

CHAPTER 3

ORGANS USED IN RECORDINGS

3.1 Organs played by Marie-Claire Alain

3.1.1 Organ of the Grote St Laurenskerk, Alkmaar (Netherlands) *Featured on CDs Vol 8, 9 and 10*

1646 Van Hagerbeer

Van Hagerbeer was a famous Dutch organ-building firm in the 17th century.

1725 Frans Caspar Schnitger (d. 1729)

Frans Schnitger was part of a famous family of organ builders in Germany during the late 17th century and early 18th century. He was the son of Arp Schnitger (1648-1719) who built more than 150 organs in Germany and the Netherlands, and Frans was obviously greatly influenced by his father. Their organs are characterised by good chorus work, well-voiced reeds and mutations. (Williams & Owen 1988: 384.) Newman (1995: 237) interestingly mentions that the typical Schnitger organ has a “howling” effect when it is played causing the pitch to rise slightly as the wind is “caught”.

1986 Restoration by Flentrop Orgelbouw.

Specification

<u>PEDAAL</u>	<u>RUGPOSITIEF</u>	<u>HOOFDWERK</u>	<u>BOVENWERK</u>
Principaal 22'	Prestant 8'	Prestant 16'	Prestant 8'
Prestant 16'	Quintadena 8'	Prestant 8'	Roerfluit 8'

Rohrquint 12'	Octaav 4'	Prestantquint 6'	Baarpijp 8'
Octaav 8'	Nasaat 3'	Octaav 4'	Quintadena 8'
Quinta 6'	Fluit 4'	Quint 3'	Octaav 4'
Octaav 4'	Superoctaav 2'	Octaav 2'	Fluit Dous 4'
Nachthoorn 2'	Quintfluit 3'	Flachfluit 2'	Spitsfluit 3'
Ruyschpijp III	Waldfluit 2'	Ruyschpijp II	Superoctaav 2'
Mixtuur VIII	Quintanus 1½'	Tertiaan II	Speelfluit 2'
Bazuin 16'	Mixtuur V-VI	Mixtuur VI	Sexquialtra II
Trompet 8'	Sexquialtra II	Trompet 16'	Scherp IV
Trompet 4'	Cimbel III	Trompet 4'	Cimbel III
Cornet 2'	Trompet 8'	Viool de Gamba 8'	Trompet 8'
	Fagot 8'		Hautbois 8'
	Vox Humana 8'		Vox Humana 8'

Couplers

RP/HW

RP/BW

HW/BW

Pedal/HW

Pedal/RP

Tremulants

Bovenwerk

Rugpositief

Pitch: a¹ = 415 Hz

Temperament: Equal since 1725

3.1.2 Organ of the Aa-kerk, Groningen *Featured on CD Vol 13*

1678 Andreas de Mare

The De Mares were Flemish builders based in Germany during the 16th and 17th centuries. Their organ cases are said to be the best examples of the Renaissance period (Williams & Owen 1988: 374).

1702 Arp Schnitger

Specification

<u>PEDAL</u>	<u>RÜCKPOSITIF</u>	<u>HAUPTWERK</u>	<u>OBERWERK</u>
Subbass 16'	Quintadena 8'	Praestant 16'	Holfluit 8'
Bourdon 16'	Praestant 8'	Octaaf 8'	Praestant 8'
Quinta 10 ² / ₃ '	Gedekt 8'	Holpijp 8'	Viola di Gamba 8'
Praestant 8'	Octaaf 4'	Salicional 8'	Fluit 4'
Violon 8'	Roerfluit 4'	Nachthoorn 4'	Octaaf 4'
Octaaf 4'	Gemshoorn 2'	Octaaf 4'	Fluit 2'
Bazuin 16'	Sifflet 1 ¹ / ₃ '	Nazard 2 ² / ₃ '	Flageolet 1'
Trompet 8'	Scherp IV-V	Ruyschpijp II	Clarinet 8'
Trompet 4'	Waldfluit 2'	Octaaf 2'	
Cornet 2'	Dulciaan 8'	Mixtur III-V	
		Cornet V	
		Trompet 16'	
		Trompet 8'	

Couplers

RP/HW (Bass)

RP/HW (Descant)

Pitch: $\frac{1}{4}$ tone higher than $a^1 = 440$ Hz

3.1.3 Organ of Freiberg Cathedral (Domkirche) Germany *Featured on CDs Vol 2 and 3*

1710-14 Gottfried Silbermann (1683-1753)

Gottfried Silbermann was the son of the famous builder, Andreas Silbermann (1678-1734). The Silbermanns are noted for the exceptional collaboration of French and South German elements in their organs (Williams & Owen 1988: 386-387).

Specification

<u>PEDAL</u>	<u>HAUPTWERK</u>	<u>BOVENWERK</u>	<u>OBERWERK</u>
Untersatz 32'	Bordun 16'	Gedackt 8'	Quintadena 16'
Octavbaß 16'	Principal 8'	Principal 4'	Principal 8'
Principalbaß 16'	Rohrflöte 8'	Rohrflöte 4'	Gedackt 8'
Octavbaß 8'	Viol di Gamba 8'	Nasat 3'	Quintadena 8'
Octavbaß 4'	Octava 4'	Octava 2'	Octava 4'
Pedalmixtur VI	Quinta 3'	Tertia $1\frac{3}{5}'$	Spitzflöte 4'
Posaunbaß 16'	Superoctav 2'	Quinta $1\frac{1}{2}'$	Superoctav 2'
Trompetenbaß 8'	Tertia $1\frac{3}{5}'$	Sifflöt 1'	Flachflöte 1'
Clarinbaß 4'	Mixtur IV	Mixtur III	Mixtur III
	Zimbeln III		Zimbeln II
	Cornet V		Echo (Cornet) V
	Trompet 8'		Krumhorn 8'
	Clarin 4'		Vox Humana 8'

Couplers

BW/HW

OW/HW

Tremulant

Schwebung

3.1.4 Organ of the Georgenkirche, Rötha

Featured on CDs Vol 4 and 5

1721 Gottfried Silbermann

Specification

PEDAL

Principal 16'

Posaune 16'

Trommete 8'

MANUAL I

Bordun 16'

Principal 8'

Rohrflöte 8'

Octava 4'

Spitzflöte 4'

Quinta 3'

Octava 2'

Mixtur III

Cymbel II

Cornet III

MANUAL II

Quintadena 8'

Gedackt 8'

Principal 4'

Rohrflöte 4'

Nasat 3'

Octava 2'

Tertia 1³/₅'

Quinta 1¹/₂'

Sifflet I

Mixtur III

Couplers

I/PED

II/I

Tremulant

Tremulant

3.1.5 Organ of Jacobijnekerk, Leeuwarden (Netherlands)

Featured on CD Vol 12

1725-27 Christian Müller (1690-1763)

Müller was a German organ builder who constructed organs in Holland and West Friesland (Williams & Owen 1988: 376).

Specification

<u>PEDAAL</u>	<u>RUGWERK</u>	<u>HOOFDMANUAL</u>	<u>BOVENWERK</u>
Praestant 16'	Praestant 8'	Praestant 16'	Baarpijp 8'
Bourdon 16'	Holpijp 8'	Octaaf 8'	Quintadeen 8'
Octaaf 8'	Octaaf 4'	Roerfluit 8'	Viola di Gamba 8'
Octaaf 4'	Octaaf 2'	Octaaf 4'	Octaaf 4'
Quint 3'	Cornet VI	Quint 3'	Gemshoorn 4'
Mixtuur III	Mixtuur IV-VIII	Superoctaaf 2'	Nasard 3'
Bazuin 16'	Sexquialter II	Mixtuur IV-VIII	Nagthoorn 2'
Trompet 8'	Trompet 8'	Scherp IV-VI	Sexquialter II-IV
Trompet 4'		Trompet 16'	Cimbel III
		Trompet 8'	Dolceaan 8'
			Vox Humana 8'

<u>Couplers</u>
RP/Pedal
HW/Pedal
RP/HW
 Tremulant

Pitch: ½ tone higher than a¹ = 440 Hz

3.1.6 Organ of St Bavokerk, Haarlem (Netherlands)

Featured on CD Vol 12

1735-38 Christian Müller

1961 Restored by the Danish firm, Marcussen & Son

Specification

<u>PEDAAL</u>	<u>RUGPOSITIEF</u>	<u>HOOFDMANUAL</u>	<u>BOVENWERK</u>
Principaal 32'	Praestant 8'	Praestant 16'	Quintadeen 16'
Praestant 16'	Holpijp 8'	Bourdon 16'	Praestant 8'
Subbass 16'	Quintadeen 8'	Octaaf 8'	Quintadeen 8'
Roerquint 12'	Octaaf 4'	Roerfluit 8'	Baarpijp 8'
Octaaf 8'	Fluit Dous 4'	Roerquint 6'	Octaaf 4'
Hohlfluit 8'	Super Octaaf 2'	Octaaf 4'	Flagfluit 4'
Quint Praestant 6'	Speelfluit 3'	Quint Praestant 3'	Nasat 3'
Octaaf 4'	Sexquialter II-IV	Woudfluit 2'	Nacht Horn 2'
Woudfluit 2'	Cornet IV	Mixtuur IV-X	Flageolet 1'
Mixtuur VI-X	Mixtuur VI-VIII	Scherp VI-VII	Sexquialtera II
Ruyschpijp III	Cymbel III	Tertiaan II	Mixtuur IV-VI
Bazuin 32'	Fagot 16'	Trompet 16'	Cymbel III
Trompet 16'	Trompet 8'	Trompet 8'	Schalmei 8'
Trompet 8'	Tregter Regal 8'	Obo(e) 8'	Dolceaan 8'
Trompet 4'		Trompet 4'	Vox Humana 8'
Cink (Zink) 2'			

Couplers

HW/Pedal

RP/Pedal

RP/HW

BW/HW

Tremulant

Rugpositief

Bovenwerk

 3.1.7 Organ of Grauhof Abbey, Goslar (Lower Saxony)
Featured on CD Vol 14

1737 Christoph Treutmann the Elder

1989-92 Restored by Hillebrand

Specification

<u>PEDAL</u>	<u>HINTERWERK</u>	<u>HAUPTWERK</u>	<u>OBERWERK</u>
Principal 16'	Gedackt 8'	Principal 16'	Principal 8'
Soubbas 16'	Quintadena 8'	Viola di gamba 16'	Rohrflöte 8'
Rohrflöte 12'	Principal 4'	Lieblich principal 8'	Octava 4'
Octava 8'	Flöte travers 4'	Spitzflöte 8'	Spitzflöte 4'
Flachflöte 8'	Octava 2'	Viola di gamba 8'	Quinta 3'
Superoctava 4'	Waldflöte 2'	Quinta 6'	Superoctava 2'
Mixtur IV	Quinta 1½'	Octava 4'	Sesquialtera II
Gross Posaunen	Scharff III	Nassat 3'	Mixtur V
bass 32'	Hautbois 8'	Rauschpfeife III	Fagott 16'
Posaune 16'		Mixtur IV-V	Vox Humana 8'
Trommet 8'		Trommet 16'	

Schalmey 4'

Trommet 8'

Couplers

OW/HW

HI/HW

Tremulant

Pitch: $\frac{3}{4}$ tone higher than $a^1 = 440$ Hz
 3.1.8 Organ of the Martinikerk, Groningen
Featured on CDs Vol 1, 6 and 7

1740 Gottfried Silbermann

1984 Restored by Jürgen Ahrend

Specification

<u>PEDAL</u>	<u>HAUPTWERK</u>	<u>RÜCKPOSITIV</u>	<u>OBERWERK</u>
Praestant 32'	Praestant 16'	Quintadena 16'	Praestant 8'
Praestant 16'	Octaaf 8'	Praestant 8'	Holfluit 8'
Subbas 16'	Salicet 8'	Roerfluit 8'	Octaaf 4'
Octaaf 8'	Quintadena 8'	Bourdon 8'	Nasard 3'
Gedekt 8'	Gedekt 8'	Octaaf 4'	Sesquialtera II
Roerquint 6'	Octaaf 4'	Speelfluit 4'	Mixtuur IV-VI
Octaaf 4'	Gedekfluit 4'	Gedektquint 3'	Trompet 16'
Octaaf 2'	Octaaf 2'	Nasard 3'	Vox Humana 8'
Nachthoorn 2'	Vlakfluit 2'	Octaaf 2'	
Mixtuur IV	Tertian II	Fluit 2	
Bazuin 16'	Mixtuur IV-VI	Sesquialtera II	

Dulciaan 16'	Scherp IV	Mixtuur IV-VI
Trompet 8'	Trompet 8'	Cimbel III
Cornet 4'	Viola da Gamba 8'	Basson 16'
Cornet 2'		Schalmei 8'
		Hobo 8'

Couplers

HW/RP

OW/HW

Tremulant

Rückpositiv

Oberwerk

Pitch: ½ tone higher than a¹ = 440 Hz

3.1.9 Orgue de l'Église Saint-Martin, Masevaux *Featured on CD Vol 11*

1975 Alfred Kern

The organ at Masevaux is the only non-historical organ that has been used in the recordings of Alain. In the light of this aspect, Kern's organ is based on the principles of traditional organ building techniques used in time of Bach. The compass of all the other organs used in the recordings restricts the performance of a certain number of Bach's works. The Masevaux organ has a manual compass of C-f''' and the Pedal C-f'. This makes it possible to perform works, such as Bach's Concerto transcriptions and other works that require an unusually high compass, on this organ.

Specification

PED

(30 notes)
 Flûte 16'
 Flûte conique 8'
 Prestant 4'
 Cor de nuit 2'
 Fourniture V
 Posaune 16'
 Trompette 8'
 Cornet 2'

GRAND-ORGUE

(54 notes)
 Bourdon 16'
 Montre 8'
 Flûte à cheminée 8'
 Prestant 4'
 Gemshorn 2'
 Fourniture IV
 Cymbale IV
 Cornet V
 Trompette 8'
 Clairon 4'

POSITIF DE DOS

(54 notes)
 Viole 8'
 Bourdon 8'
 Prestant 4'
 Flûte à cheminée 4'
 Nazard 2 ²/₃'
 Quarte 2'
 Tierce 1 ³/₅'
 Sifflet 1'
 Fourniture IV-V
 Voix humaine 8'
 Cromorne 8'

OBERWERK

(54 notes)
 Bourdon 8'
 Flûte à fuseau 4'
 Doublette 2'
 Larigot 1 ¹/₃'
 Cymballe III
 Chalumeau 8'

ECHO

(42 notes)
 Bourdon 8'
 Flûte traverse 8'
 Flûte 4'
 Cornet III
 Voix humaine 8'
 Tremblant

COUPLERS:

POS/GO

OW/GO

OW/PED

POS/PED

GO/PED

Tremblant

GO/OW

POS/ PED

3.2 Organs played by Jacques van Oortmerssen

3.2.1 Organ of the Grote St Laurenskerk, Alkmaar (Netherlands) *Featured on CD Vol 5*

1646 Van Hagerbeer

1725 Frans Caspar Schnitger

1982-86 Restored by Flentrop Orgelbauw

The Van Hagerbeer/Schnitger organ is the only common instrument used by both Alain and Van Oortmerssen on their recordings.

Specification

See “Organs played by Marie-Claire Alain”.

3.2.2 The historic organ at Roskilde Cathedral, Denmark *Featured on CD Vol 2*

1554 Hermann Raphaëlis

1611 Nicolaus Maas (?) (d. 1615)

Maas was a German builder active since 1584 in Central and Northern Germany and later moved to Copenhagen. Here he was organ builder to the

royal court and mainly constructed instruments of a Renaissance character
 (Williams & Owen 1988: 373).

1654 Gregor Mülisch

1991 Restoration by Marcussen & Son

Specification

MANUALVAERK

Principal 8'

Spitzflöjt 8'

Bordun 16'

Octava 4'

Rohrflöjt 4'

Nassath 3'

Super Octava 2'

Mixtur IV-V

Trompet 8'

RYGPOSITIV

Principal 4'

Gedact 8'

Gedact 4'

Octava 2'

Sesquialt II

Salicional 2'

Sedecima 1'

Mixtur III

Hoboy 8'

BRYSTPOSITIV

Gedact 8'

Waltflöjt 2'

Gedactflöjt 4'

Octava 2'

Sedecima 1'

Regal 8'

Geigen Regal 4'

PEDAL

Principal 16'

Octava 8'

Gedact 8'

Octava 4'

Mixtur IV

Posaun 16'

Trompet 8'

Schalmei 4'

Couplers

BP/MV

MV/RP

MV/PEDAL

RP/PEDAL

Cimbelstern

Birds

Tremulant

Manualvaerk

Rygpositiv

Pedal

Pitch: $a^1 = 432$ Hz

Temperament: Unequal temperament

3.2.3 Organ of the Waalse Kerk, Amsterdam (Netherlands)
Featured on CD Vol 1

1680 Nicolaas Langlez

1734 Christian Müller

1965 Restoration by Ahrend and Brunzema

1993 Restoration by Henk van Eeken

3.2.4 Organ in the National Church, Torguushan
Featured on CD Vol 2

1741 Joachim Wagner (1691(?) - 1749)

15499308
15E225049

Specification

HOOFDWERK

Prestant 16'
Prestant 8'
Roerfluit 8'
Quintadeen 8'
Octaaf 4'
Quint 3'
Gemshoorn 2'
Mixtuur IV-VI
Trompet 16'
Trompet 8'
Vox Humana 8'

RUGWERK

Prestant 8'
Holpijp 8'
Octaaf 4'
Quint 3'
Octaaf 2'
Terts 1³/₅'
Mixtuur II-IV
Scherp VI

PEDAAL

Bourdon 16'
Prestant 8'
Roerquint 6'
Octaaf 4'
Nachthoorn 2'
Fagot 16'
Trompet 8'

Manual coupler

Pedal coupler

Tremulant

Hoofdwerk

Rugwerk

Pitch: semi-tone above $a^1=440$ Hz

Temperament: after Neidhardt

3.2.4 Organ in the Nidaros Cathedral, Trondheim

Featured on CD Vol 3

1741 Joachim Wagner (1691(?)-1749)

11589938x
615225069

Wagner was a German builder who emulated the work of Silbermann and was active in Prussia from c.1719 (Williams & Owen 1988: 393).

Specification

HAUPTWERK

Bordun 16'
 Principal 8'
 Rohrflöte 8'
 Octav 4'
 Spitzflöte 4'
 Quinta 3'
 Octav 2'
 Waldflöte 2'
 Cornet 3fach
 Scharff 5fach
 Mixtur 3fach
 Trompete 8'

OBERWERK

Gedackt 8'
 Quintadena 8'
 Principal 4'
 Rohrflöte 4'
 Nasat 3'
 Octav 2'
 Tertia 1 ³/₅'
 Quinta 1 ¹/₂'
 Mixtur 4fach
 Vox Humana 8'

PEDAL

Subbass 16'
 Principal 8'
 Octav 4'
 Quinta 6'
 Mixtur 5fach
 Posaune 16'
 Trompete 8'
 Cleron 4'

Manual coupler

Tremulant

Schwebung

Zimbelstern/Sonne

Calcantglocke

Pitch: a¹=453 Hz

Temperament: Werckmeister II (modified by Jürgen Ahrend)

3.2.5 Organ of the Bovenkerk, Kampen (Netherlands)

Featured on CD Vol 4

1741-43 Albertus Anthoni Hinsz (1700-1785)

Hinsz was an employee of Frans Caspar Schmitger and built a number of organs in Groningen.

Specification

HOOFDWERK

Prestant 16'
 Bourdon 16'
 Prestant 8'
 Holpijp 8'
 Octaaf 4'
 Fluit 4'
 Quint 3'
 Superoctaaf 2'
 Mixtuur III-V
 Scherp III
 Tertiaan II
 Trompet 16'
 Trompet 8'

RUGWERK

Prestant 8'
 Holpijp 8'
 Octaaf 4'
 Fluit 4'
 Gedakt quint 3'
 Octaaf 2'
 Fluit 2'
 Sifflet 1'
 Mixtuur III-IV
 Sexquialter III
 Fagot 16'

BOVENWERK I

Prestant 8'
 Roerfluit 8'
 Quintadeen 8'
 Woudfluit 4'
 Octaaf 4'
 Speelfluit 3'
 Woudfluit 2'
 Nasard 1'
 Scherp III
 Vox Humana 8'

BOVENWERK II

Holpijp 8'
 Salicionaal 8'
 Fluit travers 8'
 Principaal 4'
 Spitsfluit 2'
 Flageolet 1'
 Carillon III
 Trompet 8'

BORSTWERK

Gedakt 8'
 Fluit 4'
 Woudfluit 2'
 Dulciaan 8'

PEDAAL

Prestant 16'
 Subbas 16'
 Octaaf 8'
 Gedakt 8'
 Roerquint 6'
 Octaaf 4'
 Open fluit 2'
 Bazuin 16'
 Trompet 8'
 Cornet 4'

Couplers

HW/RW

HW/BWI

BWI/BWII

BW/BORSTW

HW/PEDAAL

Tremulants

Rugwerk

Borstwerk

Bovenwerk I

Bovenwerk II

CHAPTER 4

REGISTRATION

of registration is a complex task, and it is not surprising that the art of registration has been the subject of much discussion and debate. The multiple spectra of timbres of the various North German city organs, for example, are a result of the different construction techniques used in each city. As developments took place through most parts of Europe, the art of registration became a challenge of choosing and blending different timbres. The earliest treatises on the art of registration can be traced back to the 16th century (Williams & Oliver 1983: 253). The German school of organists was particularly influential in this regard, and by the 16th century, ultimately reaching its peak in the work of J. Bach (Kirkman & Ireland 1982: 7).

Registration according to Kirkman (1982: 247) is the art of choosing and combining stops and couplers in such a way that the organist can produce a variety of performance qualities, organ thinking and composition. The art of registration is the selection of appropriate pitches and timbres available on an organ to produce desired tonal values in accordance with the style of the specific genre.

Information on the subject of registration has two basic sources (Williams & Oliver 1983: 253):

- practical advice, usually supplied by organ builders and,
- instructions from composers or theoreticians.