

Johann Hinrich Klapmeyer

Founded/Born

1690 - 1757

Closed/Death

Still active?

no

Description

Johann Hinrich Klapmeyer likely learned the trade from his father Johann (Jean) Werner Klapmeyer, who was a journeyman with Arp Schnitger and was involved in the construction of the organ in Wittmund, among other projects. In 1729, he acquired citizenship in Glückstadt and worked there as an organ and instrument maker. Additionally, he ran an inn with a tavern. He became embroiled in a dispute with his competitors Lambert Daniel Kastens and Johann Dietrich Busch, who operated a workshop in Itzehoe. After petitioning the Danish king five times, Klapmeyer finally received the coveted organ-building concession for Schleswig-Holstein in 1735, valid for his lifetime. In his later years, he suffered from poor health and focused on running his tavern. His journeyman, Johann Joachim Maaß, took over the organ work. After Klapmeyer's death in 1758, his widow was granted the privilege to commission Maaß for the work. In 1763, she transferred this privilege to him.

A descendant of the same name, Johann Hinrich Klapmeyer (1724–1792), possibly a grandson, was based in Oldenburg (Lower Saxony) and built and repaired instruments in the organ landscape between the Elbe and Weser rivers.

Sources

[https://de.wikipedia.org/wiki/Johann_Hinrich_Klapmeyer_\(Orgelbauer,_1690\)](https://de.wikipedia.org/wiki/Johann_Hinrich_Klapmeyer_(Orgelbauer,_1690))

Barmstedt, Heiligen-Geist-Kirche

Kirchenstraße 4, 25355 Barmstedt, Germany



Builder J. H. Klapmeyer

Year ca. 1720

Period/Style Baroque

Stops 34

Keyboards 3+P

Keyaction tracker/mechanical

Description

The largely well-preserved instrument was built in 1719/1720 by the organ builder Johann Hinrich Klapmeyer from Glückstadt, whose father, also an organ builder, had been a journeyman in Arp Schnitger's workshop.

The Rückpositiv was added in 1960 by the Kemper company, and during the extensive restoration of the entire instrument in 1990 by the Führer company, it was completely reconfigured acoustically and visually adapted to fit into the historical sound image.

Stoplist/Disposition

I. Rückpositiv	II. Hauptwerk	III. Brustwerk	Pedalwerk
Gedackt 8'	Quintatön 16'	Gedackt 8'	Subbaß 16'
Quintade 8'	Principal 8'	Rohrflöte 4'	Principal 8'
Principal 4'	Rohrflöte 8'	Oktave 2'	Oktave 4'
Blockflöte 4'	Oktave 4'	Waldflöte 2'	Rauschpfeife IV
Nasat 2 2/3'	Spitzflöte 4'	Quinte 1 1/3'	Posaune 16'
Oktave 2'	Quinte 2 2/3'	Zimbel III	Trompete 8'
Sesquialtera II	Gemshorn 2'	Regal 8'	Trompete 4'
Scharff IV	Rauschpfeife II		
Dulcian 8'	Mixtur IV-VI		
	Trompete 8'		
	Vox humana 8'		

Additional: I-II, III-II, I-P, II-P, III-P, Tremulant, Zimbelstern

Sources

https://organindex.de/index.php?title=Barmstedt,_Heiligen-Geist-Kirche

Altenbruch, St. Nicolai

Bei den Türmen, 27448 Altenbruch, Germany



Builder	J. H. Klapmeyer
Year	ca. 1730
Period/Style	Baroque
Stops	35
Keyboards	3+P
Keyaction	tracker/mechanical
Tuning	Werckmeister III at 478 Hz
Sampleset	<u>Sonus Paradisi</u>

Description

The St. Nikolai church in Altenbruch owns one of the oldest North German organs. In 1497-1498, Johannes Coci built a small organ of 6 stops. It stood near the main altar. Matthias Mahn enlarged the instrument in 1577 (or 1561?) by adding a Rückpositiv. Today, some of the Coci organ's pipes are still incorporated into the RP Gedact 8', OW Quintadohn 16', and Pedal Untersatz 16'. Other pre-1647 pipe material is to be found in the RP Principahl 8', Octav 4', Nasat 3', and Blockfloitt 2'.

In 1647, Hans Christoph Fritzsche renewed the organ, enlarging the Hauptwerk as well. The Principal plenum of the Hauptwerk (called also the Oberwerk) is formed from his pipes today. His pipes also sound in the Quintadöhn 8', Gedact 4', Sexquialtera, and Mixtur of the Rückpositiv. Matthias Dropa expanded the compass of the instrument in 1698 and provided additional stops, especially in Pedal. His pipes still sound today in the RP Kromhorn 8', Octav 2', Pedal Gedact 8', Octav 4', Mixtur, Posaun 16', and Trometh 8'. A few decades later, the church was rebuilt and a west choir was added. Consequently, Johann Hinrich Klapmeyer (1690-1757) was commissioned to relocate the organ into a newly constructed west gallery. The organ was substantially reworked as well between 1727-1730. The organ builder added new Pedal towers and supplied the Pedal Principal 8'. He also inserted a new Brustwerk of 6 stops under the chest of the Oberwerk, and he added new reed stops to the Oberwerk: Trometh 8' and Vox humana 8'. Klapmeyer provided the organ with its present look. The organ survived until the present mostly unchanged. It was restored in 2004 by the Ahrend organ workshop.

The organ consists of three manuals and a pedal: altogether 2100 pipes and 35 sounding stops. The presence of 3 independent Principal 8 stops (in Oberwerk, Rückpositiv, and Pedal) is one

remarkable feature of this instrument. It is a stylistically pure instrument and emblematic of the North German organ building school. The so called Hadeln liturgy adopted in 1567 anticipated the use of the organ as a solo instrument, thus contributing to the elevated art of the organ building and organ use in the Altenbruch church. The organ is especially suitable for early North German music, such as the work of H. Scheidemann, M. Weckmann, F. Tunder, and D. Buxtehude.

Stoplist/Disposition

Rückpositiv	Oberwerk	Brustwerk	Pedal
Principahl 8'	Quintadöhn 16'	Gedact 8'	Untersatz 16'
Gedact 8'	Principahl 8'	Gedact 4'	Prinzipahl 8'
Quintadöhn 8'	Gedact 8'	Octav 2'	Gedact 8'
Octav 4'	Octav 4'	Quint 11/2'	Octav 4'
Gedact 4'	Waldflöit 2'	Scharff III	Mixtur IV
Nasat 3'	Mixtur V	Knop Regal 8'	Posaun 16'
Octav 2'	Cimbel III		Trometh 8'
Blockflöit 2'	Trometh 8'		Corneth 2'
Sexquialtera II	Vox humana 8'		
Mixtur IV			
Dulcian 16'			
Kromhorn 8'			

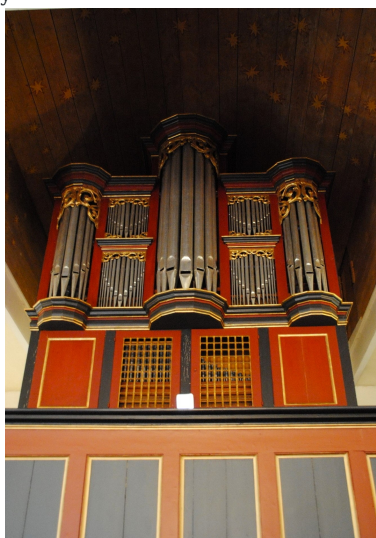
Additional: III/II, Tremulant RW, Tremulant General, Cimbelstern, Ventil for each division

Sources

<https://www.sonusparadisi.cz/en/organs/germany/klapmeyer-organ-altenbruch.html>

Oldenbrok-Mittelort, Christuskirche

Hamelstraße, 26939 Oldenbrok-Mittelort, Germany



Builder J. H. Klapmeyer

Year 1754

Period/Style Baroque

Stops 20

Keyboards 2+P

Keyaction tracker/mechanical

Description

The Christuskirche in Oldenbrok, a 17th-century Saalkirche, features a historically significant organ built by Johann Hinrich Klapmeyer in 1754, replacing an earlier instrument by Arp Schnitger from 1697. The interior of the church is noted for its high-quality 17th and 18th-century furnishings. Klapmeyer's organ originally had 20 registers across two manuals and a pedal, incorporating materials from the Schnitger organ. In 1908, Johann Martin Schmid altered the instrument, including a change in its original high pitch and modifications to the disposition.

The organ underwent a significant restoration in 1966 by Alfred Führer, who sought to restore the instrument closer to its original 1754 state by reintroducing missing registers and correcting previous alterations. This restoration included the reuse of historical pipes and restoring the pedal range to its original extent. Today, the organ stands as a testament to the rich organ-building tradition of the 18th century, preserving the legacy of both Schnitger and Klapmeyer.

Stoplist/Disposition

Hauptwerk	Brustwerk	Pedal
Quintadena 16'	Gedackt 8'	Subbass 16'
Principal 8'	Flöte 4'	Oktave 8'
Rohrflöte 8'	Waldflöte 2'	Oktave 4'
Oktave 4'	Sesquialtera 2f	Posaune 16'
Quinte 3'	Dulcian 8'	Trompete 8'
Oktave 2'		Trompete 4'
Mixtur 4f 1 1/3'		
Zimbel 3f 1/3'		
Trompete 8'		

Additional: II/I, I/P

Sources

<https://nomine.net/orgel/oldenbrok-christuskirche/>

Kirchhammelwarden, Friedrichskirche

Hammelwarderstraße, 26919 Kirchhammelwarden, Germany



Builder	J. H. Klappmeyer
Year	1766
Period/Style	Baroque
Stops	24
Keyboards	2+P
Keyaction	tracker/mechanical

Description

The Friedrichskirche in Kirchhammelwarden, built in the 18th century, replaced the smaller and more outdated St. Vituskirche. The new church, a Saalkirche, was completed in 1764, reflecting the community's growing wealth and changing tastes. Named after King Friedrich V of Denmark, the church combines traditional and modern elements of late Baroque design. The interior has remained largely unchanged over the centuries, featuring a restrained yet cohesive style with rank ornamentation and a marble finish added in the early 19th century.

The church's organ, built by Johann Hinrich Klappmeyer in 1766, is a significant feature of the Friedrichskirche. The ornate organ case dominates the west side of the church, complementing the historic furnishings. Originally equipped with 24 registers, several of these remain intact. Over the years, the organ has undergone various restorations, including significant work by Alfred Führer in 1935 and 1969, which aimed to restore and modernize the instrument while maintaining its historical character. The most recent restoration in 1993 by the Führer company further preserved this important piece of musical and cultural heritage.

Stoplist/Disposition

Hauptwerk	Brustwerk	Pedal
Quintadena 16'	Gedackt 8'	Principal 16'
Principal 8'	Principal 4'	Oktave 8'
Rohrflöte 8'	Gedackt 4'	Gedackt 8'
Oktave 4'	Nasat 2 2/3'	Oktave 4'
Quinte 2 2/3'	Waldflöte 2'	Mixtur 4f
Oktave 2'	Quinte 1 1/3'	Posaune 16'
Sesquialtera 2f	Scharff 3f	Trompete 8'
Mixtur 4f	Dulcian 8'	
Trompete 8'		

Additional: BW/HW, HW/Ped, BW/Ped

Sources

<https://nomine.net/orgel/kirchhammelwarden-friedrichskirche/>