

Bätz

Founded/Born

1739 - 1903

Closed/Death

Still active?

no

Description

The Bätz organ-building tradition began in 1739 when Johann Bätz founded the company in Utrecht. Jonathan Bätz was born in 1787, the son of Christoffel Bätz (1755–1800), who, along with his brother Gideon Thomas Bätz (1751–1820), represented the second generation of the family business. Gideon took over the firm in 1772, and Christoffel opened his own workshop in 1778. Despite operating separately, they occasionally collaborated on projects, producing over 20 new organs, primarily single-manual instruments in the Rococo style.

After the death of his mother when Jonathan was eight, he and his siblings were raised by their uncle Gideon, even though their father was still alive. Jonathan attended boarding school in Gelderland for several years. At 16, he began learning organ building in his uncle's workshop. His brother, Johan Martin Willem Bätz (1789–1836), initially worked as a piano maker in Amsterdam but joined the family business in 1818. After Gideon's death in 1820, the brothers managed the firm together until Johan left in 1831 to build organs independently.

Pieter Maarschalkerweerd apprenticed under Jonathan Bätz before starting his own business in 1840. Another significant figure in the company's history was Christian Gottlieb Friedrich Witte, who joined the firm in 1826 and married into the Bätz family in 1839. Witte became a partner in 1833 and took over the company after Jonathan's death in 1849. Witte's son, Johan Frederik Witte (1840–1902), later led the company until its closure in 1903. From around 1830 until its dissolution, the company operated under the name "J. Bätz & Co."

The Bätz organs of the 19th century were primarily built to accompany congregational singing in Dutch Reformed and Lutheran churches, with many commissions coming from Lutheran communities due to the Bätz family's Lutheran background. Their work was concentrated in the western, central, and northern Netherlands.

During Jonathan Bätz's leadership from 1820 to 1849, the company built 21 new organs, including three-manual instruments in Amsterdam, Utrecht, and Delft. They also exported organs to Suriname and Batavia (Jakarta). Bätz organs were known for their high craftsmanship and artistic quality, though they maintained a conservative approach. Jonathan used mechanical key and stop actions with slider chests and continued to build Rückpositiv divisions. Even in two-manual organs, the pedal was often simply coupled. The principal chorus formed the core sound, with the second manual usually comprising an Oberwerk with covered flute and string stops. Reeds and mixtures often had split bass and treble stops, with sesquialteras and cornets commonly built only for the treble.

Part of the company archive is preserved in the Utrecht Organ Archive, including color drawings of organs, prospect designs, construction plans, stoplist designs, technical calculations, contracts, correspondence, and newspaper and journal articles.

Sources

https://de.wikipedia.org/wiki/Jonathan_B%C3%A4tz

Utrecht, Domkerk

Domplein, 3512 JC Utrecht, Netherlands



Builder	Bätz
Year	ca. 1831
Period/Style	Romantic
Stops	50
Keyboards	3+P
Keyaction	tracker/mechanical
Sampleset	<u>Sonus Paradisi</u>

Description

The present instrument incorporates parts of an earlier organ, namely the 1569 - 1571 Peter Janszoon de Swart renaissance organ. From this famous and capable organ builder 6 stops in de Rugwerk, 3 in the Bovenwerk, and 2 in the Pedal still remain in the instrument. Notably the plenum formed by octaaf 4 and 2', the quint 3' and the two mixtures in the Rugwerk are from de Swart. In manufacture as well as in sound quality these pipes are the best of the organ. Due to the usual compass of instruments in the 16th century the old pipes are basically in the region F, G, A - f#2, a2, the remainder made new in 1640, 1709 and 1831.

The Bätz organ company, one of the leading organ builders in the Netherlands during the 18th and 19th century, built a totally new instrument as we see it today in its present form, while using several old stops, as indicated above. Nevertheless the company created an organ in the style of the early 19th century, while the architect of the church, Tieleman Franciscus Suys from Brussel, Belgium designed the case and ornaments as well as the new chamber for the 9 wedge bellows. The case is neo-classic, with gothic elements for the ornaments.

The organ itself is built in such a way that all parts such as pipes and mechanism can easily be reached. The famous French organ builder Cavaillé-Coll expressed his admiration for the spacious layout during a visit in november 1844.

In 1865 the successor of Bätz, C.G.F. Witte exchanged the sexquialter of the Hoofdwerk for a Cornet 5 ranks and in 1895 this company revoiced all the reed stops. During the period between 1911 and 1936 the Tousijn 8' en Fluit 2' on the Rugwerk were removed, there was a renewal of the HW Trompet 8'. The Gemshoorn 4' and Woudfluit 2' were also removed and a swell box for the

Bovenwerk was added. On the Bovenwerk the Roerquint 3' and Vox Humana 8' were exchanged for romantic stops, and finally in 1935 the bellows chamber was demolished and in the relatively shallow organ case a new wind supply was improvised.

During the 1972-73 extensive restoration by Van Vulpen, the experts in maintenance and restoring Bätz organs, the stops removed earlier were reconstructed. A new wind supply system with six regulators was built within the main case, because there was no place left outside the organ for a system based on wedge bellows. The swell box was kept as a useful addition.

Stoplist/Disposition

Rugwerk	Hoofdwerk	Bovenwerk	Pedaal
Prestant 8'	Prestant 16'	Prestant 8'	Prestant 16'
Holpijp 8'	Bourdon 16'	Baarpijp 8'	Subbas 16'
Quintadeen 8'	Octaaf 8'	Holpijp 8'	Octaafbas 8'
Octaaf 4'	Roerfluit 8'	Viola de Gamba 8'	Fluitbas 8'
Roerfluit 4'	Octaaf 4'	Fluittravers 8'	Roerquint 6'
Quint 3'	Gemshoorn 4'	Octaaf 4'	Octaaf 4'
Octaaf 2'	Quint 3'	Open fluit 4'	Mixtuur 4 st.
Fluit 2'	Octaaf 2'	Roerquint 3'	Bazuin 16'
Mixtuur 3-6st.	Woudfluit 2'	Woudfluit 2'	Trombone 8'
Scherp 3-4st.	Mixtuur bass/desc. 4-8st.	Flageolet 1'	Trompet 4'
Cornet desc. 5st.	Sexquialter desc. 4st.	Carillon 3st.	Cinq 2'
Trompet 8'	Fagot 16'	Trompet 8'	
Touzyn bass/desc. 8'	Trompet 8'	Voxhumana bass/desc. 8'	

Additional: HW/RW, BW/HW, HW/P, RW/P, Ventiel

Sources

<https://www.sonusparadisi.cz/en/organs/netherlands/utrecht-dom-batz-organ-model.html>