-Maria Weinberger (Motette CD-12731)
"Oberschwäbische Orgelmusik" (works by Schneider, Büx, Kaiser, Lederer, Rosengart, Knecht, Bieling, Gaele)
--Heinrich Hamm (Edition Lade CD-032)
"The Gabler Organ of Weingarten Basilica" (works by Spaeth, Muffat, Marpurg, Nauss, C.P.E Bach, Knecht, Maichelbeck)
--Heinrich Hamm (Motette CD-10801)
Piet Kee at Weingarten (works by Pachelbel, Walther, Bach)
--Piet Kee (Chandos CD-0520)
Organ Works by Bach, Volume 1
--Stefan Johannes Bleicher (ebs CD-6012)
Bach an der Gabler-Orgel in Weingarten
--Heinrich Hamm (Motette CD-10951)

**Lindau Minster/1926 Steinmeyer (III/69); 1993 Maier (II/29)**
"Diane Bish Visits Southern Germany, Volume III" (video)
(available through www.ohscatalog.org)

**Dornbirn, Church of Saint Martin/1929 Behmann (III/71):**
"Bach's Memento - Orgelwerke von Bach in Romantischen Bearbeitungen"
(works by Bach arranged by Widor, Guilmant, Best, Karg-Elert and Landmann)
--Johannes Geffert (Edition Lade CD-030)

**Saint Gallen Cathedral/1968 Kuhn (IV/73) (Willibald Guggenmos):**
"Diane Bish - Musical Journy of Switzerland, Volume 6"

**Winterthur Stadtkirche/1888 Walcker-1984 Kuhn (III/56):**
"Die grosse Orgel der Stadkirche Winterthur"
(works by Brahms, Rheinberger, Schumann, Reger)
--Stefan Johannes Bleicher, soloist (Oehms Classics CD-543 (www.arkivmusic.com)
"Organ Music by Rheinberger, Volumes 3 & 4"
--Rudolf Innig (Dabringhaus & Grimm CD-3170893; CD-3170894)

**Muri Abbey/1744 Bossart (II/24); 1744 Bossart (I/8); 1744 Bossart (I/16):**
"Historic Organs of Switzerland, Volume 6"
(works by Bach, Storace, Kerl, Lublin, Pachelbel, Speth, Travers, Fischer)
--Albert Bolliger (Sinus CD-6006)
HANS HIELSCHER’S LIST OF RECORDINGS

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

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

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

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

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

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

**Church**

There is mention of St. Peter’s Church even before the foundation of the city of Munich in 1158. Parts of the west towers of the Gothic basilica from 1294 are preserved from the first church. At a height of 91 meters, the tower is a city landmark, rising above Marienplatz, the center of downtown Munich. The exterior still has elements dating back to the Renaissance time (fourteenth century) The interior of today’s building is basically the result of Rococo rebuildings in the 18th century, with valuable furnishings, such as the Schrenk altar (1400), the Baroque baptismal font, and the Rococo side altars, made by Ignaz Guenther. After the damage of WWII, St. Peter’s Church was restored from 1975 to 2000.

**Organ**

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

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**Munich (St. Peter)**

**Klaus 2003, IV/57**

<table>
<thead>
<tr>
<th>Hauptwerk (I) C-a³</th>
<th>Solo (II) C-a³</th>
<th>Schwellwerk (III) C-a³</th>
<th>Bombarde (IV) C-a³</th>
<th>Pedal C-f¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Praestant 16’</td>
<td>Flauto amabilis 8’</td>
<td>Bourdon 16’</td>
<td>Untersatz 32’</td>
<td></td>
</tr>
<tr>
<td>Prinzipal 8’</td>
<td>Gedackt 8’</td>
<td>Principal 8’</td>
<td>Principal 16’</td>
<td></td>
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<tr>
<td>Doppelflöte 8’</td>
<td>Salicional 8’</td>
<td>Flûte harmonique 8’</td>
<td>Subbaß 16’</td>
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<tr>
<td>Bourdon 8’</td>
<td>Unda maris 8’</td>
<td>Rohrflöte 8’</td>
<td>Violonbass 16’</td>
<td></td>
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<tr>
<td>Viola 8’</td>
<td>Principal 4’</td>
<td>Viola da Gamba 8’</td>
<td>Octavbass 8’</td>
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<tr>
<td>Octave 4’</td>
<td>Gemshorn 4’</td>
<td>Vox celestis 8’</td>
<td>Violoncello 8’</td>
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<tr>
<td>Blockflöte 4’</td>
<td>Flageolet 2’</td>
<td>Octave 4’</td>
<td>Superoctave 4’</td>
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<tr>
<td>Quinte 2 2/3’</td>
<td>Sesquialtera II 2 2/3’</td>
<td>Flûte octaviant 4’</td>
<td>Mixt IV 2 2/3’</td>
<td></td>
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<tr>
<td>Superoctave 2’</td>
<td>Mixtur IV 2’</td>
<td>Nazard harm. 2 2/3’</td>
<td>Contraposaune 32’</td>
<td></td>
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<tr>
<td>Terz 1 3/5’</td>
<td>Tromba 8’</td>
<td>Octav 2’</td>
<td>Posaune 16’</td>
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<tr>
<td>Mixtura major V 2’</td>
<td>Clarinette 8’</td>
<td>Tierce harmonique 2 2/3’</td>
<td>Trompete 8’</td>
<td></td>
</tr>
<tr>
<td>Mixtura minor IV 1’</td>
<td>Tremulant</td>
<td>Plein Jeu V 2 2/3’</td>
<td>Clarine 4’</td>
<td></td>
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<tr>
<td>Bombarde 16’</td>
<td>Glockenspiel</td>
<td>Basson 16’</td>
<td></td>
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<tr>
<td>Trompete 8’</td>
<td>Cymbelstern</td>
<td>Trompette harmonique 8’</td>
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<td></td>
<td></td>
<td>Hautbois 8’</td>
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<td></td>
<td></td>
<td>Clairon harmonique 4’</td>
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<tr>
<td></td>
<td></td>
<td>Tremulant</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Couplers:**

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


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

Choir Organ I - I

Choir Organ I - II

Choir Organ I - III

Choir Organ II - II

Choir Organ II - III

Choir Organ II - IV

Choir Organ I - Ped

Choir Organ II - Ped

The Choir Organ was built in 1964 by Freiburg organbuilder Späth with II/19 and can be played from the gallery console, too.
Munich (St. Michael's Jesuit Church)

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

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

<table>
<thead>
<tr>
<th>Hauptwerk (II)</th>
<th>Rückpositiv (I)</th>
<th>Schwellwerk (III)</th>
<th>Brustwerk (IV)</th>
<th>Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Praestant 16’</td>
<td>Principal B’</td>
<td>Bourdon 16’</td>
<td>Holzgedeckt 8’</td>
<td>Principal 16’</td>
</tr>
<tr>
<td>Principal 8’</td>
<td>Rohrgedeckt 8’</td>
<td>Principal 8’</td>
<td>Rohrflöte 4’</td>
<td>Subbaß 16’</td>
</tr>
<tr>
<td>Spitzflöte 8’</td>
<td>Quintade 8’</td>
<td>Flöte harmonique 8’</td>
<td>Gensbunte 2 2/3’</td>
<td>Trompete 16’</td>
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<tr>
<td>Gamba 8’</td>
<td>Octave 4’</td>
<td>Salicional 8’</td>
<td>Princial 2’</td>
<td>Bombarde 32’</td>
</tr>
<tr>
<td>Nasard 5 1/3’</td>
<td>Spitzflöte 4’</td>
<td>Voix céleste 8’ TC</td>
<td>Cinbel II 1/2’</td>
<td>Posaune 16’</td>
</tr>
<tr>
<td>Octave 2’</td>
<td>Octave 2’</td>
<td>Octave 4’</td>
<td>Regal 16’</td>
<td>Trompete 8’</td>
</tr>
<tr>
<td>Blockflöte 4’</td>
<td>Feldflöte 2’</td>
<td>Viola 4’</td>
<td>Vox humana 8’</td>
<td>Schalmei 4’</td>
</tr>
<tr>
<td>Quinte 2 2/3’</td>
<td>Sesquialtera II</td>
<td>Holzflöte 4’</td>
<td>Tremulant</td>
<td></td>
</tr>
<tr>
<td>Octave 2’</td>
<td>Larigot 1 1/3’</td>
<td>Nasard 2 2/3’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cornet V 8’ TG</td>
<td>Scharff IV-V 1’</td>
<td>Waldflöte 2’</td>
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<tr>
<td>Mixtur V 1 1/3’</td>
<td>Dulcian 16’</td>
<td>Terz 1 3/5’</td>
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<td></td>
</tr>
<tr>
<td>Cinbel III 1/2’</td>
<td>Cromorne 8’</td>
<td>None 8/9’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trompete 16’</td>
<td>Tremulant</td>
<td>Mixtur IV-V 2 2/3’</td>
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</tr>
<tr>
<td>Trompete 8’</td>
<td></td>
<td>Fagott 16’</td>
<td></td>
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</tr>
</tbody>
</table>

Couplers:
512 setter pistons
Crescendo (adjustable)
Munich (Cathedral)

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

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

### Munich (Cathedral)

#### Gallery Organ

<table>
<thead>
<tr>
<th>Hauptwerk (II) C-a³</th>
<th>Rückpositiv (I) C-a³</th>
<th>Positiv (III) C-a³</th>
<th>Schwellwerk (IV) C-a³</th>
<th>Chamade-Werk C-a³</th>
<th>Pedal C-f³</th>
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</thead>
<tbody>
<tr>
<td>Praestant 16’</td>
<td>Quintade 16’</td>
<td>Gemshorn 16’</td>
<td>Gambe 16’</td>
<td>Chamade 16’</td>
<td>Principalbass 32’ C-B</td>
</tr>
<tr>
<td>Gedeckt 16’</td>
<td>Praestant 8’</td>
<td>Praestant 8’</td>
<td>Bourdon 16’</td>
<td>Chamade 8’</td>
<td>Violon C-B</td>
</tr>
<tr>
<td>Octave I-II 8’</td>
<td>Quintade 8’</td>
<td>Bourdon 8’</td>
<td>Diapason 8’</td>
<td>Tuba 8’</td>
<td>160 mm WS</td>
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<tr>
<td>Gambe 8’</td>
<td>Octave 4’</td>
<td>Octave 4’</td>
<td>Flute traversière 8’</td>
<td>Trompete quinta 5 1/3’</td>
<td>Principalbass 16’</td>
</tr>
<tr>
<td>Flûte harmonique 8’</td>
<td>Hohlflöte 4’</td>
<td>Blockflöte 4’</td>
<td>Bourdon 8’</td>
<td>Clain 4’</td>
<td>Violon 16’</td>
</tr>
<tr>
<td>Quinte 5 1/3’</td>
<td>Sesquialter 2 2/3’</td>
<td>Nazard 2 2/3’</td>
<td>Aeoline 8’</td>
<td>Viola 4’</td>
<td>Subbaß 16’</td>
</tr>
<tr>
<td>Oktave I-II 4’</td>
<td>Superoctave 2’</td>
<td>Doublette 2’</td>
<td>Salicional 8’</td>
<td>Quinte 2 2/3’</td>
<td>Quinte 10 2/3’</td>
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<tr>
<td>Flauto 4’</td>
<td>Flauto 2’</td>
<td>Tierce 1 3/5’</td>
<td>Unda maris 8’</td>
<td>Octave 4’</td>
<td>Octave 8’</td>
</tr>
<tr>
<td>Terz 3 1/5’</td>
<td>Flauto 1 1/3’</td>
<td>Larigot 1 1/3’</td>
<td>Octav 4’</td>
<td>Cymbel 1 1/3’</td>
<td>Cello 8’</td>
</tr>
<tr>
<td>Quinte 2 2/3’</td>
<td>Siffloß 1’</td>
<td>Mixtur V 1 1/3’</td>
<td>Flute octavant 4’</td>
<td>Cymbel III 2/3’</td>
<td>Octave 4’</td>
</tr>
<tr>
<td>Oktave I-II 2’</td>
<td>Scharff IV-VI 1’</td>
<td>Dulcian 16’</td>
<td>Nachthom 4’</td>
<td>Dulcian 16’</td>
<td>Offenflöte 4’</td>
</tr>
<tr>
<td>Mixtur major VI-VIII 2’</td>
<td>Scharff IV-VI 1’</td>
<td>Schalmei 8’</td>
<td>Viola 4’</td>
<td>Schalmei 8’</td>
<td>Bauernflöte 2’</td>
</tr>
<tr>
<td>Mixtur minor IV 1’</td>
<td>Cymbel III 1/3’</td>
<td>Clarinette 8’</td>
<td>Quinte 2 2/3’</td>
<td>Clarinette 8’</td>
<td>Hintersatz V 2 2/3’</td>
</tr>
<tr>
<td>Cornet V 8’</td>
<td>Trompete 8’</td>
<td>Trompete harmon. 8’</td>
<td>Tierce 1 3/5’</td>
<td>Trompete 8’</td>
<td>Bassmixtur VI 2’</td>
</tr>
<tr>
<td>Trompete 16’</td>
<td>Trompete 8’</td>
<td>Hautbois 8’</td>
<td>Piccolo 1’</td>
<td>Trompete 8’</td>
<td>Bombarde 32’</td>
</tr>
<tr>
<td>Trompete 8’</td>
<td>Trompete 8’</td>
<td>Horn 8’</td>
<td>Progressio harmon. II-V 2 2/3’</td>
<td>Trompete 8’</td>
<td>Fagott 16’</td>
</tr>
<tr>
<td>Vox humana 8’</td>
<td>Vox humana 8’</td>
<td>Clairon harmon. 4’</td>
<td>Plein jeu IV 2’</td>
<td>Clairon harmon. 4’</td>
<td>Trompete 8’</td>
</tr>
</tbody>
</table>

### Couplers:
IV/II, III/II, I/II, IV/III
I/Ped, II/Ped, III/Ped, IV/Ped
Chamade on I, II, III, IV, Ped
<table>
<thead>
<tr>
<th></th>
<th>Hauptwerk (I) C-a³</th>
<th>Oberwerk (II) C-a³</th>
<th>Brustwerk (III) C-a³</th>
<th>Pedal C-f¹</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Principal 16’</td>
<td>Principal 8’</td>
<td>Holzgedackt 8’</td>
<td>Principal 16’</td>
</tr>
<tr>
<td></td>
<td>Principal 8’</td>
<td>Rohrflöte 8’</td>
<td>Salicional 8’</td>
<td>Subbaß 16’</td>
</tr>
<tr>
<td></td>
<td>Bourdon 8’</td>
<td>Octave 4’</td>
<td>Holzflöte 4’</td>
<td>Octavbass 8’</td>
</tr>
<tr>
<td></td>
<td>Octave 4’</td>
<td>Blockflöte 4’</td>
<td>Principal 2’</td>
<td>Gedecktbass 8’</td>
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<tr>
<td></td>
<td>Quinte 2 2/3’</td>
<td>Nasat 2 2/3’</td>
<td>Quinte 1 1/3’</td>
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<tr>
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<td>Superoctave 2’</td>
<td>Flautino 2’</td>
<td>Cymbel III 2/3’</td>
<td>Hintersatz IV</td>
</tr>
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<td>Cornett V 8’</td>
<td>Terz 1 3/5’</td>
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<td>Bombarde 16’</td>
</tr>
<tr>
<td></td>
<td>Mixtur VI 1 1/3’</td>
<td>Scharff IV 1’</td>
<td>Tremulant</td>
<td>Posaune 8’</td>
</tr>
<tr>
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<td>Trompeta 8’</td>
<td>Dulcian 16’</td>
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<td></td>
<td>Clairon 4’</td>
<td>Oboe 8’</td>
<td></td>
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</table>

**Couplers:**

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

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

<table>
<thead>
<tr>
<th>Hauptwerk (I) C-a³</th>
<th>Positiv (II) C-a³</th>
<th>Schwellwerk (III) C-a³</th>
<th>Pedal C-f¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal 16'</td>
<td>Principal 8'</td>
<td>Quintatön 16'</td>
<td>Subbaß 32'</td>
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<tr>
<td>Bourdon 16'</td>
<td>Salicional 8'</td>
<td>Diapason 8'</td>
<td>Contrabass 16'</td>
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<tr>
<td>Principal 8'</td>
<td>Unda maris 8'</td>
<td>Flûte Traversière 8'</td>
<td>Subbaß 16'</td>
</tr>
<tr>
<td>Salicional 8'</td>
<td>Bourdon 8'</td>
<td>Viole de Gambe 8'</td>
<td>Quinte 10 2/3'</td>
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<tr>
<td>Traversflöte 8'</td>
<td>Oktave 4'</td>
<td>Voix céleste 8'</td>
<td>Holzflöte 8'</td>
</tr>
<tr>
<td>Rohrflöte 8'</td>
<td>Blockflöte 4'</td>
<td>Flûte Octavante 4'</td>
<td>Flöte 4'</td>
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<tr>
<td>Praestant 4'</td>
<td>Oktave 5'</td>
<td>Octavin 2'</td>
<td>Violoncello 8'</td>
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<tr>
<td>Spitzflöte 4'</td>
<td>Tiere 1 3/5'</td>
<td>Plein-Jeu harmonique III-VI</td>
<td>Bombarde 16'</td>
</tr>
<tr>
<td>Oktave 2'</td>
<td>Langot 1 1/3'</td>
<td>Carillon III</td>
<td>Trompete 8'</td>
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<tr>
<td>Mixtur V-VI</td>
<td>Mixtur V 1'</td>
<td>Basson 16'</td>
<td>Clairon 4'</td>
</tr>
<tr>
<td>Comet V 8' TC</td>
<td>Trompete 8' hooded</td>
<td>Trompette harmonique 8'</td>
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</tr>
<tr>
<td>Bombarde 16'</td>
<td>Cromorne 8'</td>
<td>Basson-Hautbois 8'</td>
<td></td>
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<tr>
<td>Trompete 8'</td>
<td>Tremulant</td>
<td>Voix humaine 8'</td>
<td></td>
</tr>
<tr>
<td>Clairon 4'</td>
<td></td>
<td>Clairon harmonique 4'</td>
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</tr>
</tbody>
</table>

Couplers:
- Hauptwerk/Pedal
- Positiv/Pedal
- Schwellwerk/Pedal
- Positiv/Hauptwerk
- Schwellwerk/Hauptwerk 8'
- Schwellwerk/Hauptwerk 16'
- Schwellwerk/Positiv
- Tremulant
**Munich (St. Lukas Church)**

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

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

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**Munich (St. Lukas)**

**Steinmeyer 1932**

<table>
<thead>
<tr>
<th>Hauptwerk (II)</th>
<th>Rückpositiv (I)</th>
<th>Oberwerk (III)</th>
<th>Schwellwerk (IV)</th>
<th>Pedal</th>
</tr>
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<tbody>
<tr>
<td>Prinzipal 16’</td>
<td>Kupfergedackt 8’</td>
<td>Gedackt 16’</td>
<td>Metallgedackt 8’</td>
<td>Metallprinzipal 16’</td>
</tr>
<tr>
<td>Quintade 16’</td>
<td>Oktav 4’</td>
<td>Prinzipal 8’</td>
<td>Oktav 8’</td>
<td>Prinzipalbass 16’</td>
</tr>
<tr>
<td>Oktav 8’</td>
<td>Salicet 4’</td>
<td>Violflöte 8’</td>
<td>Koppel 8’</td>
<td>Subbaß 16’</td>
</tr>
<tr>
<td>Salicional 8’</td>
<td>Blockflöte 2’</td>
<td>Gemshorn 8’</td>
<td>Prinzipal 4’</td>
<td>Gedackt 16’</td>
</tr>
<tr>
<td>Gedackt 8’</td>
<td>Oktav 2’</td>
<td>Unda maris 8’</td>
<td>Blockflöte 4’</td>
<td>Quintbass 10 2/3’</td>
</tr>
<tr>
<td>Oktav 8’</td>
<td>Quint 2 2/3’</td>
<td>Oktav 4’</td>
<td>Oktav 2’</td>
<td>Prinzipal 8’</td>
</tr>
<tr>
<td>Rohrflöte 4’</td>
<td>Terz 1 1/3’</td>
<td>Rohrflöte 2’</td>
<td>Kleingedackt 4’</td>
<td>Gemshorn 8’</td>
</tr>
<tr>
<td>Superquinte 2 2/3’</td>
<td>Mixtur IV 1 1/3’</td>
<td>Superquinte 1 1/3’</td>
<td>Flachflöte 2’</td>
<td>Gedeckt 8’ from IV</td>
</tr>
<tr>
<td>Superoktav 2’</td>
<td>Helle Trompete 8’</td>
<td>Nachthorn 1’</td>
<td>Sesquialter II 2 2/3’</td>
<td>Oktav 4’</td>
</tr>
<tr>
<td>Koppel 2’</td>
<td></td>
<td>Scharf IV 1’</td>
<td>Plein Jeu IV 2’</td>
<td>Quintade 4’</td>
</tr>
<tr>
<td>Mixtur IV 2’</td>
<td></td>
<td>Zimbel III 1/3’</td>
<td>Zimbel II 2/3’</td>
<td>Rohrflöte 2’</td>
</tr>
<tr>
<td>Zimbel III 2’</td>
<td></td>
<td>Rankett 16’</td>
<td>Basson 16’</td>
<td>Mixtur IV 2 2/3’</td>
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<tr>
<td>Trompete 16’</td>
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<td>Krummhorn 8’</td>
<td>Trompete harm. 8’</td>
<td>Mixtur III 1’</td>
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<tr>
<td>Trompete 8’</td>
<td></td>
<td>Vox humana 4’</td>
<td>Clarine 4’</td>
<td>Bombarde 32’</td>
</tr>
<tr>
<td>Trompete 4’</td>
<td></td>
<td>Tremulant</td>
<td>Tremulant</td>
<td>Posaune 16’</td>
</tr>
</tbody>
</table>

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

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

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

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

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

<table>
<thead>
<tr>
<th>Hauptwerk (I) C, D, E-c³</th>
<th>Oberwerk (II) C, D, E-c³</th>
<th>Pedal C, D, E-a</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violon 16’</td>
<td>Holzprincipal 8’</td>
<td>Gross Portun 32’ wood, open from G</td>
</tr>
<tr>
<td>Principal 8’</td>
<td>Viol di Gamba 8’</td>
<td>Pedalprincipal 16’ façade</td>
</tr>
<tr>
<td>Fletten offen 8’</td>
<td>Salicet 8’</td>
<td>Subbaß 16’ wood, open</td>
</tr>
<tr>
<td>Quintedena 8’</td>
<td>Coppl 8’ metal, stopped</td>
<td>Octavbass 8’</td>
</tr>
<tr>
<td>Octav 4’</td>
<td>Octav 4’</td>
<td>Quintpas 5 1/3’ wood, open</td>
</tr>
<tr>
<td>Quinta 3’</td>
<td>Spitzfletten 2’</td>
<td>Superoctavpas 4’</td>
</tr>
<tr>
<td>Superoctav 2’</td>
<td>Hörndl 1 1/3’ +4/5’</td>
<td>Petal Mixtur VI 4’</td>
</tr>
<tr>
<td>Sesquialter 2’ +1 3/5’</td>
<td>Cimpl III-II 1’</td>
<td>Trompas 16’</td>
</tr>
<tr>
<td>Mixtur V 1 1/3’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cymbal III 1’</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Couplers: I/I, I/Ped, II/Ped
Landsberg (Stadtkirche Maria Himmelfahrt)

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

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

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

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

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

Landberg (Stadtkirche)
Schmid 2001, IV/68

<table>
<thead>
<tr>
<th>Hauptwerk (I) C-g³</th>
<th>Positive South (II) C-g³</th>
<th>Schwellwerk (III) C-g³</th>
<th>Positiv North (IV) C-g³</th>
<th>Bombardenwerk (floating)</th>
<th>Pedal C-f¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal 16'</td>
<td>Principal 8'</td>
<td>Bourdon 16'</td>
<td>Gedackt 8'</td>
<td>Untersatz 32'</td>
<td></td>
</tr>
<tr>
<td>Octave 8'</td>
<td>Rohrflöte 8'</td>
<td>Geigenprincipal 8'</td>
<td>Quintade 8'</td>
<td>Principalbass 16'</td>
<td></td>
</tr>
<tr>
<td>Nachthornedacket 8'</td>
<td>Sesquialter 2 2/3'</td>
<td>Holhflöte 8'</td>
<td>Principal 4'</td>
<td>Subbaß 16'</td>
<td></td>
</tr>
<tr>
<td>Gamba 8'</td>
<td>Octave 2'</td>
<td>Salicional 8'</td>
<td>Waldflöte 2'</td>
<td>Quintbass 10 2/3'</td>
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</tr>
<tr>
<td>Octave 4'</td>
<td>Quinte 1 1/3'</td>
<td>Voix céleste 8'</td>
<td>Octave 1'</td>
<td>Oktavbass 8'</td>
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<tr>
<td>Rohrflöte 4'</td>
<td>Scharf 3 1/2'</td>
<td>Principal 4'</td>
<td>Cymbel III 1/2'</td>
<td>Gedeckttag 8'</td>
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</tr>
<tr>
<td>Spitzquinte 2 2/3'</td>
<td>Trompete 8'</td>
<td>Traversflöte 4'</td>
<td>Cromorne 8'</td>
<td>Choralbass 4'</td>
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<tr>
<td>Octave 2'</td>
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<td>Nasat 2 2/3'</td>
<td></td>
<td>Rauschbass 2 2/3'</td>
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<tr>
<td>Mixtur 1 1/3'</td>
<td></td>
<td>Octav 2'</td>
<td></td>
<td>Bombarde 32'</td>
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<tr>
<td>Cornett V 8'</td>
<td></td>
<td>Plein jeu 2'</td>
<td></td>
<td>Bombarde 16'</td>
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<tr>
<td>Trompete 16'</td>
<td></td>
<td>Basson 16'</td>
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<td>Trompete 8'</td>
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<tr>
<td>Trompete 8'</td>
<td></td>
<td>Hautbois 8'</td>
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<td></td>
<td></td>
<td>Voix humaine 8'</td>
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<td>Trompete harmon. 8'</td>
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<td>Clairon harmon. 4'</td>
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<td>Tremulant</td>
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<tr>
<td>Percussions:</td>
<td>Schellencymbel</td>
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<tr>
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<td>Glockencymbel</td>
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<td>Glockenspiel</td>
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<td>Bombardwerk to man. I, II, III, IV and</td>
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<td>Pedal; III-I, III-Ped., Suboctave III-I (electric)</td>
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<tr>
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<td>Crescendo</td>
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<tr>
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<td>Mechanical key action</td>
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<td>Sequencer +/-</td>
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</table>

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

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

By 1553, the church was modernized and the monks' chancel was enlarged. The church was consecrated on September 21, 1558. During the Thirty Years' War, from 1630 to 1635, abbey buildings were devastated. The idea of building a Baroque-style church emerged in 1682 and some work was started by 1686. The most flourishing period in the history of Ottobeuren began with the accession of Abbot Rupert II Ness (1710-40) and lasted until secularization in 1802. From 1711 to 1725, Abbot Rupert II erected the present monastery, the architectural grandeur of which has merited the name "the Swabian Escorial". In 1737, he also began building the present church that was designed by Johann Michael Fischer. It became one of the masterpieces of the European Baroque period. It was completed by his successor, Anselm Erb, in 1766. In the zenith of its glory, Ottobeuren fell a prey to the greediness of the Bavarian government.

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

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

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

There were only ten years left for the installation of the organs, originally three of them, to be built by Karl Joseph Riepp:
- a large chancel organ, epistle side (Holy Trinity organ)
- a small chancel organ, gospel side (Holy Spirit organ)
- a large gallery organ, in the rear of the church, that has not been built at that time.

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

After Riepp's death in 1775, his successor Johann Holzhey was responsible for the maintenance of the organ until 1809. In 1787, he executed an important renovation that included a first rise of the diapason. In fact, being of French aesthetics, the diapason of these organs was more than a tone under the diapason usually found in central Germany's organs. Holy Trinity organ was renovated by Joseph Bohl, from Augsburg, in 1862. At that time, the instrument had 68 stops and had a 25-note pedalboard à la française that he replaced for a German pedalboard. He also built an horizontal bellows to replace the old cuneiform bellows and again rised the organ's dispason. In 1914, Steinmeyer carries out a new restoration of the Holy Trinity organ, and of the Holy Spirit organ, in 1922. A restoration of the action in the Holy Trinity organ was executed in 1979 by Schmid, from Kaufbeuren, who was in charge of maintaining the instruments.

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

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

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

The construction of this organ is a turning point in the organ-building history in Southern Germany after the war. Almost 200 years after the end of the construction of the Baroque basilica, the third organ, planned since the beginning, became a reality. As organbuilding techniques have developed, the instrument profited from the introduction of electrical sliderless...
the indisputable qualities of the instrument while introducing Johannes Klais, from Bonn, had, as main objective, to preserve the revision, executed in 2001-2002 by organbuilding firm organist’s task. instrument, i.e. greater wind power and accessories to ease the in the gallery. These increasing needs require a more powerful instrument was ideal for the literature played at that time. Each instrument is subject to wear due to usage, and St. Mary’s organ, after 45 years of intense use, was no exception. At the same time, organ requirements have changed over time: the organ was built and for the design of the wind system. These scales were especially useful during revision works: the addition of 32' Contraposaune in the pedal division; the free coupling of the Bombardwerk division with its stops under high wind pressure according to English organbuilding; the addition of an 8' Doppelflöte as reinforcement in the Hauptwerk division, and the addition an 8' Gamba as reinforcement in the Positiv division; the addition of manual couplers that add warmth and abundance; and the installation of a new wind system with necessary adjustments to valves.

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

<table>
<thead>
<tr>
<th>Positiv (I) C-d³</th>
<th>Hauptwerk (II) C-d³</th>
<th>Récit (III) C-d³</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manual divided at f #1 / g¹</td>
<td>Coppel 16'</td>
<td>Cornet Resi V 8' derived from separate ranks from man. IV</td>
</tr>
<tr>
<td>Prinzipal 16' treble only</td>
<td>Prinzipal 8'</td>
<td></td>
</tr>
<tr>
<td>Flöte 8' Bass/treble</td>
<td>Flöte 8'</td>
<td></td>
</tr>
<tr>
<td>Coppel 8' Bass/treble</td>
<td>Salicet 8'</td>
<td></td>
</tr>
<tr>
<td>Oktav 4'</td>
<td>Gamba 8'</td>
<td></td>
</tr>
<tr>
<td>Flöte 4'</td>
<td>Coppel 8'</td>
<td></td>
</tr>
<tr>
<td>Gamba 4' Bass/treble</td>
<td>Praestant 4'</td>
<td></td>
</tr>
<tr>
<td>Nazard 2 2/3' Bass/treble</td>
<td>Flöte 4'</td>
<td></td>
</tr>
<tr>
<td>Quarte 2' Bass/treble</td>
<td>Tierce 3 1/5'</td>
<td></td>
</tr>
<tr>
<td>Tierce 1 3/5' Bass/treble</td>
<td>Quinte 2 2/3'</td>
<td></td>
</tr>
<tr>
<td>Quinte 1 1/3' Bass/treble</td>
<td>Waldflöte 2'</td>
<td></td>
</tr>
<tr>
<td>Fourniture V-VI bass/treble</td>
<td>Tierce 1 3/5'</td>
<td></td>
</tr>
<tr>
<td>Trompette 8' Bass/treble</td>
<td>Mixture IV 2 2/3'</td>
<td></td>
</tr>
<tr>
<td>Cromorne 8' Bass/treble</td>
<td>Zimbel IV-VI 1'</td>
<td></td>
</tr>
<tr>
<td>Voix humaine 8' Bass/treble</td>
<td>Cornet V 8' TC</td>
<td></td>
</tr>
<tr>
<td>Cuiron 4' Bass/treble</td>
<td>Trompette 8'</td>
<td></td>
</tr>
<tr>
<td>Tremolo dous/Tremolo forte</td>
<td>Claiiron 4'</td>
<td></td>
</tr>
<tr>
<td>Tremolo dous/Tremolo forte (affecting also man. III and IV)</td>
<td>Trompette 8'</td>
<td></td>
</tr>
<tr>
<td>Coupler: Positiv to Hauptwerk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wind Pressure: 80 mm WS</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## OTTOBEUREN: CHOIR ORGAN II: HOLY SPIRIT ORGAN ON GOSPEL SIDE
RIEPP 1762, II/26

<table>
<thead>
<tr>
<th>Positiv (I) C-d³</th>
<th>Hauptwerk (II) C-d³</th>
<th>Pedal C-c¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coppel 8’ treble only</td>
<td>Coppel 16’</td>
<td>Prinzipal 16’</td>
</tr>
<tr>
<td>Flöte 8’</td>
<td>Prinzipal 8’</td>
<td>Coppel 16’</td>
</tr>
<tr>
<td>Praestant 4’</td>
<td>Salicet 8’</td>
<td>Flöte 8’</td>
</tr>
<tr>
<td>Flöte 4’</td>
<td>Gamba 8’</td>
<td>Flöte 4’</td>
</tr>
<tr>
<td>Quinte 2 2/3’</td>
<td>Flöte 8’</td>
<td>Quinte 2 2/3’</td>
</tr>
<tr>
<td>Doublette 2’</td>
<td>Coppel 8’</td>
<td>Fagott 8’</td>
</tr>
<tr>
<td>Mixtur IV</td>
<td>Oktave 4’</td>
<td></td>
</tr>
<tr>
<td>Cornett III TG</td>
<td>Flöte 4’</td>
<td></td>
</tr>
<tr>
<td>Schalmei 8’</td>
<td>Doublette 2’</td>
<td></td>
</tr>
<tr>
<td>Tremolo dous</td>
<td>Mixtur IV</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Zimbel III</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cromorne 8’</td>
<td></td>
</tr>
</tbody>
</table>

### Couplers:
- Positiv to Hauptwerk
- Wind Pressure: 80 mm WS

## OTTOBEUREN: WEST GALLERY ORGAN
STEINMEYER 1957 / KLAIS 2002, V/90

<table>
<thead>
<tr>
<th>Hauptwerk (II) C-g³</th>
<th>Positiv (I) C-g³</th>
<th>Brustwerk (III) C-g³</th>
<th>Récit (IV) C-g³</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prinzipal 16’</td>
<td>Bourdon 16’</td>
<td>Salicet 8’</td>
<td>Bourdon 16’</td>
</tr>
<tr>
<td>Prinzipal 8’</td>
<td>Prinzipal 8’</td>
<td>Coppelgedackt 8’</td>
<td>Montre 8’</td>
</tr>
<tr>
<td>Doppelflöte 8’</td>
<td>Gamba 8’</td>
<td>Praestant 4’</td>
<td>Flöte harmonique 8’</td>
</tr>
<tr>
<td>Gemschnitt 8’</td>
<td>Rohrflöte 8’</td>
<td>Blockflöte 4’</td>
<td>Salicional 8’</td>
</tr>
<tr>
<td>Gedackt 8’</td>
<td>Octave 4’</td>
<td>Nazard 2 2/3’</td>
<td>Unda maris 8’</td>
</tr>
<tr>
<td>Oktave 4’</td>
<td>Coppelflöte 4’</td>
<td>Waldflöte 2’</td>
<td>Quintade 8’</td>
</tr>
<tr>
<td>Holzflöte 4’</td>
<td>Quinte 2 2/3’</td>
<td>Terz 1 3/5’</td>
<td>Praestant 4’</td>
</tr>
<tr>
<td>Quinte 2 2/3’</td>
<td>Octave 2’</td>
<td>Larigot 1 1/3’</td>
<td>Flöte octaviante 4’</td>
</tr>
<tr>
<td>Oktave 2’</td>
<td>Terz 1 3/5’</td>
<td>Flageolet 1’</td>
<td>O clavis 2’</td>
</tr>
<tr>
<td>Grossmixtur III-IV 1 1/3’</td>
<td>Mixtur V 1 1/3’</td>
<td>Scharfzymbel 1’</td>
<td>Septimcornett III-V 2 2/3’</td>
</tr>
<tr>
<td>Bombarde 16’</td>
<td>Trompete 8’</td>
<td>Musette 8’</td>
<td>Plein jeu V 2’</td>
</tr>
<tr>
<td>Trompete 8’</td>
<td>Cromorne 8’</td>
<td>Vox humana 8’</td>
<td>Basson 16’</td>
</tr>
<tr>
<td>Clairon 4’</td>
<td>Tremulant</td>
<td>Tremulant</td>
<td>Trompete harmon. 8’</td>
</tr>
</tbody>
</table>

### Couplers:
- Tromp/I, Tromp/II, Tromp/III, Tromp/IV, Tromp/V, Tromp/Ped

## Echowerk (V) C-g³
- Prinzipal 8’
- Viola di Gamba 8’
- Vox angelica 8’
- Bourdon doux 8’
- Venzerianflöte 4’
- Viola d’amore 4’
- Nachthorn 2’
- Viola piccata 2’
- Harm. aetherea IV 2 2/3’
- Cymbel III 1’
- Dulcian 16’
- Hautbois 8’
- Regal 8’
- Tremulant

### Pedal / Echo:
- Salicet Bass 16’
- Violoncello 8’
- Flute 4’

### Pedal C-g¹
- Prinzipal untersatz 32’
- Prinzipalbass 16’
- Subbaß 16’
- Octave 8’
- Violin 8’
- Gedackt 8’
- Oktave 4’
- Choralflöte 2’
- Hintersatz V 2 2/3’
- Contra posaune 32’
- Bombarde 16’
- Posaune 16’
- Trompete 8’
- Claron 4’

### Pedal / Récit:
- Subbaß 16’
- Flute 8’
- Fagott 16’

### Trompetería C-g³ floating
- Tuba magna 16’
- Tuba mirabilis 8’
- Fanfare 8’
- Clairon fanfare 4’
- Cornett V 8’

### Pedal C-g¹
- Prinzipal untersatz 32’
- Prinzipalbass 16’
- Subbaß 16’
- Octave 8’
- Violin 8’
- Gedackt 8’
- Oktave 4’
- Choralflöte 2’
- Hintersatz V 2 2/3’
- Contra posaune 32’
- Bombarde 16’
- Posaune 16’
- Trompete 8’
- Claron 4’

### Pedal / Echo:
- Salicet Bass 16’
- Violoncello 8’
- Flute 4’

### Couplers:
- Tromp/I, Tromp/II, Tromp/III, Tromp/IV, Tromp/V, Tromp/Ped

### Wind Pressure: 80 mm WS
Memmingen, St. Martin

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

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

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

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

Memmingen (St. Martin)  
Goll, 1998

<table>
<thead>
<tr>
<th>Hauptwerk (I) C-c⁴</th>
<th>Positiv (II) C-c⁴</th>
<th>Recit (III) C-c⁴</th>
<th>Solo (IV) C-c⁴</th>
<th>Pedal C-g³</th>
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<tbody>
<tr>
<td>Praeant 16’</td>
<td>Montre 8’</td>
<td>Bourdon 16’</td>
<td>Tuba magna 16’</td>
<td>Grand Bourdon 32’</td>
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<tr>
<td>Prinzipal 8’</td>
<td>Flûte à fuseau 8’</td>
<td>Diapason 8’</td>
<td>Tuba mirabilis 8’</td>
<td>Contrebasse 16’</td>
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<tr>
<td>Doppelflöte 8’</td>
<td>Salicional 8’</td>
<td>Cor de nuit 8’</td>
<td>Clairon 4’</td>
<td>Basse 16’</td>
</tr>
<tr>
<td>Gedeckt 8’</td>
<td>Praeant 4’</td>
<td>Flûte harmonique 8’</td>
<td></td>
<td>Flûte 8’</td>
</tr>
<tr>
<td>Gamba 8’</td>
<td>Flûte à cheminée 4’</td>
<td>Gamba 8’</td>
<td></td>
<td>Violoncello 8’</td>
</tr>
<tr>
<td>Oktave 4’</td>
<td>Nazard 2 2/3’</td>
<td>Voix céleste 8’</td>
<td></td>
<td>Octave 4’</td>
</tr>
<tr>
<td>Flöte 4’</td>
<td>Flageolet 2’</td>
<td>Flute octavante 4’</td>
<td></td>
<td>Fourniture IV 2 2/3’</td>
</tr>
<tr>
<td>Quinte 2 2/3’</td>
<td>Tierce 1 3/5’</td>
<td>Viole 4’</td>
<td></td>
<td>Contrebombarde 32’</td>
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<tr>
<td>Oktave 2’</td>
<td>Larigot 1 1/3’</td>
<td>Nazard harmonique 2 2/3’</td>
<td></td>
<td>Bombarde 16’</td>
</tr>
<tr>
<td>Cornett V 8’</td>
<td>Fourniture IV 1 1/3’</td>
<td>Octavin 2’</td>
<td></td>
<td>Posaune 16’</td>
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<td>Mixtur IV 1 1/3’</td>
<td>Ranquette 16’</td>
<td>Tierce harmonique 1 3/5’</td>
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<td>Trompete 8’</td>
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<tr>
<td>Cymbel IV 1’</td>
<td>Trompete 8’</td>
<td>Piccolo 1’</td>
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<tr>
<td>Fagott 16’</td>
<td>Cromorne 8’</td>
<td>Plein jeu harmonique II-V 2’</td>
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<td>Trompete 8’</td>
<td>Tremulant</td>
<td>Trompete harmonique 8’</td>
<td></td>
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</tr>
<tr>
<td>Klarine 4’</td>
<td></td>
<td>Hautbois 8’</td>
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<tr>
<td>Tremulant</td>
<td></td>
<td>Voix humaine 8’</td>
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<td></td>
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<tr>
<td></td>
<td></td>
<td>Clairon harmonique 4’</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Mechanical key and stop action
Double action (electric) for stops
rot an der rot (basilica)

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

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

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

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

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

### Specifications

<table>
<thead>
<tr>
<th>Manual</th>
<th>Stops</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Solo (I) C-c³</strong></td>
<td></td>
<td>Bourdon 16’</td>
</tr>
<tr>
<td></td>
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<td>Coppel 8’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hohlflöte 8’</td>
</tr>
<tr>
<td></td>
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<td>Salicional 8’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gamba 8’</td>
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<tr>
<td></td>
<td></td>
<td>Viola 8’</td>
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<tr>
<td></td>
<td></td>
<td>Quintatön 8’</td>
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<tr>
<td></td>
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<td>Fugari 4’</td>
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<tr>
<td></td>
<td></td>
<td>Rohrflöte 4’</td>
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<td>Piffero 4’</td>
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<td></td>
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<td>Flûte t Trev. 4’</td>
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<tr>
<td></td>
<td></td>
<td>Trompet 8’</td>
</tr>
<tr>
<td><strong>Hauptwerk (II) C-c³</strong></td>
<td>Flauten 8’</td>
<td>Principal 8’</td>
</tr>
<tr>
<td></td>
<td>Violoncello 8’</td>
<td>Quint 6’</td>
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<tr>
<td></td>
<td>O ctav 4’</td>
<td>Sesq Alt III 3’</td>
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<td></td>
<td></td>
<td>Superoctave 2’</td>
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<tr>
<td></td>
<td></td>
<td>Comet III-V 2’</td>
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<tr>
<td></td>
<td></td>
<td>Mixtus IV 2’</td>
</tr>
<tr>
<td><strong>Positiv (III) C-c³</strong></td>
<td>Coppelflöte 8’</td>
<td>Quintatön 8’</td>
</tr>
<tr>
<td></td>
<td>Unta maris 8’</td>
<td>Principal 4’</td>
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<tr>
<td></td>
<td>Flaut Do. 4’</td>
<td>Flageolet 2’</td>
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<td></td>
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<td>Comet III-IV 2’</td>
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<tr>
<td></td>
<td></td>
<td>Mixtus III 1’</td>
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<tr>
<td></td>
<td></td>
<td>Vox humana 8’</td>
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<tr>
<td></td>
<td></td>
<td>Schalmei 4’</td>
</tr>
<tr>
<td><strong>Echowerk (IV) C-c³</strong></td>
<td>Principal 8’</td>
<td>Rohrflöte 8’</td>
</tr>
<tr>
<td></td>
<td>Dulcian 8’</td>
<td>Quintatön 8’</td>
</tr>
<tr>
<td></td>
<td>O ctav 4’</td>
<td>Violoncello 4’</td>
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<tr>
<td></td>
<td></td>
<td>Flöte 4’</td>
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<tr>
<td></td>
<td></td>
<td>Dublett 2’</td>
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<td></td>
<td></td>
<td>Cymbala 2’</td>
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<tr>
<td></td>
<td></td>
<td>Hautbois 8’</td>
</tr>
<tr>
<td><strong>Pedal C-d°</strong></td>
<td>Façade chest:</td>
<td>Praestant 16’</td>
</tr>
<tr>
<td></td>
<td>Front chest:</td>
<td>Violon B.II 16’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>O ctav B 8’</td>
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<tr>
<td></td>
<td></td>
<td>Quint B 6’</td>
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<tr>
<td></td>
<td></td>
<td>Mixtus B. III 4’</td>
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<tr>
<td></td>
<td>Back chest:</td>
<td>Sub B. 16’</td>
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<tr>
<td></td>
<td></td>
<td>Posaune B. 16’</td>
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<tr>
<td></td>
<td></td>
<td>Trompet B. 8’</td>
</tr>
</tbody>
</table>
**Ulm (Minster)**

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

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

---

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

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

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

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

<table>
<thead>
<tr>
<th>Hauptwerk (II) C-a³</th>
<th>Rückpositiv (I) C-a³</th>
<th>Brustwerk (III) C-a³</th>
<th>Oberwerk (IV) C-a³ (enclosed)</th>
<th>Mittelwerk (V) C-a³</th>
<th>Pedal C-f¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Praestant 16'</td>
<td>Praestant 8'</td>
<td>Flötenprinzipal 8'</td>
<td>Bourdon 16'</td>
<td>Quintade 16'</td>
<td>Großprinzipal 32'</td>
</tr>
<tr>
<td>Oktave 8'</td>
<td>Metallgedackt 8'</td>
<td>Rohrgedackt 8'</td>
<td>Prinzipal 8'</td>
<td>Grün 16'</td>
<td>Prinzipal 16'</td>
</tr>
<tr>
<td>Flöte 8'</td>
<td>Weidenpfeife 8'</td>
<td>Flöte 8'</td>
<td>Holzgedackt 8'</td>
<td>Spindelpfeife 8'</td>
<td>Subbaß 16'</td>
</tr>
<tr>
<td>Spitzgambe 8'</td>
<td>Oktave 4'</td>
<td>Prinzipal 4'</td>
<td>Gambe 8'</td>
<td>Großmixtur IV-V 1'</td>
<td>Gedecktbass 16'</td>
</tr>
<tr>
<td>Oktave 4'</td>
<td>Flötengedackt 4'</td>
<td>Koppelflöte 4'</td>
<td>Gambe celeste 8'</td>
<td>Oktave IV-V 1'</td>
<td>Quintbass 10 2/3'</td>
</tr>
<tr>
<td>Quinte 2 2/3'</td>
<td>Gemsnasat 2 2/3'</td>
<td>Fugara 4'</td>
<td>Oktave 4'</td>
<td>Vezelnasat 1'</td>
<td>Oktavbass 8'</td>
</tr>
<tr>
<td>Superoktave 2'</td>
<td>Flötengedackt 4'</td>
<td>Oktave 2'</td>
<td>Rohrflöte 4'</td>
<td>Gemshorn 4'</td>
<td>Rohrflöte 4'</td>
</tr>
<tr>
<td>Waldflöte 2'</td>
<td>Flötengedackt 4'</td>
<td>Blockflöte 2'</td>
<td>Gemsmesquinte 2 2/3'</td>
<td>Dolkante 2'</td>
<td>Gemsnasat 4'</td>
</tr>
<tr>
<td>Siffloite 1'</td>
<td>Siffloite 1'</td>
<td>Salicet 2'</td>
<td>Feldflöte 2'</td>
<td>Corno V 8'</td>
<td>Terzbass 6 2/5'</td>
</tr>
<tr>
<td>Terzsept II 1 3/5'</td>
<td>Terzsept II 1 3/5'</td>
<td>Nasat 1 1/3'</td>
<td>Terz 1 3/5'</td>
<td>Mixtur VI-VII 2 2/3'</td>
<td>Choralbass 4'</td>
</tr>
<tr>
<td>Mixtur V-VI 1'</td>
<td>Mixtur V-VI 1'</td>
<td>None 8/9'</td>
<td>Septime 1 1/7'</td>
<td>Paletta III 2'</td>
<td>Rohrpommer 4'</td>
</tr>
<tr>
<td>Tuba triumphalis 8'</td>
<td>Tuba triumphalis 8'</td>
<td>Mixtur V-VI 2'</td>
<td>Vogelpfeife 1'</td>
<td>Zimbil 12'</td>
<td>Nachthorn 2'</td>
</tr>
<tr>
<td>Rohschralmel 8'</td>
<td>Rohschralmel 8'</td>
<td>Zimbil III 1/2'</td>
<td>Mixtur VII-VIII 2 2/3'</td>
<td>Zimbil IV 1/2'</td>
<td>Theorbe III 5 1/3'</td>
</tr>
<tr>
<td>Vox humana 8'</td>
<td>Vox humana 8'</td>
<td>Dullian 16'</td>
<td>Tuba 16' horizontal</td>
<td>Tuba 16' horizontal</td>
<td>Dullian Fagott 12'</td>
</tr>
<tr>
<td>Schalmei 4'</td>
<td>Schalmei 4'</td>
<td>Hautbois 8'</td>
<td>Tuba 8' horizontal</td>
<td>Tuba 4' horizontal</td>
<td>Trompete 8'</td>
</tr>
<tr>
<td>Tremulant</td>
<td>Tremulant</td>
<td>Cromorne 8'</td>
<td>Tremulant</td>
<td>Tremulant Kleinpedal</td>
<td>Trompete 8'</td>
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<td></td>
<td></td>
<td>Krummhorn 8'</td>
<td>Glockenspiel</td>
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<td>Klarin 4'</td>
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<td></td>
<td></td>
<td>Tremulant</td>
<td></td>
<td></td>
<td>Kornett 2'</td>
</tr>
</tbody>
</table>

24
### ULM (Minster), Choir Organ

**Built in 1964 by Rieger (Schwarzach, Austria)**

**Specification by Helmut Bornfeld**

<table>
<thead>
<tr>
<th>Hauptwerk (II) C-g³</th>
<th>Rückpositiv (II) C-g³</th>
<th>Pedal C-f¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schwegel 8'</td>
<td>Gedackt 8'</td>
<td>Untersatz 16'</td>
</tr>
<tr>
<td>Rohrpommer 4'</td>
<td>Prinzipal 4'</td>
<td>Prinzipal 8'</td>
</tr>
<tr>
<td>Prinzipal 2'</td>
<td>Rohrflöte 4'</td>
<td>Gemsflöte 4'</td>
</tr>
<tr>
<td>Larigot II 1 1/3'+1'</td>
<td>Rohmasat 2 2/3'</td>
<td>Zink III 5 1 3/3'+3 1/5'+2 2/3'</td>
</tr>
<tr>
<td>Mixtur IV-VI 1 1/3'</td>
<td>Waldflöte 2'</td>
<td>Rauschpfeife II 2'+1 1/3'</td>
</tr>
<tr>
<td>Alphorn 16'</td>
<td>Hörnlein II 1 3/5'+1 1/7'</td>
<td>Trompete 8'</td>
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<td></td>
<td>Zimbel IV 1/2'</td>
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<tr>
<td></td>
<td>Schalmei 8'</td>
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<td></td>
<td>Tremulant</td>
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</tr>
</tbody>
</table>

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

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

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

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

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

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

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

### Manual C, D, C-c\(^3\)
- Principal 8’ wood, open
- Copel 8’ wood
- Quintedena 8’
- Gamba 8’
- Principal 4’
- Flauta 4’ wood
- Quint 2-2/3’
- Octav 2’
- Mixtur IV 2’
- Cembalo I 1’

### Pedal C, D, E-g
- Subbaß 16’ wood
- Octavbass 8’ wood
Maihingen (Abbey Church)

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

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

Hauptwerk (II) CDE-c³
Bourdon Coppel 16’ wood, stopped
Prinzipal 8’ CDE - b-flat³ in façade
Spitzflauten 8’ wood, pyramidal
Gamba 8’
Salecinal 8’ CDE-A open wood, from B-flat metal
Quintatön 8’ metal, stopped
O ctava 4’
Quinta 3’
Superoctav 2’
Mixtur IV 1’

Rückpositiv (I) CDE-a⁰
Coppel 8’ metal, stopped
Flauten 8’ wood
Cythara 8’ T d-sharp, wood, celeste with Flauten 8’
Prinzipal 4’ façade
Quint 3’
Gemshorn 2’ metal, conical
Mixtur III 1’

Cymbal III 1/2’

Pedal C-d¹
Principalbass 16’ DE - f-sharp⁰: wood, façade; rest interior
Subbaß 16’ wood, stopped
Octavbass 8’ open wood
Quintbass 8’ open wood

Couplers: I/II, II/Ped
Neresheim (Abbey Church)

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

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

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

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

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

In 1966-75, the abbey church was renovated, and the Holzhey organ was dismantled and stored. A new console was built for the choir organ in 1975.

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

Johann Nepomuk Holzhey grouped the four organ cases around four pillars in the west gallery. The four cases are connected in the middle by three smaller cases as "bridges". Above and below these bridges are large windows. Also, the organ façade is built in a bow because of the curved façade of the church. Therefore, the organ looks like the famous Gabler Organ at Weingarten Abbey. However, here the organbuilder had to build a very long, complicated, mechanical action.

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**Hauptwerk (I) C-f3**
- Bordon 32' from g0
- Principal 16' partially in façade
- Octav 8' partially in façade
- Copel 8'
- Violoncello 8'
- Piffarre 8'
- O ctav 4'
- F loet 4'
- Q uint 3'
- O ctav 2'
- Cimbal V 2, 1 1/3', 1, 2'/3'
- M ilxtur VII 2, 1 1/3', 1', 2'/3', 1/2', 1/3'
- Cornet V 8' from g0; 8', 4', 2 2'/3', 2', 1 3/5'
- Trompet 8'
- Cromorne 8'
- Claron 4'

**O berwerk (II) C-f3**
- Prinzipal 8' partially in façade
- Bordon 8' C-fis3 together with Flauta trav. 8'
- Flauta travers 8' from g0
- Gamba 8'
- Salicet 8' C-fis3 together with Unda maris 8'
- Unda maris 8' from g0
- Feldflöte 4' C-fis3 together with Sonnet 4'
- Sonnet II 4' + 1 3/5', from g0
- Holflöte 4'
- Waldflöte 4'
- Flageolet 2'
- Nazard V 2 2'/3', 2', 1 1/3', 1', 2'/3'
- Sexquialter III 2 2/3', 2', 1 3/5'
- Douce Clarinet 8'
- Hoboe 8'

**Echowerk (III) C-f3**
- Nachthorn 8' C-fis3 together with Dulciana 8'
- Dulciana 8' from g0
- Fugari 4' Bass/Treble divided
- Spitzflöte 4'
- Syflöte 2'
- Hoernle III 2 2/3', 2', 1 3/5'
- Cornet IV 4' from g0, 4', 2 2/3', 2', 1 3/5'
- Vox humana 8' Bass/Treble divided
- Tremulant Treble only

**Pedal C-f1**
- Prestant 16' partially in façade
- Bordon 16'
- Flauten 8' partially in façade
- Violinbass 8'
- Flötenbass 4'
- Bompart 16'
- Trompet 8'
- Claron 4'
- Paucken 16' only on A and d0

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**NERESHEIM (GALLERY ORGAN)**

**Holzhey 1798**

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

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**Tuning:** Kirnberger III
**Pitch:** A = 421 Hz
**Wind pressure:** 65 mm
**Couplers:** I/P, II/I, III/I
**Neresheim (Choir Organ)**  
**Steinmeyer, 1949**

<table>
<thead>
<tr>
<th>Manual (I) C-c⁴</th>
<th>Manual (II) C-c⁴</th>
<th>Pedal C-f⁰</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bordon 16'</td>
<td>Principal 8'</td>
<td>Subbaß 16'</td>
</tr>
<tr>
<td>Singend Principal 8'</td>
<td>Rohrflöte 8'</td>
<td>Zartbass 16' diminished</td>
</tr>
<tr>
<td>Gedeckt 8'</td>
<td>Salicional 8'</td>
<td>Bordon 16' transmitted</td>
</tr>
<tr>
<td>Genshorn 8'</td>
<td>Praestant 4'</td>
<td>Octavbass 8'</td>
</tr>
<tr>
<td>Schwebung 8'</td>
<td>Quintade 4'</td>
<td>Flötbass 8' transmitted</td>
</tr>
<tr>
<td>Italienish Prinzipal 4'</td>
<td>Flauto dolce 4'</td>
<td>Choralbass 4'</td>
</tr>
<tr>
<td>Koppeflöte 4'</td>
<td>Quint 2 2/3'</td>
<td>Quintade 4' transmitted</td>
</tr>
<tr>
<td>Waldflöte 4'</td>
<td>Octav 2' transmitted</td>
<td>Octav 2' transmitted</td>
</tr>
<tr>
<td>Terzian IV 1 3/5', 1 1/3'</td>
<td>Terz 1 3/5'</td>
<td>Stillposaune 16'</td>
</tr>
<tr>
<td>Sifföte 1'</td>
<td>Mixtur 1 1/3'</td>
<td>Tremulant</td>
</tr>
<tr>
<td>Cymbel 2'</td>
<td>Tremulant</td>
<td></td>
</tr>
<tr>
<td>Trompete 8'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tremulant</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Couplers:** II/I, I/P, II/P
Obermarchtal (Abbey Church St. Peter & Paul)

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

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

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

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

Mechanical key and stop actions
Slider chests
Sigmaringen (St. Johann)

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

St. Johann is considered as one of the most remarkable Baroque churches in this region.

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

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

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

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

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

<table>
<thead>
<tr>
<th>Hauptwerk (I) C-g³</th>
<th>Positiv (II) C-g³</th>
<th>Récit (III) C-g³</th>
<th>Pedal C-f¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourdon 16’</td>
<td>Principal 8’</td>
<td>Flöte 16’</td>
<td></td>
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<tr>
<td>Montre 8’</td>
<td>Rohrgedeckt 8’</td>
<td>Subbaß 16’</td>
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<tr>
<td>Salicional 8’</td>
<td>Viola 8’</td>
<td>Flöte 8’</td>
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</tr>
<tr>
<td>Bourdon 8’</td>
<td>Unda maris 8’</td>
<td>Gemshorn 8’</td>
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<tr>
<td>Praestant 4’</td>
<td>O clave 4’</td>
<td>Octave 4’</td>
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</tr>
<tr>
<td>Spitzflöte 4’</td>
<td>Rohrflöte 4’</td>
<td>Quarte 2’</td>
<td></td>
</tr>
<tr>
<td>Quinte 2 2/3’</td>
<td>Nazard 2 2/3’</td>
<td>Tierc 1 3/5’</td>
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<tr>
<td>Doublette 2’</td>
<td>O clave 2’</td>
<td>Larigot 1 1/3’</td>
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<tr>
<td>Terz 1 3/5’</td>
<td>Quarte 2’</td>
<td>Cymbale IV</td>
<td></td>
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<tr>
<td>Cornet IV</td>
<td>Tierc 1 3/5’</td>
<td>Cymbale IV</td>
<td></td>
</tr>
<tr>
<td>Fourniture III</td>
<td>Laiorg 1 1/3’</td>
<td>Cymbale IV</td>
<td></td>
</tr>
<tr>
<td>Cymbale III</td>
<td>Cymbale IV</td>
<td>Cymbale IV</td>
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</tr>
<tr>
<td>Trompete 8’</td>
<td>Cymbale IV</td>
<td>Cymbale IV</td>
<td></td>
</tr>
</tbody>
</table>

Couplers: I/II, I/III, I/IV, I/Ped, II/Ped, III/Ped, IV/Ped 4’

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

Organs
In 1589, a contract was signed with organbuilder Konrad Beck from Pforzheim for a new organ at the (previous) parish church. After the new church building was completed, a new organ was installed, built in 1781 by the local organbuilder, Konrad Keppner. In the 18th century, the city of Hechingen boasted about two organbuilders, Keppner and Georg Aichgasser (1701-1767). The latter built, among others, new organs in Birnau and Salem. In 1846, 65 years later, the instrument underwent a considerable rebuilding by Joseph Klingler from Stetten. The wind supply was improved, and the pipework was cleaned and enlarged to meet the expectations of the changed sound idea of the Romantic period. Finally, in 1939, the organ company Gebr. Späth from Ennetach replaced the old instrument with a new organ of 48 stops on three manuals and pedal. Again, this organ proved not very reliable and eventually became unplayable. In 1991, an interim choir organ with 12 stops built by Pfaff was provided while plans were underway for two completely new instruments.

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

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

**Hauptwerk (I)**
- Bourdon 16’
- Montre 8’
- Bourdon 8’
- Flûte harmonique 8’
- Gambe 8’
- Prestant 4’
- Flûte 4’
- Quinte 2 2/3’
- Octave 2’
- Mixtur IV 2’
- Cimbel III 1’
- Cornet V 8’
- Trompette 8’
- II/I suboctave
- II/I Cimbelstern

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

**Pedal C-d1**
- Subbaß 32’
- Flûte 16’
- Soubasse 16’
- Flûte 8’
- Violon 8’
- Flûte 4’-2’
- Bombarde 16’
- Trombette 8’
- II/P super octave
- II/P

**Couplers:**
- Positiv-Cupl (II-I), Echo-Cupl (III-I), Tuttibass (I-Ped)
- Pedal couple built as ventil coupler
- Reed stops of Hauptwerk cannot be coupled into pedal

**Manual I (enclosed)**
- Geigenprincipal 8’
- Rohrflöte 8’
- Octave 4’
- Octave 2’
- Mixtur III 1 1/3’
- II/I suboctave
- II/I ChO-I off

**Manual II (enclosed)**
- Konzertflöte 8’
- Salicional 8’
- Unda maris 8’
- Salicet 4’
- Oboe 8’
- Tremblant doux
- II sub octave
- ChO-II off
- ChO-III

**Pedal**
- Subbaß 16’
- Bourdon 8’
- II/P super octave
- II/P

**Hechingen (St. Jakobus)**
**Gallery Organ, Göckel 2004**
Both the St. Luzen church and its organ represent interesting artistic monuments for Baden-Württemberg. The church, formerly a monastic building, is one of the few remaining ecclesiastical structures of the 16th century. Its history can be traced back to 1318. An organ is first mentioned at the time of a later rebuilding, in the years 1586 to 1589, under the Hohenzollem Graf Eitelfriedrich IV. He entered into a contract with the organ-builder Konrad Beck, of Pforzheim, for the building of organs for both the Hechingen Stiftskirche and St. Luzen. From the contract, it may be deduced that there already was a small organ in the St. Luzen church. This instrument was to be radically rebuilt by Konrad Beck.

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

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

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

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

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

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

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

Crescendo Pedal for Physharmonica
Church

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

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

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

Organs

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

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>Positiv (I) C-g³</th>
<th>Hauptwerk (II) C-g³</th>
<th>Schwellwerk (III) C-g³</th>
<th>Hauptwerk (IV) C-g³</th>
<th>Pedal C-f¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prinzipal 8’</td>
<td>Prinzipal 16’</td>
<td>Gedacktpommer 16’</td>
<td>Holzgedackt 8’</td>
<td>Untersatz 32’</td>
</tr>
<tr>
<td>Metallgedackt 8’</td>
<td>Oktave 8’</td>
<td>Holzprinzipal 8’</td>
<td>Blockflöte 4’</td>
<td>Principalbass 16’</td>
</tr>
<tr>
<td>Prinzipal 4’</td>
<td>Rohrflöte 8’</td>
<td>Spillpfeife 8’</td>
<td>Prinzipal 2’</td>
<td>Subbaß 16’</td>
</tr>
<tr>
<td>Rohrflöte 4’</td>
<td>Klarinette 4’</td>
<td>Gamba 8’</td>
<td>Gedacktflöte 2’</td>
<td>Oktav 8’</td>
</tr>
<tr>
<td>Gemshorn 2’</td>
<td>Flauto 4’</td>
<td>Voix celeste 8’</td>
<td>Terzian 1 3/5’+1 1/3’</td>
<td>Gedackt 8’</td>
</tr>
<tr>
<td>Gemsquinte 1 1/3’</td>
<td>Oktave 2’</td>
<td>Oktave 4’</td>
<td>Oktave 1’</td>
<td>Quinte 5 1/3’</td>
</tr>
<tr>
<td>Sesquialter II 2 2/3’</td>
<td>Mixtur V 2’</td>
<td>Querflöte 4’</td>
<td>Glockenzymbel II 1/2’</td>
<td>Oktave 4’</td>
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<tr>
<td>Scharfl IV-VI 1’</td>
<td>Cymbel III 1/2’</td>
<td>Viola 4’</td>
<td>Koppelflöte 4’</td>
<td>Koppelflöte 4’</td>
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<tr>
<td>Dulzian 16’</td>
<td>Kornett V 8’</td>
<td>Nasat 2 2/3’</td>
<td>Nachthorn 2’</td>
<td>Mixtur V 2 2/3’</td>
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<tr>
<td>Cromorne 8’</td>
<td>Trompete 16’</td>
<td>Flauto 2’</td>
<td>Contrafagott 32’</td>
<td>Trompete 16’</td>
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<tr>
<td>Tremolo</td>
<td>Trompete 8’</td>
<td>Terz 1 3/5’</td>
<td>Posaune 8’</td>
<td>Zink 4’</td>
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<td></td>
<td>Klarine 4’</td>
<td>Mixtur IV 1 1/3’</td>
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<td></td>
<td></td>
<td>Fagott 16’</td>
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<td></td>
<td></td>
<td>Trompete 8’</td>
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<td>Hautbois 8’</td>
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<td>Klarine 4’</td>
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<td>Glockenspiel c¹-d³</td>
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<td></td>
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<td>Tremolo</td>
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**Freiburg (Minster)**  
**Nave Organ**  
**MARCUSSEN 1965, IV/P/21**

<table>
<thead>
<tr>
<th>Hauptwerk (II)</th>
<th>Rückpositiv (I)</th>
<th>Pedal</th>
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<tbody>
<tr>
<td>Prinzipal 8’</td>
<td>Gedackt 8’</td>
<td>Prinzipal 16’</td>
</tr>
<tr>
<td>Rohrflöte 8’</td>
<td>Prinzipal 4’</td>
<td>Oktav 8’</td>
</tr>
<tr>
<td>Oktave 4’</td>
<td>Rohrflöte 4’</td>
<td>Oktav 4’</td>
</tr>
<tr>
<td>Blockflöte 4’</td>
<td>Gemshorn 2’</td>
<td>Hintersatz V 2 2/3’</td>
</tr>
<tr>
<td>Oktave 2’</td>
<td>Sifföte 1 1/3’</td>
<td>Fagott 16’</td>
</tr>
<tr>
<td>Mixtur V-VII 1 1/3’</td>
<td>Sesquialter II 2 2/3’</td>
<td>Schalmei 4’</td>
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<td>Trompete 8’</td>
<td>Scharff IV-VI 2/3’</td>
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<td></td>
<td>Dulzian 8’</td>
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<tr>
<td></td>
<td>Tremolo</td>
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</table>

**Couplers (mechan. console):**  
I/II, III/II, I/P, I/Ped 4’  
Mechanical key and stop action, slider chests
**Freiburg (Minster)**
**St. Michael's Organ, West Gallery**
*Spaeth 1965, II/P/28*

<table>
<thead>
<tr>
<th>Hauptwerk (I)</th>
<th>Schwellwerk (II)</th>
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<tr>
<td>Gedacktpommer 16’</td>
<td>Italian Prinzipal 8’</td>
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<td>Gedackt 8’</td>
<td>Subbaß 16’</td>
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<td>Oktav 4’</td>
<td>Quinte 2 2/3’</td>
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<td>Nachthorngedackt 4’</td>
<td>Nachthorn 2’</td>
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<td>Terz 1 3/5’</td>
<td>Stillposaune 16’</td>
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<tr>
<td>Prinzipal 2’</td>
<td>Scharff IV-VI 1 1/3’</td>
<td>Klärle 4’</td>
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<td>Mixtur IV-VI 2’</td>
<td>Trompete harm. 8’</td>
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<tr>
<td>Trompete 8’</td>
<td>Clainé 8’</td>
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</table>

**Coupures:** I/I, II/Ped, I/Ped

Slider chests

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

<table>
<thead>
<tr>
<th>Hauptwerk (I)</th>
<th>Positiv (II)</th>
<th>Pedal</th>
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<tbody>
<tr>
<td>Gedacktpommer 16’</td>
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<td>Prinzipal 4’</td>
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<td>Spitzgedeckt 4’</td>
<td>Koppelflöte 4’</td>
<td>Hintersatz III 2 2/3’</td>
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<tr>
<td>Waldflöte 2’</td>
<td>Octav 2’</td>
<td>Bomبارde 16’</td>
</tr>
<tr>
<td>Sesquialter II 2 2/3’</td>
<td>Terz 1 3/5’</td>
<td>Trompete 8’</td>
</tr>
<tr>
<td>Mixtur IV 1 1/3’</td>
<td>Quinte 1 1/3’</td>
<td></td>
</tr>
<tr>
<td>Trompete 8’</td>
<td>Zimbel III 1’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Musette 8’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tremolo</td>
<td></td>
</tr>
</tbody>
</table>

**Coupures:** I/I, II/Ped, I/Ped

**Mechanical slider chests**

Playable from general console only

**General Console**

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

<table>
<thead>
<tr>
<th>St. Mary’s Organ:</th>
<th>I. Hauptwerk, II. Positiv, III. Schwellwerk, IV. Brustwerk</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nave Organ:</td>
<td>II Hauptwerk, III. Rückpositiv</td>
</tr>
<tr>
<td>Choir Organ:</td>
<td>I. Hauptwerk, II. Positiv (enclosed)</td>
</tr>
<tr>
<td>St. Michael’s Organ:</td>
<td>II. Hauptwerk, III. Schwellwerk</td>
</tr>
</tbody>
</table>

**Coupures:** I/I, I/I, IV/I, III/I, IV/II, IV/III, II/Ped, II/Ped, III/Ped, IV/Ped

Crescendo (adjustable)

General swell pedal for St. Mary’s Organ, Choir Organ, St. Michael’s Organ

512 Setter pistons

Total number of stops: 136
St. Blasien (Dom)

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

Organ
In 1775, the newly-built abbey church received an organ of enormous reputation, built by the famous Johann Andreas Silbermann as his opus magnum, with 47 stops on three manuals and pedal. Its place in the gallery in the chancel dominated the view upon entering the church and it "substituted" for a High Altar, as abbot Martin Gerbert had wanted. After the secularization of the church in 1807, the new owner of the church, the Grand Duke of Baden, gave this unique organ, along with the 12 big bells of St. Blasien's abbey church, to the Roman Catholic Church of St. Stephen in Karlsruhe in 1814. The organbuilder F. Stieffelf from Rastatt rebuilt the instrument and maintained the Silbermann organ until 1856. In the following decades, the firms of E. F. Walcker from Ludwigsburg and Voit & Sons from Karlsruhe rebuilt the instrument several times, replaced the slider chests with cone chests, and added several new stops. In 1944 the organ was destroyed by bombs in WWII.

Back to St. Blasien: After the Silbermann organ had been removed to Karlsruhe, the parish replaced the large 1822 instrument with a very small used organ from a Franciscan church in Freiburg. It was used until 1874, when a fire destroyed parts of the monastery building and the abbey church, including the organ. After restoration was completed in 1879, a new mechanical action organ (II/24) was built by Louis Voit & Sons. The present organ in the front gallery of the chancel was built in 1913 by F. W. Schwarz from Überlingen with a façade that freely adopted the old Silbermann façade from 1775. Only 47 of the front pipes sound, and the architecture of the front stands in no relation to the inner structure of the organ's divisions. The instrument was repaired and restored several times by Welte, Späth and Klais. Still today this nearly unaltered organ has preserved its unique symphonic character, underlined by the huge cathedral-like acoustics with a reverberation of c. 10 seconds.

<table>
<thead>
<tr>
<th>Manual I C-g³</th>
<th>Manual II C-g³</th>
<th>Manual III C-g³</th>
<th>Pedal C-f¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prinzipal 16'</td>
<td>Quintatön 16'</td>
<td>Liebling gedackt 16'</td>
<td>Principalbass 16'</td>
</tr>
<tr>
<td>Bourdon 16'</td>
<td>Flötenprinzipal 8'</td>
<td>Diapason 8'</td>
<td>Contrabass 16'</td>
</tr>
<tr>
<td>Prinzipal 8'</td>
<td>Rohrflöte 8'</td>
<td>Nachthorn 8'</td>
<td>Subbaß 16'</td>
</tr>
<tr>
<td>Flûte harmonique 8'</td>
<td>Dolce 8'</td>
<td>Traversflöte 8'</td>
<td>Echobass 16' transm.</td>
</tr>
<tr>
<td>Bourdon 8'</td>
<td>Salicional 8'</td>
<td>Gamba 8'</td>
<td>Qüinte 10 2/3'</td>
</tr>
<tr>
<td>Violoncello 8'</td>
<td>Unda maris 8' TC</td>
<td>Vox celestis 8'</td>
<td>Flöte 8'</td>
</tr>
<tr>
<td>Oktave 4'</td>
<td>Flöte dolce 4'</td>
<td>Aeoline 8'</td>
<td>Bourdon 8'</td>
</tr>
<tr>
<td>Flûte harmonique 4'</td>
<td>Progr. Harmonika III 2 2/3'</td>
<td>Oktave 4'</td>
<td>Cello 8'</td>
</tr>
<tr>
<td>Oktave 2'</td>
<td>Qüinte 2 2/3'</td>
<td>Flöte octaviante 4'</td>
<td>Terz 6 2/5'</td>
</tr>
<tr>
<td>Kornett III-VI 8'</td>
<td>Basson 8'</td>
<td>Qüinte 2 2/3'</td>
<td>Flöte 4'</td>
</tr>
<tr>
<td>Mixtur V 2'</td>
<td>Klarinette 8'</td>
<td>Oktav 2'</td>
<td>Bombarde 16'</td>
</tr>
<tr>
<td>Cymbel IV 2/3'</td>
<td>Tremulant</td>
<td>Plein-Jeu V 2 2/3'</td>
<td>Trompete 8'</td>
</tr>
<tr>
<td>Trompete 8'</td>
<td>Tremulant</td>
<td>Basson 16'</td>
<td>Clairon 4'</td>
</tr>
<tr>
<td>Clairon 4'</td>
<td>Tremulant</td>
<td>Trompete 8'</td>
<td>Clairon 4'</td>
</tr>
</tbody>
</table>

Couplers: II/I, III/I, III/I, I/Ped, II/Ped, III/Ped
2 Free Combinations; 2 Pedal Combinations
Crescento, Reeds Off
Electro-pneumatic actions
Villingen (Benedictine Church of St. George)

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

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

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

<table>
<thead>
<tr>
<th>Hauptwerk (II) C-d³</th>
<th>Rückpositiv (I) C-d³</th>
<th>Echowerk (III) C-d³</th>
<th>Pedal C-d¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourdon 16'</td>
<td>Bourdon 8'</td>
<td>Bass C-b⁴</td>
<td></td>
</tr>
<tr>
<td>Montre 8'</td>
<td>Praestant 4'</td>
<td>Bourdon 8'</td>
<td></td>
</tr>
<tr>
<td>Bourdon 8'</td>
<td>Flöte 4'</td>
<td>Fagottbass 8'</td>
<td></td>
</tr>
<tr>
<td>Praestant 4'</td>
<td>Nazard 2 2/3'</td>
<td>Treble c¹-d³</td>
<td></td>
</tr>
<tr>
<td>Flöte 4'</td>
<td>Doublette 2'</td>
<td>Bourdon 8'</td>
<td></td>
</tr>
<tr>
<td>Nazard 2 2/3'</td>
<td>Tierce 1 3/5'</td>
<td>Praestant 4'</td>
<td></td>
</tr>
<tr>
<td>Doublette 2'</td>
<td>Larigot 1 1/3'</td>
<td>Nazard 2 2/3'</td>
<td></td>
</tr>
<tr>
<td>Tierce 1 3/5'</td>
<td>Fourniture III</td>
<td>Doublette 2'</td>
<td></td>
</tr>
<tr>
<td>Sifflet 1'</td>
<td>Cromorne 8'</td>
<td>Tierce 1 3/5'</td>
<td></td>
</tr>
<tr>
<td>Cornet V 8'</td>
<td>Fourniture III</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fourniture III</td>
<td>Cymbale III</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trompete 8'</td>
<td>Voix humaine 8'</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Tremblant doux - Tremblant fort

**Couplers:** RP/HW, HW/Ped
Mechanical key and stop actions, slider chests
Radolfzell (Minster)

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

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

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

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

### Manual I C-g³

<table>
<thead>
<tr>
<th>Stop</th>
<th>Specification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourdon</td>
<td>16’</td>
</tr>
<tr>
<td>Principal</td>
<td>8’ *</td>
</tr>
<tr>
<td>Gamba</td>
<td>8’</td>
</tr>
<tr>
<td>Flöte</td>
<td>8’</td>
</tr>
<tr>
<td>Gedeckt</td>
<td>8’</td>
</tr>
<tr>
<td>Octave</td>
<td>4’</td>
</tr>
<tr>
<td>Röhrflöte</td>
<td>4’ *</td>
</tr>
<tr>
<td>Superoctave</td>
<td>2’ *</td>
</tr>
<tr>
<td>Cornett III-V</td>
<td>8’ *</td>
</tr>
<tr>
<td>Mixtur IV</td>
<td>2’</td>
</tr>
<tr>
<td>Trompete</td>
<td>8’</td>
</tr>
<tr>
<td>Clairon</td>
<td>4’</td>
</tr>
</tbody>
</table>

### Manual II C-g³

<table>
<thead>
<tr>
<th>Stop</th>
<th>Specification</th>
</tr>
</thead>
<tbody>
<tr>
<td>(enclosed)</td>
<td></td>
</tr>
<tr>
<td>Geigenprinzipal</td>
<td>8’ *</td>
</tr>
<tr>
<td>Lieblich gedeckt</td>
<td>8’ *</td>
</tr>
<tr>
<td>Salicional</td>
<td>8’</td>
</tr>
<tr>
<td>Vox celestis</td>
<td>8’</td>
</tr>
<tr>
<td>Fugara</td>
<td>4’</td>
</tr>
<tr>
<td>Flaut travers</td>
<td>4’</td>
</tr>
<tr>
<td>Nazard</td>
<td>2 2/3’</td>
</tr>
<tr>
<td>Octavin</td>
<td>2’</td>
</tr>
<tr>
<td>Terz</td>
<td>1 3/5’</td>
</tr>
<tr>
<td>Mixtur IV</td>
<td>2 2/3’</td>
</tr>
<tr>
<td>Trompete harm.</td>
<td>8’</td>
</tr>
<tr>
<td>Oboe</td>
<td>8’</td>
</tr>
<tr>
<td>Tremulant</td>
<td></td>
</tr>
</tbody>
</table>

### Manual III C-g³

<table>
<thead>
<tr>
<th>Stop</th>
<th>Specification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourdon</td>
<td>8’</td>
</tr>
<tr>
<td>Flaut amabile</td>
<td>8’ *</td>
</tr>
<tr>
<td>Prinzipal</td>
<td>4’</td>
</tr>
<tr>
<td>Blockflöte</td>
<td>4’</td>
</tr>
<tr>
<td>Piccolo</td>
<td>2’</td>
</tr>
<tr>
<td>Larigot</td>
<td>1 1/3’</td>
</tr>
<tr>
<td>Sifflet</td>
<td>1’</td>
</tr>
<tr>
<td>Clarinette</td>
<td>8’</td>
</tr>
<tr>
<td>Tremulant</td>
<td></td>
</tr>
</tbody>
</table>

### Pedal C-f¹

<table>
<thead>
<tr>
<th>Stop</th>
<th>Specification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prinzipalbass</td>
<td>16’</td>
</tr>
<tr>
<td>Subbaß</td>
<td>16’</td>
</tr>
<tr>
<td>Bourdon</td>
<td>16’</td>
</tr>
<tr>
<td>Octavbass</td>
<td>8’</td>
</tr>
<tr>
<td>Violoncello</td>
<td>8’</td>
</tr>
<tr>
<td>Tenoroctave</td>
<td>4’</td>
</tr>
<tr>
<td>Posaune</td>
<td>16’ *</td>
</tr>
<tr>
<td>Trompete</td>
<td>8’ *</td>
</tr>
</tbody>
</table>

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

**Couplers**:

III, III/I, III/II, I/Ped, II/Ped, III/Ped

Suboctave II and II/I, Superoctave II/Ped

Reeds On/Off

Mechanical key and stop actions, slider chests
Überlingen (Minster)

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

Great Organ (Nikolaus Organ)
The first organs, which date to the 15th century, were enlarged in 1508 and replaced by a new instrument 1548.

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

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

### Überlingen (Minster)

**Nikolaus Organ: Mönch & Pfaff 1968, III/53**

<table>
<thead>
<tr>
<th>Hauptwerk (II) C-g³</th>
<th>Rückpositiv (I) C-g³</th>
<th>Schwellwerk (III) C-g³</th>
<th>Pedal C-g³</th>
</tr>
</thead>
<tbody>
<tr>
<td>Praestant 16’</td>
<td>Holzgedackt 8’</td>
<td>Principal 8’</td>
<td>Untersatz* 32’</td>
</tr>
<tr>
<td>Quintade 16’</td>
<td>Quintade 8’</td>
<td>Rohrgedackt 8’</td>
<td>Principal 16’</td>
</tr>
<tr>
<td>Principal 8’</td>
<td>Praestant 4’</td>
<td>Salicional 8’</td>
<td>Subbaß 16’</td>
</tr>
<tr>
<td>Gedackt 8’</td>
<td>Rohrflöte 4’</td>
<td>Schwebung 8’</td>
<td>Kupferoktav 8’</td>
</tr>
<tr>
<td>Gemshorn 8’</td>
<td>Sesquialtera 2f 2 2/3’</td>
<td>Octav 4’</td>
<td>Spitzgambe 8’</td>
</tr>
<tr>
<td>Octav 4’</td>
<td>Waldflöte 2’</td>
<td>Blockflöte 4’</td>
<td>Choralbass 4’</td>
</tr>
<tr>
<td>Spillflöte 4’</td>
<td>Larigot 1 1/3’</td>
<td>Nasat 2 2/3’</td>
<td>Hintersatz 6f 2 2/3’</td>
</tr>
<tr>
<td>Quinte 2 2/3’</td>
<td>Scharff 4f 1’</td>
<td>Flachflöte 2’</td>
<td>Contrafagott 32’</td>
</tr>
<tr>
<td>Superoctave 2’</td>
<td>Terzcymbel 2-3f 1/6’</td>
<td>Silfet 1’</td>
<td>Posaune 16’</td>
</tr>
<tr>
<td>Großmixtur 4-6f 2’</td>
<td>Dulcian 16’</td>
<td>Terz 1 3/5’</td>
<td>Trompete 8’</td>
</tr>
<tr>
<td>Kleinmixtur 3f 1/2’</td>
<td>Vox humana 8’</td>
<td>Oktavlein 1’</td>
<td>Zink 4’</td>
</tr>
<tr>
<td>Cornett 5f 8’</td>
<td>Tremulant</td>
<td>Acuta 4-5f 1 1/3’</td>
<td>Cornett 2’</td>
</tr>
<tr>
<td>Trompete 8’</td>
<td></td>
<td>Fagott 16’</td>
<td>*1996: new</td>
</tr>
<tr>
<td>Clairon 4’</td>
<td></td>
<td>Trompete harm. 8’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hautbois* 8’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Schlalmey 4’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tremulant</td>
<td></td>
</tr>
</tbody>
</table>

*1968: Septim 1 1/7’

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

**Combinations:** 8 x 8 x 12 (1996)

Mechanical playing action, electric stop action
**ÜBERLINGEN (MINSTER)**

**MARIEN ORGAN: SEUFFERT 1761, I/12**

<table>
<thead>
<tr>
<th>Manual C-c³</th>
<th>Pedal C-d¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prinzipal 8’ C-A wood, B-flat+B metal, façade c⁰-c³ on the windchest</td>
<td>Subbaß 16’ C+D-c-sharp⁰ old</td>
</tr>
<tr>
<td>Quintade 16’ C-c-sharp⁰ combined with Salicional 8’ d⁰-c³ metal 1975</td>
<td>C-sharp, d⁰-d³ 1975</td>
</tr>
<tr>
<td>Salicional 8’ C-c⁰ wood, stopped, c⁰-c³ metal</td>
<td>Oktavbass 8’ C alt, C-sharp-d¹ 1975</td>
</tr>
<tr>
<td>Piffaro 8’ from b⁰, metal</td>
<td>Coupler Man/Ped</td>
</tr>
<tr>
<td>Oktav 4’ in façade, rest on windchest</td>
<td></td>
</tr>
<tr>
<td>Flöte 4’ metal, conical open</td>
<td></td>
</tr>
<tr>
<td>Quinte 2 2/3’ metal, C added, all original pipes moved up by one half-tone</td>
<td></td>
</tr>
<tr>
<td>Superoktav 2’ metal, C added, all original pipes moved up by one half-tone</td>
<td></td>
</tr>
<tr>
<td>Mixtur 4f 1’ repetition on a⁰ (2’) and a¹ (4’)</td>
<td></td>
</tr>
<tr>
<td>Cornett 3f 1 3/5’ C: 1 3/5’ + 1 1/3’ + 1’</td>
<td></td>
</tr>
<tr>
<td>f¹: 3 1/5’ + 2 2/3’ + 2’</td>
<td></td>
</tr>
</tbody>
</table>
Weingarten (Basilica)

Church
In 934, Duke Henry founded an abbey that, in 1053, was transferred to today's site and named "Weingarten." Since 1056, Benedictine monks have settled here; they built a new church and cloisters in 1124, one of the largest in Swabia. Construction of the abbey church (still in use today) began in 1712. The church was completed and consecrated in 1724. It is the largest Baroque church north of the Alps. The architects were Christian Tumb and Peter Schreck. The west façade with its two towers and the dome above the crossing were built according to the plans of Donato Giuseppe Frisoni. The frescoes in the vaults and ceilings were created by Cosmas Damian Asam, and the choir stalls (1724) were carved by Joseph Anton Feuchtmayer. The towers house seven large bells (a° - c-sharp' - e° - f-sharp' - g-sharp' - b' - c-sharp'). There is an additional bell in the north tower (Hosanna bell, b°, weight of c. 6,500 kg, from 1490). Since 1922, 120 years after the secularization of the abbey, Benedictine monks from Beuron are back in Weingarten Abbey.

Organ
Earliest organs for the previous churches have been mentioned in the 13th century, replaced by new organs in 1561 and 1613. When, in 1715, the old minster was dismantled and was replaced by the present abbey church in 1724, plans were made for the building of a representative new organ. In 1729, the abbey chapter's attention was drawn to a young organ builder, Joseph Gabler, who at the time was rebuilding the organ in Ochsenhausen. Gabler was asked to repair the Weingarten choir organ. After he had done this successfully and also completed the new organ in Ochsenhausen in 1733, it was decided in 1737 to ask him to build the new organ at Weingarten. A first contract from 1737 stated that the organ would comprise 60 stops and some percussion stops like Glockenspiel, Cimbala, Rossignol, playable on four manuals and pedal. The compasses would have on the manuals: C-c3, and in the pedal C-g8, with all 12 chromatic notes in the lowest octaves. Additionally, the wind supply system in the north tower would have 12 bellows. According to the first contract, most parts of the organ would be playable within three years.

But on December 2, 1737, a fire in the cloister buildings ruined these plans, and the abbey carpenters had to work exclusively on the rebuilding of the destroyed buildings. So, Gabler was asked to build a new choir organ in the meantime. But because the carpenters could not deliver the cases before the end of the year 1742, the completion of this organ was delayed, too. Nothing is left from this choir organ today, except for the wonderful Baroque cases. Behind the façades, the organbuilder Reiser built a new organ with 46 stops on three manuals and pedals in 1937. A third contract in 1741 tried to get the dead-locked negotiations for both organs moving again. Gabler was promised 10,000 guilders, but had to carry out further works without payment, such as some carvings in the façade, manufacturing the ivory keyboards, and building a 3-stop procession organ. In this contract, Gabler's sense for the constellations of numbers can be discerned:

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

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

Interesting and characteristic accessories of this instrument

- Drum stop Tympan: four stopped wooden pipes, tuned on pitch G, but with a certain undulation among the four pipes which causes the effect of a snare drum. An additional crescendo effect is made possible by pulling out the stop slowly.
- Rossignol (nightingale): three high-pitched pipes of a 1'-stop, hanging into a water bowl.
- Cuculus (cuckoo): located behind the center tower behind the angel with a drum, a circling wind wheel is connected with another wheel with switches acting on the vents of four pipes: d1-b° und a°- f-sharp°.
- Cymbala: a Southern German variant of a “Zimbelstern”; three small bells are stroken by clappers.
- “La Force” (the power) is a 49-fold (!) mixture 2′, designed only for the lowest pedal key C; of great effect for a final C-major chord!
- “Carillon manual” (glockenspiel): brass bells (bowls), built-in console with hammer mechanic, playable on 4th manual, F-c3 chromatic.
- “Carillon pedal” (pedal-glockenspiel): brass bells (bowls), formed as big grapes hanging on a grapevine (= shield of the abbey Weingarten) above the console; a complicated mechanic connection leads from the pedal keys to the single grape, C-g8 chromatic.
Divisions and façade

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

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

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

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

The Vox Humana saga

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

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

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

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

Restoration works

Throughout the centuries, the organ has been repaired and cleaned, but the original Gabler pipe work has not been touched. In 1861-62, the original wind bellows were replaced by ten new ones (organbuilder Weigle). In 1887, a Barker lever was added to facilitate the key action on manuals I and II and pedal. In 1912, an electric ventilator was added, and the pedal division was enlarged with eight half-tones. In 1929, the Kronpositiv was electrified by Späth, and in 1953-54 the wind supply was improved and the pedal board was enlarged to f.

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

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

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

**Gabler 1737-50, IV/66**

<table>
<thead>
<tr>
<th>Hauptwerk (I) C-c³</th>
<th>Oberwerk (II) C-c³</th>
<th>Echowerk (III) C-c³</th>
<th>Brustpositiv (IV) C-c³</th>
<th>Hauptpedal C-d¹</th>
<th>Brustpedal C-d¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Praestant 16'</td>
<td>Bourdon I-III 16’</td>
<td>Bourdon 16'</td>
<td>Principal doux 8’ (f)</td>
<td>Contrabass II 32’+16’</td>
<td>Q uintatönbass 16’</td>
</tr>
<tr>
<td>Principal 8’</td>
<td>Principal Tutti 8’</td>
<td>Principal 8'</td>
<td>Flaut douce 8’</td>
<td>Subbaß 16’</td>
<td>Superoctavbass 8’ (f)</td>
</tr>
<tr>
<td>Rohrflöte 8’</td>
<td>Violoncello I-III 8’</td>
<td>Flöten 8’</td>
<td>Quintatön 8’</td>
<td>O kvatbass 8’</td>
<td>Flaut douce bass 8’</td>
</tr>
<tr>
<td>Octav I-II 4’</td>
<td>Coppel 8’</td>
<td>Viola douce 8’</td>
<td>Violoncello 8’</td>
<td>Violonbass II 16’</td>
<td>Violoncellbass 8’</td>
</tr>
<tr>
<td>Hohlflöte 2’</td>
<td>Hohlflöte 8’</td>
<td>Octav 4’</td>
<td>Rohrflöte 4’</td>
<td>Mixtur V-VI 8’</td>
<td>Hohlflötbass 4’</td>
</tr>
<tr>
<td>Mixtur IX-X 2’</td>
<td>Salicional 8’</td>
<td>Hohlflöte II 4’(f)</td>
<td>Querflöte 4’</td>
<td>Mixtur IX-XII 4’</td>
<td>Cornetbass X-XIII 4’</td>
</tr>
<tr>
<td>Cimbalum XII 1’</td>
<td>Mixtur IX-XII 4’</td>
<td>Piffaro doux II 4’</td>
<td>Flaut travers II 4’</td>
<td>Coppel 8’</td>
<td>Sesquialter VI-VII 3’</td>
</tr>
<tr>
<td>Sesquialter VIII-IX 1/2’</td>
<td>Octav douce 4’*</td>
<td>Superoctav 2’</td>
<td>Flageolet 2’</td>
<td>Violoncello 8’</td>
<td>Trompetbass 8’</td>
</tr>
<tr>
<td>Piffaro III-VII 8’</td>
<td>Viola II 4’+2’*</td>
<td>Mixtur V-VI 2’</td>
<td>Piffaro V-VI 4’</td>
<td>Violonbass V-VI 8’</td>
<td>Fagottbass 8’</td>
</tr>
<tr>
<td>Trombetten 8’</td>
<td>Cimbalum II 2’+1’*</td>
<td>Comet V-VI 1’</td>
<td>Comet VIII-XI 2’</td>
<td>Bombeadbass 16’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nasat 2’*</td>
<td>Hautbois 8’ (new)</td>
<td>Voix humana 8’</td>
<td>La force 49f (C) 2’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Hautbois 4’</td>
<td>Carillon ped. 2’</td>
<td></td>
</tr>
</tbody>
</table>

**Percussion stops:** Cuculus, Rossignol, Cymbala, Tympan

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

Kronpositiv-Copplung, Brustpedal-Copplung

(f) im Prospekt

* placed in Kronpositiv

# placed in console
Weissenau (Basilica)

Church
The former Premonstratensian Abbey Church was founded in 1145. The Middle Age buildings were replaced by the Baroque church which was completed in 1724. The Baroque church has been used as a parish church since the secularization of 1802. In the west façade, two mighty towers flank the wide nave. The house eight swinging bells (a0 - c-sharp' - e' - f-sharp' - a' - h' - c-sharp'' - e'') (cast in 1699 and 1989)). The High Altar and the choir stalls date from 1635 and the altar-of-the-cross was given in 1783 as a gift from Salem Abbey. A Madonna dating from 1495 is preserved from the Middle Ages’ interior at the left choir arch of the church.

Organ
The organ was built by Johann Nepomuk Holzhey during the years 1785-87. The instrument underwent considerable changes due to work done by Franz Anton Kiene and his son Johann Nepomuk Kiene (1844-47), Carl Gottlob Weigle (1872), and Friedrich Weigle (1949-50). In the end, only 62.5% of the original metal flue pipes and 30% of the original wooden pipes remained. The restoration by Hubert Sandtner (1989) recreated the tonal picture to the fullest degree possible. Corresponding stops in other Holzhey organs served as examples for the reconstruction of the missing pipes. For the reed stops, pipes by Joseph Riepp (Ottobeuren) served as models; it became apparent that the few remaining Holzhey reed pipes had been produced in the same manner as those of Riepp. The tuning pitch was set to be 442 Hz at 15° C; the temperament corresponded to that of Werckmeister.

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

### Weissenau (Basilica)
#### Holzhey 1785-87, III/41

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

* = split f-sharp° / g°

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

Pedal couple built as ventil coupler
Reed stops of Hauptwerk cannot be coupled into pedal
Church
The first church buildings were erected in the 12th century. In 1285, the cornerstone of today's abbey church was laid and the building was completed and consecrated in 1414 by Archbishop Eberhard III of Salzburg. Built in Gothic style with three naves, transept and chancel, the basilica has remained nearly unchanged to this day and is said to be one of the most important Gothic churches in Southern Germany. Unlike the church, the adjacent abbey buildings and cloisters were replaced in the 17th century by a large Baroque construction which burnt down in a fire disaster in 1697. Today's cloisters have been built between 1697 and 1708 by Franz Beer, an architect from Vorarlberg. The furnishings of the Middle Ages were already given up when the buildings were rebuilt in the 17th century, and the new ones were destroyed by the fire in 1697. Another Baroque interior by Joseph Anton Feuchtmayer was eventually replaced by today's Classical furnishing (1766-1793) with 27 altars and choir stalls of 88 seats. Note the valuable Gothic tabernacle in the North transept from 1494.

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

Organ
In the early years, when the church was a Cistercian Abbey, there was no organ in Salem. The first organ was mentioned in 1450. In 1511, a smaller instrument was added in the North transept. Both organs were destroyed by fire in 1697. The famous Salzburg organbuilder Johann Christoph Egedacher replaced these organs by two new instruments in 1714 and 1720. A third one was built for the chancel in 1752 by Johann Georg Aichgasser. It was Abbot Anselm II who, in the course of the Classic refurbishing of the sanctuary, helped to achieve the famed reputation of Salem as home of four of the most beautiful and important Baroque organs, built by Karl Joseph Riepp (1710-1775) between 1766 und 1774 with a total of 129 speaking stops:

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

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

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

**Manual I C-f3**
- Principal 16'
- Gamba 8'
- Doppelflöte 8'
- Doppelgedeckt 8'
- Gemshorn 8'
- Salicional 8'
- Octave 4'
- Rohrflöte 4'
- Octave 2'
- Cornett 4-5f 8'
- Mixtur 4-5f 2 2/3'
- Trompete 8'

**Manual II C-f3**
- Bourdon 16'
- Geigenprincipal 8'
- Flauto amabile 8'
- Dolce 8'
- Octave 4'
- Traversflöte 4'
- Quinte 2 2/3'
- Nachthorn 2'
- Mixtur 4f 2 2/3'
- Oboe 8'

**Manual III C-f3**
- (enclosed)
- Echo Gamba 8'
- Concertflöte 8'
- Rohrgedeckt 8'
- Aeoline 8'
- Voix céleste 8'
- Schwiegel 2'
- Clarinet 8'
- (free reed)

**Pedal C-d1**
- Principalbass 16'
- Subbaß 16'
- Violon 16'
- Harmonikabass 16'
- Quintbass 10 2/3'
- Octavbass 8'
- Cello 8'
- Posaune 16'

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

Fixed Combinations: Piano, Mezzo forte, Forte, Tutti, Grandjeu, Cancel Automatic Piano Pedal, Crescendo

Façade of main case: Johann Georg Ditt (1771)

Pneumatic cone chests, pneumatic actions (original from 1901)

*S* = placed in Rückpositiv case
**Lindau (Minster)**

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

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

A fire caused severe damage to the roof and the organ, resulting in the installation of the present organ which was built between 1924-26 by G. F. Steinmeyer (Öttingen) with pneumatic action. Eighteen stops from the previous organ were included in the new organ (III/P/60). The 1755 case had been restored and enlarged.

In 1928, Steinmeyer added a Fernwerk (Echo division) with eight stops plus chimes, located behind the High Altar. In 1987, the roof of the church collapsed and caused severe damage to the organ. The organ shop Gebr. Link (Giengen) restored the organ in 1993. Today, the instrument still possesses the majority of the Steinmeyer stops from 1926-28 plus the already mentioned 18 stops from the previous 1898 Steinmeyer organ. Link, in 1993, added a few principal stops and reconstructed the two free-reed stops, Klarinette 8’ and Sanfthorn 8’ (Man. II), which had been replaced by neo-Baroque stops in the 1970s.

### Great Organ

**Hauptwerk (I) C-a³**

- Großflöte 16’ S
- Principal 8’ L
- Gedackt 8’ S
- Flöte harmonique 8’
- Viola di Gamba 8’
- Dolce 8’ S
- O costav 4’ S
- Flöte 4’ S
- Rauschquinte 2 2/3’
- Mixtur 4f 2’
- Kleinmixtur 3f 1/2’
- Cornett 8’
- Trompete 8’
- Claireon 4’

**Schwellwerk (II) C-a³**

- Rohrgedackt 16’
- Flötenprincipal 8’ L
- Rohrgedackt 8’ transm.
- Traversflöte 8’
- Viola 8’
- Aesthe 8’ S
- Geigenprincipal 4’ S
- Wienerflöte 4’
- Aeoline 4’ transm.
- Nasard 2 2/3’ S
- Flautino 2’ S
- Terzflöte 1 3/5’ S
- Echomixtur 3f 2 3/5’
- Klarinette 8’ L
- Sanfthorn 8’ L
- Tremulant

**Schwellwerk (III) C-a³**

- Bourdon 16’ S
- Homprincipal 8’
- Gedackt 8’ transm.
- Hoßflöte 8’
- Quintaton 8’
- Fugara 8’
- Salicional 8’
- Vox coelestis 8’ S
- Praestant 4’
- Rohrflöte 4’
- Salizot 4’ transm.
- Waldflöte 2’ S
- Großmixtur 5f 2 2/3’
- Cimbel 3f 1’
- Bombarde 16’
- Schalmei 8’
- Oboe 8’
- Vox humana 8’
- Trompete harm. 4’
- Tremulant

**Fernwerk (I) C-a³**

- Liebl. Gedackt 16’
- Alphorn 8’
- Liebl. Gedackt 8’ transm.
- Spitzflöte 4’
- Aeolsharfe 2f 4’
- Larigot 2f 2’
- Horn 8’
- Vox humana 8’
- Chimes (E-g1)
- Tremulant (Vox humana)

**Pedal C-f¹**

- Principalbass 16’
- Subbaß 16’ S
- Zartbass 16’
- Violon 16’ S
- Quintbass 10 2/3’ S
- Octavbass 8’ L
- Flötibass 8’ S
- Violoncello 8’
- Bassflöte 4’
- Contra Tuba 32’
- Posaune 16’
- Trompete 8’

*transm. from III

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

| Sub- and Superoctave III, II | Suboctave II/I, III/I | Superoctave II/I, III/I | Superoctave II/Ped |

- 2 free combinations
- Reeds off
- Pianopedal, Tutti, Crescendo

**S = Steinmeyer 1898**

**L = Link 1993**

**Fernwerk: Steinmeyer 1928**

**Rest: Steinmeyer 1924-26**
St. Mary’s Organ

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

**St. Mary’s Organ**

MAIER 1993, II/29

<table>
<thead>
<tr>
<th>Hauptwerk (I) C-f³</th>
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<tbody>
<tr>
<td>Bourdun 16'</td>
</tr>
<tr>
<td>Principal 8' façade</td>
</tr>
<tr>
<td>Rohrflöte 8'</td>
</tr>
<tr>
<td>Spitzgambe 8'</td>
</tr>
<tr>
<td>Octave 4'</td>
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<tr>
<td>Spitzflöte 4'</td>
</tr>
<tr>
<td>Quinte 2 2/3'</td>
</tr>
<tr>
<td>Superoctave 2'</td>
</tr>
<tr>
<td>Cornet 5f ab g⁰ 8' mounted.</td>
</tr>
<tr>
<td>Mixture 4f 1 1/3'</td>
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<tr>
<td>Trompete 8'</td>
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<tr>
<td>Tremulant</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Brustwerk (II) C-f³</th>
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</thead>
<tbody>
<tr>
<td>Gedeckt 8' bass/treble</td>
</tr>
<tr>
<td>Quintade 8' C-b⁰</td>
</tr>
<tr>
<td>Salicional 8' C⁴⁻f³</td>
</tr>
<tr>
<td>Principal 4'</td>
</tr>
<tr>
<td>Rohrflöte 4'</td>
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<tr>
<td>Nasard 2 2/3'</td>
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<tr>
<td>Octave 2'</td>
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<tr>
<td>Gemshorn 2'</td>
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<tr>
<td>Terz 1 3/5'</td>
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<tr>
<td>Quint 1 1/3'</td>
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<tr>
<td>Scharff 3f 1'</td>
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<tr>
<td>Vox humana 8'</td>
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</tbody>
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<tr>
<th>Pedal C-f¹</th>
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</thead>
<tbody>
<tr>
<td>Subbaß 16'</td>
</tr>
<tr>
<td>Octavbass 8' transm. from HW</td>
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<tr>
<td>Gedacktbass 8'</td>
</tr>
<tr>
<td>Choralbass 4'</td>
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<tr>
<td>Posaune 16'</td>
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<tr>
<td>Trompete 8'</td>
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<tr>
<td>Trompete 4'</td>
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Mechanical slider chests
Church

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

When the oldest parish church of the prospering city, St. Gallus, became too small, a second church was planned and eventually completed in 1908: the Heart-of-Jesus Church. Today, this large downtown church is said to be one of the most remarkable neo-Gothic churches near Lake Constance.

As a pattern, the architect used the famous brick church of St. Mary's in Lübeck. The two towers house the largest set of swinging bells (total weight of 11 tons) in Vorarlberg (g° - b° - d' - e' - g', 1958).

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

Organ

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

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

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

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<tbody>
<tr>
<td>Great</td>
<td>Swell</td>
<td>Swell</td>
<td>C-f 30 notes</td>
</tr>
<tr>
<td>C-a''' 70 notes</td>
<td>C-a''' 70 notes</td>
<td>C-a''' 70 notes</td>
<td>Untersatz 32'</td>
</tr>
<tr>
<td>Prinzipal major 16'</td>
<td>Bordun 16'</td>
<td>Quintatōn 16'</td>
<td>Prinzipalbass 16'</td>
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<tr>
<td>Flauto amabile 16'</td>
<td>Prinzipal secundo 8'</td>
<td>Geigenprinzipal 8'</td>
<td>Subbaś 16'</td>
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<tr>
<td>Prinzipal primo 8'</td>
<td>Tibia 8'</td>
<td>Bordun 8'</td>
<td>Violonbass 16'</td>
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<tr>
<td>Grossgedeckt 8'</td>
<td>Viola baritona 8'</td>
<td>Viola alta 8'</td>
<td>Harmonikabass 16'</td>
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<td>Viola di Gamba 8'</td>
<td>Gedeckt 8'</td>
<td>Unda maris 8'</td>
<td>Zarbass 16'</td>
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<tr>
<td>Flöte harmonique 8'</td>
<td>Quintatōn 8'</td>
<td>Dulciana 8'</td>
<td>Quintbass 10 2/3'</td>
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<tr>
<td>Gemshorn 8'</td>
<td>Salicional 8'</td>
<td>Fugara 4'</td>
<td>Oktavbass 8'</td>
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<td>Dolce 8'</td>
<td>Aeoline 8'</td>
<td>Rohrflöte 4'</td>
<td>Cello 8'</td>
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<tr>
<td>Quinte 5 1/3'</td>
<td>Vox coelestis 8'</td>
<td>Terzflöte 1 3/5'</td>
<td>Choralbass 4'</td>
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<tr>
<td>Oktave 4'</td>
<td>Geigenprinzipal 4'</td>
<td>Kornett 3-4f 4'</td>
<td>Mixturbass 4f 5 1/3'</td>
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<tr>
<td>Hohlföte 4'</td>
<td>Traversflöte 4'</td>
<td>Oboe 8'</td>
<td>Posaune 16'</td>
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<tr>
<td>Quinte 2 2/3'</td>
<td>Viola d'amour 4'</td>
<td>Tremulant</td>
<td>Trompetbass 8'</td>
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<tr>
<td>Superoktave 2'</td>
<td>Piccolo 2'</td>
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<tr>
<td>Septime 1 1/7'</td>
<td>Mixturb 4-5f 2 2/3'</td>
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<tr>
<td>Kornett 4-5f 8'</td>
<td>Trompete harm. 8'</td>
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<tr>
<td>Mixtur 6f 2 2/3'</td>
<td>Klarinette 8'</td>
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<td>Trompete 8'</td>
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<tr>
<td>Clairon 4'</td>
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electropneumatic cone chests
pneumatic stop action,
7 fixed and 3 free combinations, Tutti, Crescendo roller
Church
St. Martin is the central Roman Catholic Parish Church of Dornbirn. The parish of St. Martin is mentioned for the first time in 1130, most likely founded by the monks of St. Gallen in the 9th century. A new Gothic church was completed in 1454 and the detached tower, crowned by a gothic spire, is preserved. After a fire caused by lightning, the church was rebuilt and enlarged in 1670. A completely new Rococo building was built in 1751-53. Some pews as well as the statues of St. George and St. Martin in the chancel have been preserved from this church.

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

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

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

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**Hauptwerk (I) C-a’’’**

- 85 mm wind pressure
- Prinzipal mayor 16’
- Flauto amabile 16’
- Prinzipal primo 8’
- Prinzipal piano 8’
- Doppelgedeckt 8’
- Viola baritona 8’
- Salicional 8’
- Großquinte 5 1/3’
- Oktave 4’
- Hohlflöte 4’
- Quinte 2 2/3’
- Superoktave 2’
- Septim 1 1/7’
- Cornet IV-V 8’
- Mixtur VI 2 2/3’
- Trompette 8’
- Clairon 4’
- Hochdruck-Prinzipal 8’
- Hochdruck-Violine 8’
- Hochdruck-Gedeckt 8’
- Tuba mirabilis 8’

7 fixed combinations: pp/p/m/ff/f/Fleno/Tutti
3 free combination
Crescendo
electro-pneumatic cone chests

**Schwellwerk (II) C-a’’’**

- 80 mm wind pressure
- Bourdon 16’
- Prinzipal secundo 8’
- Tibia 8’
- Gedeckt 8’
- Gamba 8’
- Quintatön 8’
- Gemshorn 8’
- Aeoline 8’
- Vox coelestis 8’
- Geigenprinzipal 4’
- Traversflöte 4’
- Viola d’amour 4’
- Piccolo 2’
- Harmonia aetherea III
- Mixtur minor IV-V 2’
- Trompete harm. 8’
- Klarinette 8’
- Glockenspiel (d-d’’)

**Schwellwerk (III) C-a’’’**

- 75 mm wind pressure
- Quintatön 16’
- Geigenprinzipal 8’
- Bordun 8’
- Viola di alta 8’
- Konzertflöte 8’
- Unda maris 8’
- Dulciana 8’
- Fugara 4’
- Rohrflöte 4’
- Flageolet 2’
- Terzflöte 1 3/5’
- Cymbalo III-IV 2’
- Vogelsang 1’
- Oboe 8’
- Vox humana 8’
- Tremolo
- Tremolo Vox humana

**Pedal C-f’**

- 80 mm wind pressure
- Mayorbas 32’
- Prinzipalbass 16’
- Subbaß 16’
- Violonbass 16’
- Harmonikabass 16’
- Echobass 16’
- Quintbass 10 2/3’
- Octavbass 8’
- Cello 8’
- Gedecktbas 8’
- Choralbass 4’
- Großtuba 32’
- Hochdruck-Bombarde 16’
- Posaune 8’
- Bassstuba 8’
- Basstrompete 4’

**Choir Organ:**

Built in 1969 by Hans Karl from Aichstetten (Allgau)
2 manuals, 15 stops (no reeds)
mechanical slider chests
Church
The church, the oldest in the city, was built in 1792/93 under the supervision of master-builder Sigmund Hilbe. In 1881 Brothers of the Redemption built a cloister close to the church. After they left the cloister it was used as an orphanage and later as a school.

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

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

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

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

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

### Hauptwerk (II) C-g³
- Bourdon 16’
- Principal 8’
- Flute harmonique 8’
- Octav 4’
- Flute 4’
- Sesquialter II 2 2/3’ + 1 3/5’
- Superoctav 2’
- Mixtur IV-V 2’
- Trompete 8’

### Positiv (III) C-g³
- Holzgedeckt 8’
- Salicional 8’
- Rohrflöte 4’
- Octavin 2’
- Larigot 1 1/3’
- Scharff IV 1’
- Dulcian 8’
- Tremulant

### Pedal C-f¹
- Subbaß 16’
- Oktavbass 8’
- Spitzflöte 8’
- Choralbass 4’
- Posaune 16’

### Couplers:
- II/Ped
- III/Ped
St. Gallen (Cathedral)

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

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

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

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

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

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

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

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

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

West Gallery Organ
A first organ for the abbey church was built on a screen in 1476, and further instruments on the west gallery are mentioned in 1513, 1626 and 1728. When the building of the new Baroque cathedral had been completed in 1768, Bossart built the choir organs above the choir stalls in 1768-1770 (see “Choir Organs”).
After the secularization in 1805, a new High Altar and a new west gallery were installed. In 1810, the Munich-based organbuilder Franz Frosch was asked to build a new large organ in the west gallery. The Frosch family built organs in Munich for three generations. The founder, Franz Frosch, had built the organs in the Royal Chapel of Munich and in the cathedral as well as further instruments in Switzerland. His *opus magnum* has been the St. Gallen Cathedral organ, completed in 1813, with 60 speaking stops. In 1829, his son Joseph enlarged the instrument, mainly by adding further stops in the second and third manuals. In 1875, the organ underwent a thorough rebuilding by Johann Nepomuk Kuhn (Männedorf). Kuhn kept the façade and 44 stops of the 1813 Frosch organ.

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

**Choir Organs**

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

**The new choir organs by Victor Ferdinand Bossart (1770)**

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

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

**The rebuilding by Franz Anton Kiene (1823-25)**

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

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

In 1939, after an extensive exterior restoration of the cathedral, both the West Gallery and Choir organs underwent a renovation. The latter instruments were restored and rebuilt by Gattringer (1887-1944) from Rorschach, who had firmly pointed out their value. Repair was needed again by the end of the 1960s. Meanwhile, the enthusiasm for Baroque organ art had reached its climax in Switzerland, too, and the importance of the Bossart organbuilding dynasty was re-discovered. Therefore, the Swiss organbuilder Manfred Mathis was summoned to restore the choir organs in the style of the original Bossart instrument, and also to keep some of the Kiene stops and add some new stops. Mathis’ work was completed in 1968. A cleaning of the entire instrument followed in 1985. So, today, the choir organs represent several different styles:

- Seven stops from Bossart (including all façade pipes)
- Conception, majority of the pipework and windchests from Kiene
- Mechanical parts of the key action and some new stops by Mathis
### St. Gallen (Cathedral), West Gallery Organ

**Kuhn 1968, IV/73**

<table>
<thead>
<tr>
<th>Positiv I C-g³</th>
<th>Hauptwerk II C-g³</th>
<th>Schwellwerk III C-g³</th>
<th>Kronwerk IV C-g³</th>
<th>Pedal C-f¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quintatön 16'</td>
<td>Principal 16'</td>
<td>Gedackt 16'</td>
<td>Rohrgedackt 8'</td>
<td>Principal 32'</td>
</tr>
<tr>
<td>Harfenprincipal 8'</td>
<td>Gambe 16'</td>
<td>Holzoctave 8'</td>
<td>Quintade 8'</td>
<td>Praestant 16'</td>
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<tr>
<td>Copula 8'</td>
<td>Praestant 8'</td>
<td>Metallgedackt 8'</td>
<td>Principal 4'</td>
<td>Flötbass 16'</td>
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<tr>
<td>Principal 4'</td>
<td>Offenflöte 8'</td>
<td>Viola 8'</td>
<td>Spitzgedackt 4'</td>
<td>Subbaß 16'</td>
</tr>
<tr>
<td>Rohrflöte 4'</td>
<td>Gemshorn 8'</td>
<td>Una maris 8'</td>
<td>Schwegel 2'</td>
<td>Oktave 8'</td>
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<tr>
<td>Superoctave 2'</td>
<td>Quinte 5 1/3'</td>
<td>Principal 4'</td>
<td>Spitzquinte 1 1/3'</td>
<td>Spitzflöte 8'</td>
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<tr>
<td>Oktavlein 1'</td>
<td>Octave 4'</td>
<td>Harfpfeife 4'</td>
<td>Scharf 5f 1'</td>
<td>Basszink 3f 5 1/3'</td>
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<tr>
<td>Zink 3f 1 3/5'</td>
<td>Koppelflöte 4'</td>
<td>Querflöte 4'</td>
<td>Farbçymbel 3f 1/14'</td>
<td>Octave 4'</td>
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<tr>
<td>Mixtur 5f 2/3'</td>
<td>Pommer 4'</td>
<td>Quinte 2 2/3'</td>
<td>Holzregal 16'</td>
<td>Blockflöte 4'</td>
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<tr>
<td>Dulcian 16'</td>
<td>Terz 3 1/5'</td>
<td>Octave 2'</td>
<td>Vox humana 8'</td>
<td>Mixtur 5f 2 2/3'</td>
</tr>
<tr>
<td>Krummhorn 8'</td>
<td>Terz 1 3/5'</td>
<td>Flachflöte 2'</td>
<td>Tremulant</td>
<td>Piffaro 2f 2'</td>
</tr>
<tr>
<td>Schalmei 4'</td>
<td>Rauschmixturm 5-6f 2'</td>
<td>Grossmixturm 5-8f 2'</td>
<td>Kontrafagott 32'</td>
<td>Trompete 8'</td>
</tr>
<tr>
<td>Tremulant</td>
<td>Cymbel 3f 1/3'</td>
<td>Kleinmixturm 4f 1 1/3'</td>
<td>Posaune 16'</td>
<td>Cläirn 4'</td>
</tr>
<tr>
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<td>Basson 16'</td>
<td>Trompete harm. 8'</td>
<td>Fagott 16'</td>
<td>Singend Cornett 2'</td>
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<tr>
<td></td>
<td>Trompete 16'</td>
<td>Cläirn 4'</td>
<td>Trompete 8'</td>
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<tr>
<td></td>
<td>Trompete 8'</td>
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</tbody>
</table>

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

Ventil Pedal

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### St. Gallen (Cathedral), South Choir Organ (Epistle) I/19

**Bossart 1770 / Kiene 1825 / Mathis 1968**

**Manual C-f³**

- Gross Bourdoung 16'
- Principal 8'
- Copell 8'
- Quintatön 8'
- Viola 8'
- Octav 4'
- Flut dous 4'
- Flageolet 2'
- Larigott 1 1/3'
- Fourniture 3f 2'
- Cymbel 3f 1/2'
- Trompeten 8'

**Pedal C-d¹**

- Gross Bourdoung 16'
- Subbaß 16'
- Principal 8'
- Cello 8'
- Mixtur 3f 4'
- Bombard 16'
- Trompeten 8'

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### St. Gallen (Cathedral), North Choir Organ (Evangelist) I/15

**Bossart 1770 / Kiene 1825 / Mathis 1968**

**Manual C-f³**

- Principal 8'
- Copell 8'
- Gamba 8'
- Flaut travers 8'
- Octav 4'
- Flauto 4'
- Quint Fleuten 2 2/3'
- Superoctave 2'
- Terbia 1 3/5'
- Mixtur 3f 1'
- Dulcian 16'

**Pedal C-a⁰**

- Subbaß 16'
- Principalbass 8'
- Cello 8'
- Octava 4'

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

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

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

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

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

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

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**Hauptwerk (I) C-g¹**  
Principal 16'  
Bourdon 16'  
Prinzipal 8'  
Bourdon 8'  
Viola di Gamba 8'  
Hohlflöte 8'  
Dolce 8'  
Quinte 5 1/3'  
Octav 4'  
Rohrflöte 4'  
Gemshorn 4'  
Quinte 2 2/3'  
Octave 2'  
Mixtur V 2 2/3'  
Cornet III-V 8'  
Trompete 8'

**Positiv (II) C-g¹**  
Bourdon 16'  
Principal 8'  
Bourdon 8'  
Doppelflöte 8'  
Salicional 8'  
Aeoline 8'  
Voix céleste 8'  
Principal 4'  
Traversflöte 4'  
Flute d'amour 4'  
Waldflöte 2'  
Mixtur IV 2 2/3'  
Clarinette 8'  
Trompete 8'

**Echowerk C-g¹**  
Bourdon d'écho 8'  
Vox humana 8'  
Tremulant

**Schwellwerk (III) C-g¹**  
Lieblich Gedeckt 16'  
Principal 8'  
Viola 8'  
Lieblich Gedeckt 8'  
Spitzflöte 8'  
Harmonika 8'  
Fugara 4'  
Dolceflöte 4'  
Harmonia aetherea IV 4'  
Trompete harmonique 8'  
Basson-hautbois 8'  
Clairon 4'

**Pedal C-f¹**  
Principalbass 32'  
Principalbass 16'  
Violonbass 16'  
Subbaß 16'  
Gedeckt bass 16'  
Flûtenbass 8'  
Violoncello 8'  
Oktav 4'  
Posaune 16'  
Trompete 8'  
Clairon 4'

4 reed stops by Kuhn 1924/34

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

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

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

**Hauptwerk (I) C-f3**
- Bourdon 16'
- Prinzipal 8'
- Hohlflöte 8'
- Oktave 4'
- Quinte 2 2/3'
- Superoktave 2'
- Mixtur III
- Cornet disc. III
- Dulcian 8'
- Dolce 8'

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

**Pedal C-d1**
- Subbaß 16' transm. HW
- Octave 8' transm. HW
- Trompeta 8'

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

Mechanical key and stop action
Slider chests
Tremolo
Church

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

Organ

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

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

Kuhn Organ Builders at a glance

1864 Company founded in Männedorf by Johann Nepomuk Kuhn (1827-1888)

1888 Following the death of Johann Nepomuk Kuhn, management of the company passed to his son, Carl Theodor Kuhn (1865-1925)

1906 Founding of second French subsidiary in Nancy, after Bellegarde

1907 Bellgarde Subsidiary merged with Charles Michel-Merklin, Lyon

1925 Shortly before the death of Carl Theodor Kuhn, the company was transformed into the "Orgelbau Th. Kuhn Aktiengesellschaft"

1958 Resumption of new organ exports, with the first organs going overseas

1967 Friedrich Jakob appointed director

1974 Company's own restoration department established

1979 Start of extensive restoration activities abroad

1988 Export of new organs established as fixed part of Kuhn's service portfolio

1998 Ownership of all entire stock secured by management

2000 Company renamed "Orgelbau Kuhn AG" (Kuhn Organ Builders Ltd.) Managerial triumvirate: Dieter Utz, Chief Executive; Dieter Rüfenacht, New organs; Wolfgang Rehn, Restorations

Legal Form

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

Company-owned real estate

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

Infrastructure

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

The people behind our success

All Kuhn Organ Builders employees are qualified specialists and include:

- Master organ builders
- Organ builders, mostly with an additional qualification in voicing, design, planning, restoration, organ care
- Pipe-makers
- Cabinet-makers and other skilled crafts
- Graduate in Business management and staff with commercial backgrounds
The foundation of the monastery dates from 1027. Benedictine monks from the monastery of Einsiedeln settled Muri in 1032. During a period of 800 years, the monastery of Muri developed to its current form and size. The Roman crypt, the Gothic chancel, and the Baroque center church, completed with an octagon in 1694, stand testament to the church's long building history. Since 1960, a small group of Benedictine monks have once again settled in Muri.

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

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

West Gallery Organ
The Thomas Schott organ from 1630 in the west gallery was rebuilt by Joseph and Victor Bossart in 1744-46. In 1827, Franz Bossart renovated the organ and enlarged the manual compasses to f3. The first serious intervention into Schott's pipework (1660) was done in 1834 by Conrad Bloch who removed the Rückpositiv from the balustrade to the top of the Hauptwerk case and rebuilt the bellows system. In 1852, Friedrich Haaß changed the temperament of the instrument. In this fairly original state, the organ survived until 1919, when the organ company Goll built a new instrument with tubular pneumatic action in the old historic Schott case, retaining some of the old stops.

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

Muri (Abbey Church) West Gallery Organ

<table>
<thead>
<tr>
<th>Hauptwerk (II) C-f³</th>
<th>Rückpositiv (I) C-f³</th>
<th>Pedal C-f³</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourdon 16&quot;*</td>
<td>Bourdon 8&quot;*</td>
<td>Principalbass 16&quot;*</td>
</tr>
<tr>
<td>Prinzipal 8&quot;*</td>
<td>Quintadena 8&quot;*</td>
<td>Subbaß 16&quot;</td>
</tr>
<tr>
<td>Rohrflöte 8&quot;</td>
<td>Prinzipal 4&quot;*</td>
<td>Octavbass 8&quot;</td>
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<td>Octave 4&quot;*</td>
<td>Flauto 4&quot;*</td>
<td>Bassflöte 8&quot;</td>
</tr>
<tr>
<td>Spitzflöte 4&quot;*</td>
<td>Octave 2&quot;*</td>
<td>Quintadenbass 8&quot;</td>
</tr>
<tr>
<td>Kleingedackt 4&quot;*</td>
<td>Spitzflöte 1 1/3'</td>
<td>Octave 4&quot;</td>
</tr>
<tr>
<td>Quinte 3&quot;</td>
<td>Sesquialtera II 1 1/3'+4/5' (oct. rep. on TC)</td>
<td>Bauerflöte 2&quot;</td>
</tr>
<tr>
<td>Quinflöte 3&quot;</td>
<td>Cinbel III-IV 1'</td>
<td>Grossmixtur VI 2 2/3'</td>
</tr>
<tr>
<td>Superoctave 2&quot;*</td>
<td>Vox humana 8&quot;</td>
<td>Posaune 16'</td>
</tr>
<tr>
<td>Waldflöte 2&quot;</td>
<td></td>
<td>Trompete 8'</td>
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<tr>
<td>Terz 1 3/5&quot;</td>
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<td>Trompete 4'</td>
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<tr>
<td>Mixture IV-V 1 1/3&quot;*</td>
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<tr>
<td>Hörnlein II 2/3'+1/2'</td>
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<tr>
<td>Trompete 8&quot;</td>
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</tr>
</tbody>
</table>

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

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

Built by:
Thomas Schott, 1619-1630
Rebuilt by:
Joseph & Victor Bossart, 1744
Restored and reconstructed by:
Metzler-Edskes, Bruehlmann, 1966-71
Revision of bellows by:
Kuhn 2005
**Screen Organs**
The two choir organs on the left and right side, built in 1743 by Joseph and Victor Bossart, look very much alike in their exterior forms. The façades mirror and contain all 45 stops of the Principal 8’. Both organs have one manual and an attached pedal with short octaves and the original wind supply by three bellows.

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

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

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

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

**Epistle Organ**
Built by: Joseph & Victor Bossart, 1743
Restored by: Metzler, Brüelmann, 1961-62
Restored by: Edskes, 1991-92

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

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**Manual CDEFGA-c³**
- Prinzipal 8’ façade
- Coppel 8’
- Octava 4’
- Fluiten 4’ stopped
- Superoctave 2’
- Sesquialter II 1 1/3’+4/5’, oct. rep. on c²
- Mixtur I/II 2’+1’+2/3’, oct. rep. on c²

**Pedal CDEFGA-a⁰**
- Subbaß 16’ pine

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

**Manual CDEFGA-c³**
- Prinzipal 8’ façade
- Coppel 8’
- Gamba 8’
- Octava 4’
- Flutte dous 4’ open
- Nazard 2 2/3’
- Superoctava 2’
- Terz 1 3/5’
- Sesquialtera III 1 1/3’+1’+4/5’, oct. rep. on c¹
- Mixtur I/II 2’+1 1/3’+1’, oct. rep. on c¹
- Corno V 8’, from c¹, mounted
- Trompe 8’
- Cleron 4’

**Pedal CDEFGA-a⁰**
- Subbaß 16’ pear wood
- Ockavbass 8’ stopped, 1818
- Fagottbass 8’

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

**Manual CDEFGA-c³**
- Coppel 8’
- Flitten 4’
- Prinzipal 2’
- Quinte 1 1/3’, oct. rep. on c¹

Temperament: well-tempered, a¹ = 440 Hz

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

**Manual compass: CDEFGA-c³**
Two hand-pumped bellows
**Church**
The oldest Middle Age parish church in Zurich, St. Peter is located close to the Roman castle Lindenhof and dates back to Roman times. Today's church has had four predecessors: pre-Roman around 800, early Roman around 1000, late Roman in the early 13th century (from this church, the tower and chancel are preserved), and late Gothic around 1450.

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

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

<table>
<thead>
<tr>
<th>Hauptwerk (I)</th>
<th>Rückpositiv (II)</th>
<th>Schwellwerk (III)</th>
<th>Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prinzipal 16’</td>
<td>Suavial 8’</td>
<td>Gedeckt 16’</td>
<td>Prinzipalbass 16’</td>
</tr>
<tr>
<td>Prinzipal 8’</td>
<td>Gedeckt 8’</td>
<td>Prinzipal 8’</td>
<td>Subbaß 16’</td>
</tr>
<tr>
<td>Rohrgedeckt 8’</td>
<td>Salicional 8’</td>
<td>Koppelflöte 8’</td>
<td>Gedecktbas 16’</td>
</tr>
<tr>
<td>Gemshorn 8’</td>
<td>Prinzipal 4’</td>
<td>Flöte harmonique 8’</td>
<td>Prinzipal 8’</td>
</tr>
<tr>
<td>Oktave 4’</td>
<td>Rohrflöte 4’</td>
<td>Zartgedeckt 8’</td>
<td>Spitzflöte 8’</td>
</tr>
<tr>
<td>Flöte 4’</td>
<td>Flautino 2’</td>
<td>Viola da gamba 8’</td>
<td>Gedecktbas 8’</td>
</tr>
<tr>
<td>Superoktave 2’</td>
<td>Gemsquinte 1 1/3’</td>
<td>Voix céleste 8’</td>
<td>Oktave 4’</td>
</tr>
<tr>
<td>Cornett V 8’</td>
<td>Oktave 1’</td>
<td>Oktave 4’</td>
<td>Nachthorn 2’</td>
</tr>
<tr>
<td>Mixtur IV-V 2’</td>
<td>Zimbel III 2/3’</td>
<td>Nazard 2 2/3’</td>
<td>Mixtur III 4’</td>
</tr>
<tr>
<td>Scharf 1’</td>
<td>Krummhorn 8’</td>
<td>Tierce 1 3/5’</td>
<td>Posaune 16’</td>
</tr>
<tr>
<td>Trompete 8’</td>
<td>Schalmei 4’</td>
<td>Mixtur V 1 1/3’</td>
<td>Trompete 8’</td>
</tr>
<tr>
<td>Clairon 4’</td>
<td>Tremulant</td>
<td>Bombarde 16’</td>
<td>Clairon 4’</td>
</tr>
</tbody>
</table>

**ZURICH (ST. PETER)**

MÜHLEISEN 1974

62
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fri 28 Apr</td>
<td>Depart USA</td>
<td>Join your Pipedreams group on a journey of musical discovery amidst the historic organs of Germany and Switzerland. Board your aircraft for the overnight flight from Minneapolis/St. Paul to Amsterdam. (Meals in-flight)</td>
</tr>
<tr>
<td>Sat 29 Apr</td>
<td>Arrive Munich</td>
<td>Connect in Amsterdam with the continuing flight to Munich, the &quot;Big Apple&quot; of Germany. Arrive in Munich this morning where you'll be welcomed by Ulrich Feldhahn, your German National Guide. Transfer for your first organ visit at the Peterskirche. After a lunch on your own, visit one of the churches where the noted organist/composer Josef Rheinberger served as organist, Michaelskirche. After hotel check-in there will be time to freshen up before a get-acquainted welcome dinner. Mercure Munich City (Meals in-flight, D)</td>
</tr>
<tr>
<td>Sun 30 Apr</td>
<td>Munich</td>
<td>Enjoy a morning at leisure for independent exploration and an early lunch on your own. Gather in the late morning for noon time worship (optional) at Munich's most famous cathedral, the Frauenkirche. This massive and famous landmark, capable of holding 20,000 worshippers, was begun in 1468 and consecrated in 1494. Following the service meet the organist and visit the organ loft. Continue with visits to innumerable Baroque churches in Munich such as the Lukas kirche and Franziskuskirche. This evening attend a unique performance by the Munich Symphony. They will play Mendelssohn's music, which is simultaneously &quot;interpreted&quot; with the carefully visualized photographs of Tobias Melle. Mercure Munich City (B, D)</td>
</tr>
<tr>
<td>Mon 01 May</td>
<td>Munich/Memmingen</td>
<td>Today is a public holiday and all stores, banks and public buildings will be closed. This morning travel west to Fürstenfeldbruch and its former Cistercian monastery, which was founded in the 12th century by the Bavarian Wittelsbach dynasty. Then visit the Basilica in Landsberg before continuing to Tuitteuren among the Alpine foothills for a third organ visit. The monastery of Ottobeuren was founded in the year 764 and the basilica that you find in Ottobeuren today was finished in 1766. The day ends in Memmingen where ancient architectural masterpiece continue to pay witness to this important trading center's economic and cultural heyday in the Middle Ages. After dinner we will stroll from our hotel to the Martinkirche. Hotel Weisses Ross (B, D)</td>
</tr>
<tr>
<td>Tue 02 May</td>
<td>Memmingen/Ulm</td>
<td>Depart Memmingen for nearby towns. The Abbey at Rot an der Rot was founded in 1120 and rebuilt several times over the centuries although with thoughtful consideration of architectural continuity. In Ochsenhausen, the former Benedictine monastery rises impressively on a hill overlooking the town named after it. It was founded at the end of the 11th century as a filial monastery of St. Blasien in the Black Forest. Drive through Bavarian pastures to Ulm. In the Middle Ages the city fathers sought to distinguish the town by building an unforgettable cathedral. The city's mighty Münster (a second in size behind Cologne) has the world's tallest spire, intricately carved and beautifully adorned. You can climb its 768 winding steps for an exceptional view amid the historic organs of Germany and Switzerland. Board the Munich Symphony. They will play Mendelssohn’s music, which is simultaneously 'interpreted' with the carefully visualized photographs of Tobias Melle. Mercure Munich City (B, D)</td>
</tr>
<tr>
<td>Wed 03 May</td>
<td>Ulm</td>
<td>Enjoy a day of exploration in tidy villages north and east from Ulm: Mönchsdeggingen, Mahingen, Neresheim, and Giengen. The little town of Neresheim is dominated by its Benedictine Abbey, constructed between 1699 and 1714. Balthasar Neumann designed the magnificent Baroque church, which is ceiling paintings by Martin Knoller. In Giengen there will be a warm and fuzzy diversion when you visit the Margarete Steiff Company and Museum. Learn about this remarkable late 19th century woman who transformed her cottage industry into a stuffed animal empire with the creation of the Teddy Bear in 1902. Return to Ulm for an evening at leisure. InterCity Hotel (B)</td>
</tr>
<tr>
<td>Thu 04 May</td>
<td>Ulm/Königsfeld</td>
<td>Journey through the heart of the Swabian Alb, an upland region characterized by forested limestone plateaus and grayly flutings. The area is sparsely populated and quiet - you'll be off the beaten path today when visiting the nicely stuccoed former Abbey church in Obersmarshalt and St. Johann Church in the town of Sigmaringen, which is particularly renowned for its wonderfully preserved Hohenzollern Castle. The town of Hechingen was the capital of the Hohenzollern-Hechingen principality until 1850 and it lies at the foot of the hill from which the ancestral castle looms. Here in Hechingen visit the 18th century St. Jakobus Church and the 16th century St. Luzern Church. Then into the legendary Black Forest - the Schwarzwald - which covers the southwestern corner of Germany and is most cherished for outdoor holidays. Today's destination is Königsfeld. Schwarzwald Park Hotel (B, D)</td>
</tr>
<tr>
<td>Fri 05 May</td>
<td>Königsfeld/Freiburg</td>
<td>The Black Forest has a diverse landscape ranging from the dense forests of the north to the mountainous heights of the south. Residents of the Black Forest are some of the friendliest and most colorful characters in Germany. These are the folks who invented cuckoo clocks! Today you'll wind your way through the pine-covered hills to the town of Schramberg to enjoy the restored Walcker organ with its &quot;free-reed&quot; stop (like a harmonica). Continue to Freiburg on the western edge of the Schwarzwald. You'll visit Freiburg's Münster whose lacy spires towers over the nicely rebuilt Medieval streets. The Münster was built over three centuries beginning in 1200 and it reflects the span of architectural developments over that period. The luminous 12th century stained glass windows are worth noting and the Münster’s four organs are playable from a central console (IV/134). End the day with a trip south into some of the more dramatic scenery of the Black Forest to visit St. Blasien, another impressive Benedictine monastery church with an enormous central dome. Return to Freiburg for the evening. Hotel Zum Schiff (B, D)</td>
</tr>
<tr>
<td>Sat 06 May</td>
<td>Freiburg/Tettnang</td>
<td>Leave Freiburg for the Black Forest town of Villingen whose city center is charmingly graced by buildings dating to the Middle Ages. After hearing the instrument in St. Georg Church, continue with a visit to the Münster in pretty little Radolfzell on the shores of the lake. Next, travel amidst dark valleys and thatched-roof villages to Überlingen, a town and its Münster picturesquely situated on an arm of Lake Konstanz, also known as the Bodensee. Then drive to the north of the Bodensee and unpack for a three-night stay in the quaint, historic town of Tettnang. Hotel Rad (B, D)</td>
</tr>
<tr>
<td>Sun 07 May</td>
<td>Tettnang</td>
<td>Travel northward today, first to Weingarten and the largest Baroque church in Germany. This majestic sanctuary was built to house a vial said to contain drops of Christ's blood, and on Ascension Day each year a huge pilgrimage procession pays homage to this important relic. The imposing interior is home to one of Germany's most extraordinary pipe organs which fills the balcony and surrounds the gallery windows. Then to Weisenau to the former Premonstratensian Monastery and its 18th century church. Drive southward again to Salem Castle, a former Cistercian Abbey lying in the Salem Valley amidst orchards and vineyards. Visit the organ in the High Gothic Basilica and tour the castle, part of which houses Germany's most known boarding school for boys and girls. This evening you'll attend one of the Bodensee Festival concerts in Friedrichshafen - Nigel Kennedy is the featured performer. Hotel Rad (B)</td>
</tr>
</tbody>
</table>
| Mon 08 May | Tettnang          | Toward the eastern end of Lake Konstanz lies the island town of Lindau in a picture-postcard setting. The Old Town is connected to the mainland Garden Town by a causeway and it dates back to the Romans. A brief walking tour of the Old Town will highlight the many charms of this ancient village. After a visit to the Münster, cross the border into Austria for organ visits in Bregenz and Dornbirn. Bregenz overlooks Lake Konstanz, and its
eponymous summer festival features performances from a floating stage at the lake’s edge. Dornbirn's Marktplatz displays a colorful mix of architectural styles from its early days through its flourishing as a textile center in the 19th century. In nearby Haselstauden enjoy an organ recital by Yves Alpkaal and meet Caspar Glatter-Gütz, whose firm built its first organ here in Haselstauden (also constructed the famous and eye-catching organ in the Walt Disney Concert Hall in Los Angeles). Hotel Rad (B)

**Wed 10 May**

**Zurich area**

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

**Thu 11 May**

**Return to U.S.**

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

**Code:** Breakfast, Lunch, Dinner

Itinerary subject to change.

Organ visits subject to final confirmation.

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**GROUP FLIGHT INFORMATION**

<table>
<thead>
<tr>
<th>Flight</th>
<th>From</th>
<th>To</th>
</tr>
</thead>
<tbody>
<tr>
<td>NW 42*</td>
<td>Mpls/St. Paul</td>
<td>Amsterdam</td>
</tr>
<tr>
<td>April 28</td>
<td>3:15pm</td>
<td>6:30am</td>
</tr>
<tr>
<td>NW 45*</td>
<td>Amsterdam</td>
<td>Mpls/St. Paul</td>
</tr>
<tr>
<td>April 29</td>
<td>12:55pm</td>
<td>2:50pm</td>
</tr>
</tbody>
</table>

* Denotes meal service

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**ACCOMMODATIONS LIST**

**April 29 - May 1**

**Munich**

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

May 1 - 2

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

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**May 2 - 4**

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

**May 4 - 5**

Schwarzwald Park Hotel
Klözelschpark
78126 Köngigsfeld2
Ph: 011-49-7725-8080
Fax: 011-49-7725-8088
www.schwarzwaldtreff.de

**May 5 - 6**

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

**May 6 - 9**

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

**May 9 - 11**

Best Western Hotel Montana
Konradstr. 39
8005 Zurich
Ph: 011-49-43-366-6000
Fax: 011-49-43-366-6010
www.bestwestern.ch/montana