

Organs of Ostfriesland Volume I

(Northwest Germany)



Harald Vogel

plays the organs of

Osteel • Buttforde • Neermoor • Veenhusen • Groothusen

(1619)

(1681)

(1798)

(1802)

(1801)



ORGANS OF OSTFRIESLAND (Northwest Germany), VOLUME I

HARALD VOGEL, *organist*

Osteel:

	<i>Soll es sein</i>		J. P. Sweelinck
01	Variation 1	1:03	
02	Variation 2	1:03	
03	Variation 3	1:05	
04	Variation 4	1:05	
05	Variation 5	1:00	
06	Variation 6	1:00	
07	Variation 7	1:06	
08	Variation 8	1:39	
	<i>Jesus Christus, unser Heiland</i>		H. Scheidemann
09	Versus 1	1:49	
10	Versus 2	2:37	
11	<i>Praeambulum in C-Major</i>	1:51	H. Scheidemann

Buttforde:

	<i>Was Gott tut, das ist wohlgetan</i>		J. Pachelbel
12	Chorale	1:09	
13	Partita 1	1:02	
14	Partita 2	0:59	
15	Partita 3	1:00	
16	Partita 4	1:07	
17	Partita 5	1:02	
18	Partita 6	1:01	
19	Partita 7	1:02	
20	Partita 8	0:50	
21	Partita 9	1:05	
22	<i>Toccata in e-minor</i>	4:07	M. Weckmann
	<i>Lucidor einß hütt der schaf</i>		M. Weckmann
23	Variation 1	1:06	
24	Variation 2	1:04	

Neermoor:

	Voluntary (in C-Major), Op. 5 Nr. 1	J. Stanley
25	Adagio	1:14
26	Andante	2:07
27	Slow	0:54
28	Allegro	3:18
	Christ lag in Todesbanden	J. L. Krebs
29	Chorale prelude	2:11
30	Chorale harmonization	1:40
	Wer nur den lieben Gott läßt walten	J. L. Krebs
31	Praecambulum	1:15
32	Chorale prelude	1:16
33	Chorale harmonization	1:28

Veenhusen:

	Jesu meine Freude	J. L. Krebs
34	Praecambulum	1:31
35	Chorale prelude	1:56
36	Chorale harmonization	1:53

Groothusen:

	Sonate per il Organo in a-minor	C. Ph. E. Bach
37	Allegro assai	5:17
38	Adagio	3:48
39	Allegro	3:36
	Was Gott tut, das ist wohlgetan	J. L. Krebs
40	Praecambulum	1:39
41	Chorale prelude	1:23
42	Chorale harmonization	1:34



The Organs of Ostfriesland

With well over one hundred significant instruments from six centuries, Ostfriesland (East Frisia in northwest Germany) stands out among other regions of Europe for its abundance of historical organs. No other region of comparable geographic size can boast of so many original organs from a span of over 500 years.

The inherent connection between past and present in Ostfriesian organ culture has produced a surge of visitors from around the world seeking to hear those wonderful sounds and to study the restorations of contemporary Ostfriesian organ-builders, most especially those of Jürgen Ahrend of Leer-Loga.

In the last few decades, Ostfriesland has grown to become a center of European organ culture. In this tiny region it is possible to hear and play a wide spectrum of organ music on original instruments; dating from the Late Gothic to the present day. The Late Gothic organ in Rysum, the oldest preserved playable organ in Germany, has been recorded on Volume II (LRCD 2002) of this important series documenting the organs in Ostfriesland.

The organ music of three eras is recorded here on five organs: the Renaissance (Osteel), the Baroque (Buttforde), and the Rococo (Neermoor, Veenhusen, Groothusen), presenting a cross-section of the development of North German style during the golden age from the late 16th to the early 19th century. The recording of Rococo organs by Hinrich Just Müller, Johann Gottfried Rohlf, and Johann Friedrich Wenthin documents the work of three outstanding Ostfriesian masters all active around 1800. Their instruments, from the perspective of sound, can be counted among the period's best.

Four of the instruments recorded here have been restored within the last few years by organ-builders in Ostfriesland or from neighboring regions: Osteel, by Jürgen Ahrend (Leer-Loga, Germany); Neermoor, by Winold van der Putten and Berend Veger (Winschoten, The Netherlands); Veenhusen, by Bartelt Immer (Norden, Germany); Groothusen, by Fritz Schild of the Führer-Orgelbau firm (Wilhelmshaven, Germany). Yet unrestored is Richborn's invaluable instrument in Buttforde.

About the music

Naturally, the choice of compositions presented here is intended to reflect the musical aesthetic of the time in which the builders of the five chosen organs worked. At the same time, characteristic original stops are featured, allowing for revealing comparisons (e.g., comparing the 8' Principal façade pipes in Osteel, Buttforde and Neermoor).

Our recording of Jan Pieterszoon Sweelinck's variations on the popular *Allemanda Soll es sein* reveals numerous possibilities for varied Renaissance consort registrations. Mixing flute and reed stops in a transparent colorful way allows the relationship between complex polyphony and virtuosic figuration to be realized beautifully in sound.

The *plenum*, or full organ, in Osteel is unleashed in the first chorale prelude of Heinrich Scheidemann, one of Sweelinck's most important pupils active in Hamburg. Filling out the plenum, the Trompete 8' provides the right amount of gravity allowing the chorale melody in the bass to cut through clearly. In the second verse of *Jesus Christus, unser Heiland*, Scheidemann's expressive figuration is introduced in combination with

two typical Renaissance stops, the Hohlflöte 4' and Sifflöte 1'. Lastly, the Principal 8' is heard alone in the *Praeambulum* in *C-major* thereby allowing an interesting comparison with Richborn's façade Principal 8' in Buttforde.

Exceptional quality distinguishes the original unrestored pipework in Buttforde, clearly heard in the pieces by Johann Pachelbel and Matthias Weckmann - especially where single stops are employed. Matthias Weckmann until 1674 organist of the Jacobikirche in Hamburg, was a close friend of Joachim Richborn. One may assume that the sound resources in Buttforde are in accordance with Weckmann's musical intentions.

Miraculously, the organ in Buttforde remains virtually in original condition: a testimony to organ-building in Hamburg before Ar Schnitger, who, after Richborn's death, rose within the next decades until 1719 into the leading position in North German organ building.

Differences between the tonal aesthetic of the late 17th and late 18th centuries in Ostfriesland, as heard in the organs of Buttforde and Neermoor respectively, are not

as great as in other regions. Consequently, the Principal 8' in Neermoor, with its traditional lead construction foiled in shining tin, has a relatively dark sound of great fullness as heard in the first movement of John Stanley's *Voluntary*. Use of the Trompete 8', a successful reconstruction by the young organ builders Winold van der Putten and Berend Veger (Winschoten, The Netherlands), as heard in the following movement, displays one possibility for playing on a so-called divided stop. Common during the 18th century, this scheme enables the player to draw the stop (complete with two stop-knobs) in the bass, the treble, or both.

The *Clavierübung* of Johann Ludwig Krebs (1713-1780) stands among the most beautiful pieces in the repertoire of Johann Sebastian Bach's immediate student circle, active until about 1800. For each of the thirteen chorale melodies treated in the collection, the composer wrote three movements. First, Krebs offers a prelude in the galant style followed by a contrapuntally strict chorale-based duet or trio with the melody in the upper or middle voice. A harmonically expressive chorale verse concludes each set.

The eleven movements from the *Clavierübung* recorded here offer a comparison of tonal possibilities on three directly contemporary organs. Flute stops and solo stops, such as Nasat or Cornet, as well as the full organ, reveal elements of the wider tonal palette indigenous to the Ostfriesian organ-building style. Extra attention should be drawn to the sound of full organ as this sonority alone would have been used to accompany congregational singing.

The *Sonata* by Carl Philipp Emanuel Bach, composed for Princess Amalie, the sister of Friedrich II, invites the listener into the world of courtly organ music at the Prussian court. The middle movement of the *a-minor Sonata* is played on the Traversflöte 4' together with the Gedackt-Flöte 4' in the Oberwerk. Made entirely of mahogany, the three rare Traversflöte stops are a specialty of the Groothusen organ. A comparable sound experience of this quality can be heard today on but a mere handful of original organs.

About the organs



Osteel

St. Werenfridus Lutheran Church

The medieval church at Osteel—its imposing west tower visible from far away across the flat countryside—houses a two-manual Renaissance organ built in 1619 by master Edo Evers. It is the second oldest preserved organ in Ostfriesland, and it still contains a large set of 16th century pipes.

According to recent research by the Dutch organ expert Cor Edskes, Edo Evers hailed from Groningen. He was a very active organ-builder in Ostfriesland after the well-known organbuilder Marten de Mare, who had worked in Groningen and Emden, moved to Bremen.

De Mare had probably taught Edo Evers. Evers lived for a while in Emden and in 1616–1618 built the largest organ of its day in Ostfriesland, namely, the three-manual forerunner of the present-day organ by Arj Schnitger in the Ludgerikirche at Norden. To this day, eight ranks of sturdy pipes of high tonal quality from the older Evers organ are still in the Ludgerikirche. Some of these can be traced back to Andreas de Mare, who built the first organ there. Evers probably reused in Osteel many pipes and parts of the case from de Mare's 1566–1567 organ which he has kept as spare parts in Norden.

This particularly old and valuable set of pipes is basically still in its original state despite all the work which has been done on the instrument. The organ was first rebuilt in the mid-18th century, probably by Johan Friedrich Constabel and his son-in-law Adar Berner, who, according to statements by th

then pastor of Marienhaf, was working in Osteel around 1760. At this time the keyboard compass of the Renaissance period (FGA-g" a") wa expanded to the one now customary (CD-c"); six lower notes and four higher notes were aded. The large bass pipes were made of wood, and the small pipes were made, in part, of very old metal, which was advantageous for the tonal adjustment of the existing pipework. A newly installed Brustwerk rank was made of converted old pipes. Some of the windchests and actions for the larger compass were rebuilt and others were made from scratch.

In 1830 the organ's external appearance was altered by Johann Gottfried Rohlf's (of Esens) after the church had been partly demolished and reduced in size. The old, painted case doors were remodeled into smaller, contemporary flaps, since the casework could probably no longer bear the heavy folding doors. During the demolition, the supporting vertical posts were simply sawed through the middle, thus weakening the casework considerably. Presumably for the same reason, the hitherto retracted substructure of the case was widened to the breadth of the upper part. The original two-storied pipe flats were filled with long, continuous wooden facade pipes,

and oversized, very simply carved trumpeting angels were installed atop the pointed towers. As for sound, the former mean-tone tuning was made "as equal as possible," and the typical Renaissance reed rank "Regal" in the Brustwerk was "transformed into a Krummhorn."

The three old bellows were lost during the second transformation of the organ in 1890, when organ builder Johann Diepenbrock of Norden installed a new magazine bellows.

In 1917, the church parish was exempted from relinquishing the front pipes for the war because the tin content was so low. Indeed, WWI actually contributed to the organ preservation. The Hanover organ company, Furtwängler & Hammer, had assessed the organ as irreparable and recommended "the procurement of a new one" as an "unavoidable necessity." It was impossible to follow through on the recommendation because of the wartime economy. The organ revival, and with it an appreciation of the value of historic organs, did not begin for another ten years. Thus Christhard Mahrenholz wrote in 1928, "Overall this organ is in satisfactory condition... its disposition is first-rate and may not be altered

without special permission." In 1932 the organ at Ostseel was placed under protection as a monument by the Hanover Lutheran church.

Repairs by Max Maucher of Emden in 1930 and by Alfred Führer of Wilhelmshaven in 1956–1957 certainly helped preserve the organ, but unfortunately they also damaged pipework by inappropriate handling. Further damage was sustained during construction work on the church from 1971–1973, when the organ was exposed to such strong fluctuations in temperature that wooden parts cracked. In time, the wind supply and the mechanics became sorely deficient, the casework was quite dilapidated, the condition of the pipes was very poor, and the tone was distorted.

Finally in 1994–1995 came the long overdue comprehensive restoration by Jürgen Ahrend, who stabilized the case and restored the organ doors and the Renaissance proportions to its original splendor. The pipework regained its old, powerful, characteristic sound with pure harmonies in the customary keys due to modified mean-tone tuning. For the most part it still has the old pipes; only the Mixtur had to be completely rebuilt. The compass, which

had been expanded in the 18th century, was retained. Also, the reed rank of the Brustwerk was partially reconstructed and substantially repaired. The bellows setup and the console setup were rebuilt. As a result, the appearance and sound of the Osteel organ today does justice to its historical value, and it has earned its place as one of the most significant organs in Ostfriesland.

The complicated polyphony of the Renaissance, marking a high point in the development of organ composition, is expressed here through the extraordinary transparency of possible tone combinations.



Buttforde

St. Marien Lutheran Church

This single-manual organ built in 1681 by Joachim Richborn of Hamburg stands upon a stone rood loft in front of the east section of this Romanesque church, which still has old square granite blocks on the outside. The predominately medieval appearance of the church is impressive evidence of the rural

culture found in the flat marshlands on the North Sea coast.

To accommodate the height of the organ, the flat, wooden-raftered ceiling had to be raised in that area. The splendid organ facade consists of a polygonal central tower, side towers and simple, small flat pipe fields.

As reported in a chronicle, "This organ was expensively and painstakingly built by the generosity of many music lovers, but especially by...the care of Pastor Johannes Coneri (1681)...who... inaugurated the instrument most solemnly with an organ sermon and organ music." The parish succeeded in securing a renowned master, Joachim Richborn, to build the organ. He was Hamburg's most important organ builder immediately preceding Arp Schnitger. He was highly respected by the most significant organists of his time including Matthias Weckmann and Dietrich Buxtehude.

The exterior was changed in 1803 when Gerhard Janssen Schmid of Leer and Oldenburg worked on the organ and apparently replaced the original case doors with interlaced ornamentation mounted at the sides. He also added two classically

embossed urns between the pipe towers and above the Cimbelsterne.

The interior of the organ was not altered until 1949 when Alfred Führer of Wilhelmshaven cleaned and repaired it. At that time the old pipes of the Trompete rank were removed and replaced with new ones. All other ranks, however, have been preserved in the original to this day. Although the structural condition of the organ's wooden parts, especially the casework, is very poor, the sound is still consistently fresh and lively. This small "Hamburg" organ from the end of the 17th century is a special jewel and a significant European monument.



Neermoor Reformed Church

This church, built in 1795, obtained a single-manual, but completely specified organ by Hinrich Just Müller (1740–1811) in 1798. Müller hailed from Fürstenau, north of Osnabrück, and worked out of Wittmund from 1763 to 1811 in more than 50 Ostfriesian communities for almost half a century. Ten of his organs remain nearly perfectly preserved. Müller and his competitor Johann Friedrich Wenthin broke with the tradition of the Schnitger school, thereby giving Ostfriesian organ construction a character of its own in the late 18th century.

Müller's early organ fronts (examples can be found in Klein-Midlum, Holtrop and

Wittmund) are modeled after the organ at Ochtersum, which was built in 1737 by Christian Klausing of Herford. With this instrument Westphalian organ style gained influence in Ostfriesland for the greater part of the 18th century.

Hinrich Just Müller's organs are distinguished by a baroque tonal concept with a complete principal chorus, a well-developed flute ensemble, and few "*galant* stops" such as the Viola da gamba.

These two fiercely competitive organ builders, Müller and Wenthin, submitted cost estimates in Neermor in 1796. Five months after the church opened its doors, Müller won the competition with his bid of 840 Reichsthaler.

In their inspection on May 22, 1798, organists J. Röben and M.J. Menkema of Leer remarked that everything is as good "as one can expect and is accustomed to from the fidelity, skill, patience and well-known diligence of H. Müller." The organ was blessed one week later with a sermon based on Psalm 100:4.

For the next two centuries the instrument remained preserved almost in its original condition. An organ renovation was

completed in 1970 by the Dutch workshop Reil in Heerde near Zwolle. This took place during a church remodeling that essentially modernized the church's interior.

In 1994–1995 the instrument was restored to its old tonal splendor by organ builders Winold van der Putten and Berend Veger who also rebuilt the Trompete. This organ is characterized by an unusually rich flute chorus (16', 8', 8', 4', 3', and 2'). Due to space constraints in the new choir loft, complete restoration of the bellows apparatus is not possible.



Veenhusen

Reformed Church

In 1802, Johann Gottfried Rohlf (1759–1847), the founder of one of the most important Ostfriesian families of organ builders, built this small instrument at Veenhusen. This was the seventh new organ in his long career as a self-employed organ builder. Rohlf was trained at the Hinrich Just Müller workshop and started his own business in 1792.

The small organ at Veenhusen was conceptually designed as a swallow's nest organ; the facade design is closely related to Müller's late instruments (for example, that in neighboring Neer Moor). In this modest church, which was built in the center of the

village at around 1400, it was possible to install only a Principal 4' in the organ prospect. The woodcarving and ornamentation introduced a new style which departed from the baroque tradition. With its side-playing console, this instrument contains eight ranks.

The significance of this instrument lies in the extraordinarily well-preserved voicing, in its colorful and transparent sound, in the elegant speech of the pipes, and the musical effect of the original bellows. Only two registers have had to be rebuilt: the 8' Traversflöte (after Groothusen) and the Trompete (after Simonswolde). It cannot be ascertained whether the original ranks disappeared from the organ. The manual keyboard was replaced at some point.

After careful restoration in 1993 by organ builders Bartelt Immer of Norden, Reinal Klein of Berlin and Uwe Knaak of Berlin, this organ is now an outstanding, technically and tonally preserved example of Ostfriesian organ building at around 1800. The elegant style of keyboard action, the liveliness of the wind, and the finesse of the voicing put this organ on par with other preserved instruments of the 17th and 18th centuries.



Groothusen

Reformed Church

In 1520 master Petrus of Emden built an organ in this elongated medieval church with its characteristic East tower. This instrument was replaced in 1801 with a two-manual organ by Johann Friedrich Wenthin (1746-1805).

Wenthin was born in Otterstedt near Bremen, and in 1774, after building several organs near Bremen, he settled in Emden. It was here, in 1779, that he completed his largest instrument, with 40 stops in the Große Kirche. Wenthin's building style was considered "more progressive" than Müller. In addition to transverse flutes, string stops, and unusual reed stops (such as the Vox angelica in Groothusen), he used equal temperament.

Upon installation at Groothusen on May 10, 1801, the organ, which Wenthin called "the most excellent country organ in Ostfriesland," was played for the first time at a festive worship service. A detailed description of this service archived at Osterburg in Groothusen illustrates how the organ was used around 1800.

The beautiful instrument at Groothusen appears not to have required any extensive repairs in the 19th century. In 1930 the organ was repaired and expanded by Max Maucher of Emden. At this time a free-standing pedal windchest with a 16' Subbass and a place for an Octavbass 8' was set up behind the case, the original keyboards (manual and pedal) were replaced, and the rest of the original reed stops were removed. After severe heat

damage, a thorough restoration was completed by the Führer workshop under the direction of Fritz Schild in 1986–1987, at which time the facade pipes, reed stops, two other ranks, and parts of the action were reconstructed. The casework was painted in the original white style by painter H. Boomgarden, the longtime organist at Groothusen.

The structure of Wenthin's organ in Groothusen bridges the 18th and 19th centuries. The organ case design demonstrates that the instrument contains elements of two periods—the 18th century and Classical era. The separation into Great and Bovenwerk is visible but not emphasized. The rather plain exterior with rounded oval pipe shades, the flowing profiles, the round projecting side towers, and the vases typical of the time stress the Classical aesthetic, which is enhanced by the color.

Wenthin's innovative approach is also demonstrated by the disposition and tonal concept, in the voicing of the pipeworks, and the introduction of equal-temperament. We find at Groothusen the single-manual "traversflöten choir" with its quiet, gentle flute tones. The construction of the organ

mirrors the development of music around 1800 and organbuilding: the inclusion of dynamics (variations in volume and intensity as an independent component in music. In contrast, organs of previous styles had been built so that the ranks of the principal, flute, and reed stops sounded with equal intensity.

By virtue of its tonal singularity and the large number of original pipes preserved, this organ is especially well suited to render music from the Rococo, and Early Romantic periods.

Organ specifications

These specifications provide a concise overview of the present condition of the instruments described for each piece performed.



The **stop names** refer, whenever possible, to that of the original consoles, or to the terms found in contracts or other records of the time. In the absence of adequate source material, neutral orthography is used. Thus, "principal" and "octave" are spelled with "c," as was the norm until the end of the 19th century. Spelling "prinzipal," for example, with a "z" has only been the practice of organbuilders within the past 100 years.

Pitch indications are indicated by the usual Arabic numerals (8' = eight foot), and compound stops are indicated by Roman numerals. The practice of indicating 2-2/3' as 3' and 1-1/3' as 1-1/2' was customary well into the 19th century.

Names of divisions are given in their original forms. It is striking to note that one seldom encounters the term "Hauptwerk" before the 19th century. From earlier times one sees indications such as "Werck," "Oberwerk," or

“Manual.” For clarity, the term “Hauptwerk” is sometimes added in parentheses, or simply added in the absence of any original indication. Roman numerals before the name of the division indicate position of the corresponding manual on the console (I = lowest manual, II = the second lowest manual, etc.).

Compasses are indicated from lowest pitch to the highest. Where pitches are absent, individual pitches are given until the point at which the compass becomes chromatic (for example, CDEFGA represents the short octave, in which C#, D#, F# and G# are not present).

Symbols: The primary builder or period of construction is indicated by an “o,” or by “oo” if more than one builder was involved. Earlier phases of construction, which are partially still represented (by pipes, windchests, cases, or bellows), are given in chronological order and indicated by “#” or “##”. Additions from later times are made clear by the symbols “+, ++, or +++”. Restoration or reconstruction is shown by “r”. Where the style of a restoration is of questionable validity or when a restoration was in some way inadequate, the symbol “n” appears. If several

phases of alteration took place in the 20th century one after another by various builders, this is indicated by “n/r”.

Old stops are frequently expanded during a rebuilding or a restoration. For a detailed specification of original instruments where additions and reconstructions are described in detail, a much larger document with extremely detailed descriptions is needed. More complex still is an exact description of technical layouts, because, even in extensively preserved instruments, vital details must frequently be reconstructed (for example, wind trunks or bellows).

A stop is given one symbol when it is completely or predominately from one period. If it consists of equal or almost equal parts, two or even three symbols are given, of which the first is most important. In the case of façade pipes, which replace tin front pipes removed during World War I, one symbol is usually given. In most cases, the inner pipes (mostly the upper octave) are either all original or predominantly so.

The **order of stops** on these specifications does not correspond exactly to the

windchests. Instead, the specifications attempt to present the best systematic overview: first the respective facade pipes, then the flue pipes in the order of lowest to highest, then the mutation stops, and finally the reeds. In the North German building style this corresponds largely to the order of the stops on the windchests.

Stop knobs that do not function have usually been added in order to obtain a symmetrical look to the key desk. These are labeled "*Vacat*," "*Noli me tangere*," etc. and are not included in the specification lists. Wooden pipes are identified only when they were built before the end of the late 18th century. After this time, the use of wood pipes increased and these pipes were not considered to be exceptional.

The **size of the organs** is indicated after the name of the town or village with the following system: the number of stops in Arabic numerals/the number of manuals in Roman numerals/independent pedal (P) or pull-down pedal (p)/. In the case of Osteel, a 13-stop instrument with two manuals and pull down pedal, the symbols appear as the following: 13/II/p.

Abbreviations:

B	=	Bass
B/D +	=	divided into bass and treble
Bp	=	Brustpositiv
Bw	=	Bovenwerk
D	=	Discant [treble]
(H)	=	Holzregister [wooden rank]
Hw	=	Hauptwerk
Man. =	=	Manual
(P)	=	Front pipes
Pd	=	Pedal
W	=	Werck

OSTEEL

St. Werenfridus Lutheran Church (13/II/ p)

Disposition:

1619	o	Edo Evers
1761	+	Johann Adam Berner
1830	++	Johann Gottfried Rohlf
1994/95	r	Jürgen Ahrend

Organ case:	o/r
Case doors:	r

I. Hauptwerk / CD - c'''

Principal (P)	8'	o
Quintadena (P)	16'	o
Quintadena	8'	o/+
Octave	4'	o
Spitzflöte	4'	o
Quinte	3'	o
Octave	2'	o
Mixtur	IV	r
Trompete B/D	8'	o/+

II. Brustwerk / CD - c'''

Hohlflöte	4'	o
Spitzflöte	2'	+/o
Sifflöte	1'	o
Krummhorn	8'	++/o

Pedal permanently coupled to HW / CD - d'

Windchest	+
3 wedge bellows	r
Manual coupler	r
Tremulant	r
2 chest ventil	r

Wind pressure:	70 mm
Pitch:	normal
Tuning:	Modified meantone (1/5 comma)

Registrations:

Jan Pieterszoon Sweelinck (1562-1621):

Allemanda Soll es sein

01	V01	Bp	Kh8	Hf4
02	V02	Hw	Spf4	
03	V03	Hw	Q8	Spf4
04	V04	Hw	Q8	Spf4 O2 (RH)
		Bp	Kh8	Hf4 Spf2 (LH)
05	V05	Bp	Hf4	Sf1 (played down one octave)
			Hw	Tr8 (Pd)
06	V06 Bp	Kh8	Hf4	Spf2 Sf1
		Hw	Tr8	
07	V07	Bp	Hf4	
08	V08 Bp	Kh8	Hf4	
		Hw	Tr8	(Tenor in pedal)

Heinrich Scheidemann (1596-1663):

Jesus Christus, unser Heiland

09	V01	Hw	Q16	Tr8 O4 O2 M
				(Bass in pedal)
10	V02	Bp	Hf4	Sf1 (played down one octave)
		Hw	Q8	Spf4 (LH and pedal)

Praecambulum in C-Major

11	Hw	P8
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BUTTFORDE

St. Marien Lutheran Church (9/I/ p)

Disposition:

1681	o	Joachim Richborn
1949	n	Alfred Führer (organ case)

Organ case: o

Manual / CDEFGA - c^m

Principal (P)	8'	o
Gedackt	8'	o
Octave	4'	o
Flöte	4'	o
Nassat	3'	o
Octave	2'	o
Sexquialtera	II	o
Mixtur	V	o
Trompete	8'	n

Pedal permanently coupled to Man. / CDEFGA - d'

Windchest		o
Keyboards	Man.	o
(Key covers n)	Pd	n

Wind pressure:	65 mm
Pitch:	about 1/2 step above normal
Tuning:	slightly unequal

Registrations:

Johann Pachelbel (1653-1706):
Was Gott tut, das ist wohlgetan

12	Choral	P8
13	P.01	G8
14	P.02	G8 N3
15	P.03	G8 O4
16	P.04	F14
17	P.05	G8 O4 O2
18	P.06	O4
19	P.07	G8 O4 O2 Ses
20	P.08	P8 O4 O2 M
21	P.09	P8 O4 O2 Ses M

Matthias Weckmann (1616-1674):
Toccata in e-minor

22	Tocc.	G8 O4 O2
	Fugue 1	G8 O4
	Fugue 2	P8 O4 O2 M

Lucidor einß hütt der schaf

23	Var. 1	G8 F14
24	Var. 2	N3

NEERMOOR

Reformed Church (11/1 /p)

Disposition:

1796-1798	o	Hinrich Just Müller
1970	r/n	Gebrüder Reil
1995	rr	Winold v. d. Putten and Berend Veger

Organ case: o

Manual / C - d'''

Principaal (P)	8'	o
Bourdon	16'	o/r
Gedackt	8'	o
Fl. Travers	8'	r
Octav	4'	o
Roorfluit	4'	o
Nassat	3'	o
Octav	2'	o
Gemshoorn	2'	o
Mixtur	IV	o
Trompete B/D	8'	rr

Pedal permanently coupled to Man. / C - d'

Windchest	o
Magazine bellows	n
Keyboards	r/o
Tremulant	
Chest ventil	

Wind pressure: 72 mm
Pitch: ca. 1/2 tone above normal
Tuning: Young (1/6 comma)

Registrations:

John Stanley (1713-1786):

Voluntary (in C major), Op.5 Nr.1

25	Adagio	P8			
26	Andante	G8	Rf4	Tr8	disc.
27	Slow	P8	G8		
28	Allegro	G8	Rf4	Gh2	+ Gh2

Johann Ludwig Krebs (1713-1780):

Christ lag in Todesbanden

29	Chorale prelude	Rf4			
30	Chorale	B16	P8	O4	O2 M

Wer nur den lieben Gott läßt walten

31	Praecambulum	G8	Rf4	N3	
32	Chorale prelude	B16	P8	O4	O2
33	Chorale	B16	P8	O4	O2 M

VEENHUSEN

Reformed Church (8/I/ p)

Disposition:

1801/02	o	Johann Gottfried Rohlf's
1993-1995	r	Bartelt Immer

Organ case: o

Manual / C - d'''

Principal (P)	4'	o
Gedackt	8'	o
Flute Travers	8'	r
Rohrflöte	4'	o
Quinte (Nasat)	3'	o
Oktave	2'	o
Mixtur	III	o
Trompete B/D	8'	r

Pedal permanently coupled to Man. / C - c'

Windchest o

3 wedge bellows o

Keyboards (Man. after 1900)

Pedal o

Tremulant o

Wind pressure: 63 mm

Pitch: normal

Tuning: Well-tempered
(1/5 comma after Holtland)

Registrations:

Johann Ludwig Krebs (1713-1780):

Jesu meine Freude

34	Praecambulum	G8	Rf4
35	Chorale prelude	Rf4	
36	Chorale	G8	P4 O2

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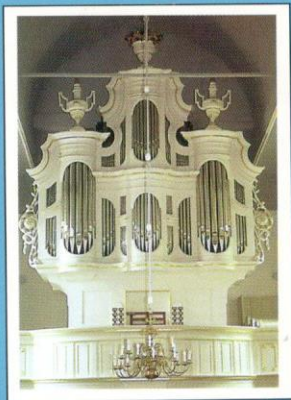
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Groothusen
(1801)