

# Gerhard Grenzing

C/ Edison 7, 08754 El Papiol, Spain



**Founded/Born**

1942 - ???

**Closed/Death**

**Still active?**

yes

**Email**

[info@grenzing.com](mailto:info@grenzing.com)

**Webpage**

<https://www.grenzing.com/>

## Description

Gerhard Grenzing, born in Insterburg in 1942, embarked on a five-year apprenticeship with Rudolf von Beckerath in Hamburg. He then gained extensive experience working in various workshops across Europe. By the age of 25, he dedicated himself exclusively to the restoration of historical instruments on Mallorca. After five years, he settled in El Papiol near Barcelona, where he established his own workshop.

In this workshop, significant restorations of historical organs have been carried out alongside the creation of new organs. Since the year 2000, the workshop has grown to a staff of about 20 people, working in a specially constructed, spacious facility.

Over the years, Grenzing's team has completed 220 restorations and new organ constructions, distributed across various continents. He has conducted numerous studies on the organ builder Jordi Bosch, his works, and his pupils. Grenzing is a sought-after speaker at national and international conferences and has participated in a research project on organ wind conducted by the Fraunhofer Institute in Stuttgart.

More than 120 CDs have been recorded on his organs. This includes two television documentaries and a film documentary produced by the Munich Film and Television University.

Grenzing is a member of the Royal Academies of Seville and Barcelona (currently serving as Director of the Art Department), the "Societat Catalana de Musicologia," and the "Consejo del Instituto de Órganos Históricos de Oaxaca (Mexico)." He has also served as president of the "International Society of Organbuilders" (ISO).

He has received numerous awards, including the Silver Medal from the Spanish Ministry of Culture for his contributions to music and being named "organbuilder of the year 2006" by the professional magazine "Organ." In 2007, the Alliance Francophone for the Kingdom of Spain appointed him to the Honorary Committee and awarded him the "L'Elephant d'Or." In 2014, he was honored with the "Trophee Europeen de l'excellence" at the European Biennale of Craftsmanship in Lyon.

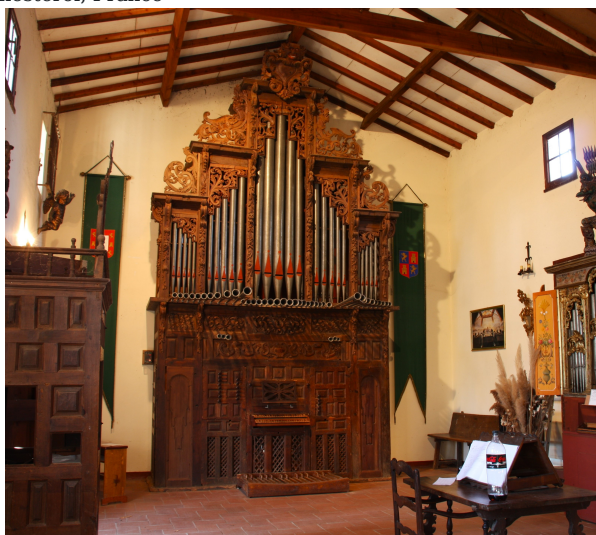
Grenzing and his team eagerly embrace new challenges in contemporary organ building and meticulous restoration work. He does not shy away from the aspiration of understanding his organs as art pieces of their time.

## **Sources**

<https://www.grenzing.com/de/gerard-grenzing/>

# Montpon Ménéstérol, Castilian Organ

Rue de Chandos 6, 24700 Montpon Ménéstérol, France



|                     |                                       |
|---------------------|---------------------------------------|
| <b>Builder</b>      | G. Grenzing                           |
| <b>Year</b>         | 1978                                  |
| <b>Period/Style</b> | Baroque                               |
| <b>Stops</b>        | 18                                    |
| <b>Keyboards</b>    | 2+P                                   |
| <b>Keyaction</b>    | tracker/mechanical                    |
| <b>Tuning</b>       | Werckmeister III                      |
| <b>Sampleset</b>    | <u><a href="#">Sonus Paradisi</a></u> |

## Description

The Castilian organ, part of Francis Chapelet's collection at Montpon-Ménéstérol, is a remarkable instrument with a storied past. Originating from a ruinous church in Castile, this organ was saved from potential destruction by Chapelet himself. In a fortuitous turn of events, Chapelet purchased the organ and moved it just a week before the church's vault collapsed, leaving only the front pipes and one of the windchests intact.

The front of the organ, adorned with intricate carvings, bears the date 1736, indicating its historical significance. Gerhard Grenzing, a renowned organ builder, restored the instrument in 1978. During the restoration, Grenzing also expanded the organ to enhance its capabilities and allow for a broader repertoire, thus preserving its historical essence while making it suitable for modern performances.

The Castilian organ now features two manuals with a chromatic compass and a full pedal board with 30 keys. This setup provides a wide range of tonal possibilities and enables the performance of complex pieces. The restoration maintained the instrument's historical character while integrating modern functionality, making it a versatile and valuable addition to Chapelet's collection.

The Castilian organ's preservation and continued use underscore the dedication to maintaining and celebrating historical musical instruments. Its rich history, combined with modern enhancements, makes it a testament to the enduring legacy of Spanish organ craftsmanship and a cherished piece of Chapelet's collection.

## Stoplist/Disposition

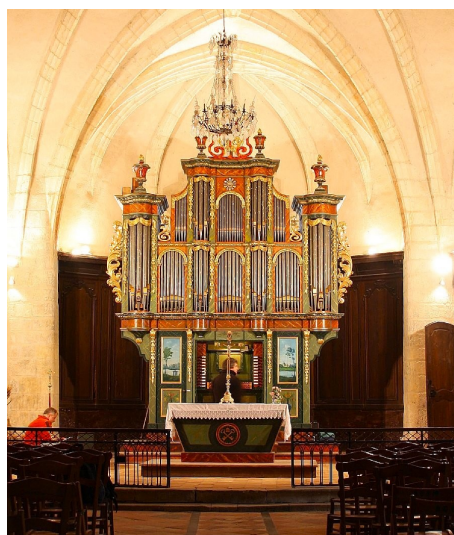
| Positiv        | Great          | Pedal       |
|----------------|----------------|-------------|
| Violon 8'      | Flautado 8'    | Contras 16' |
| Tapadillo 4'   | Octava 4'      | Contras 8'  |
| Flautin 2'     | Docena 2 2/3'  | Octava 4'   |
| Nasardo 1 1/3' | Quincena 2'    | Corno 2'    |
| Cimbala II     | Nasardo 1 3/5' |             |
| Viejas 8'      | Lleno III      |             |
|                | Trompeta 8'    |             |
|                | Clarin 4'/8'   |             |

**Additional:** I/II, II/P, Tremblant

## Sources

<https://www.sonusparadisi.cz/en/organs/spain/chapelet-spanish-collection.html>

## Montpon-Ménéstérol, Église Notre-Dame-de-l'Assomption de Ménéstérol



|                     |                       |
|---------------------|-----------------------|
| <b>Builder</b>      | G. Grenzing           |
| <b>Year</b>         | ca. 1982              |
| <b>Period/Style</b> | Baroque               |
| <b>Stops</b>        | 23                    |
| <b>Keyboards</b>    | 2+P                   |
| <b>Keyaction</b>    | tracker/mechanical    |
| <b>Tuning</b>       | Equal at 440 Hz       |
| <b>Sampleset</b>    | <u>Sonus Paradisi</u> |

### Description

The church of Saint Peter in Chains of Ménéstérol was built in the XII century in Romanesque style. The western front with portal remains from this period. The interior was rebuilt in the fifteenth century. Two side chapels were added in the seventeenth century.

In the 1970's, the organist Francis Chapelet was looking for a concert instrument for the church. He used the remains of the organ of the Temple St Mathieu de Colmar which had been stored in a dismantled state after a fire. These remains included the case of the organ, the windchest of the Grande Orgue, some mechanical elements and the front pipes. The 23-stop Colmar instrument, which had come close to destruction, had been built by Valentin Rinckenbach in 1842 for the chapel of the old hospital which then became the Temple of St. Mathieu. After restoring, assembling and decorating the case in the choir of Saint Peter, a new instrument was added by Gerhard Grenzing between 1980 and 1982. This consisted of two manuals (Hauptwerk, Oberwerk) and Pedal, with 23 speaking stops in all. In 2006, J. F. Dupont carried out a major overhaul of the organ, adding a Dolzian 8' in place of the small Regal of the Récit.

The organ is built in the style of the North German Baroque, on the model of the smaller Schnitger-type instruments which may be found for example in Grasberg, Pellworm, Noordbroek or Uithuizen.

## Stoplist/Disposition

| Hauptwerk (G.O.)  | Oberwerk (Recit) | Pedal        |
|-------------------|------------------|--------------|
| Bourdon 16'       | Bourdon 8'       | Soubasse 16' |
| Montre 8'         | Prestant 4'      | Flute 8'     |
| Bourdon 8'        | Flute 4'         | Prinzival 4' |
| Prestant 4'       | Doublette 2'     | Flute 2'     |
| Sesquialtera 2x   | Quinte 1 3/5'    | Posaune 16'  |
| Nasard 2 2/3'     | Sifflet 1'       |              |
| Flute 2'          | Cymbale          |              |
| Plein-Jeu         | Dulzian 8'       |              |
| Trompette Bass    |                  |              |
| Trompette Discant |                  |              |

**Additional:** Rec. / G.O., G.O. / Ped., Rec. / Ped., Tremblant Rec.

## Sources

<https://www.sonusparadisi.cz/en/organs/france/menesterol-organ-model.html>

# Madrid, Catedral de la Almudena

Catedral de la Almudena, 28013 Madrid, Spain



|                     |                    |
|---------------------|--------------------|
| <b>Builder</b>      | G. Grenzing        |
| <b>Year</b>         | 1999               |
| <b>Period/Style</b> | Modern             |
| <b>Keyaction</b>    | tracker/mechanical |
| <b>Tuning</b>       | Unknown            |

# Brussels, Cathédrale Saint-Michel et Sainte-Gudule

Parvis Sainte-Gudule, 1000 Brussels, Belgium



|                     |                    |
|---------------------|--------------------|
| <b>Builder</b>      | G. Grenzing        |
| <b>Year</b>         | ca. 2000           |
| <b>Period/Style</b> | Neo-Baroque        |
| <b>Stops</b>        | 63                 |
| <b>Keyboards</b>    | 4+P                |
| <b>Keyaction</b>    | tracker/mechanical |

## Description

It is during the spring of the year 2000 that the new organ was hooked on the North wall of the Cathedral: this instrument has been built by Gerhard Grenzing and his team in the workshop of El Papiol (Barcelona). The organ is made of three parts: the central one with the console of four keyboards and pedal, and 63 stops, and the two pedal towers. The organ is located in a swallow's nest, and the weight is about thirty tons. This organ location is one of the best in this big acoustic as the sound is reflected by the walls in front and the vault.

This is one of the oldest location of organ in big churches and cathedrals. Other ones remains in France or Germany like in Metz, Chartres, Köln.

The style of the new main organ of the Cathedral is mostly baroque, but suits also the neo-classical repertoire as the modern one. The deep and rich sonority of the plenum (25 ranks) is typical of the north european countries. This plenum is colored by flutes and mutations stops, and also a great variety of reeds. Some of them are from Spain, the horizontal trumpets (chamadas). An electronic combiner is used for the task of the registration.

Gerhard Grenzing builds organs in a traditional way : the tracker is mechanical for the keyboards and the pedal, as it was done in former times, as for the windchest with stops. Organists do appreciate the vivacity of the the mechanical traction of the organs of Gerhard Grenzing. Same for the pipes, which are also built and tuned in the traditional way.

Noble material is used for the building as well as materials of our time, like marine plywood for the windchest, so they are more solid and they can resist longer. The pedal transmission is made by metallic cables.

To stand up, the organ is supported by a metallic corset, which is hidden by wood panels.

This metallic structure, combined with the beam structure is very particular of this organ: without it, this project would have not been possible. Organists have a great feeling of solidity.



## Stoplist/Disposition

| I. Positif         | II. Grand-Orgue      | III. Récit expressif   | IV. Solo expressif        | Pédalier             |
|--------------------|----------------------|------------------------|---------------------------|----------------------|
| Bourdon 16         | Montre 16            | Salicional 8           | Bourdon 8                 | Principal 16         |
| Montre 8           | Montre 8             | Gambe 8                | Viola 8                   | Soubasse 16          |
| Bourdon 8          | Flûte harmonique 8   | Voix céleste 8         | Voce humana 8             | Grosse Quinte 10 2/3 |
| Quintadeen 8       | Bourdon à cheminée 8 | Cor de nuit 8          | Prestant 4                | Flûte 8              |
| Prestant 4         | Viole de gambe 8     | Prestant 4             | Flageolet 2               | Basse 8              |
| Flûte à cheminée 4 | Prestant 4           | Flûte octavante 4      | Larigot 1 1/3             | Gros Nasard 5 1/3    |
| Nasard 2 2/3       | Flûte conique 4      | Nasard 2 2/3           | Cornet V                  | Prestant 4           |
| Doublette 2        | Quinte 2 2/3         | Quarte 2               | Trompeta batalla 8        | Fourniture V         |
| Tierce 1 3/5       | Doublette 2          | Sifflet 1              | Bajoncillo-Tr. magna 4-16 | Contre-positon 32    |
| Larigot 1 1/3      | Mixture IV           | Plein-jeu IV-V         | Voix humaine 8            | Posaune 16           |
| Mixture V-VI       | Cymbale III-IV       | Tiercelette III        | Douçaine 8                | Trompette 8          |
| Trompette 8        | Trompette 16         | Basson 16              |                           | Clairon 4            |
| Cromorne 8         | Trompette 8          | Trompette harmonique 8 |                           |                      |
|                    |                      | Hautbois 8             |                           |                      |

**Additional:** III/I, I/II, III/II B, III/II D, III 16'/II, IV/II, III/II, I/P, II/P, III/P, IV/P, Tremblant doux I, Tremblant doux IV

## Sources

<https://www.brusselcityoforgans.org/en-gb/annuaire/orgues/cath%C3%A9drale>  
<http://www.orgues.irisnet.be/fr/DetailOrgue/17/app.rvb>

## Barcelona, Escola Superior de Música de Catalunya

ESMUC, Carrer de Padilla, 08013 Barcelona, Spain



|                     |  |
|---------------------|--|
| <b>Builder</b>      | G. Grenzing                                  |
| <b>Year</b>         | 2002   |
| <b>Period/Style</b> | Neo-Baroque                                  |
| <b>Stops</b>        | 11   |
| <b>Keyboards</b>    | 2+P  |
| <b>Keyaction</b>    | tracker/mechanical                           |
| <b>Sampleset</b>    | <a href="http://Teclats.cat">Teclats.cat</a> |

### Description

The Gerhard Grenzing organ at the Escola Superior de Música de Catalunya was built in 2002 by the renowned organ builder Gerhard Grenzing. This organ features two manual keyboards with 56 notes each and a pedalboard with 30 notes. It also includes an expression pedal, allowing for dynamic control and expressive playing.

This organ is a testament to Grenzing's craftsmanship, providing students and faculty at the Escola Superior de Música de Catalunya with a high-quality instrument for performance and study. Its construction and design cater to a wide range of organ repertoire, making it a valuable asset for the institution's musical education program.

The sample set can be downloaded via: <https://mps-orgelseite.de/home/filebase/index.php?file/32-free-go-sample-set-esmuc-grenzing-organ-barcelona>

## Stoplist/Disposition

| I Manual              | II Manual           | Pedal       |
|-----------------------|---------------------|-------------|
| Flautat 8'            | Bordó 8'            | Subbaix 16' |
| Octava 4'             | Flauta Xemeneia 4'  | Baix 8'     |
| Dotzena 2 2/3'        | Quinzena 2'         |             |
| Nasard en 17a 1 3/5 ' | Oboè 8' (expressiu) |             |
| Ple III 1 1/3'        |                     |             |

**Additional:** I-Ped, II-Ped, I-II partit - splitted, Tremulant, Expression Pedal for the Oboe

## Sources

<https://www.atmos.cat/perl?num=1404987288>

# Barcelona, Basílica parroquial de la Mare de Déu de la Mercè

Basílica de la Mercè, 08002 Barcelona, Spain



|                     |                    |
|---------------------|--------------------|
| <b>Builder</b>      | G. Grenzing        |
| <b>Year</b>         | ca. 2018           |
| <b>Period/Style</b> | Modern             |
| <b>Keyaction</b>    | tracker/mechanical |
| <b>Tuning</b>       | Unknown            |

# Valls, Església parroquial de Sant Joan Baptista

Sant Joan Baptista, 43800 Valls, Spain



|                     |                    |
|---------------------|--------------------|
| <b>Builder</b>      | G. Grenzing        |
| <b>Year</b>         | 2021               |
| <b>Period/Style</b> | Modern             |
| <b>Keyaction</b>    | tracker/mechanical |
| <b>Tuning</b>       | Unknown            |