The Historical Organs

St. Jakobi, Lübeck, Germany
Friedrich Stellwagen, 1637

Hauptwerk	**Rückpositiv**	**Brustwerk**	**Pedal**
Prinzipal 16′	Gedackt 8′	Gedackt 8′	Subbass 16′
Oktave 8′	Quintadena 8′	Quintadena 4′	Prinzipal 8′
Spillpfeife 8′	Prinzipal 4′	Waldflöte 2′	Spillpfeife 8′
Oktave 4′	Hohlflöte 4′	Zimbel 2fach	Oktave 4′
Nasat $2^{2/3}$′	Sesquialtera 2fach	Regal 8′	Gedackt 4′
Rauschpfeife 2fach	Scharf 3–4fach	Schalmei 4′	Flöte 2′
Mixtur 4fach	Trechterregal 8′		Rauschpfeife 4fach
Trompete 8′	Krummhorn 8′		Posaune 16′
			Trompete 8′
			Trompete 4′
			Regal 2′

Friedrich Stellwagen built a Rückpositiv, Brustwerk and a small Pedal division in 1636/37, adding to the extant Gothic Hauptwerk (1467–1515). The windchests and nearly all pipes in the manual divisions are original. The Pedal was enlarged in 1935 by Hugo Distler, and since the most recent refurbishing (Hillebrand 1977/78) the organ has contained 31 stops over three manuals and pedal. It is in the old choir pitch (Chorton) and tuned to the Werckmeister temperament. All the pipes are metal, and additions or expansions have precisely followed the historical alloy composition and scaling. Walcha's recordings there in 1947 were the first to be made for the Archiv Produktion label. (See cover photo on CD 106–125.)

Helmut Walcha: CD 162, tr. 4–5

St. Peter-und-Paul Kirche, Cappel, Germany
Arp Schnitger, 1680

Rückpositiv	**Hauptwerk**	**Pedal**
Principal 4′	Principal 8′	Untersatz 16′
Gedact 8′	Quintadena 16′	Octava 8′
Quintadena 8′	Hollfloit 8′	Octava 4′
Floit 4′	Octava 4′	Nachthorn 2′
Octava 2′	Spitzfloit 4′	Rauschpfeife II
Siffloit 1 1/2′	Nasat 3′	Mixtur IV–VI
Sesquialtera II	Gemshorn 2′	Posaun 16′
Tertian II	Rauschpfeife II	Trompet 8′
Scharff IV–VI	Mixtur V–VI	Cornet 2′
Dulcian 16′	Cimbel III	
Trompet 8′		

Of all extant Arp Schnitger organs, that in Cappel is the best preserved and most valuable. The ornate exterior of the organ strongly contrasts with the simple design of the church. The instrument was originally built in 1680 for the church of the St. Johannis monastery in Hamburg. During Napoleon's occupation the Church was used for storage, and in 1816 the organ was sold to the small town of Cappel, where for over a century it led an uneventful life. Fortunately for posterity the modest resources of the church made only urgent repairs possible, so the organ was spared major reconstruction. Helmut Walcha recorded the *Orgelbüchlein* there in 1952, but shortly afterwards it became unusable until Rudolf von Beckerath's 1977 restoration, following which Walcha returned to record his final LPs of Buxtehude and other pre-Bach composers. There is a conspicuous wealth of mixture stops, of which the pedal board has two, and the great organ and chair organ (the small choir organ at the back of the player) have three each (Rauschpfeife, Mixtur, Scharff, Cimbel, Sesquialtera, Tierce). The organ is still tuned in the choir pitch ("Chorton") of the baroque period.

Helmut Walcha: CD 163; CD 207, tr. 1

Martinkerk, Groningen, Netherlands
Arp Schnitger, 1692

Rugpositief	Manuaal	Bovenwerk	Pedaal
Praestant 8′	Praestant 16′	Praestant I–III 8′	Praestant 32′
Quintadena 16′	Octaaf 8′	Holfluit 8′	Praestant 16′
Bourdon 8′	Salicet 8′	Octaaf 4′	Subbas 16′
Roerfluit 8′	Quintadena 8′	Nasard 3′	Octaaf 8′
Octaaf 4′	Gedekt 8′	Sesquialtera II	Gedekt 8′
Speelfluit 4′	Octaaf 4′	Mixtuur IV–VI	Roerquint 6′
Gedektquint 3′	Gedektfluit 4′	Trompet 16′	Octaaf 4′
Nasard 3′	Octaaf 2′	Vox Humana 8′	Octaaf 2′
Octaaf 2′	Vlakfluit 2′		Nachthoorn 2′
Fluit 2′	Tertiaan II		Mixtuur IV
Sesquialtera II	Mixtuur IV–VI		Bazuin 16′
Mixtuur IV–VI	Scherp IV		Dulciaan 16′
Cimbel III	Trompet 8′		Trompet 8′
Basson 16′	Viola da Gamba 8′		Cornet 4′
Schalmei 8′			Cornet 2′
Hobo 8′			

Arp Schnitger continued the work on the main Martinkerk organ following the death of the original builder, Jan Helman, in 1690. In 1728, the instrument was restored and enlarged by Arp Schnitger's son, Franz Caspar, but following his death a year later the work was completed by Albertus Anthoni Hinsz. During the 19th century, the instrument was repeatedly repaired, rebuilt and enlarged, further suffering at the hands of a series of builders during the first half of the 20th century. In 1971, the instrument was finally restored to its 1740 state. With its 3,500 pipes and 53 registers, the organ is one of the largest North European Baroque organs. The 24-foot pipes in the right pedal and Arp Schnitger's original 32-foot prestant pipes are the only examples surviving today.
Tuning: a' = 465 Hz

Marie-Claire Alain: CD 162, tr. 16–20

Hauptkirche St. Jakobi, Hamburg, Germany
Arp Schnitger, 1693

Rückpositiv	Werck	Oberpositiv	Brustpositiv	Pedal
Principal 8′	Principal 16′	Principal 8′	Principal 8′	Principal 32′
Gedackt 8′	Quintadehn 16′	Rohrflöht 8′	Octav 4′	Octava 16′
Quintadena 8′	Octava 8′	Holtzflöht 8′	Hollflöht 4′	Subbass 16′
Octava 4′	Spitzflöht 8′	Spitzflöht 4′	Waldflöht 2′	Octava 8′
Blockflöht 4′	Viola da Gamba 8′	Octava 4′	Sexquialtera 2fach	Octava 4′
Querpfeiff 2′		Nasat 3′	Scharff 4–6fach	Nachthorn 2′
Octava 2′	Octava 4′	Octava 2′	Dulcian 8′	Rauschpfeiff 3fach
Sexquialtera 2fach	Rohrflöht 4′	Gemshorn 2′	Trechter Regal 8′	Mixtur 6–8fach
Scharff 6–8fach	Flachflöht 2′	Scharff 4–6fach		Posaune 32′
Siffloit 2fach 2′	Rauschpfeiff 2fach	Cimbel 3fach		Posaune 16′
Dulcian 16′	SuperOctav 2′	Trommet 8′		Dulcian 16′
Bahrpfeiffe 8′	Mixtur 6–8fach	Vox Humana 8′		Trommet 8′
Trommet 8′	Trommet 16′	Trommet 4′		Trommet 4′
				Cornet 2′

The organ of St. Jacobi in Hamburg is the largest Baroque organ of the North German tradition in terms of its resonant capacity, as well as the largest collection of 16th- and 17th-century pipes in a single instrument. In 1720 Johann Sebastian Bach showed interest in the then vacant position of organist. However, he withdrew his application after he heard of the conditions connected with it: as a sign of gratitude, the successful candidate was invited to donate a major sum to church funds (See LIFE/LEBEN, p. 52). During World War I all case-pipes had to be handed over to the army. With a dose of idealism as well as money, the instrument was renovated in 1926–1930. It was stored during World War II in a shelter underneath the church. Following extravagant changes post-war, Jürgen Ahrend received the commission in 1986 to return it to the original Schnitger design. Tuning: modified meantone, a’ = 495 Hz.

Bernard Foccroulle: CD 207, tr. 2

St. Petri Kirche, Büßleben, Germany
Georg Christoph Stertzing, 1702

Oberwerk	**Brustwerk**	**Pedal**
Principal 8′	Principal 4′	Principal 16′
Quintaden 16′	Gedackt 8′	Sub Bass 16′
Rohrflöte 8′	Quintaden 8′	Violon 16′
Quinta 6′	Traversa 8′	Octav 8′
Octav 4′	Nachthorn 4′	Mixtur 4fach
Rauschpfeif 2fach	Octave 2′	Posaun 16′
Sesquialtera 2fach	Waldflöte 2′	Cornet 2′
Octav 2′	Quinta $1^{1/2}$′	
Mixtur 6fach	Mixtur 3fach	
Cymbel 3fach	Vox Humana 8′	
Trombetta 8′		

In 1702, a new organ was built in the Benedictine monastery of St. Peter by the Eisenach organ builder Georg Christoph Stertzing. Stertzing had built large organs for St George's in Eisenach and St Michael in Jena, as well as a smaller one in Udestedt. The organists of all three were members of the Bach family and Stertzing became highly regarded by them. Sadly, none of these organs have survived to the present day. During Napleonic secularisation the contents of the churches were sold. In 1811, the organ was auctioned off and was bought by the community of Büßleben. Here it carved out a modest existence, far removed from the great musical centres, where organs had to make room for instruments suiting the Romantic taste of the time. Büßleben, like Cappel, was unable to do so: subsequently any renovations did not drastically alter the organ's historic character.

Gerhard Weinberger: CD 125, tr. 15–19

Freiberger Dom, Germany
Gottfried Silbermann, 1714

Hauptwerk	Oberwerk	Brustwerk	Pedal
Bordun 16′	Qvintadehn 16′	Gedackt 8′	Untersatz 32′
Principal 8′	Principal 8′	Principal 4′	Princ.bass 16′
Viola di gamba 8′	Gedackt 8′	Rohrflöt 4′	Sub Bass 16′
Rohrflöt 8′	Quintadehn 8′	Nassat 3′	Octav Bass 8′
Octava 4′	Octava 4′	Octava 2′	Octav Bass 4′
Qvinta 3′	Spitzflöt 4′	Tertia	Ped.mixtur (6fach)
Sup.octav. 2′	Sup.octav 2′	Qvinta $1^{1/2}$′	Posaun.bass 16′
Tertia	Flaschflöt 1′	Sufflöt 1′	Tromp.bass 8′
Cornet (5fach, ab c1)	Echo 5fach (ab c1)	Mixtur (3fach)	Clar.bass 4′
Mixtur (4fach)	Mixtur (3fach)		
Zimbeln (3fach)	Zimbeln (2fach)		
Trompet 8′	Krumbhorn 8′		
Clarin 4′	Vox humana 8′		

The great organ in the western gallery at Freiberg Cathedral was built by Gottfried Silbermann between 1711 and 1714. Here, Silbermann merged different styles in a way he would never repeat. The overall specification is French, especially in the voicing of the reeds and the design of the windchests. On the other hand, German style is reflected in the powerfully reinforced foundation stops, the strong emphasis on pedal, and the louder voicing and reinforced specification of Quintadehn stops and conical reeds. In 1738 the instrument was slightly modified. Otherwise nothing in the specification has been changed. In the 1930s, some of the organ's pipes were modified and the wind supply altered. From 1981 to 1983, the Dresden organ building firm Jehmlich was entrusted with the major historical restoration, and the pipes and wind supply were restored as much as possible back to their original condition.

James O'Donnell: CD 107, tr. 4; CD 115, tr. 3; CD 116, tr. 21
James Johnstone: CD 116, tr. 8 · Bernard Foccroulle: CD 123, tr. 22–26
Karl Richter: CD 205, tr. 9; CD 206, tr. 6

St. Walpurgis, Großengottern, Germany
Tobias Heinrich Gottfried Trost, 1717

Manual	Positiv	Pedal
Quintatön 16′	Lieblichgedackt 8′	Subbass 16′
Principal 8′	Principal 4′	Violonbass 16′
Violdigambe 8′	Flötuse 2fach 4′	Quintatönbass 16′
Bordun 8′	Quinte $2^{2/3}$′	Octavenbass 8′
Octave 4′	Octave 2′	Bordunbass 8′
Gemshorn 4′	Mixtur 3fach 1′	Octavenbass 4′
Quinta 3′		Posaunenbass 16′
Nassat 3′		Trompetenbass 8′
Octave 2′		
Sesquialter $1^{3/5}$′		
Mixtur 4fach 2′		
Trompete 8′		

Outside of the Schnitger and Silbermann dynasties, Trost is certainly one of the most important family organ builders of the early 18th century, whose organs were played and admired by Bach. The organ of St. Walpurgis in Großengottern (1717) is the oldest of only three surviving Trost organs. It was rebuilt in the 19th century and restored in 1997.

James Kibbie: CD 125, tr. 13

Hervormde Kerk (Grote or Mariakerk), Meppel, Netherlands
Jan Harmenszn. Kamp / F. C. Schnitger 1722

Hoofdwerk	**Rugpositief**	**Borstwerk**	**Pedaal**
Prestant (R) 8′	Holpijp (K) 8′	Gedekt (R) 8′	Prestant (R) 16′
Holpijp (K) 8′	Prestant (R) 4′	Gedekte fluit (R) 4′	Octaaf (R) 8′
Quintadeen (K) 8′	Open fluit (K) 4′	Octaaf (R) 2′	Gedekt (R) 8′
Octaaf (K) 4′	Fluit Quint (K) $2^{2/3}$′	Fluit Quint (R) $1^{1/3}$′	Octaaf (R) 4′
Open fluit (K) 4′	Octaaf (K, R) 2′	Sifflet (R) 1′	Mixtuur (R) VI
Nasard (S) $2^{2/3}$′	Woudfluit (K) 2′	Scherp (R) III	Bazuin (R) 16′
Octaaf (K) 2′	Quint (R) $1^{1/3}$′	Vox Humana (R) 8′	Trompet (R) 8′
Ruispijp (K) II	Sesquialter (K, R) II		Cornet (R) 4′
Mixtuur (K) III	Scherp (R) IV		Trompet (R) 2′
Cimbel (R) VI	Dulciaan (S) 8′		
Dulciaan (R) 16′			
Trompet (K, S) 8′			

Kamp (K), F. C. Schnitger (S), Ruiter (R)

The order for the construction of a two manual organ with attached pedal was first given to Jan Harmenszn. Camp in 1712 and begun in 1716, but his illness and subsequent death in 1721 prevented him completing it, a task that fell to no less a builder than Franz Caspar Schnitger. Schnitger introduced some improvements and delivered it the following year. Over the centuries the organ has been restored and expanded several times, principally in 1950–68 by the Groningen builder Mense Ruiter. The organ now numbers 38 speaking voices over three manuals and pedal. The organ case, the Hoofdwerk and the Rugwerk are original.

Daniel Chorzempa: CD 106, tr. 15/16; CD 113, tr. 4–6/13–15

Kreuzkirche, Störmthal, Germany
Zacharias Hildebrandt, 1723

Manual	Pedal
Principal 8′	Sub Bass 16′
Prestant 4′	Posaune 16′
Quintadena 8′	
Gedackt 8′	
Rohrflöte 4′	
Nazard 3′	
Octave 2′	
Tierce $1^{3/5}$′	
Quinte $1^{1/2}$′	
Sifflet 1′	
Mixture III	
Cornet III	

Zacharias Hildebrandt (1688–1757) was apprentice to Gottfried Silbermann (1683–1753) from 1713 to 1722. He signed a contract with patron Hilmar Statz von Fullen in 1722 to build the Störmthal organ. Johann Sebastian Bach inspected the organ in November 1723 and "recognised and lauded it as capable and consistent", composing the Cantata BWV 194 for its dedication. Like many historical organs, the organ has undergone many changes. The Bautzen-based company Hermann Eule Orgelbau performed extensive restoration and reconstruction work in 2008 to return the organ as far as possible to its original 1723 condition.

Gerhard Weinberger: CD 125, tr. 26, 28

St. Laurenskerk, Alkmaar, Netherlands
Franz Caspar Schnitger, 1723

Rugpositief	Groot Manuaal	Bovenwerk	Pedaal
Praestant 8′ (Tr. II)	Praestant 16′	Praestant 8′	Principaal 22′
Quintadena 8′	Praestant 8′	Baarpyp 8′	Praestant 16′
Octaav 4′	Praestantquint 6′	Rohrfluit 8′	Rohrquint 12′
Nasaat 3′	Octaav 4′	Quintadena 8′	Octaav 8′
Fluit 4′	Quinta 3′	Octaav 4′	Quinta 6′
Superoctaav 2′	Octaav 2′	Fluit Dous 4′	Octaav 4′
Quintfluit 3′	Flachfluit 2′	Spitsfluit 3′	Nachthoorn 2′
Waldfluit 2′	Ruyschpyp II	Superoctaav 2′	Ruyschpyp III
Quintanus 1$^{1/2}$′	Tertiaan II	Speelfluit 2′	Mixtuur VIII
Mixtuur V–VI	Mixtuur VI	Sexquialtera II	Basuin 16′
Sexquialtera II	Trompet 16′	Scherp IV	Trompet 8′
Cimbel III	Viool di Gamba 8′	Cimbel III	Trompet 4′
Fagot 8′		Hautbois 8′	
Vox Humana 8′		Vox Humana 8′	
Tremulant		Tremulant	

Originally this organ had 31 stops, but changes in artistic fashion and composition led to major reconstructions, including an independent pedal and the introduction of well-tempered tuning. In 1723, Franz Caspar Schnitger was commissioned to remodel the instrument. With the breakthrough of Schnitger in Holland and the death of Johannes Duytschot in 1725, the Dutch school of organ-building came more or less to an end and foreign organ-builders (mostly from Germany) filled the gap, reaching a synthesis between their native traditions and those of the Dutch school. Following multiple restorations over two centuries, in 1947 Flentrop and Anton van der Horst largely succeeded in returning the instrument to its original state and restoring its unique sound quality.

Helmut Walcha: CD 162, tr. 6

Grote Kerk, Maassluis, Netherlands
Rudolph Garrels, 1732

Hoofdwerk	**Bovenwerk**	**Rugwerk**	**Pedaal**
Prestant 16′	Baarpijp 8′	Prestant 16′ (discant)	Open Subbas 16′
Octaaf 8′	Holpijp 8′	Prestant 8′	Bourdon 16′
Holpijp 8′	Quintadeen 8′	Holpijp 8′	Roerquint 12′
Octaaf 4′	Viola 8′	Octaaf 4′	Octaaf 8′
Nachthoorn 4′	Prestant 4′	Roerfluit 4′	Octaaf 4′
Quint 3′	Fluit 4′	Quint 3′	Mixtuur 5 st.
Octaaf 2′	Nasard 3′	Octaaf 2′	Bazuin 32′
Cornet 4′ st. (discant)	Octaaf 2′	Woudfluit 2′	Bazuin 16′
Mixtuur 4–6 st.	Sifflet 1′	Sexquialter 3 st. (discant)	Trompet 8′
Scherp 4′ st.	Tertiaan 2 st.	Mixtuur 4–6 st.	Trompet 4′
Dulciaan 16′	Mixtuur 4–5 st.	Trompet 8′	
Trompet 8′	Trompet 8′	Tremulant	
Tremulant	Dulciaan 8′		
	Vox Humana 8′		
	Tremulant		

Rudolph Garrels (1675–1750) learnt his trade from Arp Schnitger and, like so many of his students, crossed the border and settled in Groningen, where he built several instruments in the Schnitger tradition. This three-manual organ is a good example of the synthesis between Dutch and German organ building. In 1956–75 extensive restoration was undertaken by Pels & Van Leeuwen. A complete return to the 1732 condition was not possible, given the heavy 1840 restoration. But the entire wind facility was renewed, and the windchests of the hoofdwerk, pedal and rugwerk were restored as far as possible, while the missing bovenwerk's windchest was replaced by a new handcrafted example. The entire register mechanics were replaced by new mechanical stops. Much of the historic pipe material had been damaged and had to be repaired or newly built in the old style.

Ton Koopman: CD 106, tr. 18/19; CD 108, tr. 22–24; CD 109, tr. 3/14–17; CD 110, tr. 1/2/5/6; CD 111, tr. 16

Waalse Kerk, Amsterdam, Netherlands
Christian Müller, 1734

Hoofdwerk	**Pedaal**	**Rugwerk**
Prestant 16′	Bourdon 16′	Prestant 8′
Prestant 8′	Prestant 8′	Holpijp 8′
Roerfluit 8′	Roerquint 6′	Octaaf 4′
Quintadeen 8′	Octaaf 4′	Quint 3′
Octaaf 8′	Nachthoorn 2′	Octaaf 2′
Quint 3′	Fagot 16′	Terts $1^{3/5}$′
Gemshoorn 2′	Trompet 8′	Mixtuur $1^{3/5}$′
Mixtuur 2′ IV–VI		Scherp VI
Trompet 16′		Tremulant
Trompet 8′		
Vox Humana 8′		
Tremulant		

Friedrich Christian Müller, who had maintained the Waalse Kerk organ from 1722, received a contract in 1733 to build a new organ. He completed it the following year. Müller renewed windchests, the mechanics, the keyboards and the wind supply. He added an independent pedal organ in a new case behind the hoofdwerk, on top of the bellows room. To give the pedal work enough "presence" he made a hatch in the ceiling of the case, which was opened by pulling a rope. A 1965 restoration conducted by the firm Ahrend & Brunzem aimed to return the organ to its original state.

Ton Koopman: CD 112; CD 123, tr. 16–21

St. Cyriakus, Duderstadt, Germany
Johannes Creutzburg, 1735

Hauptwerk	Oberpositiv	Brustwerk	Pedal
Principal 8′	Principal 4′	Gedackt 8′	*Untersatz 32′
*Unda maris (ab c1) 8′	Spitzflöta 8′	Rohrflöta 4′	Principal 16′
Bordun 16′	Quintadehna 8′	Principal 2′	Sub Bass 16′
Viola di gamba 8′	Gedackt 4′	Flageolet 2′	Octav 8′
Gemshorn 8′	Quintflöta 3′	Quinta $1^{1/2}$′	Gedackt 8′
Gedackt 8′	Octav 2′	Cymbal 2fach 2′	Octav 4′
Octav 4′	Nachtflöta 2′	Fagott 8′	Mixtur 6fach 2′
Spitzflöta 4′	Sexquialtera 2fach		Posaunen Bass 16′
Quinta 3′	Scharff 4fach		Trompeta 8′
Super octav 2′	Vox humana 8′		Principal 2′
Tertia $1^{3/5}$′			Waldflöta 1′
Cornet (ab c1) 4fach 4′			Cornet 4′
Mixtur 6fach 2′			
Trompeta 8′			

In 1733, Johannes Creutzburg began work on the large organ in Duderstadt. The organ was generously equipped with 41 stops on three manuals and pedal. It was equal to the instruments of Heinrich Gottfried Trost, Johann Friedrich Wender, Johann Christian Dauphin and Christoph Treutmann. Over time, the organ was subject to five major renovations according to prevailing taste, and not always of a high quality. The organ builder Eule from Bautzen carried out a restoration in the years 2005–6, based largely on Creutzburg's original. A few registers from later renovations were also preserved, and a new one was added to the disposition (Unda maris 8′). During the last restoration, the famous and often quoted register of the Vox humana (human voice) was completely reconstructed.

Christian Schmitt: CD 107, tr. 1–2; CD 115, tr. 20; CD 116, tr. 5;
CD 119, tr. 10–18

Petrikirche, Freiberg, Germany
Gottfried Silbermann, 1736

Hauptwerk	Oberwerk	Pedal
Principal 16′	Quintadena 16′	Gross Untersatz 32′
Octav Principal 8′	Principal 8′	Principal 16′
Viol di Gamba 8′	Gedackts 8′	Octaven Bass 8′
Rohr Flöte 8′	Quintadena 8′	Posaune 16′
Octava 4′	Rohr Flöte 4′	Trompete 8′
Spitz Flöte 4′	Octava 4′	
Quinta 3′	Nasat 3′	
Octava 2′	Octava 2′	
Tertia	Quinta $1^{1/3}$′	
Mixtur 4fach	Sechst Quint Altra	
Cymbel 3fach	Sifflöt 1′	
Cornet 4fach	Mixtur 3fach	
Fachott 16′	Vox humana 8′	
Trompete 8′		
Tremulante	Sliding Coupler OW-HW	
Klingel	Schwebung	Bass Ventil

The organ in the Petrikirche is a two-manual organ with an unusually rich specification of 32 stops, a fine representation of the mature Silbermann's craftsmanship of the late Baroque. His fame was at its height, as he had recently finished the organ for Freiberg's nearby cathedral. Unsurprisingly the city councillors approached him to build the new organ for the reconstructed St. Peter's Church. The original disposition was for 31 voices, but Silbermann, as a gesture of gratitude to the city, added one register for free. The result is an instrument suitable both for music of the Baroque and for a wider repertoire. Interesting features are the many 16′ voices, "French" register Vox humana, a pedal coupler on the principle of "Bass Ventil" (valve), meantone temperament and general tuning using "Chorton" (a' = 463 Hz) instead of the usual "Kammerton" (a' = 412–418 Hz). The organ has undergone a number of recent restorations including one by Jehmlich and Wegscheider in 2006–7.

Christian Schmitt: CD 116, tr. 3, 7, 9, 23; CD 119, tr. 1–9; CD 193, tr. 20

Nidarosdomen, Trondheim, Norway
Joachim Wagner, 1741

Hauptwerk	**Oberwerk**	**Pedalwerk**
Bordun 16′	Gedact 8′	Subbas 16′
Principal 8′	Quintadena 8′	Principal 8′
Rohrflöte 8′	Principal 4′	Octav 4′
Octav 4′	Rohrflöte 4′	Quinta 3 eller 6
Spitzflöte 4′	Nasat 3′	Mixtur 5fach
Quinta 3′	Octav 2′	Posaune 16′
Octav 2′	Tertia $1^{3/5}$′	Trompete 8′
Waldflöte 2′	Quinta $1^{1/2}$′	Cleron 4′
Cornet 3fach	Mixtur 4fach	
Scharff 5fach	Vox humana 8′	
Mixtur 3fach	Mixtur 3fach	
Trompet 8′	Trompet 8′	

Nidaros Cathedral is one of the most important churches in Norway. The cathedral's famous Baroque organ, completed in 1741, was built by renowned organ builder Joachim Wagner and is one of only five surviving Wagner organs. Wagner belonged to the community of organ builders around Johann Sebastian Bach, and his instruments lend themselves particularly well to interpretations of Bach's music. Much modification took place subsequently and it was finally put into storage when a new organ was set up in 1930. However, a surprising amount of the original material was still intact when the façade and the remains of the Baroque organ were shipped to Jürgen Ahrend's workshop in Germany for repairs. In 1994 the organ was completely restored and again placed in the north transept of Nidaros Cathedral.

Simon Preston: CD 122; CD 123, tr. 1–5

Nikolaikirche, Leipzig-Zschortau, Germany
Johann Scheibe, 1746

Manual
Quintaton 16′
Principal 8′
Gross Gedackt 8′
Viol di Gamba Bass 8′
Viol di Gamba Descant 8′
Octave 4′
Flauto Dolce 4′
Hohlflöte Bass 3′
Hohlflöte Descant 3′
Octave 2′
Super Octave 1′
Mixture

Pedal
Sub Bass 16′
Violon 8′
Posaunen Bass 16′

Johann Scheibe (c.1675–1748) was a master organ builder from 1710 until his death in 1748. From 1744–46, he built the organ in Zschortau under the patronage of Heinrich August Sahrer von Sahr. Bach inspected the organ on 7 August 1746 and found “everything capably, diligently and well built”. In 1870, the organ was moved to a second gallery and a second manual was added. The second gallery was removed in 1954 and the organ returned to its original location. Extensive restoration and reconstruction work was undertaken in 2000 to return the instrument to its original condition.

Gerhard Weinberger: CD 115, tr. 9–11; CD 124, tr. 20; CD 125, tr. 29

Hofkirche, Dresden, Germany
Gottfried Silbermann, 1755

Hauptwerk	Oberwerk	Brustwerk	Pedal
Prinzipal 16′	Quintaden 16′	Gedackt 8′	Untersatz 32′
Bordun 16′	Prinzipal 8′	Prinzipal 4′	Prinzipalbass 16′
Octav-Prinzipal 8′	Gedackt 8′	Rohrflöte 4′	Oktavbass 8′
Viola di Gamba 8′	Quintaden 8′	Nassat 3′	Oktavbass 4′
Rohrflöte 8′	Unda maris 8′ (neu)	Sesquialtera [$2^{2/3}$′+$1^{3/5}$′]	Pedalmixtur 6fach
Kornett [8′] 5fach	Echokornett [8′] 5fach	Oktave 2′	Posaunenbass 16′
Oktave 4′	Oktave 4′	Quinta $1^{1/2}$′	Trompetenbass 8′
Spitzflöte 4′	Rohrflöte 4′	Sufflöt 1′	Clarinbass 4′
Quinta 3′	Nassat 3′	Chalumeaux 8′	
Oktave 2′	Oktave 2′	Mixtur III	
Tertia [$1^{3/5}$′]	Tertia [$1^{3/5}$′]		
Mixtur 4fach	Flaschflöt 1′		
Zimbeln 3fach	Mixtur 4fach		
Fagott 16′	Vox humana 8′		
Trompete 8′			
Tremulant (zum HW)			

The organ of the Hofkirche is the last surviving of three Silbermann organs to have existed in Dresden. It was Gottfried Silbermann's (1683–1753) last work, completed after his death by his former pupil Zacharias Hildebrandt. It has 47 stops on three manuals and pedal, and about 3,000 pipes. The Baroque case created by Joseph Hackl burned down completely and was later rebuilt from photographs. In 2001–2 the instrument was extensively restored following the model of the completed original of 1755 and returned to its original pitch of a' = 415 Hz. With the reconstruction of the historic bellow system, the recreation of an almost authentic sound of the last organ from Gottfried Silbermann's workshop was successful.

Gerhard Weinberger: CD 116, tr. 24

Arlesheimer Dom, Switzerland
Johann Andreas Silbermann, 1761

Hauptwerk	Positif	Récit/Echo	Pedal
Bourdon 16′	Bourdon 8′	Bourdon 8′	Subbass 16′
Montre 8′	Prestant 4′	Prestant 4′	Octavbass 8′
Bourdon 8′	Flûte 4′	Nazard $2^{2/3}$′	Quinte $5^{1/3}$′
Prestant 4′	Nazard $2^{2/3}$′	Doublette 2′	Prestant 4′
Nazard $2^{2/3}$′	Doublette 2′	Tierce $1^{3/5}$′	Fourniture 3fach
Doublette 2′	Tierce $1^{3/5}$′	Basson/Trompette 8′	Bombarde 16′
Tierce $1^{3/5}$′	Larigot $1^{1/3}$′		Trompette 8′
Sifflet 1′	Fourniture 3fach		Clairon 4′
Fourniture 3fach	Cromorne 8′		
Cymbale 2fach	Tremulant		
Cornet 5fach**			
Trompette 8′			
Voix humaine 8′			
**Cornet: c1–c3			
Tremulant			

This organ, one of the largest by Johann Andreas Silbermann (1712–1783), retains in its restored state the greatest number of original pipes of any example of his work. French influence is apparent in the number of Tierce stops and the Cornet mutation stops as well as in the tone-colour of the reeds. Typically German, on the other hand, is the use of the Sifflet and Cymbale registers. The organ is justly famous for the quality of its 4′ Prestant, which is responsible for the very individual sound of the full organ. Between 1888 and 1918 major changes were made, disguising the Baroque concept and the Silbermann character. As a result, in 1959 an ambitious restoration scheme began, entrusted to Metzler & Söhne of Dietikon. Wherever possible the cores of Silbermann's pipes were restored and none of the nineteenth-century builders' pipes were reused.

Daniel Chorzempa: CD 107, tr. 6–11

Eton College, Windsor, United Kingdom
Johannes Mitterreither, 1773 / Flentrop, 1973

Hoofdwerk
Bourdon 16′
Prestant 8′
Holpijp 8′
Octaaf 4′
Fluit 4′
Quint 3′
Octaaf 2′
Mixtuur IV
Cornet III af c'
Trompet 8′
Tremulant

Rugpositief
Gedekt 8′
Prestant 4′
Roerfluit 4′
Gemshoorn 2′
Larigot $1^{1/3}$′
Dulciaan 8′
Tremulant

Pedaal
Bourdon 16′
Prestant 8′
Gedekt 8′
Octaaf 4′
Fagot 16′

In 1773, Austrian Johannes Mitterreither built the original organ with a case by Abraham Harthals for St. Mary's Episcopal Church in Rotterdam. Upon the church's closure around 1913, the organ was rescued and transferred to Eton College, where its pipework was incorporated into a four-manual Willis electro-pneumatic instrument. In 1973, in the original housing, an organ in the style of Mitterreither's was realised by Dutch builder Flentrop, with Peter Hurford as consultant. It consitutes the only authentic continental organ of this period in the UK.

Peter Hurford: CD 110, tr. 3/4; CD 115, tr. 8/15; CD 116, tr. 12/20/22; CD 124, tr. 5; CD 208, tr. 21

Stadtkirche, Brand-Erbisdorf, Germany
Adam Gottfried Oehme, 1772

Manual	**Manual**	**Pedal**
Principal 8′	Gedackt 8′	Subbass 16′
Rohrfloeth 8′	Oktava 4′	Octavenbass 8′
Quintadena 8′	Rohrfloeth 4′	Posaunenbass 16′
Prästant 4′	Nasat 3′	Trompetenbass 8′
Quinta 3′	Octava 2′	
Octava 2′	Quinta $1^{1/2}$′	
Cornet ab c' IV	Suffloet 1′	
Mixtur IV	Sesquialtera $^{4/3}$′, $1^{3/5}$′	
Mixtur III		

In 1772, Adam Gottfried Oehme from Freiberg built the organ of the Evangelical Lutheran Church of Brand-Erbisdorf. Oehme was the last immediate student of Gottfried Silbermann. Following two major repairs, in 1993/94 it was decided to bring the organ back to its original state. The pipe work was in bad condition and required extensive work. The wooden pipes were heavily affected by worm and were reconstructed according to the old scale and design. The windchests were completely reworked and a new blower system was installed. The organ was tuned in equal temperament at a’ = 467 Hz.

James Johnstone: CD 107, tr. 3

For specifications and information on the contemporary organs recorded in Bach333, please refer to www.bach333.com

Saint-Pierre-le-Jeune, Strasbourg, France
Johann Andreas Silbermann, 1780

Positif de dos	Grand-Orgue	Récit Expressif	Pédale
Bourdon 8′	Bourdon 16′	Bourdon 8′	Flûte 16′
Prestant 4′	Montre 8′	Prestant 4′	Soubasse 16′
Nasard $2^{2/3}$′	Bourdon 8′	Flûte 4′	Bourdon 16′
Doublette 2′	Prestant 4′	Doublette 2′	Montre 8′
Tierce $1^{3/5}$′	Flûte à cheminée 4′	Larigot $1^{1/3}$′	Flûte 8′
Fourniture III	Quinte $2^{2/3}$′	Sesquialtera II	Prestant 4′
Cromorne 8′	Doublette 2′	Cymbale II	Quarte de nasard 2′
	Sifflet 1′	Trompette 8′	Fourniture IV
	Cornet V	Voix humaine 8′	Cymbale II
	Fourniture IV		Bombarde 16′
	Cymbale III		Trompette 8′
	Trompette 8′		Clairon 4′
	Clairon 4′		

The organ of the church of Saint-Pierre-le-Jeune in Strasbourg is a late work of Johann Andreas Silbermann and was completed in 1780. In its original specification it was a single-manual instrument with pedal and 16 stops. In 1819–20 a choir organ with six stops was added by Johann Conrad Sauer (1775–1828), a son of the builder of the same name who had worked for Silbermann. The instrument underwent substantial enlargement and rebuilding on two subsequent occasions: in 1897–1900 when it was moved, and in 1948–50 by Ernest Mühleisen, who enlarged it to three manuals and 41 stops. Surviving windchests and pipes from the Silbermann and Sauer instrument were retained, so that when Alfred Kern began the 1966 renovation he had much of the original material at his disposal. Helmut Walcha used it for most of his later stereo cycle on Deutsche Grammophon.

Helmut Walcha: CD 109, tr. 11–13; CD 113, tr. 7–12; CD 116, tr. 15/18/19; CD 117, tr. 7/25; CD 121

20th Century and Contemporary organs

Klosterkirche, Sorø, Denmark
Marcussen & Sons, 1942

The organ of the Klosterhirche has 37 stops. It is considered one of the most significant and successful 'organ reform movement' organs in Denmark. The facade is in Gothic style, but contains parts from the beginning of the 1500s, as well as a backlit facade from 1628 by Johan Lorentz.

Simon Preston: CD 115, tr.16; CD 116, tr.11; CD 117, tr.24; CD 118; CD 125, tr.1-4/6

Jaegersborg Church, Copenhagen, Denmark
Marcussen & Son, 1944

Hovedværk	**Rygpositiv**	**Brystværk**	**Pedal**
Principal 8´	Gedakt 8´	Gedakt 8´	Subbas 16´
Rørfløjte 8´	Principal 4´	Spidsgedakt 4´	Principal 8´
Oktav 4´	Rørfløjte 4´	Principal 2´	Gedakt 8´
Gedaktfløjte 4´	Quintatön 2´	Nasat 1 1/3	Fagot 16´
Quint 2 2/3	Scharf II	Cymbel I	Regal 4´
Oktav 2’	Krumhorn 8´	Ranket 16’	
Mixtur IV			
Trompet 8’			

Karl Richter: CD 111, tr. 14-15; CD 115, tr. 17; CD 162, tr. 7-10

Knox Grammar School, Sydney, Australia
Ronald Sharp, 1960

Hauptwerk	**Brustwerk**	**Pedal**
Prinzipal 8’	Gedackt 8’	Subbass 16’
Rohrflöte 8’	Rohrpfeife 4’	Prestant 8’
Prestant 4’	Prinzipal 2‘	Oktav 4’
Spitzflöte 4’	Blockflöte 2’	Nachthorn 2’
Nasat 2 2/3’	Quint 1 1/3’	Mixtur IV
Oktav 2’	Sifflöte 1’	Posaune 16’
Mixtur IV	Sesquiltera II	Trompete 8’
Cymbel III	Scharff III	Schalmey 4’
Dulzian 16’	Rankett 1’6	Kornett 2’
Trompete 8 ‘	Regale 8’	
Trompete 4’	Recit	
	Cornet V	

The Ronald Sharp organ in the War Memorial Chapel of Knox Grammar School is well known both throughout Australia and internationally. It is the first major modern mechanical action organ in the country. Although unorthodox in some tonal and mechanical aspects, this instrument is one of great musical beauty. Built largely in the early 1960s, Ronald Sharp later completed the organ with the addition of all the prepared-for reed stops.

Peter Hurford: CD 106, tr. 10; CD 110, tr. 9-11; CD 124, tr. 6; CD 209, tr. 7-9

Sankt Hans Kirche, Odense, Denmark
Marcussen & Sons, 1962

The present organ was built by Marcussen and Søn, Åbenrå, in 1962. It has 37 stops divided into three manuals and pedals.

The organ pipes are very different in size. The smallest pipe is only 1 cm and produces a very high tone, while the deepest tone is produced by a 16ft pipe. In total, there are 2,462 pipes, and this makes the instrument suitable for both service and church music events. In 1998, a coral cell was also procured.

Kevin Bowyer: CD 109, tr. 6; CD 110, tr. 14/18-19; CD 115, tr. 6; CD 117, tr. 13; CD 124, tr. 1-2; CD 125, tr. 5/14/30-31; CD 201, tr. 5

Reformed Church, Meppel, Netherlands
Ernst Leeflang, 1963

Hoofdwerk	**Rugwerk**	**Pedaal**
Prestant 8'	Holpijp 8'	Bourdon 16'
Roerfluit 8'	Prestant 4'	Prestant 8'
Octaaf 4'	Koppelfluit 4'	Quintaaf II 4'
Gedekte Fluit 4'	Nasard 2 2/3'	Fagot 16'
Vlakfluit 2'	Octaaf 2'	
Mixtuur V 1 1/3'	Sesquialter I-II 1 1/3'	
Trompet 8'	Dulciaan 8'	
	Tremulant	

The Leeflang organ of the Kruiskerk, built in 1963, is of a neo-Baroque character. It underwent a renovation in 2007 but this expressly aimed not to remove all the neo-Baroque features.

Daniel Chorzempa: CD 106, tr. 15-16, CD 113, tr. 4-6/13-15

St. Katharina, Blankenburg, Germany
Johannes Klais, 1964

Rückpositiv	**Hauptwerk**	**Pedal**
Hohlflöte 8’	Rohrflöte 8’	Subbaß 16’
Traversflöte 8’	Quintadena 8’	Octavbass 8’
Principal 2’	Praestant 4’	Choralbass 4’
Quinte 2 2/3’	Flötgedackt 4’	
Terz 1 3/5’	Waldflöte 2’	
Cymbel 3 ranks 2/3’	Quinte 1 1/3’	
	Mixtur IV ranks 1’	
	Trumpet 8’	

In 1964, Johannes Klais built an organ of 14 stops – Hauptwerk and Unterwerk, with a Pedal standing in its own case at the back, retaining the historic case of the preceding organ. In 1983, the organ was destroyed by fire and the reconstruction began in 1985. Hans-Gerd Klais sought to produce an organ which respected the practices of Rhineland organ building from the second half of the 18th century.

Simon Preston: CD113, tr. 1-3

Church of Our Lady of Sorrows, Toronto, Canada
Lawrence Phelps, 1965

Great	**Positiv**	**Pedal**
Prinzipal 8’	Holzgedackt 8’	Untersatz 16’
Rohrflöte 8’	Salizional 8’	Oktavbass 8’
Oktave 4’	Prinzipal 4’	Pommer 8’
Waldflöte 4’	Rohrquintade 4’	Choralbass 4’
Nasat 2 ⅔’	Gemshorn 2’	Nachthorn 2’
Superoktav 2’	Sifflöte 1’	Rauschpfeife III 2’
Mixtur V 1 ⅓’	Sesquialtera II 2 ⅔’	Fagott 16’
Trompete 8’	Scharf IV 1’	Klarine 4’
	Musette 8’	
	Tremulant	

This pipe organ comprises 25 stops and 35 ranks over the Hauptwerk (Great), Positiv and Pedal and features a detached drawknob console with mechanical key and stop action. Each division is separately encased, with open toe, unnicked, low pressure polished tin pipes in classical form.
The organ was built in 1965 by Casavant Frères, of Saint-Hyacinthe, Quebec, under the tonal direction of famed organ designer Lawrence I. Phelps (1923-1999).
Peter Hurford: CD 106, tr. 11-14; CD 108, tr. 2; CD 117, tr. 4/6/15/21; CD 124, tr. 10/13-14/16/19

Freiburg Münster, Germany
Marcussen & Sons, 1965

Hauptwerk	**Rückpositiv**	**Pedal**
Prinzipal 8’	Gedackt 8’	Prinzipal 16’
Rohrflöte 8’	Prinzipal 4’	Oktav 8’
Oktave 4’	Rohrflöte 4’	Oktav 4’
Blockflöte 4’	Gemshorn 2’	Hintersatz V 2 2/3’
Oktave 2’	Sifflöte 1 1/3’	Fagott 16’
Mixtur V-VII 1 1/3’	Sesquialter II 2 2/3’	Schalmei 4’
Trompete 8’	Scharff IV-VI 2/3’	
	Dulzian 8’	
	Tremolo	

During the course of the renovation of all the organs in the Freiburg Münster in 1963-65, the organ builders Marcussen of Åbenrå (Denmark) built a new “Swallow’s Nest” organ. In designing the case they based their work on plans from 1870-74. The disposition was redesigned with the spatial conditions of the building in mind. The pipework is new, as is the technical layout, with key-channel chests and tracker action. The disposition, tuning and, the acoustically ideal position make this organ particularly suitable for the interpretation of Baroque music.

Wolfgang Rübsam: CD 106, tr. 6; CD 115, tr. 5; CD 116, tr. 13-14/16-17; CD 117, tr. 2/11; CD 125, tr. 10; CD 201, tr. 3

Kreuzbergkirche, Bonn, Germany
Johannes Klais, 1969

Oberwerk	**Rückpositiv**	**Pedal**
Principal 8′	Gedackt 8′	Subbass 16′
Viola da Gamba 8	Bass	Principal 8′ (Prospekt)
Rohrflöte 8′	Gedackt 8′	Gedackt 8′
Oktave 4′ (Prospekt)	Diskant	Oktave 4′
Gedackt 4′	Flaut travers 8′	Posaune 16′
Quinte 2 2/3′	Diskant	Trompete 8′
Superoktave 2′	Rohrflöte 4′	
Terz 1 3/5′	Principal 2′ (Prospekt)	
Cornett 3f	Sifflöte 1 1/3′	
Mixtur 4f	Tintinabulum 2f (1 3/5′ + 1′)	
Trompete 8’	Mixtur 3f	
Voxhumana 8’	Dulcian 8′	
	Tremulant	

With a historic housing of unknown origin, the case was equipped in 1998 by the organ builder Klais, Bonn, with a completely new play area, some new pipe work and a modern compositor setting. It has 26 sounding registers, divided into 2 manuals and pedal with mechanical play and electrical register fracture.
In 1902, a pneumatic tractor and more pipe work was added to the historical casing. In 1969/70 Klais, provided the organ with a new pipe system, new play equipment and mechanical Traktur.

Simon Preston: CD 109, tr. 4-5

New College Chapel, Oxford, United Kingdom
Grant, Degens & Bradbeer, 1969

Great	**Positiv**	**Swell**	**Pedal**
Bourdon 16’	Holzgedackt 8’	Flûte-à-Cheminée 8’	Prinzipal 16’
Prinzipal 8’	Quintadena 8’	Salicional 8’	Subbass 16’
Spitzflöte 8’	Praestant 4’	Celeste 8’	Oktave 8’
Oktave 4’	Rohrflöte 4’	Prinzipal 4’	Rohrflöte 8’
Spitzgedackt 4’	Prinzipal 2’	Flûte Conique 4’	Oktave 4’
Terz 3 1/5’	Quintatön 2’	Nazard 2 2/3’	Nachthorn 2’
Quint 2 2/3’	Scharfzimbel III	Quarte 2’	Mixture IV
Oktave 2’	Sesquialtera II	Tierce 1 3/5’	Fagot 32’
Mixtur IV-VI	Holzregal 16’	Larigot 1 1/3’	Fagot 16’
Vox Humana 8’	Schalmei Krummhorn 8’	Octave 1’	Kupfer Trompete 8’
Trompete 8’	Tremulant	Neuviéme 8/9	Trompete 4’
Cornet V		Fourniture IV-V	Tremulant
Tremulant		Trompette 16’	
		Hautbois 8’	
		Trompeta Real 8’	
		Tremulant	

The Grant, Degens and Bradbeer organ of New College Chapel was installed in 1969 and was both visually and aurally to be a radical change from prevailing trends in British organ building. Inspired by the bold new instruments being built in northern Europe in the 1960s, this organ fully embraced the organ reform movement (Orgelbewegung), which opposed the excesses of romantic organ building and sought to create instruments which were eclectic but could also adequately serve both polyphonic music of the 17th and 18th centuries and contemporary music. In the 1980s, well-intentioned changes were made to the organ but by 2014 the organ needed a restoration and the opportunity was taken to reverse many previous changes.

Peter Hurford: CD 107, tr. 13, CD 125, tr. 20

St. Nicholas Church, Frauenfeld, Switzerland
Metzler, 1969

Hauptwerk	**Brustwerk**	**Rückpositiv**	**Pedal**
Prinzipal 16’	Holzgedackt 8’	Prinzipal 8’	Prinizpal 16’
Pommer 16’	Prinzipal 4’	Gedackt 8’	Subbass 16’
Oktav 8’	Gedacktflöte 4’	Quintadena 8’	Octav 8’
Hohlflöte 8’	Spitzflöte 2’	Octav 4’	Gedackt 8’
Dolkan 8’	Sifflöte 1’	Rohrflöte 4’	Quinte 5 1/3’
Octav 4’	Terzian 2fach	Octav 2’	Octave 4’
Koppelflöte 4’	Cimbel 2fach 1/3’	Nasat 1 1/3’	Nachthorn 2’
Quinte 2 2/3’	Rankett 16’	Sesquialtera 2fach	Rauschpfeife 5fach 2’
Octav 2’	Vox humana - Tremulant 8’	Scharff 4fach 1’	Posaune 16’
Mixtur 4-5 fach 2’		Dulzian 16’	Trompete 8’
Cimbel 5fach 2/3’		Krummhorn 8’	Trompete 4’
Trompete 8’			Cinq 2’

Each division of the 45-stop three-manual instrument has a comprehensive disposition with ample representation of principal and wide-scaled choruses, as well as reeds and mutations. For Bach in particular it is important that an instrument offers a variety of possibilities for the cantus firmus. This instrument presents a wide choice of cantus firmus and trio registrations, so that varying conceptions of timbre can be realised. The significance of this organ lies in the co-ordination of every individual part within the larger structural purpose. A beautifully articulate sound combines here to produce an artistically integrated whole. Wolfgang Rübsam chose this organ for the majority of his first complete Bach cycle.

Wolfgang Rübsam: CD 106, tr. 1-5; CD 107, tr. 4/11-12/14-15; CD 108, tr. 3-4/11-12/15/18-20; CD 109, tr. 7-8; CD 110, tr. 15-17; CD 111, tr. 5-9; CD 115, tr. 7/13-14/18-19; CD 116, tr. 1; CD 117, tr. 5/ 9-10; CD 120; CD 124, tr. 8-9; CD 125, tr. 9/21-24/27; CD 209, tr. 4-6

Lübeck Cathedral, Germany
Marcussen & Sons, 1970

Hauptwerk,	**Rückpositiv**	**Oberwerk,**	**Pedal**
Prinzipal 16 '	Prinzipal 8 '	Gedackt 16 '	principal 16 '
Oktave 8'	Gedackt 8'	reed pipe 8'	subbass 16'
Spitzflöte 8 '	Quintatön 8 '	Spitz viol 8 '	fifth 10 2/3 '
Octave 4'	Octave 4'	beat 8'	octave 8'
Nachthorn 4 '	Rohrflöte 4 '	principal 4 '	gedackt 8 '
Spitzquinte 2 2/3'	Oktave 2'	Flute 4'	octave 4'
Octave 2 '	Waldflöte 2 '	fifth 2 2/3 '	night horn 2 '
Mixture 6-7fach	Sifflöte 1 1/3'	Gemshorn 2'	octave 2'
Zimbel 4fach	Sesquialtera 2fach	third 1 3/5 '	mixture 6fold
Trumpet 8' (horizontal)	Scharf 5-6fach	mixture 5X	trombone 16 '
	Dulzian 16 '	Glockenzimbel 2x	bassoon 16'
	Krummhorn 8'	Trumpet 8'	trumpet 8 '
	Tremulant	Vox humana 8 '	zinc 4'
	Zimbelstern	Tremulant	
	Nightingale		

The organ in the northern aisle was built in 1970 by the renowned Danish company Marcussen and Sons. The work structure corresponds to the classical North German organ: Hauptwerk, Rückpositiv, Oberwerk, lateral pedal towers.

Simon Preston: CD 208, tr. 18-20; CD 209, tr. 10-14.

Abbey of Melk, Austria
Gerhard Hradetzky, 1970

Hauptwerk	**Positiv**	**Schwellwerk**	**Pedal**
Gedackt 16’	Gedackt 8’	Holzflöte 8’	Prinzipal 16’
Prinzipal 8’	Quintadena 8’	Gamba 8’	Subbaß 16’
Hohlflöte 8’	Prinzipal 4’	Bourdon 8’	Quintbaß 10 2/3’
Oktave 4’	Rohrflöte 4’	Prestant 4’	Oktavbaß 8’
Spitzflöte 4’	Oktave 2’	Flöte 4’	Gemshorn 8’
Superoktave 2’	Blockflöte 2’	Nazard 2 2/3’	Nachthorn 2’
Mixtur major 2’	Quinte 1 1/3’	Doublette 2’	Rauschpfeife 2 2/3’
Mixtur minor 2/3’	Sesquialtera 2’	Tierce 1 3/5’	Posaune 16’
Trompete 16’	Scharff 1’	Plein jeu 1 1/3’	Trompete 8’
	Krumhorn 8’	Bombarde 16’	Schalmai 4’
	Tremulant	Trompete 8’	Choralbaß 4’
		Hautbois 8’	
		Clairon 4’	
		Tremulant	

Peter Hurford: CD 111, tr. 12-13.

Clare College Chapel, Cambridge, United Kingdom
Rudolf von Beckerath, 1971

Pedal	**Great**	**Swell**
Unterbass 16’	Principal 8’	Gedackt 8’
Principal 8’	Röhrflöte 8’	Gamba 8’ 2003
Gedackt 8’ 2003	Octave 4’	Principal 4’
Choralflöte 4’	Blockflöte 4’	Rohrflöte 4’
Rauschpfeife IV	Nasat 2 2/3’	Octave 2’
Fagott 16’	Flachflöte 2’	Larigot 1 1/3’
Schalmei 4’	Mixture V	Sesquialtera II 2 2/3 + 1 3/5’
	Trumpet 8’	Scharff IV
		Barpfeife 8’
		Tremolo

This organ is an example of the organ reform movement that started in early 20th century Germany. The organ world was undergoing a reaction against the perceived heavy, ponderous tone of pre-World-War I instruments. The Clare College instrument combines the centuries-old north German practice of housing each division of the organ in its own case (so-called Werkprinzip) with modern styling.

Gillian Weir: CD 207, tr. 14

Trinity College Chapel, Cambridge, United Kingdom
Metzler, 1972

Hauptwerk	**Rückpositiv**	**Schwellwerk**	**Pedal**
Principal 16’	Principal 8’	Viola 8’	Principal 16’
Octave 8’	Gedackt 8’	Suavial 8’	Subbass16’
Hohlflöte 8’	Octave 4’	Rohrflöte 8’	Octavbass 8’
Octave 4’	Rohrflöte 4’	Principal 4’	Bourdon 8’
Spitzflöte 4’	Octave 2’	Gedacktflöte 4’	Octave 4’
Quinte 2 2⁄3’	Gemshorn 2’	Nasard 2 2⁄3’	Mixtur V
Superoctave 2’	Larigot 1 1⁄3’	Doublette 2’	Posaune 16’
Sesquialter III	Sesquialter II	Terz 1 3⁄5’	Trompete 8’
Cornett IV	Scharf III	Mixtur IV	Trompete 4’
Mixtur IV-V	Dulcian 8’	Fagott 16’	
Trompete 8’	Tremulant	Trompete 8’	
Vox Humana 8’		Tremulant	

In 1972, the College Council commissioned the Swiss firm Metzler Söhne to build a mechanical-action instrument based on the surviving pipework, and within the original cases, of the 1694 and 1706 “Father Smith” organs. Bernhardt Edskes designed the “new” 42-rank organ which was completed in 1976.

Simon Preston: CD 106, tr. 17

Laurenskerk, Rotterdam, Netherlands
Marcussen & Sons, 1973

Rugwerk	Hoofdwerk	Bovenwerk	Borstwerk	Chamadewerk	Pedaal
Quintadeen 16'	Praestant 16'	Gedekt 16'	Gedekt 8'	Trompeta magna 16' (desc.)	Praestant 32'
Praestant 8'	Octaaf 8'	Praestant 8'	Praestant 4'	Trompeta brillante 8' (bas/desc.)	Octaaf 16'
Holpijp 8'	Open fluit 8'	Baarpijp 8'	Blokfluit 4'	Trompeta de batalla 8' (bas/desc.)	Open Subbas 16'
Quintadeen 8'	Quint 5 1/3'	Roerfluit 8'	Nasard 2 2/3'	Clarin fuerte 4' (bas/desc.)	Gedekte Quint 10 2/3'
Octaaf 4'	Octaaf 4'	Viola di Gamba 8'	Octaaf 2'	Clarin 2' (bas)	Octaaf 8'
Roerfluit 4'	Spitsfluit 4'	Viola di Gamba 8' (beating)	Gedekte fluit 2'	Orlos 8' (bas/desc.)	Gemshoorn 8'
Quint 2 2/3'	Octaaf 2'	Octaaf 4'	Octaaf 1'		Roerquint 5 1/3'
Octaaf 2'	Ruispijp 3-4 st.	Open fluit 4'	Tertiaan 2 st.		Octaaf 4'
Woudfluit 2'	Mixtuur 8-10 st.	Terts 3 1/5'	Scherp 4-5 st.		Koppelfluit 4'
Sifflet 1 1/3'	Scherp 6-8 st.	Roerquint 2 2/3'	Regaal 16'		Nachthoorn 2'
Sesquialter 2-4 st.	Trompet 16'	Nachthoorn 2'	Kromhoorn 8'		Dwarsfluit 1'
Mixtuur 6-8 st.	Trompet 8'	Terts 1 3/5'	Regaal 8'		Ruispijp 5 st.
Scherp 4-6 st.	Cornet 5 st.	Mixtuur 5-7 st.			Cornet 3 st.
Dulciaan 16'		Cimbel 3 st.	Tremulant		Mixtuur 10 st.
Trompet 8'		Bombarde 16'			Bazuin 32'
Kromhoorn 8'		Trompette 8'			Bazuin 16'
		Voix humaine 8'			Fagot 16'
Tremulant		Clairon 4'			Trompet 8'
		Tremulant			Trompet 4'
					Zink 2'

The large organ in the church today was built by Marcussen & Son in 1973. The instrument is based on 32-foot pedal and it consists of six divisions (Rugwerk, Hoofdwerk, Bovenwerk, Borstwerk, Chamadewerk and Pedaal). It is a completely mechanical organ with 85 speaking stops and approximately 7600 pipes, and is thought to be the largest purely mechanical organ in Europe.

Gillian Weir: CD 106, tr. 7-9

Vor Frue Kirke, Nyborg, Denmark
Poul-Gerhard Anderson, 1973

Svelleværk	**Pedal**	**Hovedværk**	**Rygpositiv**
Gedakt 16’	Subbs 16’	Principal 8’	Principal 4’
Rørfløjte 8’	Gedakt 8’	Oktav 4’	Spilfløjte 2’ Scharf III
Tværfløjte 4’	Quint 5⅓’	Oktav 2’	Tremulant Rp.
Fløjte 2’	Fagot 16’	Mixtur V	H.+S.
Mixtur IV	Trompet 8’	(vakant)	P.+S.
Trompet 8’	Tremulant Sv.	P.+H.	Trægedakt 8’
Gamba 8’	Oktav 8’	Gemshorn 8’	Koppelfløjte 4’
Vox Celeste 8’	Oktav 4’	Ital. fløjte 4’	Nasat 1⅓’
Principal 8’	Fløjte 2’	Quint 2⅔’	Krumhorn 8’
Oktav 4’	Clarion 4’	Tertz 1⅗’	H.+R.
Obo 8’	(vakant)	Trompet 8’	R.+S.
Dulcian 16’	(vakant)	P.+R.	

In 1973, Poul-Gerhard Andersen built the church's main organ. In 2010 it was decided to restore the organ and Andersen & Bruhn were enlisted to do so. It was expanded to contain about 2,400 pipes.

Simon Preston: CD 117, tr. 1/3/8/12/14/16-20/22-23

Bethlehemkerk, Papendrecht, Netherlands
K.B. Blank, 1976

Hoofdwerk	**Borstwerk**	**Pedaal**
Bourdon 16’	Holpijp 8’	Subbas 16’
Prestant 8’	Prestant 4’	Prestant 8’
Bourdon 8’	Roerfluit 4’	Octaaf 4’
Octaaf 4’	Nasard 2 2/3’	Bazuin 16’
Spitsfluit 4’	Woudfluit 2’	Trompet 8’
Quint2 2/3’	Terts 1 3/5’	
Octaaf 2’	Flageolet 1’	
Mixtuur 4-6 st.	Dulciaan 8’	
Cornet 5 st.	Tremulant	
Trompet 8’		

The organ, with its 23 voices and 1468 pipes, was based on the practices of builders such as Schnitger, Hinsch, Müller and Bätz, from around 1750.

Peter Hurford: CD 207, tr. 13/15

Ratzeburg Cathedral, Germany
Rieger, 1978

Rückpositiv	**Hauptwerk**	**Schwellwerk**	**Brustwerk**	**Pedalwerk**
Principal 8’	Principal 16’	Bordun 16’	Holzgedackt 8’	Principal 32’
Rohrflöte 8’	Principal 8’	Holzprinicpal 8’	Holzrohrflöte 4’	Principal 16’
Quintade 8’	Spitzflöte 8’	Bleigedackt 8’	Gemshorn 2’	Subbaß 16’
Octav 4’	Metallgedeckt 8’	Gamba 8’	Terzsepta IV 1 3/5’	Octav 8’
Koppelflöte 4’	Octav 4’	Schwebung 8’	Zimbel II 1/3’	Gedackt 8’
Quinte/Sesquialter II 2 2/3’ / + 1 3/5’	Quinte 2 2/3’	Octav 4’	Regal 16’	Octav 4’
Principal 2’	Super Octav 2’	Blockflöte 4’	Vox humana 8’	Rohrpfeife 4’
Quinte 1 1/3’	Cornett V 8’	Viola 4’	Tremulant	Rauschpfeife IV 2 2/3’
Scharff IV 1’	Mixtur major VI 2’	Nasat 2 2/3’		Kontrafagott 32’
Rankett 16’	Mixtur minor IV 2 2/3’	Waldflöte 2’		Bombarde 16’
Krummhorn 8’	Fagott 16’	Terz 1 3/5’		Posaune 8’
Tremulant	Trompete 8’	Sifflet 1’		Schalmei 4’
Zimbelstern in G (5 Glocken)	Spanische Trompete 8’	Mixtur VI 2 2/3’		Rauschwerk
	Spanische Trompete 4’	Dulzian 16’		
	Glockenspiel in C (5 Glocken)	Oboe 8’		
		Franz. Trompete 8’		
		Tremulant		
		Carillon (37 Bronze-Glocken)		

Peter Hurford: CD 113, tr. 16-18; CD 116, tr. 2/10

St. Catharine's College, Cambridge, United Kingdom
E.J. Johnson & Son, 1978

Great	Choir-organ (Ruckpositif)	Swell	Pedal
Open Diapason 8’	Gedeckt 8’	Stopped Diapason 8’	Principal 16’
Stopped Diapason 8’	Principal 4’	Salicional 8’ 19th C.	Dulciana 16’
Principal 4’	Koppelflute 4’	Voix Celeste 8’	Octave 8’
Open Flute 4’	Nasat 2 2/3’	Principal 4’	Stopped Flute 8’
Nazard 2 2/3’	Octaaf 2’	Fifteenth 2’	Fifteenth 4’
Fifteenth 2’	Spitzflute 2’	Mixture II-III	Nason Flute 4’
Nachthorn 2’	Quint 1 1/3’	Fagot 16’	Mixture III
Tierce 1 3/5’	Terz 1 3/5’	Trumpet 8’	Bombarde 16’
Mixture II	Cymbel III	Krummhorn 8’	
Scharf II		Clarion 4’.	
Trumpet 8’			

Behind an 1895 façade a new organ was built in 1978 by E. J. Johnson. Although the intention was to build a neo-baroque organ, a number of stops from the old organ were incorporated into the new instrument. During the refurbishment and re-voicing work by Flentrop in 2002, wind pressures were reduced. This enabled the sound of the organ to be much more in accordance with the acoustics of the Chapel.

Peter Hurford: CD108, tr. 13-14; CD 125, tr. 7-8/11/25

St. Peter, Waltrop, Germany
Wilhelm Sauer, 1984

Hauptwerk	Schwellwerk	Pedal
Rohrgedackt 16'	Doppelflöte 8'	Prinzipal 16'
Prinzipal 8'	Gedackt 8'	Subbaß 16'
Hohlflöte 8'	Salicional 8'	Großnasard 10 2/3'
Viola da Gamba 8'	Praestant 4'	Prästant 8'
Oktave 4'	Blockflöte 4'	Pommer 8'
Gedacktflöte 4'	Nasard 2 2/3'	Holzoktave 4'
Quinte 2 2/3'	Waldflöte 2'	Nachthorn 2'
Prinzipal 2'	Quinte 1 1/3'	Hintersatz 5 fach (2 2/3')
Cornett 5 fach	Terzseptime 2 fach (1 3/5'+1 1/7')	Holzposaune 16'
Mixtur 5-6 fach (2')	Scharff 4 fach (1')	Trompete 8'
Zimbel 3 fach (1/2')	Dulzian 16'	Zink 4'
Trompete 8'	Hautbois 8'	
Tremulan	Clairon 4'	
	Tremulant	
	Glockenspiel	

Simon Preston: CD 109, tr. 1-2; CD 110, tr. 12-13

St. Peter Mancroft, Norwich, United Kingdom
Peter Collins, 1984

Great	Ruck Positive	Echo	Pedal
Bourdon 16’	Gedact 8’	Stopt Diapason 8’	Principal 16’
Principal 8’	Quintadena 8’	Salicional 8’	Subbass 16’
Spitz Flute 8’	Principal 4’	Celeste 8’	Octave 8’
Octave 4’	Rohr Flute 4’	Coppel 4’	Wood Flute 8’
Hohl Flute 4’	Gemshorn 2’	Principal 2’	Tenor Octave 4’
Quint 2 2/3’	Tapered Quint 1 1/3’	Octave 1’	Mixture IV
Octave 2’	Sesquialtera II	Tertian II	Posaune 16’
Block Flute 2’	Scharf IV-V	Vox Humana 8’	Trumpet 8’
Tierce 1 3/5’	Curtall 16’	Tremulant	
Mixture IV-V;	Cremona 8’		
Cymbal II	Tremulant		
Trumpet 8’			
Tremulant			

This organ takes as a point of reference North German organs of the 17th century, particularly those of Arp Schnitger and his contemporaries, It has proved a revelation for the music of Böhm, Buxtehude, and the early works of J.S. Bach. The organ is entirely mechanical in its action And the voicing, pipe scales and wind pressures draw on historic principles. Tuned in Valotti’s temperament, it has an unsteady wind supply from its single wedge-shaped bellows.

Garham Barber: CD 108, tr. 7-10; CD 114; CD 115, tr. 1

Augustinerkirche, Vienna, Austria
Reil Brothers, 1985

Hauptwerk	**Oberwerk**	**Pedal**
Bordun 16	Gedackt 8′	Sub-Bass 16′
Principal 8′	Quintadena 8′	Octava-Bass 8′
Gedackt 8′	Principal 4′	Posaunen-Bass 16′
Cornett Disc. V (ab c1) 8′	Rohrflöthe 4′	Trompeten-Bass 8′
Spitzflöthe 4′	Nasat 3′	Cornet 2′
Octava 4′	Octava 2′	Tremulant
Quinte 3′	Gemshorn 2′	
Octava 2′	Sifflöthe 1′	
Trompete Bass (bis h0) 8′	Sesquialtera II 22/3′	
Trompete Disc. (ab c1) 8′	Tremulant	
Mixtur IV-VI 1/2'		
Tremulant		

The small organ of the Augustinerkirche was built in 1985 by the Reil brothers on behalf of the Wiener Festwochen to commemorate the 300th anniversary of J.S. Bach’s birth.

It has two manuals and 25 stops, combining characteristics of the organ builders Gottfried Silbermann and Tobias Trost. In building an organ in the style of the ones Bach played, the listener particularly experiences Bach's sound world.

Peter Hurford: CD 115/2, 4

St John's Smith Square, London, United Kingdom
Johannes Klais, 1993

Swell	Great	Rückpositv	Pedal
Flûte Harm. 8’	Bourdon 16’	Rohrflöte 8’	Unterstaz 32’
Gambe 8’	Principal 8’	Quintadena 8’	Principal 16’
Voix Céleste 8’	Doppelflöte 8’	Principal 4’	Subbass 16’
Prestant 4’	Gemshorn 8’	Blockflöte 4’	Quinte 10 2/3’
Flûte Octav. 4’	Octave 4’	Octave 2’	Octave 8’
Nazard 2 2/3’	Rohrflöte 4’	Hohlflöte 2’	Gedackt 8’
Octavin 2’	Quinte 2/3’	Larigot 1 1/3’	Tenoroctave 4’
Tierce 1 3/5’	Superoctave 2’	Sesquialter II TG	Rauschpfeife 2 2/3’
Sifflet 1’	Cornet V	Scharff IV	Posaune 16’
Plein Jeu IV	Mixtur V	Dulcian 16’	Fagott 16’
Basson 16’	Trompette 8’	Cromorne 8’	Trumpet 8’
Tromp. Harm. 8’		Tremulant	
Hautbois 8’			
Vox Humana 8’			
Chalumeau 4’			
Tremulant			

A three-manual tracker-action organ, with 48 stops, 3,574 pipes and 999 stop combinations, was commissioned by Simon Preston from Johannes Klais of Bonn. Solid European white oak makes the main frame and wind-chests and thin levers of Alaskan pine connect the keyboard to pipes on the chests. A large number of metal pipes are made from tin and lead with varying compositions. The principal choruses which make the tonal backbone are almost pure tin; but for the flutes and the soft, broad, warm-sounding stops the amount of lead increases. The case - discovered in a Suffolk church and donated by a local grandee who had been married in St John's before its wartime bombing – was modified, as in its original state it would have housed only a quarter of the stops required for a modern concert organ.

Simon Preston: CD 108, tr. 1/5-6/16-17/21; CD 109, tr. 9-10; CD 124, tr. 3-4/11-12/15/17-18

Tonbridge Chapel, Kent, United Kingdom
Marcussen & Sons, 1995

Rygpositiv	**Hovedværk**	**Svelleværk**	**Soloværk (in swell)**	**Pedal**
Principal 8’	Principal 16’	Bourdon 16’	Flûte Harmonique 8’	Bourdon 32’
Gedackt 8’	Principal 8’	Diapason 8’	Flûtes Cèlestes 8’ II	Principal 16’
Quintaton 8’	Gamba 8’	Rohrflute 8’	Dulciana 8’	Subbass 16’
Octave 4’	Hohlflute 8’	Viola da Gamba 8’	Unda Maris 8’	Octave 8’
Kobbelflute 4’	Rohrgedackt 8’	Voix Céleste 8’	Flûte traversière 4’	Open Flute 8’
Quint 2 2/3’	Octave 4’	Prestant 4’	Clarinet 8’	Octave 4’
Superoctave 2’	Spitzflute 4’	Flûte octaviante 4’	English Horn 16’	Nachthorn 4’
Waldflute 2’	Octave 2’	Octavin 2’	Tremulant	Mixture V-VI
Tierce 1 3/5’	Blockflute 2’	Nazard 2 2/3’		Bombarde 32’
Larigot 1 1/3’	Mixture IV-V	Tierce 1 3/5		Posaune 16’
Scharf 1’ IV	Cymbel II-III	Piccolo 1’		Fagot 16’
Dulcian 16’	Cornet V, fra f’	Plein Jeu V		Trompete 8’
Cromorne 8’	Trompete 16’	Basson 16’		
Tremulant	Trompete 8’	Trompette 8’		
	Clarion 4’	Hautbois 8’		
	Trompette en chamade 8’	Voix Humaine 8’		
		Clairon 4’		
		Tremulant		

Simon Preston: CD 110, tr. 7-8; CD 111, tr. 1-4/10-11; CD 124, tr. 7