

the Organ

www.theorganmag.com

No 356
May July 2011
£ 6.00

Published since 1921

Lichfield Cathedral

The Barony Hall Organ

St Petri Dom, Dresden

PLUS All the latest news, views, reviews and previews



the Organ

Volume 90 No 356

May - July 2011

www.theorganmag.com

- 14 Cathedral Organs of England IV :
The Hill Organ of Lichfield Cathedral
Martin Rawles
- 22 The Barony Hall Organ and its wider
context
Terence Charlston
- 28 Oxbridge Organs I :
New College and Keble College
Curtis Rogers
- 32 Historic Organ Certificate Scheme
Paul Joslin
- 34 *Les Passions* in Strasbourg
Brian Hick
- 37 The Nave Organ in Strasbourg Cathedral
Brian Hick
- 42 The Organs of St Petri Dom
Rhonda Sider Edgington



REGULARS

- 2 Editorial
- 4 UK Performance Calendar
- 3 Letters
- 6 UK News
- 10 International News
- 51 CD reviews
- 41 Recitals
- 57 Music Reviews
- 62 Book Reviews

Cover: Lichfield Cathedral

Photo:
Christopher Lockwood



The Organs of the St Petri Dom

A Bremen Town Musician's reflections as well as history and specifications of these instruments

Rhonda Sider Edgington

For an organist living and working in Bremen, St. Peter's cathedral (or the Bremer Dom, as it is called by locals) is an important center point of organ activity.

Under the leadership of Cantor Tobias Gravenhorst and Cathedral Organist Wolfgang Baumgratz, there are regular concerts here year-round and numerous opportunities to hear the many instruments housed here, played by the two resident organists, as well as guests artists. The organs are heard daily, during the workday noontime devotional service, the Sunday main worship service, or as part of the many weddings and bap-

tisms that take place in the crypts. On the last Thursday of each month at 5pm, Herr Baumgratz plays an organ demonstration, alternating between the five organs, where the general public is invited to ask their questions about organ construction or playing technique. The general characteristics of that specific organ are explained, and a short programme is played, appropriate to the instrument being featured. As part of

the Motette concert series which take place Thursday evenings at 7pm, every fourth Thursday in the month is entitled "The Diversity of the Dom organs" and is played by the resident organists, Herr Baumgratz and Herr Gravenhorst, usually on either the Sauer organ, or the Bach organ. In the months of July and August, each Thursday's Motette is dedicated to the Organ Summer series, with guest organists from Germany and occasionally other countries as well.



Rhonda Edgington came to Bremen, Germany in 2004 on a Fulbright Scholarship to study the organs and music of North Germany with Prof. Harald Vogel. Since then, she has performed many recitals, including on the Schnitger organs in Norden, Hamburg, and Weener, as well as on the Silbermann, Sauer, and Bach organs in the Bremer Dom. While in Bremen, she has also worked as a church musician, completed a degree at the Hochschule für Künste, and almost finished a project translating texts written by Prof. Vogel about the complete works of Bach and Buxtehude. She lives in Bremen with her husband and two children. More information (along with recordings and pictures of organs) can be found on her website: <http://rhonda.edgington.info>



The Sauer Organ

The Organs of St. Peter's Cathedral in Bremen (St Petri Dom)

The history of the large organs in St. Peter's Cathedral

The first reports of regular organ use in the Bremen Cathedral date back to the 14th century. However, the first organ about which details are known arrived after the completion of the north nave at the beginning of the 16th century. We know only that this organ was repaired in 1596 by Cornelius and Michael Siegel from Zwolle, and again in 1630 by the organ builder from Bremen, Johann Sihorch. During the second half of the 17th century, the instrument became so damaged that it needed constant care and finally had to be replaced by a new instrument. Because there was no longer a resident organ builder in Bremen, Arp Schnitger from Hamburg was contracted to build a representative three manual instrument. It was placed on the west wall, and with its 50 stops and two 16', as well as two 8' Principals in the facade, it belonged to the largest and most beautiful organs in the Northern German area. Even Abbé Vogler praised it in 1800 as one of the best.

In the 19th century, the Arp Schnitger organ, which had begun to need constant repairs, due to damages to the west end of the church building, fell victim to the tastes of the times. Wilhelm Friedrich Riem, who was organist at the cathedral from 1814-1857, had the organ renovated at the beginning of his tenure as organist, adding Romantic stops to achieve a stronger foundational sound. However, this renovation was not very successful, because there was no longer enough wind for the organ. Additional work done by the organ builder Otto Biesterfeld was also not particularly well done.

A new instrument with 61 stops, installed on the newly-built west balcony, was built by the master organ builder Johann Friedrich Schulze from Paulinzella in Thuringia in 1849. The sound of the new organ must have been stunning, with four 32' stops (two of them in the manuals), ten 16' stops (five of them in the manual) and a Quinte 24' in the pedal. According to the testimony of the organist Jimmerthal from Luebeck, it was "almost overwhelming". Schulze's

work had a short life. A report from 1893 found deficits in the wind chests and the bellows, as well as advanced damage to all the wood parts from shipworm. These deficits had mainly been caused by storms blowing through a building site on the steeple-side of the cathedral, where construction had begun in 1889. The organist at that time also wished to replace the mechanical-action

organ with an instrument with a "modern" action.

During the comprehensive renovation work in the cathedral, the Schulze organ was replaced by Max Salzmann in 1894 with a pneumatic instrument built by Wilhelm Sauer. The case from 1849 and one stop (the Contrabass 32') were retained in the new organ.



The Sauer Organ

The Sauer Organ

The large Sauer organ and its restoration

On November 10, 1893, Wilhelm Sauer from Frankfurt on the Oder submitted his receipt for a three manual organ with 63 stops. On January 12 of the following year, a contract was signed by the organ's sponsors, the consul and member of the parish council Johann Anton Adami, and Wilhelm Sauer. The final installation of the organ, with mechanical cone-valve chests (*Kegelladen*) and pneumatic action, was set for November 1, 1894. On December 2, 1894, the cathedral organist Eduard Nößler inaugurated the Wilhelm Sauer Opus 951 at its dedication ceremony.

However, the organ did not remain in its original state for long. In 1905, the organ was enlarged with a fourth manual division, the total number of stops was increased to 70, and a new four-manual console was placed in the middle of the organ gallery. A change in the specifications took place in 1925/26, under the influence of the emerging organ reform movement (*Orgelbewegung*). This culminated in a major renovation of the organ in 1939, spurred on by the upcoming 26th Bach Festival, to be held in the Bremer Dom. The number of stops was enlarged to 98. The old pipe-work was preserved, although it is noteworthy that almost all string voices were removed. The extra stops that were

added were placed partly on pneumatic unit chests (*Taschenladen*). In 1958, after the damage from World War II, the instrument underwent further significant changes. It received an electrical action, yet more changes to the stoplist, and an unimaginative free-pipe facade in place of the beautiful neo-Gothic case. The structure of the case from 1849 remained, but the original facade pipes disappeared behind a plywood decoration.

Plans for the Sauer Organ reconstruction began in the early 1980's. After much discussion (some quite controversial), the company of Christian Scheffler, from Frankfurt on the Oder, received a contract for the instrument's restoration, reconstruction, and expansion. The

The room's generous acoustic also needs to be considered when playing the Sauer organ.

The Sauer Organ (reflections)

By far the largest instrument is the Wilhelm Sauer organ from 1893/1926, which sits in the rear balcony. Recently restored, this instrument offers one the opportunity to play large-scale repertoire from the German late-Romantic (such as Reger and Karg-Elert) with many of the intended sound colors, as well as registrational helps that the composers knew from their time, and would have expected to have present for their works, such as a Crescendo roller, or *Walze*. I, for one, had never encountered a *Walze* before seeing them here in Europe and though was at first intimidated by the use of it, once one becomes comfortable with the technique, a whole world of possibilities opens up. A dial in the middle of the upper console, resembling a car's speedometer and connected to the roller, shows the player exactly where in the range of dynamics the roller currently is, and enables a precision of usage. The *Walze* allows the player to make almost seamless crescendos and decrescendos, some-

thing very important for this repertoire, and also saves the player much preparation time that would have otherwise been spent registering these sections by hand and setting pistons.

The electro-pneumatic action was not so difficult for me to control, but I am sure this depends quite a bit on one's previous experiences (or lack thereof) with similar actions. In the US, electro-pneumatic actions are fairly common, but in modern-day Germany they are not. This means that many of the German organ students in Bremen are uncomfortable with such an action. The sound of the pallets closing is, with certain stops, very loud, and needs to be taken into consideration in very quiet sections.

The room's generous acoustic also needs to be considered when playing the Sauer organ. Although the reverberation is not so extreme that it disturbs the music, a sensitive player must listen carefully, to determine how quickly passages can be played, how openly one must articulate, and how much time needs to be taken during pauses.

While there are lovely soft sounds on this instrument – beautiful flutes and strings – the sound of the tutti is also quite impressive – round and full, but never harsh, shrill, or overbearing. In my experience, besides the previously stated German Romantic repertoire, French late 19th and early 20th repertoire can also be played fairly convincingly on this instrument, although this requires quite a bit of time on the organist's part, to find the right combination of sounds.

This organ is used for the main Sunday worship services (playing repertoire, improvisations, and accompanying hymn and choral singing), as well as the noontime devotional services that take place Monday through Friday, where repertoire and improvisations are heard. It accompanies the Dom choir in concerts and worship services, and is played in many of the organ concerts that take place in this space. Once or twice monthly, it is heard in the Thursday evening Motette series, and is played as part of the summer organ concert series.

Specification

The disposition

The following disposition gives an overview of the existing ranks (E), reconstructed ranks (R), or partly reconstructed ranks (PR).

Manual I (C-a³)

Principal	16'	R
Bordun	16'	E
Praestant	8'	R
Doppelfloete	8'	R
Gamba	8'	R
Flüte	8'	E
Principal amabile	8'	PR
Quintatön	8'	E
Gemshorn	8'	E
Gedackt	8'	E
Octave	4'	E
Rohrfloete	4'	E
Violini	4'	PR
Gemshorn	4'	E
Rohrquint	2 ² / ₃ '	E
Octave	2'	PR
Flachfloete	2'	E
Rauschquinte	2 ² / ₃ '	E
Cornett 3-4-rank		E
Mixtur 3-5-rank		E
Scharff 5-rank		R
Bombarde	16'	E
Trompete	8'	E
Clarine	4'	E

Manual II (C-a³, to a4 dismantled)

Salicional	16'	R
Bordun	16'	E
Principal	8'	PR
Floete	8'	E

Spitzfloete	8'	E
Gedackt	8'	E
Salicional	8'	R
Octave	4'	E
Fl. dolce	4'	R
Salicional	4'	R
Nachthorn	4'	E
Quinte	2 ² / ₃ '	E
Rohrfloete	2'	E
Piccolo	2'	R
Quinte	1 ¹ / ₃ '	E
Siffloete	1'	E
Rauschquinte 2-rank	2 ² / ₃ '	E
Cornett 3-rank		R
Mixtur 3-rank		R
Cymbel		R
Fagott	16'	E
Tuba	8'	R
Clarinetto	8'	R

Manual III (C-a³)

Gamba	16'	R
Gedackt	16'	E
Principal	8'	E
Concertfloete	8'	PR
Schalmei	8'	E
Zartfloete	8'	PR
Quintatön	8'	R
Gedackt	8'	PR
Aeoline	8'	R
Voix Celeste	8'	PR
Praestant	4'	E
Traversfloete	4'	E
Viola	4'	R
Nasat	2 ² / ₃ '	E
Nachthorn	2'	E
Piccolo	2'	E
Harm. aeth. 3-rank		E
Sesquialtera 2-rank		E

Mixtur 4fach		R
Trompet	8'	PR
Oboe	8'	E
Krummhorn	8'	E
Glocken		E

Manual IV (C-a³)

Quintatön	16'	PR
Gemshorn	8'	E
Undamaris	8'	E
Rohrflöte	8'	PR
Traversflöte	4'	PR
Fugara	4'	R
Flautino	2'	R
Vox humana	8'	E
Tremulant for the Vox humana		

Pedal (C-f¹)

Contrabass	32'E	-
Schulze		
Principalbass	16'	E
Violon	16'	R
Subbass	16'	E
Salicetbass	16'	E
Quintbass	10 ² / ₃ '	PR
Echobass	16'	
Transmission from Manual III		
Offenbass	8'	E
Cello	8'	R
Bassflöte	8'	E
Dulciana	8'	E
Quinte	5 ¹ / ₃ '	R
Octave	4'	R
Fl. dolce	4'	R
Terz	3 ¹ / ₅ '	R
Mixtur 4-rank		R
Posaune	32'	E
Posaune	16'	E

Fagott	16'	R
Trompete	8'	E
Clarine	4'	R
Engl. Horn	4'	E

The movable electric console has the following assists:

Normal couplers as rocker tablets; Super coupler II/I as rocker tablet and piston; Pedal couplers; Pedal Super coupler and Tutti couplers as toe studs; Three preset combinations – p, mf, f as pistons; Tutti, Tutti reeds, and Reeds off as pistons; Manual 16' off as piston; Small knobs (*Zügchen*) for single reeds off over the fourth manual; Three balanced swell pedals for Manual III, Manual IV, and the Vox Humana; Crescendo roller (*Walze*); *Walze* off, couplers off of the *Walze*, and visible registrations off as pistons; 2 x 256 lockable combinations; Sequencer forwards-backwards as piston, Sequencer forward as toe stud.

*in an email to the author, the organ's restorer Christian Scheffler, explains this term: A "Daempfungsglied" can be explained in this way - imagine a lead pipe, which is located between the electrical and the first of the pneumatic stations in the organ. Thus, the rocker magnets are not found on the wind chests, rather they are

activated pneumatically, through the lead pipe, following Sauer's example. The rigid electrical impulse from the magnet is transformed into a supple pneumatic impulse by going through the lead pipe. In this organ there is still a large amount of pneumatic action, either left from the original, or recreated during the last restoration.

following concept was agreed upon in 1993 – to rebuild the Sauer organ as a four manual, electro-pneumatic instrument, with the reconstruction of the original disposition, a few expansions in the spirit of the builder, and the use of a few stops from the 1920's and 30's. The number of sounding stops today is 98; a

Glockenspiel and pedal coupler bring the total number of stops to 100. The inner construction of the organ once again was arranged in a typical Sauer-style – all the pipes now stand on the pneumatic cone-valve chests (*Kegelladen*). The switching from electric to pneumatic takes place with an atten-

uator (*Dämpfungsglied*)*. The construction of the new electrical console took into consideration both the character and the design of the Sauer original. The neo-Gothic case from the previous organ was reconstructed over top of the existing choir platform. The restoration was finished in the autumn of 1996. ►

The Silbermann Organ

The Gottfried Silbermann organ that stands in the west crypt of St. Peter's cathedral in Bremen today was probably built during the winter of 1732-33. By 1734 it stood in the old village church in Etdorf (in Saxony), which we know from writing on the organ case by a calcant (the bellows pumper). As the building project for a much larger church in Etdorf began, the small positive organ was offered up for sale. The church congregation in Wallroda (by Radeberg) purchased the small instrument and had it installed without any changes. The church received, along with the

original positive, a pedal division with two ranks, which the organ builder from Dresden, Carl Rudolph August Venkzy, had added in 1796. In 1902, Eduard Berger from Dresden delivered a new organ to the church in Wallroda and took the Silbermann organ as payment. He used the pedal from Venkzy in his new organ for Wallroda, as well as three ranks from 1733: the Rohrflöte 8', Rohrflöte 4', and Octava 2'. The Silbermann organ now had, instead of eight ranks, only five sounding ranks left. In this condition, the organ came into private hands in Dresden in 1919, and was then enlarged, according to the tastes of the time. This work was done

by Julius Jahn from Dresden.

Eventually, in 1939, the organ was again for sale, and the music director of the Bremen Cathedral, Richard Liesche, originally from Dresden, bought it for the Bremen Evangelical Church, to use in the musical activities of the Cathedral. The firm Wilhelm Sauer undertook a first restoration of the organ, before it was installed in the church for the occasion of the Bach Festival. As was usual for the time, the old pipes were repaired and the original specification was reconstructed through additional pipes in a Sauer building style. The church had the instrument completely overhauled in 1953 and 1962, although

The Silbermann organ (reflection)

Located in the East Crypt, along with a baptismal font from circa 1220, the small positive organ by Gottfried Silbermann, built in probably 1732-33, looks unassuming. Many who pass it on a daily basis, or hear it played regularly, do not realise its remarkable history. As the only organ built by Silbermann that exists today outside of Saxony or Thuringa, and the original organ that served as model for the copy in the Silbermann museum in Frauenstein, it is an important and unique instrument. In 2008, the Hochschule für Künste, in cooperation with the Dom, began a student noontime concert series on this organ, to raise awareness of this treasure in our midst. Under the leadership of Hans Davidson (head of the organ dept) and Cathedral Organist Wolfgang Baumgratz, I helped organize this series for 18 months. I found the general public to be quite fascinated by the organ. Those who were familiar with Gottfried Silbermann's works were amazed to discover that a "real Silbermann" existed in Bremen, and those who knew nothing about organs loved how close one could get to this small instrument, and some were even interested to see an organ with no pedal, and only one manual.

For the player, however, this instru-

ment is quite a challenge. The first number of times I heard it, played by a variety of players, it sounded quite awful. As I got to know the organ better, I realised why this was, and how challenging it is to select appropriate repertoire and registrations to showcase the organ's strengths. The all-stone crypt is small, very live, and has a fairly low ceiling. Unless packed with people, it is a difficult space for this organ. And the organ itself is very bold. While the 8' and 4' flutes are soft, shimmery, and delicate, the principals, and all higher registers, when played with unwisely chosen repertoire or combinations of stops, can be almost painful to hear. The two treble solo stops are also a challenge to use, since repertoire that explicitly calls for this sound has not survived from Silbermann's time. The action is perhaps the most challenging of all – very responsive, but very sensitive and, unless one has spent considerable time on the organ, and is an adaptable player, difficult to control.

All that being said, I came to love playing this hidden treasure of Bremen, and found that repertoire from obvious choices such as CPE Bach and JS Bach, Böhm, and Krebs to Muffat and Froberger, and even as far removed as Correa de Arauxo, John Bull, and Frescobaldi all could be made to work quite nicely, with judicious choices of sounds, a sparring

use of the plenum, and plenty of practice!

An interesting note in reference to the temperament of this organ is that, in the literature prepared by the Dom, and written in collaboration with Christian Wegscheider, the organ is said to be in a modified mean tone tuning. In the book, *Die Orgeln Gottfried Silbermann*, by Frank-Harald Gess, (published by the Gesellschaft der Orgelfreunde), one of the standard references on the organs of Silbermann, it is stated that this organ is tuned with a well-tempered tuning. I suspect this is not so much a contradiction as two different ways of approaching the same thing. "How modified is the mean tone tuning?", and "what kind of a well-tempered tuning?" are questions to keep in mind when pondering these designations. At any rate, the tuning definitely needs to be taken into account when choosing repertoire and playing the organ. Certain far-removed keys and chords are fairly dissonant, and should be either avoided, or properly prepared.

This organ is played for the small services held in this crypt, mostly baptisms. Performers in the Motette series occasionally choose to play a few pieces on this organ as part of their program. The Student Noonday series occurs approximately two Saturdays a month at 1 pm.

the basic character of the organ was not preserved in a way that one would expect in accordance with today's standards.

In 1993, the Kristian Wegscheider workshop in Dresden began a restoration and reconstruction of the positive. As far as it was possible, all former changes were removed, and replaced with appropriate Silbermann style parts. In order for the instrument to be able to again rightly bear the name of Gottfried Silbermann, it was necessary to reunite the stops still in Wallrode with the remaining pipe inventory in Bremen. The negotiations with the church congregation in Wallroda and the State of Sachsen regional church were success-

ful, and the Bremen Cathedral could purchase the three missing ranks. Thus, almost 75% of the Silbermann pipes in the small organ were reunited. The pipes underwent intricate renovations, and the pitch (choir tone, $a_1 = 467$ Hz), wind pressure (63 mm WS), and intonation were all brought back to their former conditions, so that the Silbermann sound was again made possible. It was tuned with a very mild meantone temperament, which is oriented on Silbermann tunings, but leaves more room for a variety of keys. In July of 1994, the instrument was again placed in the west crypt and final intonation work was done. ▶

Specification

Manual (C, D – c3)

Principal	4'
Tin, 37 pipes in the facade, one of which is mute; 43 of the 49 pipes are old	
Rohrfloete	8'
C – c° new wooden pipes, the 36 metal pipes are old	
Rohrfloete	4'
Metal, the 48 pipes are old	
Octava	2'
Tin, the 48 pipes are old	
Siffloete	1'
Tin, 24 of the 48 pipes are old	
Quinta	1½'
Tin, 28 of the 48 pipes are old	
Nasat	3'
Treble, c ¹ to f ¹ are metal (Rohrflöte), beginning with f# is tin (cylindrical open), 22 of the 25 pipes are old	
Sesquialtera (=Terz 1 ³ / ₅ ')	
Treble, tin, 4 of the 25 pipes are old	
Tremulant	

As the only organ built by Silbermann that exists today outside of Saxony or Thuringa ... it is an important and unique instrument.



The Silbermann Organ



The Bach Organ

Specification

Hoofdwerk (C-g³)

Prestant (in the facade)	16'
Prestant	8'
Roerfluit	8'
Octaaf	4'
Spitsfluit	4'
Quint	2 ² / ₃ '
Octaaf	2'
Mixtuur 6-8-rank	1 ¹ / ₃ '
Trompet	8'

Rugwerk (C-g³)

Prestant (in the facade)	4'
Holpijp	8'
Roerfluit	4'
Gernshoorn	2'
Nasard	1 ¹ / ₃ '
Sexquialter 2-rank	
Scherp 4-rank	
Dulciaan	16'
Kromhoorn	8'
Tremulant	

Borstwerk (C-g³)

Houtgedekt	8'
Ged. Fluit	4'
Prestant	4'
Siflet	1'
Tertiaan 2-rank	
Cimbel 2-rank	
Vox humana	8'
Tremulant	

Pedal (C-f¹)

Prestant (Transmission)	16'
Subbas	16'
Octaaf	4'
Nachthoorn	2'
Mixtuur 6-rank	
Bazuin	16'
Trompet	8'
Schalmei	4'
Cornet	2'

Two manual couplers (RW/HW & BW/HW) and 3 pedal couplers.

The Bach Organ


At the same time the Sauer organ was being reconstructed in 1939, the Bremen cathedral received a three manual instrument with slider chests (*Schleifladen*) and a mechanical action, for the interpretation of Baroque music. This organ,

installed on the north wall of the transept and also built by the Wilhelm Sauer company, was given the name "Bach organ", due to its disposition and in honour of the forthcoming 26th Bach Festival, to be held in the Bremer Dom. In

1966, this organ was replaced by a newly-built instrument from Gebrüder von Vulpen, from Utrecht, Holland. This instrument, in a massive oak case, was placed on the east wall of the north nave, and remains unchanged to this day.

Rodney Briscoe
50 years of Craftsmanship
at W&A Boggis

Roydonian Works, Louies Lane,
Roydon, Diss, Norfolk, IP22 4EQ
t: 01379 643599
e: rodney.briscoe@talk21.com
www.waboggis.co.uk



CLASSIFIED

NORWICH ORGANS. New custom-built digital technology organs, upgrades and rebuilds. Pre-owned organs, new and used organ building components. www.norwich-organs.co.uk. Contact Email: norwich.info@norwich-organs.co.uk Tel: 01603 278078.

To advertise here call Claire Madison, Advertisement Manager Tel: 07535 747967 Email: claire@theorganmag.com

The Bach organ (reflections)

An important instrument for enabling the performance of large-scale works by Bach and his predecessors in St. Peter's cathedral, this organ is used in concerts and for playing repertoire during Sunday worship services. When played in concerts, it is often used in the first half of the programme, and the audience enjoys sitting in the seats of the north transept, closest to this organ. Afterwards, the artist and audience move to the central nave to

hear the Sauer organ at its best. In spite of this, both organs can be heard throughout the cathedral. This organ is tuned with an equal temperament, since being unequal was uncommon at the time of its installation, especially in large city cathedrals. However, I have heard that next year, when the organ is scheduled for renovated, this might be changed. The organ has a standard mechanical action, which is fairly approachable.



The Wegscheider Organ

The Wegscheider Organ

An adequate instrument was made available in 2002 for the musical accompaniment of the many weddings, Eucharistic services, and other events that take place in the high choir. The organs in the west balcony and north nave could not sufficiently cover congregational needs in the high choir, since the Sauer organ is almost 100 meters away, and the Bach organ is difficult to hear from its position in the north nave. After Mrs. Ingeborg Jacobs promised a generous endowment in memory of her deceased

husband, the coffee merchant Walther J. Jacobs, the church congregation could finally implement its long-desired plans to build an organ for the high choir. The organ builder Kristian Wegscheider from Dresden built the one-manual instrument with pedal that was dedicated in February of 2002.

The placement on the northern choir wall, near the alter, has proved to be an appropriate decision, both practically and aurally. The arches within the case's facade decorations pick up on the Romantic architecture of the high choir, and frame the large pipes of the Principal

The Wegscheider organ (reflections)

The High Choir is used frequently for weddings, Eucharistic worship services, and also for chamber music concerts. A new feature of the Motette series are regular concerts entitled "Chamber music in the High Choir", which take place in this intimate space. Kristian

Wegscheider, the restorer of the Silbermann organ, built this innovative instrument for the Dom, after it was financed by a generous donor. Although in some ways small, with only one manual, this organ is quite versatile. It can accompany hymn singing in the high choir, as well as chamber music from Renaiss-

and Viola da Gamba. In addition, these pipes can also be partly seen on the side of the case, where they reduce the appearance of depth, and give the instrument an impression of slenderness.

The organ follows the models of organ building as set forth in Sachsen in the 18th and early 19th century, and among the successors of Gottfried Silbermann's school. Noteworthy is the organ's broad, resonant plenum, and the intensive, warm sound of the single stops. The Gamba and Flute stops work very well for accompanying vocal and instrumental soloists, and expand the stylistic possibilities of the instrument, to include organ repertoire of the Romantic. A well-tempered tuning is used. ▶

Specification

Manual (C- f³)

Principal	8'
Bordun	16'
Viola da Gamba	8'
Gedackt	8'
Octava	4'
Rohrfloete	4'
Nasat	3'
Superoctava	2'
Mixtur 3-rank	1 ¹ / ₃ '

Pedal (C-d¹)

Subbass	16'
---------	-----

The Subbass is an either/or transmission (*Wechselschleife*) with the Bourdon 16'.

The Pedal coupler is a tracker coupler.

Tremulant

ance to modern. The disposition is quite large for a one-manual organ – with a 16' manual stop on an either/or transmission with the pedal's one stop – a Subbass 16'. The multiple numbers of 8' stops (a Principal, a String, and a Flute) allow the performer to accompany wide ranges of styles and periods.

The Klop Organ

In April of 2001, the St. Peter's Cathedral congregation could remedy a deeply-felt shortcoming of the East Crypt. Until this point, this space, with its far-reaching cultural history and intensive theological atmosphere, had not had an adequate instrument. A private buyer from Bremen purchased a small instrument in Köln and then made it available for all worship services and concert activities in the East Crypt. The organ was

built in 1991 by Gerit Klop from Garderen, Holland as an "Organo di legno", in Italian Renaissance style. The pipes are made exclusively of wood, and convey an intimate, mild sound appropriate for chamber music. The instrument has a mean tone temperament. The openings in the façade correspond with the arches in the Romanesque-style room. As is the case in many Romanesque churches, the organ stands to the left of the altar. In this way, it symbolizes the connection between theology and music. ■



The Klop Organ

Specification

Manual I

(CDE to d ³)	
Principale	8'
Ottava	4'
Decimaquinta	2'
Vigesimaseconda	1'
Flauto	4'
Decimanona	1 1/3'
Vigesimaseta	2/3'
Voce umana	8'
(from c# ¹)	
Tremulant	
Nachtigall	

Manual II

(CDE to d ³)	
Regal	8'

The Klop organ (reflections)

The beautiful West Crypt is used for chamber music concerts, small devotional services, lectures, and sometimes also for children's worship services. This small organ is tuned in a mean tone temperament and as such, is most appropriate for early music. The disposition makes the Italian influence quite clear, and a second manual with only an 8' Regal stop can be used for solo passages.


The German texts about the pres-

ent and previous organs of the St. Petri Cathedral, which are available on their website – www.stpetridom.de – as well as in a small booklet that is for sale in the cathedral bookstore (Die Orgeln im St. Petri Dom zu Bremen), were written by Prof Wolfgang Baumgratz, with help from Christian Scheffler, Kristian Wegscheider, Hartmut Schütz, and Uwe Pape.

In preparing my translations, I had assistance from Elizabeth Harrison, Margaret Hunter, Bernard Wayne Sanders, and Christoph Wahl.

Rusalka at Glyndebourne 2009. Photo Bill Cooper

Britain's finest classical music magazine



MUSICAL *Opinion*

Subscribe to the best

Unique analysis of new works

My New Music
Joseph Phibbs
Clarinet Concerto

Contentious articles from those in the know

What's so great about Britten?

Respected writers

Amis-cellary
Hans Bredal and Jan Conductors and Members

Fascinating archives revisited

My Work and Mission – part I
Robert Heger (Musical Opinion September 1979)

Information you need

Inside the Record Business
The Record Industry and the Musician

Call Shirley Hawke on +44 (0)1424 855544 or email subscriptions@musicalopinion.com for a sample copy

Published continuously since 1877

www.musicalopinion.com