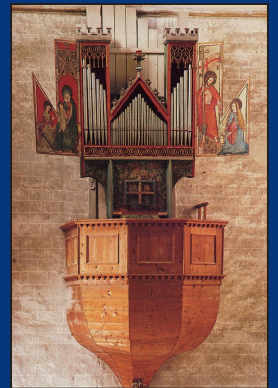


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# Historic Organs of SWITZERLAND



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# Table of Contents

<b>Welcome Letter</b>	<b>Page 2</b>
<b>Historical Background - Organs</b>	<b>Page 3-6</b>
<b>Alphabetical List of Organ Builders</b>	<b>Page 7-10</b>
<b>Historical Background - Organists</b>	<b>Page 11-13</b>
<b>Organ Observations: Some Useful Terms</b>	<b>Page 14-16</b>
<b>Discography</b>	<b>Page 17-19</b>
<b>Bios of Hosts and Organists</b>	<b>Page 20-23</b>
<b>Tour Itinerary</b>	<b>Page 24-27</b>
<b>Organ Sites</b>	<b>Page 28-128</b>
<b>Rooming List</b>	<b>Page 129</b>
<b>Traveler Bios</b>	<b>Page 130-133</b>
<b>Hotel List</b>	<b>Page 134</b>
<b>Map</b>	<b>Inside Back Cover</b>

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Orgelverzeichnis Schweiz by Peter Fasler: [www.orgelverzeichnis.ch](http://www.orgelverzeichnis.ch)

Orgues et Vitraux by Charles-André Schleppey: [www.orgues-et-vitraux.ch](http://www.orgues-et-vitraux.ch)



## Welcome Letter from Michael...

### Discovering the Organs and Organ Music of Switzerland:

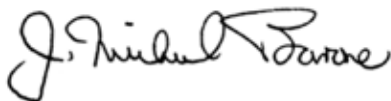
Mention Switzerland and one thinks of Alpine vistas and mountain skiing, political neutrality, multilingualism, private bank accounts, perhaps also William Tell or Heidi.

Other famous Swiss names that might come to mind could include the first “Bond girl”, Ursula Andress (Swiss-born); the principled mathematician Daniel Bernoulli; architect Charles-Edouard Jeanneret-Gris (known as Le Corbusier); humanist Henri Dunant (founder of the Red Cross); authors Gottfried Keller (*Green Henry*) and Johanna Spyri (*Heidi*); explorers Auguste (stratosphere) Piccard (deep sea), and Bertrand (balloonist) Piccard; actress Renee Zellweger (her father is Swiss); and Protestant theological reformers John Calvin and Huldrych Zwingli.

That’s just a sample. The Switzerland we’ll explore should reveal many additional personalities, and we’ll come to know the names of many Swiss composers, organ builders and performers along the way too.

We visited some instruments in the northern part of Switzerland during our 2006 PIPEDREAMS tour of Southern Germany, but this will be my first time south of Zurich. To help get me, and you, in the mood, I have assembled the information that follows which, if nothing else, may help transport you to a restful state while we travel from one venue to the next.

As usual, our itinerary is rich in variety, inclusive of content, and likely somewhat exhausting in tempo, but I trust it will be worth your effort. I hope you’ve packed comfortable shoes, a variety of music (for the performers in the group), and a lively curiosity. I welcome you aboard for a new adventure, and hope that you will Travel Well!



J. Michael Barone

# Historical background of Swiss Organs

## The Oldest Organs

At times the organs we encounter will seem of ancient historical significance due to their appearance when in fact they have been rebuilt several times. In some formerly Catholic churches that became Protestant, many instruments disappeared as a result of the Reformation, though occasionally archival information about those instruments remains. From this, and from extant instruments themselves, we evolve a history of the organ in Switzerland.

As example, chronicles for the **Bern** Cathedral report that in 1500 an organ was installed by the organist and organ builder **Lienhart Louberer**. This new work must have had many advantages over the old, broken down organ, as reflected in an enthusiastic testimonial by the Council to the Neuchâtel canons on October 12, 1500. Louberer had built such a wonderful, artistic and unprecedented instrument that he deserved to be recognized.

But now, down to business. The organs of the High Gothic (Medieval) period were so-called 'Blockwerck' organs. When playing a key, a whole mixture of octaves and quints sounded simultaneously as one ensemble, what later would be called *organo pleno* (full organ). Individual stops were unknown on these earliest instruments...it was all or nothing. For good reason Praetorius declared, in his work "*Syntagma musicum, de organopraphia*," that such an organ would have delivered "a deep and coarse sound, because the many Mixtur pipes produced an enormously loud, crying sound." As a major achievement in the art of organ building, he praised the invention of spring chests, by which the multiple ranks of pipework could be called into play individually by means of stops...one could, literally, 'stop' the whole ensemble from sounding and specify individual ranks of pipes. This important innovation evolved in the second half of the 15th century. It is natural to assume that Louberer fitted the new organ for Bern with spring chests. The sound of the organ could now be gentle or powerful, however the organist wished, which may have added to the Bern council's great admiration. The Bern Münster organ was repaired in 1517 by a Basel organ builder, **Hans Tugi** (also referred to as Stucki).

In **Basel**, Tugi is mentioned in connection with new organs at the St. Peter Church, the Dominican's Priory (Predigerkirche) and the Cathedral (1489). Unlike other organs that were removed from Protestant churches during the Reformation of the churches, the organ in the Basel Münster remained in place, though silent, and it was not until 1561 that the organ once again was allowed to be played, but only before or after church services, not during.

It seems that the organs mentioned in the chronicles had to be repaired often and to be replaced after a relatively short time by new instruments. Thus for example the Mariastein organ history lists six successive organs from 1645-1909. As a result of these

circumstances only a few organs described below are in their original state.

The oldest organ in Switzerland is thought to have been created in 1380, a single manual instrument in Burgundian style in the **Valère Castle** chapel in Sion. The stop list dates from a conscientious reconstruction in 1954 by the Kuhn firm.

*Manual:* Principal 8', Octave 4', Coppel 4', Quint maior 2-2/3', Superoctave 2', Quint minor 1-1/3', Mixtur 1' 2r  
*Pedal:* Subbas 16', Bordun 8'

As is evident from the chronicles and as noted in the example of the Sion organ above, the 15th century organs were single manual with about ten registers and without pedalboard, let alone independent pedal stops. (The pedalboard and subbass 16' coupled with bourdon 8' of the Sion organ were installed only in 1718 by the organ builder **Matthias Carlen**.)

One of the first organs in Switzerland with a Rückpositiv, Hauptwerk and independent Pedalboard seems to have been created in 1558 by **Balthassar Mygel von Altten Mygelburg** for the **Einsiedeln** church.

The main organ of St. Ursus Cathedral in **Solothurn** was given a Rückpositiv as well as an independent Pedal stop (Subbass 16'), together with Hauptwerk, when built in Freiburg from 1598-1604 by organ master **Johann Müderer** (also called Mauderer). It contained 16 stops. At the same time Müderer was busy building organs for the Franciscan Church in Solothurn, Schönenwerd, Zug, St. Urban and Bellelay.

During the 17th century, records of new organs in Catholic churches and monasteries appear more often. In 1691 the construction of a new work for the Collegiate Church of **St. Urban** was started. From this period dates the still surviving organ works of **Münster** (Upper Valais). Its Rückpositiv is based on 4'. Still lacking the 8'-tone, it sounds wonderfully clear as an independent unit and delights players by the characteristic intonation of each register. It has the following six stops: Praestant 4', Coppel 4', Octav 2', Superquint 1-1/3', Superoctav 1', Hörnli 2/3'.

Not only the Rückpositiv, but also the Hauptwerk has many mutation stops. In addition to powerful 8' pipes and a beautiful 4' flute the whole principal family is represented up to 1', including 2 2/3' and 1-1/3'. The following compound voices are present: Cornett, Mixtur 1' of 3-ranks and Hörnli 1-1/3' of 2-ranks.

The Principal and Mixtur pipes point to Italian influence with softness and fullness in the bass layers, clarity in the middle register and a brilliant bright treble. Unfortunately, we do not have precise information about the construction of this work in **Münster**.

It probably was created between 1684-1700 by the organ builder **Ignatz Biderbost** of Gluringen. Like all organs that were built up to around 1750, this one has manual keyboards with a range only to c". The lowest Octave is short, or "broken", in the same fashion as the Pedal, i.e., C#, D#, F# and G# are missing.

At the end of the 17th and beginning of the 18th centuries, Positiv and House organs were built in Protestant areas of Switzerland. The carpenter **Abraham Brunner**, a Winterthur landlord and organ builder, presented a Positiv to the Winterthur Library in 1664. In 1684 the carpenter and ingenious artist Henry Blattmann produced a Positiv for the Zurich Music Society. **Melchior Müller**, organ builder from Rapperswil, is mentioned (1685) in connection with Brunner as supplying the pipes for the Zurich Music Society Positiv. **Hans Jacob Messmer** was entrusted with building a Positiv for the civic group at the German school of Rindermarkt in Zurich. In 1732 he built the house organ still preserved in the "Schipf" at Herrliberg.

As early as 1701 Messmer created a Positiv organ for the music college in Burgdorf. **Konrad Speisenegger**, Schaffhausen (1691-1749), was hired to build a Positiv organ for the Winterthur Music College in 1734 and one for the Music College 'zur Chorherren' in 1727. The tradition of building house organs in the Toggenburg began about 100 years later and lasted until the mid 19th century. Its main representatives are: **Wendelin Looser** (1720-1790), father: Joseph Looser (1749-1822), son; and **Ulrich Ammann** (1766-1842).

In the **Zurich** area, interest in house organs flourished briefly. The instruments were already offered for sale between the end of the 18th and the beginning of the 19th centuries.

The impressive organ in **St. Urban** was built from 1716-21 by Master **Joseph Bossart** (1665-1748) and son Viktor Ferdinand of Baar. Here it is possible to see the influence of Italian organ-building in the rarely encountered wealth of a five-ranked Mixtur on the Great, and also in the beautifully clear voicing of the Principal. There is a French influence seen in the separately placed Cornett, Nasat and Terz, and the rich ornamentation of the Hauptwerk. The nature and principles of Swiss organ building are evident in Joseph Bossart's work: the incorporation of different influences of style into a unified whole, which remains characteristic even today. The foundation and mutation stops of various scaling refer to the Italian organ, the narrowed-scaled stops correspond to southern German organs.

Joseph Bossart was the first of an important Swiss organ building family. It is very likely he was a pupil of the very skilled organ builder **Father Pius Kreuel** (1633-1696) of Einsiedeln. With the exception of the organ in St. Urban none of Joseph Bossart's many instruments remain. The choir organ of Weingarten (Württemberg), with which he made his name abroad, suggests that he did receive orders from outside Switzerland.

There are still several, although not fully original, organs made by Josef Bossart's son, **Viktor Ferdinand Bossart** (1699-1772). He was required to sign on as his father's successor for various contracts including that of the organ in St. Urban. In 1734 he was awarded the construction of the two choir organs and the modification of the grand organ in the monastery church of **Muri**. The most important instruments by Ferdinand Viktor Bossart are found in the St. Ursus Cathedral in Solothurn, in St. Oswald, Zug and Köniz near Bern.

In 1776 we find the origin of an instrument with French character in **St. Ursanne**. The creator himself is immortalized on the bellows in a naïve, flourished writing: "This organ was made for St. Ursanne in 1776 by **Jacque Besançon**, organ builder of the same location." This instrument is strongly reminiscent of the Silbermann school.

It should be pointed out that there are some well-preserved, small early organs, primarily in the Upper Valais. The largest of these single-manual instruments is in **Reckingen** and was created by organ builder **Matthias Carlen** (1691-1749) in 1746. The tutti sound of the organ has lost none of its luster and beauty. Carlen, incidentally, was the founder of an entire organ building dynasty, which passes through six generations from 1691 to today. However, the last Carlen is no longer operating independently.

The organ in **Bern's St. Stefan Cathedral** was built in 1778 by **Jos. Mooser**, the father of the famous **Aloys Mooser** of Fribourg. It is characterized by particularly distinctive intonation of the individual stops and a pleasing, silvery full organ sound. This instrument was refurbished in 1943 by the Kuhn Company.

## The 19th Century

The organs already described were created by little-known organ builders for whom we have only sketchy information. But with **Aloys Mooser** we have a well-known, even famous Swiss organ builder. He was born in 1770 into a family of organbuilders in **Fribourg**. He worked for the sons of the great organ builder Andreas Silbermann in Alsace, and continued his apprenticeship with organ builders in Mannheim, Cologne and Vienna. Finally, he returned to Switzerland to create several important works for the French-speaking region of western Switzerland (Bulle, Estavayer le Lac, Fribourg monastery, Montorge, Hauterive, Heiliggeistkirche Bern.). The great organ at the Cathedral in Fribourg is the crowning jewel of his career. He spent ten years building it from 1824 to 1834. At that time the organ was equipped with slider wind chests and with mechanical action, 61 stops on four manuals and pedal, known as one of the finest of its time.

**Friedrich Haas**, a native of Elsässer, enjoyed a versatile education in the already good-sized workshop of the E. F. Walcker firm in Ludwigsburg near Stuttgart. He was already familiar with building of the reeds in French style through personal cooperation with Cavallé-Coll. Walcker was already heavily influencing

organists and music directors to reshape the organ as a symphonic instrument.

In 1868 Friedrich Haas hired his colleague **Friedrich Goll**, a native of Württemberg. Goll learned his trade first with his brother in Kirchheim; then studied in the Black Forest with Forell, a capable organ builder in Freiburg; then finally to Friedrich Haas in Switzerland. Haas was so impressed with Goll's solid work and artistic skill that he sent him to Paris in 1866. Goll spent two years training with Merklin in voicing pipes. He then traveled to London to study English organ building shortly before taking over Haas' business at the age of 29; Goll remained with the firm until the end of his career.

With the advent of the symphonic organ the traditional scaling (the relationship of the width of a pipe resonator to its length) and intonation were abandoned and replaced with a scaling that furthered the orchestral sound. In order to give the few Principal and Mixtur pipes enough power, a new scaling enabled an unnaturally high wind pressure. On this premise the "high pressure stops" were constructed for wind pressure up to 600 m/m water column. (Normal wind pressure of 50—70). After a few years, it was felt that this kind of sound production was too far removed from that of the classical organ, and the Organ Reform Movement brought about a return to the classical sounds.

## Origin of the Organ Reform

Luck would have it that, despite the Franco-German war, some Alsatian **Silbermann** organs remained intact. Thanks to this fact, the Alsatian organ building community was able to follow these venerable 18th century models, as evidenced by the works of the **Callinet** family of organ builders (Ruffach, Alsace). The organ builder **Rinkenbach** in Ammerschwihr (Haut-Rhin), followed Silbermann's principles when he created a mechanical slider chest organ in 1895. Despite the exemplary performance of the latter company, as well as that of other houses of Alsace (**Wetzel** in Strasbourg ; **Stier** in Selz ), the orchestral organ of Rhenish companies managed to penetrate the Alsace, resulting in a violent battle between the parties of opposing viewpoints. Professor X. Mathias and Dr. Albert Schweitzer must be counted among the pioneers of the Renaissance of organ in Alsace, which gave the decisive impetus for reform also in other countries. In 1909 they pleaded at the International Congress of Musicology in Vienna on behalf of organ reform.

The first wave of the organ reform that went through the Alsace region via Germany, brought no response in Switzerland. Only when the reform movement was brought back to life after ten years of stagnation (during the First World War period), did the Swiss organ builders engage.

Since the exemplary construction of the Cathedral of Bern organ until ca. 1980, Swiss organ builders have chosen to follow a

clear path of Organ Reform. Narrow-scaled mixture pipes were replaced by 'normal scaled' pipes. Stringed Principal pipes had to cede their place to wide-scaled Principal pipes; violas da gamba and Aeolines gave way to mutations such as: Nazard 2-2/3 ; Tertz 1-3/5 and Larigot 1-1/3'. Also tracker action and keyboard were left in the old state. In this same way, the organ in the Grossmünster, Zurich was rebuilt with 85 registers on three manuals and pedal in 1928 and 1941.

In contrast to the organ building tradition in the German and French speaking parts of Switzerland, which evolved toward an independent craft over time, the Ticino region has remained dependent on traditions of neighboring Italy. With some minor exceptions, the smaller as well as larger organs of this area have been built by Italian companies. So in the Italian part of Switzerland one finds a true reflection of the Italian art of organ building.

The old Italian organs only had a manual, pedal and a maximum of 15 stops, which were divided into bass and treble to be able to play with one hand and with the other solo accompaniment. Even the great master Girolamo Frescobaldi (1583-1644), organist at the St. Peter's in Rome, had only a single manual instrument with pedal and 14 stops. The disposition shown below is an example of an organ from Frescobaldi's time and shows how the Italians have kept to the strictly formed Principal sound pyramid. The only exception is found in the wide-scaled stops, such as the *Flauta in quinta decima* and the *Flauto in octava* of the Renaissance era Italian organ. Stop list of the Brescia Cathedral organ built in 1580:

Principale 16', Principale spezzato...16' in Manual, 32' in Pedal; L'Ottava 8', La Quinta decima 4', La Decima nona 2-2/3', La Vigesima seconda 2', La vigesima sexta 1-1/3', La Vigesima nona 1', La Trigesima terza 2/3', a second Vigesima seconda to obtain a cornet-like mixture, Flauto in Quinta decima (flute 4') Flauto in ottava 8'.

The remaining instruments in Ticino are typically in poor condition.

## Today

Although the Organ Reform movement was responsible for positive developments, it destroyed many organs we would have appreciated again today. Switzerland has a particular place in Europe because of its political neutrality. In most European countries where many organs were the victims of war, e.g. pipes melted to make weapons and destruction by bombs, one can state that in Switzerland a great number of valuable organs were destroyed because of "too much money." Thus the churches were able to constantly adapt the organs to the aesthetic ideal of the day. Many organs had the first adaptation only ten years after being built! Of the great romantic-symphonic organs, authentic examples have become rare. A few preserved or beautifully restored organs are to be found at Heiliggeistkirche Basle (Späth, 1914), St. Anton

Zürich (Kuhn, 1914) and Kollegial Schwyz (Goll, 1912). These organs still have the pneumatic action and are working very well thanks to careful restoration.

Today mostly mechanical tracker organs are being made. The most famous organ companies operating in Switzerland and abroad are **Metzler** (Dietikon), **Mathis** (Näfels) **Kuhn** (Männedorf) and **Goll** (Luzern). **Felsberg** (Felsberg), **Füglister** (Grimisuat) and **Genf** (Geneva) are smaller scaled. Even smaller companies deliver beautiful organs, such as **Armin Hauser** (Kleindöttingen) and **Bernhard Edskes** (Wohlen).

In 2008, fourteen companies were members of the **Society of Swiss Organ Builders**, which represents more or less half of the organ building companies. Between 130 and 150 employees are working in this field. Thanks to its great reputation, Swiss organ building companies are being asked regularly for spectacular projects abroad (Salzburg Cathedral, Trinity College Cambridge, Sistine Chapel at the Vatican and so on).

However, society is changing rapidly. The financial situation in the churches has become difficult. The future of the profession of an organ builder remains uncertain.

*Primary source: Willy Hardmeyer - **Einführung in die Schweizerische Orgelbaukunst** (1957, Hug & Co, Zürich)*

## More About Today's Swiss Organ Builders

A most impressive list of organ builders active in Switzerland includes mention of twenty-seven firms with functional websites. The pages that follow include the stories of some of those, though you are welcome to go online and explore the others at your leisure: <http://peter-fasler.magix.net/public/Orgelverzeichnis/orgelbauer.htm>

Additional information and links can be found on the website of the Association of Swiss Organ Builders (Gesellschaft Schweizerischer Orgelbaufirmen, GSO) <http://www.orgel.ch/e/>



# Brief Notes about the Organ Builders Represented on the Tour

**Jürgen Ahrend** was born in April 1930 at Treuenhagen (near Göttingen), Germany. He did his apprenticeship with Paul Ott in Göttingen then set up as an independent organbuilder in 1954 in Leer. He was associated with Gerhard Brunzema (1927-1992); both had worked with Ott. In 1971, Brunzema left to become Artistic Director in the Canadian firm Casavant. Ahrend is heavily involved in the restoration of instruments in Northern Germany. Among his most important works are the Rysum organ and the Arp Schnitger organ in St. Jacobi, Hamburg (St James's Church) as well as building original instruments. Since 2002, the company has been in the hands of Jürgen's son, Hendrik Ahrend (1963) who was apprenticed at Johannes Rohlf workshop.

**Albert Alain** (1880-1971) was a French composer and organist. In 1924 he succeeded Albert Renaud to become organist of Saint Germain-en-Laye in Paris, a position he held until his death. He had a passion for organbuilding and from 1911-1970 he created his own instrument, which is now found in Romainmôtier.

**Jacques Besançon** (1735-1811), originated from Saint-Ursanne. Besançon worked successively for Waltrin and then for Dubois, before starting his own business in Kaysersberg (Alsace) in 1766. Then the canons of Saint-Ursanne commissioned him in 1774 to rebuild the organ of his native town, in two new cases. The great body with three pipe towers betrays the indisputable influence of the Silbermanns, while the chair organ, typical of Besançon with its arched pipe-flats, is more modern.

**Joseph Bossart** (1665-1748) was the founder of the organ builder dynasty. Details about his youth are not known. Probably he learned his craft from Carl Kreuel (1660-1736) in Einsiedeln and from Kreuel's uncle P. Pius Kreuel (1633-1698). It is also possible that he studied under Sebald Manderscheid (1620-1685) and spent some years at Lake Konstanz. In the late 1680's he lived in Stans and married Katharina Zelger in 1690, probably the daughter of Crispin Zelger, himself an organ builder as well. In 1700 he moved to Baar and started his own workshop. His son Victor Ferdinand with his son Carl Josef Maria took over a workshop that had risen to be the leading organbuilding firm in central Switzerland.

**Matthäus Carlen** (1691-1749) was the first organ builder of the Carlen family, which remained active for over six generations, well into the 20th century. Other important members of the family in successive generations included his son Felix Alois Carlen (1734-1816), his grandson Franz Josef Carlen (1779-1843), Gregor Carlen (1819-1869),

**Louis Debierre** was born in Nantes in 1842 and came to Paris in 1869. He learned first at the organ workshop of Thébault, and

found employment later at the harmonium workshop of Debain. He returned to Nantes in 1862. Here he made his first organ and founded his work shop. From 1871 he made portable organs on which he took a patent (un orgue à tuyaux portatif à soufflerie indépendante). He invented an organ pipe that could produce three different notes: 'tuyaux polyphones'. Instruments of this kind were sold throughout the world including the U.S., Asia and Africa. In 1888 he invented an electropneumatic system and together with Joesph Merklin was one of the pioneers of this technique. Debierre built more than 600 organs in France and many other countries. The company was sold to Georges Gloton and in 1947 his grandson Joseph Beuchet-Debierre took over with his son running the company until it closed in 1980.

**Bernhardt Hilbrand Edskes** was born in Groningen, the Netherlands, as the youngest of four musical brothers. He took piano lessons at an early age, and later organ lessons at age 13, and was deputy organist at the Schnitger organ in Noordbroek and for 15 years was main organist at the Schnitger organ in Uithuizen. Besides music, he studied painting and drawing at the Groningen Academy of Arts. Due to the floods of 1953, many new organs were built in the Netherlands, some made by the Swiss company Metzler. Bernhardt Edskes designed several new organs for this company, and in 1963 moved to Switzerland as artistic director for external design and the tonal conception at Metzler. After twelve years of working at Metzler, Edskes created his own workshop in Wohlen in 1975. He was for many years Chairman of the Swiss Association of Organists and teacher of organ building at the Schola Cantorum in Basel and at the Winterthur Conservatory. Edskes is known for his consistent practice of restoration and reconstruction of organs from the Renaissance and Baroque, though he also has restored and realized independent new construction of instruments from the 19th century. [http://de.wikipedia.org/wiki/Bernhardt\\_Edskes](http://de.wikipedia.org/wiki/Bernhardt_Edskes)

**Bernhard Fleig** is an organ builder with a small workshop in Basel. He focuses on harpsichords and positive organs. His instruments are often used in ensemble playing.

The organ building firm of **Felsberg** was founded in 1968 by Richard Freytag. It was the resumption of a long tradition of organ builders in Felsberg, which goes back to the year 1898. Today the company is led by the founder and his son Michael. <http://www.orgelbau-felsberg.ch/>

**Charles Brenton Fisk** (1925-1983) was the first American organbuilder to build significant tracker organs in the 20th century. C. B. Fisk Inc. was founded in 1961 in Massachusetts. Always experimenting, Charles Fisk was one of the first modern American organbuilders to abandon the electro-pneumatic action of the

early twentieth century and return to the mechanical (tracker) key and stop action of European and American instruments of an earlier time. In 2003 C. B. Fisk built a five-manual organ for the Cathedral in Lausanne, Switzerland, the first American organ to be made for a European cathedral, and in 2010 installed their first instrument in South Korea. The company is currently led by Steven Dieck.

**Bartolomeo Formentelli** was born in Courquetaine (France), near Paris, of Italian parents. He received his first education in church music and keyboard from Marcel Thomas, Meaux Cathedral Master. When Formentelli was 14 years old, he decided to start a new adventure: learning the art of organbuilding. After studying wood-working for two years, Formentelli began his organbuilding study at the Gonzales Organworks. He remained there for six years, then moved to Hartmann & Bourgarel Masters (Giura). When he was only 20 years old, he restored the Dammarie Les Lys Organ. The French Government gave Formentelli a gold medal for this work. After that, Formentelli decided to live in Italy and in 1964 he built his own factory in Veneto. He works only by hand with ancient tools with techniques from ancient texts.

**Hans J. Füglistner**, who began with Metzler Orgelbau, founded his firm in 1960 in Grimisuat. He had also studied with Beckerath in Hamburg and Troels Krohn in Denmark. His marriage to Marianne Füglistner-Krohn, daughter of Troels Krohn, brought an extra level of experience to the firm. The company is particularly regarded for their restoration and voicing of historic instruments.

**Friedrich Goll** (1839-1911), born in Bissingen (Württemberg) learned the organ building craft from his brother Christoph Ludwig Goll in Kirchheim. After his years of wandering in Paris and England, he worked for Friedrich Haas, one of the greatest organ builders of the 19th century, and in 1868 Goll took over Haas's workshop in Lucerne. The quality of Goll's instruments and his excellent reputation allowed continuous enlargement of the operation to approximately 70 employees (1910). By 1895, mechanical cone chests built, then patented pneumatic systems. Friedrich's sons Karl and Paul took over the business in 1905 and ran it through a turbulent period, which included building the internationally acclaimed largest organ in Switzerland in the monastery church Engelberg (IV/135s) in 1926. Since 1999, Beat Grenacher and Simon Hebeisen have been business partners of an operation today with 14 employees. During the last 30 years, well over 75 instruments have left the Goll workshop in Lucerne, from portable continuo positives to four-manual concert hall organs. Some examples: Lucerne Franciscan church (III/34, 1988), French Church Bern (IV/66, 1991), Bayreuth Church Music Academy (III/33, 1995), Stuttgart Musikhochschule (III/35, 1997), Memmingen (IV/62, 1998), Luzern KKL concert hall (IV/66, 2000), Lucerne Lukas Church (III/50, 2001), Nürtingen (III/42, 2004), Erlangen University Church (III/48, 2005), Regensburg Catholic University of Sacred Music (III/10, 2006), Hamm Church of Our Lady (III/52, 2006) and Oslo Fagerberg Church (III/54, 2007).

In addition to the new building, the Goll firm also is responsible for maintenance of over 200 instruments, and is involved in the restoration of historic organs. <http://www.goll-orgel.ch/>

**Armin Hauser**, Orgelbau: Since the founding of this firm in 1970, after more than forty years of work, the newly built organs in the company - nearly 140 in number - are evidence of the efforts to link with the high organ building tradition of the 16th - 19th centuries, without losing sight of demands on the builder's time. Hauser's main concern is to produce inspiring instruments, which are characterized by the best sonic and architectural integration in their spaces. <http://orgelbau-hauser.ch/>

**Alfred Kern**, master organ-builder in Strasbourg, who was warmly encouraged in this enterprise by Dr. Albert Schweitzer, founded his firm in 1953. His constant regard for traditional values and deep understanding of the work of the great classical organ builders like the Silbermann, Clicquot and Callinet soon won him contracts for restoring notable historical instruments. The firm made its name by Kern's stubborn and fervent advocacy of the return to tracker-based mechanical action, and was recognized by the award of numerous prizes and distinctions. From his early youth, **Daniel Kern** grew up in the organ building environment. After serving his apprenticeship in his father's business, he left the family workshop to become acquainted with other firms and other styles of organ making. On his return to France in 1977, Daniel officially took over as head of the firm, while continuing to work in perfect harmony with his father. The family business developed steadily and its reputation soon spread throughout Europe, and Kern organs can be found beyond France (from Aurillac to Wingen) in Germany, Austria, Russia (new organ for the Mariinsky Concert Hall in St. Petersburg), the United States (Dallas, TX), and Japan.

**Orgelbau Kuhn** started in 1864 when Johann Nepomuk Kuhn, a master organ builder, settled in Männedorf and founded his own company. A native of southern Germany, he first saw the shores of Lake Zurich in 1863 when he came as an employee of Eberhard Friedrich Walcker to build a new organ for the church in Männedorf, and was so taken by the region that he decided to stay. He soon began to acquire major orders, not least was for large instruments for the Tonhalle in Zurich (1872) and St. Gallen Cathedral (1875). He only built mechanical cone chest organs and, to make his larger instruments easier to play, used the Barker pneumatic lever. In keeping with the fashion of the times, Nepomuk's organ cases were usually neo-Gothic, but he was also careful to integrate other revivalist styles. After Nepomuk's death, his only son, Carl Theodor, who had learned the craft in his father's shop, took over management of the company in 1888. He had spent his journeyman years working in France, Germany and North America, and was especially impressed by the work of Cavaillé-Coll. Thanks to a combination of expert craftsmanship and commercial foresight, the House of Kuhn prospered. Around the turn of the century and the increasing industrialization of the organ business, Kuhn switched to pneumatic actions for his organs. After the economic

devastation of World War One, Kuhn reorganized his business as a limited company and, with foresightful social consciousness, established a support fund for his workers and employees. In its new form, Orgelbau Th. Kuhn AG not only had to survive the hardships of depression in the 1930s but also the further developments in technology and sound, particularly the demands of the Orgelbewegung, a renaissance of the organ art of the 17th and 18th centuries. One of the highlights in Kuhn's history during this period was the restoration of the organ in Berne cathedral in 1930. Here, pneumatic stop channel chests were abandoned for the first time ever and the pipework stood on tried-and-tested slider chests. Kuhn never completely abandoned its leaning towards the Romantic sound, even at a time when demand was almost exclusively for neo-Baroque organs. The trend back to the symphonic concept in the 1980s confirmed Kuhn's conviction, and when the popular ideal of the way an organ should sound began to coincide with the firm's own, Kuhn was perfectly prepared. Since the late 1970s, the company has turned its sights increasingly to the scientifically based restoration of valuable organs of all epochs and, in the process, has created an international name for itself. In the very recent past, Kuhn has put strong emphasis on innovation, with a view towards further developing and perfecting the traditional art of organ building. [www.orgelbau.ch](http://www.orgelbau.ch)

**Wendelin Looser** (1720 - 1790), from Kappel (Blomberg), is the oldest Toggenburger "Orgelmacher" (organ maker). He founded the art of organ building in Toggenburg. He came from the widespread, old evangelic family that goes back until at least 1417. We know that Looser was building organs from 1754 - 1781, but he might have built organs already at an earlier stage.

**Sebald Manderscheid** (1620-1685) was an apprentice of Johann Geisler, first in Salzburg, later at Lucerne, for the building of the organ at the Hofkirche (1640–51). In 1646 we find him in Kärnten where he converted to Catholicism. From 1655–57 he built the organ at the Franziskanerkirche in Lucerne and the choir organ at the Cathedral in Fribourg. Here he married and became a citizen. Manderscheid may have taught Joseph Bossart. Victor Ferdinand Bossart notated pipe scales by Manderscheidt in his workshop books.

**Mathis AG** is an organ building company located in Naefels, in the Swiss canton of Glarus. The company was founded in 1960 by Manfred Mathis as a family firm, but in 1977 was reorganized as a limited partnership. In addition to the manufacture of organs, the company also is involved in restoration, and has established a worldwide reputation in work on historical instruments from different eras. Nearly 400 Mathis pipe organs have been built. Since 1992, Hermann Mathis is the operational leader. [www.mathis-orgelbau.ch](http://www.mathis-orgelbau.ch)

**Metzler Organ Builders Ltd.** stands for the continuation of the centuries old tradition of organ building, and strives to meet the high demands of the present and the future. We consider it our responsibility to respect and strike a balance between the interests

of church music, concert performance, architecture and organ building, whilst not forgetting the teachings of the past. For four generations the Metzler family has dealt intensively with historical organ building. Traditional choices of materials, precise craftsmanship and solid construction lend Metzler organs an extraordinarily high operational reliability, individuality and retention of value. Jakob Metzler, born in 1855 in Schwarzenberg in Vorarlberg, the son of a farmer, trained as a furniture craftsman and took an apprenticeship as organ builder in 1879 at the shop of Anton Behmann in Schwarzach. In 1890, Metzler decided to set up his own company in Graubünden, and one of his first projects was the building of an organ in the little mountain church of Furna. It soon became apparent that the development of the firm would be better served by being situated near the centre of Chur, and Metzler moved his company to Felsberg. Along with the construction of new instruments, modifications and repairs to old mechanical instruments in a poor state of disrepair formed the basis of his daily work. Some of these organs are still in service today. He was not a fan of the pneumatic system which was flourishing at the turn of the century, and though he later found himself having to respond to the march of progress in the early 20th century, the later course of history shows impressively that his belief that the fully mechanical action would once again gain prevalence was well-founded. Jakob Metzler died in 1925, after the management of the company had been passed into the hands of his two sons Oscar Metzler and Albert Metzler. The company, still a family firm, continues to build instruments which inspire organists in their music-making and reach the hearts of the listener. <http://www.metzler-orgelbau.ch>

**Aloys Mooser** (1770-1839) trained with his father in the workshop of Silbermann organ builders in Strasbourg as well as in Mannheim and Vienna with the piano maker Anton Walter. He returned to Freiburg at the end of 1796 where his piano-forte was much sought after. The construction of the organ with four keyboards of the Saint Nicolas de Fribourg (1834) earned him great fame. He had the brilliant idea of supplementing the instrument with an echo keyboard whose pipes were placed in the narthex. This provision was often imitated thereafter, especially by Callinet brothers of Alsace.

**Saint-Martin/ Neidhart & Lhote:** In 1963, Joseph Neidhart opened an organ workshop Chézard-Saint-Martin in the Val-de-Ruz, in a beautiful building dating from 1715. He worked closely with Georges Lhôte. He built about 90 instruments. In 1982, he gave his company to three of its employees, Mr. Matthey, cabinet-maker, M. Aeschlimann and M. Jeanneret, organ builders. The new factory turned into a very authentic builder (especially to mechanical traction suspended keyboards). Organs of Chézard-Saint-Martin are of French or romantic tradition. Synthetic materials are not used; wood and leather are faithfully used.

**Samson Scherrer** (1698-1780) was a Swiss organbuilder originally from Toggenburg. His grandfather was an organ builder. From 1727 he was partnered with Emanuel Bossart of Bern (not

the Bossart family of Baar). They wanted to build an organ at the Heiliggeistkirche Bern, but the project was cancelled by the city council. Scherrer built the organ at the Lausanne Cathedral in 1733 on his own. He settled in Geneva and built important organs in France (Grenoble, Embrun, Valence). In 1756 he built the Geneva Cathedral's first organ after the Reformation.

The beginnings of the **Späth** family tradition go back to 1844 when Alois Späth apprenticed to the renowned organ builder Vitus Klingler. The first Späth generation made their name by well-built pneumatically controlled and romantic-sounding organs. In the boom of the 1960s, numerous churches were built in Switzerland, which led to high demand for new organs. The brothers Späth, under the direction of Joseph Späth, met the numerous orders based on the newly developed and partially mass-produced components for the new organ. Hans and Carmen Späth, as representatives of the third generation, took over the operation in 1974.

**Eberhard Friedrich Walcker** (1794 - 1872) took over his father's business and in 1820 settled in Ludwigsburg, Germany. He achieved great recognition upon completion of an organ for St. Paul's Church in Frankfurt (1833 -74 registers) and great demand for his instruments followed. Among his technical innovations was the discovery in 1840 of the cone valve that ushered in the age of the stop-channel chest. He sought improvements, which would result in a better and more stable wind supply. And he was the first builder to construct a large assembly room at his workshop in order to assemble the entire organ during construction. Many respected organ builders served apprenticeships in the Walcker factory during this time including Kuhn.

**Wälti Orgelbau** was started in 1911 by Ernst Wälti. After his studies in Germany and Spain, he opened an independent organworks in his workshop in Bern. By 1945 E. Wälti and Sons was established in Bern with his sons Felix and Kuno. In 1952 the company moved to Gümligen. The current company owner, Thomas Wälti, son of Felix, grew up in the family business and has been active as an organ builder since 1972. He received his education and training in Germany with a focus on organ maintenance, voicing, intonation and pipe working. He pursued studies in important historical instruments in Europe, participated in workshops, and took courses in Italy. In 1989 he took over the operation and management of the company, which has since borne his name.

## A Brief History of Swiss Organists

Before the Protestant Reformation, only a select group of performers sang the psalms during church services, not the congregation. But **John Calvin** believed that the entire congregation should participate in praising God in the worship service and already in his famous work, *Institutes of the Christian Religion* of 1536, he speaks of the importance of singing psalms. In the articles for the organization of the reformed church in Geneva, dated January 16, 1537, Calvin writes: "It is a thing most expedient for the edification of the church to sing some psalms in the form of public prayers by which one prays to God or sings His praises so that the hearts of all may be roused and stimulated to make similar prayers and to render similar praises and thanks to God with a common love." For this reason he wanted to create a songbook of hymns based on the psalms in the belief that in this form these Biblical texts would become more easily accessible.

After being forced to leave Geneva in 1538, Calvin settled in Strasbourg, where he joined the Huguenot congregation. It was in Strasbourg where he became familiar with the German versification of the psalms prepared by Martin Luther and others. Calvin shared these songs with his French congregation and also wrote some metrical versifications for them himself. Considering his own versions of the psalms not to be of sufficient quality, he turned to the French court poet Clément Marot, who already had versified most of the psalms in French during the first part of the sixteenth century. Set to melodies composed by Louis Bourgeois and others, the **Genevan Psalter** was born. These Genevan psalm settings are still widely used in churches all over the world and, in particular, the melody by Bourgeois, known as *The Old 100th* or "Doxology", is found in hymnals nearly everywhere.

The **classical music scene in Switzerland**, particularly since the 1848 Federation, has had international consequence. You may recognize some of the following names (and should look up those unfamiliar to you): Volkmar Andreae (conductor and composer), Ernest Ansermet (conductor), Matthias Bamert (conductor), Conrad Beck (composer), Ernest Bloch (composer), Guy Bovet (composer-organist), Willy Burkhard (composer), Jean Daetwyler (composer), Rudolph Ganz (conductor), Heinz Holliger (oboist), Arthur Honegger (composer), Klaus Huber (composer), Emile Jacques-Dalcroze (creator of eurhythmics), Paul Kletzki (conductor), Rolf Liebermann (composer and administrator), Frank Martin (composer), Kurt Oldman (film composer), Joachim Raff (pianist and composer), Lionel Rogg (organist and composer), Carl Rütli (organist and composer), Othmar Schoeck (composer), Ludwig Senfl (composer and organist), Fridolin Sicher (composer and organist), Soulima Stravinsky (musicologist), and Andreas Vollenweider (new-age musician).

**Ludwig Senfl** was a Swiss composer of the Renaissance, active in Germany but probably born in Basel around 1486. He lived in Zürich from 1488 until 1496, when he joined the choir of the Hofkapelle of Emperor Maximilian I in Augsburg. Apart from one

brief visit in 1504 he appears never again to have lived in Switzerland.

**Fridolin Sicher** (March 6, 1490 – June 13, 1546) was a Swiss composer and organist of the Renaissance era. Born in Bischofszell, he began his study of the organ at the age of 13 with Martin Vogelmaier, organist of Konstanz Cathedral. He then studied theology and in 1510 became a prebend and organist at St Agnes Church in Bischofszell. He later returned to Konstanz for further study with Hans Buchner (a pupil of Paul Hofhaimer). Sicher went on to become the organist of the collegiate church of St Gallen (circa 1516) and of St Michael's Church in Ensisheim (circa 1531). He returned to Bischofszell in 1537, where he was made both organist and chaplain of St Agnes Church. His *St Gallen Organ Book* (compiled between 1512 and 1521) contains 176 pieces, predominantly of sacred music, by over 90 Renaissance composers.

**Johann Jakob Mendel** (1809-1881) was born in Darmstadt, Germany, and on the recommendation of Rinck and G. Weber was appointed organist to the Cathedral of Berne in 1830. In 1864 the university endowed him with a doctor of arts degree and appointed him director of church music, and in 1875 he was appointed honorary professor by the faculty of liberal arts. Mendel died in Berne on 22 December 1881.

**Johann Gustav Eduard Stehle** (1839-1915) was born in Steinhäusen, Germany, and studied in Schwäbisch-Gmünd. In 1870 he assumed the position as organist at St. Columban's in Rorschach (Switzerland). He founded the St.Gallen Cecilian Society for the promotion of Catholic vocal music and in 1874 was appointed director of music at the Cathedral of St. Gallen and soon earned a fine reputation as a composer and conductor. The University of Fribourg endowed him with a doctor of arts degree in 1911.

**Otto Barblan** (1860-1943) was born in S-chanf in Canton Graubünden. After his musical studies at the Stuttgart Conservatory he became voice teacher at the state school in Chur in 1885. In 1887 he was appointed organist at St.Peter's Cathedral in Geneva. He also was taught organ and composition at the Geneva Conservatory. Barblan had a decisive influence on Geneva's musical life for nearly half a century.

**Henri Gagnebin** (1886–1977) was a Belgian-born Swiss composer. His first studies were in Bienne and Lausanne. In 1905, he spent eight months studying composition in Berlin. In 1908, he moved to Paris, where he studied organ with Louis Vierne and composition with Vincent d'Indy. He stayed there for eight years, during which he was organist at the Lutheran Church of the Redemption. In 1916, he became organist at the Temple de Saint-Jean in Lausanne, and taught courses at the conservatory. In 1925, he was invited to become director of the conservatory at Geneva, where he remained until his retirement in 1961.

Gagnebin worked in most musical genres, with the exception of opera: he wrote symphonies, two ballets, a trio, four quartets, a large number of pieces for various instrumental groups, four toccatas for the piano, a piano concerto, more than one hundred pieces on Huguenot psalms, two church sonatas and a number of organ pieces. He was a frequent contributor to music periodicals, including *La Tribune de Genève*.

**Bernard Reichel** (1901-1992) was a 20th-century classical composer from the French-speaking part of Switzerland. Born in Montmirail (canton of Neuchâtel), he settled in Geneva in his twenties and spent most of his life there, writing a great deal of music, mostly sacred, and working as a music educator. He taught harmony at the Geneva Conservatory for twenty years, and various classes at the Dalcroze institute for 53 years. He was also an organist, serving at the Protestant churches of Chêne-Bougeries and Eaux-Vives, two downtown parishes in Geneva. His musical language is militantly tonal considering the time in which he wrote and taught, and informed by folk music and medieval modes in a way reminiscent, perhaps, of Ralph Vaughan Williams' work. His work is little-known outside of Switzerland, overshadowed in particular by that of his contemporaries, Frank Martin and Arthur Honegger.

**Pierre Segond** (1913-2000), born in Geneva, was a Swiss organist and music educator who studied at the College of Geneva and later at the Paris Conservatoire with Marcel Dupré, where he won First Prize in Organ in 1938. Jehan Alain was his classmate. In 1942, Segond became titular of the cathedral organ in Geneva and continued in this position for 52 years, until 1994. He organized the Société des Concerts Spirituels. Though the old cathedral organ was not the best, he was able to convince the church leadership to contract with Metzler for a new organ in 1965. Segond gave numerous concerts in Switzerland and abroad. He played preferably Bach and other old masters, but also specialized in the works of Franck and contemporary French composers such as Alain, Litaize, Langlais and Messiaen. Segond was renowned as a music educator and taught several generations of organists, especially from Switzerland. The City of Geneva has a Prix Pierre Segond, which is awarded annually to a student organist of the Geneva Conservatory of Music.

**Samuel Ducommun** (1914-1987), a composer from Neuchâtel, studied organ under the tutelage of Louis Kelterborn and then Charles Fallier and received a prize for virtuosity in 1938. He also studied harmony with Charles Humbert and counterpoint and composition with Paul Benner. Following this he became a student of Marcel Dupré. His career as an organist began in 1934 in Corcelles (Neuchâtel) and continued at the 'Stadtkirche' in Bienne from 1938 until 1942. Neuchâtel became the center of his multiple activities as early as 1942; he was collegium organist, singing teacher at schools, piano teacher at the cantonal college and taught classes for organ, harmony, analysis, counterpoint and composition at the conservatory.

Ducommun performed the contemporary music of his time (Paul Müller-Zürich, Henri Gagnebin, Conrad Beck, Bernard Reichel, Jean Binet, Willy Burkhard, Rudolf Moser, Paul Hindemith) and played the French premiere of Frank Martin's *Passacaille* in 1950, the premiere of the Concerto for Organ and Orchestra by Rudolf Moser in Zurich under the direction of Hermann Scherchen in 1948, and the French premiere of the same concerto at the 'Temple de l'Etoile' in Paris under the direction of Léon Zighera in 1952. The importance of the organ is apparent in his catalog of works, including scores intended for concert or church service. While the style and the spirit of his compositions is French inspired and the architecture calls on classical forms with the fugue, passacaglia and sonata forms as examples, the expression is generally polytonal, sometimes atonal and often modal. Samuel Ducommun discovered a personal musical language which does not want to imitate person nor deny origins. If the material is traditional, the work is original.

**Lionel Rogg** (born 21 April 1936 in Geneva) is a Swiss organist, composer and teacher of musical theory. He showed exceptional musical gifts at an early age. At 15 he took charge of the Geneva St Boniface organ, and later, at the Conservatory of Geneva, he studied under Pierre Segond (a pupil of Marcel Dupré). He obtained degrees in harmony, counterpoint and fugue, and won scholarships, organ and piano prizes, and a First Prize for sight-reading. In 1959 he won second prize for organ at the International Music Competition of Munich. He also studied with Nikita Magaloff.

After three years of intensive study, in 1961 he gave a series of ten recitals of the complete organ works of J S Bach at the Victoria Hall, Geneva. These recitals were very enthusiastically received, and were followed by organ recitals in France, Spain, Belgium, Holland, Switzerland, and in England at St Albans and at the Royal Festival Hall in London.

Soon after his Geneva recitals, Rogg was invited to record the complete organ works of Bach on the new mechanical-action, electro-pneumatic registration 67-stop organ built in the Zurich Grossmunster by the Swiss firm Metzler & Sohne Orgelbau in 1958-1960. This program was begun in September 1961 and completed in September 1964, in ten sessions of three evenings each. The recording was made by the technical service of Radio Zurich using three microphones, two for the Positifs and one for the Great and Pedals, but was processed and mastered in England for Oryx Records. Rogg also recorded the complete Bach organ works for *Harmonia Mundi*, first released in 1970 and re-released on CD in 1992 and 2000, on the Silbermann organ in Arlesheim.

In addition to organ recitals, Rogg composes music, plays the harpsichord and makes recordings with chamber groups. He wrote a Manual on Counterpoint, and was Professor of Counterpoint and Fugue at the Geneva Conservatory. His 1969 recording of J S Bach's *Die Kunst der Fuge*, BWV 1080, issued by HMV, includes a form of the *Contrapunctus XVIII* with Rogg's own conjectural completion, in addition to the performance of the original

(incomplete) Fugue. Lionel Rogg continues to be fully active in recitals, master-classes, adjudication, and the many branches of his work, in Europe and beyond.

**Guy Bovet** (born 22 May 1942 in Thun) is a Swiss organist and composer who studied under Marie Dufour in Lausanne, Pierre Segond in Geneva and Marie-Claire Alain in Paris. From 1979 to 1999 he taught Spanish organ music at the University of Salamanca, and since 1989 he has been Professor of Organ at the Musikhochschule in Basel, Switzerland. He has also been a visiting professor or taught master classes at numerous conservatories and institutions in Europe and North America, has authored some 1,400 published papers on the history of the organ, composed several works for organ and other instruments, and released over 50 recordings. He is a noted scholar of historical organs, has advised on the restoration of historical instruments, made some of the first stereo recordings on organs in Mexico, and recently completed a multi-disc survey of pipe organs in the Philippines. He has also served as judge in important music competitions including the St Albans International Organ Festival.

**Carl Rütli** (born 1949), arguably the most important living Swiss composer of organ music, grew up in Zug. He took his A-levels at the monastery school in Engelberg, then studied music at the Zürich Conservatoire, finishing in 1975 with a Solisten-diploma in piano and organ. In 1976 he studied under Kendall Taylor and Richard Latham in London. Some of his compositions for a cappella choir were recorded by the choir of Brompton Oratory, London (1978), and the BBC Singers, and broadcast by the BBC (1982). Since then he has composed a steady output of largely religious choral works. His compositions also include the carol *'I wonder as I wander'*, which has been performed several times in recent years as part of King's College Cambridge's Festival of Nine Lessons and Carols. Rütli's music blends the English choral tradition with other genres including jazz and the blues. His work has been performed all over the world. Many of his works have been recorded on CD. He teaches piano at Zürich Conservatoire, gives concerts and recitals as a pianist and organist, and is the organist of the local church in Oberägeri, Zug.

**Hans Peter Graf** (b. 1954) studied at the teachers training college in Berne from 1972 to 1976, then earned an organist's diploma at the Berne Conservatory in 1980. He is the organist of the Nydegg Church in Berne as well as at the First Church of Christ, Scientist. He teaches piano, organ and keyboard and performs as a jazz musician in various bands.

**Hans-Jürgen Studer**, born in 1961 in Kehl am Rhein (Germany), studied at the Strasbourg Conservatory (France), the Zurich Conservatory, the Vienna Musikhochschule and at the Zurich Musikhochschule. Hans-Jürgen Studer is head organist and artistic director of organ concerts at the Reformed Church in the city of Zug, Switzerland.

Some additionally important organ works by composers who otherwise did not write for the instrument would include the *Pas-*

*sacaille* (1944) and *Agnus Dei* (1966) by **Frank Martin**, the *Fugue and Choral* by **Arthur Honegger**, *Six Preludes* (1949) and *Four Wedding Marches* (1950) by **Ernest Bloch**, and other works by **Klaus Huber**, **Rudolf Moser**, **Friedrich Klose**.

## Organ Observations: Some Useful Terms

Since we will be visiting organs built over a period of more than five centuries, you'll be exposed to a variety of different 'schools of thought' as regards the layout and mechanism of the instruments. Though a large book is really required to cover every detail, we provide you with a few explanations, in hopes that they, and your subsequent questions, and the instruments themselves, eventually will make things clear.

### Blockwerk, and the Evolution of 'Stops':

The primary distinction between church organs of the Middle Ages and those of the Renaissance is found in the widespread appearance of 'stop' controls on the later instruments. This characteristic is common to organs of all parts of Europe, and the success of this innovation can be seen even today in the way that almost all organs are built. Although some small instruments still are made without stops, they usually are meant for use in intimate environments such as a home or studio.

Although we expect an organ to have stop controls today, this was not the case with large Medieval blockwerk organs, where the entire chorus, or *pleno*, played as a totality...full organ, all the time. Wow, what a noise! But what if you wanted to use only a specific rank of pipes?

To be sure, stop controls in the form of slider or spring chests were developed before the 16th century, but it is only then that the practice of building large instruments with such mechanisms became common throughout all of Europe. The earliest descriptions of 'stop controls' show a separate keyboard used to play only the front pipes of a blockwerk. Other accounts mention a similar technique of construction which allowed the organist to play

- only the front pipes,
- or a small chorus made up of ranks sounding two or three pitches,
- or the complete ensemble

Although it is impossible at this date to reconstruct the manner in which different mechanisms developed in separate locations and then spread throughout the continent and to England, it is nevertheless true that the widespread use of stop control mechanisms ranks as one of the major distinguishing features of the "new" church organ in the 16th century. From that time forward, organists have had the ability to use separate ranks of pipes - - or groups of ranks, in the case of mixtures - - to build choruses of different color and strength and to play those ensembles from a single keyboard. But to understand how the stop controls work, you need to know something about the wind chest upon which the pipes stand, and the mechanism that links the keys to the valves/pallets in the wind chest that allow air to enter the pipes and make them speak.

### Slider Chest - Spring Chest:

The slider chest is the oldest, most reliable form of pipe organ chest still in use today. Originally, wind chests had only one style, the blockwerk chest, in which all ranks for any given note played all the time, with each note/pitch standing above its own 'note channel' in the wind chest. When a key was depressed, various mechanical linkages opened the valve of that 'note channel,' and the pipes, as many of them as the builder had provided, spoke. In some large organs the tutti was comprised of twenty or thirty ranks. These blockwerk instruments were excellent at creating an impressive 'din' during the church service, but weren't very useful for anything more subtle. By the 15th century, organists had a desire to 'stop' some of these sounds, and thus the slider was invented.

The slider is a thin board with holes that match the holes in the toe-board upon which the pipes stand. When the organist wants a particular rank of pipes to sound, he simply pulls a drawknob which, through various mechanisms, moves the slider so that the holes in the slider line up with holes in the toe-board and the 'note channel' in the wind chest, allowing the air to pass through to the pipe if a key is pressed to open the 'note channel' valve (see *Figures 1 and 3a*).

In another early 16th-century variant, the spring chest, the slider is replaced by separate, spring-loaded secondary pallets ('groove valves') for each pipe, spring-loaded and operated by stop-lever bars (*Figure 2*).

On the earlier organs, the pipes for each note stood directly in front of its key on the keyboard. By the mid-14th century the tracker action had been invented. Depressing a key with the finger pulled down a rod called a 'tracker,' the upper end of which was attached to one end of a long horizontal 'roller' (a rod mounted on a rollerboard), and caused the roller to rotate through 90°. At the other end of the roller was another tracker, which was pulled down in turn, its upper end opening the pallet for the relevant pipe or pipes (see *Figure 3b*). The great advantage of the rollerboard and trackers was that they could be as long as required, so that the pipe could, within reason, be at any distance from the key. Pipes could now be placed to the left or to the right of the keys, permitting the symmetrical arrangement of the front pipes, with sets of the longest pipes at each end. Indeed, that became the norm. The tracker mechanism allowed for the inclusion of separate chests of pipes, expanding the organ into an 'ensemble of organs'. Sometimes, a secondary manual would play pipes in a totally separate part of the instrument, located in a case behind or sometimes below the organist's bench or chair. This was called the Rückpositiv (Ger., "back positive") or 'chair organ'.



Figure 1

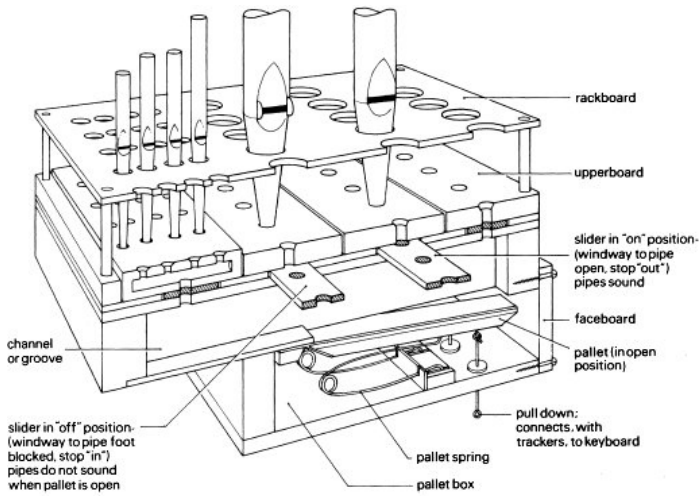


Figure 2

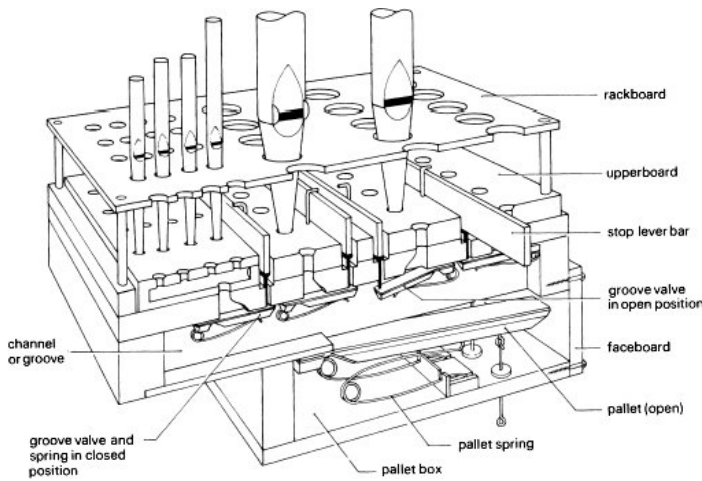
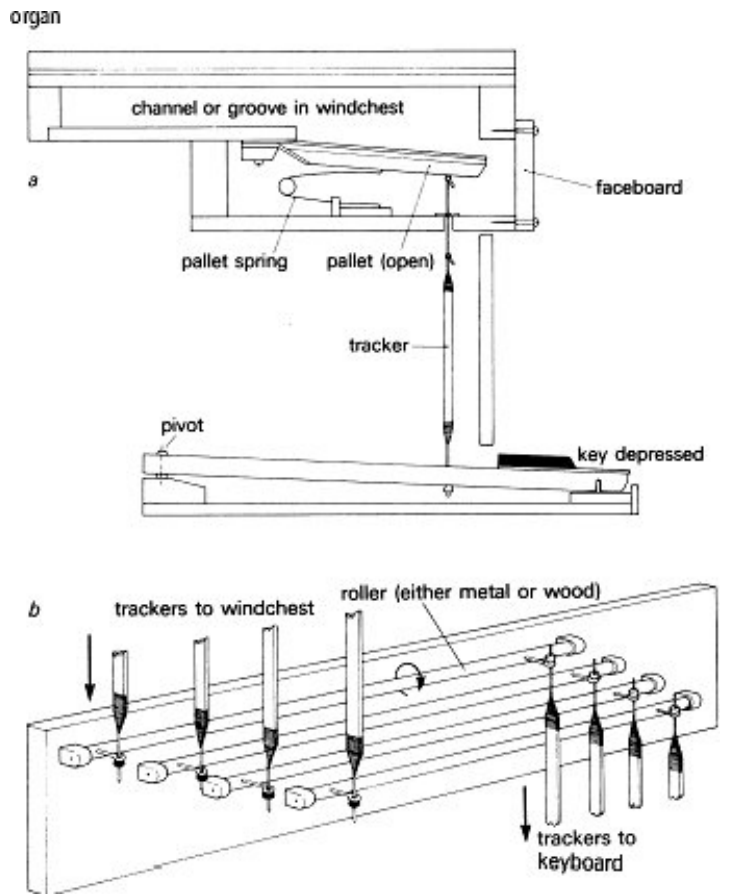


Figure 3 Connections between key and chest:(a)suspended action;the keys are pivoted at the back and hang on the trackers from the pallet valve; (b)detail of the rollerboard



# Organ Observations

A “Short Octave” or . . . “What in the world is going on at the bottom of this crazy keyboard?”

Quite a few of the organs we’ll visit have “short octave keyboards.” This is a keyboard or pedal board with a short bottom octave, which appears to begin on low E and hence appears not to have the bottom four notes – C, C#, D, and D#. However, this is a good example of appearances being deceiving. Actually,

- The E key plays low C
- The F# key plays D
- The G# key plays E
- The F key plays F
- The G key plays G
- The A key plays A, etc.

Therefore, the bottom octave actually lacks C#, D#, F# and G# and consequently has only the 8 pitches C, D, E, F, G, A, A#, and B. The reason for this was to save space in the organ and construction cost by omitting four of the larger pipes for pitches that were almost never needed in keyboard music prior to about 1700. Another advantage on instruments without pedals (or for keyboard players who could not play the pedals) was that larger intervals could be spanned by the left hand, and players could reach the low notes on the keyboard more easily. Presumably this is the main reason for such short octaves on early harpsichords.

## The Key of H or . . . “Huh?”

Remember that in German, the note B is called H, and B-flat is called B. Hence, the theme of B-A-C-H.

## Octave Designations or . . .”That keyboard goes from low C to two and a half octaves above middle c”

On the organ, the notes in the various octaves are usually designated as follows:

Bass octave = C, C#, D, etc.

Tenor octave = c, c#, d, or c<sup>0</sup>, C#<sup>0</sup>, d<sup>0</sup>

Middle octave = c1, c#1, d1 or c<sup>1</sup>, c#<sup>1</sup>, d<sup>1</sup>

Next octave = c2, c#2, d2 or c<sup>2</sup>, c#<sup>2</sup>, d<sup>2</sup>

Next octave = c3, c#3, d3, or c<sup>3</sup>, c#<sup>3</sup>, d<sup>3</sup>

*(Text by Bruce Stevens)*

## What is a “Free Reed,” and will you be handing out souvenirs for all of us?

Invented in the 19th century, the “free reed” is most commonly encountered as the tone-generating element in harmoniums, pump organs, harmonicas and accordions. Because of their characterful sound quality (and space-saving dimensions), free reed stops were briefly attractive to pipe organ builders in the middle/late 19th century.

Unlike the ‘beating reed’ elements found in the usual pipe organ stops (such as trumpets, clarinets, oboes, even French horns), which operate on the principal of a beating tongue (usually brass), secured at one end and vibrating over and on a ‘mouthpiece’ element (the shallot...think of a clarinet or saxophone mouthpiece), the free-reed tongue (also secured at one short end) swings freely in a slot and, by its motion, sets the adjacent wind into pitched activity. Free reeds usually have a somewhat softer ‘edge’ than their equivalent ‘beating reed’ cousins. -- JMB

## A Selective Swiss Organ Discography, by Church:

Many recordings of Swiss instruments, instrumentalists, composers and ensembles are available from the Swiss label **Gallo** <http://www.vdegallo.ch>; within that catalog are more than five dozen organ CDs.

The catalog of another Swiss label, **Guild Music** <http://www.guildmusic.com>, is a similarly rich resource for Swiss content. Do explore both online at your leisure.

Specific albums are here listed (alphabetical by city) for your convenience. Many are available either through the **Organ Historical Society's** online catalog <http://www.ohscatalog.org> or through [www.ArkivMusic.com](http://www.ArkivMusic.com)

**Historic Organs of Switzerland:** this set of eleven CD volumes is devoted to instruments large and small found throughout the country, played upon by Albert Bolliger (**Sinus Records**, OHS)

### **Berne, Cathedral (1999 Kuhn):**

Hyperion 67228 (OHS) – Christopher Herrick, Organ Fireworks Volume 9  
 IFO/Organ 70152 - Bernhard Leonardy plays Swiss Composers (Huber, Moser, Honegger, Klose)  
 Verlag Orgelbau Kuhn 2002 – Heinz Balli plays works by Bach, Mendelssohn, Martin and Liszt

### **Engelberg Kloster (1926 Goll):**

Motette 20331 (OHS) – Ester Sialm plays Rheinberger

### **Fribourg, Cathedrale (1834 Mooser):**

Gallo 1381 – Guy Bovet plays works and transcriptions by Franz Liszt

### **Geneva, Cathedrale (1965 Metzler):**

EMI 64289 – Lionel Rogg plays Bach Preludes, Toccatas and Fugues  
 EMI 81766 – Lionel Rogg plays Bach *Art of Fugue*  
 Festivo 6961962 (OHS) – Langlais in the 70's  
 Gallo 634 – Rogg and Rouet play works by Rogg  
 IFO/Organ 7103 – Lionel Rogg plays his own compositions  
 Querstand 0313 (OHS) – Johannes Geffert plays works by Flagler, Neukomm and Liszt

### **Geneva, Victoria Hall (1993 van den Heuvel):**

Festivo 141 (OHS) – Jeanne Demessieux plays Mozart and Liszt (old organ)  
 Cascavelle 1028 – Lionel Rogg plays Franck, Vierne, Widor, Bach and Brahms (new organ)  
 IFO/Organ 7005 (OHS) – Lionel Rogg plays Vierne, Widor, Liszt, Bizet and Rogg (new organ)

### **Lausanne, Cathedral (2003 Fisk):**

IFO/Organ 7210 (OHS) – Jean-Christophe Geiser plays Lübeck, DuMage, Liszt & Duruflé

### **Lausanne, St-François (1995 Kuhn):**

Edition Lade 033 – Jean-Pierre Leguay Improvises  
 Fuga 026 (OHS) - Roberto Marini plays Liszt and Reubke  
 Gallo 743 – Jean-François Vaucher plays Duruflé, Reger, Dupré  
 Gallo 1074 – Jean-François Vaucher plays Clerambault, Muffat, Mendelssohn, Widor and Vierne  
 Hortus 102 (OHS)– Jean-Francois Vaucher plays Liszt and Dvorak “New World”  
 Ligia Digital 0104131-03 – Olivier Vernet plays Liszt

### **Lucerne, Hofkirche St-Leodegar (1977 Kuhn):**

Guild 7337 – Carl Rütte plays his own compositions

### **Lucerne, Kultur und Kongresszentrum (1999 Mathis):**

Ars Musici 1289 (OHS) – Elizabeth Zawadke/Messiaen “Book of the Holy Sacrament”

**Lutry, Reformed Temple (1975 Füglistler):**

Gallo 628 – Anne-Caroline Prénat plays works of Bach

Gallo 728 -- Anne-Caroline Prénat and the Ensemble Vocal Arpege performs works of Bernard Reichel

**Neuchâtel, Collegiate Church (1996 Saint Martin):**

Gallo 654 – various performers explore the music of Samuel Ducommun

Gallo 943 – Guy Bovet plays a concerto by Norbert Moret

Gallo 987 – Guy Bovet plays Correa, Scheidt, Bach, Corrette, Gigout, Karg-Elert and Ravel

Gallo 1379 – Guy Bovet plays Organ Mass settings by Bovet, Petrali and Fumagalli

**Porrentruy, Stadtkirche (1985 Ahrend):**

Ligia Digital 0104064-98 – Olivier Vernet plays Johann Gottfried Walther

**Romainmôtier, Eglise Reformee (1972 Neidhart):**

Gallo 900 – Guy Bovet plays Bach at the Cathedral of Romainmôtier

**Romainmôtier, Grange de la Dime (1971 Alain):**

Gallo 683 (OHS) – Marie-Claire Alain plays Albert and Jehan Alain

Gallo 835 – Guy Bovet plays the Alain organ in Romainmôtier

**Seewen, Museum of Mechanical Musical Instruments (1912 Welte):**

Oehms 840, etc. (7 double-CD sets, available through Naxos) - *The Brittanic Organ*, performances via organ-rolls by some of the great players of the early 20th century in varied repertoire on a restored Welte Philharmonic Organ built originally for the ocean liner Brittanic.

**Valère, Basilica (1435 Anonymous):**

Gallo 088 – Guy Bovet plays Medieval, Renaissance and Baroque composers

Gallo 281 – Guy Bovet plays the Organ of Valère (Volume 2)

**Villmergen, St-Pierre et Paul (1976 Metzler):**

Hyperion 66813 (OHS) – Christopher Herrick plays Bach

**Winterthur, Stadtkirche (1888 Walcker-1984 Kuhn):**

MDG 3170893/4 (OHS) – Rudolf Innig plays Rheinberger

**Zofingen, Stadtkirche (1983 Metzler):**

Centaur 2311 (OHS) – Joseph Payne plays Pachelbel

**Zurich, Grossmünster (1960 Metzler):**

Mobilton 10452 – Andreas Jost plays works by Bach, Schumann, Franck and Brahms

Edition Lade 054 – Andreas Jost plays works by Isoir, Scheidt, Heiller, Alain and Bach

**Zurich, Neumünster (1881 Goll, old Tonhalle organ):**

Guild 7253 (OHS) – Jeremy Bines plays music of Swiss composers

Guild 7290 – Ursina Cafilish plays works by Swiss composers Forchhammer, Kirchner and Jucker

Guild 9340 – Ursina Cafilish plays works by Corrette, Bach, Richter, Dubois, Vierne and Türcke

Coronata 1221 – Ursina Cafilish plays works by Brahms

IFO/Organ 44 – Ursina Cafilish plays sonatas by Rheinberger

**Zurich, Tonhalle (1988 Kleuker-Steinmeyer, new organ):**

Motette 12921 (OHS) – Gunter Rost plays Petr Eben's *Job*

Priory 262 – Keith John plays Mussorgsky *Pictures* and Alain *Trois Danses*

Priory 264 – Keith John plays Bach and Reubke

Motette 40311 – Ulrich Meldau plays concertos by Richard Bartmuss

Dorian – various discs in an all-Bach series, plus other recordings were made here by Jean Guillou

**Other recordings by Guy Bovet:**

Gallo 583 – The Wurlitzer Organ in Geneva

Gallo 901 – Music by Mendelssohn and Widor

Gallo 1360/61/62/63/64 – Historical Organs of the Philippines

**Other recordings by Lionel Rogg:**

BIS 242 – Rogg plays Reger (in Stockholm)

BIS 346 – Rogg Plays Rogg (in Stockholm)

Harmonia Mundi 290772-83– Rogg plays the complete Bach at Arlesheim (12 CD set)

You are on your own finding CD albums for these instruments. Do let me know what you discover.

**Basel, Münster (2003 Mathis):****Basel, Predigerkirche (1974 Metzler):****Basel, Heiliggeistkirche (1921 Späth):****Basel, Karthauserkirche (1994 Edskes):****Basel, Theodorskirche (1983 Kern):****Berne, Dreifaltigkeitskirche (1980 Mathis):****Berne, Saints Peter and Paul (2011 Goll):****St-Urban (1721 Bossart-1993 Kuhn):****Einsiedeln, Abbey (1994 Mathis):****Lucerne, Jesuit Church (1982 Metzler):****Payerne, Abbatiale (1999 Ahrend):****Payerne, Eglise Paroissale (1993 Ahrend):****Saint-Ursanne (1776 Besançon):****Zurich, Fraumünster (1912 Kuhn):**

## Hosts



**MICHAEL BARONE** is a well known voice on public radio as host for national broadcasts of American Public Media's Pipedreams®, which celebrated its 30th anniversary in 2012. He came to Minnesota Public Radio in 1968, served as the system's music director through 1993, and continues as a Senior Executive Producer.

Barone is a graduate (B.M. in Music History) of the Oberlin Conservatory in Ohio, and an internationally known advocate for the pipe organ and its music. He has received special honors from the American Guild of Organists, the Organ Historical Society, the American Society of Composers, Authors and Publishers (ASCAP), and the Minnesota Music Hall of Fame for his contributions to the musical community at large and to organ music in particular.



**ELS BIESEMANS** was born in Antwerp and is at home on a number of different keyboard instruments, performing concerts on the clavichord, fortepiano, modern concert grand piano, harpsichord, and organ in most European countries, Japan, Canada and the U.S. She received a Master's degree in music performance majoring in piano, organ and chamber music at the Lemmens Institute in Leuven, Belgium. She subsequently completed advanced studies in fortepiano (Jesper Christensen) and organ (Andrea Marcon, Wolfgang Zerer) at the Schola Cantorum in Basel.

She has won prizes at well-known international competitions in Vilnius, Tokyo, Prague, Paris, and Montreal. In August 2012 she took First Prize in the international Arp-Schnitger Competition. One month later her first CD on fortepiano, the very first recording on a historical instrument of the cycle 'The Year' and other works by Fanny Hensel, appeared on the GENUIN label. Her discography also includes symphonic organ repertoire by Belgian and French composers as well as the complete works for organ by Maurice Duruflé on the Animato and Etcetera labels. She also has completed various recordings for Belgian and Swiss radio broadcasters.

Els Bieseemans has appeared in concert as a soloist with various chamber orchestras and performed the complete works for organ by Johann Sebastian Bach in 19 recitals. Since 2010 she has performed at and has also been the Artistic Director of the recital series at the Reformed Church in Zürich-Wiedikon. In addition to pursuing a career as a solo artist, she also gives master classes and often serves on the jury of international music competitions.



**TIM CHRISTOPH SCHMUTZLER** Born near Frankfurt/Main, Tim speaks German, French and English. He has studied in Göttingen Germany, Paris, and the U.S., and received a masters degree in Art History from Freie Universität in Berlin. Since 2005 he has been a tour manager for special interest and private tours all over Europe.

# Organists

**HEINZ BALLI**, born in 1941 in Bern. After training as a primary school teacher, he completed musical studies at the Conservatory in Bern. Following the acquisition of teaching diplomas for organ and piano and organ soloist diploma, he continued his studies in Paris with Marie-Claire Alain and as a participant in various master classes with Anton Heiller (Vienna) and Luigi Tagliavini Ferdinando (Bologna). In 1971, Heinz Balli was awarded 1st Prize at the International Organ Competition of Bologna, and the same year won the competition on Swiss Television. In 1990, Heinz Balli was selected as organist to the Berner Münster. He also teaches at the University of Music and Theatre in Bern, and at the State Teachers' Training College in Thun. He also was founder and longtime director of the choir motets Bern.

**MARCO BRANDAZZA** was born in 1960 in Milan and raised in Rivolta d'Adda (Cremona Province). He earned a degree in geology at the University of Milano 1985, and then completed a doctorate in paleontology. After a year working as a geologist with AGIP Mineraria, he commenced church music studies at the Academy for School and Church Music in Lucerne, and later at the Pontifical Institute for Sacred Music in Milan, specializing in Gregorian and Ambrosian chant. Since 1987, Brandazza has worked as a church musician in Central Switzerland, and now heads the Organ Documentation Centre at the Musik Hochschule Luzern. He is author of a wide variety of articles on church music and organ building in Italian, German and Swiss journals, and is a member of the International Association for Organ Documentation and the Forum for the Preservation and Development of Organ Heritage. He plays organ concerts in a duo with his wife Eva Brandazza.

**JÜRIG BRUNNER** grew up in St. Gallen, and studied piano and organ at the Winterthur Conservatory and the Music Academy of Basel, earning a soloist diploma with organist Eduard Müller. During more than two decades he oversaw church music and the concert series at the Reformed parish of St. Gallen. From 2001-2011 he worked as a lecturer for liturgical organ playing and improvisation at the Lucerne School of Music, and from 2003-2012 was organist at the Holy Spirit Church of Bern. Today he continues to be active in the city of Bern, and in addition to his concert and composition activities serves as an organ expert and competition judge.

**ANDRE BOCHUD** – biographical information will be provided on tour.

**URSINA CAFLISCH** was born in Chur/Grisons. She studied at the Academy of Music in Zurich and at the Sweelinck Conservatory in Amsterdam, where she earned the soloist diploma for organ with Piet Kee. She is an organist at the Neumünster Church in Zurich, where she plays the Alte Tonhalle Organ. She teaches

organ and liturgical music at the Conservatory and at the Academy of Music and Theatre in Zurich. She has recorded old Italian music, works by Bach, and music by Brahms, Rheinberger, Liszt, Franck and Widor.

**VÉRONIQUE DUBUIS-BIANCHI** is an organist and harpsichordist. Among her several teachers were Aline Baruchet, Demierre-François Delor, Dorota Cybulska, Monika Henking, and Christiane Jacottet. Currently she is organist of the Basilica of St. Theodule of Valère, teaches organ, piano, harpsichord, is active as a composer, and is Vice-President of the Association of Organists in Romandie, the western French-speaking area of Switzerland.

**JEAN-CHRISTOPHE GEISER** studied at the Berne High School of Music with Otto Seger. He was twice awarded the *Prix de la Fondation Göhner*, enabling him to study organ with François-Henri Houbart and attend a number of diverse courses in performance and interpretation. During his time at the High School of Music, he also studied law and musicology at the University of Berne. Geiser has enjoyed a rapid career growth since 1991 when, at the age of 26, he was named titular organist of the Cathedral of Lausanne, Switzerland's most important gothic building. In 1993 he was appointed Professor of Organ at the Lausanne Hochschule of Music, where he is currently dean of the organ and harpsichord department. He is also artistic director of the Cathedral's Concert Society. Geiser has performed throughout Europe, America and the former Soviet Union, and has made numerous recordings for several European radio networks, and was the moving force behind the idea of the new Fisk organ at the Cathedral in Lausanne.

**M. GRAMM** – biographical information will be provided on tour.

**MARTIN HEINI** was born in Lucerne in 1968 and studied at the conservatories in Lucerne and Århus, earning teaching diplomas for organ and piano, the Church Music Diploma, and the Organ Concert Diploma. In 1992 he was a prizewinner at the International Organ Competition Johann Sebastian Bach in Lucerne. Heini is a professor of piano at the University of Teacher Education Lucerne and professor of organ at the Lucerne School of Music. From 1999-2007 he was Head of Church Music Education, and since 1995 was responsible for church musicians in the parish of St. Catherine-Horw and artistic director of the concert series "Music at St. Catherine Horw". Heini performs regularly throughout Europe with repertoire ranging from the 17th century to the present. He has premiered several works by Swiss composers. His compact disc *Tongues of Fire*, with organ concertos by Carl Rütli and Francis Poulenc, received rave reviews in the international press. His newest solo CD is titled *Tango Argentino - Rhythm and Groove for Organ*. Martin Heini was awarded the Horwer Culture Award in 2010 and is the recipient of the Goll Medal in 2012 from Goll Organ Builders AG.

Organist and choirmaster **MICHEL JORDAN** is from the north of Vaud, where he has lived and worked since birth. From the age of seven he studied piano and sang in a children's choir. He taught at the College of Vuiteboeuf before finally devoting himself to music, studying choral conducting with Philippe Caillard and was inspired by the interpretations of Michel Corboz. He discovered the organ at age fourteen, led by Auguste Gonvers, and also studied at the Conservatoire de Lausanne with André Lug, receiving his diploma at the age of 28. Michel Jordan is organist of the Abbey of Romainmôtier and lives in the medieval town, also acting as the chapel choir director. He also is organist at Saint-Loup and Bochuz. For the record, he officiated as organist at the wedding of Diana Ross in Romainmôtier in 1986.

**OREN KIRSCHENBAUM** was born in Israel in 1982. He studied piano at the Music School of Tel-Aviv and graduated in 1999 with honors. Subsequently, he joined the Music Academy of the University of Tel-Aviv to study organ, theory and composition, and graduated in 2006 "summa cum laude". He then continued on a federal scholarship to the Schola Cantorum in Basel, studying organ with Andrea Marcon, Wolfgang Zerer, Lorenzo Ghielmi and Jorg-Andreas Botticher. In January 2010, he graduated with honors, and in 2012 completed a Masters in harpsichord and basso continuo with Jesper Christensen. Oren is a multiple prizewinner in international organ competitions, and since July 2009 has been principal organist of Reformed Parish of Zollikon. His activity as an organist, improviser and composer has taken him through the whole of Switzerland and to Germany, Austria and Italy. His first CD appeared in 2010, featuring organ music played on instruments by Friuli.

**P. AMBROS KOCH**— biographical information will be provided on tour.

Born in 1980 in Neuchâtel, **SIMON PEGUIRON** first studied violin before turning to the piano and organ. Alongside his general education at the Gymnasium Cantonal de La Chaux-de-Fonds, he also studied music at the city conservatory, graduating "with distinction" in organ and piano, and also completing a degree in music theory. He then studied organ with Guy Bovet at the Music Academy of Basel, and at the High School of Music in Zurich in the piano class of Homero Francesch. He graduated in June 2006 with highest honors and a soloist diploma for both instruments. He appears regularly in concert as accompanist, chamber musician, soloist and occasionally as a composer. He also is dedicated to arrangement and improvisation in various styles. He has taught piano at the Conservatoire of Neuchâtel since 2006 and, after ten years of activity at the Temple du Locle, in April 2009 replaced Guy Bovet as organist of the Collegiate of Neuchâtel.

**ANNE-CAROLINE PRÉNAT**, a student of Lionel Rogg, Pierre Segond and Michel Corboz, teaches at the La Chauds-de-Fonds Conservatory and is an organist for the Lutry Parish and has released a compact disc on the organ of that church.

**MARK RICHLI** was born in 1964 in Lucerne and studied at the Academy of Music in Zurich and Winterthur (organ and harpsichord) and the University of Zürich (musicology). Since 1980 he has played organ in various churches, and held the principal organist of St. Joseph, Zürich station since 1991. In 1983 he began a concert career as a soloist and with ensembles/orchestras playing organ, harpsichord, and harmonium. He specializes in historical keyboard instruments and has become an experienced restorer of keyboard instruments (specializing in the art-harmonium). From 1992 to 2000 he organized the "Konzertzyklus St. Josef" which focused on classical music apart from the mainstream, and in the summer of 2001 he led the "Zürcher Harmoniumtage," organizing many concerts, master classes, and conferences.

**BENJAMIN RIGHETTI**, born in 1982, discovered a passion for keyboard instruments at a young age, first for piano, organ and harpsichord, and later including clavichord and fortepiano. Between 2002 and 2007 he won many awards – the Swiss National Organ Competition, Musica Antiqua Bruges, Musashino Competition Tokyo, the Silbermann Competition in Freiberg, the Audience Award at the Chartres Competition, and the Grand Prix d'Orgue from the City of Paris. Righetti is titular organist at the Church of Saint-Francois in Lausanne, and organist-in-residence at the historic concert hall in the city of Bern. He also holds the posts of Professor of Organ at the Lausanne Conservatoire and at the University of Music Lausanne (HEMU), as well as at the Bern University of the Arts. His three CD albums, issued by the label K617, include Bach's Trio Sonatas recorded on three Swiss instruments, his own virtuoso arrangement for organ of Liszt's Sonata in B-minor, and Chorales by Cesar Franck and Brahms.

**DAVID RUMSEY** was born in Sydney, studied organ with Donald Hollier and Norman Johnston, travelled to Europe on scholarship in 1963 to continue studies with Jørgen-Ernst Hansen (Copenhagen), Marie-Claire Alain (Paris) and Anton Heiller (Vienna). In 1967, after graduating from the Vienna Akademie, he took a position at the University of Adelaide in South Australia, though he returned to Sydney in 1969 and, until 1998, was the regular organist with the Sydney Symphony Orchestra. In March 1999 he resigned his Lectureship at the University of Sydney to travel around Europe, USA and Canada, eventually settling in Basel, Switzerland, where he is involved in a complex of professional activities on the broader European, American and Australia/Pacific musical scene. He frequently deputizes in the Basel region and is one of the two titulaires at the Herz Jesu Church in Laufen. Rumsey is the author of many technical articles about organs and a partner in writing an organ lexicon now approaching publication. Currently he is consultant for the restoration of the famous Welte organ at Seewen (Switzerland).

The Swiss conductor, organist, harpsichordist and church musician **FRANZ SCHAFFNER** was born in Locarno and raised in Lucerne. He studied conducting, organ and piano at the Conservatorium and the Akademie für Schul- und Kirchenmusik in Lucerne. Further studies led him to Zürich, Basel and Frankfurt,



where he completed his training in conducting with Helmuth Rilling. Schaffner has had various involvements as a church musician in Winterthur and from 1984 to 1988 served as accompanist and conductor at the Luzern Theater. Since 1988 he has directed the Blasorchester Stadtmusik Luzern, and also taught conducting at the Konservatorium Luzern. Today he is director of the Bach Ensemble Luzern (from 1980) and the Luzerner Festwochenchor. He is organist at the Johanneskirche and the Franziskanerkirche in Luzern, and maintains a busy concert career as conductor, organist and harpsichordist. CD releases include accompaniments to Bach's Flute Sonatas and the *Goldberg Variations*.

The 59-year-old organist of the St. Leodegar Hofkirche in Lucerne, **WOLFGANG SIEBER** (b. 1955), has won the "Golden Treble Clef" Award for 2014. The prize is presented annually to individuals who work in a particular way for traditional music in Switzerland. Sieber organizes numerous popular concerts in the Hofkirche and designed worship services featuring folk musicians, yodeling and alphorn players, constructing musical bridges between folk music and the liturgy. Sieber's father was an organist, conductor and accordionist, and his mother was a well-known church choir singer. In addition to his work as a performer and composer, Sieber is also active as a teacher with children and young people in the district school Wattwil, as well as in the concert training class of the Swiss Association for Music Education. Sieber has been tireless in organizing fund-raisers for the restoration of the Hofkirche organ, and was particularly responsible for the reclamation of a considerable number of romantic-era stops that had previously been displaced and stored in the attic.

**VINCENT THÉVENAZ** is an eclectic musician who studied organ, piano, musical theory and musicology, conducting and literature. On top of that, he has learned many foreign languages and speaks six. He is Professor for Organ and Improvisation at the Conservatoire of Geneva, and titular organist in Chêne (Geneva). He likes combining the organ with various other instruments in chamber music ensembles, including saxophone, drums and even alphorn, and encourages composers to write for his instrument. In 2001 he founded a company, *La compagnie de quat'sous*, with which he produced and directed several shows (from opera to French songs). In 2005, he founded and directed the Orchestre Buissonnier, an orchestra of young musicians which performs regularly around Geneva.

**NICOLAS VIATTE** first studied in the organ class of Robert Märki at the Conservatoire of Neuchâtel, where he obtained a diploma in organ (1997), a teaching certificate (1999) and a diploma in music theory (2000). He then worked with Kei Koito at the Lausanne Conservatory where he obtained a concert diploma (2003). He then studied improvisation at the Fribourg Conservatory with Jean-Louis Feiertag. Since 2000, Viatte has been titular organist of the church Our Lady of Vevey, and since 2006 has also been co-titulaire organist at the Cathedral of St. Nicolas in Fribourg. He performs regularly as a soloist and accompanist, is co-chair of the Association of Romandie Organists with his colleague Anne Chollet, and a project manager for the Fondation Suisse.

**GABRIEL WOLFER**—biographical information will be provided on tour.

**BENOÎT ZIMMERMANN** earned the *Diplôme de Viruosité d'Orgue* at the Conservatory of Lausanne, and is organist for the Reformed Parish Church in Payerne.

# Tour Itinerary

*Note: The schedule may be adjusted at any time, so please reconfirm times daily.  
The itinerary is subject to change.*

## MON 12 MAY Depart U.S.

Fly non-stop, overnight from JFK or Chicago O'Hare to Zurich via Swiss Airlines. (Meals in-flight)

## TUE 13 MAY Arrive Zurich/Basel

TBA Pickup of early arrivals at Welcome Inn Kloten  
 1050A JFK flight arrives  
 1100 Chicago flight arrives  
 1145 Transfer to Basel  
 1245P Arrive Basel, time for lunch on own  
 200 Münster (2003 Mathis; IV+P/78)  
 300 Predigerkirche
 

- Hauptorgel (1974 Metzler; II+P/28)
- Swallow's Nest Organ (1985 Blank; II+P/11)
- Trunk organ (1974 Fleig; I/4)

 500 Transfer to hotel for check-in  
 700 Welcome dinner  
*Hotel Maximilian (Meals in-flight, D)*

## WED 14 MAY Basel

900A Begin Basel visits
 

- Theodorskirche (1983 Kern; III+P/36)
- Karthäuserkirche (1994 Edskes, after Schnitger; II+P/22)

 noon Lunch on own in Basel  
 100P Transfer to Seewen  
 140 Seewen Museum with David Rumsay  
 330 Return to the city  
 400 Heiliggeistkirche (1921 Späth; III+P/41)  
 545 Arrive hotel  
 Dinner on own  
*Hotel Maximilian (B)*

## THU 15 MAY Basel/Biel

800A Depart Basel  
 930 Arrive Porrentruy (1985 Ahrend; II+P/30)  
 1030 Depart Porrentruy  
 1100 Arrive St Ursanne (1776 Besançon; II+P/26)  
 noon Transfer to Delemont for lunch on own  
 130P Depart Delemont  
 330 Arrive St. Urban (1721 Bossart - 1993 Kuhn; III+P/40)  
 430 Depart St. Urban  
 600 Arrive Biel for hotel check-in  
 700 Dinner at hotel  
*Mercure Plaza (B, D)*

**FRI 16 MAY      Biel**

- 10A    Depart Biel  
 1030   Arrive Neuchâtel, Collegiale (1996 Saint-Martin; IV+P/39)  
 1130   Depart Neuchâtel  
 1230P   Arrive Bern  
 1230   Lunch on own  
 120    Bern Münster
  - Hauptorgel (1999 Kuhn; IV+P/71)
  - Swallow's Nest Organ (1982 Metzler; II+P/14)
 230    Transfer to Dreifaltigkeitskirche  
 245    Dreifaltigkeitskirche (1980 Mathis; III + P/41) and (2008 Fratti; 1/13)  
 345    Transfer to Peter u Paul  
 430    Peter u. Paul
  - Hauptorgel (1885-2011 Goll; II+P/28)
  - Crypt Organ (1993 Wälti; II+P/16)
  - Positiv (1986 Itten; I+P/4)
 500    Return to Biel  
 545    Arrive Biel  
       Dinner on own  
*Mercurie Plaza (B)*

**SAT 17 MAY      Biel/Lausanne**

- 830A   Depart Biel  
 930    Arrive Payerne
  - Abbatiale (1999 Ahrend; I+P/11)
  - Eglise Paroissale (1993 Ahrend; II+P/22)
 1130   Depart Payerne  
 1215P   Arrive Fribourg, lunch on own  
 130    Fribourg  
       Cathédrale
  - Hauptorgel (1834 Mooser; IV+P/61)
  - Choir Organ (1657 Manderscheid; II+P/18)
 300    Depart Fribourg  
 330    Arrive Bulle – St. Pierre-aux-Liens (1814/16 Mooser - 1986/95 Füglistler; II+P/26)  
 430    Depart Bulle  
 530    Arrive Lausanne for hotel check-in  
 700    Dinner at hotel  
*Hotel Lavaux (B, D)*

**SUN 18 MAY      Lausanne**

- 900A   Depart to Museum of Swiss Organs in Roche  
 930    Tour museum by special arrangement  
 1030 or so    depart Roche  
       Stop for lunch on own in la-Tour des Peilz or Vevey  
 315    Romainmotier visits
  - Grange de la Dime, (1971 Alain; IV/43)
  - Eglise réformée (1972 Neidhart & Lhote; IV+P/35)
 600    Depart Romainmotier  
 645    Arrive hotel in Lausanne  
 TBA    Dinner on own at hotel or near Cathédrale  
 815    Lausanne Cathédrale (2003 Fisk; V+P/102)  
*Hotel Lavaux (B)*

**MON 19 MAY      Lausanne**

830A Depart hotel  
 900 Lausanne, St. Francois, Eglise Réformée
 

- Hauptorgel (1777 Scherrer-1995 Kuhn; V+P/75)
- Orgue de choeur (1990 Formantelli; I+P/9)

 1030 Depart Lausanne  
 noon Arrive Geneva for lunch on own, plus free time  
 300P Cathédrale - Grand orgue (1965 Metzler; IV+P/67) and carillon  
 500 Cathédrale - Chapel of the Maccabees (1888 Walcker; II+P/10)  
 600 Depart Geneva  
 730 Arrive hotel  
 Dinner on own

*Hotel Lavaux (B)*

**TUE 20 MAY      Lausanne/Brig**

840A Depart hotel  
 900 Arrive Lutry, Reformed Temple, Zimmer (1791-1975 Füglistler; III+P/38)  
 930 Depart Lutry  
 1100 Arrive Valère - Basilica (1435 Anonymous; I+P/8)  
 noon Sion - Cathedral (1988 Füglistler; III+P/49)  
 Lunch on own in Sion/Valere  
 215P Depart Sion  
 300 Arrive Leuk, Ringackerkapelle (1805 Carlen meantone; I+P/11)  
 400 Depart Leuk  
 545 Arrive Brig for hotel check-in  
 700 Dinner at hotel

*Hotel Alex (B, D)*

**WED 21 MAY      Brig/Lucerne**

900A Depart Brig  
 1000 Arrive Reckingen, Geburt Mariens Kirche (1746 Carlen; I+P/15)  
 1100 Depart Reckingen  
 1115 Arrive Münster, Maria Himmelfahrt Kirche (1685 Anonymous; II+P/19)  
 1215P Depart for lunch on own at a gasthaus in the vicinity  
 130 Depart Münster  
 430 Visit Schloss Meggenhorn  
 615 Arrive Lucerne for hotel check-in  
 700 Dinner at restaurant near hotel then walk to Hofkirche  
 830 Hofkirche, St. Leodegar (1977 Kuhn; V+P/84)

*Hotel Drei Koenige (B,D)*

**THU 22 MAY      Lucerne**

830A Depart for visits to local Lucerne sites – walking in morning  
 900 Lucerne, Jesuit Church (1982 Metzler; III+P/39)  
 1045 Franziskanerkirche St. Maria in der Au (1988 Goll; III+P/33)  
 TBA Possibly visit another organ or do a cruise on the lake  
 415 Depart to Horw  
 500 Horw, St. Katharina (1996 Goll, III/43)  
 615 Return to Lucerne  
 700 Arrive hotel  
 Dinner on own

*Hotel Drei Koenige (B)*

**FRI 23 MAY Lucerne/Zurich**

- 830A Depart hotel  
 900 Arrive Zug
- Stadkirche (1995 Goll; III+P/35)
  - St. Oswald (1762 Bossart - Metzler 1972; II+P/27)
- 1100 Depart Zug  
 1145 Arrive Thalwil – lunch (own expense) at local restaurant by church  
 100P Thalwil – Protestant Church (1865 Haas - 1989 Thomas Itten; II+P/16)  
 and (1946 Kuhn; III+P/49)
- 245 Depart Thalwil  
 330 Arrive Zurich  
 Grossmünster
- Hauptorgel (1960 Metzler; IV+P/66)
  - Sacristy (1987 Kuhn; II+P/5)
  - Helferkapelle (1754 Looser; I/6)
- Fraumünster (1912 Kuhn-1953 Genf; IV+P/79) – to view Chagall windows only  
 530 Zurich, St. Josef (1968 Metzler; III+P/38) and (1925 Louis Debierre; I/V)  
 645 Arrive for hotel check-in  
 Dinner on own  
*Krone Unterstrass (B)*

**SAT 24 MAY Zurich**

- 815A Depart hotel  
 830 Zurich, Bühlkirche (1897 Goll; III+P/44)  
 1000 Depart to Einsiedeln  
 1215P Einsiedeln Abbey organ visit
- Main Organ (1994 Mathis; IV+P/62)
  - Marien Organ (1988 Mathis; III+P/34)
  - Choir Organ (1754 Bossard - 1985 Mathis; II+P/29)
- 215 Return to Zurich  
 300 Neumünster – former Tonhalle organ (1881 Goll-1995 Kuhn; III+P/52)  
 430 Return to hotel  
 700 Farewell dinner at Zunfthaus zur Waag.  
*Krone Unterstrass (B, D)*

**SUN 25 MAY Return to U.S.**

Transfer this morning for the return flight to the U.S. (B, Meals in-flight)

Basel

## Münster

**The Organ:**

**2003 Mathis (IV+P/78)**

**The Organist: Els Biesemans**

The history of the cathedral organs goes back to the 13-14th centuries. An original organ was identified in 1303, however this organ was destroyed by the earthquake of 1356. The development of the organs is described on the website of old cathedral organs in more detail. Friedrich Haas built a new organ in 1855 with 60 stops on 4 manuals and pedal. This was renovated by Kuhn in 1955 adding 14 stops. The original, unique case was preserved. In 2000 the Kuhn organ was dismantled and sent to Moscow as a gift of aid to Eastern Europe and rededicated in the local cathedral on January 16, 2005.



In 2002 construction began on the new organ by Mathis AG, Näfels, with 78 stops on 4 manuals and pedal. The organ was installed in December of that year and dedicated on Pentecost on June 8, 2003. The instrument is divided into two main parts and exposes the previously covered west window. The designers consider this an instrument that is not only to be heard, but to be seen – an independent piece of “furniture” in its own right. According to the architectural design, this organ is asymmetrically built with the right side rising slightly higher than the left side. For this reason the C side and the C sharp side had to be switched from their normal positions: the C side is on the right and the C sharp side is on the left. The Rückpositiv is also divided in the lower part of the two side towers, which also includes the Hauptwerk. The keyboards can be coupled mechanically and/or electrically. When they are mechanically coupled the force required to press a key increases; during electronic coupling the required force remains the same. The console connects the two towers and rises about 70 centimeters above the floor of the gallery; it must be climbed using steps in the front and with the help of side handles, similar to an engineer climbing into a locomotive. This has earned the console the nickname «the cab».

## Stop List

<b>Münster, Mathis-Orgel von 2003</b>			
<b>Basel</b>			
<hr/>			
<b>Typ:</b>	Traktur: mechanisch		
	Registratur: mechanisch		
	Windladen: Schleifladen		
<b>Baujahr:</b>	2003		
<b>Einweihung:</b>	8. Juni 2003		
<b>Orgelbauer:</b>	Mathis AG, Näfels		
<b>Manuale:</b>	4 + Pedal		
<b>Register:</b>	78		
<b>Manual I, C - a<sup>'''</sup>, Rückpositiv</b>			
	Praestant 8'		
	Gedackt 8'		
	Quintatön 8'		
	Oktave 4'		
	Rohrflöte 4'		
	Sesquialter 2 2/3'+1 3/5'		
	Oktave 2'		
	Blockflöte 2'		
	Larigot 1 1/3'		
	Scharff IV - V 1 1/3'		
	Krummhorn 8'		
<b>Manual II, C - a<sup>'''</sup>, Hauptwerk</b>			
	Prinzipal 16'		
	Bourdon 16'		
	Oktave 8'		
	Bourdon 8'		
	Flöte harmonique 8'		
	Gambe 8'		
	Oktave 4'		
	Flöte 4'		
	Grossterz 3 1/5'		
	Quinte 2 2/3'		
	Superoktave 2'		
	Mixtur major V 2 2/3'		
	Mixtur minor IV 1 1/3'		
	Cornet V 8'		
	Trompete 16'		
	Trompete 8'		
	Clairon 4'		
<b>Manual III, C - a<sup>'''</sup>, Schwellwerk</b>			
	Bourdon 16'		
	Diapason 8'		
	Cor de nuit 8'		
	Viole de Gambe 8'		
	Voix céleste 8'		
	Prestant 4'		
	Flöte octaviante 4'		
	Salicet 4'		
	Octavin 2'		
	Piccolo 1'		
	Harm. aetherea 2 2/3'		
	Plein jeu V 2 2/3'		
	Bombarde 16'		
	Trompette harmonique 8'		
	Hautbois 8'		
	Voix humaine 8'		
	Clairon 4'		
	Tremulant		
<b>Manual IV, C - a<sup>'''</sup>, Positiv (schwellbar)</b>			
	Pommer 16'		
	Prinzipal 8'		
	Doppelflöte 8'		
	Violflöte 8'		
	Salicional 8'		
	Unda maris 8'		
	Fugara 4'		
	Trichterflöte 4'		
	Gemshorn 4'		
	Nasard 2 2/3'		
	Doublette 2'		
	Terz 1 3/5'		
	Mixtur 4-5fach 2'		
	Cymbel III 1'		
	Fagott 16'		
	Zinke 8'		
	Clarinete 8'		
	Tremulant		
<b>Pedal, C - g'</b>			
	Prinzipal 32'		
	Subbass 32'		
	Holzprinzipal 16'		
	Gedecktbass 16'		
	Violone 16'		
	Oktave 8'		
	Flöte 8'		
	Cello 8'		
	Oktave 4'		
	Flöte 4'		
	Hintersatz IV 4'		
	Mixtur IV 2 2/3'		
	Bombarde 16'		
	Posaune 16'		
	Trompetenbass 8'		
	Tromba 8'		
<b>Sonderregister:</b>			
	Cymbelstern		
<b>Koppeln, Spielhilfen:</b>			
	- Normalkoppeln IV - III, IV - II, III - II		
	IV - P, III - P, II - P		
	- Registercrescendo		
	- Koppelhilfe (mech. - elektr.)		
	- Kopplung Schwelltritte SW - Pos.		
	- Tutti		
	- elektronische Setzerkombinationen		
	mit Sequenzer und Direktanwahl		
	- Negativ-Kombination		
<b>Stand:</b> September 2003			

## About the Church

The Basel Münster is one of the main landmarks of the city. It adds definition to the cityscape with its red sandstone architecture and coloured roof tiles, its two slim towers and the cross-shaped intersection of the main roof. The Münster is listed as a heritage site of national significance in Switzerland.

The hill on which the Münster is located today was already a building site in the late Celtic Era in first century BC. A small temple later was replaced by a Roman fort. The bishop's see was relocated from Augusta Raurica (today Kaiseraugst) to Münster hill during the Early Middle Ages. There is no historical evidence for the existence of a cathedral before the 9th century. Some time after the turn of the first millennium a new building in the early Romanesque style was built. At the end of the 11th century a tower made of light-colored limestone and molasse was erected on the western side of the building. This historic structure remains forming the bottom part of the north tower (Georgsturm) today. The building as it stands today dates back for the most part to the late Romanesque building constructed in the last third of the 12th century and completed around 1225. On the foundations of the previous buildings a church with three naves and a transept was built. In the second half of the 13th century, probably after a fire in 1258, the western facade was completed, north tower (Georgsturm) received a third story and the southern tower was started.

Even though the church was supported by massive pillars, an earthquake in 1356 destroyed five towers, the choir and various vaults. The church was rebuilt with two towers instead of five and in 1363 the main altar was consecrated. The southern tower (Martinsturm) was completed on 23 July 1500 - this date marks the official architectural completion of the minster. The towers are named after Georg and Martin, saints of the knights. Copies of both saints are portrayed by corresponding equestrian sculptures next to the main entrance upon high pilasters below the particular towers. In the 19th century two major restorations took place. From 1852 until 1857 the rood screen was moved and the crypt on the western side was closed. In the 20th century the main aim of renovations has been to emphasize the late Romanesque architecture and to reverse some modifications made in the 1850s. Additionally, the floor was returned to its original level in 1975 and the crypt reopened. A workshop dedicated to taking care of the increasingly deteriorating sandstone exterior was set up in 1985.

Until the Reformation, the Basel Münster was the church of the bishop and the main church of the Diocese of Basel. On 9 February 1529, all religious images were removed from the cathedral and the Minster became the main congregation in the city of the Swiss Reformed Church, which has been the sole owner of the building ever since the separation of church and state. The City of Basel, however, still contributes three quarters of the building's maintenance costs. Currently the congregations of the Gellert Church and St. James Church, two other churches in Basel, also make up part of the congregation of the Münster. Regular services and special musical events take place in the church throughout the year.





Basel

# Predigerkirche

**The Organ: Hauptorgel**

**1974 Metzler (II+P/28)**

**The Organist: Els Biesemans**

In 1766 enough funds had been collected to make it possible to have an organ built by the already famous Silbermann family. A single key-board organ with pedal and 16 stops was commissioned. Silbermann then suggested to add a Rückpositiv, which had not been included in the first estimate. The construction was completed by October 10, 1767. A year later Silbermann sent the proposal for the planned Rückpositiv and also for an 8' "Voix humaine" stop and the tremulant. These were built by his sons in 1769.

Thanks to the high quality and the good condition of the Silbermann organ, the organ remained unchanged until 1875. It was then decided that the old rood screen would be demolished, a new west gallery would be built, and the organ would be placed on this gallery. Friedrich Goll was appointed to move and renovate the instrument. Mechanical cone chests, a free-standing console, and new pipes were added. The organ was erected in the west gallery, even though the rood screen remained standing. Just two years later the organ needed repair and retuning.



## Stop List

After continued alterations, it was decided in 1974 that the instrument would be restored at the same time as a renovation of the church. Because much of the original Silbermann organ was available as originally designed, the Silbermann organ was restored to its original condition, and all incompatible changes and additions were removed, which was possible thanks to the files and photographic documentation that were preserved in their entirety. The restoration was overseen by Metzler, Dietikon. At the same time the 1 1/3' Larigot stop and the 4' flutes that Silbermann recommended, but were not accepted, were added. In order to return the tracker action to its original condition, the pedal coupling was left out, however two stops were added to the pedal division (4' Prestant and 2' Fourniture). The casing was carefully restored and sealed as it was in the original.

### Predigerkirche, Basel

**Typ:** Traktur: mechanisch  
Registatur: mechanisch  
Windladen: Schleifladen

**Baujahr:** 1974

**Orgelbauer:** Metzler AG, Dietikon

**Manuale:** 2 + Pedal

**Register:** 28

#### Manual I, C - g<sup>'''</sup>, Hauptwerk

S Bourdon	16'
S Montre	8'
Bourdon	8'
Praestant	4'
S Nasard	2 2/3'
Doublette	2'
Tièrce	1 3/5'
Sifflett B/D	1'
S Cornett V (ab c')	
Fourniture III	1'
Cimbale II	1/2'
Trompette	8'
Voix humaine	8'
Tremblant doux	

#### Manual II, C - g<sup>'''</sup>, Rückpositiv

Bourdon	8'
Praestant	4'
Flöte	4'
Nasard	2 2/3'
Doublette	2'
S Tièrce	1 3/5'
Larigot	1 1/3'
Fourniture III	2/3'
Cromhorn	8'
Tremblant fort	

#### Pedal C - d':

S Soubasse	16'
S Flöte	8'
Praestant	4'
S Fourniture III	2'
Bombarde	16'
Trompette	8'

S = Originalregister Silbermann

#### Koppeln, Spielhilfen:

- Manual-Schiebekoppel

**Stand:** Sommer 2002

## The Organ: Swallow's Nest Organ

### 1985 Blank (II+P/11)

### The Organist: Els Biesemans

The year of the first swallow's nest organ at the Predigerkirche is not exactly clear, but it must have been before 1440, because the organist "Magister Michael" played on this instrument and he died in 1442. The organ builder Johannes Tugy was commissioned to rebuild the organ in 1487 and it was completed in 1493. This was the model of the current organ. During renovation of the church in 1978 the original Tugy contract was discovered and it was used as the guideline for the Dutch organbuilder Sebastian Blank's recreation. The original organ's disposition remained unknown, so a 1517 contract with Tugy for a similar instrument in Biel was used as the guideline.



## Stop List

<b>Predigerkirche, Schwalbennestorgel</b>		<b>Manual II, F - a", Brustwerk</b>	
<b>Basel</b>		Flöte	4'
		Gemshorn	2'
		Regal	8'
<b>Typ:</b>	Traktur: mechanisch Registratur: mechanisch Windladen: Schleifladen	<b>Pedal:</b> C - c'	
<b>Baujahr:</b>	1985	Kontra-G, (G - c')	16'
<b>Orgelbauer:</b>	Sebastian Blank, Herwijnen NL	F - c' an Hauptwerk angehängt, C - E eigene Pfeifen.	
<b>Manuale:</b>	2 + P	<b>Sonderregister:</b>	
<b>Register:</b>	11	Vogelsang Cimbelstern	
<b>Manual I, F - a", Hauptwerk</b>		<b>Koppeln, Spielhilfen:</b>	
Praestant	8'	Tremulant auf alle Werke wirkend	
Gedackt	8'	Sperrventil für Manual I und Pedal	
Oktave	4'	Sperrventil für Manual II	
Quinte	2 2/3'		
Superoktave	2'		
Hörnli II	1 1/3' + 4/5'		
ab c'	2 2/3' + 1 3/5'		
Mixtur IV - VI	1 1/3'		
Cimbel II	1/2'		
		<b>Stand:</b> März 2003	

## The Organ: Trunk Organ 1974 Fleig (I/4)

The trunk organ was built in 1974 by Bernhard Fleig, Basel, with 4 stops on one manual.

### Stop List

**Predigerkirche, Chororgel  
Basel BS**

**Typ:** Traktur: mechanisch  
Registratur: mechanisch  
Windladen: Schleifladen

**Baujahr:** 1974

**Orgelbauer:** Bernhard Fleig, Basel

**Manuale:** 1

**Register:** 4

**Manual I, C - d'''**

Coppel	8'
Hohflöte	4'
Oktave	2'
Quinte	1 1/3'

**Stand:** Sommer 2002



## About the Church

The Basel Preacher Church was built from 1233 to 1237 as a monastery church of the Dominican Order. On the occasion of the renovation from 1262 to 1269, it was one of the first churches in the Upper Rhine to have had its gothic style changed. During the Basel earthquake in 1356, large parts of the church were destroyed. The church was rebuilt during the Council of Basel in 1431 to 1449 and is actively used by the participants. The baptismal font decorated with rose petals dates from the early 15th century. The keystones of the vault show simple leaf pattern and the symbols of the Evangelists. The small wooden roof turret was replaced in 1423 by a stone bell tower, and facing north and south, a head of Christ is ever appropriate. In 1857, the monastery buildings were demolished and the church was renovated from the ground up.



Basel

# Karthäuserkirche

**The Organ: 1994 Edskes, after Schnitger  
(II+P/22)**

**The Organist: Oren Kirschenbaum**

As of 1930 the church was outfitted with a new organ by Kuhn with 10 stops on two manuals and pedal. With the renovation of the church in 1994, a new instrument was ordered to replace the Kuhn organ. Bernhard Edskes provided this new organ with 22 stops on three manuals. It is a copy of the Arp Schnitger organ in the church orphanage of Hamburg from 1693/94 with the following features:

- The casing is made of untreated, hand planed oak built without screws or nails.
- Brustwork doors and crowning are hand carved.
- The pipes were made according to Schnitger's preferred techniques and alloys
- The labial front pipes are covered in gold leaf.
- The open pipes are all cut to length of tone and don't have a tuning device
- Stopped pipes are soldered to tone length

## Stop List

<b>Waisenhauskirche, (ehem. Kartäuserkloster) Basel</b>				
<b>Typ:</b>	Traktur:	mechanisch		
	Registrator:	mechanisch		
	Windladen:	Schleifladen		
<b>Baujahr:</b>	1994			
<b>Orgelbauer:</b>	Bernhard H. Edskes, Wohlen AG			
<b>Manuale:</b>	2 + Pedal			
<b>Register:</b>	22			
<b>Manual I: CDEFGA - c''', Oberwerk:</b>			<b>Manual II: CDEFGA - c''', Brustwerk:</b>	
	Principal	8'	Gedackt	8'
	Rohrflöte	8'	Blockflöte	4'
	Octave	4'	Octave	2'
	Nasard	3'	Waldflöte	2'
	Sesquialter II	2 2/3'	Quinte	1 1/2'
	Superoctave	2'	Scharff IV	1/2'
	Mixtur IV – VI	1 1/3'	Dulcian	8'
	Trommet	8'		
<b>Manual II: CDEFGA - c''', Brustwerk:</b>			<b>Pedal, CDE - d'</b>	
	Gedackt	8'	Subbass	16'
	Blockflöte	4'	Octavbass	8'
	Octave	2'	Octave	4'
	Waldflöte	2'	Mixtur IV	2 2/3'
	Quinte	1 1/2'	Posaune	16'
	Scharff IV	1/2'	Trommet	8'
	Dulcian	8'	Cornet	2'
<b>Manual II: CDEFGA - c''', Brustwerk:</b>			<b>Koppeln, Spielhilfen:</b>	
	Gedackt	8'	- Manualschiebekoppel	
	Blockflöte	4'	- Tremulant, auf alle Werke wirkend	
	Octave	2'	- Sperrventile zu jedem Werk	
	Waldflöte	2'		
	Quinte	1 1/2'		
	Scharff IV	1/2'		
	Dulcian	8'		
<b>Manual II: CDEFGA - c''', Brustwerk:</b>			<b>Stand: 2002</b>	



### About the Church

From 1401 until the Reformation this was a Carthusian monastery. The area was abandoned from 1564 until it was converted into the municipal orphanage in 1669.

The history of the church is not very detailed; at least we know that it was converted into dormitories in 1822. It is not documented when it was converted back into a church, but the local Lutheran community was founded in 1893.

The orphanage is still in use, so the area is only publicly accessible in the daytime and only the northeastern part where the church is located.



## Basel

## Theodorskirche

**The Organ: 1983 Kern (III+P/36)**

**The Organist: Oren Kirschenbaum**

In 1770 J.A. Silbermann built an organ for the Theodorskirche and it was sold in 1916, but the casework and Rückpositiv were repurchased by the Basel Historical Museum and eventually made available to Peterskirche for their new organ. An entirely new organ was built for Theodorskirche in 1917 by J. Zimmermann of Basel. By 1978 consideration was given to the replacement of the no longer technically faultless organ. An investigation revealed that the casing, fan, and some of the stops from an even older organ had been used. Since the rather romantic disposition of the instrument fit well into the space visually and tonally, it was decided to build a new organ using the old casing and most of the old stops.

The Kern firm was awarded the contract and the the organ was dedicated on November 27, 1983. In 2005 they cleaned and revised the instrument modifying the Hautbois from its original 4' pitch to 8'.



## Stop List

<b>Ref. Theodorskirche</b>		<b>Manual II, C - g<sup>m</sup>, Grand-Orgue</b>		<b>Pédale, C - f'</b>	
<b>Basel</b>		Bourdon	16'	Soubasse	16'
		Montre	8'	Flûte	16'
		Bourdon	8'	Flûte	8'
<b>Typ:</b>	Traktur: mechanisch	Prestant	4'	Prestant	4'
	Registratur: mechanisch	Doublette	2'	Fourniture V	
	Windladen: Schleifladen	Cornet V		Bombarde	16'
<b>Baujahr:</b>	1983	Plein-jeu V		Trompette	8'
<b>Einweihung:</b>	27. November 1983	Voix humaine	8'		
<b>Orgelbauer:</b>	Alfred Kern, Strasbourg F	Trompette	8'	<b>Koppeln, Spielhilfen:</b>	
		Clairon	4'	- Normalkoppeln III - II, III - I, I -	
		Tremblant		III - P, II - P, I - P	
<b>Manuale:</b>	3 + Pedal			- Einführungstritt Zungen (GO)	
<b>Register:</b>	36	<b>Manual III, C - g<sup>m</sup>, Récit Expressif</b>		- Einführungstritt Zungen (Péd)	
<b>Manual I, C - g<sup>m</sup>, Positif</b>		Gemshorn	8'		
Bourdon	8'	Voix céleste	8'	<b>Stand:</b>	Februar 2003
Salicional	8'	Bourdon	8'		
Prestant	4'	Prestant	4'		
Flûte à cheminée	4'	Flûte en bois	4'		
Nazard	2 2/3'	Doublette	2'		
Doublette	2'	Larigot	1 1/3'		
Tierce	1 3/5'	Plein-jeu IV			
Fourniture III	1 1/3'	Plein-jeu V			
Cromorne	8'	Chalumeau	8'		
Tremblant		Hautbois	8'		
		Tremblant			

### About the Church

The first time a church was mentioned on this site was in 1084. At the beginning of the 12th century it belonged to the monastery of St. Alban. Tombs dating from the 8th century were found in 1947 within the church. In the Basel earthquake in 1356, large parts of this church were severely damaged. Reports from 1402 indicate the extent of the destruction, as follows: [The church was] shocked, upset and taken out of the mold. Both church towers collapsed in part, the altar was also badly damaged. Only the north tower was later rebuilt.



**Seewen****Das Museum für Musikautomaten**

A world-famous collection of music and movement, the Museum of Music Automats in Seewen, Solothurn, houses one of the largest and most famous collections of its kind, featuring Swiss music boxes, disc music boxes, clocks, watches and jewellery, as well as other music automatons.

This institution is a Swiss federal museum. It is one of the principal tourist attractions and cultural highlights of north-western Switzerland and the “Schwarzbubenland” region. The modern museum building is designed to fit in with the surrounding countryside, its colour and materials reflecting the rough yellow of the Jurassic limestone. Surrounded by the picturesque Jura landscape, the museum offers the additional pleasure of a restaurant and the opportunity for an excursion outdoors.

Researchers at the Museum of Music Automats in Seewen are confident that they have discovered the long-lost organ of the Britannic - the sister ship of the ill-fated Titanic, which sank on its maiden voyage in 1912.

The instrument, which is documented in drawings and a photograph, had been missing for nearly a century. It was unearthed during the restoration of the Welte philharmonic organ belonging to the Museum of Music Automats.

Dr. Christoph E. Hänggi, Director of the Museum, explains: “The organ builders were cleaning three areas under the soundboard of the organ that are not normally accessible, and found three identical stamped marks reading “Britannic”.

“We’d actually always believed that our Welte philharmonic organ must have been made between 1912 and 1914, but we had no evidence of its history prior to 1920. Although the historical Welte catalogues in our academic archive contained a photograph of an organ in the stairway of the Britannic, we had never remotely considered that it could be our organ.”





Basel

# Heiliggeistkirche

The Organ: 1921 Späth (III+P/41)

The Organist: Oren Kirschenbaum

The instrument, which was inaugurated on October 2, 1921, has a free standing console and a tubular pneumatic action with membrane chests. The pneumatic delay is very limited, since the paths from the keyboard to the 4 divisions are about the same length and relatively short. In 1946 the Kuhn company conducted a general review for dust and dirt. As a result, a new blower was installed, some pneumatic stations were improved, and in the 3rd Manual the register Voix Céleste 8 was replaced with a new Terz 1 3/ 5' register. Other changes were not undertaken. In 1958 replacing the Romantic styled organ was considered, because it did not fit with the contemporary taste for mechanical Baroque organs and therefore was considered "bad". Here are some excerpts from various experts: "... tonal obsolescence and poverty; few nuances; sins against the physical laws of the organ; bland, flat, mushy, asthmatic, consumptive instrument; bad boring, miserable material; worn out, imprecise, unreliable technical apparatus. . ." However, a rebuilt or new organ was out of the question for financial reasons. In 1975, during internal renovation of the church, the organ could only be partially played because of the fragility of the leather bellows. In connection with



## Stop List

<b>Kath. Kirche Heiliggeist, Basel</b>		<b>Manual II, C - g<sup>'''</sup>, Schwellwerk</b>		<b>Pedal, C - f</b>	
<hr/>		Rohrflöte	16'	Prinzipalbass	16'
<b>Typ:</b>	Traktur: pneumatisch	Hornprincipal	8'	Salicetbass	16'
	Registratur: pneumatisch	Gedackt	8'	Subbass	16'
	Windladen: Taschenladen	Flüte harmonique	8'	<i>Echobass (Transmission)</i>	16'
<b>Baujahr:</b>	1921	Salicional	8'	<i>Aeolobass (Transmission)</i>	8'
<b>Einweihung:</b>	2. Oktober 1921	Dulciana	8'	Flötenbass	8'
<b>Orgelbauer:</b>	Späth AG, Rapperswil SG	Flüte d'amour	4'	Cello	8'
<b>Manuale:</b>	3 + Pedal	Vogara	4'	Prinzipalflöte	4'
<b>Register:</b>	41	Echo-Mixtur III - IV	2 2/3'	Bombarde	16'
	+ 2 Transmissionen	<i>Spitzquinte (Auszug)</i>	2 2/3'		
	+ 5 Auszüge	<i>Octavin (Auszug)</i>	2'	<b>Koppeln, Spielhilfen:</b>	
<b>Manual I, C - g<sup>'''</sup>, Hauptwerk</b>		<i>Terzflöte (Auszug)</i>	1 3/5'	Koppeln: Normalkoppeln	
Bourdon	16'	Clarinetten (aufschlagend)	8'	III - II, III - I, III - P,	
Prinzipal	8'	Tremulant		II - I, II - P, I - P	
Bourdon	8'	<b>Manual III, C - g<sup>'''</sup>, Schwellwerk</b>		Superoctav-Koppeln	
Flauto amabile	8'	Grossgedackt	16'	III, II, III - II, III - I, II - I,	
Gamba	8'	Geigenprinzipal	8'	III - P, II - P	
Dolce	8'	Lieblich Gedackt	8'	Suboctav-Koppeln	
Octave	4'	Aeoline	8'	III - II, III - I, II - I	
Rohrflöte	4'	Quintatön	8'	Leerlaufkoppel I	
Super-Octave	2'	Konzertflöte	8'	Parallelkoppeln	
Cornett-Mixtur III - V	2 2/3'	Viole d'amour	8'	Generalkoppel	
Trompete	8'	Aeoline	8'	automatische Pedalregulierung	
		Voix céleste (ab c)	8'	2 freie Kombinationen	
		Gemshorn	4'	4 Registerchöre	
		Traversflöte	4'	6 feste Kombinationen	
		Harmonika aethera III	2 2/3'	5 Einzelabsteller (Zungen)	
		<i>Quinte (Auszug)</i>	2 2/3'	Crescendo (Registerschweller)	
		<i>Piccolo (Auszug)</i>	2'	Pedalstärke I, II, III	
		Trompette harmonique	8'		
		Oboe	8'		
		Tremulant			
				<b>Stand:</b> Februar 2003	

the second phase of the interior renovation the organ was examined, and it was found that it contained all its original parts in good general condition, and also pipes made partly of zinc. The organ fit sonically and musically well into the church, so the congregation decided to have the organ thoroughly restored. In 1983/1984 this general revision was performed by Kuhn. The original Voix Céleste 8' register was used again. On 1 April, 1984, the organ was dedicated again. Romantic styled, pneumatic instruments were often removed in recent years, or at least changed so much that the original character of the organ was lost. Because this is the original construction and style of the instrument, it has become a rare example of its time.

## About the Church

In 1897 the Roman Catholic Church acquired a plot of land at today's Thiersteinerallee. In 1907, the architect Gustav Doppler contracted to build the church; the groundbreaking ceremony took place in 1911. The Holy Ghost Church was inaugurated in 1912.

The church is in the late Neo-Gothic style of South German origin as a three-aisled basilica with a side front tower.

Inside the church has neo-Gothic features with three altar pieces carved by the Freiburger Joseph Dettlinger, floral stained glass, wall paintings of the Stations of the Cross, church benches and confessionals. The vaulted cells are typical of pre-Reformation urban parish churches in southern Germany. The designs for the architectural sculpture came from the two Freiburg sculptors Kubanek Ludwig and his colleague Hans Weißenburger.



Porrentruy

## Eglise des Jésuites

The Organ: 1985 Ahrend (II+P/30)

The Organist: Gabriel Wolfer

Organs in this church date back to a mention in 1604 of an instrument with six registers. Subsequent organs came and went and the church was no longer used for services by 1806. In 1855 after a partial renovation of the church, the J. B. Waltrin organ (1749) with 15 stops on manual and pedal was again used by the Catholic congregation. The old church was restored in the 1960's, and a gallery was again built on the north wall. In this gallery in 1985, Jürg Ahrend built a copy of the 1730 Gottfried Silbermann organ in Glauchau (Thüringen), expanded by three registers in the Hauptwerk (Manual I): 8' Viola de Gamba, 8' Trompets, and 1' Flutes.



### Stop List

<b>Ancienne église des jésuites</b>		<b>Manual II, C - d''' (sans C#),</b>	
<b>Porrentruy JU</b>		Oberwerk Principal	8'
		Bourdon	8'
		Quintatön	8'
Typ: Traktur mechanisch		Octave	4'
Registratur mechanisch		Flûte à cheminée	4'
Windladen Schleifladen		Nazard	2 2/3'
		Octave	2'
<b>Baujahr:</b>	1985	Sesquialter	1 3/5' + 1/3'
		(bis h° Terz 4/5', ab c' 1 3/5')	
<b>Orgelbauer:</b>	Jürg Ahrend, Leer D	Quinte	1 1/3'
		Sifflet	1'
		Mixture III	1'
<b>Manuale:</b>	2 + Pedal	Voix humaine	8'
<b>Register:</b>	30	<b>Pédale, C - d' (sans C#)</b>	
<b>Manual I, C - d''' (sans C#), Grand orgue</b>		Principal-basse	16'
Bourdon	16'	Octave-basse	8'
Principal	8'	Posaune	8'
Viola di Gamba	8'	Trompette	8'
Flûte à cheminée	8'	<b>Accouplements, accessoires:</b>	
Octave	4'	- Accouplement (à tiroir) II - I	
Flûte	4'	- Accouplement I - P	
Quinte	2 2/3'	- Tremblant doux, à tous les claviers	
Cornet III, ab c'	2 2/3'		
Octave	2'	<b>Etat:</b> 2010	
Tierce	1 3/5'		
Mixture III	1 1/3'		
Flûte	1'		
Cymbel II	1'		
Trompette	8'		

### About the Church

The Jesuit church was consecrated in 1604. It is the work of the architect Nicolas Frick of Ulm. The church was bombed during the Thirty Years War and then rebuilt from 1678-1680 in the Baroque style succeeding the late Gothic style. This invaluable church was recently restored and now serves as Concert Hall of the Cantonal School. In 1985 the church was endowed with a rare organ from the factory of Jürgen Ahrend (Germany), a copy of the Gottfried Silbermann organ of Glauchau, Germany.



## Ursanne

## Abbey of St. Ursanne

**The Organ: 1776 Besançon (II+P/26)**

**The Organist: Gabriel Wolfer**

The original organ was built by Thomas Schott, Bremgarten, in 1619 and had 13 registers on manual and pedal. In 1750 a new, two-manual instrument was built by J.B. Waltrin, which was replaced in 1776 by an Alsatian style organ built by Jacques Besançon. This is the only surviving instrument by Besançon, who later settled in northern Alsace and became a strong competitor of Silbermann.

In the 19th and 20th centuries various changes were made, however 80% of the original pipe material still exists. H.J. Füglistner undertook a restoration and partial reconstruction in 1984, as well as cleaning and treatment for fungus.

In 2004 the organbuilder Cattiaux from southern France refurbished the organ: the casework and wooden pipes were mouldy and were cleaned and treated. All reed pipes were newly manufactured. The organ was newly tuned, as it was felt to be too low. All other parts are still original to 1776.



## Stop List

**Collégiale St.  
Ursanne JU**

**Typ:** Traktur mechanisch  
Registratur mechanisch  
Windladen Schleifladen

**Baujahr:** 1776

**Orgelbauer:** Jacques Besançon  
St. Ursanne

**Manuale:** 2 + Pedal

**Register:** 26

**Manual I, C - d''', Positif dorsal**  
Bourdon 8'  
Prestant 4'  
Flûte 4'  
Nazard 2 2/3'  
Doublette 2'  
Tierce 1 3/5'  
Fourniture 1 1/3'  
Cromorne 8'  
(geteilte Scheilfe bei h°-c°)  
Tremblant

**Manual II, C - d''', Grand orgue**

Montre 8'  
Bourdon 8'  
Prestant 4'  
Flûte 4'  
Bourdon 4'  
Nazard 2 2/3'  
Doublette 2'  
Tierce 1 3/5'  
Fourniture 1 1/3'  
Cymbel 1'  
Cornet 8'  
Trompette 8'  
(geteilte Scheilfe bei h°-c°)  
Voix humaine 8'  
Tremblant

**Pédale, C - c°**

Flûte 16'  
Flûte 8'  
Prestant 4'  
Trompette 8'  
Clairon 4'

**Accouplements, Accessoires:**

- Accouplement à tiroir I - II

**Etat:** 2004

### About the Church

The Abbey, originally founded by Benedictine monks, with its Romanesque basilica dating from the 12th century and its cloister, is the highlight of the city. The south portal of the college (built around 1200) of Burgundian Romanesque style is among the most remarkable works of its kind in all of Switzerland.

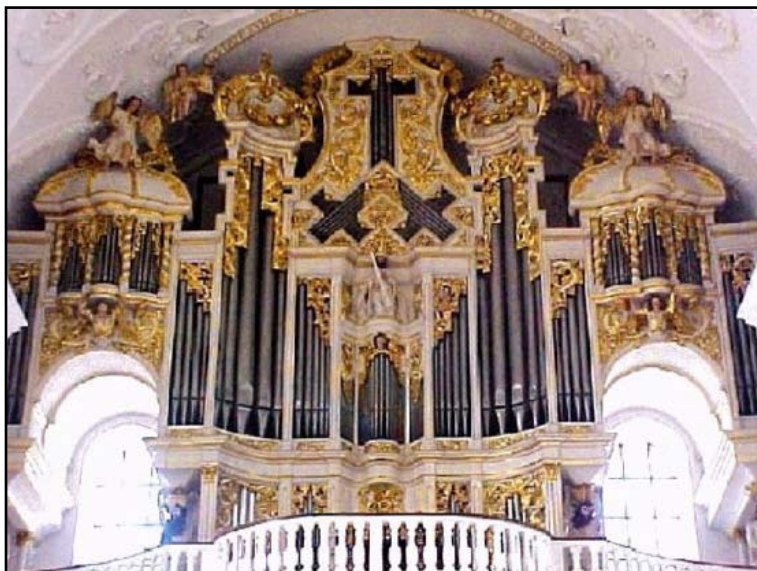


St. Urban

# St. Urban Klosterkirche

The Organ: 1721 Bossart (III+P/40), 1993 Kuhn

The Organist: Els Biesemans



The former monastery church of the Order of Cistercians of St. Urban (Canton of Lucerne) underwent a thorough restoration between 1987 and 1992, carried out by the cantonal planning office. At the same time the organ was also restored according to the current principles for the restoration of ancient monuments.

The organ was originally built between 1716 and 1721 by the father and son team of Joseph Bossart (1665-1748) and Viktor Ferdinand Bossart (1699-1772). Together they created a masterpiece of the highest order, which, during the following five generations of organ builders from the same family, was never surpassed.

Besides technical quality as an essential prerequisite, three other features contribute to the remarkable standing of this organ:

1. Whilst little attention was paid to the architectural style of the surroundings in which an organ was built during the 17th century, in the late Baroque period of the 18th century organs were seen as a complete piece of artwork in themselves and were, as such, integrated into the interior architecture of the building as far as possible. St. Urban is an early example of this. The bold vaults above the two side windows and their interplay with the pipework of the Pedal Organ is a masterpiece in organ building and architecture. In this sense, the organ of St. Urban is visionary.

2. In contrast to the progressive outer design, the retention not only of the short octave in the bass, but also of split keys for D-sharp/E-flat

## Stop List

<b>Typ:</b>	Traktur mechanisch	
	Registratur mechanisch	
	Windladen Schleifladen	
<b>Baujahr:</b>	1721	
<b>Fertigstellung:</b>	1. September 1722	
<b>Orgelbauer:</b>	Josef Bossart, Baar	
<b>Manuale:</b>	3 + Pedal	
<b>Register:</b>	40	
<b>Manual I, C - c<sup>m</sup> (kurze Oktave), Brustwerk Secund</b>		
Prinzipal	8'	1717 / 1993
Hohlflöte	4'	1717 / 1993
Flaschroneth-Flötlein 2'		1717 / 1993
Mixtur III	1'	1993
Cymbel II	1/2'	1993
<b>Manual II, C - c<sup>m</sup> (kurze Oktave), Hauptwerk</b>		
Prinzipal	8'	1717
Viole de gambe	8'	1993
Schwiegel	8'	1717
Mixtur III	8'	1717 / 1993
Spitzflöte	8'	1993
Copell	8'	1993
Oktave	4'	1993
Waldflöte	4'	1717
Quintflöte	2 2/3'	1717 / 1993
Superoktave	2'	1717 / 1993
Flaschroneth-Flötlein 2'		1993
Hörnlein I	1 3/5'	1717 / 1993
Sesquialtera III	1 1/3'	1993
Quinte	1 1/3'	1993
Mixtur major IV	1'	1717
Mixtur minor III	1'	1993
Cymbel II	1/2'	1993
Cornet V	8'	1717 / 1993
Fagott	8'	1993
<b>Manual III, C - c<sup>m</sup>(kurze Oktave), Oberwerk</b>		
Echo ins Gesicht	8'	1717 / 1993
Schwebende Flöten	8'	1717 / 1993
Hohlflöte	4'	1717 / 1993
Copell	4'	1993
Superflötlein	2'	1993
Mixtur III	1'	1993
Cymbel II	2/3'	1993
Fagott in Oktav	4'	1993
<b>Pedal, C - a<sup>o</sup> (kurze Oktave)</b>		
Subbass	16'	1717
Portun	16'	1717
Prinzipal	8'	1717
Octava und Quinta	4' + 2 2/3'	1717 / 1993
Superoktave	2'	1717 / 1993
Mixtur III	1 1/3'	1993
Viol-Bass	16'	1993
Posaune	8'	1993
<b>Manuale:</b> Doppelsemitionen dis/es, dis'/es', dis''/es''		
(gebrochene Obertasten)		
<b>Koppeln, Spielhilfen:</b>		
- Manualschiebekoppel III - II		
- Pedalkoppel II - P		

Stand: 2010

in the upper three octaves of the manuals is very conservative and reflective of past practices. These antiquated elements were later eliminated. However, some time afterwards they were reconstructed as some of their structural elements still existed in the windchests, pipework and action (rollerboard). A pure mean-tone temperament with eight pure thirds was the logical result of this.

3. The representation of the Abbot's coat of arms of Malachias Glutz in front of the Oberwerk is a unique feature. The triple cross symbol is represented by actual pipes, some of which stand slanting but nevertheless still sound.

In terms of its specification, the organ is not solely composed of Baroque features, but also has some early Romantic elements. Through this, not only the usual stop types of the time are represented, but also string stops, beating stops and double-lipped stops.

## About the Church

The St. Urban monastery was founded in 1194 and by 1266, the monastery had become an abbey with an abbot who was also responsible for several surrounding nunneries. Starting in the middle of the 13th century, the monks in the Abbey gained citizenship in several surrounding towns. The Abbey owned farms in many of the surrounding villages and even owned a vineyard on the shores of Lake Biel. Also, in the 13th century, they established a brick factory, which produced elaborate decorated bricks for export. This medieval brick operation eventually grew into the Roggwil AG brick factory, which is still in operation. In 1407 the city of Lucerne took over the bailiff's office of the Abbey, making the city the secular ruler over the Abbey. During the 1490s Lucerne began interfering with the monastery leadership to force St. Urban's to reform many aspects of monastic life. However, the reforms helped make the Abbey into a leading Cistercian house in Switzerland. The Abbey was secure enough that it weathered a devastating fire in 1513 without problems.



During the 17th century, the Abbey supported the creation of a pan-German Cistercian council and the goals of the Counter-Reformation. During this time, the Abbey expanded both physically and socially. Increasingly, the monks at St. Urban's came from noble or patrician families. By the 19th century, the Abbey was home to an average of 20-50 members. In 1690, Abbot Ulrich Glutz built a new baroque chapel to house the Ulrich chasuble relic, the vestment of St. Ulrich from the 10th century, which had become a popular relic for pilgrims. Then, in 1711, Abbot Malachy Glutz had the Vorarlberg architect Franz Beer rebuild the church and convent buildings in the baroque style. The front of the church is designed as a twin-tower facade. The style certainly is not what would be expected of Cistercian churches. However, by this era Cistercian churches were no longer exclusively monastic, but open to the outside and laity. The practiced asceticism of the Middle Ages gave way even in this order to a desire for visibility. After 1700 twin tower fronts developed as the main facade type in the region. At the same time, colossal pilasters prevailed as a design element. These features contributed to an impression of a monumental church facade for St. Urban. Abbot Malachy Glutz's overweening pride is noted in his family crest over the central vestibule portal and the inscription he left for all to see. (The appearance of such an inscription on the entablature is reminiscent of pagan and Christian landmarks of Rome.) The first mention of a school at the Abbey was in 1470. By 1500, it became a center of humanism and reform scholarship. The school remained in operation over the following centuries and in 1780 it became the first teacher training college in Switzerland. From 1841-47 it was the cantonal teacher training college. The last abbot, Friedrich Pfluger, initiated a series of reforms. However, shortly after his death in April 1848, the Abbey was secularized by the liberal cantonal government. The property, church treasure and choir pews were sold. The Abbey library was transferred to the cantonal archive and library.

The monastery buildings changed hands several times after 1853. In 1859 the Abbey was converted into a silk factory. In 1870, the Canton of Lucerne, bought the building complex back and established a psychiatric hospital there. This hospital opened in 1873 and remained in the Abbey until a new hospital was built in 1977-87. The village of Sankt Urban grew up around the hospital in the 1930s to provide housing for the hospital staff. Portions of the Abbey are now used for cultural purposes such as concerts or tours. The former monastery church underwent a thorough restoration between 1987 and 1992.



Neuchâtel

# Collegiale

The Organ:

1996 Saint-Martin (IV+P/39)

The Organist: Simon Peguiron

The grand organ of the Collegiale was built in 1996 by the organ builders Alain Aeschlimann and Jacques-André Jeanneret and their collaborators from St. Martin in Val-de-Ruz. This instrument was designed by Guy Bovet, the principle organist, and has 39 stops over four manuals and pedal.



## Stop List

<b>Neuchâtel</b>		<b>Résonance (expressif)</b>	
<b>Le grand orgue 1996</b>		Flûte ouverte	8'
<b>Manufacture de Saint-Martin (NE)</b>		Flûte	4'
<hr/>		Grosse Tierce	3 1/5'
<b>Grand Orgue</b>		Cornet (5 rangs)	8'
Montre	16'	Trompette (allemande)	8'
Montre	8'	Bombarde	16'
Quintaton	8'	Trompette (française)	8'
Prestant	4'	Clairon/Trompette	4/8'
Doublette	2'	Vox Monika (voix humaine)	8'
Tierce (Principal)	1 3/5'		
Grosse Fourniture		<b>Pédale</b>	
Fourniture		Soubasse	32'
Cymbale		Soubasse	16'
Vox Carlos (Régale horizontale)	8'	Principal	8'
		Gros Nazard	5 1/3'
		Posaune (Vox Proelochs)	16'
<b>Positif</b>		Accouplements: IV/I, III/I, II/I, IV/II, III/II.	
Salicional (Principal)	8'	Tirasses: IV/P, III/P, II/P, I/P.	
Bourdon	8'	Tremblant Echo+Résonance,	
Prestant	4'	tremblant Positif+Grand-Orgue.	
Nazard	2 2/3'	Tempérament égal 440. Transpositeur 415 sur le Bour-	
Flûte	2'	don II.	
Tierce	1 3/5'	Rosignol	
Larigot	1 1/3'	Traction et tirage des jeux mécaniques. Asservissement	
Sifflet	1'	en parallèle des registres par électro-aimants.	
Plein-Jeu		Combinateur électronique LOGMA 512 combinaisons	
Cromorne	8'	par mémoire. 8 combinaisons indépendantes à poussoir	
<b>Echo (expressif)</b>		sous le clavier.	
Bourdon	8'	Dispositif à air comprimé permettant de déplacer tout	
Gambe	8'	l'instrument sur un coussin d'air.	
Flûte	4'		
Nazard	2 2/3'		
Flajollet	2'		
Cornet	(2 rangs) 2 2/3'		
Hautbois	8'		

## About the Church

The collegiate church of Neuchâtel is a religious building of the 12th century, located on the hill of the Castle of Neuchâtel. The site of the Collegiate Church of Neuchâtel was first occupied around 1190 by the first lord of Neuchâtel, Ulrich II. The bulk of the construction was completed around 1270-1280 ~ the west gable of the nave and porch.

The base of the church is built in a Rhine Romanesque style. Then the style changes to be closer to the Burgundian style, as is evidenced by the roof covered with glazed tiles, as in Burgundy.

The upper parts and the cloister are Gothic. The towers originally planned were built later: the south tower in the second half of the 13th century and the north tower during restoration by Leo Chatelain between 1867 and 1870. It is also during this restoration that arrows were added on the towers at the end of the 19th century to give them a neo-gothic look.



## Bern

## Münster

**The Organ: Hauptorgel 1999 Kuhn (IV+P/71)**  
**The Organist: Heinz Balli**

Prior to the Reformation there were two swallow's nest organs in the church. On the walls of the church one can still see the spot where they had been hanging. During the Reformation the organs were removed. In 1729 Gottlieb Leuw from Bremgarten (canton of Aargau) built an organ with 38 stops. From 1748-1752 this organ was enlarged to 43 stops by Victor Ferdinand Bossart. From 1845-1849 Friedrich Haas of Winterthur modified the organ and gave it 55 stops. There were many modifications thereafter. In 1930 Kuhn Orgelbau built a new grand organ on the west wall including the baroque facade made by Bossart. In 1999 the organ was rebuilt by Kuhn using the casework and pipe material of the organ from 1930.



## Stop List

<b>Münster, neue Orgel</b>	Cymbel IV	1'	<b>Pedal, C - g'</b>	
<b>Bern BE</b>	Cornett V	8'	Prinzipalbass	32'
	Bombarde	16'	Prinzipal	16'
	Trompete	8'	Subbass	16'
			Zartbass	16'
			Oktavbass	8'
<b>Typ:</b>	Traktur: mechanisch		Violoncello	8'
	Registratur: mechanisch		Oktave	4'
	Windladen: Schleifladen		Oktave	2'
<b>Baujahr:</b>	1999		Mixtur V	4'
<b>Einweihung:</b>	30. Dezember 1999		Kontraposune	32'
<b>Orgelbauer:</b>	Th. Kuhn AG, Männedorf		Posaune	16'
			Fagott	16'
			Trompete	8'
<b>Manuale:</b>	4 + Pedal		Clairon	4'
<b>Register:</b>	71			
<b>Manual I, C - a'''</b> , Brustwerk	<b>Manual III, c - a'''</b> , Positiv			
Prinzipal	Prinzipal	8'	<b>Koppein, Spielhilfen:</b>	
Rohrflöte	Coppel	8'	- Normalkoppein: I-II, III-II, IV-II,	
Viola di Gamba	Salicional	8'	IV-III, IV-II sub, I-P, II-P, III-P, IV-P	
Oktave	Oktave	4'	- Registratur mechanisch plus parallele	
Waldflöte	Gedackflöte	4'	elektronische Setzer mit 1024 Kombina-	
Larigot	Nazard	2 2/3'	tionen.	
Mixtur IV 1	Oktave	2'	- Crescendo	
Sesquialter II	Flöte	2'		
Krummhorn	Terz	1 3/5'		
Tremulant	Mixture IV	1'		
	Trompete	1'		
	Tremulant			
<b>Manual II, C - a'''</b> , Hauptwerk	<b>Manual IV, C - a'''</b> , Schwellwerk			
Prinzipal	Bourdon	16'		
Bourdon	Prinzipal	8'		
Oktave	Bourdon	8'		
Coppel	Flöte	8'		
Gambe	Salicional	8'		
Flute harmonique	Voix céleste	8'		
Oktave	Oktave	4'		
Hohlflöte	Spitzflöte	4'		
Dulcian	Nachthorn	4'		
Quinte	Quinte	2 2/3'		
Superoktave	Oktave	2'		
Mixtur VI 2	Flageolet	2'		
	Terz	1 3/5'		
	Fourniture V	2'		
	Basson	16'		
	Trompette harmonique	8'		
	Basson-Hautbois	8'		
	Vox humana	8'		
	Clairon	4'		
	Tremulant			

**The Organ: Swallow's Nest Organ**  
**1982 Metzler (II+P/14)**  
**The Organist: Jürg Brunner**

*Excerpt from the commemorative paper for the dedication of the Swallow's Nest Organ in 1982:*

After the demolition of the rood screen in the year 1864 there was no choir organ in the Bern Münster. The study of various projects and older organs from the pre-Reformation period led to the decision to reconstruct an organ from the year 1460. Access to the southern high wall of the chancel was re-opened. The shape of the swallow's console could be reconstructed from traces on the wall. It rests on oak beams, which could be inserted in the old holes in the wall.



## Stop List

**Münster, Schwalbennestorgel**  
**Bern BE**

**Typ:** Traktur: mechanisch  
 Registratur: mechanisch  
 Windladen: Schleifladen

**Baujahr:** 1982

**Orgelbauer:** Metzler AG, Dietikon

**Manuale:** 2 + Pedal

**Register:** 14

**Manual I, CD - d''' (ohne Cis), Hauptwerk**

Praestant	8'
Hohlflöte	8'
Oktave	4'
Quinte	2 2/3'
Superoktave	2'
Terz	1 3/5'
Mixtur IV - VI	1 1/3'

**Manual II, CD - d''' (ohne Cis), Brustwerk**

Gedackt	8'
Rohrflöte	4'
Waldflöte	2'
Quinte	1 1/3'
Regal	8'

**Pedal, CD - d' (ohne Cis)**

Subbass	16'
Trompete	8'

**Koppeln, Spielhilfen:**

- Normalkoppeln II - P, I - P
- Kanaltremulant

**Stand:** März 1982

## About the Church

The Bern Münster is a Swiss Reformed cathedral, (or minster) in the old city. Built in the Gothic style, its construction started in 1421. Its tower, with a height of 330 ft, was only completed in 1893. It is the tallest cathedral in Switzerland and is a Cultural Property of National Significance. It is a three-nave basilica without a transept. The entire cathedral is 276 ft long and 110.5 ft wide. There are a total of ten bays in the building. The central nave has five of these bays. Each of the side naves has two bays, with side chapels built against the exterior walls. The last bay is within the choir. The central nave walls are supported by fourteen flying buttresses. Each buttress starts at a decorated column which rises above the roof of the side naves and side chapels. The bell tower grew in several stages. The lower, rectangular tower was the original tower. The octagonal upper tower was added in the 19th century. The lower tower is flanked by two round towers and eight pillars. To the north and south, it is supported by buttresses that rise above the northern and southern main portals. The west face of the tower rises above a gallery above the central, west portal. The east face is supported by the central nave. The decoration on the western face of the tower has changed several times over the centuries. The lower, western window is quite short but wide.

In 1515, Thomas Wyttenbach, Huldrych Zwingli's teacher, became a priest at the Münster of Bern. In the latter part of Wyttenbach's stay in Bern, a local priest, Berchtold Haller, lived with him. Around the time that Wyttenbach left Bern

in 1520 to become a Reformer of his birthplace, Biel, Haller was elected a canon of the cathedral. In 1521, he became friends with Zwingli in Zurich and began to preach more Protestant sermons. In February, 1522, two Fastnacht plays were given at Bern, which attacked the Catholic Church. Due to the rising reformist sentiment, in June 1523, the city council ordered that the words of the Bible should be preached. By November 20 of that year, the nuns left the convent in Bern. But in 1524 the priest Meier, who sympathized with Haller, was compelled to leave Bern. That left Haller the only Protestant among the priests. Then, on April 7, 1525, the council issued a new decree restoring the Catholic worship, though with a few changes.

In the following year, the plague came to Bern. The deaths due to the plague converted many of the citizens to the Reformation. In 1527 the Reformed party gained the control of the great council, and it ordered that the new faith should be preached. Still there was a conflict about the mass, as some congregations still observed it. It was decided that there should be a religious disputation at Bern, on 6 January 1528, to settle these questions.

On 27 January 1528, the council ordered that throughout the city, all masses should be stopped and all icons should be cast out. On 7 February 1528, it ordered the same for the whole canton. In April 1528, a Protestant service was first celebrated in the Münster.

Over the main portal is one of the most complete Late Gothic sculpture collections in Europe. This collection represents the Christian belief in a Last Judgment where the wicked will be separated from the righteous. This sculpture shows the wicked naked on the right, while the righteous stand clothed in white on the left. In the center is Justice, with Saints and the wise and foolish virgins around her. In the center stands Michael the Archangel with a raised sword. The sculptures of the Last Judgment were the only statues in the Münster to survive the iconoclasm of the Protestant Reformation.

The Münster Terrace (in German: Münsterplattform) was built during 1334 and the mid 15th century as a large churchyard. During the Protestant Reformation the paintings and statues of the Cathedral altars were dumped in the churchyard. Some of the art work has been found in archeological digs conducted on the terrace. During the 20th century, the terrace was changed from a graveyard to an open plaza. Lime and chestnut trees were planted and pathways were laid out, providing a pleasant park in the old city. The terrace towers over the Matte section of the old city and the Aare River.



Bern

## Dreifaltigkeitskirche

**The Organ: Main Organ**

**1980 Mathis (III+P/41)**

**The Organist: Jürg Brunner**

Following on a former Kuhn organ (1899/1926), this beautiful organ was installed in the tribune by Mathis Orgelbau in 1980. The electronic combination system with 4000 settings was added in a later renovation. This instrument is undoubtedly one of the finest of the Swiss capital and an organ of reference in our region. Concerts are often performed on this organ. The crypt of Dreifaltigkeitskirche is also equipped with an organ, an instrument of 10 stops by Kuhn.



### Stop List

#### Manual I Rückpositiv / C - g'''

Gedackt	8'
Praestant	4'
Rohrflöte	4'
Octave	2'
Larigot	1 1/3'
Sesquialter	2'
Scharf 3-4fach	1'
Kurmmhorn	8'
Tremulant	

#### Manual II Hauptwerk / C - g'''

Bourdon	16'
Principal	8'
Flauto	8'
Gemshorn	8'
Octave	4'
Spitzflöte	4'
Octave	2'
Mixtur 3-4fach	1 1/3'
Cymbel 2-3fach	2/3'
Cornet	8'
Fagott	16'
Trompete	8'

#### Manual III Schwellwerk / C - g'''

Rohrgedackt	8'
Gambe	8'
Voix céleste	8'
Principal	4'
Traversflöte	4'
Nasard	2 2/3'
Nachthorn	2'
Terz	1 3/5'
Mixtur 4fach	2'
Trompette harmonique	8'
Oboe	8'
Tremulant	

#### Pedal / C - f'

Untersatz	32'
Principal	16'
Subbass	16'
Octave	8'
Pommer	8'
Choralbass	4'
Rauschbass 4fach	2 2/3'
Posaune	16'
Zinke	8'
Clairon	4'
Tremulant	

#### Koppeln

II-I, III-I, I-P, II-P.

mechanische Spiel- und Registertraktur mit elektronisch gesteuerter Setzeranlage (Doppeltraktur).

**The Organ: 2008 Fratti (I/13)**  
**The Organist: Jürg Brunner**



This late Renaissance, Italian style organ was built by Marco Fratti, Modena, in 2008, with 13 stops on one manual. The pedal is attached. Note the 12' Principal extended to Kontra-F (FF), which is unusual in an 8-foot, Italian style instrument.



**Dreifaltigkeitskirche, Chororgel**  
**Bern BE**

**Typ :** Traktur : mechanisch  
 Registratur : mechanisch  
 Windladen : Schleifladen

**Baujahr:** 2008

**Orgelbauer:** Marco Fratti, Modena I

**Manuale:** 1 + Pedal angehängt

**Register:** 13

**Manuale I, FF – c''',**  
 Principale 12'  
 Ottava  
 Quintadecima  
 Decima nona  
 Vigesima secondo  
 Vighesima sesta  
 Vigesima nona  
 Trigesima terza  
 Flauto in VIII  
 Flauto in XII  
 Cornetto III (ab cis')  
 Voce umana (ab f')  
 Regale bassi/soprani (c'/cis')

**Pedale, FF – d°**  
 angehängt

12' = verlängert bis FF (Kontra-F)

**Stand:** 2010

### About the Church

The Holy Trinity Church is a Roman Catholic basilica consecrated in 1899 in the style of Lombard Romanesque.

The plans were designed by the Lucerne architects Henry Victor von Segesser and his Bernese employee Henry Berthold von Fischer. The main façade is inspired by the church of San Zeno Maggiore in Verona; the height of the steeple is 45 m. A church in the same style at the same time was also built in Schmitten.

Next to the church at the Sulgeneckstrasse 7 is the former patrician Manor La Prairie, whose core dates from 1450 and was expanded in 1734. It is now a parish house with an open lunch "for young and old, married and single people, women and men, the sick and spirited", which was in 1998 awarded the Concession of the city of Bern.





Bern

## Peter u. Paul Kirche

**The Organ: Hauptorgel**

**1885-2011 Goll (II+P/28)**

**The Organist: Jürg Brunner**

Friedrich Goll installed a new, mechanical cone chest organ with 28 stops on 2 manuals and pedal in 1885. The firm followed this with renovation and expansion in 1948. The stop action became electro-pneumatic and about 20 stops from 1885 were kept either in full or in part, either by retuning or under different names. In 2010 the organ builder Thomas Wälti, Gümligen, repaired and restored the organ to its 1885 state. The mechanical stop action had to be newly built and a new console was added. A barker lever was added to the first keyboard. The tonal restoration and reconstruction of the missing or partially changed pipes was carried out by a joint effort between Wälti and Goll.



### Stop List

**Christkath. Kirche Peter und Paul**  
**Originaldisposition 1885 und 2011**  
**Bern BE**

**Typ:** Traktur: mechanisch  
 Registratur: elektropneumat.  
 Windladen: Kegelladen

**Baujahr:** 1885  
**Einweihung:** 26. Juni 2011 (Wiedereinw.)  
**Orgelbauer:** Orgelbau Goll AG, Luzern und  
 Orgelbau Wälti, Gümligen  
**Manuale:** 2 + Pedal  
**Register:** 28

#### Manual I, C - f<sup>'''</sup>, Hauptwerk

Bourdon	16'
Prinzipal	8'
Flöte	8'
Bourdon	8'
Gambe	8'
Dolce	8'
Oktave	4'
Flöte	4'
Mixtur	2 2/3'
Oktave	2'
Trompete	8'

#### Manual II, C - f<sup>'''</sup>, Schwellwerk

Lieblich Bourdon	16'
Geigenprinzipal	8'
Lieblich Gedackt	8'
Wienerflöte	8'
Viola	8'
Aeoline	8'
Voix céleste	8'
Gemshorn	4'
Flöte traversière	4'
Flautino	2'
Oboe	8'

#### Pedal, C - d'

Prinzipalbass	16'
Subbass	16'
Harmonicabass	16'
Flötbass	8'
Violoncello	8'
Bombarde	16'

#### Koppeln, Spielhilfen:

- Normalkoppeln II - I, II - P, I - P
- Tremulant (auf alle Werke wirkend)
- 4 feste Kombinationen p, mf, f, ff
- Div. Einzelabsteller

**Stand:** 2011 (nach Restaurierung)

**The Organ: Crypt Organ**  
**1993 Wälti (II+P/16)**  
**The Organist: Jürg Brunner**

The crypt organ is a 1993 product of Wälti with 16 stops on two manuals and pedal. The organ was patterned after Piedmontese models from the 18/19th century.



## Stop List

**Christkath. Kirche Peter u. Paul,  
 Kryptaorgel  
 Bern BE**

**Typ:** Traktur: mechanisch  
 Registratur: mechanisch  
 Windladen: Schleifladen

**Baujahr:** 1993

**Orgelbauer:** Thomas Wälti, Gümliigen BE

**Manuale:** 2 + Pedal

**Register:** 16

**Manual I, C - g<sup>m</sup>, Eco (schwellbar)**

Flutta 8'  
 Flauto in ottava 4'  
 Flageoletto 2'  
 Clarino soprani (ab c') 8'  
 Fagotto bassi (bis h) 8'

**Manual II, C- g<sup>m</sup>, Gran organo**

Principale 8'  
 Ottava VIII 4'  
 Quinta decima XV 2'  
 Decima nona XIX 1 1/3'  
 Vigesima seconda XXII 1'  
 Vigesima sesta 2/3'  
 Vigesima nona 1/2'  
 Voce umana 8'  
 Cornetta in VIII 4'  
 Cornetta in XII 2 2/3'  
 Campanelli (ab c')

**Pedal, C - d'**

Contrabassi 16'  
 Unissono 8'

**Koppeln, Spielhilfen:**

- Manuelschiebekoppel II - I
- Pedalkoppeln II - P, I - P
- Klapptritt für Glockenspiel

**Stand:** September 1997

**The Organ: Positiv****1986 Thomas Itten (I+P/4)****The Organist: Jürg Brunner**

Thomas Itten of Sulz AG built this organ with four stops on one manual and pedal in 1986. The pipes are all made of wood, with the exception of the Principal 2'

**Stop List**

**Christkath. Kirche Peter u. Paul**  
**Positiv**  
**Bern BD**

**Typ:** Traktur: mechanisch  
 Registratur: mechanisch  
 Windlade: Schleiflade

**Baujahr:** 1986

**Orgelbauer:** Thomas Itten, Sulz

**Manuale:** 1 + Pedal

**Register:** 4

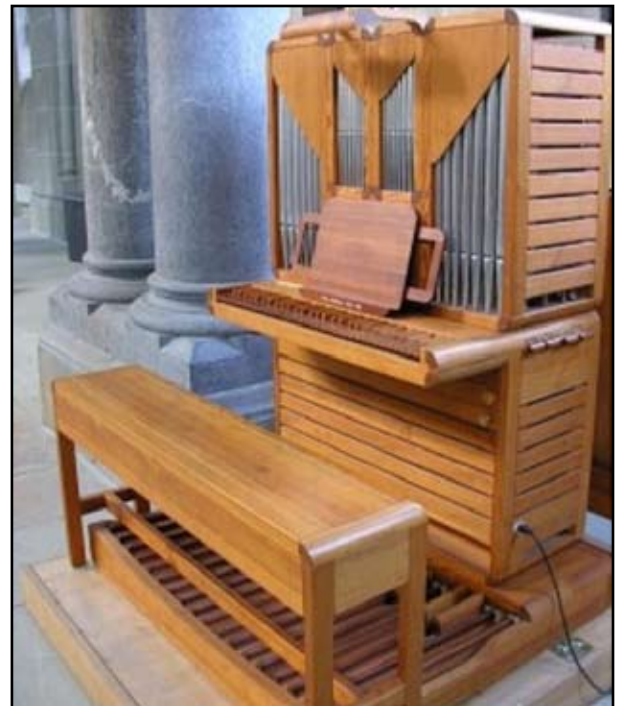
**Manual I, C - g<sup>m</sup>**

Gedackt	8'
Rohrflöte	4'
Principal	2'

**Pedal, C - f'**

Bourdon	16'
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**Stand:** 2010

**About the Church**

The church of St. Peter and Paul in the old city of Bern was built 1858-1864 and was renovated in 1998. It is considered a significant example of the neo-gothic style in Switzerland. There are many reminiscences to famous French Gothic cathedrals, but it is much smaller.

When it was built it was the first Roman Catholic church in Bern after the Reformation. With the schism of 1875 it became Christian Catholic and was declared the bishop's church of the Christian Catholic Church of Switzerland.

Payerne

## Abbatiale de Payerne

**The Organ: 1999 Ahrend (I+P/11)**

**The Organist: Benoît Zimmermann**

Following the Reformation, the inside of the Payerne monastery church was hardly changed. Despite this no record of an earlier organ can be found. In 1999 Jürg Ahrend built this Italian spring chest organ with 11 stops on one manual and pedal after a model by Lorenzo da Prato in S. Petronio, Bologna. The keyboard has broken sharp keys between both d/e and g/a. The construction of the spring chest requires that the stop levers be hooked in.



### Stop List

<b>Eglise Abbatiale Payerne VD</b>		<b>Manual I, F,G,A,H - c"</b> , (kurze Oktave)
<b>Typ:</b>	Traktur mechanisch Registratur mechanisch Windladen Springladen	Principale 12' Raddoppolo Ottava XV XIX XXII XXVI XXIX XXXIII Flauto in ottava Flauto in duodecima
<b>Baujahr:</b>	1999	
<b>Einweihung:</b>	4. Dezember 1999	
<b>Orgelbauer:</b>	Jürg Ahrend, Leer D	
<b>Manuale:</b>	1 + Pedal	geteilte Obertasten zwischen /e (dis/es) und g/a (gis/as)
<b>Register:</b>	11	
		<b>Pedal, C</b> - d' angehängt
		<b>Stand: 2012</b>

## About the Church

Payerne Priory (also known as Payerne Abbey, Abbey of Our Lady of Payerne or Peterlingen Priory) was a Cluniac monastery at Payerne, in Vaud, Switzerland. The monastery is a Swiss heritage site of national significance. It was founded between 950 and 960 by the Burgundy royal family and especially by Queen Bertha of Burgundy. In 965, the Empress Adelaide placed the priory under Cluny Abbey.

The priory was first directly managed by the two abbots from Cluny, Odilo and Maiolus, both of whom lived several times in Payerne. Starting in 1050, Cluny pulled back slightly from directly administering the priory, and the local prior led the monastery with increasing independence. The monks tried, based on forged documents, to gain the freedom to choose their own priors. Although this project failed, they loosened their ties to Cluny Abbey.

The reforming Cluniac, Saint Ulrich of Zell, was prior here in the later 11th century.

The monastery was under the protection of the kings of Burgundy and the Holy Roman Emperor, but the Abbot of Cluny retained the right to choose the kastvogt or ecclesiastical bailiff. The office of kastvogt was first held by the Counts of Burgundy, whose last representative, William IV, was murdered in 1127 in Payerne. After that, it was held by the Zähringers in the early 12th century, followed by the Montagny family, then the Savoys starting in 1240 and after 1282 by the emperor. In 1314 the office of the kastvogt went again to the Savoy family who held the office until the Protestant Reformation. After the Reformation, the bailiff was appointed by the Canton of Vaud and a local governor.

The Reformation and the weakening of Savoy power led to the dissolution of the monastery. The nearby cities of Bern and Fribourg began to exercise influence in Payerne and on the priory. The Protestant Bern supported a small community of Reformed citizens, while the Catholic Fribourg declared itself the guardian of the monastery. After the Bernese conquest of Vaud, Bern won the upper hand. In 1536 they dissolved the priory and acquired the building of the monastery as well as a portion of its rights and property. Fribourg took in the monks and other Catholic believers from Payerne. At the priory, some of the buildings were demolished, the remainder put to various secular uses: a bell foundry in the 17th century, a grain store in the 18th and later as a prison and barracks.

At the end of the 19th century it was placed under protection because of its exceptional cultural value. At the beginning of the 20th century restoration began on the buildings and in 1926 a preservation society was founded to support this work



Payerne

## Eglise Paroissale

**The Organ: 1993 Ahrend (II+P/22)**

**The Organist: Benoît Zimmermann**

This instrument originated in 1784 with the Toggenburg organ builder Melchior Grob. Over the decades the organ worked without problems until a newly installed forced air heater severely affected the instrument about 1925. The Kuhn firm converted the organ to electro-pneumatic action in 1942. At that time the instrument had 36 stops on 3 manuals and pedal. Casework and some pipe material was retained from the Grob organ.

By 1970 the heating (and presumably also the heating habits) had caused extensive damage. The wind chests were leaking and the instrument had to be repaired more and more often. Finally in 1993 Jürgen Ahrend reconstructed the instrument according to Grob's specifications as found in existing contracts and descriptions. The casework and facade by Grob were also restored and returned to their original dimensions.



### Stop List

<b>Eglise paroissiale</b>		<b>Manual II, C - d'''</b>	
<b>Payerne FR</b>		Positif Bourdon	8'
<hr/>		Suavial	8'
<b>Typ:</b>	Traktur mechanisch	Prestant	4'
	Registratur mechanisch	Flûte douce	4'
	Windladen Schleifladen	Quinte	3'
<b>Baujahr:</b>	1993	Doublette	2'
<b>Einweihung:</b>	2. Oktober 1993	Voix humaine	8'
<b>Orgelbauer:</b>	Jürgen Ahrend, Leer D	Tremblant	
<b>Manuale:</b>	2 + Pedal	<b>Pédale, C - d'</b>	
<b>Register:</b>	22	Contrebasse	16'
<b>Manual I, C - d'''</b> , Grand-Orgue		Principal basse	8'
Principal	8'	Octave basse	4'
Bourdon	8'	Bombarde	16'
Prestant	4'	<b>Accouplements, accessoires:</b>	
Flûte	4'	- accouplements II - P, I - P	
Nazard	2 2/3'	(pas d'accoupl. entre les claviers)	
Octave	2'	- 1 combinaison fixe	
Fourniture III	2'	<b>Etat:</b> 2012	
Larigot	1 1/3'		
Cymbale II	1'		
Cornetto V	8'		
Trompette	8'		

### About the Church

The Payerne church site is very old: the Bishop of Lausanne, Marius Marian, founded a church at "Paterniacum" in 587. The creation of the convent that was to follow is closely related to the House of Burgundy. A church of the 10th century was replaced by the current one, contemporary with Cluny II, and by some architectural features like the Speyer Cathedral in Germany. Payerne became the Royal Church of Upper Burgundy and here the Emperor Conrad II received the Burgundian crown in 1033. The priory had extensive lands in the region of Lake Neuchâtel, Murten and Alsace, but the Bernese seized the monastery. This beautiful church was used after the Reformation as a bell foundry, a storage space and even barracks in the 19th century. A meticulous restoration has revived this marvel, the most beautiful Romanesque church of Switzerland with all its polychrome splendor.



## Fribourg

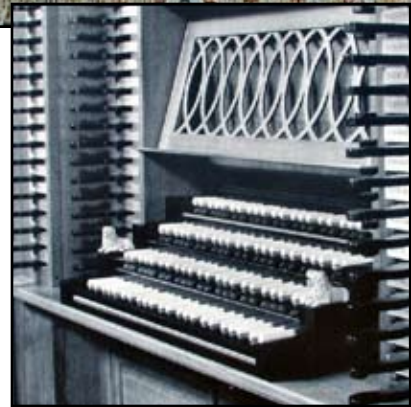
## Cathédrale St. Nicholas

## The Organ: Hauptorgel

1834 Mooser (IV+P/61)

## The Organist: Nicolas Viatte

This instrument is famous in the organ world as the one Franz Liszt played and enjoyed. It was built by Mooser in 1824 -34, then a succession of important builders enhanced this monumental instrument (from 1852 to 1966: Haas, Kyburz, Haller, Merklin, Kuhn, Wolf-Giusto, Pürro, and Hartmann). From 1974-82, the St. Martin firm performed a careful and respectful restoration to Mooser's original composition. The work was considerable. This effort restored the original organ with mechanical action keyboards and stops. The result was that Mooser's instrument was returned to its original sonority.



## Stop List

<b>Cathédrale St. Nicolas Fribourg FR</b>		<b>Manual II, C - g<sup>m</sup>, Grand Positif</b>		<b>Manual IV, C - g<sup>m</sup>, Echo</b>	
		Quintaden	16'	Montre	8'
		Principal	8'	Bourdon	8'
		Second principal	8'	Salicional	8'
<b>Typ:</b>		Flute douce	8'	Flute	4'
	Traktur mechanisch	Gambe	8'	Quint-flute	4'
	Registratur mechanisch	Flûte	4'	Flageolet	4'
	Windladen Schleifladen	Flûte a cheminée	4'	Cornet	8'
<b>Baujahr:</b>	1834	Octave	4'	Voix humaine	8'
<b>Orgelbauer:</b>	Aloys Mooser	Nazard	3'	Tremblant	
<b>Manuale:</b>	4 + Pedal	Doublette	2'	<b>Grand Pédale, C - f</b>	
<b>Register:</b>	61	Fourniture	2'	Bourdon	32'
		Flageolet	1'	Subbass	16'
		Cornet	8'	Octave	8'
		Trompette	8'	Prestant	8'
				Bombarde	16'
<b>Manual I, C - g<sup>m</sup>, Grand orgue</b>		<b>Manual III, C - g<sup>m</sup>, Petit Positif</b>		Trombone	8'
Montre	16'	Bourdon	8'	<b>Petit Padale, C - f<sup>i</sup></b>	
Bourdon	16'	Salicional	8'	Montre	16'
Principal	8'	Montre	8'	Principal	8'
Bourdon	8'	Viola	8'	Flute	8'
Octave	8'	Prestant	4'	Prestant	8'
Gambe	8'	Dulcian	4'	Trempe	8'
Prestant	4'	Calcan <sup>2</sup>	4'	<b>Accouplements, accessoires:</b>	
Dulcian	4'	Quint-flute	4'	- accouplements normal: GO-GPos,	
Petit Cornet	3'	Flute bouché	4'	<b>Etat:</b> 1999	
Doublette	2'	Flageolet	2'		
Fourniture	2'	Cornet	8'		
Cymbale	2'	Cromorne	4'		
Scharff	2'	Tremblant			
Grand Cornet	16'				
Trombone	8'				
Clairon	4'				
Couple <sup>1</sup>					



**The Organ: Choir Organ  
1657 Manderscheid (II+P/18)  
The Organist: Nicolas Viatte**

This instrument by Sebald Manderscheidt (1620-1685) endured various and sometimes unfortunate transformations in 1882 (romanticizing by Spaich), in 1958 (undoing of Spaich's work by H. Purro) and at last a return to its 17th century characteristics by Kuhn (1998). This instrument is rare in Switzerland: 17th century (18 registers on two manuals and pedal). Its composition is that of an organ of the mid 17th century: batterie de 8' (Principal, Fiffera, Coppel, Copula, Regale, Posaune), batterie de 4' (Octave, Flûte in Octava, Principal, Flûtes), Quinte 2 2/3', Quinte 1 1/3', Superoktave 2', Mixtures 3 rangs, Zimbel 2 rans 1 1/3', Soubasse de 16'.



### Stop List

<b>Cathédrale St-Nicolas, Chororgel Fribourg FR</b>		<b>Manual II, C - c<sup>'''</sup>, Positiv <sup>1</sup></b>	
		Coppel	8'
		Prinzipal	4'
		Flöte	4'
		Oktave	2'
		Cymbel II	1 1/3'
		Regal	8'
<b>Typ:</b>	Traktur mechanisch Registratur mechanisch Windladen Schleifladen		
<b>Baujahr:</b>	1657	<b>Pedal, C - a<sup>°</sup>, <sup>3</sup></b>	
<b>Orgelbauer:</b>	Sebald Manderscheidt Nürnberg	Subbass	16'
		Posaune	8'
<b>Manuale:</b>	2	<sup>1</sup> kurze Oktave, Doppelsemitonien dis/es, gis/as, dis'/es', gis'/as', dis''/es''	
<b>Register:</b>	18	<sup>2</sup> auf separater Oberlade	
		<sup>3</sup> kurze Oktave, ohne Doppelsemitonien	
<b>Manual I, C - c<sup>'''</sup>, Hauptwerk 1</b>		<b>Koppeln, Spielhilfen:</b>	
	Prinzipal 8'	- Tremulant auf alle Werke wirkend	
	Second Prinzipal 8'	- Calcantenzug mit Calcantenanlage	
	Fiffera (ab c' ) <sup>2</sup> 8'		
	Coppel <sup>2</sup> 8'		
	Oktave 4'		
	Oktavflöte 4'		
	Quintflöte 2 2/3'		
	Superoktave 2'		
	Quinte 1 1/3'		
	Mixtur III 1'		
	Tremulant		
	Calcant		
		<b>Stand: 2002</b>	

## About the Church

The Cathedral of St. Nicholas, built in the Gothic style, dominates the center of the medieval town of Fribourg. It is built on a rocky outcrop 50 meters above the river Sarine (Saane). The main body of the church was begun in 1283 and completed by 1430. The tower was completed in 1490. It is 76 meters tall and houses 11 bells. It also features a rose window above the main portal with stained glass by Harrison Weltlich (1988).

Originally a parish church, in 1945 it became the cathedral of the Roman Catholic Diocese of Lausanne, Geneva and Fribourg.

The Cathedral of St Nicholas represents three different periods of western art and architecture. The edifice of the building is from the Gothic period - as are the choir gate, the baptismal fonts, the pulpit, the cross, 'The Burial of Christ' and two sculptured portals. The chevet, the choir arch with key-stones, coats of arms of Patrician families, decoration of the aisle archways, the organ of Sebald Manderscheidt and the six chapels between the buttresses are from the Baroque period.

The organ of Aloys Mooser (1828/1834), the stained-glass windows of Jozef Mehoffer (1896/1936), the stained-glass windows of Alfred Manessier (1976/1988), the alta, ambon, the Easter candlestick and the Episcopal seat of Georges Schneider (1981/1986) and the Millennium cross of Nuccio Fontanella (1999) all date from the modern period.

The Cathedral of St Nicholas has 13 bells - eleven of which are in the west tower and 2 are in the Bell Tower of the Choir. from [Markstravelnotes.com](http://Markstravelnotes.com)



Bulle

## St. Pierre-aux-Liens

**The Organ:**

**1814/16 Mooser (II+P/26), 1986/95 Füglistner**

**The Organist: André Bochud**

The organ at St. Peter in Chains, Bulle, is a remarkable instrument by Aloys Mooser of Fribourg. He also built the organ in the St. Nicolas Cathedral in Fribourg. The Bulle organ was built between 1814 and 1816. This instrument was highly esteemed by visiting musical dignitaries such as Felix Mendelssohn (1822), Franz Liszt and George Sand (1836). A transformation of this precious instrument was undertaken by J. Merklin in 1872. Other organ-builders extended this historic organ including F. Goll in 1886 and again in 1932, Henri-Wolf Giusto of Fribourg (1911), then the Ziegler House in 1947. Upon completion of Ziegler's work, the great organist Marcel Dupré of Paris came to inaugurate the organ. In 1973, an inventory of the organ revealed the presence of a large part of the original Mooser pipes. The classification of the organ took place and a process of reconstruction was planned. The Füglistner firm of Valais performed the restoration/reconstruction in 1976. The inauguration was performed by the Luigi-Ferdinando Tagliavini. The organ was further adapted in 1994 to reflect new historical discoveries. This organ has two keyboards, pedal and 28 stops. It stands at the dawn of the romantic aesthetic and offers a remarkable synthesis of the French and German traditions in this area.



### Stop List

<b>Eglise cath. St. Pierre-aux-Liens</b>		<b>Manual II, C - f<sup>'''</sup>, Positif</b>	
<b>Bulle FR</b>		Bourdon	8'
		Suavial	8'
		Prestant	4'
		Flûte 4'	
		* Nazard dessus	3'
		* Doublette	2'
		Flageolet	2'
		* Hautbois	8'
		<b>Pédale, C - f'</b>	
		Soubasse	16'
		Flûte	8'
		Prestant	4'
		Bombarde	16'
		Bombarde 8'	
<b>Typ:</b>		*) = 1995 rekonstruiert	
Traktur mechanisch		<b>Koppeln, Spielhilfen:</b>	
Registratur mechanisch		- Normalkoppeln II - I, I - P	
Windladen Schleifladen		- Kanaltremulant	
<b>Baujahr:</b> 1816		<b>Stand:</b> August 200	
<b>Orgelbauer:</b> Aloys Mooser			
<b>Manuale:</b> 2 + Pedal			
<b>Register:</b> 26			
<b>Manual I, C - f<sup>'''</sup>, Grand-Orgue</b>			
	Principal	16'	
	Bourdon	16'	
	Montre	8'	
	Bourdon	8'	
	Violflöte	8'	
	Prestant	4'	
	Flûte	4'	
	Quinte	3'	
	Doublette	2'	
	Fourniture IV	2'	
	* Cymbale III	1'	
	Cornet V	8'	
	Trompette	8'	

## About the Church

The original Bulle church was destroyed by fire in 1805, and was rebuilt and inaugurated in September 1816. The walls were preserved. The bell tower was built by Frederick Rosselet originally from Avenches. The choir was designed in a narrower "Roman" fashion (deep with an arched cul-de-four). The interior was done in neoclassical stucco. In 1925, it was decided to enlarge the church. The contract was awarded to Jean Camoletti (Geneva) and Louis Waeber (Bulle).

In 1930, the painter Emilio Beretta painted murals and a Way of the Cross in mosaic. Beretta and Cingria Alexander (1879-1945) collaborated in the realization of the remarkable cycle of church windows of Bulle.

In 1973, the church was restored returning partly to the style of 1810 and 1930. Stucco pilasters were partially restored. Beretta's works were retained in part (except the decoration of the triumphal arch of the entrance to the choir).

New liturgical furniture was created by Antoine Claraz. In 2007, a partial restoration was undertaken, e.g., indoor cooling, lighting, etc.



Roche

## Museum of Swiss Organs

The Swiss Organ Museum in Roche covers twenty-three centuries of music, history, technique and organ-related heritage. It also contains an old stopover barn dating from the 15th century, which has been preserved in its state since the 18th century — its magnificent roof structure in particular. It represents the last remains of the stopover in Roche, built by Augustine canons for pilgrims on the Grand Saint-Bernard route.

A vast number of organs can be discovered in the museum, from a prototype made in 246 B.C. in Alexandria, to the great Tschanun concert organ, which was built in 1934 and contains 2,700 organ pipes, previously used by Radio Lausanne. There are several period instruments as well: a cardboard organ, a 6-meter high dresser built in 1778, Barbary organs, flute clocks, harmoniums and an open organ.

There are various installations to let the general public make acoustic experiments.



Romainmôtier

# Grange de la Dîme

The Organ: 1971 Alain (IV/43)

The Organist: Michel Jordan

More or less as a hobby, the organist Albert Alain built this instrument with 43 stops on 4 manual keyboards and pedal for his home in Saint-Germain-en-Laye, France. In 1987 it was removed from its original location and imported to Switzerland and placed with the Manufacture d'orgues, Saint-Martin, where it was restored. In 1991 it was dedicated in its new location in this former granary.

On this instrument, Albert's eldest Jehan, realized many of his original organ works, and the youngest, Marie-Claire, began her studies.



## Stop List

<b>Hausorgel Alain, maison de la Dîme</b>		<b>Manual II, C - g<sup>m</sup>, Positif</b>		<b>Manual IV, C - g<sup>m</sup>, Récit expressif</b>	
<b>Romainmôtier VD</b>		Salicional	8'	Principal	8'
<hr/>		Cor de nuit	8'	Bourdon	8'
<b>Typ:</b>	Traktur mechanisch	Gros Nazard	5 1/3'	Prestant	4'
	Registratur mechanisch	Flûte douce	4'	Quinte	2 2/3'
	Windladen Schleifladen	Nazard	2 2/3'	Doublette	2'
<b>Baujahr:</b>	1971	Quarte	2'	Tierce	1 3/5'
<b>Orgelbauer:</b>	Alain Albert, Romainmôtier	Tierce	1 3/5'	Plein-jeu	1'
		Larigot	1 1/3'	Bombarde	16'
		Piccolo	1'	Trompette	8'
<b>Manuale:</b>	4 + Pedal	<b>Manual III, C - g<sup>m</sup>, Solo expressif</b>		Clairon	4'
<b>Register:</b>	43	Quintatön	16'	<b>Pédale, C - f</b>	
<b>Manual I, C - g<sup>m</sup>, Grand-Orgue</b>		Gambe	8'	Soubasse	16'
Bourdon	16'	Voix céleste	8'	Basse	8'
Montre	8'	Flûte conique	8'	Flûte	4'
Flûte harmonique	8'	Salicet	4'	Bourdon	4'
Bourdon	8'	Flûte octaviane	4'	Principal	2'
Prestant	4'	Nazard	2 2/3'	Nazard	1 1/3'
Fourniture V	2'	Flûte	2'	Tierce	4/5'
		Tierce	1 3/5'	<b>Accouplements, accessoires:</b>	
		Cromorne	8'	- Accouplements normaux	
		Hautbois	8'	IV - I, IV - II, III - I, III - II, IV - P,	
		Trmblant		III - P, II - P, I - P	
				- Agni Yavishta (siehe Text)	
				<b>Etat:</b> 2012	

### About the "Grange"

This old barn (1707) is one of the buildings in the grounds of the Abbey of Romainmôtier. It is used today for holding exhibitions and also houses the paintings and engravings of the Espace Pierre Aubert. In the attic above, visitors may see and listen to the famous organ of Albert Alain.



## Romainmôtier

## Eglise Réformée

## The Organ:

1972 Neidhart &amp; Lhote (IV+P/35)

The Organist: Michel Jordan

The first instrument in the church was one of 16 stops on two manuals and pedal built in 1883 by the Alsatian builder Antoine Herbuté. The organ was placed in the gallery above the entrance. In 1914 a new Kuhn instrument of 12 stops on two manuals and pedal was built using some of the old pipes and the case from the original. The bellows were powered by a water motor. This famous motor had the disadvantage of freezing in the winter and it was replaced by

an electric blower. Construction was undertaken in 1972 on a new mechanical organ by Neidhart & Lhote, Saint-Martin, with 35 stops over 4 manuals and pedal. The new organ is positioned in the south transept. Parts of the Kuhn organ and Herbuté pipes were retained, with the famous water motor going to the Swiss Organ Museum in Roche.



## Stop List

<b>Eglise réformée Romainmôtier VD</b>		<b>Manual II, C - g<sup>'''</sup>, Grand-Orgue</b>		<b>Manual IV, C - g<sup>'''</sup>, Echo (schwellbar)</b>	
		Montre	16'	Bourdon	8'
		Montre	8'	Flûte à cheminée	4'
		Prestant	4'	Flûte	2'
<b>Typ:</b>	Traktur mechanisch Registratur mechanisch Windladen Schleifladen	Flûte	4'	Tierce	1 3/5'
		Doublette	2'	Sifflet	1'
		Quinte	1 1/3'	Voix humaine	8'
<b>Baujahr:</b>	1972	Fourniture IV	1 1/3'	Tremblant	
		Petite Doublette	1'		
<b>Orgelbauer:</b>	Neidhart & Lhôte, St-Martin	Cymbale	2/3'		
				<b>Pédale, C - f</b>	
<b>Manuale:</b>	4 + Pedal	<b>Manual III, C - g<sup>'''</sup>, Trompettes</b>		Flûte bouchée	16'
		* Dulziana	8'	Flûte	8'
<b>Register:</b>	35	Trompette	8'	Prestant	4'
		Dessus de Trompette	8'	Fourniture III	2'
<b>Manual I, C - g<sup>'''</sup>, Positif de dos</b>		Cornet V	8'	Bombarde	16'
Flûte à cheminée	8'	* Basse de Clairon	4'	Trompette	8'
Prestant	4'	Clairon	4'	Clairon	4'
Nazard	2 2/3'			Petit Clairon	2'
Doublette	2'				
Tierce	1 3/5'				
Fourniture III - IV	1'				
Cromorne	8'				
Tremblant					
				<b>Accouplements, accessoires:</b>	
				- Acc. normaux III - II, I - II, III - P, II - P, I - P	
				<b>Etat:</b> 2012	



## About the Church

The Abbey Church in Romainmôtier is one of the oldest Romanesque churches in Switzerland influenced by Cluny. Today it is used for church services and concerts, and offers banqueting services as Maison du Prieur.

The church was built between 990 and 1028 according to a plan that was identical to the Cluny Church, on the site of former churches. The two-storey narthex was added in the 12th century containing mural paintings for the enlightenment of its faithful. The central nave consists of a Gothic barrel vault with richly colored ribs.

During the Reformation, the dozen resident monks had to leave Romainmôtier and the building became a Protestant place of worship: decorations were hidden underneath whitewashed walls, the statues were decapitated and the altars destroyed.

Two excavation and renovation campaigns were conducted in the 20th century. The Abbey's huge contemporary organ is played on many occasions.

Maison du Prieur, which receives guests of renown, is located a few steps from the Abbey. With its medieval mural paintings, its sculpted beams and its monumental fireplaces, it is available for celebrations and banquets for 50-220 persons.



## Lausanne

**Cathédrale****The Organ: 2003 Fisk (V+P/102)****The Organist: Jean-Christophe Geiser**

In 1993 Jean-Christophe Geiser, organist of Lausanne Cathedral was on a tour of a number of concert venues in America. He played the Fisk organ at the Meyerson Symphony Center in Dallas and then came to Boston to visit Fisk instruments at King's Chapel, Old West Church and Harvard University's Memorial Church. It was this experience in Texas and Massachusetts that led him to include C. B. Fisk as the only American entrant on the short list of companies invited to submit proposals when a competition was held in 1998 to replace the aging organ in the cathedral.

Fisk's innovative and eclectic design won the competition and construction of the project began in 2001. In the liner notes to Jean-Christophe Geiser's recording *L'orgue à 4 visages*, Wolfram Adolph writes: "To perform a wide range of repertoire in concerts and in the protestant services in the cathedral, the new organ contains four different musical style options in one great cathedral organ: the French classic style of Francois-Henri Cliquot, north German sounds of the polyphonic Hanseatic aesthetics of the 17th and 18th centuries, typical French symphonic colors after Aristide Cavaillé-Coll (1811-1899) and German romantic stops in the style of Friedrich Ladegast."

Opus 120 is the first American pipe organ in a European cathedral. The five-manual, ninety-eight stop organ includes 6,737 pipes. Fisk's first task was to arrange all the pipes to allow them to speak into the incredible acoustics of the nave. It was quickly evident that a huge cantilever would be necessary, and a massive steel framework was engineered to support the suspended towers containing a majority of the manual divisions. Opus 120 is by far this company's magnum opus. The project included not only thirty-five organbuilders and American subcontractors, but also Swiss architects, Italian designers, Canadian wood workers, British computer experts, and German pipemakers.

In late November 2002 nearly fifty tons of components for Opus 120 were carefully packed into five forty-foot ocean containers. They traveled from Gloucester to Montreal by air ride semi-trailer, by ship to Rotterdam, by barge up the Rhine to Basel, and finally by truck to Lausanne. After more than 48,000 hours of work in the Fisk shop and 12,000 hours on site in Switzerland, the organ was dedicated at the beginning of December 2003, in concert with the Chamber Orchestra of Lausanne and Jean-Christophe Geiser as organist.

To celebrate the tenth anniversary of Opus 120, the long-awaited Fernwerk division ("Far Away", or "Echo" division) was installed in the fall of 2013. Utilizing pipes from a 100-year-old Kuhn instrument, the Fernwerk is placed high up in the North Transept of the Cathedral and is playable from either of the main organ's two consoles via fiber-optic cable.



## Stop List

<b>Cathédrale Lausanne VD</b>		<b>Manual III, c - c4, Postiv expressif</b>		<b>clavier virtuel, c - c4, Fernwerk</b>	
		Salicional 8'		ce clavier n'est pas encore jouable	
		Unda maris (C°) 8'		Bourdon 16'	
		Bourdon 8'		Principal 8'	
		Voix éolienne 8'		Bourdon 8'	
		Fugara 8'		Flute 8'	
		Zartflöte 4'		Flute d'amour 8'	
		Sesquialtera II 2 2/3'		Salicional 8'	
		Viole 2'		Voix céleste 8'	
		Harmonia aetheria V 2'		Prestant 4'	
		Cor anglais 16'		Flute traversière 4'	
		Basson 8'		Trompette harmonique 8'	
		Clairon 4'		Voix humaine 8'	
		Tremblant		Tremblant	
<b>Typ:</b>		<b>Manual IV, C - c4, Récit expressif</b>		<b>Pédale: C - g'</b>	
Manuale I, IV, V, Ped. elektro-mech.		Bourdon 16'		<i>Principal (Transmission)</i> 32'	
Manuale II u. III elektro-pneumat.		Diapason 8'		Bourdon (vieux, Kuhn) 32'	
Registrator elektrisch		Viole de gambe 8'		<i>Gr. Quinte (transm.)</i> 21 1/3'	
Windladen Schleifladen		Voix céleste 8'		Contrebasse 16'	
		Flute traversière 8'		<i>Montre (transmission)</i> 16'	
		Bourdon 8'		Principal (vieux, Kuhn) 16'	
		Prestant 4'		Violonbasse 16'	
		Flute octaviante 4'		Bourdon *(vieux, Kuhn) 16'	
		Quinte 2 2/3'		Basse Quinte 10 2/3'	
		Octavin 2'		Octave 8'	
		Plein jeu IV 2'		<i>Violoncelle (Transmission)</i> 8'	
		Tierce 1 3/5'		Flute 8'	
		Bombarde 16'		Bourdon 8'	
		Trompette harmonique 8'		Quinte 5 1/3'	
		Clairon harmonique 4'		Octave 4'	
		Basson-Hautbois 8'		Flute 4'	
		Clarinete 8'		Mixture IV 2 2/3'	
		Voix humaine 8'		Contre Bombarde 32'	
		Tremblant fort (rapide)		Bombarde classique 16'	
				<i>Bombarde (Transmission)</i> 16'	
				<i>Trompette (Transmission)</i> 8'	
				<i>Clairon (Transmission)</i> 4'	
				Posaune 16'	
				<i>Trommet (Transmission)</i> 16'	
				<i>Trommet (Transmission)</i> 8'	
<b>Manuale:</b>		<b>Manual V, C - c''' , Bombardes</b>		<b>Sonderregister:</b>	
5 + Pedal		Montre 8'		Rossignol	
<b>Register:</b>		Flute creuse (viux, Kuhn) 8'		<b>Accouplements, accessoires:</b>	
102 + 9 transmissions		Flute ouverte 8'		- Accouplements normaux	
		Grand Cornet V 8'		I - II, III - II, IV - II, V - II I - III, IV - III,	
		Trompette 8'		V - III I - P, II - P, III - P, IV - P, V - P Fernwerk - P	
		Clairon 4'		- Acc. octave aiguë: Fernwerk	
		Trompette an Chamade 4'		- Acc. octave grave: II, III, Fernwerk	
		Clairon en Chamade 4'		- Crescendo programmable	
				- elektronische Setzeranlage	
<b>Manual I, C - c4, Positif de Dos</b>				<b>Stand:</b> 2012	
Quintadehn 16'					
Prinzpal 8'					
Gedackt 8'					
Oktave 4'					
Rohrflöte 4'					
Grand Tierce 3 1/5'					
Nasard 2 2/3'					
Doublette 2'					
Quarte de Nasard 2'					
Tierce 1 3/5'					
Larigot 1 1/3'					
Piccolo 1'					
Scharff IV 1'					
Plein-jeu V 2/3'					
Dulcian 16'					
Cromorne 8'					
Tremblant doux					
<b>Manual II, C - c4, Grand Orgue</b>					
Principal 32'					
Montre 16'					
Bourdon 16'					
Montre 8'					
Gambe 8'					
Flute harmonique 8'					
Bourdon 8'					
Prestant 4'					
Octave 4'					
Quinte 2 2/3'					
Fourniture VII 2 2/3'					
Doublette 2'					
Mixture VI-IX 2'					
Terz 1 3/5'					
Cymbale V 2/3'					
Bombarde 16'					
Trompette 8'					
Clairon 4'					
Trommeten 16'					
Trommeten 8'					

## About the Church

Construction of the Cathedral in Lausanne began as early as 1170 by an original unknown master mason. Twenty years later another master mason restarted construction until 1215. Finally a third engineer, Jean Cotereel, completed the majority of the existing cathedral including a porch and two towers, one of which is the current day belfry. The other tower was never completed. The cathedral was consecrated in 1275 by Pope Gregory X, Rudolph of Hasbourg, and the bishop of Lausanne at the time, Guillaume of Champvent. The medieval architect Villard de Honnecourt drew the rose window of the south transept in his sketchbook in 1270. The Protestant Reformation, a powerful religious movement that swept down from Zurich, significantly affected the Cathedral. In 1536 a new liturgical area was added to the nave and the colorful decorations inside the Cathedral were covered over. Other major restorations occurred later in the 18th and 19th centuries, which were directed by the great French architect, Eugène-Emmanuel Viollet-le-Duc. During the 20th century major restorations occurred to restore the painted interior decorations as well as to restore a painted portal on the South side of the Cathedral. New organs were installed in 2003.

Since 1405 until the present day without interruption, the city of Lausanne has maintained a lookout in the Cathedral bell tower. The lookout announces the time by yelling the hour from 10 pm to 2 am 365 days a year. The lookout cries the hour to each cardinal direction "«C'est le guet, il a sonné [dix]»". The original purpose of the lookout was to provide a warning in case of fire though it has now become a traditional function. Since 2002, the official lookout is Renato Häusler.



Lausanne

## Eglise Réformée St. Francois

**The Organ: Hauptorgel**

**1777 Scherrer (V+P/75), 1995 Kuhn**

**The Organist: Benjamin Righetti**

Samson Scherrer built this instrument in 1777 with 22 stops over two manuals and pedal; the casework was done in Louis XVI style. By 1814 various factors warranted a refurbishment. Romanticism won out and in 1867 E.F. Walcker was put to work on the instrument, which proved to be in worse shape than imagined. The organ was increased to 36 stops on three manuals and pedal. In 1906, work was assigned exclusively to the Kuhn firm. Work in 1920 and 1956 eliminated two of Scherrer's stops and an electro-pneumatic action was added. The style of the instrument remained romantic. A fourth "Baroque" (Ripieno) keyboard of eleven stops was added in 1955.

Upon the bicentenary of the organ (1975), the Titulaire J.F. Vaucher proposed the restoration of Scherrer's Grand Mixture to the first keyboard and also a Grand Cornet. It was necessary to remove the organ entirely during restoration of the church in 1990. It was decided that Kuhn would restore the mechanical action, keep the maximum historical material (Scherrer and Walcker), and restore the Positiv. The organ was inaugurated on September 12, 1995.



## Hauptorgel Stop List

<b>Eglise réformée Saint-François, grand orgues 1995 Lausanne VD</b>		<b>Manual III, C - c4, Solo</b>		<b>Pédale, C - f</b>	
<hr/>		Principal	8'	Soubasse	32'
<b>Typ:</b> Traktur mechanisch		Bourdon	8'	Principal	16'
Registratur elektrisch		Salicional	8'	Flute	16'
Windladen Schleifladen		Prestant	4'	Soubasse	16'
<b>Baujahr:</b> 1995		Flute	4'	Prestant	8'
<b>Einweihung:</b> 12. September 1995		Doublette	2'	Grosse Flute	8'
<b>Orgelbauer:</b> Kuhn AG, Männedorf		Cornet III	2 2/3'	Bourdon	8'
<b>Manuale:</b> 5 + pédale		Sordun	16'	Tierce	6 2/5'
<b>Register:</b> 75		Clarinette	8'	Prestant	4'
<b>Manual I, C - c4, Positif de dos</b>		Tremblant		Flute	4'
Bourdon	8'	<b>Manual IV, C - c4, Récit</b>		Septième	2 2/7'
Prestant	4'	Bourdon	16'	Mixture IV	2 2/3'
Flûte à cheminée	4'	Montre II	8'	Grand Cornet II	5 1/3'
Nazard	2 2/3'	Flute d'orchestre	8'	Bombarde	32'
Flûte	2'	Cor do nuit	8'	Bombarde	16'
Tierce	1 3/5'	Viole de gambe	8'	Douçaine	16'
Larigot	1 1/3'	Voix céleste	8'	Trompette	8'
Plein Jeu III	1'	Prestant	4'		
Cromorne	8'	Flute harmonique	4'	<b>Accouplements, Tirasse:</b>	
Tremblant		Nazard	2 2/3'	- Acc. normaux	
<b>Manual II, C - c4, Grand orgue</b>		Flute	2'	I - II, III - II, IV - II, V - II, I - III, IV - III, V - III, V - IV,	
Dessus de flute	32'	Tierce	1 3/5'	I - P, II - P, III - P, IV - P, V - P	
Principal	16'	Septième	1 1/7'	- Acc. octave grave IV, V - II	
Bourdon	16'	Piccolo	1'	- 256 combinaisons électroniques enregistrables 32	
Montre	8'	Fourniture V-VI	2'	groupes de 8 comb., enregistrements sur carte magné-	
Bourdon	8'	Cornet V	8'	tique	
Gambe	8'	Basson	16'		
Gros Nazard	5 1/3'	Trompette harmonique	8'	<b>Etat:</b> 2012	
Prestant	4'	Hautbois	8'		
Grosse Tierce	3 1/5'	Clairon	4'		
Quinte	2 2/3'	Tremblant			
Fourniture IV	2 2/3'	<b>Manual V, c - c4, grand choeur</b>			
Doublette	2'	Flute majeure	8'		
Cymbale III	1 1/3'	Grand Cornet V	8'		
		Bombarde	8'		
		Trompette	8'		
		Buccina	8'		
		Cor anglais	8'		
		Clairon	4'		
		Voix humaine	8'		
		Tremblant			

**The Organ: Orgue de chœur**

**1990 Formantelli (I+P/9)**

**The Organist: Benjamin Righetti**

The Choir Organ was built in 1990 by Bartolomeo Formatelli of Italy. As is typical of Italian design, the specification consists of three continuous and eleven half stops which are played on the lower half (bassi) or on the upper half (soprani) of the keyboard. Accordingly the stop knobs are also arranged on the left and right of the keyboard. It also sounds like a typical Italian instrument. During renovation of the church beginning in 1990, the organ served temporarily as an accompanying instrument for services. Afterwards it was used as a practice instrument. In 2008 it was relocated to its current position.



**Stop List**

<b>Eglise réformée, orgue de chœur</b>		<b>Colonne à droite/rechte Reihe:</b>	
<b>Lausanne VD</b>		S	Principale 8'
<hr/>		S	Ottava 4'
<b>Typ:</b>	Traktur mechanisch	S	Flauto in ottava 4'
	Registratur mechanisch	S	Flauto in duodecima 2 2/3'
	Windladen Schleifladen	S	Cornetino
<b>Baujahr:</b>	1990	S	Voce umana 8'
<b>Orgelbauer:</b>	Formatelli Bartolomeo	S	Tromboncini 8'
	Veneto I	B/S Bass/Diskant (Bassi/Soprani) geteilte Register bei c'/cis'	
<b>Manuale:</b>	1 (C - f''') + Pedal (C - f')	<b>Etat:</b> 2012	
<b>Register:</b>	9 (3 ganze, 11 geteilte Register)		
<b>Colonne à gauche/linke Reihe:</b>			
B	Principal	8'	
B	Ottava	8'	
	Quintadecima	2'	
	Decimanona	1 1/3'	
	Vigesimaseconda	1'	
B	Flauto in duodecima	2 2/3'	
B	Tromboncini		

## About the Church

In 1258 Franciscans arriving from Besançon moved to Lausanne to build a convent accompanied by a church dedicated to St. Francis of Assisi. This convent, as well as the church, then surrounded by wooden houses and also with a wooden ceiling, burned during a city fire in 1368; only the choir was preserved. The church was later rebuilt by the generosity of local notables whose shields were reproduced on the ceiling of the nave. In 2011, the church interior was completely redesigned as part of a concept called "l'esprit saint".

During the invasion of Bern and the establishment of the Reformation, the church became Protestant. But along with the cathedral, it is the only religious building in Lausanne to have existed prior to the Reformation.

The church is listed as a Swiss Cultural Monument of National Importance. It is part of the Lausanne parish of Saint Francis - Saint-Jacques. Classical music concerts and organ recitals are regularly presented.





Geneva

# Cathédrale St-Pierre

**The Organ: Grand Orgue**

**1965 Metzler (IV+P/67) and carillon**

**The Organist: Vincent Thévénaz**

We know that there was an organ at Saint -Pierre in the 16th century. But the first important instrument was that built by Samson Scherrer in 1757-77. It was a grand organ in classic French style. Note that Joseph Mooser, son of the famous Aloys Mooser (Cathedral of Fribourg), was titular organist of Saint -Pierre in 1821. The second grand organ was the work of French builder Merklin; it was dedicated in 1866. It was a French symphonic instrument of four manuals with Barker traction. The third grand organ of Saint -Pierre was built by Tschannun of Geneva and inaugurated in 1907 (three manuals and pedal in Gothic case with Soubasse 32'). The pneumatic action aged more rapidly than mechanical action (predictable!), and the fourth organ of Saint -Pierre is the current grand organ by Metzler (1965). The aesthetics of this instrument are inspired by the North German organ with some stops of French and romantic inspiration. The case is the work of P.G. Andersen of Copenhagen.



## Grand Orgue Stop List

<b>Cathédrale St-Pierre</b> Genève GE		<b>Manual II, g''' , Grand-Orgue</b>		<b>Manual IV, C - g''' , Echo expressif</b>	
<hr/>		Montre	16'	Bourdon	8'
<b>Typ:</b>	Traktur électrique Registratur électrique Windladen Schleifladen	Montre	8'	Flûte	4'
<b>Baujahr:</b>	1965	Dulcian	8'	Sesquialter	2 2/3' + 1 3/5'
<b>Orgelbauer:</b>	Metzler AG, Dietikon	Bourdon	8'	Bourdon conique	2'
<b>Manuale:</b>	4 +Pedal	Prestant	4'	Sifflet	1'
<b>Register:</b>	67	Flûte conique	4'	Cymbale II	
<b>Manual I, C – a''' , Positif</b>		Quint	2 2/3'	Régale	8'
Montre	8'	Doublette	2'	Voix humaine	8'
Bourdon àcheminée	8'	Fourniture V		Tremblant	
Quintatön	4'	Cymbale III			
Prestant	4'	Cornet V		<b>Pedal, C - f</b>	
Flûte à cheminée	4'	Bombarde	16'	Soubasse	32'
Musette	4'	Trompette	8'	Contrebasse	32'
Sesquialter	2 2/3'+1 3/5'	Trompette enchamade 8'		Soubasse	16'
Doublette	2'	Clairon en chamade 4'		Principal	16'
Larigot	1 1/3'			Bourdon	8'
Plein-jeu IV - V	1'	<b>Manual III, C-g''' , Récit expressif</b>		Principal	8'
Cromorne	8'	Bourdon	16'	Octave	4'
Tremblant		Douçaine	16'	Flûte	4'
		Flûte	8'	Quintatön	2'
		Salicional	8'	Gros Cornet III	
		Voix céleste	8'	Mixture IV	
		Principal	4'	Bombarde	16'
		Gemshorn	4'	Trompette	8'
		Flûte à fuseau	4'	Régale	8'
		Nasard	2 2/3'	Clairon	4'
		Flageolet	2'		
		Tierce	1 3/5'	<b>Accouplements, accessoires:</b>	
		Piccolo	1'	- Acc. normaux Pos-GO, Réc-GO,	
		Fourniture IV-V		Echo-GO, Pos-P, GO-P, Réc-P	
		Cymbale III		- cominateur électronique	
		Trompette	8'		
		Hautbois	8'	<b>Stand:</b> 2004	
		Clairon	4'		

**The Organ: Chapel of the Maccabees**  
**1888 Walcker (II+P/10)**  
**The Organist: Vincent Thévenaz**

This instrument has been restored and is in its original state. It is an historic organ, one of the oldest in Geneva. The neo-Gothic case is exceptional, as is its late romantic specification.



### Stop List

**Cathédrale St-Pierre**  
**Chapelle des Maccabées**  
**Genève GE**

**Typ :** Traktur mechanisch  
 Registratur mechanisch  
 Windladen Schleifladen

**Baujahr:** 1888

**Einweihung:** 3. Februar 1889

**Orgelbauer:** E.F. Walcker,  
 Ludwigsburg

**Manuale:** 2 +Pedal

**Register:** 10

**Manual I, C – g<sup>'''</sup>,**  
 Principal 8'  
 Flûte 8'  
 Salicional 8'  
 Viola di Gamba 8'  
 Octav 4'

**Manual II, C – g<sup>'''</sup>,**  
 Bourdon doux 8'  
 Aeoline 8'  
 Voix céleste 8'  
 Flûte 4'

**Pedal, C – f'**  
 Soubasse 16'

**Accouplements, accessoires:**  
 - Acc. normaux II - I, II - P, I - P  
 - combinaison fixe (Tutti) Etat: 2000

## About the Church

The St. Pierre Cathedral is a cathedral in Geneva, Switzerland, today belonging to the Swiss Reformed Church. It was begun under Arducius de Faucigny, the prince-bishop of the Diocese of Geneva, in the 12th century, and includes an eclectic mix of styles. It is best known as the adopted home church of John Calvin, one of the leaders of the Protestant Reformation. Inside the church is a wooden chair used by Calvin.

The area beneath the Cathedral has recently been excavated extensively, revealing a rich history of the site dating back to the time of the Roman Empire. From the 8th to 10th centuries it was one of three cathedrals to coexist on the site. The present building has grown from a cathedral devoted to ecclesiastical use and an early Christian funerary cult; the other two structures, subsumed in the 12th century by the growth of the surviving building, were apparently for different uses, one for public sacraments and the other for church teachings.



The German painter Konrad Witz painted an altarpiece, the so-called St. Peter Altarpiece, for the Cathedral in 1444, now in the Musée d'Art et d'Histoire, Geneva, which contains his most famous composition, the Miraculous Draught of Fishes.

Currently, every summer a German Protestant minister is present, making it possible to hold bilingual services and meetings of both German and French Protestant worshippers.

Lutry

# Reformed Temple

**The Organ:**

**Zimmer 1791-1975 Füglisten (III+P/38)**

**The Organist: Anne-Caroline Prénat**

This organ was built by Jean Zimmer, Lausanne, in 1791, with 38 stops on 3 keyboards and pedal. It was restored by H.J. Füglisten in 1975.



## Stop List

Temple réformé  
Lutry VD

**Typ:** Traktur mechanisch  
Registratur mechanisch  
Windladen Schleifladen

**Baujahr:** 1791

**Orgelbauer:** Jean Zimmer,  
Lausanne

**Manuale:** 3 + Pedal

**Register:** 38

**Manual I, C - g<sup>m</sup>, Positif de dos**

Bourdon à cheminée	8'
Quintatön	8'
Principal	4'
Flûte bouchée	4'
Nasard	2 2/3'
Principal	2'
Quarte de Nasard	2'
Tierce	1 3/5'
Larigot	1 1/3'
Cymbale III	1'
Cromorne	8'

**Manual I, C - g<sup>m</sup>, Grand-orgue**

Bourdon	16'
Montre	8'
Bourdon	8'
Cornet V	8'
Prestant	4'
Flûte conique	4'
Doublette	2'
Fourniture IV	1 1/3'
Cymbale III	1'
Trompette	8'
Clairon	4'

**Manual I, C - g<sup>m</sup>, Récit expressif**

Bourdon	8'
Principal	4'
Flûte	4'
Sesquialtera II	2 2/3'
Flageolet	2'
Mixture I - II	1'
Douçaine	8'
Voix humaine	8'
Tremblant	

**Pedal, C - f**

Principal	16'
Soubasse	16'
Octave	8'
Flûte à fuseau	8'
Principal	4'
Mixture IV	2 2/3'
Bombarde	16'
Trompette	8'

**Koppeln, Spielhilfen:**

- Normalkoppeln III - II, I - II, III - P, II - P
- Absteller Zungen und Mixturen

**Stand:** 2012

## About the Church

The first church built in Lutry was Romanesque and built at the end of 12th century by the Benedictines. Destroyed by fire in 1344, it was rebuilt in Gothic style, with the exception of the tower and a portico, which were completed in the 16th century.

After the Bernese invasion and the establishment of the Protestant Reformation, the old chapel was replaced by a second tower in 1569, the first being finally destroyed in 1820 in turn. This is the same period during which the painter Humbert Mareschet painted the vault which has been described as "one of the rare examples of painting in the Italian Renaissance manner executed after the Reformation."

Between 1986 and 1988, restoration work returned the building to its original appearance, especially with replastering facades and restoration of frames around the paintings.

The temple is listed as a Swiss cultural monument of national importance. It hosts numerous concerts, including in particular the "Lutry Bach Concerts" held each year since 1957.



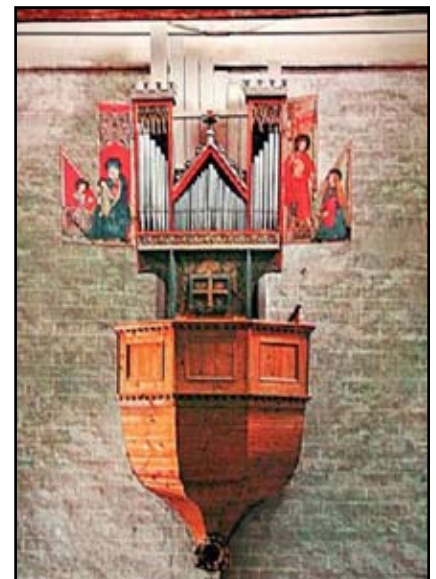
Valère

## Basilica

**The Organ: 1435 Anonymous (I+P/8)**

**The Organist: Véronique Dubuis**

This historical instrument is made by an anonymous organ builder. Historians first dated the instrument to the end of the 14th century because parts of the organ (pipe materials) were made earlier. Recent research showed that the organ dates from the year 1435. This means that this swallow's nest organ is the oldest organ in the world that is still playable and in regular use. In 1687 it was expanded by Christoph Aeby, Solothurn: five stops were added and the mixtur was given a second row of pipes. In 1954 it was given a thorough restoration by organ builder Kuhn AG, Männedorf. The incorporation of an electric blower was the only change. The fabric covered wing doors were in very bad condition and were restored by the Historical Museum of Basel. The fabric coverings of the outer side (the side that is visible when the wings are closed) were located for a time in a showcase below the organ. Füglistler performed a restoration in 2004. The double doors were damaged by craftsmen during disassembly (the very old fabric covering was punctured by thumbs while being gripped) and were repaired again. The organ also suffered somewhat due to many "visiting organists" and the corresponding parts were restored again. The condition of 1687 (Aeby) was restored, excepting the electric fan for wind.



### Stop List

#### Basilique mineur de Valère Sion/Sitten VS

<b>Typ:</b>	Traktur mechanisch Registratur mechanisch Windladen Schleifladen
<b>Baujahr:</b>	1435
<b>Orgelbauer:</b>	anonym
<b>Manuale:</b>	1 + Pedal
<b>Register:</b>	8
<b>Manual I, C - c<sup>'''</sup>, kurze Oktave (45 Tasten)</b>	
	<sup>2</sup> Prinzipal 8'
	<sup>2</sup> Oktave 4'
	<sup>2</sup> Coppel 4'
	<sup>2</sup> Quinte major 2 2/3'
	<sup>1</sup> Superoktave 2'
	<sup>1</sup> Quinte minor 1 1/3'
	<sup>1,2</sup> Mixtur II 1'
<b>Pedal, C - c, eine Kurze Oktave ( 9 Tasten)</b>	
	<sup>2</sup> Subbass 16' + 8' an Manual angehängt

<sup>1</sup> = alte Pfeifen vor 1435

<sup>2</sup> = Erweiterung von Aeby 1687

**Stand:** 2012

## About the Church

The Valère basilica, also called Valère castle is a Swiss heritage site of national significance. It is situated on a hill and faces the Château de Tourbillon, located on the opposite hill.

The first parts of the church were built between 1100-1130 in the Romanesque style. The next construction phase began after 1130 and included the semi-circular apse, the walls and windows and a roof. The third phase saw the church expand and the style changed to the new Gothic style. Between 1235 and 1267 the nave expanded and was flanked with two aisles. During the 13th century, the choir was covered with a Gothic ribbed vault and a rood screen was installed to separate the chancel from the nave. The famous organ was installed around 1430-1435 and other than a modification in the 1700s is essentially unchanged. The murals date from about 1435 as well. The Gothic marble statue of the Madonna with the baby Jesus was added in the 15th century over the high altar. The current choir stalls were added in the mid-17th century.



The church obtained the rank of minor basilica at the time of the visit of Pope John Paul II in 1984.

Sion

# Kathedrale

**The Organ: Hauptorgel**

**1988 Füglistner (III+P/49)**

**The Organist: Véronique Dubuis**

The date «1786» was found on a pipe and probably means that an organ by the organ builder Carlen was at one time installed, but a large fire in 1788 destroyed both the church and the organ. It is unclear if, when, or by whom the instrument was rebuilt. In about 1872 Josef Merklin, Paris, who worked on the organ in the Notre-Dame Church in Martigny at this time, built a Schwellwerk and cleaned the Positiv. Carl Theodor Kuhn performed a renovation and expansion in 1912. Hans J. Füglistner built a new organ in 1988 with 49 stops on three manuals and pedal. The facade, which went back presumably to the 18th century, was restored and the casework, from which only a few parts still existed, was reconstructed.



## Stop List

### Kathedrale, Hauptorgel Sion/Sitten VS

**Typ:** Traktur mechanisch  
Registriermechanisch  
Windladen Schleifladen

**Baujahr:** 1988

**Orgelbauer:** Füglistner Hans J.,  
Grimisuat

**Manuale:** 3 + Pedal

**Register:** 49

**Manual I, C - g<sup>m</sup>, Grand-orgue**

Principal	16'
Principal	8'
Suavial	8'
Flûte	8'
Bourdon	8'
Octave	4'
Flûte ouverte	4'
Grosse Tierce	3 1/5'
Nasard	2 2/3'
Superoctave	2'
Flageolet	2'
Fourniture IV	2'
Tierce	1 3/5'
Cymbale V	1 1/3'
Grand Cornet	8'
Trompette	8'
Clairon	4'

**Manual II, C - g<sup>m</sup>, Positif**

Bourdon	8'
Prestant	4'
Flute	4'
Quinte	2 2/3'
Doublette	2'
Tierce	1 3/5'
Larigot	1 1/3'
Cymbale IV	1'
Cromorne	8'
Voix humaine	8'
Tremblant	

### Manual III, C - g<sup>m</sup>, Récit expressif

Bourdon	16'
Bourdon	8'
Principal	8'
Salicional	8'
Voix céleste	8'
Octave	4'
Flute	4'
Cornet d'écho III	2 2/3'
Flute	2'
Plein jeu IV	2'
Basson	16'
Hautbois	8'
Tremblant	

### Pedal, C - f

Contrebasse	16'
Soubasse	16'
Quinte	10 2/3'
Flute	8'
Mixture III	5 1/3'
Prestant	4'
Bombarde	16'
Trompette	8'

### Koppel, Spielhilfen:

- Normalkoppeln III - II, I - II, III - P, II - P, I - P

**Stand:** 2012

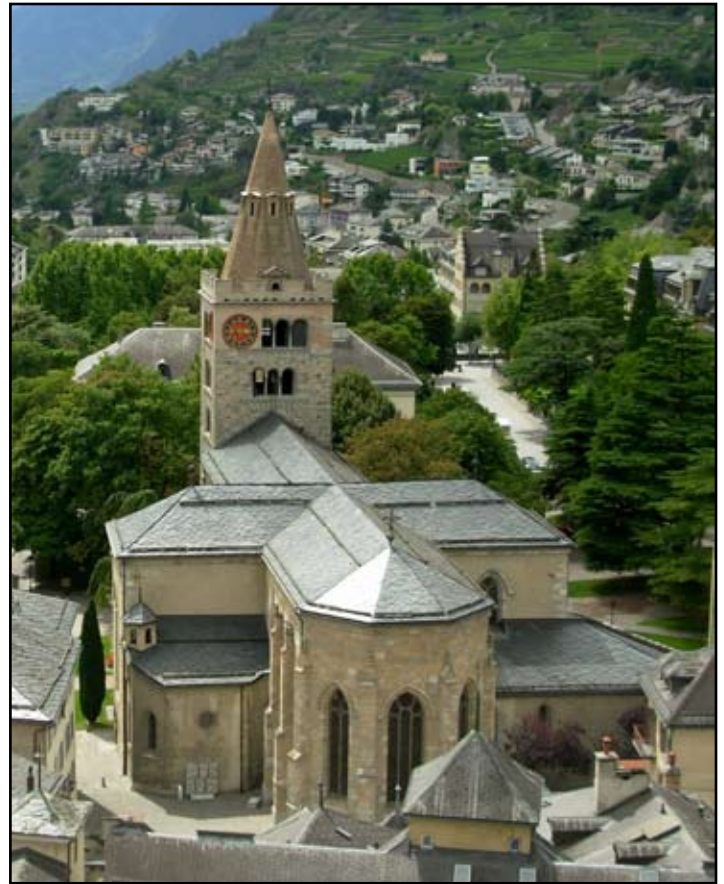


## About the Church

There is no complete archaeological survey of the Cathedral of Notre- Dame de Sion or Our Lady of Glarier. Still we can outline the main points of its history. The first Carolingian church was built in the 8th-9th centuries; no evidence exists for the church location prior to this, although documents confirm that the episcopal seat was moved to Sion in the late 5th century.

In 1010 the church was destroyed by fire and was replaced by a Romanesque cathedral, which remained largely in tact until the 15th century. In the late 12th or early 13th century, construction began on the bell tower (first floor). An accidental fire in the tower in 1403 led to adding the final stage and still later, after several fires because of wars and looting, the final brick facing was added.

The Gothic cathedral was built in the second half of the 15th century and the early 16th century, followed by several restorations over time, but nothing essential has been changed. 1947-48 brought about the extension of two bays of the choir in an easterly direction and creation of the chapel of St. Andrew in extension of the north transept. The last restoration was in 1986.



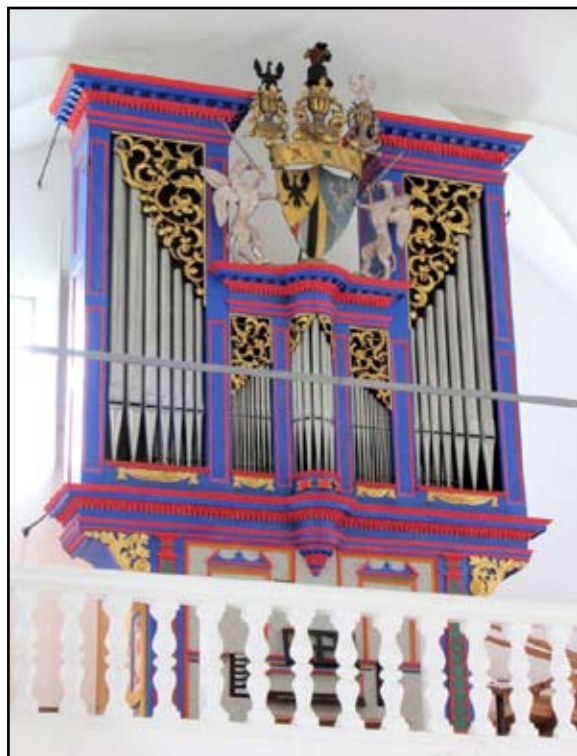
Leuk

## Ringackerkapelle

**The Organ: 1805 Carlen meantone (I+P/11)**

**The Organist: Els Biesemans**

The first verified information on the organ dates to 1805 : it was built by Felix Carlen, Gluringen. There had been an earlier organ in the Ringacker Chapelle, the sources of which are uncertain. By 1942 the passage of time and various alterations suggested action. Several revisions had been planned, but these were not carried out due to the cost. A repair had become inevitable because the «H.H. choir director and a few boys» cleaned and revised the organ themselves. Metzler oversaw the repairs, also replacing pipes that had been gnawed by mice. In 1945 further revisions were undertaken by Henri Carlen, mainly there were improvements to the wind turbine and the instrument was newly tuned. From 1968–1973, there were leaks as a result of roof damage, which also affected the organ. Thanks to intervention by the Cantonal and Federal Historical Preservation Services the organ was preserved and was placed under federal historical protection in 1990. It was restored in 1997 by Füglistler and rededicated on September 12, 1997.



### Stop List

#### Ringackerkapelle Leuk VS

<b>Typ:</b>	Traktur mechanisch Registratur mechanisch Windladen Schleifladen
<b>Baujahr:</b>	1805
<b>Orgelbauer:</b>	Felix Carlen, Gluringen
<b>Manuale:</b>	1 + Pedal
<b>Register:</b>	11
<b>Manual I, C - c''', kurze Oktave, (45 Tasten)</b>	
	Prinzipal 8'
	Suavial (ab c') 8'
	Copel 8'
	Octav 4'
	Superoctav 2'
	Quinte 1 1/3'
	Mixtur III 1'
	Cornett III 2 2/3'
<b>Pedal, C - f, angehängt</b>	
	kurze Oktave (14 Tasten)
	Subbass 16'
	Oktavbass 8'
	Mixturbass III 5 1/3'

**Stand:** 2012



### About the Church

Until the 19th century Leuk was one of the ecclesiastical and cultural centres of the Valais. Defiant towers, castles and fine patrician houses bear witness to the former strength, self-confidence and determination of the community.

The emblematic Bishop's Castle (built 1254), town hall, late-gothic St. Stephen's Church (with its romanesque tower and roman fire place) and baroque Ringacker Chapel can be seen for miles around. The Ringacker chapel was built in 1690-94 above a plague cemetery. It is one of the most beautiful baroque buildings of Valais. Over 200 angels and stucco works decorate the interior.



## Reckingen

**Geburt Mariens Kirche****The Organ: 1746 Carlen (I+P/15)****The Organist: Els Biesemans**

This instrument was built in 1746 by Matthäus Carlen, together with Johann Martin Walpen, Reckingen. In 1749 an avalanche damaged the church and the organ. The instrument was returned to working order by the organ builder. Füglistler undertook a restoration in 1975. The case works and statues were restored by the Mutter brothers of Naters.

**Stop List**
**Kath. Pfarrkirche Geburt Mariens  
Reckingen VS**

<b>Typ:</b>	Traktur mechanisch Registratur mechanisch Windladen Schleifladen	
<b>Baujahr:</b>	1746	
<b>Orgelbauer:</b>	Matthäus Carlen, Reckingen	
<b>Manuale:</b>	1 + Pedal	
<b>Register:</b>	15	
<b>Manual I, C - c<sup>'''</sup>, kurze Oktave</b>		
	Bourdon (ab g <sup>°</sup> )	16'
	Principal	8'
	Gambe	8'
	Suavial (ab fis <sup>°</sup> )	8'
	Copel	8'
	Oktav	4'
	Flöte	4'
	Superoktav	2'
	Quinte	1 1/3'
	Mixtur III	1'
	Kornett III	
	Trompete	8'
	Clarine	4'
	Tremulant	
<b>Pedal, C - f<sup>°</sup>, kurze Oktave, angehängt</b>		
	Kontrabass	16'
	Bombarde	8'

**Stand:** 2012

## About the Church

The current church was built in 1743-1745. It is considered the most imposing Baroque building in the Upper Valais. In 1414 a chapel is first mentioned as standing in this location and it was replaced with a new building at the end of the 15th century. This building was replaced by a new building in 1696 with the aim of establishing a curate separate from the mother church in Munster. This was indeed accomplished in November 1695, but the church could not be consecrated until April 29, 1696, because of the quarrel with the bishop. The church was consecrated in 1704 by Bishop Josef Franz Supersaxon. Ultimately that church proved to be too small and a new, larger church was inevitable. The conception of the new church goes back to the theologian Johan Georg Garin Ritz, who served as Curate of Reckingen. His successor as pastor, Christian Blatter, was well aware of the artistic significance of the building and made a point of entering the date that construction began into the parish register. The builder is not known with certainty, since the literature and chronicles are contradictory.



## Münster

# Maria Himmelfahrt Kirche

**The Organ: 1685 Anonymous (II+P/19)**

**The Organist: Els Biesemans**

The exact year of construction and the organ builder could not be determined with certainty. Various circumstantial evidence, such as handwritten names or the type of solder joints on the pipes, indicate with high probability that Christoph Aebi is the organ builder. The construction year can be determined to be around the year 1684. As was customary at the time, the Rückpositiv is tuned to 4' bass. The wrought iron levers for the Rückpositiv are located on the Rückpositiv itself, behind the organist. The Rückpositiv has a rarely occurring, purely vertical sliding action. The organist sits on the wind chest and the valves are located in the main organ, vertically below the keyboard. The painted doors of the Rückpositiv also date from the period around 1680-1690. In 1980 Füglistner performed a reconstruction and restoration to the original condition from 1684. The bellows chamber under the church porch was brought back into service with three new bellows and a new electric ventilator. The double doors for the Hauptwerk had been destroyed and were replaced in 1981 by new, painted doors with matching ornamentation.



## About the Church

The Church of Our Lady of Münster is mentioned as a parish church in 1309, for the first time. But its Romanesque bell tower of the 12th century attests to a more ancient origin. In 1747 Jakob Singer from Schwaz expanded the Gothic era building and gave the church a Baroque character with stuccos by Kassian Singer and Georg Weber. There are remarkable Early Gothic frescos on the Northern wall of the main building (approx. 1350) and four statues showing the Old and the New Testament on the main altar by the carver Franz Xaver Nissl from Fügen. Three ceiling frescos were completed by Christoph Anton Mayr in 1757 and there is a Madonna with child made of wood from the 13th century.



## Stop List

### Kath. Pfarrkirche Mariä Himmelfahrt Münster VS

**Typ:** Traktur mechanisch  
Registratur mechanisch  
Windladen Schleifladen

**Baujahr:** 1685

**Orgelbauer:** Aebi Christoph,  
Solothurn (zugeschrieben)

**Manuale:** 2 + Pedal

**Register:** 19 + 1 Auszug

**Manual I, C - c<sup>'''</sup>, Rückpositiv, kurze Oktave**

Prinzipal	4'
Coppel	4'
Oktave	2'
Quinte	1 1/3'
Superoktave	1'
Hörnli (teilweise neu)	2/5'

**Manual II, C - c<sup>'''</sup> Hauptwerk, kurze Oktave**

Prinzipal	8'
Spitzflöte	8'
Coppel	8'
Oktave	4'
Flöte	4'
Quinte (neu)	3'
Nasat (Auszug aus Cornett)	3'
Superoktave	2'
Superquinte	1 1/3'
Mixtur	1' + 2/3' + 1/2'
Cymbel	1/3' + 1/4'
Hörnli (neu)	1 1/3' + 4/5'
Cornett III	

**Pedal, C - c' kurze Oktave, angehängt S**  
ubbass (teilweise neu) 16'

### Koppeln, Spielhilfen:

- Manualschiebekoppel II - I
- feste Pedalkoppel an HW

**Stand:** 2012

## Lucerne

**Hofkirche St. Leodegar****The Organ: 1977 Kuhn (V+P/84)****The Organist: Wolfgang Sieber**

After the Lucerne Hofkirche had been devastated by fire in 1633 it was newly built in Baroque style. Following two choir organs (1637-1642), a large and, for those times, monumental organ with two manuals, pedals and 42 sounding stops was built on the west gallery (1640-1652). It was constructed by Master organ builder Johann Geisler from Salzburg. The design for the case was made by a man of the same surname, but from Lucerne, Niklaus Geisler. Ever since, the showpiece has been its largest front pipe, the low C of the Principal 32' (length 970 cm, diameter 57 cm).

Besides work on the instrument and a number of modifications, between 1857 and 1862 there followed substantial alterations by Friedrich Haas. He transformed the Baroque instrument into a romantic concert organ. The Rückpositiv was removed, the slider windchests were replaced by cone-chests, the new mechanical action was fitted with Barker levers and an Echo organ was built up in the roof space of the cathedral. Only the impressive main case with its front pipes and about fifteen further stops remained. Amongst the new stops were, most importantly, strings, harmonic pipes, and all the reeds. The re-builder of the organ was celebrated as triumphantly as Master Geisler had been over 200 years before.

The biography of the organ was, however, soon to be continued. The instrument was made pneumatic in 1895 by Goll Organ Builders and in 1945 it was fitted with electric systems. The organ movement saw to it that experts could no longer take much pleasure in the instrument and the traditional organ concerts were replaced more and more with the infamous storm fantasies that used the instrument's unique rain machine sound effect. As a result, in 1970 plans were made for substantial changes to be made to the instrument, although this caused a bitter dispute over the direction to be taken. One party wished for a reconstruction of the instrument of 1652 whilst another favoured the Haas version. Others wished for the current instrument to be repaired. Finally the argument was won by the majority, who simply wanted a new, contemporary organ, albeit with the complete incorporation of the remaining Baroque material and part of the usable material from the 19th century. This plan also found favour with the Society for the Preservation of Ancient Monuments.

The task was now to realise these basic ideas and wishes in a project which was also practical from the technical point of view. The Rückpositiv was reconstructed, although the balustrade of the gallery was not able to be changed back to its original size. The placing of three manual divisions and the pedal organ in the main case was not strictly according to historical guidelines, but more defined by the space required by the new slider windchests with the mechanical action. The 5th manual (Fernwerk - echo organ in the roof) was handled in the manner of a restoration. The cone-chests remained, but the action was made electric. The most difficult task was, besides the scaling of the pipes, their voicing. A wholly unified sounding instrument needed to be formed out of the Baroque pipes of 1652, the Romantic pipes of 1862 and the new stops of 1977.

In 2001 there followed an expansion of the Fernwerk. Three ranks of free reed pipes which had been stored away since 1977 and which originated from the Friedrich Haas organ of 1862 were reincorporated into the spacious echo chamber of the Fernwerk: a Phylharmon-



ica 8', a Clarinette 8' and a Fagott 16'. These stops stand on a newly built cone-chest in a separate swell box which functions parallel to the main swell box of the Fernwerk. The action of the additional windchest is also electric. The Fagott is playable by the pedals (30 notes) and the other two stops on the 5th manual. Further ranks and part-ranks from both Geisler and Haas which were removed in 1977 are still stored in the roof space of the cathedral.

**Stop List**

<b>Stiftskirche St. Leodegar im Hof Luzern</b>  <hr/> <b>Typ:</b> Traktur mechanisch Registratur elektrisch Windladen Schleifladen  <b>Baujahr:</b> 1977  <b>Einweihung:</b> 28. August 1977  <b>Orgelbauer:</b> Th. Kuhn AG, Männedorf ZH  <b>Manuale:</b> 5 + P  <b>Register:</b> 84  <b>Manual I, Rückpositiv</b> Rohrgedackt 8' <sup>3</sup> Quintatön 8' <sup>1</sup> Prinzipal 4' <sup>3</sup> Kleingedackt 4' Sesquialter II 2 2/3' <sup>3</sup> Oktave 2' Nachthorn 2' Quinte 1 1/3' <sup>1</sup> Oktave 1' <sup>1</sup> Scharff VI 1' Rankett 16' Krummhorn 8' Tremulant  <b>Manual II, Hauptwerk</b> <sup>1</sup> Prinzipal 16' <sup>3</sup> Gambe 16' <sup>4</sup> Oktave 8' Hohlflöte 8' <sup>3</sup> Gemshorn 8' <sup>1</sup> Quinte 5 1/3' <sup>4</sup> Oktave 4' Koppelflöte 4' <sup>3</sup> Viola di Gamba 4' <sup>1</sup> Terz 3 1/5' Oktave 2' <sup>1</sup> Mixtur major VI 2 2/3' <sup>1</sup> Mixtur minor IV 1 1/3' <sup>3</sup> Cornet III-V 8' Bombarde 16' <sup>3</sup> Trompette 8'	<b>Manual III, Oberwerk</b> Pommer 16' <sup>3</sup> Prinzipal 8' <sup>3</sup> Gedackt 8' <sup>2</sup> Oktave 4' <sup>3</sup> Gemshorn 4' <sup>1</sup> Quinte 2 2/3' <sup>1</sup> Oktave 2' Terz 1 3/5' Mixturr V 1 1/3' Cymbel III 1/2' Zinke 8' Schalmei 4' Tremulant  <b>Manual IV, Récit</b> <sup>3</sup> Bourdon 16' <sup>3</sup> Prinzipal 8' <sup>3</sup> Bourdon 8' <sup>3</sup> Salicional 8' <sup>3</sup> Voix céleste (ab A) 8' Oktave 4' <sup>3</sup> Querflöte 4' Nazard 2 2/3' <sup>3</sup> Flageolet 2' Plein-jeu V-VI 2' Basson 16' Trompette harmonique 8' <sup>3</sup> Hautbois 8' Clairon 4' Tremulant  <b>Manual V, C - g", Fernwerk, Kegellade</b> <sup>1</sup> Bourdon 16' <sup>2</sup> Prinzipal 8' <sup>1</sup> Bourdon 8' <sup>3</sup> Spitzflöte 8' Oktave 4' <sup>3</sup> Spizflöte 4' <sup>1</sup> Quinte 2 2/3' <sup>1</sup> Oktave 2' <sup>3</sup> Trompette 8' <sup>3</sup> Vox humana 8' Tremulant  im separatem Schwellkasten <sup>6</sup> Fagott 16' <sup>7</sup> Physharmonika 8' <sup>7</sup> Karinette 8'	<b>Pedal, C - f</b> <sup>1</sup> Prinzipal 32' <sup>3</sup> Oktave 16' <sup>3</sup> Subbass 16' <sup>3</sup> Gedackt 16' <sup>1</sup> Oktave 8' <sup>3</sup> Flöte 8' <sup>3</sup> Violon 8' <sup>1</sup> Quarte 5 1/3 + 4' <sup>1</sup> Oktave 4' Spillflöte 4' Mixtur IV 2 2/3' Kontrafagott 32' Tuba 16' Posaune 16' <sup>3</sup> Tompete 8' <sup>3</sup> Clairon 4' <sup>3</sup> Singend Cornett 2'  <b>Sonderregister:</b> Regenmaschine (Bleikugeln in einer mit Stoff bespannten, sich drehenden Trommel, pneumatischer Antrieb)  <sup>1</sup> = ganz oder teilweise 1650, Geissler <sup>2</sup> = alt, vor 1862 <sup>3</sup> = ganz oder teilweise 1862, Friedrich Haas <sup>4</sup> = ganz oder teilweise 1887, Friedrich Haas <sup>5</sup> = ganz oder teilweise 1898, Friedrich Goll <sup>6</sup> = alt 1862, Friedrich Haas, im Pedal spielbar <sup>7</sup> = alt 1862, Friedrich Haas  <b>Koppeln, Spielhilfen:</b> - Normalkoppeln V - III, IV - III, IV - II, III - II, III - I, I - II, V - P, IV - P, III - P, II - P, I - P - elektronische Setzeranlage mit 15 x 256 Kombinationen  <b>Stand:</b> März 2005
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## About the Church

The Church of St. Leodegar is the most important church and a landmark in the city of Lucerne, Switzerland. It was built in parts from 1633 to 1639 on the foundation of the Roman basilica which had burnt in 1633. This church was one of the few built north of the Alps during the Thirty Years War and one of the largest and most art history rich churches of the German late Renaissance period.

In the 8th century there was already an abbey consecrated to Saint Maurice on the current site of the church, which had been donated by Pepin the Short, and was known at the time as the Monastarium Luciaria. By the 12th century the abbey was under the jurisdiction of the Murbach Abbey, whose patron saint was St. Leodegar.

In 1291 the abbey was sold to the Habsburgs. In 1433 the city of Lucerne, no longer a member of the Eidgenossenschaft, took control of the abbey, and in 1455 it was converted from Benedictine to a “universal order” church.

The monastery experienced a heyday during the time of the reformation due to Lucerne being a prominent city for the Swiss Catholic cantons. The papal nuncio, resident in Lucerne, used the church as his cathedral during this time.

In 1874 the parish church of St. Leodegar was founded and with that the church became simultaneously a monastery church and parish church, as it is today.



## Lucerne

## Jesuitenkirche

## The Organ: 1982 Metzler (III+P/39)

## The Organist: Els Biesemans

Since the middle of the 16th century (1570 or earlier) organs existed in the former Jesuit church, however no documents are available for them. In 1696 an organ was built by David Weidner, Augsburg and in 1782 a new organ by Carl Josef Maria Bossart, Baar, with seven stops on one manual. In 1897 the church received a new pneumatic organ by Friedrich Goll with 29 stops on two manuals and pedal (Opus 162). This was replaced in 1982 by a new, mechanical organ by Metzler with 39 stops on three manuals and pedal. For the transition period during the organ construction Metzler set up an interim organ with seven stops. This instrument was then in the cathedral in Salzburg and eventually reached the provost church in Wagenhausen TG.

## Stop List

Jesuitenkirche St. Franz Xaver, Hauptorgel Luzern		Manual III, C - g <sup>'''</sup> , Brustwerk	
Typ:	Traktur mechanisch Registriermechanisch Windladen Schleifladen	Holzgedackt	8'
Baujahr:	1982	Gedacktflöte	4'
Einweihung:	27. Mai 1982	Prinzipal	2'
Orgelbauer:	Metzler AG, Dietikon	Cornett III	2 2/3'
Manuale:	3 + Pedal	Cymbel II	1/2'
Register:	39	Regal	8'
Manual I, C - g <sup>'''</sup> , Rückpositiv		Pedal, C - f	
Bourdon	8'	<sup>2</sup> Prinzipal	16'
Quintade	8'	<sup>1</sup> Subbass	16'
Prinzipal	4'	<sup>2</sup> Oktavbass	8'
Rohrflöte	4'	Bourdon	8'
Oktave	2'	<sup>2</sup> Oktave	4'
Sesquialter	2 2/3' + 1 3/5'	Mixtur IV	2 2/3'
Sifflöte	1 1/3'	Posaune	16'
Scharff III - IV	1'	Trompete	8'
Rankett	16'	Clairon	4'
Krummhorn	8'		
Manual II, C - g <sup>'''</sup> , Hauptwerk		<b>Koppeln, Spielhilfen:</b>	
<sup>1</sup> Bourdon	16'	- Normalkoppeln III - II, III - I, II - I,	
<sup>2</sup> Prinzipal	8'	III - P, II - P, I - P	
Rohrflöte	8'	- Tremulant auf alle Werke wirkend	
<sup>1</sup> Gambe	8'	- Wechseltritte: Plenum (Forte),	
<sup>2</sup> Oktave	4'	Pedalzungen	
<sup>1</sup> Flöte	4'		
Nazard	2 2/3'	<sup>1</sup> = Register aus Goll-Orgel von 1897	
<sup>2</sup> Superoktave	2'	<sup>2</sup> = Plenumregister	
Flageolet	2'		
Terz	1 3/5'	<b>Stand:</b> 2001	
<sup>2</sup> Mixtur IV	1 1/3'		
Cymbel III	2/3'		
Fagott	16'		
Trompete	8'		



## About the Church

Lucerne's Jesuit Church is the first large baroque church built in Switzerland north of the alps. First and foremost it is an expression of the Catholic Church's 17th century struggle to regain spiritual leadership in the Counter-Reformation. At the same time it does show, that the Catholics then refused to accept any discussion on major points of criticism by the protestant churches. Instead, baroque architecture displayed power and glory and emphasized exactly those parts of Catholic tradition (especially the veneration of saints) and visual culture (as opposed to the protestant emphasis on the word of the biblical scriptures).

Lured to Lucerne by the wealthy Ludwig Pfyffer von Altishofen, the Jesuits brought the Counter Reformation to Lucerne in the 17th century; the elaborate Jesuitenkirche, dedicated to Francis Xavier, was constructed in 1666. Architects from Italy and Austria built what many believe to be the most beautiful Baroque church in Switzerland.



The cornerstone of Jesuit Church was laid in 1666, but construction began in 1667. By 1673 the shell of the church and the main façade were completed. The church was consecrated in 1677, though the interior was not yet really finished. Several side altars were still missing and even the high altar was only erected four years later, due to financial problems. The onion topped towers were not completed until 1893.

Rose and white plaster work embellishes an ethereal white interior. A massive pink altarpiece forms the focal point at the front of the sanctuary; although it resembles marble, it is actually stucco and plaster. The second side chapel on the right is dedicated to Brother Klaus. In place of an altarpiece stands a life-size statue of the beloved recluse clad in an authentic brown habit.

Today, the Jesuit Church is a major tourist attraction and serves as a concert hall while it has become almost irrelevant to local church life from a religious point of view.

Lucerne

# Franziskanerkirche St. Maria in der Au

**The Organ: 1988 Goll (III+P/33)**

**The Organist: Franz Schaffner**

A swallow's nest organ existed in the former monastery church before 1500, but it was removed in conjunction with renovations of the nave. A new organ by P. Crispinus Heisslin was installed in 1594 and this was replaced in 1652 with a new organ on the rood screen by Sebald Manderscheidt with nine stops on one manual and three on the pedal. In 1868 Friedrich Goll built a mechanical cone chest organ with 26 stops on two manuals and pedal. It was the first organ built by Goll as an independent organ builder (Opus 1). The Goll firm has maintained this instrument throughout the years and in 1988 they restored and reconstructed it to 33 stops on three manuals and pedal. The harmonium and some pipe materials were used from the rood screen organ from 1594. However this had undergone so many changes over the years that neither the original disposition nor the original soundboard/mechanics were present and the restoration should be referred to more as a new construction in the old casework with the partial usage of old pipe materials



## Stop List

<b>Franziskanerkirche St. Maria in der Au Luzern</b>		<b>Manual II, C - g<sup>'''</sup>, Hauptwerk</b>		<b>Pedal, C - f</b>	
		+ Grossgedackt 16'		+ Grossprinzipal 16'	
		* Prinzipal 8'		Subbass 16'	
		* Secund Prinzipal 8'		' Oktavbass 8'	
		+ Hohlflöte 8'		+ Superoktave 4'	
<b>Typ:</b> Traktur mechanisch		* Fiffera 8'		+ Mixtur V 2 2/3'	
Registratur mechanisch		* Oktave 4'		+ Posaune 16'	
Windladen Schleifladen		* Flöte 4'		Trompete 8'	
<b>Baujahr:</b> 1988		Quintflöte 3'			
		** Superoktave 2'		* vollständiges altes Register	
<b>Orgelbauer:</b> Goll AG, Luzern		** Mixtur III 2'		** teilweise altes Pfeifenmaterial	
		** Quinte 1 1/2'		+ Ergänzungen zu Originaldisposition	
		** Sesquialter 1 3/5' + 4/5'			
<b>Manuale:</b> 3 + Pedal		** Quindez 1'		<b>Koppeln, Spielhilfen:</b>	
		** Cymbel III 1/2'		- Manual-Schiebekoppeln III - II, II - I	
<b>Register:</b> 33		Trompete 8'		- Pedalkoppeln III - P, II - P, I - P	
				- Tremulant auf alle Werke wirkend	
<b>Manual I, C - g<sup>'''</sup>, Rückpositiv</b>		<b>Manual III, C - g<sup>'''</sup>, Brustwerk</b>		<b>Stand:</b> 2010	
+ Koppel 8'		+ Koppel 8'			
* Prinzipal 4'		+ Rohrflöte 4'			
Blockflöte 4'		+ Waldflöte 2'			
Oktave 2'		+ Oktävlein 1'			
+ Hörnli II 1 1/3'		+ Regal 8'			
+ Cymbel III 1/2'					
+ Krummhorn 8'					

## About the Church

The first church was built by the Franciscans who were in Lucerne from the 13th century until 1838. The first parts of the monastery as well as the church are dated to 1269. At that time the monastery was still outside of the town. In the centuries following construction the church changed greatly.

The majority of today's interior dates from a larger remodeling in the 16th century. After the Confederates triumphed over the Habsburgs at the Battle of Sempach, the people of Lucerne hung the battle banners of the conquered in the church. When these gradually disintegrated over the centuries, they were removed and replaced by the still existing Battle Banner drawings, which can be seen in the nave beneath the row of windows. At that time, among other things, the Antonius chapel was heavily remodeled.

Most likely dating from the same period is the net vaulting done when the roof was renewed and partly altered. In 1701 a violent explosion in the Powder Tower blew out the stained glass windows and they were replaced with then modern transparent windows in the nave. A collapsing, late-Gothic paneled ceiling was replaced in the mid-18th century.

The church was also used as a burial church from the 13th century until 1798 when it was closed to burials because of the deplorable conditions engendered by the decomposing dead.

Additional renovations to the church were made in 1988-89.



Horw

# St. Katharina

The Organ: 1996 Goll (III/43)

The Organist: Martin Heini

An organ in St. Katharinakirche was mentioned as early as the second half of the 18th century. In 1819 Josef Willmann of Rickenbach, built a new, mechanical organ with fifteen stops on a keyboard and pedal. This was expanded to eighteen stops in 1889 or effectively nineteen stops on two manuals and pedal by Friedrich Goll. The mechanics were replaced with a pneumatic action. As of 1938 a new electro-pneumatic organ was built with 35 stops on three manuals and pedal. Goll was asked to build the current instrument in 1996 and they provided a revision in 2010.



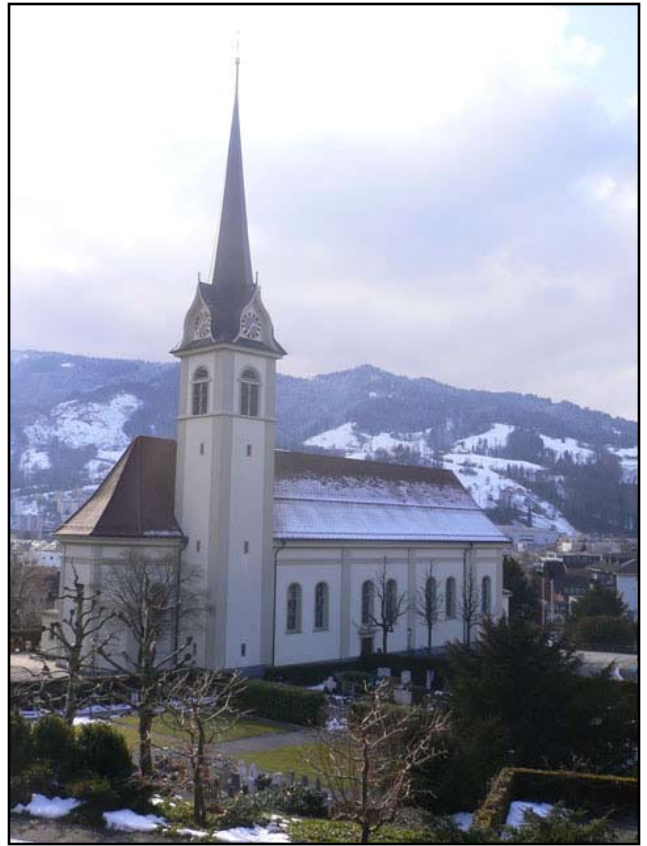
## Stop List

<b>Kath. Pfarrkirche, Hauptorgel Horw LU</b>		<b>Manual II, C - g<sup>'''</sup>, Hauptwerk</b>		<b>Pedal, C - f<sup>'</sup></b>	
<hr/>		Praestant	16'	Prinzipal	16'
<b>Typ:</b>	Traktur mechanisch	Prinzipal	8'	Subbass	16'
	Registratur mechanisch	Hohlflöte	8'	Oktave	8'
	Windladen Schleifladen	Gambe	8'	Spillflöte	8'
<b>Baujahr:</b>	1996	Oktave	4'	Oktave	4'
<b>Einweihung:</b>	15. Dezember 1996	Spitzflöte	4'	Mixtur IV	2 2/3'
<b>Orgelbauer:</b>	Goll AG, Luzern	Quinte	2 2/3'	Posaune	16'
		Oktave	2'	Trompete	8'
<b>Manuale:</b>	3 + Pedal	Flöte	2'	<b>Spielhilfen:</b>	
<b>Register:</b>	43	Mixtur IV	1 1/3'	- Normalkoppeln	
<b>Manual I, C - g<sup>'''</sup>, Rückpositiv</b>		Cymbel III	1'	III - II, I - II, III - P, II - P, I - P	
Gedackt	8'	Cornett V (ab c')	8'	- Wechseltritte: Pedalungen,	
Quintade	8'	Fagott	16'	Posaune, Trompete	
Prinzipal	4'	Trompete	8'	<b>Stand:</b> 2002	
Rohrflöte	4'	<b>Manual III, C - g<sup>'''</sup>, Schwellwerk</b>			
Oktave	2'	Gedackt	16'		
Sesquialter	2 2/3' + 1 3/5'	Bourdon	8'		
Larigot	1 1/3'	Salicional	8'		
Scharff IV	1'	Viola	8'		
Krummhorn	8'	Unda maris	8'		
Tremulant		Prinzipal	4'		
		Traversflöte	4'		
		Nazard	2 2/3'		
		Plein-jeu IV	2'		
		Trompette harmonique	8'		
		Oboe	8'		
		Clairon	4'		
		Tremulant			

### About the Church

The first documentary mention of a church in this location dates to 1234. In 1440 the church burned down and the rebuilt church was inaugurated in 1446. By the 19th century an entirely new St. Katharine's Church was built (1813-1815) according to the plans of Josef Singer. The late Baroque country church diagram influenced the design of the light, spacious hall church ornamented with plasterwork by Johann Josef Moosbrugger. Below the pyramidal roof of the spire there are arched clock gables.

In 1937-1938 the nave was extended and 1993-1995 an extensive interior and exterior renovation was undertaken. The parish church stands on slightly elevated place in the old village.



Zug

# Stadtkirche

The Organ: 1995 Goll (III+P/35)

The Organist: Els Biesemans



Carl Theodor Kuhn built a pneumatic diaphragm chest organ in 1905 with sixteen stops on two manuals and pedal. The front pipes were only partially sounding, 33 pipes are silent. In 1931 Kuhn extended the organ by four stops. By the 1960's the organ had become unplayable due to a maintenance defect. An electronic instrument was not satisfactory and was out of the question as a replacement for this reason. In 1970 E.F. Walcker firm installed a new organ with 21 stops on two manuals and pedal. This instrument fell into bad condition, probably also due to lack of or insufficient maintenance. Goll delivered a new organ of 35 stops on three manuals and pedal in 1995 and they did a further revision in 2010.

## Stop List

### Manual 1 Hauptwerk C-g3

Bourdon	16'
Montre	8'
Flûte à cheminée	8'
Flûte douce	8'
Prestant	4'
Grosse Tierce	3 1/5'
Nazard	2 2/3'
Doublette	2'
Fourniture	2'
Trompette	8'

### Manual II Positif C-g3

Bourdon	8'
Flûte double	8'
Principal	4'
Flûte	4'
Quinte	2 2/3'
Octave	2'
Tierce	1 3/5'
Cymbale	1 1/3'
Clarinette	8'
Tremblant doux	

### Manual III Récit C-g3

Flûte harmonique	8'
Cor de nuit	8'
Gambe	8'
Voix céleste	8'
Flûte octaviante	4'
Octavin	2'
Trompette harmonique	8'
Basson-Hautbois	8'
Voix humaine	8'
Clairon	4'
Tremblant fort	

### Pedal C-f1

Grand Bourdon	32'
Soubasse	16'
Flûte	8'
Flûte	4'
Bombarde	16'
Trompette	8'

### Koppeln

II-I III-I III-II I-P II-P III-P

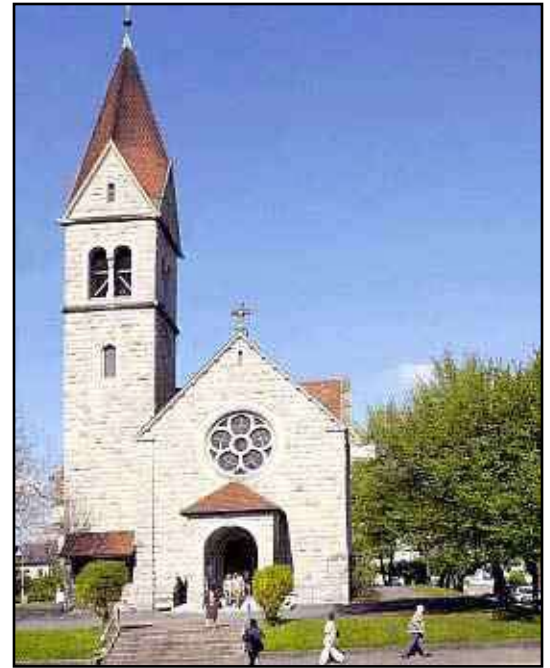
5 Wechseltritte für Mixturen und Zungen  
Zimbelstern

**Beratung:** Rudolf Meyer,  
Winterthur und Hans-Jürgen Studer, Zug  
Einweihung 17. Dezember 1995



### About the Church

The Protestant church is located outside the old city, near the train station. This building, very characteristic of the Jugendstil period (German Art Nouveau ) is Romanesque Revival style and was erected by the architect Friedrich Wehrli of Zürich, between 1904 and 1906. It is a cruciform structure with four equal arms terminated by rose windows corresponding perfectly to the style of the windows of the Jugendstil period contained in the churches of that time. Decor on the north wall of the building was placed in 1968 (Jesus and the Apostles by Walter Haettenschweiler ). This work was carried out with used railroad ties and tracks. The Protestant Church of Zug has undergone several restorations in 1931, 1968 and most recently in 2004-05.



Zug

# St. Oswald

**The Organ:**

**1762 Bossart (II+P/27), Metzler 1972**

**The Organist: Marco Brandazza**

Records indicate the first organ was built for the St. Oswald church in 1484. This previous casework was presumably removed and re-used in a 1602 instrument by Hans Brunner, Basel. In 1765 Viktor Ferdinand Bossart built a new organ in the expanded west gallery. The old organ was repaired and afterwards removed as an interim solution during the construction period. Goll was commissioned in 1891 for a new, mechanical cone chest organ in the old casework by Bossart with 19 stops on two manuals and pedal (Opus 98). The casework was extended laterally, which resulted in the dismantling of both small side balconies. The Rückpositiv was silenced. In 1972 Metzler was brought in with the intention of reconstructing the Bossart organ (27 stops on two manuals and pedal). But the old Bossart casework was in such bad condition that substantial portions had to be replaced. The lateral extensions by Goll were removed. Here we have a new instrument modeled on the design of Bossart. In 1986-88 the instrument was given a general revision and installation of a wedge bellows in an old style.



## Stop List

### Manual I Hauptwerk, C–f''' 54 Tasten)

Principal	8'
Gamba	8'
Bourdon	8'
Octave	4'
Flûte douce	4'
Nasard	2 2/3'
Superoctave	2'
Flöte	2'
Terz	1 3/5'
Mixtur 4-fach	2'
Cymbel 2-fach	1/2'
Trompete	8'

### Manual II Rückpositiv (C–f''' 54 Tasten)

Coppel	8'
Principal	4'
Hohlflöte	4'
Octave	2'
Sesquialtera 2-fach	1 1/3' + 4/5'
	(ab c, 2 2/3' + 1 3/5')
Larigot	1 1/3'
Scharff 3-fach	1'
Dulcian	8'
Tremulant	

### Pedal (C–f' 30 Tasten)

Principal	16'
Subbass	16'
Octave	8'
Octave	4'
Mixtur 3-fach	2'
Posaune	16'
Trompete	8'

## About the Church

On the 18th May 1478 the people of Zug, under the direction of Hans Felder, laid the foundation stones for this late-gothic church. The single-nave church was completed in five years and in the mid-16th century was extended to a three-nave basilica.

The Patron Saints of Zug - Oswald and Michael - flank the main entrance on the left and right: Michael is killing the demon dragon and Oswald is fighting the pagan king Cadwalla. Between the two doorways stand the Virgin Mary with Child and above St. Anne, the Church's patron, in a holy figure of three. Inside, the mural of "The Last Judgement" over the chancel archway is eye-catching. It was painted by Melchior Paul von Deschwan-

den in 1866, and used to be one of the main attractions of the town. The choir stalls, designed by Ulrich Rosenstain from Lachen, are the only original items from the first church, and are dated 1484. In his Art Guide to St. Oswald's Church, Dr. Josef Grünenfelder writes: "St. Oswald's is a testimony to the affluence of the people of Zug, but also a testimony to their willingness to make sacrifices and to their sense of piety following the Burgundian war, and it is not least a memorial to the affection the inhabitants of Zug have shown towards their church for centuries."



Thalwil

## Protestant Church

**The Organ: 1865 Haas (II+P/16), 1989 Thomas Itten**  
**The Organist: Els Biesemans**

This instrument has made an interesting journey from its beginning to the present. It was built in 1865 by Friedrich Haas with sixteen stops on two manuals and pedal. In 1902 Theodor Kuhn made comprehensive extensions: a tremulant and a swell organ were installed, the mechanical action was replaced by a pneumatic action, and a new console was added. Then in 1913 Friedrich Goll, as the successor of Haas, created a new organ, presumably with pneumatic actions, with 44 stops on three manuals and pedal (Opus 425). The Haas organ was dismantled, and no parts from it were used in the new organ. That original Haas/Kuhn organ was purchased by the Catholic congregation of Bülach in 1914 and during the assembly in Bülach the disposition was expanded again.

By 1988 the Bülach congregation was ready for a new instrument and a study of the old one yielded the discovery that it was the original Haas organ from Thalwil. The Reformed Congregation of Thalwil agreed to take back the instrument and add it as a second organ in the in the gallery. Thomas Itten of Sulz was tasked with reconstructing the instrument to its 1865 state. Since most of the original parts by Haas, including the casework and pipe material, were still present, only the later additions had to be removed. Missing parts were reconstructed based on the still existing workshop books left behind by the Goll firm and other sources. The console was rebuilt according to the casework and examples from other Haas organs.

Originally the organ stood immediately on the back wall and was tucked in part in the niche of the middle gallery window. Since the new gallery is deeper than the previous, burned out gallery, the organ has been moved further forward. In order to get the original character of the sound without adulteration, the organ was given a back wall made from mineral material and the niche of the gallery window was recreated in the artificial back wall. According to current knowledge this is the last instrument built by Haas and also the only Haas organ remaining that has been preserved in all its essential parts.



### Stop List

#### Manual I C-f3

Bordun	16'	1865
Principal	8'	1865
Bordun	8'	1865
Flöte	8'	1865
Viola di Gamba	8'	1841
Dolce	8'	1865
Flöte	4'	1865
Octave	4'	1865
Octave	2'	1865
Mixtur		1865

#### Manual II C-f3

Flöte	8'	Transmission
Viola di Gamba	8'	Transmission
Dolce	8'	Transmission
Flöte	4'	Transmission
Physharmonika	16'	new
Physharmonika	8'	new

#### Pedal C-c1

Subbass	16'	1865
Flöte	8'	1865
Violoncell	8'	new
Trompete	8'	before 1865

Pedal-Koppel, Calcanten-Wecker,  
 Schwelltritt für Physharmonika, Winddruck 60 mm WS ,  
 Stimmtonhöhe 435 Hz, Kegelladen,  
 separate Laden für die beiden Physharmonikas,  
 Mechanische Spiel- und Registertraktur.

**The Organ: 1946 Kuhn (III+P/49)**

**The Organist: Els Biese­mans**

This instrument has its beginnings with the 1913 Goll instrument of 44 stops on three manuals and pedal that was built to replace the original Haas organ. In 1943 a fire destroyed the church down to the foundation walls and the Goll organ was also a victim of the flames. So as part of the reconstruction process in 1946 a new organ of 49 stops on three manuals and pedal was created by Kuhn. This was the only instrument in the church until the Haas was returned in 1989.



**Stop List**

I. Hauptwerk	C - g'''	II. Positif	C - g'''
1. Principal	16'	1. Suavial	8'
2. Quintatön	16'	2. Gedackt	8'
3. Principal	8'	3. Quintatön	8'
4. Hohlflöte	8'	4. Principal	4'
5. Gemshorn	8'	5. Gedacktflöte	4'
6. Octav	4'	6. Flageolet	2'
7. Nachthorn	4'	7. Larigot	1 1/3'
8. Superoctav	2'	8. Sesquialtera 2f.	2 2/3'
9. Mixtur maior 5-7f.	2'	9. Mixtur 4f.	1'
10. Mixtur minor 4f.	1'	10. Zimbel 4f.	1/3'
11. Cornet 5f.	8'	11. Krummhorn	8'
12. Trompete	8'		
13. Clairon	4'		
III. Oberwerk (SW)	C - g'''	P. Pedal	C - f'
1. Gedackt	16'	1. Principalbass	16'
2. Principal	8'	2. Subbass	16'
3. Rohrflöte	8'	3. Gedacktbass ①	16'
4. Salicional	8'	4. Principal	8'
5. Unda maris	8'	5. Spitzflöte	8'
6. Octav	4'	6. Gedackt ①	8'
7. Hohlflöte	4'	7. Octav	4'
8. Quinte	2 2/3'	8. Gedackt ①	4'
9. Waldflöte	2'	9. Rohrflöte	2'
10. Mixtur 4-6f.	1 1/3'	10. Mixtur 3f.	4'
11. Scharf 4-5f.	1/2'	11. Mixtur 5f.	2'
12. Trompete	8'	12. Posaune	16'
13. Oboe	8'	13. Zinke	8'
14. Clairon	4'	14. Corno	4'
Tremolo			

① Transmission aus Gedackt 16' Oberwerk

Koppeln II-I, III-I, III-II, I-P, II-P, III-P

Traktur mechanisch, Registratur pneumatisch

4 Freie Kombinationen A, B, C, D

Forte, Tutti, Pedaltutti, Kombination D Pedal

Diverse Absteller

## About the Church

In 1159 a church is mentioned for the first time in Thalwil ("tellowilare"). It is thus one of the oldest church buildings by the lake. The church was dedicated to St. Martin, like other churches on Lake Zurich. The Thalwiler church stands on a promontory with wonderful views of the lake. It is widely visible from this position, especially at night when it is illuminated.

In 1845, the old church was torn down and in 1846, the foundation stone for the new church was laid. It was consecrated on October 24, 1847. The floor plan is a Greek cross with shortened arms. The church is a neo-classical building with ionic column capitals and a beautiful ceiling.

On 19 May 1943, the church burned down during construction of the tower. It was decided to tackle the reconstruction using the same floor plan. On 14 April 1946 the rebuilt church was inaugurated. It had a new spire with crown. As part of the rebuilding, a large new organ was installed by the Kuhn firm, and stained glass windows were created by the Zurich glass artist Max Hunziker. The five bells weigh over 14 tons and are christened "faith," "love," "hope," "justice" and "peace."

The baptismal font from the 1845 church was saved. From 1989-92, the church was renovated inside and got its original organ back, the now famous 1865 instrument built by Friedrich Haas. So the Thalwiler church has two full-fledged church organs that offer their own distinct sound and can be used accordingly.



Zurich

## Grossmünster

**The Organ: Hauptorgel**

**1960 Metzler (IV+P/66)**

**The Organist: Els Biesemans**

The instrument has its beginnings in an 1876 organ by Johann Nepomuk Kuhn with 52 stops on three manuals and pedal. This instrument was given a complete renovation at the same time as new construction in the old casework by Carl Theodor Kuhn in 1914 (73 sounding stops on three manuals and pedal). Following further work by Kuhn, Metzler was asked to create a new organ in 1960. Some registers were brought over from the previous organ. The use of the partially ornamental copper pipes over the entire front is primarily of visual importance as color contrast juxtaposed against the grey sandstone walls.

In 1989 Metzler made some changes to the disposition:

- The original seventh in the Hauptwerk was replaced by the Terz and expanded (from G instead of from A).
- The Choralbass 2' +1' was changed to a Choralbass 2'.
- The original Sordun 16' was replaced by the Dulcian 16'.

In 1997 the old combination system was replaced by an electronic Setzer system with floppy discs. On this organ, between 1961 and 1964 the young recitalist and teacher Lionel Rogg recorded an impressive cycle of the complete Bach organ works, his first of three.



## Hauptorgel Stop List

<b>Grossmünster, Orgel 1960 Zürich ZH</b>		<b>Manual III, C - g<sup>'''</sup>, Oberwerk (Schwellwerk)</b>	<b>Pedal, C - f</b>
		*Stillgedackt 16'	* Prinzipalbass 32'
		Prinzipal 8'	Holzprinzipal (Verlanger.) 16'
		* Rohrgedackt 8'	Praestant 16'
		Spitzgame 8'	* Subbass 16'
<b>Typ:</b>	Traktur mechanisch	*Unda maris (ab c°) 8'	Oktavbass 8'
	Registratur elektropneumat.	Oktave 4'	Gedacktpommer 8'
	Windladen Schleifladen	Querflöte 4'	Oktave 4'
		* Salicet 4'	* Rohrflöte 4'
<b>Baujahr:</b>	1960	Cornet d'echo 4' + 1 3/5'	Choralbass 2'
		Nasat 2 2/3'	* Grossesquialter IV 5 1/3'
<b>Einweihung:</b>	31. Januar 1960	Piccolo 2'	- 3 1/5'
		Pein-jeu V 2'	- 2 2/3'
<b>Orgelbauer:</b>	Metzler AG, Dietikon	* Basson 16'	- 2 2/7'
		* Trompette harmonique 8'	Mixtur IV 2 2/3'
<b>Manuale:</b>	4 + Pedal	* Oboe 8'	Bombarde 16'
		* Clairon 4'	Dulcian 16'
<b>Register:</b>	66 + 1 Verlängerung	<b>Manual IV, C - g<sup>'''</sup>, Rückpositiv II (schwellbar)</b>	Trompete 8'
		Suavial 8'	Barpfeife 8'
<b>Manual I, C - g<sup>'''</sup>, Chorpositiv (Rückpositiv I)</b>		Copula 8'	Klarine 4'
* Portunalflöte 8'		Rohrflöte 4'	* Schalmei 2'
Prinzipal 4'		Prinzipal 2'	
Quintatön 4'		Spitzgedackt 2'	
Sesquialter 2 2/3' + 1 3/5'		Terz (ab f°) 4/5- 1 3/5'	
Gemshorn 2'		Larigot 1 1/3'	
Sedecima 1'		Glockencymbel II 1/3'	
Scharff III 2/3'		Holzregal 16'	
* Krummhorn 8'		Vox humana 8'	
Musette 4'		Tremulant	
Tremulant			
<b>Manual II, C-g<sup>'''</sup>, Hauptwerk</b>			
Prinzipal 16'			
Prinzipal 8'			
Flöte 8'			
*Gedackt 8'			
Oktave 4'			
Nachthorn 4'			
Oktave 2'			
Flachflöte 2'			
Quinte 2 2/3'			
Terz (ab g°) 1 3/5'			
Cornett V (ab g°) 8'			
Mixtur V 2'			
Ripieno IV-V 1'			
spanische Trompete 16'			
spanische Trompete 8'			
			*=ganz oder teilweise alte Register
			<b>Koppeln, Spielhilfen:</b>
			- Normalkoppeln IV - II, III - II, I - II, IV - I, III - P,
			II - P
			- elektronische Setzeranlage
			- Absteller Zungen, Mixturen und Manual 16'
			<b>Stand: 2012</b>



## The Organ: Sacristy 1987 Kuhn (II+P/5)

### The Organist: Els Biesemans

Kuhn built this small organ in 1987; it features five stops on two manuals and pedal.

### Sacristy Organ Stop List

#### Grossmünster, Sakristei Zürich ZH

**Typ:** Traktur mechanisch  
Registratur mechanisch  
Windladen Schleifladen

**Baujahr:** 1987

**Orgelbauer:** Kuhn AG,  
Männedorf

**Manuale:** 2 + Pedal

**Register:** 5

**Manual I, C - g<sup>'''</sup>,**  
Bourdon 8'

**Manual II, C - g<sup>'''</sup>,**  
Rohrflöte 8'  
Principal 4'

**Pedal, C - f'**  
Gedackt 8'  
Waldflöte 4'

#### **Koppeln, Spielhilfen:**

- Normalkoppeln II – I, II - P, I - P

**Stand:** 2012



**The Organ: Helferkapelle  
1754 Looser (I/6)  
The Organist: Els Biesemans**

The chapel had an earlier instrument by Kuhn, but in 1967 it was replaced with this Toggenburg house organ built in 1754 by Wendelin Looser with six stops on a manual; it was restored by Kuhn. We do not know the original location of this instrument. In the 1950's and 1960's the organ was in the old Epileptic Institution, from which it was then moved to the chapel.

**Stop List**

**Helferkapelle Looser-Organ  
Zürich ZH**

**Typ:** Traktur mechanisch  
Registratur mechanisch  
Windladen Schleifladen

**Baujahr:** 1754

**Orgelbauer:** Wendelin Looser,  
Kappel

**Manuale:** 1 Register: 6



## About the Church

The Grossmünster ("great minster") is a Romanesque-style Protestant church in Zurich, Switzerland. It is one of the three major churches in the city (the others being the Fraumünster and St. Peterskirche). The core of the present building near the banks of the Limmat River was constructed on the site of a Carolingian church, which was, according to legend, originally commissioned by Charlemagne. Construction of the present structure commenced around 1100 and it was inaugurated around 1220.

The Grossmünster was a monastery church, vying for precedence with the Fraumünster across the Limmat throughout the Middle Ages. According to legend, the Grossmünster was founded by Charlemagne, whose horse fell to its knees over the tombs of Felix and Regula, Zürich's patron saints. The legend helps support a claim of seniority over the Fraumünster, which was founded by Louis the German, Charlemagne's grandson. Recent archaeological evidence confirms the presence of a Roman burial ground at the site.

The twin towers of the Grossmünster are regarded as perhaps the most recognized landmark in Zurich. Architecturally, the church is considered Romanesque in style and thus a part of the first pan-European architectural trend since Imperial Roman architecture. In keeping with the Romanesque architectural style, Grossmünster offers a great carved portal featuring medieval columns with grotesques adorning the capitals. A Romanesque crypt dates to the 11th and 13th centuries. The two towers were first erected between 1487 and 1492. Originally, they had high wooden steeples, which were destroyed by fire in 1781, following which the present neo-Gothic tops were added. Richard Wagner is known to have mocked the church's appearance as that of two pepper dispensers. The church now features modern stained-glass windows by Swiss artist Augusto Giacometti added in 1932. Ornate bronze doors in the north and south portals by Otto Münch were added in 1935 and 1950.

The church houses a Reformation museum in the cloister. The annex to the cloister houses the theological school of the University of Zurich.



Zurich

## Fraumünster

**The Organ:**

**1912 Kuhn (IV+P/79), 1953 Genf**

**The Organist: Els Biesemans**

Although we will not be paying a visit to this instrument (the Chagall windows are the reason for our visit), a bit of information is still provided.

The Fraumünster organ dates from 1953 (Manufacture des Grandes Orgues de Genève) and replaced an earlier instrument by Kuhn (1912). In 1971 this organ was equipped with a large Fernwerk built by the Orgelbau Mühleisen Strasbourg. The organ is of Romantic style with 79 stops on four manuals and pedal. For the inauguration of the new instrument in 1953, the famous French organist and composer Marcel Dupré performed his own works.



## Stop List

<b>Fraumünster, Orgel 1953</b>		<b>Manual II, C - g<sup>m</sup>, Positiv (schwellbar)</b>		<b>Manual IV, C - g<sup>m</sup>, Kronpositiv</b>	
<b>Zürich ZH</b>		Quintaton	16'	Gedackt	8'
<hr/>		Prinzipal	8'	Quintaton	8'
<b>Typ:</b>	Traktur elektrisch	Koppelflöte	8'	Prinzipal	4'
	Registratur elektrisch	Zartgedackt	8'	Rohrflöte	4'
	Windladen Schleifladen	Salicional	8'	Sesquialter	2 2/3' +
		Prinzipal	4'		1 3/5'
		Blockflöte	4'	Superoktave	2'
<b>Baujahr:</b>	1953	Prinzipal	2'	Scharfquinte	1 1/3'
		Waldflöte	2'	Oktave	1'
<b>Einweihung:</b>	4. Oktober 1953	Terz	1 3/5'	Scharff III	1/2'
		Weitquinte	1 1/3'	Krummhorn	8'
<b>Orgelbauer:</b>	Orgelbau Genf AG, Genève	Mixtur V-VI	1'	Tremulant	
		Regal	16'		
<b>Manuale:</b>	4 + Pedal	Schalmei	8'	<b>Pedal, C - f</b>	
		Musette	4'	Flöte	32'
<b>Register:</b>	79 + 2 Transmissionen	Tremulant		<i>Prinzipal (Transmission)</i>	16'
				Flöte	16'
<b>Manual I, C - g<sup>m</sup>, Hauptwerk</b>		<b>Manual III, C - g<sup>m</sup>, Récit (schwellbar)</b>		Subbass	16'
Prinzipal	16'	Bourdon	16'	Echobass	16'
Gedackt	16'	Diapason	8'	Prinzipal	8'
Prinzipal (Transmission)	8'	Bourdon	8'	Diapason	8'
Gedackt	8'	Flute harmonique	8'	Spillflöte	8'
Flauto major	8'	Viola da Gamba	8'	Bourdon	8'
Gemshorn	8'	Voix céleste	8'	Oktave	4'
Oktave	4'	Cor de nuit	8'	Hohlflöte	4'
Hohlflöte	4'	Oktave	4'	Flöte	2'
Oktave	2'	Flöte	4'	Rauschpfeife IV	4'
Flöte	2'	Gemshorn	4'	Mixtur VI	2 2/3'
Cornett	8'	Nazard	2 2/3'	Contraposaune	32'
Mixtur V	2'	Nachthorn	2'	Posaune	16'
Mixtur IV	1'	Oktave	2'	Liebl. Posaune	16'
Cymbel III	1'	Terz	1 3/5'	Trompete	8'
Bombarde	16'	Mixtur V - VI	1 1/3'		
Trompete	8'	Cymbel III - IV	1/2'	Zarttrompete	8'
Clairon	4'	Bombarde	16'	Clairon	4'
		Trompete	8'		
		Oboe	8'	<b>Koppeln, Spielhilfen:</b>	
		Clairon	4'	- Normalkoppeln IV - III, IV - II, IV - I, III - II,	
		Tremulant		III - I, II - I, IV - P, III - P, II - P, I - P	
				- elektronische Setzeranlage mit 256	
				Kombinationen und Disketten- Speicherung	
				- Register-Crescendo	
				- Einführungstritt Tutti	
				<b>Stand:</b> 2012	

## About the Church

The Fraumünster Church (lit. in English: Women's Minster, but often wrongly translated to [Our] Lady Minster) in Zurich is built on the remains of a former abbey for aristocratic women which was founded in 853 by Louis the German for his daughter Hildegard. He endowed the Benedictine convent with the lands of Zurich, Uri, and the Albis forest, and granted the convent immunity, placing it under his direct authority. Today, it belongs to the Swiss Reformed Church and is one of the three main churches of Zürich, the other's being the Grossmünster and St. Peter's church.

The original abbey was dissolved on 30 November 1524 in the course of the reformation of Huldrych Zwingli. The monastery buildings were destroyed in 1898 to make room for the new Stadthaus. The church building today serves as the parish church for one of the city's 34 reformed parishes. Münsterhof, the town square in front of Fraumünster, is named after the former abbey.

The choir of the abbey includes five large stained glass windows designed by artist Marc Chagall and installed in 1970. Each of the 5 has a dominant color and depicts a Christian story. From left (northern wall) to right, the five works are:

- Prophets, depicting Elijah's ascent to heaven
- Jacob, displaying his combat, and dreams of heaven
- Christ, illustrating various scenes of Christ's life
- Zion, showing an angel trumpeting the end of the world
- Law, with Moses looking down upon the suffering of his people

Equally impressive is the 9m tall stained glass of the North transept, created by Augusto Giacometti in 1940.



Zurich

# St. Josef

The Organ: 1968 Metzler (III+P/38)

The Organist: Els Biesemans

An earlier organ of unknown origin dated to 1920. In 1968 a new organ was built by Metzler with 38 stops on three manuals and pedal. They performed a general revision in 1996: a few intonation changes were made. Re-tuned voices:

Hauptwerk: Mixture, cornett  
 Swell: Mixture, nazard, third  
 Brustwerk: Sharp, Gemshorn, Larigot  
 Pedal: Mixture



The previous, equal temperament tuning has been returned to a slightly unequal temperament with the following Hz values: C 0, C sharp 96, D 198, D sharp 297, E 396, F 501, F sharp 594, G 699, G sharp 795, A 897, A sharp 999, B 1095

## Stop List

<b>Kath. Pfarrkirche St. Josef Zürich ZH</b>		<b>Manual II, C - g<sup>'''</sup>, Schwellwerk</b>		<b>Pedal, C - f</b>	
		Holzflöte	8'	Prinzipal	16'
		Gambe	8'	Subbass	16'
		Oktave	4'	Bourdon	8'
		Rohrflöte	4'	Oktave	8'
<b>Typ:</b>	Traktur mechanisch	Nazard	2 2/3'	Oktave	4'
	Registratur mechanisch	Waldflöte	2'	Mixtur IV	2'
	Windladen Schleifladen	Mixtur IV	2'	Posaune	16'
<b>Baujahr:</b>	1968	Terz	1 3/5'	Trompete	8'
<b>Orgelbauer:</b>	Metzler AG, Dietikon	Dulcian	16'	Zinke	4'
<b>Manuale:</b>	3 + Pedal	Schalmei	8'	<b>Koppeln, Spielhilfen:</b>	
<b>Register:</b>	38	Tremulant		- Normalkoppeln III - II, III - I, II - I, III - P, II - P, I - P	
<b>Manual I, C - g<sup>'''</sup>, Hauptwerk</b>		<b>Manual III, C - g<sup>'''</sup>, Brustwerk</b>		- Absteller Pedalzungen	
Pommer	16'	Holzgedackt	8'	<b>Stand: 2012</b>	
Prinzipal	8'	Quintatön	8'		
(im Diskant doppelchörig)		Prinzipal	4'		
Hohlflöte	8'	Gedacktflöte	4'		
Oktave	4'	Sesquialter	2 2/3' +		
Spitzflöte	4'		1 3/5'		
Quinte	2 2/3'	Gemshorn	2'		
Oktave	2'	Larigot	1 1/3'		
Mixtur IV - VI	1 1/3'	Scharff V	1'		
Cornett V	8'	Vox humana	8'		
Trompete	8'	Tremulant			

## The Organ: 1925 Louis Debierre The Organist: Els Biesemans

In October 2006, a second, smaller organ was placed in the choir room as a loan from a private collection. The instrument was built in Nantes in 1925 by the company "Ancienne Maison L. Debierre, Le Mintier & Gloton, Successeurs" and restored in 2006 by the owner. It is a portable polyphonic organ with five stops on one manual.



### Stop List

Manual C-g3		
Bourdon D		16'
Bourdon/Flûte harmonique B/D		8'
Violoncelle B/D		8'
Voix-Céleste D		8'
Flûte octaviante B/D		4'
Trompette B/D		8'

**Spielhilfen:** Combinaisons (Drehknopfkombination), Expression (mit Kniehebel gesteuerte Schwelljalousien), Octaves aiguës (Oktavkoppel ab c°), Clavier transpositeur (elf Halbtöne)



## About the Church

The Catholic Church responded to the influx of many Catholics in the industrial area by building Catholic cultural centers. In May 1902 this site was purchased for the present church of St. Joseph. The Catholic churches in industrial districts were often named after Saint Joseph, the Father of Jesus, as he is presented as a builder in the Bible and tradition refers to him as a carpenter.

On 30 October 1904, the chapel of St. Joseph, the current parish hall, was inaugurated and the first priest appointed as parochial vicar of St. Joseph. The construction of the present church was carried out from 1912-1914.

The Church of St. Joseph was created in neo-baroque style. With the mighty curved roof, the curved façade and the onion dome of the tower the church shows clear allusions to examples from central Switzerland.

The church was extensively renovated in the years 1964-65. In the years 1981-1982 the parish center was rebuilt. Further work was done on the vault of the church (1989), the exterior of the church (2001), and the parish center and rectory were renovated in 2010. The Parish of St. Joseph had 3474 members as of 2012, one of the medium-sized Catholic parishes of the city of Zurich.



Zurich

# Bühlkirche

The Organ: 1897 Goll (III+P/44)

The Organist: Els Biesemans

In 1896 Friedrich Goll built a pneumatic organ with three manuals and pedal for the church. The firm added Trompete 8' on the first Manual in 1911 and thirteen stops were harmonized differently. Goll improved wind pressure in 1928 and provided a general revision with electrical wind chest, new stops Scharff 1 1/3' & Krummhorn 8'. In 1972 Kuhn added two new mixtures (Mixture major 2' and Mixture minor 1'). Because of the many added and modified items, the organ was completely 'full' and chaotic. In 1985 Kuhn built an almost completely new organ with mechanical tracker action in the old style. A compromise was being made: one could now play old music, e.g. Bach chorales (with stops like Nasard, Terz) and romantic music as well (with a romantic mix of eight stops, three reeds in the third manual). In 2003 Kuhn added a Setzer (Heuss) with 3000 combinations. Because of its versatile qualities, the organ has been used as a teaching instrument by the Academy of Music in Zurich for more than fifteen years.



## Stop List

Goll Orgel Bühlkirche Wiedikon		Manual II	
<hr/>		Geigenprincipal	8'
		Gedackt	8'
		Octave	4'
<b>Manuale:</b>	Anzahl 3	Flöte	4'
		Nasard	2 2/3'
		Waldflöte	2'
<b>Typ:</b>	Traktur mechanisch	Terzflöte	1 3/5'
	Registermechanik mechanisch	Mixtur	1 1/3' (3-4f)
	elektrisch Doppelregistratur	Clarinete	8'
	el. SZ - Motoren		
	Windladen mech. Schleifladen 1	Manual III	
<b>Erbauer:</b>	Goll Orgelbau AG	Principal	8'
<b>Baujahr</b>	1897	Bourdon	16'
		Salicional	8'
		Voix Céleste	8'
		Flöte	8'
		Octave	4'
		Offenflöte	4'
		Nasard	2 2/3'
		Flageolet	2'
		Larigot	1 1/3'
		Harmonica aetherea	2' (3f)
		Trompete	8'
		Oboe	8'
		Clairon	4'
<b>Manual I Hauptwerk</b>		Pedal	
Principal	16'	Principalbass	16'
Bourdon	16'	Subbass	16'
Principal	8'	Harmonicabass	16'
Gamba	8'	Octavbass	8'
Gedackt	8'	Violoncello	8'
Octave	4'	Octave	4'
Flöte	4'	Mixtur	2 2/3' (4f)
Octave	2'	Posaune	16'
Quinte	2 2/3'	Trompete	8'
Mixtur	2' (5f)		
Cornet	8' (5f)		
Trompete	8'		

### About the Church

The Buhlkirche was built from 1895-1896 for the Reformed parish of Wiedikon, because the old prayer house had become too small. It stands in a slightly elevated position on a plane parallel to the Sihl Hills. The church is made of different colored bricks and consists of a central building with three polygonal cross arms and a 51 meter high tower.

Inside, the richly worked wooden ceiling is worth noting. The church grounds were designed as a small park. A wide, monumental staircase leads from the street up to the church and is flanked by curving paths. The church is listed as a regional historical monument.



Zurich

# Einsiedeln Abbey

**The Organ: Main Organ**

**1994 Mathis (IV+P/6)**

**The Organist: P. Ambros Koch**

The Main or Mauritius organ was created as an early-romantic instrument modeled on the early works built by Aristide Cavaillé Coll in collaboration with his father Dominique Cavaillé-Coll. Thus, it is contrasting yet complementary to the baroque sound of the Abbey's second largest instrument, the Marien Organ.



## Main Organ Stop List

### Manual I Hauptwerk / C - a'''

Principal doux	16'
Montre	8'
Flûte harmonique	8'
Tiba	8'
Bourdon	8'
Prestant	4'
Flûte	4'
Tierce	3 1/5'
Quinte	2 2/3'
Doublette	2'
Fourniture 4-6f	2'
Cornet 5f	8'
Bombarde	16'
Trompette	8'
Clairon	4'

### Manual II Positiv / C - a'''

Principal	8'
Flûte douce	8'
Gambe	8'
Octave	4'
Flûte	4'
Nazard	2 2/3'
Octave	2'
Quarte de Nazard	2'
Tierce	1 3/5'
Plein-jeu	2 2/3'
Cymbale	1'
Basson	16'
Trompette	8'
Cromorne	8'

### Manual III Schwellwerk / C - a'''

Bourdon	16'
Cor de nuit	8'
Aeoline	8'
Voix céleste	8'
Prestant	4'
Flûte octavante	4'
Salicet	4'
Quinte	2 2/3'
Octavin	2'
Piccolo	1'
Trompette harmonique	8'
Basson-Hautbois	8'
Voix humaine	8'
Clairon	4'
Tremblant	

### Manual IV. Rückpositiv / C - a'''

Pommer	8'
Flûte	4'
Schwiegel	2'
Quinte	1 1/3'
Octave	1'
Cornetto 3 f	2 2/3'
Regal	8'
Tremulant	

### Pedal / C - f'

Principal	16'
Sousasse	16'
Quintviole	16'
Quinte	10 2/3'
Octave	8'
Flûte	8'
Violoncello	8'
Prestant	4'
Mixture	4'
Bombarde	16'
Basson	16'
Trompette	8'

**Koppeln:** II-I, III-I, III-I 16', III-II, I-P, II-P, III-P, III-P 4'.

**Koppelhilfen:** II-I, III-I, III-II.

mechanische Spiel- und Registertraktur mit Setzeranlage (Doppeltraktur).

**The Organ: Marien Organ****1988 Mathis (III+P/34)****The Organist: P. Ambros Koch**

The Marien organ is an instrument of 34 stops on two manuals and pedal. Before the new organ was built a discovery in the monastery attic yielded remnants of an earlier organ built from 1774 to 1776 by Franz Joseph Bouthilier, Dinkelsbühl. This organ was largely destroyed during the invasion of the French army in 1798, but those remnants had small slips of paper pasted to them. Still readable were the names of 32 registers of the first main organ of the collegiate church. It only made sense to use these clues to harmonize the disposition of the new Mathis organ with the old. In 1988 the Marien organ was completed and blends seamlessly into the organ history of the monastery.

**Marien Organ Stop List**

<b>Manual I</b> Rückpositiv / C - a'''		<b>Pedal</b> / C - f'	
Copial	8'	Violonbass	16'
Praestant	4'	Subbass	16'
Dulcian	4'	Octav	8'
Octav	2'	Violoncello	8'
Waldflöte	2'	Bourdon	8'
Larigot	1 1/3'	Quint	6'
Sexquialtera 3f	1 1/3'	Octav	4'
Mixtur 3f	1'	Cornet 4f	2 2/3'
Vox humana	8'	Bombard	16'
Tremulant		Tromba	8'
		Clarino	4'
<b>Manual II</b> Hauptwerk / C - a'''		II-I, I-P, II-P.	
Principale grande	16'	mechanische Wechseltritte für Tromba 8' und	
Principal	8'	Trompette 8'	
Suavial ab a°	8'	(HW), Bombard 16' (PED).	
Flûte de Chasse	8'		
Viola di Gamba	8'	Plenum an/ab.	
Octav	4'		
Flûte à Bec	4'		
Quint	3'		
Superoctav	2'	mechanische Spiel- und Registertraktur.	
Mixtur 4-6f	2'		
Cymbale 3-4f	1'		
Cornet 5f	8'		
Fagott	16'		
Trompette	8'		

**The Organ: Choir Organ**  
**1754 Bossart (II+P/29), 1985 Mathis**  
**The Organist: P. Ambros Koch**

The choir organ was completed in 1754 by Ferdinand Victor Bossart. It was restored by Anton Braun in 1811-12 and rebuilt by Franz Anton Kiene in 1827-28. Revisions and renovations were carried out in 1866 by Johann Nepomuk Kuhn and in 1871 by Johann Franz Anton Kiene of Kuhn & Spaich. In 1895 the Kuhn firm added the Bourdon 16' and Cornetto 8' to the Hauptwerk and pneumatic boosters. As a reconstruction of the original created by Bossart would have led to a large loss of historical material, the Swiss organbuilder Mathis conducted a careful restoration of the instrument in 1982-85 to the state following Kiene's work (1827-28). This organ has 29 stops on two manuals and pedal.



**Choir Organ Stop List**

<b>Manual I Hauptwerk / C - f'''</b>		<b>Pedal / C - h°</b>	
Bourdon	16'	Violone	16'
Principal	8'	Subbass	16'
Coppel	8'	Principalbass	8'
Flûte cuspito	8'	Violonbass	8'
Octava	4'	Quintbass	6'
Flöte	4'	Octavbass	4'
Piffaro	4'	Choralbass	4'
Doublette	2'	Bombard	16'
Mixtur	2'	Trompon	8'
Sexquialter	1 1/3'		
Cornetto	2 2/3'	Schiebekoppel Positiv-Hauptwerk.	
Trompette	8'	mechanische Spiel- und Registertraktur.	
<b>Manual II Positiv / C - f'''</b>			
Dolcian	8'		
Flûte douce	8'		
Quintaden	8'		
Fugara	4'		
Flûte d'amour	4'		
Superoctav	2'		
Fourniture	1 1/3'		
Fagot-Vox humana	8'		
Tremulant			



## About the Church

Einsiedeln Abbey's history extends over a thousand years.

The original abbey was constructed in Romanesque and later Gothic style. Over the centuries, the abbey slowly deteriorated and required reconstruction. In 1704 reconstruction began on the abbey to include more space. The finished product is the baroque style monastery complex that still stands today.

The abbey church is at the center of the complex and faces east. Here, at the very heart of the complex, the monks meet daily for church services. Surrounding the abbey church, the other wings of the abbey serve as living and working areas for the monastic community and monastery school. Certain areas are also used for guests and the monastery staff.

The interior stucco and murals covering the walls and ceilings of the nave were crafted by the Asam brothers of Munich. The central dome depicts an illustration of nativity story. The wrought-iron choir screen, separating the choir from the main space, is designed as visual illusion of three doors.



## Zurich

**Neumünster****The Organ: Former Tonhalle organ****1881 Goll (III+P/52), 1995 Kuhn****The Organist: Ursina Cafilisch**

The history of the Zurich Tonhalle organ is long and complex and, as well as being a reflection of over a hundred years of Swiss organ building history, it is also that of more than a hundred years of Kuhn Organ Builders' history.

In 1872 Johann Nepomuk Kuhn built, as opus 20, an organ for the so-called old Tonhalle in Zurich. The old cornhouse on the Sechseläuten meadow at Bellevue was converted into a concert hall in 1867. According to musical thought at the time, an appropriately sized organ should stand behind the orchestra to enable «proper» performances of large-scale choir works, in particular Bach's St. Matthew's Passion and Handel's Messiah, to take place. However, with time the concert hall proved unsatisfactory. Therefore, the new Tonhalle, at its present site, was built in 1895 and was planned and built specifically as a concert hall from the outset by the then very well-known Viennese architects Fellner & Helmer.

The son, Theodor Kuhn, now had the task of moving the organ from the old to the new hall. Of course, this gave occasion to a certain amount of touching-up of the instrument's outer appearance as well as its interior workings (II/P/33). In 1927 there followed a further modernisation and considerable enlargement of the organ (III/P/70). In time for the National Exhibition of 1939 the organ was again modernised to bring it up-to-date through being equipped with a new electro-pneumatic adjustable combination system.

In 1988 the Tonhalle received a new large concert organ (IV/P/68), based on a design by Jean Guillou, by means of a private donation. The new case was planned by Hansrudolf Zulauf to be reminiscent of the old façade. The effort "Save the old Tonhalle organ" didn't manage to prevent the instrument being removed from the concert hall, but did save it from being broken-up and disposed of. Instead it was dismantled and stored away. The search for a new home for it was eventually successful: the Neumünsterkirche, built in 1840, required a replacement for its Kuhn organ of 1940, and the façade of the old Tonhalle organ proved to fit perfectly. The instrument was, however, much too deep and the electro-pneumatic systems in the console and windchests were not wanted.

Out of these conditions and views grew a new project: a new technical construction with mechanical slider windchests and a reduced stoplist (III/P/52). Through this, all the truly high-quality stops from 1872 and 1895 could be re-used. The old tonal colour of the organ was particularly suited to the resurgence of romantic organ music which had, in the meantime, regained popularity. With a clear conscience, one can now declare that the «old Tonhalle organ», a sleeping beauty since 1995, has now re-awoken and lives happily on in the Neumünsterkirche.



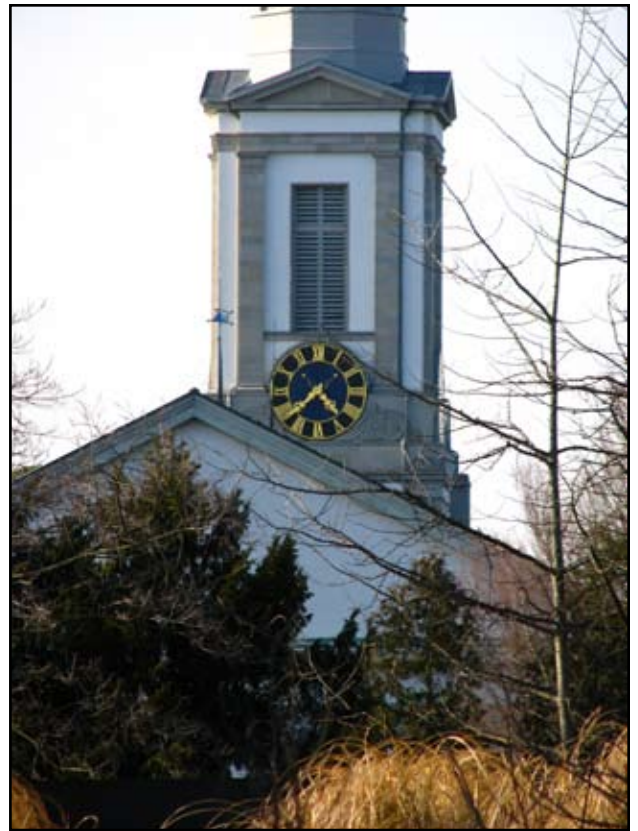


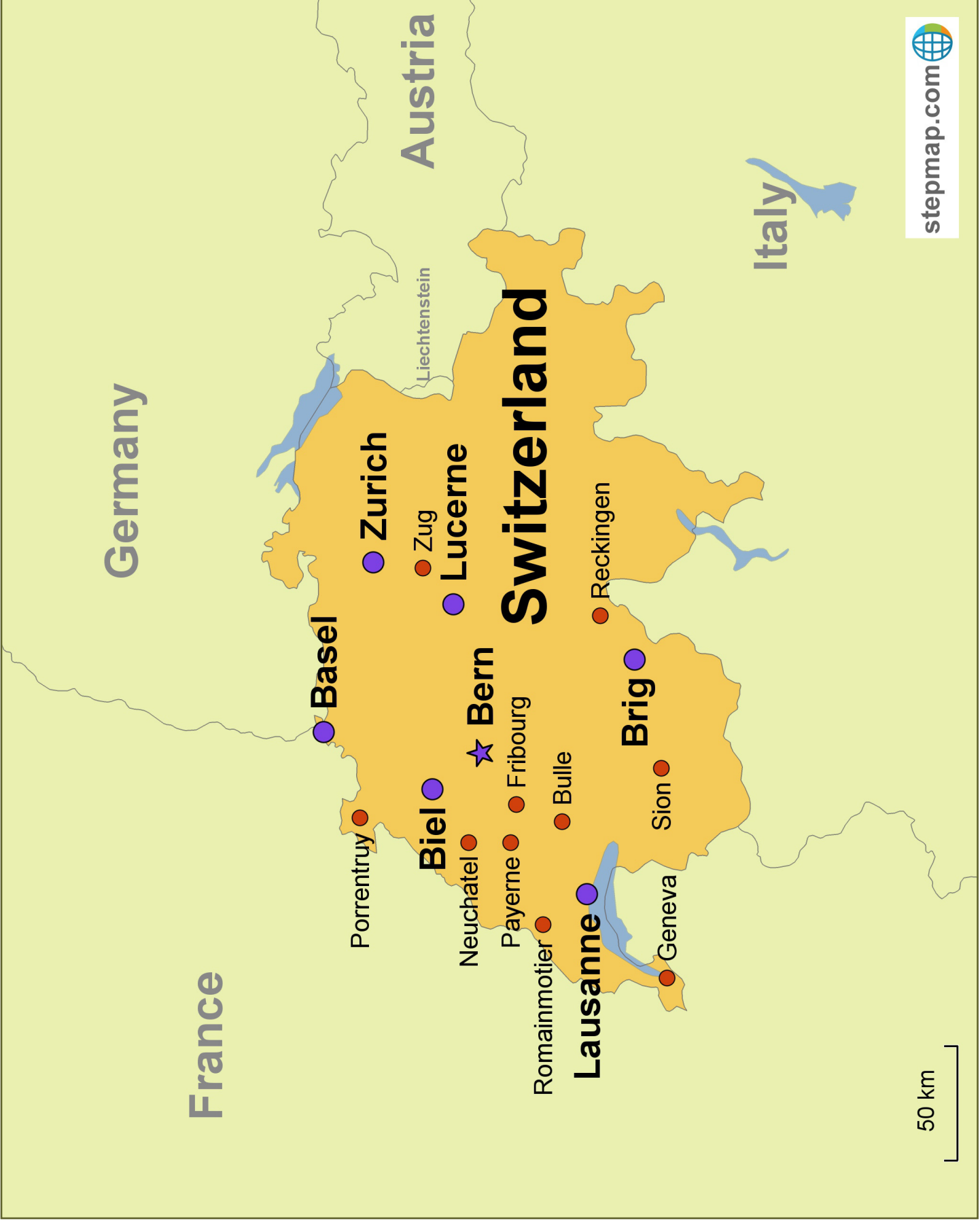
## Stop List

<b>Neumünster, ehemalige Tonhalleorgel Zürich ZH</b>		<b>Manual II, C - g<sup>'''</sup>, Positiv (schwellbar)</b>		<b>Pedal, C - f</b>	
		Bourdon	16'	Prinzipal	32'
		Prinzipal	8'	Prinzipal	16'
		Nachthorn	8'	Violon	16'
		Dulcian	8'	Subbass	16'
		Prinzipal	4'	Oktave	8'
		Traversflöte	4'	Gedackt	8'
		Violine	4'	Violoncello	8'
		Piccolo	2'	Oktave	4'
		Mixtur IV - V	2 2/3' + 1 3/5'	Posaune	16'
		Sesquialter	2 2/3' + 1 3/5'	Trompete	8'
		Trompete harmonique	8'	Clairon	4'
		Englischhorn	8'		
		Tremulant			
				<b>Koppeln, Spielhilfen:</b>	
				- Normalkoppeln III - II, III - I, II - I	
				III - P, II - P, I - P	
				- Registercrescendo	
				- Tutti	
				- 128 Setzerkombinationen	
				- Koppeln aus Crescendo	
				- Absteller Crescendo	
				- Absteller alle Zungen	
				- Absteller alle Mixturen	
				<b>Stand: 2012</b>	
<b>Typ:</b>	Traktur mechanisch Registratur elektropneumat. Windladen Schleifladen	<b>Manual III, C - g<sup>'''</sup>, Schwellwerk</b>			
<b>Baujahr:</b>	1995	Lieblich Gedackt	16'		
<b>Einweihung:</b>	15. Januar 1995	Viola	8'		
<b>Orgelbauer:</b>	Kuhn AG, Männedorf	Voix céleste	8'		
<b>Manuale:</b>	3 + Pedal	Rohrflöte	8'		
<b>Register:</b>	52	Wienerflöte	8'		
<b>Manual I, C - g<sup>'''</sup>, Hauptwerk</b>		Zartgedackt	8'		
Prinzipal	16'	Prinzipal	4'		
Prinzipal	8'	Blockflöte	4'		
Gedackt	8'	Quintflöte	2 2/3'		
Viola da Gamba	8'	Waldflöte	2'		
Flöte harmonique	8'	Terzflöte	1 3/5'		
Oktave	4'	Basson	16'		
Hohlflöte	4'	Trompete	8'		
Quinte	2 2/3'	Oboe	8'		
Oktave	2'	Clairon	4'		
Mixtur major V	2 2/3'	Tremulant			
Mixtur minor IV	1 1/3'				
Cornett IV - V	8'				
Bombarde	16'				
Trompete	8'				

## About the Church

In 1834, the Neumünster parish was founded and bids were taken to build a new church. Leonhard Zeugheer (1812-1866) was awarded the project based upon an English-inspired model in the tradition of a classical Greek temple. Construction ran from 1836-39 and in 1840 the roof was placed. After occupation by the Bourbaki Army, during the German-French War of 1870-1871, the church's interior had to be repaired. The year 1880 brought the most important of all structural work to date. The interior was largely rebuilt according to the plans of Caspar Otto Wolff (1843-1888). In 1912 the interior of the church and its seating were again redesigned by Alfred Friedrich Bluntschli (1842-1930) inspired by the classical style. 1952, the interior was mostly painted white and a large portion of the Bluntschli decorations were painted over. In 1964 the exterior was placed under monument protection. The entire exterior facade plaster was renovated in 1976 and restored to the original color based on old documents. The gray painted pilasters, cornices and window frames contrasted again with the white plaster surfaces. It was possible to reconstruct the 1912 acanthus and palmette frieze on the walls by means of the surviving original template by Professor Bluntschli.





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