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**Webpage**

<https://www.organartmedia.com>

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# Waltershausen, Stadtkirche Zur Gotteshilfe

Markt, 99880 Waltershausen, Germany



<b>Builder</b>	T. H. G. Trost
<b>Year</b>	1730
<b>Period/Style</b>	Baroque
<b>Stops</b>	53
<b>Keyboards</b>	3+P
<b>Keyaction</b>	tracker/mechanical
<b>Tuning</b>	1/5 Comma Meantone at 466.8 Hz
<b>Sampleset</b>	<u><a href="#">OrganArt Media</a></u>

## Description

The Trost organ in Waltershausen, with its 47 stops and 6 pedal transmissions, is the largest Baroque organ in Thuringia. Largely preserved in its original state from 1730 (with about 70% of the pipes originating from Trost himself), it is an exceptionally valuable reference instrument for performing the organ works of Bach and his contemporaries. This organ is considered to closely match Bach's sonic ideals.

The organ was built between 1724 and 1730 by Tobias Heinrich Gottfried Trost, but due to several changes in the organ's design during construction and significant conflicts between Trost and the patrons, it was possibly completed around 1755 by organ builder Johann Heinrich Ruppert. The instrument survived the centuries without major alterations and was restored to its 1730 condition by Orgelbau Waltershausen from 1994 to 1998.

As a typical instrument of the Thuringian organ-building tradition, it features characteristic stops like the Violonbass in the pedal, Terzmixturen, Sesquialtera, and Viola di Gamba. These stops, along with a wealth of well-blending registers, allow for an endless array of tonal combinations, paving the way for the German Romantic organ of the following century. Trost's extraordinary and innovative concepts with unusual and extreme pipe scales for stops like the Geigenprincipal, Flauto traverse, and Vagarr, as well as "lovely" stops like Flauto dolce, Flöte dupla, and Nachthorn, which Bach greatly valued, were precursors of the so-called "galant style."

The organ case, designed by Johann Eberhard Strassburger, the architect of the Anna Amalia Library in Weimar, is of exceptional beauty and elegance, with the original manuals still preserved.

While it is not definitively known, it is believed that Bach himself played this instrument. It is recorded that Bach highly appreciated the sound and craftsmanship of Trost's organs during his 1739 visit to Altenburg. The church's architecture, with its circular design and surrounding galleries on multiple levels, designed by Wolf Christoph Zorn von Plobsheim, was a precursor to the Dresden Frauenkirche. The interior's unique combination of altar, pulpit, and organ reflects the Lutheran ideal of unity between music and preaching, a concept also seen in the Frauenkirche Dresden.

## Stoplist/Disposition

Hauptwerk	Brustwerk	Oberwerk	Pedal
Portun-Untersatz 16	Gedackt 8	Flöte Dupla 8	Groß-Principal 16
Groß Qvintadena 16	Nachthorn 8	Vagarr 8	Sub-Bass 16
Principal 8	Principal 4	Flöte travers 8	Violon-Bass 16
Gemshorn 8	Flöte douce 4	liebl. Principal 4	Octaven-Bass 8
Viol d' Gambe 8	Nachthorn 4	Spitzflöte 4	Celinder-Qvinta 6
Portun 8	Gemshorn 4	Gedackt-Qvinta 3	Posaunen-Bass 32
Qvintadena 8	Spitz-Qvinta 3	Wald-Flöte 2	Posaunen-Bass 16
Unda maris 8	Nassad-Qvinta 3	Hohl-Flöte 8	Trompetten-Bass 8
Octava 4	Octava 2	Vox humana 8	Qvintadenen-Bass 16 (Trans)
Salcional 4	Sesqvaltera 2 fach	Geigenprincipal 4	Viol d' Gamben-Bass 8 (Trans)
Röhr-Flöta 4	Mixtura 4 fach		Portun-Bass 8 (Trans)
Celinder-Qvinta 3	Hautbous 8		Super-Octava 4 (Trans)
Super-Octava 2			Röhr-Flöten-Bass 4 (Trans)
Sesqvaltera 2 fach			Mixtur-Baß 6fach (Trans)
Mixtura 8 fach			
Fagott 16			
Trompetta 8			

**Additional:** OW-HW, BW-HW, HW-P, BW-P, Tremulant zur Vox humana, Tremulant zum gesamten Werck, 2 Cymbelsterne (C and G), Calcant, Sperrventile

## Sources

<https://www.organartmedia.com/de/heinrich-gottfried-trost#geschichtliches>

# Reinhardtsgrimma, Dorfkirche

Pfarrweg 3, 01768 Reinhardtsgrimma, Germany



<b>Builder</b>	G. Silbermann
<b>Year</b>	ca. 1731
<b>Period/Style</b>	Baroque
<b>Stops</b>	20
<b>Keyboards</b>	2+P
<b>Keyaction</b>	tracker/mechanical
<b>Tuning</b>	1/6 Comma Meantone at 465 Hz
<b>Sampleset</b>	<u><a href="#">OrganArt Media</a></u>

## Description

The instrument is located in a historic village church in eastern Germany near Dresden. The current church is based on a 13th-century structure that has been repeatedly modified and expanded over the centuries, with the last major renovation occurring in 1742. The church's acoustics are very dry and clear due to numerous wooden fixtures.

The organ was built between 1729 and 1731 by Gottfried Silbermann from Frauenstein/Saxony. Silbermann organs can be classified into different architectural types, and this particular instrument represents the medium-sized village organ type. It was a favorite instrument of Helmut Walcha and the Dresden Kreuzorganist Herbert Collum. Typical features of Silbermann organs include strong and sharp aliquots like 1 1/2' and 3', full and warm 8' principals, and bright super octave stops like 4', 2', and 1'. Notable expressive stops include the 8' Rohrflöte and 8' Quintadena. The plenum sound is clear and very powerful, requiring few stops to achieve this effect.

The organ is tuned to the so-called historical Chorton ( $a_1=465$  Hz). Almost all pipes are original, especially the façade pipes (Principal 8). Many historical organs lost their façade pipes due to requisitioning during World War I. However, this instrument has undergone several significant interventions, such as in 1852 when pipes were cut and re-set for equal temperament. A free pedal coupling was added, and the intonation was partially altered to suit contemporary tastes. In 1909, even a Salicional 8' stop on a pneumatic auxiliary chest was added.

In 1953, the wind pressure was drastically reduced from 94 mm to 70 mm, necessitating major intonation changes. The result was a noticeably weaker and wind-unstable organ, as evidenced by a

historical recording from that time featuring Herbert Collum. In 1997, the organ-building workshop Wegscheider from Dresden was commissioned to restore and reconstruct the organ, reinstating the original wind pressure and system, and reversing the altered intonation, made possible by a generous donation from a patron.

Since the original tuning was lost, a tuning by Wegscheider, inspired by Silbermann, was adopted. This tuning is intended to support the accompaniment of baroque chamber music and is characterized by pure fundamental tones. The instrument, with its two manuals and pedal, mechanical action and registration, and a manual coupler, is fully playable and in excellent condition.

## Stoplist/Disposition

Hauptwerk	Hinterwerk	Pedal
Principal 8. Fuß	Gedacktes 8. Fuß	Sub Baß 16. Fuß
Rohr=Fleute 8. Fuß	Rohr=Fleute 4. Fuß	Octaven Baß 8. Fuß
Qvinta dena 8. Fuß	Nassat 3. Fuß	Posaunen Baß 16. Fuß
Octava 4. Fuß	Tertia 2. Fuß	
Spiz=Fleute 4. Fuß	Octava 2. Fuß	
Qvinta 3. Fuß	Qvinta 1 1/2 Fuß	
Octava 2. Fuß	Suffleute 1. Fuß	
Mixtur 4. Fach	Zymbeln 2. Fach	
Cornett 3. Fach		

**Additional:** HIW-HW, HW-P, Tremulant (entire organ), Calcantenruf

## Sources

<https://www.organartmedia.com/de/gottfried-silbermann>

## Griebenow, Schlosskapelle Griebenow

Schloßweg, 18516 Griebenow, Germany



<b>Builder</b>	Anonymous
<b>Year</b>	1654
<b>Period/Style</b>	Baroque
<b>Stops</b>	2
<b>Keyboards</b>	1
<b>Keyaction</b>	tracker/mechanical
<b>Tuning</b>	1/4 Comma Meantone at 440 Hz
<b>Sampleset</b>	<a href="#">OrganArt Media</a>

### Description

This instrument, built by an unknown Swedish master, is one of the oldest positive organs still existing in Germany. It is located in a small chapel that is part of Griebenow Castle near Greifswald. The chapel was built between 1648 and 1654 as an estate chapel for Gerdt Anthon von Keffenbrink and underwent extensive restorations in 1949 and 1988.

Records of Griebenow date back to 1248 and show connections to the Eldena Monastery near Greifswald. The region was at times under Swedish rule, known as "Swedish Pomerania." The chapel itself is unique in its 15-sided architectural design. Together, the castle, chapel, and park form an impressive document of German-Swedish cultural heritage.

The positive organ features a small bellows operated by foot and has two registers with an exceptionally beautiful sound reminiscent of old Renaissance instruments, particularly the 4-foot flute. In the 19th century, the tuning was altered to equal temperament, and the short octave was added to better accommodate the music of that period.

## **Stoplist/Disposition**

### **Manual**

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Gedackt 8

Flöte 4

### **Additional:**

### **Sources**

<https://www.organartmedia.com/de/positiv>

[https://de.m.wikipedia.org/wiki/Datei:Griebenow\\_Orgelepore.jpg](https://de.m.wikipedia.org/wiki/Datei:Griebenow_Orgelepore.jpg)

# Steinkirchen, Kirche St. Martini et Nicolai

Kirchweg 1, 21720 Steinkirchen, Germany



<b>Builder</b>	A. Schnitger
<b>Year</b>	ca. 1687
<b>Period/Style</b>	Baroque
<b>Stops</b>	28
<b>Keyboards</b>	2+P
<b>Keyaction</b>	tracker/mechanical
<b>Tuning</b>	Werckmeister III at 483 Hz
<b>Sampleset</b>	<a href="#">OrganArt Media</a>

## Description

In 1685, Arp Schnitger was commissioned to build a new organ on the west gallery, which he completed in 1687. This instrument included a Hauptwerk, Brustwerk, and Pedalwerk in side towers, incorporating six registers from the 16th century. The organ, consisting of 28 registers, is known for its beautiful sound quality and polyphonic characteristics, with a remarkable ability to blend the principals, reeds, and flutes, producing a rich sound even with few stops. The organ retains a high proportion of its original pipes with unchanged intonation, and during restoration, a mild well-tempered tuning from 1775 was identified, likely set by Georg Wilhelm Wilhelmy.

In the 1950s, the Schnitger organ gained global recognition through recordings and was carefully repaired by the organ builder von Beckerath. It became a focal point for renewed interest in historical organs and their restoration. The instrument is now considered one of the most authentic Arp Schnitger organs, especially after its successful restoration by Rowan West in 2012, maintaining its original location.

The history of the organ dates back to the early 16th century, with an unknown builder creating a small organ near the altar, parts of which remain in the Hauptwerk. In 1581, Dirck Hoyer expanded this organ with a second manual. Schnitger's 1687 organ incorporated elements from both the original 16th-century organ and Hoyer's expansion. Subsequent modifications were made in 1775 by Wilhelmy, who replaced some stops and repaired the organ.

Throughout the 19th and 20th centuries, the organ underwent further repairs and restorations by various builders, including significant work by Beckerath in the late 1940s and again in the 1980s



and 1990s. The most recent stabilization and restoration by Rowan West addressed previous issues and replaced non-original pipes, preserving the instrument's historical integrity. The organ is currently tuned to a Werckmeister temperament, requiring minimal alterations to the original pipes.

## Stoplist/Disposition

Hauptwerk	Brustwerk	Pedal
Quintadena 16	Gedact 8	Principal 16
Principal 8	Rohr Flöth 4	Octav 8
Rohr Flöt 8	Quinta 3	Octav 4
Octav 4	Octav 2	Nachthorn 2
Nassat 3	Spitz Flöth 2	Rausch Pfeiff 2.Fach
Octav 2	Tertzian 2.Fach	Mixtur 4.5.Fach
Gemshorn 2	Scharff 3.4.Fach	Posaun 16
SexQuialter 2.Fach	Krumphorn 8	Trompet 8
Mixtur 4.5.6.Fach		Cornet 2
Cimbel 3.Fach		
Trompet 8		

**Additional:** Schiebe-Koppel BW-HW, Tremulant (entire organ), Cimbel.Stern

## Sources

<https://www.organartmedia.com/de/arp-schnitger>  
[https://orgeldatabas.gu.se/webgoart/goart/go\\_pub.php?p=36&u=1&f=334&l=de&sel=detail&id\\_nr=5667](https://orgeldatabas.gu.se/webgoart/goart/go_pub.php?p=36&u=1&f=334&l=de&sel=detail&id_nr=5667)

## Stade, St. Cosmae et Damiani

Cosmae-Kirchhof 3, 21682 Stade, Germany



<b>Builder</b>	A. Schnitger
<b>Year</b>	ca. 1675
<b>Period/Style</b>	Baroque
<b>Stops</b>	43
<b>Keyboards</b>	3+P
<b>Keyaction</b>	tracker/mechanical
<b>Tuning</b>	1/4 Comma Meantone at 493 Hz
<b>Sampleset</b>	<u><a href="#">OrganArt Media</a></u>

### Description

The Hus-Schnitger organ in St. Cosmae, Lower Saxony, with its three manuals and 42 stops on a 16-foot basis, is today considered one of the most significant large North German Baroque organs of its time. It provides insight into the North German organ culture of the 16th and 17th centuries and an authentic representation of the organ compositions of that period. The instrument has an exceptionally large original pipe inventory, with most reed stops remaining original. The first organist was Vincent Lübeck in 1675, who served here for almost 30 years.

After the end of the Thirty Years' War in 1648 (the birth year of Arp Schnitger), which had devastated large parts of Germany culturally, the construction of a large organ like that of St. Cosmae in Stade was a remarkable project of a new era. Stade was the capital of the Swedish Duchies of Bremen and Verden at that time.

After the great city fire of 1659, which also destroyed the Cosmae Church and its predecessor organ, and the subsequent reconstruction, organ builder Berendt Hus was commissioned in 1668 to build a new large organ for St. Cosmae.

In 1666, at the age of 18, Arp Schnitger joined his uncle Hus's workshop. In 1670, Arp Schnitger, 22 years old, was officially mentioned for the first time as a journeyman of Hus. The unusually high salary reflects the special appreciation for Arp Schnitger, who already played an important role in organ building at that time.

The construction took place in various stages; unfortunately, a contract for the entire organ is not

preserved. In 1670, the bellows system and the main division (Oberwerk) with double spring chests were completed, and construction of the Rückpositiv began. The facade of the Hus-Schnitger organ shows the typical structure of the so-called Hamburg facade with pedal division, main division, Brustwerk, and Rückpositiv.

In 1671, after the completion of the Rückpositiv, the contract for the pedal division was concluded. The Brustwerk was apparently completed in 1672. The final completion took place in 1675. The instrument has 42 stops and is tuned a whole tone above normal. Arp Schnitger was honored with a gratuity for his valuable contribution. Presumably, on Lübeck's suggestion, Schnitger installed four new stops in 1688: Trommet 16 and Cimbel in the main division, and Krumphorn 8 and Schalmey 4 in the Brustwerk.

Various modifications were made in the following centuries. A systematic restoration was carried out in 1972 by the organ workshop Jürgen Ahrend / Leer-Loga, including the reconstruction of the old gallery and the reconstruction of the Rückpositiv case in the breastwork. Further work was done by the organ workshop Jürgen Ahrend in 1993-94. A new color scheme for the case, based on modern analyses of historical substance, was carried out in 2008.

The instrument clearly bears the hallmarks of both organ builders. While the main division has double spring chests, the Rückpositiv, Brustwerk, and pedal division have slider chests. As far as is known, Hus only built spring chests, while Arp Schnitger opted for slider chests, which are simpler to construct than spring chests.

The pipe work shows a different characteristic than that of the still existing Hus organs. The late Renaissance/early Baroque style of Hus prefers milder tonal colors, while the Schnitger sound exhibits the typical brighter, clearer, and sharper tone, especially of the mixtures, and a high blending ability of the reed stops. All this shows that Arp Schnitger apparently already had a significant influence on the construction of this organ.

The Hus-Schnitger organ is now considered one of the most significant large North German Baroque organs and is the destination for many concerts, organists, organ study trips, and workshops, laying the groundwork for Arp Schnitger's unparalleled career.

## Stoplist/Disposition

Rückpositiv	Oberwerk	Brustwerk	Pedalwerk
Principal 8'	Principal 16'	Gedackt 8'	Principal 16'
Rohrflöt 8'	Quintadena 16'	Querflöt 8'	Sub-Baß 16'
Quintadena 8'	Octav 8'	Flöt 4'	Octav 8'
Octav 4'	Gedackt 8'	Octav 2'	Octav 4'
Waltflöt 2'	Octav 4'	Tertia 1 3/5'	Nachthorn 1'
Sieflöt 1 1/3'	Rohrflöt 4'	Nassat Quint 1 1/3'	Mixtur V-VI 1 1/3'
Sesquialtera II 1 1/3'	Nasat 3'	Sedetz 1'	Posaun 16'
Scharff V 1'	Octav 2'	Scharff III 2/3'	Dulcian 16'
Dulcian 16'	Mixtur VI 1'	Krumphorn 8'	Trommet 8'
Trechter Regal 8'	Cimbel III	Schalmey 4'	Cornet 2'
	Trommet 16'		
	Trommet 8'		
	Glockenspiel (18. Jh.)		

**Additional:** Tremulant, BW/OW

## Sources

[https://organindex.de/index.php?title=Stade,\\_St.\\_Cosmae\\_et\\_Damiani#cite\\_note-1](https://organindex.de/index.php?title=Stade,_St._Cosmae_et_Damiani#cite_note-1)

<https://www.organartmedia.com/de/hus-arp-schnitger>