

I.

- 1754 New one-manual organ with pull-down pedal by an unknown builder.
 c. 1870 Enlargement in the form of a Bovenwerk by the organ builder Ypma.
 1956 Restoration by D. A. Flentrop, with minor changes to the disposition.
 1967 Re-restoration by Flentrop, whereby almost all previous alterations were done away with in order to regain the original condition.

II.

HOOFDWERK: Manual I, C-c³, chest from 1754, action and keyboard from 1882 (originally behind the organ; since 1882 on the side)

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|--------------|--------|---------------------|
| 1. Praestant | 8' | 1754 |
| 2. Roerfluit | 8' | 1754 |
| 3. Octaaf | 4' | 1754 |
| 4. Gemshoorn | 4' | 1754 |
| 5. Quint | 2 2/3' | 1754 |
| 6. Octaaf | 2' | 1754 |
| 7. Cornet | IV | 1754, in treble |
| 8. Mixtuur | III-V | 1754 |
| 9. Tertiaan | II | Flentrop, in treble |

BOVENWERK: Manual II, C-f³, chest by Ypma, action and keyboard from 1882

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|--------------|----|----------------------------------|
| 1. Praestant | 8' | Ypma |
| 2. Viol | 8' | Ypma |
| 3. Holpijp | 8' | Ypma |
| 4. Roerfluit | 4' | Ypma |
| 5. Octaaf | 2' | Flentrop (originally Salicet 4') |

Manual coupler; Pull-down pedal
 Wind pressure 68 mm
 Normal Pitch
 Equal temperament

A L K M A A R - LAURENSKERK (large organ)

6/77

I.

- 1639-41 New organ by Levinus Eekmans.
- 1641-45 After Eekmans' death the organ was completed by Germer van Hagerbeer. The case was designed by Jacob van Campen. The paintings on the shutters were done by Cesar van Everdingen. The instrument had 3 manuals and independent pedal, with 40 stops.
- 1685 Renovation by the organ builder Duyschot.
- 1773-75 Rebuild by Frans Caspar Schnitger with new chests, action and keyboards, and addition of new stops, bringing the total number of stops to 56.
- 1782 Alteration by Johan Strümpfler of the disposition.
- 1854 New keyboards by C. F. A. Naber of Deventer.
- 1898 Re-voicing by C. G. F. Witte, according to the Romantic 19th century ideal.
- 1940-49 Restoration by the Flentrop firm of Zaandam.

II.

The facade, designed by the architect Jacob van Campen, belongs to the most monumental examples of organ building in the 17th century. The largest pipe is 24' (F of 32'). The organ was altered many times to suit the taste of various periods, but the most detrimental modification was due to the church restoration of the 1930s when the acoustics were totally altered (too much absorption of sound by the brick walls).

HOOFDWERK: Manual II, C-d³, chest Schnitger, keyboard Naber, action mostly Flentrop.

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|--------------------|--------|---------------------------------------|
| 1. Praestant | 16' | 1645 |
| 2. Praestant | 8' | 1645 |
| 3. Praestantquint | 5 1/3' | mostly Flentrop |
| 4. Octaaf | 4' | 1645 |
| 5. Quinta | 2 2/3' | mostly Flentrop |
| 6. Octaaf | 2' | Schnitger |
| 7. Flachfluit | 2' | 1645 |
| 8. Ruyschpijp | II | Schnitger |
| 9. Tertiaan | II | Duyschot |
| 10. Mixtur | IV-VI | Flentrop |
| 11. Trompet | 16' | Schnitger |
| 12. Fiool di Gamba | 8' | Schnitger |
| 13. Trompet | 4' | Schnitger, highest octave by Flentrop |

RUGWERK: Manual I, C-d³, chest Schnitger, keyboard Naber, action mostly Flentrop

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|----------------|--------|--------------------|
| 1. Praestant | 8' | Schnitger |
| 2. Quintadeen | 8' | Flentrop |
| 3. Holpijp | 8' | Flentrop |
| 4. Octaaf | 4' | 1645 |
| 5. Fluit | 4' | probably Schnitger |
| 6. Nassat | 2 2/3' | probably Schnitger |
| 7. Superoctaaf | 2' | 1645 |

8. Waldfluit	2'	1645
9. Quintanus	1 1/2'	Flentrop
10. Sesquialtera	II	partly 1645, partly Schnitger
11. Mixtuur	V-VI	partly Schnitger
12. Cimbél	III	Schnitger
13. Fagot	8'	Schnitger
14. Trompet	8'	Schnitger
15. Vox humana	8'	Schnitger

BOVENWERK: Manual II, C-d³, chest Schnitger, keyboard Naher, action mostly Flentrop

1. Praestant	8'	1645
2. Baarpijp	8'	Duyschot
3. Roerfluit	8'	1645, reworked by Schnitger
4. Quintadeen	8'	mostly 1645
5. Octaaf	4'	1645
6. Fluit dous	4'	1645, reworked by Schnitger
7. Spitsfluit	2 2/3'	Schnitger
8. Superoctaaf	2'	1645
9. Speelfluit	2'	Schnitger
10. Sesquialtera	II	mostly 1645
11. Scherp	IV	Schnitger
12. Cymbel	III	Schnitger
13. Trompet	8'	Schnitger
14. Hauboïs	8'	Schnitger
15. Vox humana	8'	1645 and Schnitger

PEDAL: C-d¹, chest Schnitger, pedalboard and action Flentrop

1. Praestant	32'	from G 1645 and Schnitger
2. Praestant	16'	1645
3. Roerquint	10 2/3'	mostly Schnitger
4. Octaaf	8'	1645
5. Quinta	5 1/3'	Schnitger
6. Octaaf	4'	1645
7. Nachthoorn	2'	Schnitger
8. Ruyschpijp	III	Schnitger
9. Mixtuur	VI	partly Schnitger
10. Bezuin	16'	Schnitger
11. Trompet	8'	Schnitger
12. Trompet	4'	Schnitger
13. Cornet	2'	Schnitger

Manual couplers RW/HW, BW/HW; Pedal coupler HW/P
Tremulants to Rugwerk and Bovenwerk
Wind pressure 88 mm
Pitch lower than normal
Equal temperament

III.

The last restoration was carried out before sufficient knowledge of 17th and 18th century organ building had been acquired. A drawback for future restoration plans are the present unsatisfactory acoustics. How the organ originally sounded must be left to the imagination. Also disturbing is the equal temperament.

I.

- 1680 New organ by the builder Nicolaas Langlez of Gent. The main case, in Flemish style, is still extant. The Rugpositief probably was built by an Amsterdam cabinet-maker. The instrument had two manuals and pull-down pedal.
- 1734 Christian Müller rebuilt the organ, with new wind chests and bellows, action and keyboards. He added an independent pedal located behind the organ. Some changes were made in the arrangement of the pipes in the facade and in the decoration.
- 1821 Modification to the disposition.
- 1891 The organ builder van Dem built a new bellows system and lowered the pitch to normal:
- 1965 Restoration by Ahrend and Bronzema of Leer (Ostfriesland). The organ was returned to its 1734 (Müller) disposition. The shutters were reconstructed. The painting was restored and the quilding renewed by Hans Schubert of Karlstadt am Main, Germany.

II.

The organ in the Waalse Kerk plays organ literature of the late 17th and early 18th centuries very well, in spite of the fact that the instrument was not designed to play organ literature, but to accompany congregational singing. Flemish and Dutch elements are combined in an interesting manner. Unusual is the placement of the pedal behind the organ, above the bellows, in a separate case which can be opened by a door on top.

MANUAAL: Manual II, C-c³, chest Müller, action Ahrend & Bronzema (rollerboard Müller), keyboard Ahrend & Bronzema based on the Müller model

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|----------------|--------|---|
| 1. Prestant | 16' | Müller, two ranks in treble |
| 2. Prestant | 8' | Müller, two ranks in treble |
| 3. Roerfluit | 8' | Müller |
| 4. Quintadeen | 8' | Müller |
| 5. Prestant | 4' | Müller |
| 6. Quint | 2 2/3' | Müller, two ranks in treble |
| 7. Genshoorn | 2' | Müller |
| 8. Mixtuur | IV-VI | Müller |
| 9. Trompet | 16' | partly Müller, partly Ahrend & Bronzema |
| 10. Vox humana | 8' | Müller |

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RUGPOSITIEF: Manual I, C-c³, chest Müller, action Ahrend & Brunzema (rollerboard Müller), keyboard Ahrend & Brunzema based on the Müller model

1. Prestant	8'	Müller, two ranks in treble
2. Holpijp	8'	Langlez
3. Prestant	4'	Langlez
4. Quint	2 2/3'	Ahrend & Brunzema, two ranks in treble
5. Octaaf	2'	Müller
6. Tertiaan	1 3/5'	Ahrend & Brunzema, in treble
7. Mixtuur	II-IV	Ahrend & Brunzema
8. Scherp	VI	Ahrend & Brunzema

PEDAAL: C-d¹, chest Müller, action and pedalboard Ahrend & Brunzema

1. Bourdon	16'	Müller
2. Prestant	8'	partly Langlez, partly Ahrend & Brunzema
3. Roerquint	5 1/3'	Langlez
4. Prestant	4'	Müller
5. Nachthoorn	2'	Müller
6. Fagot	16'	Müller
7. Trompet	8'	Müller

Manual coupler, Pedal coupler

2 Tremulants, Ventil

Wind pressure 84 mm

Pitch 1/2 tone above normal

Equal temperament (will be changed to Werckmeister)

I.

- 1603 Rebuild by Martin de Mare of the anonymous 16th century instrument.
 1615-19 New Rückpositiv and Pedal towers by Christian Bockelmann of Lüneburg.
 1707 Rebuild by Arp Schnitger.
 1894 New instrument retaining the old facade by Furtwängler and Hammer of Hannover. The facade was stored away for safe-keeping during the war. The church was almost totally destroyed during bombing in 1944.
 1962 New instrument by Ahrend and Brunzema built behind the old facade.

II.

The front of the facade of the Hauptwerk dates back to Martin de Mare. The Rückpositiv and Pedal facades date back to Christian Bockelmann. The whole appearance of the organ, with the rich ornamental carvings and the colorful painting is typical of the late Renaissance North German style. The Rückpositiv with its semicircular form shows Dutch influence.

HAUPTWERK:

Praestant 8'
 Bordun 16'
 Hohlflöte 8'
 Octave 4'
 Spitzflöte 4'
 Octave 2'
 Rauschpfeife II
 Mixtur V-VI
 Dulcian 16'
 Trompete 8'

RÜCKPOSITIV:

Praestant 4'
 Gedackt 8'
 Rohrflöte 4'
 Octave 2'
 Blockflöte 2'
 Nasat 1 1/3'
 Sesquialtera II
 Scharf IV
 Crumhorn 8'

BRUSTWERK:

Gedackt 8'
 Flöte 4'
 Principal 2'
 Sifflöte 1'
 Zimbel
 Regal 8'

PEDAL:

Praestant 16'
 Octave 8'
 Octave 4'
 Nachthorn 2'
 Mixtur
 Posaune 16'
 Trompete 8'
 Schalmey 4'

Manual couplers RP/HW, BW/HW
 Pedal couplers HW/P, RP/P
 Tremulant, Cimbelstern

BOVENPOSITIEF (Ondermanuaal): Manual III, C-c³, chest Schnitger,
action and keyboard Flentrop

1. Praestant	8'	Schnitger, in facade
2. Holpijp	8'	Schnitger
3. Viola	8'	Deckelen
4. Quinta	5 1/3'	Flentrop
5. Octaav	4'	Schnitger
6. Holfluit	4'	Schnitger
7. Quinta	2 2/3'	Schnitger
8. Superoctaav	2'	Flentrop
9. Woudfluit	2'	Schnitger
10. Sifflet	1 1/2'	Schnitger
11. Tertisaan	II	Flentrop
12. Scherp	V	Flentrop
13. Viool de Gamba	8'	Flentrop (copy of the Frans Caspar Schnitger Viool de Gamba in the large organ at Alkmaar)
14. Trompet	4'	Flentrop

BORSTWERK: Manual IV, C-c³, chest Schnitger, action and
keyboard Flentrop

1. Fluitgedekt	8'	Schnitger
2. Praestant	4'	Schnitger, inside (blind facade)
3. Roerfluit	4'	Schnitger
4. Spitsfluit	2 2/3'	Schnitger
5. Superoctaav	2'	Schnitger
6. Gemshoorn	2'	Schnitger
7. Quintanus	1 1/2'	Schnitger
8. Nachthorn	1'	partly Deckelen, partly Flentrop
9. Sexquialtera	II	Flentrop
10. Mixtuur	III-IV	Schnitger
11. Dulciaan	8'	Blocks, shallots and boots Schnitger, tongues and resonators Flentrop
12. Regaal	8'	

PEDAAL: C-d¹, chest Schnitger, action and pedalboard Flentrop

1. Praestant	16'	Schnitger, from C in facade
2. Subbas	16'	Deckelen, stopped, metal
3. Octaav	8'	Schnitger
4. Holpijp	8'	Deckelen, stopped, metal
5. Superoctaav	4'	Schnitger
6. Vlakfluit	2'	Flentrop
7. Mixtuur	VIII	Flentrop
8. Fagot	32'	Flentrop, half-length inverted, conical resonators
9. Bazuin	16'	Flentrop, resonators from material by Deckelen
10. Trompet	8'	
11. Trompet	4'	
12. Cornet	2'	

Manual couplers I/II, III/II, IV/II, IV/III, Pedal coupler HW/P
3 wedge bellows
Pitch a whole tone above normal
Wind pressure 90 mm
Equal temperament

III.

The restoration of the organ in Zwolle is typical for the 1950s. The restorers attempted, certainly, to eliminate 19th century alterations and go back to the original disposition. However, not enough was known at that time concerning voicing, old wind systems and early temperaments to achieve a restoration of the original tonal qualities. And in spite of the fact that the organ functions very well, a re-restoration should be considered.

10. Mixtuur	VI-VIII	Müller
11. Cymbaal	III	Marcussen
12. Fagot	16'	Müller
13. Trompet	8'	Müller
14. Trechterregaal	8'	Marcussen

BOVENWERK: Manual III, C-d³, chest Müller, action and keyboard Marcussen

1. Praestant	8'	Müller, two ranks in treble
2. Quintadena	16'	Müller
3. Quintadena	8'	Müller
4. Baarpijp	8'	Müller
5. Octaaf	4'	Müller
6. Flagfluit	4'	Müller
7. Nasard	2 2/3'	Müller
8. Nachthorn	2'	Müller
9. Flageolet	1 1/2'	Müller
10. Sesquialter	II	Müller
11. Mixtur	IV-VI	Marcussen
12. Cymbaal	III	Marcussen
13. Schalmel	8'	Müller
14. Dolceaan	8'	Müller
15. Vox Humana	8'	Müller

PEDAAL: C-f¹ (originally C-d¹), chest Müller, action and pedalboard Marcussen

1. Principaal	32'	Müller
2. Praestant	16'	Müller
3. Subbas	16'	Marcussen
4. Roerquint	10 2/3'	Müller
5. Octaaf	8'	Müller
6. Holfluit	8'	Müller
7. Quintpraestant	5 1/3'	Müller
8. Octaaf	4'	Müller
9. Holfluit	2'	Müller
10. Ruischpijp	IV	Müller
11. Mixtuur	VI-X	Marcussen (not in original disposition)
12. Bazuin	32'	Müller
13. Bazuin	16'	Müller
14. Trompet	8'	Müller
15. Trompet	4'	Müller
16. Cink	2'	Müller

Manual couplers BW/HW, RP/HW; Pedal couplers (all by Marcussen) HW/P, BW/P, RP/P

Tremulants on Bovenwerk and Rugpositief

Wind pressure 84 mm in manuals, 90 mm in pedal

Normal pitch

Equal temperament

III.

The landmark restoration of the St. Bavo organ in Haarlem happened a few years too early to be based on historical practices: the wind system, the voicing, the action and the new stops do not meet the standard of the 18th century

Haarlem - 3

original. The organ has lost its force, is less colorful, and is in all respects far too "equalized". A direct result of the 20th century conception of the "multi-purpose" organ (typically, with equal temperament), this instrument is, nevertheless, of very high quality. It is an open question whether a re-restoration should be done in the near future.

I.

- 1772 Guillaume Robustelly of Liège built a new organ in the French style for the Abbey of Averbode in Belgium. The instrument had four divisions: Positif, Grande Orgue, Echo, Récit and pull-down pedal.
- 1822 The organ was bought by the St. Lambertuskirk in Helmond, Holland. The removal and installation of the organ was handled by the builder Arnold Graindorge of Liège.
- 1862 Modification of the instrument to 3 manuals and pedal by the Smits Brothers of Reek.
- 1954 Partial restoration by the firm Verschueren of Heythuysen, Holland.
- 1975 Complete restoration by the same firm under the direction of Hans van der Harst.

II.

The organ in Helmond shows the strong French influence exerted on 18th century organ building in the southern part of the Netherlands. The rebuild in 1862 did not alter the French characteristic of the organ. The organ builders Smits added the Borstwerk (actually a large Echowerk) and the independent pedal (with an almost Baroque North German specification) in order to enlarge the musical possibilities of the instrument. The result is a very interesting instrument which has a lot of multi-purpose qualities based on the 18th century French organ concept.

GRANDE ORGUE: Manual II, C-f³, chest Robustelly, action and keyboard Smits

1. Montre	8'	Robustelly
2. Grand Bourdon	16'	Robustelly, C-b oak, the rest metal
3. Bourdon	8'	Robustelly, C-B oak, the rest metal
4. Prestant	4'	Robustelly, C-8b in facade
5. Flûte	4'	Robustelly, C-f ² chimney flute, the rest open
6. Nazard	2 2/3'	Robustelly, C-e rohrflute, the rest open
7. Doublette	2'	Robustelly
8. Tierce	1 3/5'	Verschueren, in treble
9. Sesquialter	II	Verschueren
10. Fourniture	IV	Robustelly
11. Cymbale	IV	Verschueren
12. Cornet	V	Verschueren, mounted
13. Bombarde	16'	Robustelly, bottom octave half-length
14. Trompette	8'	Robustelly
15. Voix Humaine	8'	Robustelly
16. Clairon	4'	Robustelly, from c2 8'

POSITIEF: Manual I, C-f³, chest Robustelly, action and keyboard Smits

1. Prestant	4'	Robustelly
2. Bourdon	8'	Robustelly, C-B oak, the rest metal
3. Flûte	4'	Robustelly, C-b ² rohrflute, the rest open
4. Nazerd	2 2/3'	Verschuieren, C-e rohrflute, the rest open
5. Doublette	2'	Robustelly
6. Tierce	1 3/5'	Robustelly, C-d rohrflute, the rest open
7. Sesquialter	II	Robustelly
8. Fourniture	IV	Verschuieren
9. Cymbale	III	Verschuieren
10. Cornet	IV	Graindorge and Verschuieren, in treble
11. Trompette	8'	Robustelly
12. Cromorne	8'	Robustelly

BORSTWERK: Manual III, C-f³, chest, action and keyboard Smits

1. Holpijp	8'	C-b Smits, c ¹ -f ³ Robustelly (originally the Bourdon 8' from the Recit) C-d* oak, the rest metal
2. Salicionaal	8'	Smits
3. Prestant	4'	Robustelly (originally the fifth rank of the Sesquialter in the Grande Orgue) C-f# Smits
4. Fluit	4'	C-f ¹ Robustelly (originally the Bourdon 8' from Echo), rest Smits
5. Blokfluit	2'	Smits and Verschuieren, C-f# rohrflute, the rest open
6. Sesquialter	II	Verschuieren
7. Dulciaan	8'	Smits
8. Vox humana	8'	Verschuieren

PEDAAL: C-c¹, chest and action Smits, pedalboard Verschuieren

1. Prestant	8'	Robustelly, in facade
2. Subbas	16'	Smits, oak
3. Fluithas	8'	Smits, metal
4. Prestant	4'	C-B Robustelly in facade, the rest Graindorge
5. Mixtuur	III	mostly Robustelly, from old pipes of the Recit
6. Bazuin	16'	C-B Graindorge, c-c ¹ Robustelly
7. Fagot	16'	Smits
8. Trompet	8'	Verschuieren
9. Kromhoorn	4'	Robustelly (originally in Echo)
10. Cinck	2'	Robustelly (originally Trompet in the Recit)

Manual couplers GO/Pos, GO/Echo; Pedal couplers, GO/P, Pos/P

Tremulant

4 wedge bellows by Smits

Wind pressure 82 mm

Pitch 1/2 tone lower than normal

Equal temperament

III.

The organ in Helmond is the best-preserved large organ in the French-influenced style in the southern Netherlands. Despite the fact that the organ is now in another church than that for which it was built, the sound is excellent.

I.

- 1741-43 Albert Antonius Hinsch built a new 3-manual organ with pull-down pedal, using many old stops from two previous periods (Jan Morlet, 1619 and Jan Slegel, 1676). The organ originally stood on the north wall of the church, as was very often the case in the late Middle Ages and 16th and 17th centuries in Holland.
- 1788-90 Enlargement of the organ with an independent pedal and a Borstwerk (played by the Bovenwerk keyboard) by H. H. Freytag and Frans Caspar Schnitger the Younger.
- 1818-65 Several changes were made to the organ by the organ builders van Gruisen and Naher.
- 1866 The Borstwerk was given its own keyboard by the builder Zwier van Dijk of Kampen.
- 1967-75 Restoration by the firm Bakker & Timmenga of Leeuwarden.

II.

The design of the organ in Kampen is in the tradition of the large organ in Zwolle, and like Zwolle is a combination of North German (pedal towers) and 18th century Dutch elements. Hinsch was a pupil of Frans Caspar Schnitger. Important here is the retention by Hinsch of the earlier registers of the 17th century. While it is possible to play organ literature of earlier periods and also of the 18th century on this organ, it should be noted that this organ was conceived as an instrument to accompany congregational singing, and not as an organ to play the literature. For this reason the concept is rather traditional in comparison with the organ building of the 18th century in Central and Southern Germany.

HOOFDWERK: Manual II, C-c³, Hinsch chest and action, keyboard Bakker & Timmenga

1. Praestant	16'	Hinsch
2. Bourdon	16'	Slegel
3. Praestant	8'	Slegel/Hinsch
4. Holpijp	8'	Slegel
5. Octaaf	4'	Slegel
6. Fluit	4'	Slegel
7. Quint	2 2/3'	Slegel
8. Super-octaaf	2'	Slegel
9. Mixtuur Bass	III-IV	Slegel
10. Mixtuur Treble	IV-V	Slegel
11. Scherp	III	Bakker & Timmenga
12. Tertian	II	Bakker & Timmenga
13. Trompet	16'	Hinsch, bass and treble
14. Trompet	8'	Hinsch

RUGWERK: Manual I, C-c³, Hinsch chest and action, keyboard
Bakker & Timmenga

1. Praestant	8'	Hinsch
2. Holpijp	8'	Slegel
3. Octaaf	4'	Hinsch
4. Fluit	4'	Slegel/Hinsch
5. Gedakt quint	2 2/3'	Hinsch/Bakker & Timmenga
6. Octaaf	2'	Slegel
7. Fluit	2'	Hinsch/Bakker & Timmenga
8. Sifflet	1'	Bakker & Timmenga
9. Mixtuur	III-IV	Slegel/Hinsch
10. Sexquialter	III	Bakker & Timmenga, treble
11. Fagot	16'	Freytag and Schnitger

BORSTWERK: Manual IV, C-c³, Freytag chest and action,
keyboard Bakker & Timmenga

1. Gedakt	8'	Freytag
2. Fluit	4'	Freytag
3. Woudfluit	2'	Freytag
4. Dulciaan	8'	Hinsch

BOVENWERK I: Manual III, C-c³, Hinsch chest and action,
keyboard Bakker & Timmenga

1. Praestant	8'	Slegel/Hinsch
2. Roerfluit	8'	Hinsch
3. Quintadeen	8'	Slegel
4. Woudfluit	4'	Morlet
5. Octaaf	4'	Bakker & Timmenga
6. Speelfluit	2 2/3'	Hinsch
7. Woudfluit	2'	Morlet
8. Nassat	1 1/2'	Bakker & Timmenga
9. Scherp	III	Bakker & Timmenga
10. Vox Humana	8'	Slegel/Hinsch

BOVENWERK II: Manual III, C-c³, chest, action and keyboard
Bakker & Timmenga

1. Holpijp	8'	Bakker & Timmenga
2. Salicionaal	8'	Bakker & Timmenga
3. Fluit travers	8'	Bakker & Timmenga
4. Principaal	4'	Bakker & Timmenga
5. Spitsfluit	2'	Bakker & Timmenga
6. Flageolet	1'	Bakker & Timmenga
7. Carillon	III	Bakker & Timmenga, treble
8. Trompet	8'	Bakker & Timmenga

PEDAAL: C-d¹, chest and action Freytag, pedalboard Bakker &
Timmenga

1. Praestant	16'	Hinsch
2. Subbas	16'	Freytag
3. Octaaf	8'	Freytag
4. Gedakt	8'	Freytag
5. Roerquint	5 1/3'	Freytag
6. Octaaf	4'	Freytag

7. Open fluit	2'	Bakker & Timmenga
8. Bazuin	16'	Freytag
9. Trompet	8'	Freytag
10. Cornet	4'	Freytag

New manual couplers RW/HW, Bovenwerk I/HW, Bovenwerk II/Bovenwerk I, Borstwerk/Bovenwerk; Pedal coupler HW/P
 7 Hinsch bellows have been restored.
 Wind pressure 70 mm
 Normal Pitch
 Equal temperament

III.

In order to return the organ to its 18th century specification, it was necessary to replace the 19th century pipework, a decision which was difficult because the pipework was of such high quality. The solution was to use the well-preserved 19th century stops in a new separate division (the Bovenwerk II) in the space between the Hoofdwerk and Bovenwerk I. This division is playable from the Bovenwerk I keyboard. Because the wind systems of the Rugpositief and the Pedael are connected, the wind supply in the Rugpositief is somewhat unsteady, and therefore a regulation bellow has been added in the Rugpositief, which can be pulled on by a stopknot.

I.

- 1531 According to an inscription on the front side of the organ, funds were given in this year for the building of the organ.
- 17th c. Minor repairs.
- 1731 Rebuild by Nicolaas Willenbroeck, a pupil of Frans Caspar Schnitger. New wind chests.
- 1857 The organ builder H.E. Freytag, of Groningen, built three new bellows and replaced the highest-pitched registers, the Sesquialtera and Mixtur, with a Fluit and Gamba.
- 1974-75 Restoration by the organ builder A. H. de Graaf.

II.

The facade is flat, as in Gothic organs; the carvings, however, are in Renaissance style. The organ stands on the gallery rail, and the keyboard is on the back side. Willenbroeck returned the organ to its original compass of CDEFGA-c³ during his rebuild in 1731. A small pull-down pedal extends from C-d. The content of the old hammered metal pipework is almost 100% lead. In typical early 16th century fashion, the languids are very thin, and the cut-ups very high. The windways and toeholes are open.

WERK: CDEFGA-c³, chests, keyboards and action from 1731.

- | | | |
|-----------------|--------|--|
| 1. Praestant | 8' | 16th c., from F in facade |
| 2. Holpijp | 8' | 16th c., soldered |
| 3. Octaaf | 4' | 16th c. |
| 4. Quint | 2 2/3' | 16th c. |
| 5. Super Octaaf | 2' | 16th c. |
| 6. Sexquialter | II | de Graaf, in treble |
| 7. Fluit | 4' | Freytag, stopped (in place of original Mixtur) |

Wind pressure 89 mm

Pitch c. 1/2 tone above A440

Werckmeister temperament (temporarily)

III.

The principal chorus and the Holpijp 8' date from the beginning of the 16th century and have been preserved without major modifications. Although the recent restoration of the church unfavorably altered the acoustics in the church, the organ still has an authentic 16th century sound. New chests were built in the 18th century, but the voicing doesn't seem to have been altered. The organ in Krewerd is, then, one of the most important of the preserved instruments from the first half of the 16th century.

I.

- 1553 New organ by Hendrik Niehoff and Jasper Johansen of 's-Hertogenbosch with three manuals and pedal.
- 1578 A new Subbas 16' was added (behind the organ) by Dirck Hoyer of Hamburg.
- 1586 A new chest was built by Matthias Mohn of Buxtehude for the pedal stops Trompete 8' and Bauernflöte.
- 1619 The disposition was cited by Michael Praetorius in his Organographia of this year.
- 1635 Many of the tin facade pipes were replaced.
- 1651-52 Rebuild by Friedrich Stellwagen (pitch changed to choir tone). Organ tested by Heinrich Scheidemann.
- 1712-14 Rebuild and enlargement by Matthias Dropa under the direction of Georg Böhm, the then organist of St. Johannis. Dropa added the large Pedal towers and replaced the original spring chests with slider chests. The original shutters were removed.
- In the 18th and 19th centuries minor changes were made to the organ.
- 1850 Rebuild (also of the new slider chests) by Eduard Meyer of Hannover.
- 1922 and 1926 Rebuild by Oskar Walcker of Ludwigsburg. Installation of tubular-pneumatic action.
- 1952-53 Restoration by Rudolf von Beckerath of Hamburg.
- In the 1960s the organ suffered a great deal from the new heating system which was installed in the church and because of split chests, a new restoration was required.
- 1975-76 Restoration by Rudolf von Beckerath (new manual chests and new action).

II.

The facade of the St. Johannis organ in Lüneburg is one of the most famous in North Germany. It shows the 16th century arrangement of Hauptwerk, Oberwerk, Rückpositiv of Niehoff in Renaissance style, and the large North German Pedal towers by Matthias Dropa in the Baroque style. The organ reflects the cultural unity of countries bordering the North Sea. Already in the 16th century the Lüneburg organ served as an excellent example of Dutch organ building, and it is obvious that this instrument greatly influenced the young Johann Sebastian Bach who lived for several years in Lüneburg around 1700.

HAUPTWERK: Manual II, C-g³, chest, action and keyboard
Beckerath

- | | | |
|---------------|-----|--|
| 1. Praestant | 16' | 16th and 17th c., in facade |
| 2. Quintadena | 16' | Dropa |
| 3. Octave | 8' | mostly 19th c. |
| 4. Gedackt | 8' | 19th c. |
| 5. Octave | 4' | 16th c. |
| 6. Nachthorn | 4' | 19th c., some pipes Dropa, open, cylindrical |

7. Quinte	2 2/3'	19th c.
8. Octave	2'	19th c. and Dropa
9. Bauernflöte	2'	Beckerath
10. Mixtuur	VI-VIII	Beckerath
11. Scharf	IV-V	Beckerath
12. Trompete	16'	resonators and shallots Dropa, the rest Beckerath
13. Trompete	8'	resonators and shallots Dropa, the rest Beckerath
14. Schalmel	4'	Beckerath

OBERWERK: Manual III, C-g³, chest, action and keyboard
Beckerath

1. Principal	8'	16th c., in facade
2. Rohrflöte	8'	16th c.
3. Octave	4'	Dropa
4. Blockflöte	4'	19th c.
5. Nasat	2 2/3'	16th c.
6. Gemshorn	2'	16th c.
7. Superoctave	1'	Beckerath
8. Tertian	II	19th c., with some older pipes
9. Mixtuur	IV-VI	partly Dropa, partly Beckerath
10. Cimbcl	III	Beckerath
11. Trompete	8'	Beckerath
12. Dulcian	8'	resonators and shallots Dropa, the rest Dropa

RÜCKPOSITIV: Manual I, C-g³, chest, action and keyboard
Beckerath

1. Principal	8'	16th c., in facade
2. Quintadena	8'	Dropa
3. Gedackt	8'	Beckerath, of oak, lowest pipes combined with Quintadena
4. Octave	4'	16th c.
5. Rohrflöte	4'	19th c.
6. Waldflöte	2'	Dropa, open, cylindrical
7. Sifflöte	1 1/3'	Beckerath
8. Sesquialtera	II	2 2/3' rank 16th c., 1 3/5' Beckerath
9. Scharf	V-VII	Beckerath
10. Dulcian	16'	resonators and shallots Dropa, the rest Beckerath
11. Bärpfeife	8'	Beckerath

PEDAL: C-f¹, action and pedalboard Beckerath

In Pedal towers (chests Dropa):

1. Principal	16'	Dropa, in facade
2. Octave	8'	Dropa
3. Gedackt	8'	Dropa
4. Octave	4'	Dropa
5. Nachthorn	2'	Beckerath
6. Mixtuur	VI-VIII	19th c. and Beckerath
7. Posaune	16'	resonators and shallots Dropa, the rest Beckerath

- | | | |
|-------------|----|---|
| 8. Trompete | 8' | resonators and shallots Drope, the rest Beckerath |
| 9. Trompete | 4' | resonators and shallots Drope, the rest Beckerath |

Behind the organ (chest Beckerath):

- | | | |
|------------------|-----|---|
| 10. Untersatz | 16' | 16th c. |
| 11. Rauschpfeife | II | 19th c. |
| 12. Bauernflöte | 1' | 19th c. |
| 13. Posaune | 32' | resonators and shallots Drope, the rest Beckerath |
| 14. Cornet | 2' | Beckerath |

Manual couplers OW/HW, RP/HW; Pedal couplers OW/P, HW/P, RP/P
 Tremulant to OW and RP
 Wind pressure 82 mm
 Pitch normal
 Equal temperament

III.

This instrument was rebuilt so many times that it has been impossible to completely go back to the Drope organ of Georg Böhm. What we now have is a very beautiful organ which sounds superb, with the tonal qualities of a von Beckerath instrument. Musically, this is the most convincing of Beckerath's large organs.

I.

- 1437 A new choir organ was built in the Gothic style. This organ existed until the beginning of the 18th century. A second organ was built in the 16th century and placed on the west gallery. This organ, which was restored in the 17th century, was demolished in 1778.
- 1710-18 A new organ, still extant, was built by Georg von Holy, a pupil of Schnitger. The organ stood on the rood screen. In 1829 the greater part of the church was destroyed, and in 1831 the organ was reinstalled in the remaining part of the church, this time on the west gallery.
- 1969 Restoration by Ahrend and Brunzema.

II.

The organ in Marienhefe, with its full Hauptwerk and Rückpositiv, but only a pull-down pedal, is typical for the Ostfriesland area. As can be seen in other organs built at this time (e.g., the Weener 1710 organ by Schnitger), it is a style heavily influenced by the Dutch, and is in direct contrast to most organs in North Germany which at this time were being built with full independent pedal divisions. Both manual divisions have short octaves. The original bellows are still extant.

HAUPTWERK: Manual II, CDEFGA-c³, keyboard, chest and action
by Ahrend and Brunzema

- | | | |
|-----------------|--------|----------------------------|
| 1. Principal | 8' | Holy, in facade |
| 2. Quintadene | 16' | Ahrend and Brunzema |
| 3. Gedackt | 8' | Holy |
| 4. Octave | 4' | Holy |
| 5. Spits Fleute | 4' | Holy |
| 6. Quinte | 2 2/3' | Holy |
| 7. Octave | 2' | Holy |
| 8. Spits Fleute | 2' | Holy |
| 9. Sesquialtera | II | Holy |
| 10. Mixtur | IV-VI | Holy |
| 11. Cimbcl | II | partly Ahrend and Brunzema |
| 12. Trompete | 8' | Ahrend and Brunzema |

RÜCKPOSITIV: Manual I, CDEFGA-c³, keyboard, chest and action
Ahrend and Brunzema

- | | | |
|----------------|--------|-----------------|
| 1. Principal | 4' | Holy, in facade |
| 2. Rohr Fleute | 8' | Holy |
| 3. Blok-Fleute | 4' | Holy |
| 4. Octave | 2' | Holy |
| 5. Quinte | 1 1/2' | Holy |
| 6. Sif Fleute | 1' | Holy |
| 7. Scharf | II | Holy |
| 8. Crumhorn | 8' | Holy |

Manual coupler, Pedal pull-down
Tremulant, 2 Sperrventile, Cimbelsstern
4 wedge bellows
Wind pressure 68 mm
Pitch 1/2 tone above normal
Slightly modified equal temperament

III.

The voicing of the organ is less vigorous than is the case with Schnitzger. The result is a more elegant sound. The thin lead construction of the pipes contributes to this ideal. The organ has never been significantly altered, and the voicing is remarkably authentic. The wind chests were in such poor condition that new ones had to be built, but all measurements were copied exactly. The organ may be considered one of the most important instruments bearing witness to the North German organ tradition. Only the original meantone temperament has yet to be reinstated.

I.

- 1671 Construction by the organist/organ builder Pieter Backer. The organ was situated against the north wall of the church.
- 1785 The organ builder Bätz of Utrecht replaced the original Rugpositief with an entirely new one.
- 1859 The organ was removed to the west wall. The bellows were placed in the church tower.
- 1861 After damage by lightning the organ was repaired by Lambertus van Dam, of Leeuwarden, who then replaced some of the stops.
- 1965 Restoration by D. A. Flentrop of Zaandam, under the direction of C. H. Edskes.

II.

That this three-manual instrument only has a pull-down pedal is typical of the Dutch tradition.

MANUAAL: Manual II, C-c³, chest, action and keyboard Bätz

- | | | |
|--------------|--------|---|
| 1. Praestant | 8' | Backer |
| 2. Bourdon | 16' | Backer, wooden pipes of lowest octave added later |
| 3. Holpijp | 8' | Backer, originally a Quintadena 8'; wooden pipes of lowest octave added later |
| 4. Octaaf | 4' | Backer |
| 5. Roerfluit | 4' | van Dam |
| 6. Octaaf | 2' | Backer |
| 7. Cornet | II-III | Bätz |
| 8. Mixtuur | II-III | Backer |
| 9. Trompet | 8' | van Dam |

RUGPOSITIEF: Manual I, C-c³, chest, action and keyboard Bätz

- | | | |
|----------------|--------|-----------------------------|
| 1. Praestant | 4' | Bätz |
| 2. Holpijp | 8' | Bätz, lowest octave of wood |
| 3. Roerfluit | 4' | Bätz |
| 4. Quint | 2 2/3' | Bätz |
| 5. Octaaf | 2' | Bätz |
| 6. Sexquialter | II | Bätz, in treble |
| 7. Mixtuur | III-VI | Bätz |
| 8. Dulciaan | 8' | Bätz, in bass |
| 9. Trompet | 8' | Bätz, in treble |

BORSTWERK: Manual III, FGA-g²a², chest and action Backer

- | | | |
|-----------------|----|---|
| 1. Holpijp | 8' | Backer |
| 2. Octaaf | 4' | Backer |
| 3. Gedekt fluit | 4' | van Dam |
| 4. Superoctaaf | 2' | Backer, in treble |
| 5. Regaal | 8' | Backer, resonator and block in one piece, of wood |

Manual coupler
Pedal pull-down C-b
Tremulant, sperrventil
4 wedge bellows
Wind pressure 90 mm
Pitch c. 1/8 tone above normal
Werckmeister temperament

III.

This instrument is representative of two important phases of Dutch organ building (the second half of the 17th century and the second half of the 18th century). The traditional elements in Pieter Backer's concept are very interesting, especially the Borstwerk with the Gothic compass of FGA-g²a, and the wood construction of the Regaal with the open shallots.

This organ played an important role in the restoration practice of this century, as it was the first large instrument to be tuned in an unequal temperament according to the practice of the late 17th and 18th centuries. The result convinced many organists and organ builders that this system is most appropriate for the organ literature of this period.

J. P. Sweelinck was married in this church in 1690.

I.

- 1707 Jan Duyschot built a one-manual instrument with the keyboard behind the organ.
 1741 The church was enlarged, and at the same time Johann Heinrich Hartmann Bätz enlarged the organ with a Rugpositief case and action, but with no pipes.
 1754 Johan Caspar Müller built the pipes for the Rugpositief.
 19th c. Minor changes.
 1964 Restoration by van Leeuwen.

II.

The pipework of Duyschot was built in the Dutch tradition, with wide-scaling and hammered pipemetal of lead. The voicing is very vocal. The voicing of the mid-eighteenth century Rugpositief, on the other hand, demonstrates a more brilliant, instrumental tonal ideal.

HOOFDWERK: Manual II, chest by Duyschot.

- | | | |
|--------------|--------|--|
| 1. Praestant | 8' | Duyschot |
| 2. Holpijp | 8' | Duyschot |
| 3. Octaaf | 4' | Duyschot |
| 4. Fluit | 4' | Duyschot |
| 5. Quint | 2 2/3' | Duyschot |
| 6. Octaaf | 2' | Duyschot |
| 7. Cornet | IV | Duyschot |
| 8. Mixtuur | V | Duyschot, divided |
| 9. Trompet | 8' | resonators Duyschot, shallots and tongues later, divided |

RUGPOSITIEF: Manual I, chest by Bätz.

- | | | |
|----------------|--------|-----------------------------|
| 1. Holpijp | 8' | Müller |
| 2. Praestant | 8' | ?, in treble |
| 3. Praestant | 4' | Bätz |
| 4. Fluit | 4' | Müller |
| 5. Octaaf | 2' | Müller, two ranks in treble |
| 6. Sesquialter | II | Müller, in treble |
| 7. Mixtuur | II-III | van Leeuwen |
| 8. Dulciaan | 8' | van Leeuwen |

Manual coupler; Pull-down pedal

I.

- 1779-81 New organ with 3 manuals and independent pedal by the de Rijckere Brothers of Kortrijk (Flanders). The experts were not satisfied with the organ and in 1782 the organ builder Reichner of Den Haag improved the instrument.
1783 Completion of the organ by Johs. van Overbeek, organ builder for the town of Middleburg.
1931 Rebuild of the organ.
1973 Restoration by the firm Leeftang of Apeldoorn.

II.

The design of this instrument foreshadows 19th century taste: very large pipe flats, and little connection between the arrangement of the facade pipes and the arrangement of the chests. Also, in contrast to the practice in Germany during the second half of the 18th century, there is a Rugwerk.

HOOFDWERK: Manual II, C-f³, chest and keyboard original, action by Leeftang (rollerboard original)

- | | | |
|-----------------|---------|---|
| 1. Praestant | 8' | original, in facade |
| 2. Bourdon | 16' | original |
| 3. Gemshoorn | 8' | original |
| 4. Holpijp | 8' | original, divided |
| 5. Roerquint | 5 1/3' | Leeftang |
| 6. Octaaf | 4' | original |
| 7. Open Fluit | 4' | original |
| 8. Superoctaaf | 2' | partly original, partly Leeftang |
| 9. Mixtuur | IV-VIII | partly original, partly Leeftang, divided |
| 10. Cornet | VI | original |
| 11. Sesquialter | II-III | partly original, partly Leeftang, divided |
| 12. Trompet | 8' | original, divided |
| 13. Clairon | 4' | partly original, partly Leeftang, divided |

RUGWERK: Manual I, C-f³, chest and keyboard original, action by Leeftang (rollerboard original)

- | | | |
|---------------|--------|------------------------------|
| 1. Praestant | 4' | Leeftang, in facade |
| 2. Holpijp | 8' | original |
| 3. Quintadeen | 8' | original |
| 4. Roerfluit | 4' | original |
| 5. Nasard | 2 2/3' | Leeftang |
| 6. Doublet | 2' | original |
| 7. Terts | 1 3/5' | Leeftang (originally 1 1/3') |
| 8. Mixtuur | IV-VI | Leeftang, divided |
| 9. Trompet | 8' | original, divided |
| 10. Basson | 8' | Leeftang, divided |

BOVENWERK: Manual III, C-f³, chest and keyboard original,
action by Leeftang (rollerboard original)

- | | | |
|------------------|--------|------------------|
| 1. Baartpijp | 8' | original |
| 2. Fluyt d'Amour | 8' | Leeftang, treble |
| 3. Fluyt Douze | 4' | original |
| 4. Quint fluit | 2 2/3' | Leeftang |
| 5. Gemshoorn | 2' | Leeftang |
| 6. Sifflet | 1' | Leeftang |
| 7. Echo trumpet | 8' | Leeftang |
| 8. Vox Humana | 8' | Leeftang |

PEDAAL: C-d¹, chest original, pedalboard and action partly
original, partly Leeftang

- | | | |
|--------------|-----|----------|
| 1. Subbas | 16' | original |
| 2. Praestant | 8' | original |
| 3. Octaaf | 4' | original |
| 4. Basuyn | 16' | original |
| 5. Trompet | 8' | original |
| 6. Schalmei | 4' | Leeftang |

Manual coupler HW/RW, Pedal coupler HW/P
Tremulants in Bovenwerk and Rugwerk
4 sperrventile
Wind pressure 95 mm
Pitch 1/2 tone lower than normal
Equal temperament

III.

This tonally well-preserved organ is a highly interesting
example of the cross-breeding of late 16th century Dutch
with Franco-Belgian organ building style.

I.

- 1688 New organ by Arp Schnitger.
- 1750 Minor changes in the disposition by Jakob Albrecht of Lamstedt.
- 1867 Rebuild by Johann Hinrich Röver of Stade. The Rückpositiv was moved to a position behind the organ.
- 1886 Heinrich Röver (son of Johann Hinrich) replaced several old stops with new ones, e.g., the mixture and cornet in the pedal.
- 1925-26 Restoration by Karl Kemper under the direction of Hans Henny Jahnn. The Rückpositiv was returned to its original position, and pipes of material which predated Schnitger and which Kemper possessed in his workshop were built into the Rückpositiv.
- 1938 Several new stops (mutations and reeds) were added by Paul Ott.
- 1951 Restoration of the wind chests by Rudolph von Beckerath.
- 1955 Revoicing by Paul Ott on low wind pressure; lowering of cut-ups on many pipes.

II.

The arrangement of the divisions (Oberwerk, Rückpositiv and Pedal) is typical for Schnitger, and corresponds very well to the architecture and interior design of the church (whose date of construction is contemporary with that of the organ). Neuenfelde is one of the few examples of a totally unified construction of church and organ. Noteworthy in Neuenfelde is Schnitger's family pew with crest to the right of the altar. Schnitger owned a farm in Neuenfelde where various organ parts were built after 1700.

OBERWERK: Manual II, CDEFGA-c³, Schnitger chest, action partly ^{new}

- | | | |
|-----------------|--------|---|
| 1. Principal | 8' | Schnitger, C combined with Rohrflöte 8', D-c ³ in facade |
| 2. Quintadena | 16' | Schnitger |
| 3. Rohrflöte | 8' | Schnitger, c-c ³ with chimneys |
| 4. Octave | 4' | Schnitger |
| 5. Spitzflöte | 4' | Schnitger |
| 6. Nasat | 2 2/3' | Schnitger, conical |
| 7. Octave | 2' | Schnitger |
| 8. Spielflöte | 2' | Schnitger, conical |
| 9. Rauschpfeife | II | Schnitger |
| 10. Mixtur | V-VI | Ott |
| 11. Cimbrel | III | Ott |
| 12. Trompete | 8' | partiell Schnitger |
| 13. Vox humana | 8' | Beckerath |

RÜCKPOSITIV: Manual I, CDEFGA-c³, Schnitger chest, action new

- | | | |
|--------------------|--------|---|
| 1. Principal | 4' | Schnitger, in facade |
| 2. Gedackt | 8' | C-c ² Schnitger, C-g oak, a-c ³ metal |
| 3. Quintadena | 8' | Ott |
| 4. Blockflöte | 4' | C-c ² Schnitger, stopped metal, c ² -c ³ open and earlier than Schnitger |
| 5. Quintflöte | 2 2/3' | C-f Schnitger, stopped metal, g ² -c ³ open and earlier than Schnitger |
| 6. Octave | 2' | earlier than Schnitger |
| 7. Siffflöte | 2 1/2' | C-e earlier than Schnitger |
| 8. Sesquialtera II | | earlier than Schnitger |
| 9. Tertian | II | Ott |
| 10. Scharf | IV-VI | Ott |
| 11. Crumhorn | 8' | Ott |

PEDAL: CDE-d¹, Schnitger chest, action partly new

- | | | |
|-----------------|-----|--|
| 1. Principal | 16' | Schnitger, CDE inside of stopped metal, F-d ¹ in facade with tin foil |
| 2. Octave | 8' | Schnitger |
| 3. Octave | 4' | Schnitger |
| 4. Flöte | 4' | Schnitger, stopped, soldered |
| 5. Nachthorn | 2' | Kemper |
| 6. Rauschpfeife | II | 2' rank mostly Schnitger, 1 1/3' rank Kemper |
| 7. Mixtur | V | Ott |
| 8. Posaune | 16' | Ott |
| 9. Trompete | 8' | Ott |
| 10. Cornet | 2' | Ott |

Manual coupler

Tremulant, 2 Cimbels, Ventil to Pedal

6 wedge bellows by Schnitger

Wind pressure 60 mm

Pitch 1/2 tone above normal

Equal temperament

III.

The restoration history of Neuenfelde shows various phases of the development in this century. The first work by Kemper and Jahn was carried out very cautiously and missing registers were replaced only with old pipes. The new registers by Paul Ott in 1938 met the Neuhaque standards of the time. The two restorations one after another in the 1950s demonstrate two different concepts: Beckerath attempted to attain a tonal ideal comparable to that which he had achieved, and which we can still hear, in Steinkirchen. Paul Ott voiced on a very low wind pressure (58 mm) necessitating modifications to the pipes (such as lower cut-ups). In spite of

these modifications a rather mild and charming sonority remains, largely because the resonance proportions of the gallery and case in the position directly under the wooden roof yielded ideal acoustics.

I.

- 1621 According to information given by Joachim Hess in 1774, the organ was built in 1621. Probably, however, the organ was built somewhat later, by an organ builder of the Groningen school.
- 1695 Repairs by Arp Schnitger.
- 1802 Rebuild by H. H. Freytag of Groningen. The Brustwerk was removed from the organ, many stops were replaced by new ones, and new wood carvings were made to replace the original shutters.

In the early 19th c. the organ builder family Lohman, of Groningen, worked on the instrument several times and replaced the Quint 2 2/3' in the Manuaal with a Viola di Gamba, and the Rugwerk Sexquialter with a Flageolet 1'.

The only change in this century was the replacement of the Octaaf 2' in the Manuaal with a Bourdon 16'. The organ is unrestored.

II.

This organ shows the typical characteristics of Groningen organ building in the first half of the 17th century. The Manuaal and Pedal are housed in one case. The praestants are extremely vocal. The pipe material is hammered lead. The conical shape of the Fluit 4' in tenor and treble pipes is of particular interest. Noteworthy also is the Vox Humana by Freytag which stands enclosed in its own box.

MANUAAL: Manual I, C-d³, wind chest, keyboard and action by Freytag.

- | | | |
|-------------------|--------|---------------------------|
| 1. Praestant | 8' | 17th c., partly in facade |
| 2. Bourdon | 16' | early 20th c., wood |
| 3. Roerfluit | 8' | 17th c. |
| 4. Viola di Gamba | 8' | Lohman |
| 5. Octaaf | 4' | 17th c. |
| 6. Fluit | 4' | Freytag |
| 7. Mixtuur | III-VI | 17th c. |
| 8. Trompet | 8' | partly 17th c. |

RUGWERK: Manual II, C-d³, wind chest, keyboard and action by Freytag.

- | | | |
|---------------|----|--|
| 1. Praestant | 4' | 17th c. |
| 2. Holpijp | 8' | 17th c. |
| 3. Roerfluit | 4' | mostly 17th c., open in tenor & treble |
| 4. Octaaf | 2' | Freytag |
| 5. Speelfluit | 2' | Freytag |
| 6. Flageolet | 1' | Lohman |
| 7. Vox Humana | 8' | Freytag |

PEDAL: C-d¹, wind chest, pedalboard and action by Freytag.

- | | | |
|--------------|-----|--------------------------------|
| 1. Praestant | 8' | 17th c., partly in facade |
| 2. Bourdon | 16' | Freytag |
| 3. Octaaf | 4' | 17th c. |
| 4. Bazuin | 16' | partly 17th c., partly Freytag |
| 5. Cornet | 4' | partly 17th c., partly Freytag |

Manual coupler divided in bass and treble; Pedal coupler to Manuaal.

Original bellows are extant.

Wind pressure c. 75 mm

Pitch 1/2 tone above A440

Unequal temperament

III.

The stops from the 17th century have been preserved in excellent condition. Fortunately, H. H. Freytag in his 1802 rebuild made practically no changes to the original pipework which he left in the organ. The most important original register is the Mixtuur (Manuaal), one of the earliest original mixtures now extant. It has a very bright, yet mild sound. The pedal and manual reeds, partly from the 17th century, are also very important. The action of this unrestored instrument is excellent.

I.

- 1567 Andreas de Mare, who at that time lived in Emden, built a new organ.
- 1618 After the original organ was destroyed in 1602, Edo Evers of Jever built a new three-manual instrument with pull-down pedal.
- 1686 Schnitger proposed, and began to build, an organ with Hauptwerk, Rückpositiv and Pedal, incorporating 10 stops from the earlier organ. While the organ was being built, the church decided they wanted to enlarge it, and an Oberwerk and a Brustwerk were added (played from the same manual). Because of the organ's position on the right side of the Choir on the gallery, the pedal was housed in one tower, in the 16th and 17th century North German tradition.
- During the late 19th century local organ builders made major changes to the disposition, so that of the 46 original stops, only 23 remained in 1917.
- 1917 The tip facade pipes were taken for the war effort.
- 1929-31 Restoration by Furtwängler and Hammer of Hannover, using "neobaroque" principles.
- 1945-60 Further "neobaroque" restoration by Paul Ott (in several stages).

The arrangement of the divisions in Norden is unusual because the organ is placed on the south side of the Choir, next to the transept, rather than on the west wall, as was the custom in North Germany during the 15th, 16th and early 17th centuries. In this arrangement the pedal division was always housed in one tower, facing the congregation in the main nave. This is the only surviving example of this layout; the only unusual feature here is its particularly large size. The Hauptwerk speaks both into the transept and main nave, and into the choir. The Rückpositiv and Pedal speak only into the main nave, and the Oberwerk -- added later in the course of construction -- speaks into the choir. The Brustwerk, an ideal continuo division, can be heard very well in all parts of the church. Schnitger could dare to use this traditional design in a very large instrument only because the acoustics in this church are exceptionally good.

HAUPTWERK: Manual II, C-g³, chest Schnitger, action Ott.

- | | | |
|---------------|--------|--|
| 1. Principal | 8' | F&H, in facade |
| 2. Quintadene | 16' | pre-Schnitger, CDE Schnitger |
| 3. Rohrflöte | 8' | C-c sharp ¹ Evers, d ² -g ³ F&H |
| 4. Octave | 4' | pre-Schnitger |
| 5. Spitzflöte | 4' | F&H |
| 6. Quinte | 2 2/3' | F&H |
| 7. Nasat | 2 2/3' | F&H |
| 8. Octave | 2' | pre-Schnitger |
| 9. Gemshorn | 2' | Schnitger, cylindrical |
| 10. Mixtur | VIII | 2 ranks F&H, rest from Ott |
| 11. Cimbél | III | F&H |
| 12. Trompete | 16' | F&H |

RÜCKPOSITIV: Manual I, C-g³, chest Schnitger, action Ott.

- | | | |
|-----------------|----|------------------------------|
| 1. Principal | 8' | F&H, in facade of zinc |
| 2. Gedackt | 8' | pre-Schnitger |
| 3. Octave | 4' | Schnitger |
| 4. Rohrflöte | 4' | Schnitger |
| 5. Octave | 2' | pre-Schnitger |
| 6. Waldflöte | 2' | Schnitger, cylindrical |
| 7. Siffelöte | 1' | Schnitger |
| 8. Sesquialtera | II | pre-Schnitger, CDE Schnitger |
| 9. Tertian | II | Schnitger |
| 10. Scharf | VI | F&H |
| 11. Dulzian | 8' | F&H |

OBERWERK: Manual III, C-g³, chest Schnitger, action Ott.

- | | | |
|-----------------|-------|---|
| 1. Holzflöte | 8' | Schnitger, oak, C-B stopped, c-b ² open
conical |
| 2. Octave | 4' | Schnitger |
| 3. Flachflöte | 2' | Schnitger |
| 4. Rauschpfeife | II | F&H |
| 5. Scharf | IV-VI | F&H |
| 6. Trompete | 8' | F&H |
| 7. Vox humana | 8' | F&H |
| 8. Schalmel | 4' | F&H |

BRUSTWERK: Manual IV, C-g³, chest Schnitger, action Ott.

- | | | |
|---------------|--------|----------------|
| 1. Gedackt | 8' | Schnitger, oak |
| 2. Blockflöte | 4' | Schnitger, oak |
| 3. Principal | 2' | F&H |
| 4. Quinte | 1 1/2' | Schnitger |
| 5. Scharf | IV | Schnitger |
| 6. Regal | 8' | F&H |

PEDAL: C-f¹, in one tower, Schnitger chest, action Ott.

- | | | |
|-----------------|------|------------------------|
| 1. Principal | 16' | F&H, in facade of zinc |
| 2. Octave | 8' | Schnitger |
| 3. Octave | 4' | F&H |
| 4. Rauschpfeife | II | F&H |
| 5. Mixtur | VIII | F&H |
| 6. Posaune | 16' | F&H |
| 7. Trompete | 8' | F&H |
| 8. Trompete | 4' | F&H |
| 9. Cornet | 2' | F&H |

Manual couplers RP/HW, BW/HW, BW/DW; Pedal coupler RP/P

2 Tremulants, Cimbelsstern

Wind pressure 56 mm in manuals, 60 mm in pedal

Pitch 1/2 tone above normal

Equal temperament

III.

This instrument was the first large North German organ in the Baroque style to be restored following the principles of the Organ Reform Movement (Orgelbewegung). This 1931 restoration

saved the organ from being discarded, and despite mistakes in some details, it can be seen as a landmark in the history of restorations. This restoration, however, and also the later restoration by Paul Ott, did not in any way return the organ to its original condition. The cut-ups of the majority of the original metal pipes were considerably lowered, and the new stops (particularly the mixtures and reeds) do not come up to the standard of the original Schnitger stops. In addition, the chests suffered from the heating system during the last several decades, so that a new restoration is necessary.

O O S T H U I Z E N (Noord Holland)

6/77

I.

- 1521 Conjectural year of construction. Various elements lead one to suppose, however, that this was only a rebuild.
- 17th- The organ was modified in minor details:
19th the Roerfluit 8' was changed to
c. a Bourdon 16'.
1967 Restoration by D.A. Flentrop of Zeeland.

II.

The flat facade exhibits Gothic and Renaissance elements. The largest bass pipes stand in the middle. Noteworthy are the many original embossed pipes. The organ still has the old manual compass of FGA-g²a², typical for the period around 1500. A further peculiarity is that the stopknobs are on the right-hand side of the keyboard, and must be pushed in to make the register playable.

WERK: FGA-g²a², chest, keyboard and action are original, but later than 1521

- | | |
|----------------|--------------------------------|
| 1. Praestant | 8' |
| 2. Bourdon | 16' |
| 3. Octaaf | 4' |
| 4. Quint | 2 2/3' All stops are original. |
| 5. Woudfluit | 2' |
| 6. Sexquialter | II |
| 7. Mixtur | II-III |

Tremulant
Wind pressure 84 mm
Pitch c. 1/2 tone above normal
Meantone temperament

III.

The organ is exceptionally well-preserved and the sound is representative of Dutch organ building in the 16th c. The Praestant 8', a relatively loud stop, has the typically vocal quality found in other organs of this period.

O S T E R H O L Z - S C H A R M B E C K - ST. WILLEHADI
E/77

I.

- 1731-34 New organ by Erasmus Bielfeld.
1745 Installation by Bielfeld of the organ in the newly built church. The pedal division, which was originally behind the organ, was now housed in two towers.
1767 Addition of the Vox humana to the Hauptwerk by Gloger of Stade.
19th c. Minor changes made in the specification.
1870 New pedal chests and replacement of the Vox humana with a Gedackt 8' by Röver of Stade.
1917 Facade pipes were taken for the war effort.
1935 Repair work by Wetzel of Hannover.
1969-71 Restoration by Hillebrand, reestablishing its original condition.

II.

This instrument shows the normal Schnitger design, with Hauptwerk and Brustpositiv in one case, and the Pedal in two separate large 16' towers.

HAUPTWERK: CD-c³, chest, action and keyboard by Bielfeld

- | | | |
|---------------|--------|---|
| 1. Principal | 8' | facade pipes by Hillebrand, inner pipes by Bielfeld |
| 2. Quintadena | 16' | Bielfeld |
| 3. Gemshorn | 8' | Bielfeld, conical |
| 4. Octave | 4' | Bielfeld |
| 5. Quinta | 2 2/3' | Hillebrand, from old material |
| 6. Octave | 2' | Bielfeld |
| 7. Mixtur | III-IV | Bielfeld |
| 8. Trompete | 8' | Bielfeld |
| 9. Gedackt | 8' | Röver, in place of the Vox humana of 1767 |

BRUSTPOSITIV: CD-c³, chest, action and keyboard by Bielfeld

- | | | |
|--------------|--------|-----------------------------------|
| 1. Gedackt | 8' | Bielfeld |
| 2. Flöte dus | 4' | Bielfeld, stopped |
| 3. Quinta | 2 2/3' | Bielfeld, originally an Octave 2' |
| 4. Waldfloit | 2' | Bielfeld |
| 5. Scharf | III | Bielfeld |
| 6. Dulcian | 8' | Bielfeld |

PEDAL: C-d¹, chest, action and pedalboard reconstructed by Hillebrand

- | | | |
|--------------|-----|---------------------------------------|
| 1. Principal | 16' | Bielfeld, from F in facade |
| 2. Untersatz | 16' | Bielfeld |
| 3. Octave | 8' | Bielfeld |
| 4. Octave | 4' | Bielfeld |
| 5. Mixtur | IV | Hillebrand, from old metal |
| 6. Posaune | 16' | Bielfeld |
| 7. Trompete | 8' | Bielfeld |
| 8. Cornet | 2' | Hillebrand, resonators from old metal |

Osterholz-Scharmbeck - 2

Manual coupler

2 Cimbels (one original, one from the late 18th century,
with separate bells)

Wind pressure 81 mm

Pitch 7/8 tone above normal

Werckmeister III temperament

III.

The organ in Scharmbeck is the largest instrument in North Germany from the period of Schnitger and his school which remains with unaltered voicing. It has survived almost untouched. It is remarkable that the four reeds are practically totally original, including the tongues. The sound is powerful and well-blended. The single registers are very colorful. Musicians are highly impressed by the musical quality of this instrument, even though it was built to be a simple village organ, with no particular attempt to make it serve for organ literature as such.

The restoration may be considered a model of scientifically-based work, and a successful restoration not based on the "neobaroque" principles of the Organ Reform Movement. It was the first early organ in this area to have an historically-based temperament.

I.

- 1457 The organ was built by a Groningen instrument builder.
 1513 Rebuild of the organ. An inscription on the organ gallery says: "This structure was begun in the time of Viktor Vriese, Knight of the Golden Fleece, and of Mr. Edo von Westerwolde, the Pastor, in 1513."
 1726-37 Rebuild by the Schnitger pupil Mathias Amoort of Groningen, probably with new wind chests and a few new registers. The shutters were replaced by Rococo carvings on the sides of the case.
 1867-68 Construction of a lower wooden ceiling in the church, whereby some Gothic carvings on the top of the organ case were lost.
 1941 Renovation by the organ builder Puchar.
 1959-60 Restoration by Ahrend and Brunzema. Reconstruction of the missing parts of the late Gothic facade and of the organ shutters. New wind chests. Reconstruction of the Sesquialtera, Mixtur and Trompete.

II.

The organ case in Rysum is in pure Gothic form. The bass is outside in two large flats, and the treble in the middle in two small flats. The manual compass of CDEFGA-g²a² is a normal compass for the first half of the 16th century. The markings on the old pipes lead one to suppose that the lowest pipe (now an 8' C) originally corresponded to F.

WERK: CDEFGA-g²a², chest and action by Ahrend and Brunzema

- | | | |
|-----------------|-------|---|
| 1. Praestant | 8') | } very old hammered lead pipes from the 15th and 16th centuries |
| 2. Gedackt | 8') | |
| 3. Octave | 4') | |
| 4. Octave | 2') | |
| 5. Sesquialtera | II | } Ahrend and Brunzema |
| 6. Mixtur | III-V | |
| 7. Trompete | 8') | |

No pedalboard

Wind pressure

Pitch slightly higher than normal

Meantone temperament

III.

The organ in Rysum is one of the oldest playable, and yet tonally well-preserved, organs we have -- not only in Germany, but in all of Europe. The four original stops are very vocal in character and give a good idea of the tonal ideal of the late 15th and 16th centuries. Particularly noteworthy is the wide scaling of the Praestant 8', which gives a very fundamental character to the entire organ.

I.

- c.1710 New organ by Jan Harmens of Berlikum (Friesland) with two manuals and pull-down pedal.
 1786 Rebuild by Albertus van Gruisen, who kept the original pipework and made new wind chests (with lowest octave complete), action and keyboards. He built a new case for the Hoofdmanuaal and used the old Hoofdwerk case for the Rugpositief. He also replaced the facade pipes and two reeds.
 1934 Unsuccessful restoration by the firm van Leeuwen of Leiderdorp: normal pitch, new reeds, new keyboards and instead of the Rugpositief Mixtuur, a Gamba.
 1975-76 Restoration by Jürgen Ahrend of Leer (Ostfriesland) to the condition of the organ in 1786.

II.

The organ in Sloten is a very important example of Dutch organ building in Friesland at the time that Arp Schnitger was working there.

MANUAAL: Manual II, C-c³, chest and action van Gruisen, keyboard Ahrend

- | | | |
|-----------------|--------|---|
| 1. Praestant | 8' | van Gruisen in facade, inner pipes by Harmens |
| 2. Bourdon | 16' | van Gruisen, in treble |
| 3. Holpijp | 8' | Harmens |
| 4. Octaaf | 4' | Harmens |
| 5. Quint | 2 2/3' | Harmens |
| 6. Super Octaaf | 2' | Ahrend |
| 7. Woudfluit | 2' | Harmens (wide-scaled) |
| 8. Sexquialter | II | Harmens and van Gruisen |
| 9. Mixtuur | III-IV | mostly Harmens |
| 10. Trompet | 8' | Ahrend (a copy from the van Gruisen trumpet in Marssum) |

RUGPOSITIEF: Manual I, C-c³, chest and action van Gruisen, keyboard Ahrend

- | | | |
|---------------|--------|---|
| 1. Praestant | 4' | van Gruisen |
| 2. Fluit does | 8' | Harmens (narrow-scaled) |
| 3. Quintfluit | 2 2/3' | Harmens, stopped, f ¹ -c ³ open cylindrical |
| 4. Octaaf | 2' | Harmens |
| 5. Mixtuur | II-III | Ahrend |
| 6. Dulciaan | 8' | Ahrend (a copy from the van Gruisen dulciaan in Marssum) |

Manual coupler; Pull-down pedal C-d¹

Tremulant

Wind pressure 70 mm

Pitch 1/2 tone above normal

Werckmeister temperament

III.

The last restoration of the Sloten organ realized the tonal ideal of organ building in Friesland around 1700. The voicing (Harmens) is much more vocal than in Arp Schnitger's instruments which were being built at the same time in Groningen and Friesland.

I.

- 1668-73 Construction by Berend Hus, assisted by his journeyman Arp Schnitger; Schnitger took considerable part in the planning of the instrument. In 1671-73, after completion of the three manual divisions, the pedal division was added under a separate contract.
- 1688 The then organist at St. Cosmae, Vincent Lübeck, had the specification changed by Schnitger: e.g., a Trompete 16' was added to the Hauptwerk.
- 1782 Repair work by the Stade organ builder Georg Wilhelm Wilhelmy. Addition of a Glockenspiel.
- 1837-41 Renovation by Johann Georg Wilhelmy.
- 1870 Johann Hinrich Röver of Stade carried out important work on the organ, in which, among other things, the Rückpositiv was placed behind the organ, the entire pipework was repitched to normal standards by displacement on the chests, and certain stops were replaced.
- 1917 The tin facade pipes were sacrificed to the war effort; only the facade pipes of the former Rückpositiv were preserved, since no one found them in their hidden position behind the organ.
- 1948-49 Renovation of the organ by Paul Ott of Göttingen according to the policies of the Organ Reform Movement (Orgelbewegung). The original specification was reinstated and the Rückpositiv was erected in front of the organ on the organ gallery, which had been extended far forward in 1910. The entire pipework, however, was revoiced on a too low wind pressure (68 mm).
- 1956 Paul Ott "filled out" the so-called short octave by adding the notes c sharp, d sharp, f sharp and g sharp to the lowest notes of the manuals. This arrangement functioned for only ten years.
- 1972-75 The organ builder Jürgen Ahrend of Leer (Ostfriesland) carried out a complete restoration of the instrument, reestablishing its original condition, including the original Rückpositiv and pedal tower installation. The Rückpositiv is an exact image of the Hauptwerk/Brustwerk case, but on a reduced scale.

II.

The arrangement of the organ in Stade - St. Cosmae, with three manual divisions and independent pedal, exemplifies the fully-developed North German Baroque organ as built by Schnitger and his pupils. The separated Hauptwerk/Brustwerk and Rückpositiv cases, with their congruent, choir-like pipe arrangement (bass in the middle, tenor in the pointed side towers, treble in the flats in between) are flanked by the two pedal towers.

Particularly noteworthy in Stade is the original spring chest in the Hauptwerk, whose well thought-out construction and high-quality workmanship cannot fail to impress any connoisseur of the organ. Schnitger used no spring chests hereafter: rather, he exclusively used the simpler slider chests.

Since the last restoration the manual keyboards have again taken on their original form with short octave.

HAUPTWERK: Manual II, CDEFGA-c³, spring chest Hus, action mostly Schnitger, keyboard Ahrend (reconstruction).

- | | | |
|---------------|--------|---|
| 1. Principal | 16' | C-D same pipes as Quintadena, E-c ³ facade |
| 2. Quintadena | 16' | Hus and Schnitger |
| 3. Octave | 8' | Hus and Schnitger |
| 4. Gedackt | 8' | Hus and Schnitger |
| 5. Octave | 4' | Hus and Schnitger |
| 6. Rohrflöte | 4' | Hus and Schnitger |
| 7. Nasat | 2 2/3' | Hus and Schnitger, cylindrical |
| 8. Octave | 2' | Hus and Schnitger |
| 9. Mixtur | VI | Hus and Schnitger |
| 10. Cimbél | III | Ahrend |
| 11. Trompete | 16' | Schnitger |
| 12. Trompete | 8' | Hus and Schnitger |

RÜCKPOSITIV: Manual I, CDEFGA-c³, spring chest Hus, action and keyboard Ahrend (reconstruction).

- | | | |
|-------------------|--------|---|
| 1. Principal | 8' | Hus and Schnitger, CDE same pipes as Quintadena, F-c ³ in facade |
| 2. Quintadena | 8' | Hus and Schnitger |
| 3. Rohrflöte | 8' | C-B Ahrend, c-c ³ Hus and Schnitger |
| 4. Octave | 4' | Hus and Schnitger |
| 5. Waldflöte | 2' | Hus and Schnitger, cylindrical |
| 6. Sifflöte | 1 1/3' | Ahrend |
| 7. Sesquialtera | II | Ahrend |
| 8. Scharf | V | Ahrend |
| 9. Dulzian | 16' | Hus and Schnitger |
| 10. Trichterregal | 8' | Hus and Schnitger |

BRUSTWERK: Manual III, CDEFGA-c³, slider chest Hus, action mostly Schnitger, keyboard Ahrend (reconstruction).

- | | | |
|---------------|--------|--|
| 1. Gedackt | 8' | Hus and Schnitger, oak |
| 2. Querflöte | 8' | Hus and Schnitger, oak, open from c ¹ |
| 3. Blockflöte | 4' | Hus and Schnitger, oak, open |
| 4. Octave | 2' | Hus and Schnitger |
| 5. Tertia | 1 3/5' | Hus and Schnitger |
| 6. Nasat | 1 1/3' | Ahrend |
| 7. Sedecima | 1' | Ahrend |
| 8. Scharf | III | Hus and Schnitger |
| 9. Crumhorn | 8' | Schnitger |
| 10. Schalmei | 4' | Schnitger, partly completed by Ahrend |

PEDAL: CDE-d¹, 2 slider chests by Hus, action mostly Schnitger, pedalboard Ahrend (reconstruction).

- | | | |
|--------------|------|---|
| 1. Principal | 16' | Hus and Schnitger, in facade |
| 2. Subbass | 16' | C-G Ahrend, G sharp - d ¹ Hus and Schnitger |
| 3. Octave | 8' | Hus and Schnitger |
| 4. Octave | 4' | Hus and Schnitger |
| 5. Nachthorn | 1' | Hus and Schnitger, the only preserved original 1' pedal stop in North Germany |
| 6. Mixtur | V-VI | Hus and Schnitger |
| 7. Posaune | 16' | Hus and Schnitger |

- | | | |
|-------------|-----|-------------------|
| 8. Dulzian | 16' | Ahrend |
| 9. Trompete | 8' | Hus and Schnitger |
| 10. Cornet | 2' | Hus and Schnitger |

Manual coupler BW/HW

Tremulant

8 wedge bellows, 4 of which are restored

Wind pressure 85 mm

Pitch 1 tone higher than A440

Modified meantone temperament (Vogel III)

III.

The old pipework is remarkably unified: the numerous original reed stops are particularly significant.

I.

- 1685-87 Construction by Arp Schnitger. A few stops from the former organ were reused by Schnitger; this organ had been built in 1581 by the Hamburg organ builder Dirck Hoyer, using still older parts (from the 15th and early 16th centuries), and comprising already two manuals and independent pedal.
- 1775 Renovation by the Stade organ builder Georg Wilhelm Wilhelmy.
- 1843 General repair by Philipp Furtwängler of Elze.
- 1893 Heinrich Röver of Stade replaced Schnitger's six wedge bellows by a large magazine bellows and in 1909 replaced Schnitger's Holzgedackt 8' in the Brustwerk with a Metallgedackt.
- 1947-48 Restoration by Rudolf von Beckerath.

II.

The entire instrument is contained in three large cases. In the middle is found the case for both manual divisions (Hauptwerk with visible Principal pipes in the facade, whose lowest pipe corresponds to the key C, and Brustwerk which is found under the Hauptwerk, just above the keyboards and behind ornamentally carved-out doors).

The wind chests in Steinkirchen are original; the original keyboards and action, unfortunately, were removed. However, certain parts of the playing action have been preserved and can be used in a future restoration.

The compass in the manual divisions is CDEFGA-c³, and in the Pedal, CDE-d¹.

The organ in Steinkirchen is one of many works of Schnitger in which older material was used. Schnitger's variable scaling system permitted taking over the older stops into the new instrument. The facade pipes in Steinkirchen are, in contrast to Schnitger's normal practice, made of lead. At one time they were covered with tin foil.

HAUPTWERK: Manual I, CDEFGA-c³, chest Schnitger, action and keyboard Beckerath.

- | | | |
|-----------------|--------|--|
| 1. Principal | 8' | Schnitger, in facade, originally with foil |
| 2. Quintadena | 16' | C-e Schnitger, f-c ³ Hoyer, soldered |
| 3. Rohrflöte | 8' | F-g ² a ² Hoyer, rest Schnitger, chimneys from c |
| 4. Octave | 4' | mostly from before Hoyer |
| 5. Nasat | 2 2/3' | C-g Hoyer, g sharp - c ³ Schnitger, conical |
| 6. Octave | 2' | mostly from before Hoyer |
| 7. Gemshorn | 2' | Schnitger, cylindrical |
| 8. Sesquialtera | II | Schnitger |
| 9. Mixtur | IV-VI | Schnitger, with a few pipes from Beckerath |
| 10. Cimbäl | III | Beckerath |
| 11. Trompete | 8' | Schnitger |

BRUSTWERK: Manual II, CDEFGA-c³, Schnitger chest, action and keyboards by Beckerath.

- | | | |
|---------------|--------|---|
| 1. Gedackt | 8' | C-G oak, Schnitger; A-c ³ Beckerath |
| 2. Rohrflöte | 4' | Schnitger |
| 3. Quinte | 2 2/3' | probably Wilhelmy, conical |
| 4. Octave | 2' | Schnitger |
| 5. Spitzflöte | 2' | Schnitger |
| 6. Tertian | II | Schnitger |
| 7. Scharf | III-IV | Schnitger |
| 8. Crumhorn | 8' | C-B Schnitger, from c open shallots and double conical shaped resonators by Hoyer |

PEDAL: CDE-d¹, Schnitger chest, action and pedalboard from Beckerath.

- | | | |
|-----------------|------|---|
| 1. Principal | 16' | Schnitger, CDE inside of pine (stopped), from F in facade, originally with foil |
| 2. Octave | 8' | Wilhelmy (from old material) |
| 3. Octave | 4' | Schnitger |
| 4. Rauschpfeife | II | Beckerath (from old material) |
| 5. Nachthorn | 2' | Beckerath |
| 6. Mixtur | IV-V | Beckerath (from old material) |
| 7. Posaune | 16' | Schnitger |
| 8. Trompete | 8' | Schnitger |
| 9. Cornet | 2' | Beckerath (from old material) |

Manual coupler
Tremulant, 3 sperrventile, Cimbelstern
Wind pressure 72 mm
Pitch 3/4 tone above normal
Equal temperament

III.

The old stops are relatively well-preserved; in its present condition the modern equal temperament, which was adopted in the 19th century, has a detrimental effect on the organ's tonal impact.

I.

1828-31 New organ by Jonathan and Johan Bätz using many stops from the old 1571 organ built by the famous Utrecht organ builder Peter Jans de Swart. The case was designed by the architect Tieleman Franciscus Suys, of Brussels, in Neo-Gothic style.
19th and 20th c. Several changes were made to the organ.
1975 Restoration by the Utrecht firm van Vulpen.

II.

The monumental organ in the cathedral in Utrecht is one of the few well-preserved early 19th century organs in the Netherlands. That Bätz incorporated many of the 16th century stops demonstrates remarkable continuity in the Dutch organ tradition.

HOOFDWERK: Manual II, C-f³, chest, action and keyboard Bätz

1. Praestant	16'	Bätz
2. Bourdon	16'	Bätz
3. Octaaf	8'	Bätz
4. Roerfluit	8'	Bätz
5. Octaaf	4'	Bätz
6. Gemshoorn	4'	van Vulpen
7. Quint	2 2/3'	Bätz
8. Octaaf	2'	Bätz
9. Woudfluit	2'	van Vulpen
10. Sexquialter	IV	van Vulpen, in treble
11. Mixtur	IV-VIII	Bätz
12. Fagot	16'	Bätz
13. Trompet	8'	van Vulpen

RUGPOSITIEF: Manual I, C-f³, chest, action and keyboard Bätz

1. Praestant	8'	Bätz
2. Holpijp	8'	Bätz
3. Quintadeen	8'	de Swart
4. Octaaf	4'	de Swart
5. Roerfluit	4'	c. 1700
6. Quint	2 2/3'	de Swart
7. Octaaf	2'	de Swart
8. Fluit	2'	van Vulpen
9. Cornet	V	Bätz, in treble
10. Mixtur	III-VI	de Swart
11. Scherp	III-IV	de Swart
12. Trompet	8'	Bätz
13. Tousijn	8'	van Vulpen, bass and treble

BOVENWERK: Manual III, C-f³, chest, action and keyboard Bätz

1. Praestant	8'	Bätz
2. Holpijp	8'	Bätz
3. Baarpijp	8'	Bätz
4. Viola di Gamba	8'	Bätz
5. Fluittravers	8'	Bätz
6. Octaaf	4'	de Swart
7. Open fluit	4'	de Swart
8. Roerquint	2 2/3'	van Vulpen
9. Gemshoorn	2'	de Swart
10. Flageolet	1'	de Swart
11. Carillon	III	Bätz
12. Echotrompet	8'	Bätz
13. Vox Humana	8'	van Vulpen, bass and treble

PEDAAL: C-d¹, chest, pedalboard and action Bätz

1. Praestant	16'	Bätz
2. Subbas	16'	Bätz
3. Octaafbas	8'	Bätz
4. Fluithas	8'	Bätz
5. Roerquint	5 1/3'	c. 1700
6. Octaaf	4'	de Swart
7. Mixtuur	IV	de Swart
8. Bazuin	16'	Bätz
9. Tromhone	8'	Bätz
10. Trompet	4'	Bätz
11. Cinq	2'	Bätz

Manual couplers BW/HW, RW/HW; Pedal couplers RW/P, HW/P

Tremulants on Rugpositief and Bovenwerk

Wind pressure: HW and Pedal 84 mm, RP and BW 78 mm

Normal Pitch

Equal temperament

I.

1856 New organ by van Dam with 2 manuals and pull-down pedal.
1975 Restoration by D. A. Flentrop of Zaandam.

II.

The organ in Venhuizen is a completely preserved organ by the organ family van Dam from the mid-19th century. It shows just how traditional organ building still was in Holland at that time. Design and voicing are still based on late 18th century concepts. The specification shows the trends of the 19th century. The keyboards are placed behind the organ.

HOOFDMANUAAL: Manual I, C-g³, chest, action and keyboard van Dam

1. Violon	16'	van Dam, lowest octave of oak, from c partly in facade
2. Praestant	8'	van Dam
3. Bourdon	8'	van Dam, partly in facade
4. Octaaf	4'	van Dam
5. Roerfluit	4'	van Dam
6. Quint	2 2/3'	van Dam
7. Octaaf	2'	van Dam
8. Cornet	III	van Dam
9. Trompet	8'	van Dam, divided

BOVENWERK: Manual II, C-g³, chest, action and keyboard van Dam

1. Praestant	8'	van Dam, g-b ¹ in facade
2. Fluit dola	8'	van Dam
3. Viola di Gamba	8'	van Dam
4. Salicet	4'	van Dam
5. Fluit travers	4'	van Dam, from f open
6. Gemshoorn	2'	van Dam
7. Dulciaan	8'	van Dam, free reeds

Manual coupler; Pedal pull-down C-c¹

Wind pressure

Normal Pitch

Equal temperament

I.

- 1769 New organ by Albert Antonius Hinsch.
 1792 Lambertus van Dam enlarged the organ with a Rugpositief.
 19th and 20th c. Modifications to the disposition and action.
 1974 Restoration by Metzler & Sons of Dietikon near Zürich.

II.

HOOFDWERK: Manual I, C-d³, chest Hinsch, action and keyboard by Metzler (rollerboard Hinsch)

- | | | |
|----------------|--------|--------------------------|
| 1. Praestant | 8' | Hinsch, two ranks from a |
| 2. Bourdon | 16' | Hinsch |
| 3. Holpijp | 8' | Hinsch |
| 4. Octaaf | 4' | Hinsch |
| 5. Spitsfluit | 4' | Hinsch |
| 6. Sexquialter | II-III | Metzler |
| 7. Cornet | IV | Hinsch, in treble |
| 8. Quint | 2 2/3' | Hinsch |
| 9. Octaaf | 2' | Hinsch |
| 10. Fluit | 2' | Hinsch |
| 11. Mixtuur | IV-V | Hinsch |
| 12. Trompet | 8' | Metzler |
| 13. Vox Humana | 8' | Metzler |

RUGWERK: Manual II, C-f³, chest van Dam, action and keyboard by Metzler

- | | | |
|---------------|--------|--------------------|
| 1. Praestant | 4' | van Dam |
| 2. Fluit doux | 8' | van Dam |
| 3. Nasart | 2 2/3' | Metzler |
| 4. Praestant | 8' | van Dam, in treble |
| 5. Fluit | 4' | van Dam |
| 6. Octaaf | 2' | van Dam |
| 7. Dulciaan | 8' | van Dam |

PEDAAL: C-d¹, chest, action and pedalboard by Metzler

- | | | |
|------------|-----|---------|
| 1. Subbas | 16' | Metzler |
| 2. Trompet | 8' | Metzler |

Manual coupler (divided), Pedal couplers HW/P, RW/P (new)
 Tremulant
 Wind pressure 68 mm
 Pitch 1/2 tone below normal
 Werckmeister temperament

III.

The organ has a very elegant sound; the reconstructed registers are particularly successful.

WESTERHUSEN (Ostfriesland)

6/77

I.

- 1642-43 New organ by Jost Sieburg of Göttingen, using parts
of the old Gothic organ.
1757 Repair by Cornelius Geerds Wallies of Leer.
Sometime before 1900 the action was rebuilt.
1955 Restoration by Ahrend and Brunzema.

II.

The organ already demonstrates the typical "Hamburg design" later seen in all Schnitger organs, with a polygonal bass tower in the middle, two pointed side towers, and the treble in between in two flats on either side, of which one flat (on each side) is with dummy pipes. The shutters are original. The lower part of the organ case is interesting because it shows the arrangement of the former Gothic instrument. Sieburg constructed his pipework from the hammered lead metal of the old Gothic pipes, but with narrower scaling.

WERK: C-c³, chest, action and keyboard Ahrend and Brunzema

- | | | |
|---------------|--------|-----------------------------------|
| 1. Principal | 4' | Sieburg, in facade, of old metal |
| 2. Gedackt | 8' | Sieburg |
| 3. Quintadena | 8' | Sieburg, of old metal |
| 4. Octave | 2' | Sieburg, of old metal |
| 5. Quinte | 1 1/3' | Sieburg, of old metal |
| 6. Mixtur | III | Sieburg |
| 7. Trompete | 8' | Sieburg, new shallots in the bass |

Pedal pull-down C-c
Cimbelstern
Wind pressure 68 mm
Pitch c. 1/2 tone above normal
Meantone temperament

III.

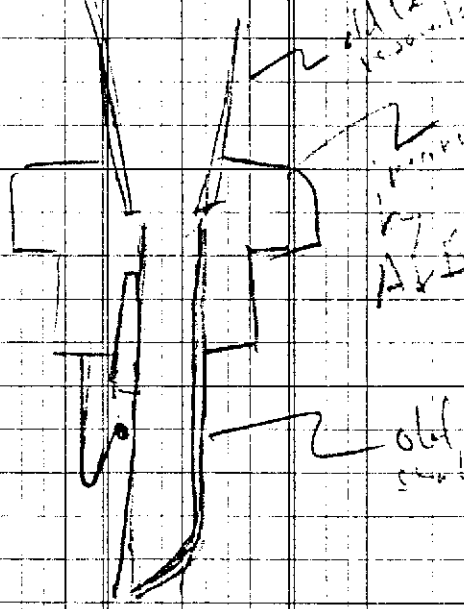
The organ in Westerhusen is one of the very few almost totally preserved instruments dating from the first half of the 17th century. The sound is very strong, and extremely intense. The restoration in 1955, including the meantone temperament, was a landmark restoration, and greatly influenced almost all organists and organ builders interested in the authentic sound of the early organs.

"J.S." = Jost Sy bag 1642, "Pre" = pre

All measurements O.D.

	1	2	3	4	5	6	7	8	
	Sum	ϕ	mouth width	M	length	L	width	Foot hole	Remarks
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Remember all (and)



I.

1719-21 New organ by Arp Schnitger and his son Frans Caspar.
 The case was built by Jurien Westerman of Amsterdam.
 1882 Major alteration by P. van Deckelen of Groningen.
 1953-55 Restoration by D. A. Flentrop of Zaandam.

II.

The organ was designed by Arp Schnitger, but constructed by his son Frans Caspar. The main manual division (with a 16' principal) is located above the Borstwerk and the so-called Bovenpositief. Hence, the best acoustical position immediately under the vaultings is reserved for the Hoofdwerk. The Pedal towers are not so far removed from the other divisions as is usually the situation in large North German organs. The design of the Rugwerk with its curved treble sections is quite different from the North German style.

HOOFDWERK: Manual II, C-c³, chest Schnitger, action and keyboard Flentrop

1. Praestant	16'	Schnitger, from G in facade, C-F# identical with Quintadena
2. Quintadena	16'	partly Schnitger, partly Flentrop
3. Octaav	8'	Schnitger
4. Roerfluit	8'	Schnitger
5. Octaav	4'	Schnitger
6. Speelfluit	4'	Schnitger
7. Nasaat	2 2/3'	Schnitger, conical
8. Superoctaav	2'	Schnitger
9. Ruyschpijp	II	Schnitger
10. Mixtuur	VI	partly Deckelen, partly Flentrop
11. Cimbél	III	Flentrop
12. Trompet	16'	Flentrop, resonators from Deckelen
13. Trompet	8'	Flentrop, resonators from Deckelen
14. Vox humana	8'	Flentrop, resonators from Deckelen

RUGWERK: Manual I, C-c³, chest Schnitger, action and keyboard Flentrop

1. Praestant	8'	Schnitger, from C in facade
2. Quintadena	8'	Schnitger
3. Roerfluit	8'	Schnitger
4. Octaav	4'	Schnitger
5. Fluit	4'	Schnitger
6. Quintfluit	2 2/3'	Flentrop
7. Superoctaav	2'	Schnitger
8. Sesquialtera	II	Flentrop
9. Scherp	IV	Flentrop
10. Cimbél	III	Flentrop
11. Fagot	16'	Flentrop
12. Schalmey	8'	Flentrop

I.

- 1593 New organ by Antonius Henriques. Possibly the present case in the 16th century Dutch style dates from this year.
- 1622 New Rugpositief by Master Antonius.
- 1737 New carvings on the sides of the main case.
- 1799 New Rugpositief by H. H. Freytag of Groningen (in a rough Louis XVI style). Rebuild of the old Hoofdwerk and Pedaal.
- 19th c. Minor changes.
- 1935 Restoration by H. W. Flentrop of Zaandam.

II.

The similarity of the Hoofdwerk case to the design of the Niehoff organ in the Westerkerk, Enkhuizen is remarkable. This instrument is an example of the combination of two very different styles and aesthetics in one instrument (late 16th century and late 18th century). While this combination of styles also occurs in other Dutch organs of this time, stylistic differences are found much less often in German organs from the late 18th and early 19th centuries.

MANUAAL: Manual II, C-d³, chest, action and keyboard Freytag

- | | | |
|-------------------|--------|---|
| 1. Praestant | 8' | 16th c. |
| 2. Holfluit | 8' | 16th c., chimney caps added later |
| 3. Octaaf | 4' | 16th c. |
| 4. Fluit | 4' | 16th or 17th c., narrow-scaled |
| 5. Gershoorn | 2' | 16th c., wide-scaled, cylindrical, open |
| 6. Nasard | 2 2/3' | Freytag, originally in the Rugpositief |
| 7. Viola di Gamba | 8' | 19th c. |
| 8. Dulciaan | 8' | Flentrop |

RUGPOSITIEF: Manual I, C-d³, chest, action and keyboard Freytag

- | | | |
|----------------|--------|--|
| 1. Praestant | 8' | Freytag, from F-e ¹ in facade |
| 2. Bourdon | 16' | Freytag, in treble |
| 3. Fluit does | 8' | Freytag |
| 4. Speelfluit | 4' | Freytag, conical |
| 5. Octaaf | 4' | Freytag |
| 6. Quint | 2 2/3' | Flentrop |
| 7. Octaaf | 2' | Flentrop |
| 8. Sexquialter | II-III | Freytag |
| 9. Woudfluit | 2' | Freytag |
| 10. Trompet | 8' | Freytag, tongues Flentrop |

Enkhuizen - 2

PEDAAL: CDE-c¹, chest 16th c., action and pedalboard Bätz
and Flentrop

- | | | |
|------------|-----|--|
| 1. Bourdon | 16' | partly 16th c., partly Flentrop |
| 2. Octaaf | 8' | 16th c. |
| 3. Trompet | 8' | resonators 16th c., shallots and
tongues Flentrop |

Manual coupler, pedal coupler
Wind pressure
Pitch
Equal temperament

F A R M S U M (Province of Groningen)

6/77

I.

- 1828 New organ built by Nicolaas Anthonie Lohman and Sons of Groningen.
1869 Addition of an independent pedal behind the side parts of the Lohman facade, by the organ builder van Deckelen of Groningen.
1975-76 Restoration by Mense Ruiter of Groningen.

II.

This instrument is one of the last organs in 18th century style which was not substantially influenced by the musical tendencies of the 19th century. The organ is still 1/2 tone above normal pitch and has relatively narrow scaling in the principal chorus. The Mixtuur in the Manuaal is very high-pitched.

MANUAAL: Manual I, C-g³, chest, action and keyboard by Lohman

- | | | |
|-------------------|--------|--|
| 1. Praestant | 8' | Lohman |
| 2. Bourdon | 16' | Lohman |
| 3. Viola di Gamba | 8' | Lohman |
| 4. Quintadena | 8' | Lohman |
| 5. Octaaf | 4' | Lohman |
| 6. Roerfluit | 4' | Lohman |
| 7. Quint | 2 2/3' | Lohman |
| 8. Octaaf | 2' | Lohman |
| 9. Cornet | III | Lohman, in treble (from the organ in Nieuw Scheemde) |
| 10. Mixtuur | III-IV | Lohman |
| 11. Trompet | 8' | Lohman, divided |
| 12. Vox Humana | 8' | Lohman |

RUEPOSITIEF: Manual II, C-g³, chest, action and keyboard by Lohman

- | | | |
|------------------|-----|--|
| 1. Praestant | 4' | Lohman |
| 2. Fluit | 16' | Lohman, in treble |
| 3. Holpijp | 8' | Lohman, divided |
| 4. Fluit travers | 8' | Lohman, in treble, of wood |
| 5. Fluit | 4' | Lohman, stopped |
| 6. Woudfluit | 2' | Lohman |
| 7. Flageolet | 1' | Lohman (from the Martinikerk organ in Groningen) |
| 8. Dulciaan | 8' | Lohman, divided |

PEDAAL: C-d¹, chest, action and pedalboard by Deckelen

- | | | |
|--------------|--------|---|
| 1. Praestant | 16' | C-E stopped (of wood), F-d ¹ in facade, Lohman |
| 2. Subbas | 16' | Deckelen |
| 3. Violon | 8' | Deckelen |
| 4. Gedeckt | 8' | Deckelen |
| 5. Quint | 5 1/3' | Deckelen |
| 6. Octaaf | 4' | Deckelen |

7. Bazuin 16' Deckelen, C-G , free reeds
8. Trombone 8' Deckelen

Manual coupler divided in bass and treble; Pedal coupler
Tremulant, sperrventile
Wind pressure 81 mm
Pitch c. 1/2 tone above normal
Equal temperament (original)

III.

The organ is very well preserved and shows how traditionally the organ builders in the Groningen area worked even well into the 19th century. The plenum is very brilliant and the voicing of the single stops characteristic of the Baroque tonal aesthetic.

I.

- 1735-38 New organ with three manuals and independent pedal by Christian Müller.
 1866 Modification by Witte.
 1905 Modification by Maarschalkerweerd.
 1961 Restoration by the firm Marcussen & Son of Aabenraa, Denmark. The restoration of the case, including a considerable amount of gold gilding, was done by Hans Schubert of Karlstadt am Main, Germany.

II.

The large organ in St. Bavo, Haarlem, was already famous in the same century in which it was built. The design combines traditional Dutch elements (especially the form of the Rugpositief) with North German elements (the large pedal towers based on the 32' principal). The arrangement of the three manual divisions is very clear, and the design as a whole is one of the most convincing solutions found for the monumental late Baroque organ.

HOOFDWERK: Manual II, C-d³, chest Müller, action and keyboard Marcussen

- | | | |
|--------------------|---------|---|
| 1. Praestant | 16' | Müller, two ranks in treble |
| 2. Bourdon | 16' | Müller |
| 3. Octaaf | 8' | Müller, two ranks in treble |
| 4. Roerfluit | 8' | Müller |
| 5. Viola di Gamba | 8' | Marcussen |
| 6. Roerquint | 5 1/3' | Müller |
| 7. Octaaf | 4' | Müller |
| 8. Gemshoorn | 4' | Müller |
| 9. Quint-praestant | 2 2/3' | Müller |
| 10. Woudfluit | 2' | Müller |
| 11. Tertiaan | II | Müller |
| 12. Mixtuur | IV-X | Müller |
| 13. Scherp | VI-VIII | Marcussen (not in original disposition) |
| 14. Trompet | 16' | Müller |
| 15. Trompet | 8' | Müller |
| 16. Hautbois | 8' | Müller |
| 17. Trompet | 4' | Müller |

RUGPOSITIEF: Manual I, C-d³, chest Müller, action and keyboard Marcussen

- | | | |
|----------------|--------|--------------------------|
| 1. Praestant | 8' | Müller, two ranks from C |
| 2. Quintadena | 8' | Marcussen |
| 3. Holpijp | 8' | Müller |
| 4. Octaaf | 4' | Müller |
| 5. Fluit douce | 4' | Müller |
| 6. Speelfluit | 2 2/3' | Müller |
| 7. Superoctaaf | 2' | Müller |
| 8. Sesquialter | II-IV | Müller |
| 9. Cornet | IV | Müller, in treble |

