

500 YEARS OF ORGAN MUSIC

ORGAN SPECIFICATIONS

CD1 track 1–8

Fabio Antonio Falcone at the organ of the Church of San Giuseppe, Monteverchio di Pergola

Organ probably dating back to the middle of the XVII century by unknown artist, placed in the choir loft above the main door entrance by wooden case leaning against the back wall and harnessing a 30 cm (12”) niche deep integrated into the masonry. The prospectus consists of three arches of which the main one is at the center. The 21 pipes are divided into three groups of seven barrels each from note Sol1 of register Principal 8’.

The three arches are delimited by four pilasters at the base of which are four aviaries with com-mand register to throttle and air supplies that depart from each fan. The keyboard has 45 keys with a range of C1-C5 with short octave. The fronts and the natural keys are covered in box-wood, the sharps are in walnut painted black. The pedal is the type « a leggio » , spruce, 9 pedals constantly united to the keyboard. The two wedge bellows are placed at the side of the case and can be operated manually or with electric fan. The registers are driven by handcuffs horizontal movement, to the left of the keyboard in the following order:

Main Eighth (8’) first 4 wood, 5-27 in front

Octave Sn 25 %

Flute in VIII first 4 transmitted by the Eighth, cylindrical

Flute in XII cylindrical , Sn 25%

XV without refrains

XIX with refrains to F#39

XXII with refrains to C#34

XXVI with refrains to F#27 and 39

Accessories: n . 4 « uccelliere » receiving the wind from each fan.

Chorister: 440 Hz to 18°

Temperament: meantone

Pressure: 45 mm water column

CD1 track 9-13

Stefano Innocenti at the F. Cimino organ (1726–36), Auditorium Giani Casa d’Organi

Organ F. Cimino (1726–36), Auditorium Giani Casa d’Organi

The initials ‘FC’ present on the larger pipes of the facade as well as other constructional features suggest that the authorship of this instrument can be attributed to the Cimino family of Neapolitan organ builders, and specifically to Francesco, who worked from 1726 to 1736. Seven other builders were members of this famous dynasty, which built many important organs in Naples between 1690 and 1859. The instrument was restored in 2013 by Giani Casa d’Organi, who placed it in the auditorium of his workshop (see website www.organigiani.com for more details).

Technical detail

1 Keyboard, 45 notes (C1–C5 with short octave).

Principale

Ottava

Quintadecima

Decimanona

Vigesimaseconda

Vigesimasesta

Flauto in XII (from E2)

Voce Umana (from C3)

CD1 track 14-18

Matteo Messori at the Giovanni Cipri organ (1556), Basilica of San Martino Maggiore, Bologna

Organ built by Giovanni Cipri of Ferrara (1556), Basilica di San Martino Maggiore in Bologna. Enlarged by Filippo and Francesco Gatti (1752–55) and Vincenzo Mazzetti (1817), restored by Franz Zanin (1979–1995)

Specification

- Manual (CC-c3, with short octave)

- Pedalboard always coupled to the manual (CC-A)

- Stops: Principale / Ottava / Quintadecima / Decimanona / Vigesimaseconda /

Vigesimasesta / Vigesimanona / Trigesimaterza / Flauto in VIII / Flauto in XII / Voce Umana / Cornetta (Tiratutti del Ripieno)

CD2 track 1-10

Ricardo Castignetti at the Graziadio Antegnati organ (1565), Basilica of Santa Barbara, Mantua

Organ of the Basilica di Santa Barbara (Mantua), built in 1565 by Graziadio Antegnati and restored by Giorgio Carli in 1995-2006. Diapason: 466 Hz. Harpsichord made by Alberto Vanini in 1992, copy of an instrument built in 1697 by Carlo Grimaldi. Diapason: 415 Hz.

The organ is located in an area of brickwork closed off by a wooden partition. The choir is made of wood and is located above the smaller chapel, in cornu Epistulae, before the presbytery. Eighteenth century choir and front according to the original design and with some original decorative elements. Two doors in the form of large painted canvases, depicting S. Barbara and S. Pietro when closed and the Annunciation when open, protect the front. Thought to be by Fermo Ghisoni. Façade in fine tin, with 15 pipes in 3 divisions of 5 pipes, in apex form, starting with the F1 12'. Keyboard with 57 notes extending from C1 to F5 with short octave and 7 split keys, rebuilt to the original model conserved in Almenno S. Salvatore. Short pedalboard Italian style, 18 keys, short octave, constantly coupled to the keyboard. Stops moved by 12 levers with Lombardy-style grooves in walnut, ordered in one column on the right of the console, rebuilt to the original design.

Stop list of the spring-chest according to the original action:

PRINCIPALE

FIFFARO

OTTAVA

DECIMA QUINTA

DECIMA NONA

VIGESIMA SECONDA

VIGESIMA SESTA

VIGESIMA NONA

TRIGESIMA TERZA

TRIGESIMA SESTA

FLAUTO IN XIX

FLAUTO IN VIII

There are 312 pipes made by Antegnati or his workshop and a total of 656 holes in the spring-chest. Original wind spring-chest, Lombard Renaissance, entirely in walnut, including windbox floor, with 12 stop beams and 57 channels, fir pallets. Pipe-rack in leather modeled on the original, now in a museum after conservation work. 4 wedge-bellows in a rear room, with original wind conduit, operated by hand, blower or automatic inflating unit.

Quarter-comma meantone temperament [extended].

Pitch: 466 Hz on 20 °C and 61 % di U.R. at A5 of Principale 16'.

CD2 track 11-19

Enrico Viccardi at the Giovanni Chiappani organ (1447), Church of San Pietro apostolo, Mezzana Casati

ORGAN SPECIFICATION

Built by Giovanni Chiappani of Pavia in 1647, the organ has a (rebuilt) 52-note keyboard (C1-G5) with a short first octave. The diatonic keys are faced in boxwood, and the chromatic keys in ebony. The (rebuilt) sloping pedalboard consists of 18 pedals with a short first octave from C1 to G#2 (12 real notes, the last pedal activating the Rollante) and is connected with the keyboard. The registers are activated by means of stops moved horizontally and positioned vertically to the right of the console. Free combination pedal in the Lombard style. The spring chest reveals the elongation introduced by Angelo Cavalli in 1882 (the canals from C#5 to G5). The mouths of both the original pipes and those that have been rebuilt in the same style are located below the rack board, whereas the others are located above it. Cavalli also added registers that have since been removed and replaced with the Flauto in XII and the Flauto in XV (rebuilt, using also ancient pipes that were once part of the instrument). The 19 façade pipes are new.

Principale [8']

Ottava

Decima Quinta

Decima Nona

Vigesima Seconda

Vigesima Sesta

Vigesima Nona

Flauto in XII

Flauto in XV

Voce Umana

Contrabassi e Rinforzi

Pressure: 50 mm in water column.

La3: 440 at a temperature of 20 C°.

Temperament with regular 1/6 comma.

Restoration and replacement carried out by Ugo Cremonesi and Claudio d'Arpino of "Bottega organaria" at Soncino (Cremona) during 2012-2013.

CD3**Claudio Astronio at the Organ of the Convento di San Magno, Amelia, Terni (1–4) & the Grazadio Antegnati organ (1565), Basilica of Santa Barbara, Mantua (5–11)**

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VIGESIMA SECONDA

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Quarter-comma meantone temperament [extended].

Pitch: 466 Hz on 20 °C and 61 % di U.R. at A5 of Principale 16'.

CD4**Roberto Loreggian at an anonymous 18th-century organ in the church of the Annunciation of the B.V.M., Casatico di Marcaria (MN), restored in 2005 by Marco Fratti**

CD5

Francesco Cera at the anonymous organ (1570) of the Church of Sant'Antonio, Salandra, Matera

Organ in the Church of Sant'Antonio, Salandra (Matera – Basilicata), Italy

Constructed by an unknown builder (probably Neapolitan) in 1570. In the middle of the 18th century the wind chest, bellows, keyboard and pedalboard were rebuilt, and a 16' contrabassi stop at the pedal (with pipes in cypress wood) was added, retaining all the original pipes from 1570 and the original case. In 1998 the organ was restored by Fratelli Ruffatti of Padua.

Keyboard covered with bone and inlaid ebony, with 45 keys (C–c''' short octave). Pedalboard, pulldown, with nine pedals (C–c short octave). Slider chest. Three hand-operated wedge bellows. Wind pressure: 45mm

<i>Principale 8'</i>	<i>Voce Umana (Organetto)</i>	<i>8' from c'</i>
<i>Ottava</i>	<i>Flauto in XV 2'</i>	
<i>Decima V</i>		
<i>Decima IX</i>		
<i>Vigesima II</i>		
<i>Vigesima VI</i>		
<i>Vigesima IX</i>		
<i>Contrabassi</i>	<i>16' playing from the keyboard</i>	
	<i>(this 18th-century stop has been silenced for this recording)</i>	
<i>Zampogne</i>	<i>(two reed drone-pipes with wooden resonators)</i>	
<i>Tiratutti</i>	<i>(engages all Ripieno ranks from Ottava)</i>	

Temperament: ¼-comma mean-tone

A = c.400 at 15°C

For this recording, the Voce Umana stop has been unison-tuned to the Principale. This stop, entirely composed of 16th-century pipes, is a rare surviving example of the so-called 'Organetto', a stop extended only in the treble and unison to the Principale, with narrower scalings. As part of the 18th-century modifications this stop was tuned to beat against the Principal

CD6

Luigi Ferdinando Tagliavini & Liuwe Tamminga at the organs of the Basilica of San Petronio, Bologna

1 Lorenzo da Prato organ 'in cornu Epistolae' [right-hand side] (1471-1475) &

2 Baldassare Malamini organ 'in cornu Evangelii' [left-hand side] (1596)

Luigi Ferdinando Tagliavini 11, 2, 3, 4, 5, 61, 102, 162, 17, 18, 19, 20, 212

Liuwe Tamminga 12, 62, 7, 8, 9, 101, 12, 13, 14, 15, 161, 211

CD7

Luca Scandali & Hadrien Jourdan at the *Pietro Nacchini (1757) & Gaetano Callido (1785) organs, Basilica of Santa Maria della Misericordia, Fermo*

Organ 'In Cornu Epistolae'

('On the Epistle Side')

- Built by Pietro Nacchini in 1757
- Restored by Alfredo Piccinelli, Padua, 1974
- Manual compass C – c''', short bass octave (45 keys). Pedal compass C – g sharp, short bass octave, coupled to the keyboard. Division between c sharp' – d' (Bassi / Soprani). Unequal tuning.

Specification

Principale Bassi (8')

Principale Soprani (8')

Ottava

Quintadecima

Decimanona

Vigesima seconda

Vigesima sesta

Vigesima nona

Voce Umana (Soprani 8')

Flauto in XII (2 2/3')

Cornetta (Soprani 1 3/5')

Tromboncini Soprani (8')

Tromboncini Bassi (8')

Contrabassi (Pedal, 16')

Tamburo

Organ 'In Cornu Evangelii'

('On the Gospel Side')

- Built by Gaetano Callido in 1785, Op.217*
- Restored by Gustavo Zanin, Codroipo (Udine), 1981
- Manual compass C – c''', short bass octave (45 keys). Pedal compass C – a, short bass octave, coupled to the keyboard (the last pedal serves to action the Tamburo). Division between c sharp' – d' (Bassi / Soprani). Unequal tuning.

Specification

Principale Bassi (8')

Principale Soprani (8')

Ottava

Quinta Decima

Decima Nona

Vigesima Seconda

Vigesima Sesta

Vigesima Nona

Rinforzo de' Bassi (Pedal, 8')

Voce Umana (Soprani 8')

Flauto in VIII (4')

Flauto in XII (2 2/3')

Cornetta (Soprani 1 3/5')

Tromboncini Bassi (8')

Tromboncini Soprani (8')

CD8

Matthias Havinga at the Faber/Blank organ, Jacobuskerk, Zeerijp

Organ of the Jacobuskerk, Zeerijp, The Netherlands

The beautiful organ in Zeerijp was built by Theodorus Faber in 1651 and was reconstructed to its original condition in 1978–9 by Bernhardt Edskes (Switzerland) and the Blank firm (The Netherlands).

Hoofdwerk

Prestant 8'

Holpijpe 8'

Octave 4'

Quinte Fluite 3'

Octave 2'

Sufflet 1'

Mixtuer IV–VI

Cimbel II

Trompett 8'

Pedaal (pull-downs to HW)

Bardon 16'

Dooff 8'

Bas Bazuin 16'

Tremulants

Tramlant

Tramlant rug-positief

Pitch: A=466 Hz

Temperament:

Quarter-comma meantone

Manual Compass: C, D, E, F,

G, A–g2, a2

Pedal Compass: C, D, E, F,

G, A–d1

Rugwerk

Quintadena 8'

Prestant 4'

Fluite 4'

Super Octave 2'

Geemshoorn 2'

Sesquialter II

Vox Humana 8'

CD9

Riccardo Bonci at the George England organ (1760), Christ's Chapel of God's Gift, Dulwich, London

Disposition of the 1760 George England organ in Christ's Chapel of God's Gift, Dulwich*

Great Organ (GG/AA/CC-g³)

Open Diapason
Stopt Diapason
Principal
Twelfth
Fifteenth
Sesquialtera
Furniture
Cornet (from middle c)
Trumpet
Clarion

Choir Organ (GG/AA-g³)

Dulciana (from tenor c)
Stopt Diapason
Principal
Flute
FifteenthVox Humana
Cremona

Swell Organ (C-g³)

Open Diapason
Stopt Diapason
Principal
Fifteenth
Cornet (from middle c)
Mixture
Trumpet
Hautboy

Pedal Organ (C-f¹)

Stopt Diapason
Principal
Trumpet

Couplers

Swell to Great
Swell to Choir
Swell to pedals
Great to Pedals
Choir to Pedals

Accessories

Three combination pedals for Swell Organ (left-hand side)
Three combination pedals for Great Organ (right-hand side)
Swell ratchet pedal

Tuning and Temperament

A = 430Hz
Third Comma Meantone

* Restored by William Drake

CD10

Simone Stella at the Onofrio Zeffirini organ (1558), Church of Badia Fiorentina, Florence

CD11

Simone Stella at the Zanin organ (2007), Church of Sant'Antonio Abate, Padua

Francesco Zanin (2006) organ in the Church of S. Antonio Abate, University College Don Mazza, Padua (Italy)

I. Rückpositiv	II. Hauptwerk	Pedal	Couplers
C – g	C – g	C – g	HW-RP
Bordone 8	Bordone 16	Subbasso 16	HW-Ped
Quintadena 8	Principale 8	Principale 8	RP-Ped
Principale 4	Flauto 8	Ottava 4	
Flauto 4	Viola 8	Trombone 16	
Ottava 2	Ottava 4	Trombone 8	
Flautino 2	Flauto 4		
Cembalo 3 file	Nazardo 2.2/3		
Sesquialtera 2 file	Superottava 2		
Dulzian 8	Flauto in V 1.1/3		
	Mixtur 5 file		
	Tromba 8		

Mechanical transmission;
A = 440 Hz
Neidhardt temperamen

CD12

Track 1-8

Adriano Falcioni at the Pinchi organ, Church of San Giorgio, Ferrara

I MANUALE (HW)

Hauptwerck
 1 Prinzipal 16'
 2 Prinzipal 8'
 3 Oktav 4'
 4 Superoktav 2'
 5 Mixtur III-VII 2'
 6 Rohrfloist 8'
 7 Nassat 2 2/3'
 8 Trommet 8'
 9 Vox Humana 8' (4)
 Tremolo

II MANUALE (OP)

Oberpositiv
 10 Quintaden 8'
 11 Gedact 8'
 12 Prinzipal 4'
 13 Scharff' III-V 1'
 14 Blockfloist 4'
 15 Waldfloist 2'
 16 Sesquialter II
 17 Dulzian 16'
 18 Krummhorn 8'
 Tremolo

III MANUALE (OW)

Oberwerck
 19 Hollfloist 8'
 20 Spitzfloist 4'
 21 Gemshorn 2'
 22 Siffloist 1 1/3'
 23 Blockwerk V 8'
 24 Cornet V 8' (dal g20)
 25 Bahrpfeiff 8'
 26 Schalmei 4'
 Tremolo

PEDALWERCK

27 Prinzipal 16'
 - Prinzipal 8'
 - Oktav 4'
 28 Subbass 16'
 - Gedact 8'
 29 Rohrquinte 10 2/3' (1)
 - Quinte 5 1/3'
 30 Posaunen 16'
 - Trommet 8'

Unioni

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

Pressioni dell'aria:
 Hauptwerck e Oberpositiv : 75 mm
 Oberwerck : 80 mm
 Pedalwerck : 90 mm

Temperamento elaborato dal Prof. Claudio Brizi – Corista La 465 Hz @ 20 °C

CD12

Track 9-10

Simone Stella at the Zanin organ (2007), Church of Sant'Antonio Abate, Padua

Francesco Zanin (2006) organ in the Church of S. Antonio Abate, University College Don Mazza, Padua (Italy)

I. Rückpositiv

C – g
 Bordone 8
 Quintadena 8
 Principale 4
 Flauto 4
 Ottava 2
 Flautino 2
 Cembalo 3 file
 Sesquialtera 2 file
 Dulzian 8

II. Hauptwerk

C – g
 Bordone 16
 Principale 8
 Flauto 8
 Viola 8
 Ottava 4
 Flauto 4
 Nazardo 2.2/3
 Superottava 2
 Flauto in V 1.1/3
 Mixtur 5 file
 Tromba 8

Pedal

C – g
 Subbasso 16
 Principale 8
 Ottava 4
 Trombone 16
 Trombone 8

Couplers

HW-RP
 HW-Ped
 RP-Ped

Mechanical transmission;
 A = 440 Hz
 Neidhardt temperament

CD13

Adriano Falcioni at the Organ of the Church of Santa Maria Assunta, Giove, Terni

Organ specification

The Organ of Santa Maria Assunta's Church in Giove, built by Cortinovis e Corna from Albino (BG) in 1998, was donated by Chiodi's family for the memory of Gabriele.

Grand Organ (1st keyboard)

Principale 8'
Ottava 4'
Superottava 2'
XIX
XXII
XXVI
XXIX/XXXIII
Sesquialtera
(XII / XVII)
Flauto 8'
Tromba 8' (Bassi e soprani)

Pedal

Subbasso 16'
Trombone 16'
Principale 8'

Unions
Pos./GO GO/Pos.
GO/Ped. Pos/Ped.

Accessories

Tremolante, Passeri, Usignoli

Positive Organ (2nd keyboard)

Principale 4'
Ottava 2'
Bordone 8'
Flauto 4'
Regale 8' (Apfelregal)

CD14

Stefano Molardi at the Silbermann organ (1714), Freiburger Dom (1–23) & the Silbermann organ (1722), Marienkirche, Rötha (24–25)

Organ specification

Dom Zu Freiberg – organ by Gottfried Silbermann, 1714

Hauptwerk

C, D – c'''
Bordun 16'
Principal 8'
Rohrflöte 8'
Viol di Gamba 8'
Octava 4'
Quinta 3'
Superoctav 2'
Tertia (1+3/5')
Mixtur 4fach
Cimbeln 3fach
Cornet c' 5fach
Trompet 8'
Clarin 4'

Oberwerk

C, D - c'''
Quintadehn 16'
Principal 8'
Gedackt 8'
Quintadehn 8'
Octava 4'

Spitzflöte 4'

Superoctav 2'
Flaschflöt 1'
Mixtur 3fach
Zimbeln 2fach
Echo c' 5fach
Krumbhorn 8'
Vox humana

Brustwerk

C, D - c''
Gedackt 8'
Principal 4'
Rohrflöte 4'
Nassat 3'
Octava 2'
Tertia 1+3/5'
Quinta 1+1/2'
Sufflöt 1'
Mixtur 3fach
OW/HW
BW/HW

Pedal

C, D - c'
Untersatz 32'
Principalbaß 16'
Subbaß 16'
Octavbaß 8'
Octavbaß 4'
Pedalmixtur
6fach
Posaunenbaß 16''
Trompetenbaß 8'
Clarinbaß 4'
Tremulant
Schwebung

a' = 476,3 Hz
Stimmung:
modifiziert
Mitteltönig

Rötha, Marienkirche - Organ Gottfried Silbermann, 1722

Manual (C, D-c''')	Pedal (C, D-c')
Principal 8'	Subbass 16'
Gedackt 8'	Pedal-Coppel
Octava 4'	
Rohr Flöte. 4'	a' = 465 Hz
Nassat 4'	Stimmung:
Octava 2'	modifiziert
Tertia 1 3/5'	Mitteltönig
Quinta 1 1/2'	
Sufflet 1'	
Cymbeln. [II	

CD15

Simone Stella at the Zanin organ (2007), Church of Sant'Antonio Abate, Padua

Francesco Zanin (2006) organ in the Church of S. Antonio Abate, University College Don Mazza, Padua (Italy)

Built by Francesco Zanin in 2007 after North German 18th century organ tradition, the organ is located on the balcony of the Sant'Antonio Abate church at the Collegio Don Nicola Mazza in Padua.

Tuning: Werkmeister III

I Ruckpositiv	Pedal
C-g	C-g
Bordone 8'	Subbasso 16'
Quintadena 8'	Principale 8'
Principale 4'	Ottava 4'
Flauto 4'	Trombone 16'
Ottava 2'	Trombone 8'
Flautino 2'	
Cembalo 3' file	Couplers
Sesquialtera 2' file	HW-RP
Dulzian 8'	HW-Ped
	RP-Ped

II Hauptwerk	<i>Mechanical transmission</i>
C-g	<i>Pitch: A=440 Hz</i>
Bordone 16'	<i>Unequal temperament</i>
Principale 8'	
Flauto 8'	
Viola 8'	
Ottava 4'	
Flauto 4'	
Nazardo 2.2/3'	
Superottava 2'	
Flauto in V 1.1/3'	
Mixtur 5' file	
Tromba 8'	

CD16

Manuel Tomadin at the Dell'Orto e Lanzini organ (2011), Nostra Signora di Fatima, Pinerolo

Unione RW – HW (MK) · Unione HW – PW (PK 38) · Tremolo (Trm 37) · Cimbelstern (Cim 9) Vogelgesang (Vog 35)

The instrument is equipped with ten wind-chests built in oak and red cedar, fed by three bellows, two of them cone-shaped and the third a box bellow, with a 73mm water-column pressure. Like that of Schnitger's organ in Norden, it has a meantone temperament, modified 1/5 tone high, 440 Hz pitch at 20°C.

Upper keyboard	R	Middle keyboard	H	Lower keyboard	B	Pedalboard	P
1 Holffloit 8	H8	20 Quintadena 16	Q16	27 Gedackt b.8	G8b	12 Principal 16	P16
2 Quintadena 8	Q8	25 Principal 8	P8	29 Gedackt d.8	G8d	14 Octava 8	O8
4 Principal 4	P4	23 Spitzfloist 8	S8	31 Holzprincipal d.8	H8	16 Octava 4	O4
3 Rohrfloit 4	R4	22 Octava 4	O4	30 Blockfloist 4	B4	18 Nachthorn 2	N2
6 Gemshorn 2	G2	21 Floit 4	F4	32 Octava 2	O2	11 Mixtur IV	Mix
5 Scharf III	Sch	24 Nasat 22/3	N	34 Quinta 11/3	Quint	13 Posaun 16	Pos16
8 Sesquialtera II	Sesq	19 Octava 2	O2	36 Regal 8	R8	15 Trompet 8	T8
7 Dulcian 16	D16	26 Mixtur V	Mix			17 Cornet 4	C4
10 Trompet 8	T8	28 Trompet 16	T16				
		33 Vox humana 8 VH8					

CD17

Simone Stella at the Zanin organ (2007), Church of Sant'Antonio Abate, Padua

Francesco Zanin (2006) organ in the Church of S. Antonio Abate, University College Don Mazza, Padua (Italy)

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Tuning: Werkmeister III

I Ruckpositiv

C–g
Bordone 8'
Quintadena 8'
Principale 4'
Flauto 4'
Ottava 2'
Flautino 2'
Cembalo 3' file
Sesquialtera 2' file
Dulzian 8'

Pedal

C–g
Subbasso 16'
Principale 8'
Ottava 4'
Trombone 16'
Trombone 8'

Couplers

HW–RP
HW–Ped
RP–Ped

II Hauptwerk

C–g
Bordone 16'
Principale 8'
Flauto 8'
Viola 8'
Ottava 4'
Flauto 4'
Nazardo 2.2/3'
Superottava 2'
Flauto in V 1.1/3'
Mixtur 5' file
Tromba 8'

Mechanical transmission
Pitch: A=440 Hz
Unequal temperament

CD18

Stefano Molardi at Johann Christoph Thielemann organ (1728–31) and Dreifaltigkeitskirche, Gräfenhain, Zacharias Hildebrandt organ (1728), Jakobikirche, Sangerhausen

Johann Christoph Thielemann Organ (1728–1731) Dreifaltigkeitskirche, Gräfenhain, Thuringia

Hauptwerk (II Manual) (C, D–c3)	Schiebekoppel Brustwerk/Hauptwerk	Brustwerk (I Manual) (C, D–c3)	Pedal (C, D–c1)
3 Quintatön 16'	15 Windkoppel HW/P	4 Quintatön 16'	27 Subbass 16'
18 Principal 8'	16 Cymbelstern	19 Principal 4'	12 Violonbaß 16'
20 Gedackt 8'	13 Glockenspiel	21 Gedackt 8'	29 Octavenbaß 8'
5 Octava 4'	28 Tremulant	6 Gedackt 4'	14 Posaunenbaß
22 Spielflaute 4'		23 Octava 2'	
7 Quinta 3'		8 Quinta 1 1/3'	
24 Octava 2'		25 Octava 1'	
26 Tertia 1 3/5'		10 Mixtur 4fach	
9 Mixtur 6fach			
11 Trombeta 8'			

Modified meantone temperament

Pitch: G#=447 Hz

Wind pressure: 73mm WS

Zacharias Hildebrandt organ (1728) St Jakobikirche, Sangerhausen

Hauptwerk (C–d''')	Oberwerk (C–d''')	Pedal (C–d')	
1. Principal 8'	9. Principal 4'	14. Principalbass 16'	28. Quinta 3'
2. Bordun 16'	10. Rohrflöte 8'	15. Oktavenbass 8'	29. Mixtur 5fach
3. Cornet 4fach	11. Rohrflöte 4'	16. Rauschbass 4fach	30. Trompete 8'
4. Spitzflöte 4'	12. Oktava 2'	23. Subbass 16'	Sliding manual coupler
5. Oktava 2'	13. Siflet 1'	24. Posaunenbass 16'	Pedal coupler
6. Cimbeln 3fach	17. Violdigamba 8'	31. Gedacktbass 8'	Equal temperament (1978)
7. Vox humana 8'	18. Stille Gedackt 8'	32. Choralbass 4'	Pitch: 440 Hz at 18°C
8. Schwebung ad usum Vocis humanae	19. Nassat 3'	33. Pedalkoppel	
25. Oktava 4'	20. Quinta 1 1/2'		
26. Gedackte 8'	21. Cimbeln 3fach		
27. Quintadena 8'	22. Tremulant		

CD19

Stefano Molardi at †Zacharias Hildebrandt organ (1728), Jakobikirche, Sangerhausen

†T.H.G. Trost organ, Stadtkirche 'Zur Gotteshilfe', Waltershausen

§Gottfried Silbermann organ, Hofkirche, Dresden

Zacharias Hildebrandt organ (1728) St Jakobikirche, Sangerhausen

Hauptwerk (C–d''')	Oberwerk (C–d''')	Pedal (C–d')
1. Principal 8'	9. Principal 4'	14. Principalbass 16'
2. Bordun 16'	10. Rohrflöte 8'	15. Oktavenbass 8'
3. Cornet 4fach	11. Rohrflöte 4'	16. Rauschbass 4fach
4. Spitzflöte 4'	12. Oktava 2'	23. Subbass 16'
5. Oktava 2'	13. Siflet 1'	24. Posaunenbass 16'
6. Cimbeln 3fach	17. Violdigamba 8'	31. Gedacktbass 8'
7. Vox humana 8'	18. Stille Gedackt 8'	32. Choralbass 4'
8. Schwebung ad usum Vocis humanae	19. Nassat 3'	33. Pedalkoppel
25. Oktava 4'	20. Quinta 1 1/2'	
26. Gedackte 8'	21. Cimbeln 3fach	
27. Quintadena 8'	22. Tremulant	
28. Quinta 3'		
29. Mixtur 5fach		
30. Trompete 8'		

Sliding manual coupler

Pedal coupler

Equal temperament (1978)

Pitch: 440 Hz at 18°C

T.H.G. Trost organ (1722–?1741) Stadtkirche 'Zur Gotteshilfe', Waltershausen

Hauptwerk	Brustwerk	Oberwerk
1 Principal 8'	21 Nachthorn 8'	41 Flöte Dupla 8'
2 Viol di Gamba 8'	22 Flöte Douce 4'	42 Flöte Travers 8'
3 Octava 4'	23 Spitz Quinta 3'	43 Waldflöte 2'
4 Unda Maris 8'	24 Sesquialtera 2f 1 3/5	44 Rohrflöte 8'
5 Cimbelsstern in C	25 Nassat Quinta 3'	45 Tremulant zum ganzen Werk
6 Fagott 16'	26 Hautbois 8'	46 Sperrventile
7 Sesquialtera 3f 1 3/5	27 Vacat	47 Calcant (interruttore- Hauptschaltung)
8 Gemshorn 8'	71 Principal 4'	51 Lieblich Principal 4'
9 Quintadena 8'	72 Gedackt 8'	52 Vagarr 8'
10 Superoctava 2'	73 Gemshorn 4'	53 Spitzflöte 4'
11 Portun 8'	74 Nachthorn 4'	54 Gedackt Quinta 3'
12 Rohrflöte 4'	75 Octava 2'	55 Tremulant zu Vox Humana
13 Gr.Untersatz 16'	76 Mixtur 4f 4'	56 Vox Humana 8'
14 Trompetta 8'	77 Vacat	57 Geigen Principal 4'
15 Cimbelsstern in G		
16 Celinder Quinta 3'		
17 Mixtura 8f 2'		
18 Salcional 4'		
19 Gr.Quintadena 16'		

Organ Gottfried Silbermann, 1755 Trinity Cathedral (previously Hofkirche), Dresden

Brustwerk	Oberwerk	Hauptwerk	Pedalwerk	Koppeln
11 Prinzipal 4'	21 Prinzipal 8'	31 Prinzipal 16'	16 Prinzipalbaß 16'	BW - HW
12 Rohrflöte 4'	22 Unda Maris 8'	32 Cornett 5fach	17 Clarinbaß 4'	OW - HW
13 Oktave 2'	23 Oktave 4'	33 Bordun 16'	18 Pedalmixtur 6fach	48 HW-PW
14 Quinta 1 1/2 '	24 Rohrflöte 4'	34 Rohrflöte 8'	19 Oktavbaß 8'	
15 Mixtur 3fach	25 Oktave 2'	35 Quinta 3'	66 Untersatz 32'	
61 Gedackt 8'	26 Flaschflöt 1'	36 Tertia	67 Posaunenbaß 16'	
62 Nassat 3'	27 Vox Humana 8'	37 Zimbeln 3fach	68 Trompetenbaß 8'	
63 Sesquialtera	28 Schwebung	38 Trompete 8'	69 Oktavbaß 4'	
64 Sufflöt 1'	51 Quintaden 16'	39 Tremulant		
65 Chalumeaux 8'				
	52 Gedackt 8'	41 Prinzipal 8'		
	53 Quintaden 8'	42 Viola di Gamba 8'		
	54 Nassat 3'	43 Oktave 4'		
	55 Tertia	44 Spitzflöte 4'		
	56 Mixtur 4fach	45 Oktave 2'		
	57 Echocornett 5fach	46 Mixtur 4fach		
		47 Fagott 16'		

Manualumfang:	C,D - d3
Pedalumfang:	C,D - d1 (original bis c1)
Manualschiebekoppeln:	Brustwerk an Hauptwerk Oberwerk an Hauptwerk
Pedalkoppel:	Baßventil an das Hauptwerk
Stimmtonhöhe:	Kammerton bei ca.415 Hz
Stimmungsart:	gleichstufig (originale Stimmungsart nicht bekannt)
Cornet und Echo ab c1	
Unda maris und Chalumeux ab g0	

CD20

Matteo Venturini at the *Glauco Ghilardi organ (2005), Church of San Rocco, Larciano, Pistoia*

Glauco Ghilardi organ (2005) of the Church of San Rocco in Larciano (Pistoia), Italy
Inspired by instruments of the North German Baroque · Project by Umberto Pineschi

Specification

II. Hauptwerk

1 Quintadena 16'
 2 Principal 8'
 3 Hohlflöte 8'
 4 Viol di gamba 8'
 5 Octave 4'
 6 Spitzflöte 4'
 7 Quinte 3'
 8 Nasat 3'
 9 Octave 2'
 10 Waldflöte 2'
 11 Tertia 1 3/5'
 12 Mixtur IV–V
 13 Trompete 8'
 14 Trompete 4'

III. Brustwerk

25 Holzgedackt 8'
 26 Blockflöte 4'
 27 Hohlquinte 3'
 28 Octave 2'
 29 Tertia 1 3/5'
 30 Terzflöte 1 3/5' (D)
 31 Scharff II
 32 Regal 8'

Pedal

33 Subbass 16'
 34 Principal 8' (HW)
 35 Hohlflöte 8' (HW)
 36 Octave 4'
 37 Mixtur III
 38 Posaune 16'
 39 Trompete 8' (HW)
 40 Trompete 4' (HW)
 41 Cornet 2'

I. Rückpositiv

15 Gedackt 8'
 16 Quintadena 8'
 17 Principal 4'
 18 Rohrflöte 4'
 19 Sesquialtera II
 20 Octave 2'
 21 Quinte 1 1/3'
 22 Scharff II
 23 Dulcian 16'
 24 Krumhorn 8'

Registrations

1 1, 2, 5, 7, 9, 12, 33, 34, 36 → 38.
 2 1 → 3, 6, 17, 21, 23, 24, I – II.
 3 right hand: 2, 3, 6; left hand: 15 → 17, 24; ped.: 33, 34.
 4 9, 14, 33, 34, 36 → 39, II – ped.
 5 right hand: 2, 3, 5, 9; left had (8° lower): 17, 18, 20; ped. (8° lower): 34, 36 → 38.
 6 3, 4, 6, 33, 35.
 7 left hand: 2 → 4, 9; right hand (8° lower): 17, 18; ped.: 33, 34.
 8 2, 3, 5, 17, I – II; ped. (8° lower): 34 → 36, 41.
 9 1, 4.
 10 33, 34, 36, 37.
 11 2, 5, 7, 9, 12, 33, 34, 36 → 38.
 12 right hand: 2, 3, 6, 10; left hand: 15 → 17, 24; ped.: 33, 34.
 13 2, 3, 6, 10, 17, 33, 34, I – II.
 14 1 → 3, 6, 9, 16, 17, 33, 34, 36, I – II, II – ped.
 15 2, 5, 7, 9, 11, 12, 33, 34, 36 → 39.
 16 1 → 3, 5, 9, 33, 34, 36, 38, 39.
 17 left hand (8° lower): 5, 6; right hand: 15, 17, 19, 20; ped.: 33, 34.
 18 right hand (on two keyboards): 3, 6, 15, 16, 24; left hand: 25; ped.: 33, 35.
 19 right hand: 1 → 3, 5, 9; left hand: 15, 17; ped.: 33, 34, 36.
 20 2, 5, 7, 9, 12, 33, 34, 36 → 38.
 21 1 → 3, 5, 9.
 22 right hand (on two keyboards): 1 → 3, 5, 25, 26; left hand: 16; ped.: 33, 35.
 23 right hand: 1 → 3, 5, 7, 9, 12; left hand: 15, 17, 20; ped.: 33, 34, 36 → 38.

CD21

Matteo Venturini

Glauco Ghilardi Organ (2005), Church of San Rocco, Larciano, Pistoia (1–6)

Glauco Ghilardi Organ (2007), Church of Sant'Anna, Sant'Anna di Stazzema, Lucca (7–11)

Glauco Ghilardi Organ (2008), Church of Sant'Ignazio di Loyola, Pistoia (12–18)

Glauco Ghilardi Organ (2005)

Church of San Rocco, Larciano, Pistoia (inspired by North German Baroque organs, project by Umberto Pineschi)

Hauptwerk (C–a''')

1. Quintadena 16'
2. Principal 8'
3. Hohlflöte 8'
4. Viol di gamba 8'
5. Octave 4'
6. Spitzflöte 4'
7. Quinte 3'
8. Nasat 3'
9. Octave 2'
10. Waldflöte 2'
11. Tertia 1 3/5'
12. Mixtur IV–V
13. Trompete 8'
14. Trompete 4'

Ruckpositiv (C–a''')

15. Gedackt 8'
16. Quintadena 8'
17. Principal 4'
18. Rohrflöte 4'
19. Sesquialtera II
20. Octave 2'
21. Quinte 1 1/3'
22. Scharff II
23. Dulcian 16'
24. Krumhorn 8'

Brustwerk (C–a''')

25. Holzgedackt 8'
26. Blockflöte 4'
27. Hohlflöte 3'
28. Octave 2'
29. Tertia 1 3/5'
30. Terzflöte 1 3/5' (D)
31. Scharff II
32. Regal 8'

Pedal (C–f')

33. Subbass 16'
34. Principal 8' (HW)
35. Hohlflöte 8' (HW)
36. Octave 4'
37. Mixtur III
38. Posaune 16'
39. Trompete 8' (HW)
40. Trompete 4' (HW)
41. Cornet 2'

Ruckpositiv–Hauptwerk
Hauptwerk–Pedal
Tremulant

Glauco Ghilardi Organ (2007)

Church of Sant'Anna, Sant'Anna di Stazzema, Lucca (inspired by North German Baroque organs)

1. Gedackt 8'
2. Principal (bass) 4'
3. Principal (treble) 4'
4. Blockflöte 4'
5. Octave (bass) 2'
6. Octave (treble) 2'
7. Mixtur III 1 1/3

One manual (C–f''')

Pedal C–d', pull-down, without register

Glauco Ghilardi Organ (2008)

Church of Sant'Ignazio di Loyola, Pistoia (inspired by North German Baroque organs, project by Umberto Pineschi)

Hauptwerk (CD–c''')

1. Principal 8'
2. Hohlflöte 8'
3. Octave 4'
4. Spitzflöte 4'
5. Quinte 3'
6. Octave 2'
7. Tertia 1 3/5'
8. Mixtur IV–V
9. Trompete 8'

Brustwerk (CD–c''')

10. Holzgedackt 8'
11. Blockflöte 4'
12. Waldflöte 2'
13. Regal 8'

Pedal (CD–d')

14. Subbass 16'
15. Principal 8' (HW)
16. Hohlflöte 8' (HW)
17. Fagott 16'
18. Trompete 8' (HW)

Brustwerk–Hauptwerk · Hauptwerk–Pedal
Tremulant

CD22

Christian Schmitt at the Mühleisen organ (1992), Evangelische Schlosskapelle Solitude, Stuttgart

Mühleisen Orgel

Ev. Schlosskapelle Solitude Stuttgart

21 Register, 2 Manuale - Baujahr 1992

Disposition		Positif		Pedal:	
Hauptwerk		Gedackt		Subbass	16'
Principal	8'	Prästant	4'	Octavbass	8'
Bourdon	8'	Doublette	2'	Posaune	16'
Gamba	8'	Vorabzug	2 2/3'	Spielhilfen:	
Octave	4'	Sesquialtera		Koppeln: II/I, I/P, II/P	
Traversflöte	4'	Vorabzug	1 1/3'	Transponierzug für Positif	
Quinte	2 2/3'	Jubal	1 1/3'+1'		
Octave	2'	Musiziergedackt	8'		
Mixtur		Oboe	8'		
Trompete	8'	Tremulant			

CD23

Roberto Loreggian at the F. Zanin organ (2007), Church of Sant'Antonio Abate, Padua

Francesco Zanin (2006) organ in the Church of S. Antonio Abate, University College Don Mazza, Padua (Italy)

The Organ

Built by Francesco Zanin in 2007 after North German 18th century organ tradition, the organ is located on the balcony of the Sant'Antonio Abate church at the Collegio Don Nicola Mazza in Padua.

Tuning: Werkmeister III

I Ruckpositiv	Pedal
C-g	C-g
Bordone 8'	Subbasso 16'
Quintadena 8'	Principale 8'
Principale 4'	Ottava 4'
Flauto 4'	Trombone 16'
Ottava 2'	Trombone 8'
Flautino 2'	
Cembalo 3' file	Couplers
Sesquialtera 2' file	HW-RP
Dulzian 8'	HW-Ped
	RP-Ped
II Hauptwerk	
C-g	Mechanical transmission
Bordone 16'	Pitch: A=440 Hz
Principale 8'	Unequal temperament
Flauto 8'	
Viola 8'	
Ottava 4'	
Flauto 4'	
Nazardo 2.2/3'	
Superottava 2'	
Flauto in V 1.1/3'	
Mixtur 5' file	
Tromba 8'	

CD24

Felix Marangoni at the Zanin organ (2007), Church of Sant'Antonio Abate, Padua

Francesco Zanin (2006) organ in the Church of S. Antonio Abate, University College Don Mazza, Padua (Italy)

The Organ

Built by Francesco Zanin in 2007 after North German 18th century organ tradition, the organ is located on the balcony of the Sant'Antonio Abate church at the Collegio Don Nicola Mazza in Padua.

Tuning: Werkmeister III

I Ruckpositiv

C-g
Bordone 8'
Quintadena 8'
Principale 4'
Flauto 4'
Ottava 2'
Flautino 2'
Cembalo 3' file
Sesquialtera 2' file
Dulzian 8'

Pedal

C-g
Subbasso 16'
Principale 8'
Ottava 4'
Trombone 16'
Trombone 8'

Couplers

HW-RP
HW-Ped
RP-Ped

II Hauptwerk

C-g
Bordone 16'
Principale 8'
Flauto 8'
Viola 8'
Ottava 4'
Flauto 4'
Nazardo 2.2/3'
Superottava 2'
Flauto in V 1.1/3'
Mixtur 5' file
Tromba 8'

Mechanical transmission
Pitch: A=440 Hz
Unequal temperament

Registrations

1. 6→13,15,17,18, 22. manual coupler;
2. 6, 10, 21, 23, 25;
3. 6, 7, 11, 20, 23, 25, manual coupler;
4. 6, 7, 8, 10, 11, 17, 24, 27;
5. 6→13,15, 22, 27, manual coupler;
6. 6, 7, 8, 10, 11, 12, 17, 18, 24, 27;
7. 1, 3→7, 17, 24;
8. 2, 8, 9, 20, 24;
9. 6→19, 21, 22, 24, manual coupler;
10. 6, 7, 8, 11, 14, 17, 18, 24, 25, 27;
11. 1, 2, 6, 17, 22, 23, left hand octave lower;
12. 6, 11, 21, 23, 25;
13. 7, 8, 9, 11, 14, 15, 17, 18, 20, 24, 25, 27;
14. 6, 8, 16, 17, 18, 24;
15. 6, 7, 10, 17;
16. 6, 7, 11, 20, 23, 25;
17. 6, 7, 10, 17;
18. 2, 3, 4, 6, 7, 17;
19. 3→5, 10, 15, 24, 26, 27;
20. 6, 7, 8, 10, 11, 17, 18.

CD25

Luca Scandali *at the Dell'Orto & Lanzini organ (2007), Parish Church of Santa Maria Assunta, Vigliano*

Specification of the Dell'Orto & Lanzini organ
Parish Church of Santa Maria Assunta, Vigliano (Biella, Italy)

Built by Bottega Organara Dell'Orto & Lanzini (Dormelletto, Novara) in 2007, the instrument comprises 24 stops distributed over 2 manuals and a pedalboard. The front prospect is made up of 56 pipes, the upper ranks of which (31 pipes) belong to the Principale 8' of the Grand'Organo, and the lower ranks (25 pipes) to the Prestante 4' of the Positivo tergale. The keyboard has 54 keys (C⁶): the natural keys are covered in ebony, the accidentals in bone. The pedalboard has 27 pedals (C-d') and is made of oak.

Grand'Organo	Positivo tergale	Pedale
Bordone 16'	Bordone 8'	Subbasso 16'
Principale 8'	Quintadena 8'	Ottava 8'
Flauto a camino 8'	Prestante 4'	Ottava 4'
Viola da gamba 8'	Flauto a camino 4'	Trombone 16'
Ottava 4'	Nazardo 2' 2/3	Tromba 8'
Flauto a cuspidi 4'	Ottava 2'	
Quinta 2' 2/3	Terza 1' 3/5	
Ottava 2'	Larigot 1' 1/3	
Mistura IV file	Dulzian 8'	
Tromba 8'		

- Manual coupler, I/Pedal coupler
- Accessories: Lost-wind Tremulant, Zymbelstern, Nightingales
- The instrument has an all-mechanical action system. The action system is made of brass, pivoted on supports in hornbeam.
- Slider chests in cedar wood.
- The pipes of the front prospect are made in a 92% tin alloy plating. The Principale group and reeds are in a 70% tin, while the Mixtures are in a 30% tin, and the Flutes are in a 30% tin and hammer-wrought lead alloy. The wooden pipes are made from red fir.
- Pitch: a' 440 Hz at 18°C
- Wind pressure: 60 mm
- Tuning: modified Kirnberger temperament

CD26

Massimo Gabba *at the Organ of the Parish Church of San Bononio, Pozzengo*

DISPOSITION

Manual	Pedal
Principale 8'	Basso 8'
Ottava 4'	
Quintadecima 2'	Accessories
Decimanona (19.)	Coupler: Man./Ped.
Vigesimaseconda (22.)	Rollo
Vigesimasesta (26.)	
Vigesimanona (29.)	Manual compass: C-D-E – f''' (50 keys)
Flauto 4'	Pedal compass: C-D-E – e (13 keys)
Cornetto (3 ranks from c')	
Voce umana 8'	Temperament: Meantone

1. the high pressure, caused by the height of the mouth of the pipes, is 58 mm,
2. C D E F of the 8 principal built in chestnut, and in beaten lead from G to B.
3. the presence of a slider immediately behind those of the pipes in facade which supply air to a "ROLLO" register comprising wooden pipes (2') which is not a known characteristic of the Grisanti school of organ building.
4. the three row Cornetto currently starts from c' whereas the windchest presents air holes from g onwards.

CD27

Christian Schmitt at the Weimbs organ (2005), Pfarrkirche Sankt Marien, Zeltingen-Rachtig

I. Manual, Rückpositiv		II. Manual, Hauptwerk		Pedal	
Hollpfeif	8'	Bourdon	16'	Subbaß	16'
Flaut travers Discant	8'	Principal	8'	Octavbaß	8'
Praestant	4'	Viola di Gamba	8'	Gedacktbaß	8'
Flaut	4'	Hollpfeif	8'	Bombart	16'
Octav	2'	Octav	4'	Trompet	8'
Quint	1 ½'	Flaut	4'		
Tintinabulum Disc.	2f	Quint	3'		
Mixtur	3f	Octav	2'		
Cromhorn	8'	Terz	1 3/5'		
Tremolant		Cornett Disc.	3f		
		Mixtur	4f		
		Trompet	8'		
		Claron Bass C-h°	4'		
600 Pfeifen		904 Pfeifen		150 Pfeifen	

Nebenregister:

Nachtigall

Zimbelstern und Kuckuck (4 Pfeifen, zwei aufeinander folgende Rufe: d – h; a – fis) 2007 eingebaut.

CD28

Maurizio Croci & Pieter van Dijk at the Zanin organs 'Cornu Evangelii' & 'Cornu Epistolae' (1993), Church of Giacomo Maggiore del Carmine, Imola

Imola, Chiesa di S. Giacomo nel Carmine, Organs by Franz Zanin 1993

Organo in Cornu Evangelii (CEv)

Division between bass (Bassi= B.) and treble (Soprani= S.) c'/c-sharp'.

Couplers: I/Ped, II/Ped, II/I

II Grand'Organo C-a'''	18 Flauto Reale B. [8']
1 Principale B. [8']	19 Flauto Reale S. [8']
2 Principale S. [8']	20 Flauto in VIII B.
3 Ottava	21 Flauto in VIII S.
4 XV	22 Flauto in XII B.
5 XIX	23 Flauto in XII S.
6 XXII	24 Flauto in XV
7 XXVI	25 Flauto in XVII B.
8 XXIX	26 Flauto in XVII S.
9 XXXIII – XXXVI	27 Tromba B. [8']
17 Voce Umana	28 Tromba S. [8']

Pedale C-f'	I Piccol'Organo C-a'''
10 Contrabassi 16'	31 Principale B.
11 VIII di Contrabassi	32 Principale S.
12 XII	33 Ottava
13 XV	34 XV
14 XIX	35 XIX
15 XXII	36 XXII
16 XXVI – XXIX	37 Flauto in VIII B.
29 Tromboni [16']	38 Flauto in VIII S.
30 Tromba Reale [8']	39 Cornetta
	40 Tromboncini B. [8']
	41 Tromboncini S. [8']

Organo in Cornu Epistolae (CEp)

One manual C-f^{'''}. Division between bass and treble a/b-flat.
Pedal C-d' pull down to the manual.

1 Principale B. [16']	5 XIX
2 Principale S. [16']	6 XXII
3 Ottava	7 XXVI – XXIX
4 XV	8 Voce Umana

9 Flauto in VIII B.	13 Cornetta
10 Flauto in VIII S.	14 Tromba B. [16']
11 Flauto in XII B.	15 Tromba S. [16']
12 Flauto in XII S.	16 Clarone B. [8']
	17 Clarone S. [8']

CD29

Bruno Forst at the Joseph Llopis organ (1792), Parish Church of Santa Quiteria, Elche de la Sierra, Albacete

*Organ of the Parish Church of Santa Quiteria, Elche de la Sierra (Albacete), Spain
Original builder unknown. Restored by the Desmottes brothers (Landete, Cuenca, Spain) in 2005*

Grand Organ

Left hand

Flautado de 13
Violón
Octava
Docena
Nazardo en 12^a
Quincena y Decinovenena
Nazardo en 15^a
Nazardo en 17^a
Lleno IV
Címbala IV
Clarón III
Trompeta Real
Bajoncillo (exterior)
Clarín en 15^a (exterior)

Right hand

Flautado de 13
Violón
Octava
Docena
Flauta travesera II
Quincena y Decinovenena
Lleno IV
Címbala IV
Tolosana III
Corneta Magna VII
Trompeta Magna
Trompeta Real
Clarín Real (exterior)
Clarín Claro (exterior)

Rückpositiv Organ

Violón
Octava
Quincena
Nazardo en 19^a

Violón
Octava
Quincena
Nazardo en 19^a
Flautín II
Corneta Inglesa V
Clarín
Oboe

Pedals

Contras de 26 y 13

Keyboards: 2 keyboards of 48 notes C1-D – c5
Pitch: 415 Hz
Pressure: 75 mm

CD30

Roberto Loreggian at the Organ (17th-century) of the Oratorio di San Bovo, Padua

CD31

Manuel Tomadin at the F. Dacci organ (1773), Marano Lagunare, Udin

Grand'organo

Principale bassi e soprani (8')
 Ottava
 Quintadecima
 Decimanona
 Vigesimaseconda
 Vigesimasesta
 Vigesimanona
 Trigesimaterza
 Trigesimasesta
 Voce umana
 Cornetta
 Flauto in VIII bassi e soprani
 Flauto in XII
 Tromboncini bassi e soprani
 Violoncelli bassi e soprani
 Contrabbassi
 Ottava di C
 Duodecima di C
 Tromboni

Positivo

Principale soprani (8')
 Ottava bassi e soprani
 Decimaquinta
 Vigesimaseconda
 Voce umana
 Flauto in VIII bassi e soprani
 Cornetta
 Tromboncini bassi e soprani
 Timpani
 Tiratutti (lever)
 Ripieno Grand'organo (toe piston)
 Manual-Cassetta Coupler
 Tenor Drum (draw knob)
 Unequal temperament

CD32

Ivan Ronda at the Sandri organ, Church of Maria Vergine Immacolata, Gallo di Grinzane Cavour, Cuneo

Organ of the Church of Maria Vergine Immacolata, Gallo di Grinzane Cavour (Cuneo), Italy

Rückpositiv

Holz-gedeckt 8'
 Prinzipal 4'
 Rohrflöte 4'
 Sesquialtera II
 Oktav 2'
 Larigot 1 1/3'
 Superoktav 1'
 Cymbel III
 Cromorne* 8'

Hauptwerk

Bourdon 16'
 Prinzipal 8'
 Viola da gamba 8'
 Spitzflöte 8'
 Oktav 4'
 Blockflöte 4'
 Quinte 2 2/3'
 Superoktav 2'
 Mixtur IV
 Cornett* V
 Trompete 8'
 Chiarine* 4'
 Trompeta real* 8'

Schwellwerk

Salicional 8'
 Cor de nuit 8'
 Voix céleste* 8'
 Prestant 4'
 Flût douce 4'
 Nazard 2 2/3'
 Flageolett 2'
 Tierce* 1 3/5'
 Plein Jeu* II-VI
 Basson* 16'
 Hautbois 8'
 Trompette* 8'

Pedal

Untersatz* 32'
 Prinzipalbass 16'
 Subbass 16'
 Oktavbass 8'
 Gemshorn* 8'
 Choralbass 4'
 Tiorbe* III
 Posaune 16'
 Fagott* 8'
 Clairon 4'

*Stops prepared for

CD33

Anton Holzapfel at the Hencke organ (1750), Pfarr- und Wallfahrtskirche Maria Kirchbüchl, Höflein an der Hohen Wand

DISPOSITIONEN UND REGISTRIERUNGEN / STOP LIST
 PFARR- UND WALLFAHRTSKIRCHE MARIA KIRCHBÜCHL
 HÖFLEIN AN DER HOHEN WAND (NÖ)
 JOHANN HENCKE (1750)

Hauptwerk (C-c^{'''}, kurze Oktav)

- (a) Bordone 8'
- (b) Quintadena 8'
- (c) Prinzipal 4'
- (d) Spitzfletten 4'
- (e) Quinta 3'
- (f) Oktava 2'
- (g) Mixtur major
- (h) Cimbäl

Rückpositiv (C-c^{'''}, kurze Oktav)

- (i) Copel 8'
- (j) Fletten 4'
- (k) Prinzipal 2'
- (l) Sedecima 1'

Pedal (C-a, kurze Oktav, 12 Töne, 18 Tasten)

- (m) Subbass 16'
- (n) Oktavbass 8'
- (o) Quinta 6''

CD34

Marco Ruggeri at the Giudici organ (1853-5), Parish Church of Villa di Serio, Bergamo

Villa di Serio (Bergamo), Parish Church

Organ built by Giovanni Giudici in 1853–5 and restored by Pietro Corna in 2013. Located in the Presbytery, epistle side. Two 61-note keyboards. Echo Organ from C2; keyboard divided between C3 and C#3 (bass: C1–C3; soprano: C#3–C6). 19-note chromatic pedal board C1–E2, permanently coupled, with Terzamano and Timballone.

Accessories: Full Organ, Lombardy-style free combinations, toe pistons for solo stops, couplers, crescendo. Wind pressure: 49mm; unequal temperament; 2311 pipes.

Specification

Grand'Organo (upper manual):

Campanelli s.	Principale 16' b.
Cornetto s.	Principale 16' s.
Fagotto 8' b.	Principale 8' b.
Trombe 8' s.	Principale 8' s.
Trombe 16' s.	Ottava 4' b.
Clarone 4' b.	Ottava 4' s.
Corno inglese 16' s.	Duodecima
Viola 4' b.	Quintadecima
Flutta 8' s.	Due di ripieno
Violone 8' b.	Due di ripieno
Ottavino 2' s.	Due di ripieno
Corni dolci 16' s.	Due di ripieno
Flagioletto 1/2 b.	Sette di ripieno al ped
Ottavino profondo 4' s.	Contrabassi e rinforzi al ped.
Flauto in VIII b.	Timballi al ped.
Flauto in VIII s.	Bombarde 12 al ped.
Flauto in XII	Voce Umana 8' s.
Voce puerile s.	

Organo Eco (lower manual):

Principale 8' b.	Cornetto s.
Principale 8' s.	Viola 4' b.
Ottava 4' b.	Flutta 8' s.
Ottava 4' s.	Ottavino 2' s.
Duodecima	Voce Umana 8' s.
Due di ripieno	Violoncello 8' b.
Due di ripieno	Violoncello 8' s.

CD35

Giulio Piovani at the Mascioni organ, Church of San Giovanni Evangelista, Alessandria

Mascioni organ of San Giovanni Evangelista, Alessandria

Op.1184, built in 2009 · Three 61-note keyboards · 32-note pedalboard

I: Grande Organo

Principale 16'
Principale 8'
Flauto doppio 8'
Gamba 8'
Ottava 4'
Flauto 4'
Duodecima 2.2/3'
Quintadecima 2'
Ripieno 4/6 file 1.1/3'
Cornetto 5 file 8'
Tromba 16'
Tromba 8'
Tuba orizzontale 8'
Campane (25 note)

Keyboard II: Positivo

Principale 8'
Flauto a camino 8'
Ottava 4'
Flauto a cuspidi 4'
Flauto in XII 4'
Ottavina 2'
Terza 1.3/5'
Cembalo 2 file 1'
Cromorno 8'
Tremolo I –II

Keyboard III: Recitativo

Controgamba 16'
Principale 8'
Corno di notte 8'
Salicionale 8'

Couplers

1 - I 8 Pedal
2 - II 8 Pedal
3 - III 8 Pedal
4 - III 4 Pedal
5 - II 8 I
6 - III 8 I
7 - III 8 II
8 - III 16 I
9 - III 4 I

Flauto Octaviante 4'
Flautino 4'
Terziana 4 file 5.1/3'
Plein jeu 3/5 file 2'
Tromba Armonica 8'
Oboe 8'
Vox Humaine 8'
Voce Celeste 8'
Tremolo

Pedalboard

Contrabasso 16'
Subbasso 16'
Quinta 10.2/3'
Basso 8'
Flauto 8'
Corno 4'
Controfagotto 16'
Fagotto 8'
Fagottino 4'
Bombarda 16'

CD36

Massimo Gabba at the Sandri organ, Santuario Maria Ausiliatrice, Aprica

Sandri organ of the Santuario Maria Ausiliatrice, Aprica
Completed in 2013 (using components of previous organs)

Pedal C-f

Untersatz 32'
Prinzipalbass 16'
Subbass 16'
Oktavbass 8'
Bourdon 8'
Violoncello 8'
Choralbass 4'
Theorbe 3f. 5 1/3'
Posaune 16'
Fagott (tr) 16'
Trompete 8'
Trompeta Major (tr) 8'
Clarine 4'

II. Hauptwerk C-g

Prestant 16'
Prinzipal 8'
Doppelflöte 8'
Viola da Gamba 8'
Oktav 4'
Rohrflöte 4'
Septimkornett 3f. 2 2/3'
Superoktav 2'
Mitur 4-5f. 1 1/3'
Fagott (tr) 16'
Trompete 8'
Trompeta Major 8'

I. Rückpositiv

Traversflöte 8'
Holzgedeckt 8'
Prinzipal 4'
Augusto 4'
Sesquialtera 2f. 2 2/3'
Oktav 2'
Larigot 1 1/3'
Zimbel 3f. 2/3'
Cromorne 8'
Tremulant

III. Schwellwerk

Holzflöte 8'
Bourdon douce 8'
Salicional 8'
Vox Coelestis 8'
Prestant 4'
Blockflöte 4'
Nasatquinte 2 2/3'
Waldflöte 2'
Terzflöte 1 3/5'
Plein jeu 4-5f. 2'
Fagott 16'
Trompete 8'
Hautbois 8'
Clarine 4'
Tremulant
Trompeta Major (tr) 8'

Couplers

I-Ped,
II-Ped,
III-Ped,
I/II,
III/II,
III/I
I/II sub,
III/II sub,
III/II super,
I sub,
III sub,
III super
I/II Melodia,
III/II Melodia
Unisono Off I,
Unisono Off III

CD37

Roberto Marini at the Mascioni organ, Abbey of San Tommaso apostolo, Pontevecchio

Organ specification

Positive

Principale 8'
Flauto a Camino 8'
Ottava 4'
Flauto 4'
Flauto in XII 2' 2/3
Flauto in XVII 1' 3/5
Quintadecima 2'
Decimanona 1' 1/3
Vigesimaseconda 1'
Voce Umana 8'
Cromorno 8'
Unione III°-II°

Grand Organ

Principale 16'
Principale 8'
Principale Stentor 8'
Flauto 8'
Ottava 4'
Duodecima 2' 2/3
Quintadecima 2'
Ripieno 2 file 1' 1/3
Ripieno 4 file 2/3'
Cornetto 5 file
Tromba 8'
Unione II°-I°
Unione III°-I°
Subottava III°-I°
Superottava III°-I°

Espressivo

Diapason 8'
Bordone 8'
Viola 8'
Flauto 4'
Flautino 2'
Controfagotto 16'
Tromba Armonica 8'
Oboe 8'
Trombina 4'
Voce Celeste 8'
Tremolo
Subottava III°
Superottava III°

Pedal

Gravissima 32'
Contrabbasso 16'
Subbasso 16'
Basso 8'
Principale 8'
Flauto 8'
Ottava 4'
Bombarda 16'
Controfagotto 16'
Tromba 8'
Clarone 4'
Unione I°-Ped
Unione II°-Ped
Unione III°-Ped

CD38

Hans-Jürgen Kaiser at the Ladegast organ, Schwerin Cathedral

Disposition der Orgel im Dom zu Schwerin

84 klingende Register, mechanische Tonkzellen, Schleifladen, mechanische Kegellade und Einzelladen ohne Schleifen.

4 Manuale, Pedal, erbaut 1870/71 von Friedrich Ladegast (1818–1905)

<i>Manualumfang</i>	<i>C-f3</i>	Abteilung 2:	<i>piano</i>
<i>Pedalumfang</i>	<i>C-f3</i>	<i>Bordun</i>	32'
		<i>Bordun</i>	16'
		<i>Doppelgedackt</i>	8'
I. 2. Manual		<i>Gemshorn</i>	8'
<i>Abteilung 1:</i>	<i>Forte</i>	<i>Flauto major</i>	8'
<i>Prinzipal</i>	16'	<i>Gambe</i>	8'
<i>Prinzipal</i>	8'	<i>Rohrquinte</i>	5 1/3'
<i>Oktave</i>	4'	<i>Rohrflöte</i>	4'
<i>Spitzflöte</i>	4'	<i>Trombone</i>	16'
<i>Terzflöte</i>	3 1/5'		
<i>Oktave</i>	2'	II. 3. Manual	
<i>Quinte</i>	2 2/3'	<i>Abteilung 2:</i>	<i>piano</i>
<i>Cornett</i>		<i>Quintatön</i>	16'
<i>Mixtur</i>	4-fach	<i>Fugara</i>	8'
<i>Cornett</i>	4-fach	<i>Quintatön</i>	8'
<i>Cymbel</i>	3-fach	<i>Rohrflöte</i>	8'
<i>Trompete</i>	8'	<i>Bordunalflöte</i>	8'
		<i>Flöte</i>	4'
		<i>Fagott</i>	16'
Abteilung 2:	<i>forte</i>	IV. 4. Manual	
<i>Prinzipal</i>	16'	<i>Viola 16'</i>	
<i>Prinzipal</i>	8'	<i>Zartflöte 8'</i>	
<i>Piffero</i>	8'	<i>Lieblich gedackt 8'</i>	
<i>Octave</i>	4'	<i>Viola d'amore 8'</i>	
<i>Flautino</i>	4'	<i>Unda maris 8'</i>	
<i>Quintatön</i>	4'	<i>Flauto dolce 4'</i>	
<i>Quinte</i>	2 2/3'	<i>Salicional 4'</i>	
<i>Octave</i>	2'	<i>Flöte 2'</i>	
<i>Cornett</i>	3-fach	<i>Violine 2' (vacat)</i>	
<i>Progressiv-Harmonika</i>	3–4-fach	<i>Waldflöte 2' (vacat)</i>	
<i>Scharf</i>	4-fach	<i>Harmonica aetherea 3-fach</i>	
<i>Oboe</i>	8'	<i>Aeoline 16'</i>	
III. 1. Manual		Pedal	
<i>Gedackt</i>	16'	<i>Pianopedal</i>	
<i>Geigenprinzipal</i>	8'	<i>Subbass 16'</i>	
<i>Doppelflöte</i>	8'	<i>Salicetbass 16'</i>	
<i>Salicional</i>	8'	<i>Dulcian 16'</i>	
<i>Flauto traverso</i>	8'	<i>Bassflöte 8'</i>	
<i>Fugara</i>	4'	<i>Cello 8'</i>	
<i>Piffero</i>	4'	<i>Flötenbass 4'</i>	
<i>Gedackt</i>	4'	<i>Fortepedal</i>	
<i>Nassat</i>	2 2/3'	<i>Violon 32'</i>	
<i>Piccolo</i>	2'	<i>Untersatz 32'</i>	
<i>Progressiv-Harmonika</i>	2–4-fach	<i>Prinzipalbass 16'</i>	
<i>Clarinetto</i>	8'	<i>Oktavbass 16'</i>	
		<i>Violon 16'</i>	
		<i>Terz 12 4/5</i>	

<i>Nassard</i>	10 2/3'	<i>Fußhebel (Kollektiv- und Combinationstritte)</i>
<i>Cello</i>	8'	
<i>Prinzipalbass</i>	8'	
<i>Nassard</i>	5 1/3'	<i>I. Manual Abteilung I</i>
<i>Oktave</i>	4'	<i>I. Manual Abteilung II</i>
<i>Cornett</i>	4-fach	<i>I. Manual Combination</i>
<i>Posaune</i>	32'	<i>Ventil zum Manual III</i>
<i>Posaune</i>	16'	<i>III. Manual Combination</i>
		<i>Pedal Combination</i>
<i>Trompete</i>	8'	<i>Pedal forte</i>
<i>Trompete</i>	4'	<i>Crescendo</i>
<i>Nebenzüge</i>		<i>Decrescendo</i>
<i>Calcantenruf 1</i>		<i>IV. Manual Schwellen</i>
<i>Calcantenruf 2</i>		<i>IV. Manual Combination</i>
<i>(Windanzeiger)</i>		<i>Ventil zum Manual IV</i>
<i>Ventil zu den Piano-Bässen</i>		<i>II. Manual Combination</i>
<i>Ventil zu den starken Bässen</i>		<i>II. Manual Abteilung 1</i>
<i>Pedalkoppel zu I</i>		<i>II. Manual Abteilung 2</i>
<i>Crescendo</i>		<i>Glockenspiel cis1-cis3</i>
<i>Decrescendo</i>		
<i>Tremulant zu II und III</i>		
<i>Koppel II/I</i>		
<i>Koppel III/I</i>		
<i>Koppel IV/I</i>		
<i>Pneumatisches Werk I/III (Barkerhebel)</i>		

CD39

Marco Ruggeri at the Serassi organ (1862), Parish Church of Gottolengo

Gottolengo (Brescia), Parish Church

Serassi organ, Op.661 (1862)

The organ is located in the Presbytery, epistle side, in an elegant wooden case. Two manuals of 58 keys (C1-A5), divided keyboards at B2-C3. 19-note pedalboard (C1-D#2, twelve notes by extension), three pedals for Great/Echo coupler, octave coupler and tremulant. Pistons for Full Organ, free combinations and Banda. Organ restored by Giani Casa d'Organi (2006).

GREAT ORGAN (Manual II)

<i>Campanelli s.</i>	<i>Principale b. 16'</i>
<i>Corni da Caccia s.</i>	<i>Principale s. 16'</i>
<i>Cornetto I s.</i>	<i>Principale I b. 8'</i>
<i>Cornetto II s.</i>	<i>Principale I s. 8'</i>
<i>Fagotto b.</i>	<i>Principale II b. 8'</i>
<i>Tromba s.</i>	<i>Principale II s. 8'</i>
<i>Clarone b.</i>	<i>Ottava b.</i>
<i>Corno Inglese s.</i>	<i>Ottava s.</i>
<i>Violoncello b.</i>	<i>Duodecima</i>
<i>Violoncello s.</i>	<i>Quintadecima</i>
<i>Violone b.</i>	<i>Decimanona</i>
<i>Viola b.</i>	<i>Vigesimaseconda</i>
<i>Flauto traverso</i>	<i>XXVI e XXIX</i>
<i>Flauto in VIII s.</i>	<i>XXXIII e XXXVI</i>
<i>Ottavino soprano</i>	<i>XL e XLIII</i>
<i>Voce Umana</i>	<i>Contrabbassi con ottava</i>
<i>Bombarde</i>	<i>Bassi armonici</i>
<i>Timballi in tutti i toni</i>	<i>Violone al pedale</i>

ECHO ORGAN (Manual I)

<i>Principale b.</i>
<i>Principale s.</i>
<i>Ottava b.</i>
<i>Ottava s.</i>
<i>Quintadecima</i>
<i>XIX e XXII</i>
<i>XXVI e XXIX</i>
<i>Viola b.</i>
<i>Flauto in selva</i>
<i>Flauto a camino</i>
<i>Violetta s.</i>
<i>Voce flebile</i>
<i>Arpone b.</i>
<i>Violoncello s.</i>
<i>Oboe s.</i>

CD40

Track 1-5

Christian Schmitt at the Link organ, Stadtkirche of Giengen an der Brenz

Disposition

I. MANUAL | C-g³

- 1 Principal 16'
- 2 Principal 8'
- 3 Stentor-Flöte 8'
- 4 Stentor-Gamba 8'
- 5 Stentor-Tuba mirab. 8'
- 6 Gemshorn 8'
- 7 Doppel-Gedeckt 8'
- 8 Quintatön 8'
- 9 Dolce 8'
- 10 Octav 4'
- 11 Flöte 4'
- 12 Clarine 4'
- 13 Mixtur [5f.] 2 2/3'
- 14 Quinte 2 2/3' [aus Mx]
- 15 Octav 2'
- 16 Copplung II. M. z. I. M.
- 17 Copplung III. M. z. I. M.
- 18 Suboctav-Copplung II.-I.
- 19 Superoctav-Copplung I. M.

II. MANUAL | C-g³

- 20 Salicional 16'
- 21 Principal 8'
- 22 Viola 8'
- 23 Concertflöte 8'
- 24 Rohrflöte 8'
- 25 Salicional 8'
- 26 Trompete 8'
- 27 Cornett [4-5f.] 8'
- 28 Fugara 4'
- 29 Dolce 4'
- 30 Waldflöte 2' [aus Corn.]
- 31 Copplung III. M. z. II. M.

III. SCHWELLWERK | C-g³

- 33 Bourdon 16'
- 34 Geigen-Principal 8'
- 35 Hohlflöte 8'
- 36 Gamba 8'
- 37 Lieblich Gedeckt 8'
- 38 Aeoline 8'
- 39 Voix céleste 8'
- 40 Clarinette 8'
- 41 Vox humana 8'
- 42 Prestant 4'
- 43 Traversflöte 4'
- 44 Harm. aethera [3f.] 8'
- 45 Piccolo 2'
- 46 Tremolo [zu Vox h.]
- 47 Superoctav-Copplung III. Man.

PEDAL | C-f'

- 48 Principal-Bass 32'
- 49 Principal-Bass 16'
- 50 Violon-Bass 16'
- 51 Subbass 16'
- 52 Salicetbass 16'
- 53 Posaune 16'
- 54 Quintbass 10 2/3'
- 55 Violon 8'
- 56 Cello 8'
- 57 Trompete 8'
- 58 Octav 4'
- 59 Clarine 4'
- 60 Copplung I. M. z. P.
- 61 Copplung II. M. z. P.
- 62 Copplung III. M. z. P.
- 63 Automat. Pedalreg.

SPIELHILFEN | 2 Freie Combinationen (I als Tasten, II als Züge); Feste Kombinationen: 193 Piano, 194 Mezzoforte, 195 Forte, 196 Tutti, 197 Auslösung, 198 Flötenchor, 199 Gambenchor, 200 Labialstimmen, 201 Zungenstimmen; Crescendo mit Zeigeruhr, dazu Registerwippen „32 General-Crescendo-Einschalter“ und „32a Verstum. der Handregister“; 64 Coppelin Ausschalter; 64a Volles Werk; Windstandanzeiger; Schwellertritt für das III. Manual

SYSTEM | Kegellade, pneumatische Spiel- und Registertraktur (Ausstrompneumatik)

Track 6-16

Nicholas Danby at the Organ of the Church of the Immaculate Conception, Mayfair, London

CD41

Adriano Falcioni at the Mascioni organ (1961), Basilica of Santa Maria degli Angeli (Church of the Porziuncola), Assisi

Die Basilika verfügt über mehrere Orgeln. Die Hauptorgel wurde 1961 von der Orgelbaufirma Mascioni erbaut, unter Wiederverwendung von Pfeifenmaterial der Vorgängerorgel, die 1932 von dem Orgelbauer Pinchi (Foligno) erbaut worden war. Das Instrument hat 69 Register und ein vom I. Manual und vom Pedal anspielbares Glockenspiel auf vier Manualen und Pedal. Die Trakturen sind elektrisch.[1]

I Positivo Espressivo C-c4

- Principale 8'
- Corno di notte 8'
- Corno camoscio 4'
- Flauto a cuspide 4'
- Nazardo 22/3'
- Flagioletto 2'
- Decimino 13/5'
- Cornetto
- Ripieno V 2'
- Piccolo 1'
- Cromorno 8'
- Unda maris 8'
- Tremolo

II Grand'Organo C-c4

- Principale 16'
- Principale I 8'
- Principale II 8'
- Flauto traverso 8'
- Dulciana 8'
- Ottava 4'
- Flauto a camino 4'
- Duodecima 22/3'
- Decimaquinta 2'
- Decimanona 11/3'
- Vigesimaseconda 1'
- Ripieno grave III 2'
- Ripieno acuto VI 11/3'
- Cornetto III 22/3'
- Tromba 16'
- Tromba 8'
- Voce umana 8'
- Campane

III Espressivo C-c4

- Bordone 16'
- Diapason 8'
- Bordone 8'
- Viola da gamba 8'
- Salicionale 8'
- Ottava 4'
- Flauto armonico 4'
- Sesquialtera II 22/3'
- Silvestre 2'
- Flauto in XIX 11/3'
- Ripieno V 2'
- Tromba armonica 8'
- Oboe 8'
- Trombina 4'
- Voce celeste 8'
- Coro viole III 8'
- Tremolo

IV Organo Eco C-c4		Pedale C-g1	
Bordone d'eco	8'	Basso acustico	32'
Eolina	8'	Contrabbasso	16'
Flauto	4'	Principale	16'
Ottava eolina	4'	Subbasso	16'
Flautino	4'	Bordone	16'
Voce eterea	8'	Basso	8'
Voce angelica	8'	Corno camoscio	8'
Tremolo		Bordone	8'
		Bordone d'eco	8'
		Quinta	51/3'
		Ottava	4'
		Flauto	4'
		Superottava	2'
		Ripieno VI	2/3'
		Controfagotto	16'
		Fagotto	8'
		Chiarina	4'
		Campane	

CD42

Joseph Nolan at the Cavaillé-Coll organ, The Madeleine Church, Paris

In 1846, the organbuilder Aristide Cavaillé-Coll (1811-1899) provided the Église de la Sainte-Madeleine in Paris, consecrated in 1842, with the organ that until today enriches the monumental nave of this church visually and tonally. It is accommodated in a low cabinet in Italian renaissance style that is partly from gilded wood. (Design by J.-M. Huvé; carvings by Lindenberg, sculptures by Marneuf (Karyatids carrying books, sitting angels, Christ medallion above the portal).) The separate console is layed out in the style of architecture of the prospect; its four manuals were originally crowned with the company plaque:

Cavaillé-Coll Père et Fils
Facteurs d'orgues du Roi
1846

Grand Orgue (I) C-g'''	Positif (II) C-g'''	Bombarde (III) C-g'''	Récit expressif (IV) C-g'''
Montre 16'	Montre 8'	Soubasse 16'	Flûte harmonique 8'
Gambe 16'	Flûte douce 8'	Flûte harmonique 8'	Bourdon céleste 8' (3)
Montre 8'	Viole de Gambe 8'	Flûte traversière 8'	Prestant 4' (2)
Salicional 8'	Voix céleste 8'	Basse 8'	Flûte octaviante 8'
Flûte harmonique 8'	Prestant 4'	Flûte octaviante 4'	Octavin 2' (4)
Bourdon 8'	Dulciane 4'	Octavin 2'	Doublette 2' (2)
Prestant 4'	Octavin 2'	Fourniture IV (2)	Larigot 1 1/3' (3)
Quinte 2 2/3'	Trompette 8'	Cornet III (2)	Plein Jeu IV (3)
Doublette 2'	Musette 8'	Bombarde 16'	Cymbale V (2)
Piccolo 1' (3)	Basson-Hautbois 8' (1)	Trompette 8'	Bombarde 16' (2)
Fourniture V	Clairon 4'	2ème Trompette harmonique 8' (1)	Trompette 8'
Cymbale V		Clairon 4'	Basson-Hautbois 8'
Cornet V (3)			Musette 8' (1)
Trompette 8'			Voix humaine 8'
Cor anglais 8'			Clairon 4'
			Trémolo

Pédale C-g'	Accouplements
Quitaton 32''	Pos/GO, Rec/GO, Bom/GO
Contrebasse 16'	Rec/Pos, Rec/Bom, Bom/Pos
Flûte 8'	REc/GO 4', Bom/GO 16', Rec 4', Rec 16', Suppression Rec 8'
Violoncelle 8'	Tirasse: GO, Pos, Rec, Bom
Flûte 4'	Tirasse 4': GO, Pos, Rec, Bom
Bombarde 16'	Appel Anches: GO, Pos, Bom, Rec, Ped
Bombarde 16'	Tutti Pleins-Jeux, Tutti général, Crescendo de jeux
Basson 8'	Combinateur: 15x16 combinaisons
Clairon 4'	

Orgelbauer / Facteurs d'orgue / Organbuilders

- (1) Cavaillé-Coll 1846
- (2) Roethinger/Boisseau 1956/57
- (3) Danion-Gonzales 1971
- (4) Dargassies 1988

CD43

Adriano Falcioni at the *Vegezzi-Bossi organ (1897)*, *Sacro Cuore di Gesù Church, Cuneo*

Description of the Organ built by Carlo Vegezzi-Bossi, 1897

Mechanical transmission console

4 manuals with 58 notes, the diatonic keys faced in bone and the chromatic keys in ebony.
 Pedal board with 32 parallel pedal keys
 Electrical registers, joints and couplers
 54 electrically powered phonic register stops with knobs in walnut
 35 electric action joint stops and couplers with knobs in walnut
 8 electric action general cancel stops with knobs in walnut
 3840 adjustable memory combinations with 60 levels of 64 memories (8x8) and sequencer

Electrical transmission nave console

4 manuals with 58 notes, the diatonic keys faced in bone and the chromatic keys in ebony
 32 note concave radial pedal board
 54 phonic register stops with pivot tabs in rosewood
 35 joint and coupler stops with pivot tabs in rosewood
 8 general cancel stops with pivot tabs in rosewood
 3840 adjustable memory combinations with 60 levels of 64 memories (8x8) and sequencer
 Single cable transmission

Pressure

Manual I mm. 71
Manual II mm. 70
Manual III mm. 70
Manual IV mm. 90
Pedal mm. 73

Sound specification

Choir LA 440 Hz at a temperature of 18°
Equable temperament

Organ Specification

Manual I

Great

Principal 16'(1-13 facade)
Principal 8'(1-20 facade)
Flute 8' Cuspide(1-20 facade)
Dulcan 8'(1-12 facade)
Octave 4'
Flute 4' flue pipe
Twelfth
TenthFifth
TenthSeventh
Nineteenth
Ripieno Grave 3 f 1'
Ripieno Acuto 2 f 1/2'
Trumpet 8'

Manual II

Positive

Principal 8'(1-12 facade)
Flute 8' (wood)
Unda Maris 8'
Flute 4' Harmonic
Octave 4' (1-20 facade)
Nazard 2 2/3'
Flautino 2'
Third 1 3/5'
Mixture 4 f 2'
Clarinet 8'
Tremulant

Manual III

Swell

Controgamba 16'
Eufonio 8'
Principal Dulcian 8'
Bourdon 8'
Viola Gamba 8'
Voce Flebile 8'
Concerto Virole 8'
Aeoline octave 4'
Fifteenth
Pieno 4 f
Bassoon 16'
Trumpet 8' Arm.
Oboe 8'
Tremulant

Manual IV

Solo

Trombone 16'
Trumpet 8'
Clarion 4 Arm.
Chorus 8'
Cornet 5 f 8'
Gran Flauto 8'
Tremulant

Pedal

Acoustic 32'
Bassoon 16'
Subbasso 16'
Bass 8' (1-12 facade)
Bourdon 8'
Cello 8'
Octave 4'
Bombarde 16'
Trumpet 8'
Clarion 4'

CD44

Wouter van den Broek at the Organ of the Onze-Lieve-Vrouwekerk, Breda

Disposition

Hoofdwerk

Prestant 6'
Koppelprestant 3'
Holpijp 6'
Fluit 3'
Gemshoorn 1 1/2'
Sifflet 1'
Mixtuur
Cymbel
Trompet 6'
Ruisende Cymbel.

Rugwerk

Prestant 3'
Holpijp 3'
Kromhoorn 12'
Regaal 6'
Schalmei 3'

Pedaal

Prestant 12'
Trompet 6'

CD45

Daniel Justin and Benjamin Saunders at the Grand Organ of Leeds Cathedral

The Grand Organ of Leeds Cathedral was completed early in 2010 and inaugurated on 16 May of that year by Benjamin Saunders. The original organ was built specifically for the Cathedral in 1904. Following a period of silence of around 30 years, Johannes Klais Orgelbau was chosen to reconstruct and enlarge the instrument; rather than follow the well trodden path of producing yet another eclectic organ, supposedly capable of playing any repertoire, it was decided to pursue the artistic ideal of an instrument of great character in harmony with the spirit of an Edwardian Arts and Crafts building, and within the embrace of the richness of the Catholic liturgical tradition. The organ's design and development were supervised by Benjamin Saunders and consultant David Sanger.

Organ Specification

I. Nave Great C-a3

Double Open Diapason 16'
Open Diapason I 8'
Open Diapason II 8'
Hohl Flute 8'
Principal 4'
Harmonic Flute 4'
Fifteenth 2'
Mixture III
Trumpet 8'

II. Choral Great C-a3

Open Diapason 8'
Bourdon 8'
Dulciana 8'
Principal 4'
Flute 4'
Gemshorn 2'
Cornettino III

III. Choral Swell C-a3

Rohr Flute 8'
Salcional 8'
Viole Céleste 8'
Principal 4'
Flauto Traverso 4'
Mixture III
Cornoepen 8'
Oboe d'Amour 8'
Tremulant
Sub Octave
Super Octave
Unison Off

IV. Nave Swell C-a3

Bourdon 16'
Geigen Principal 8'
Lieblich Gedeckt 8'
Gamba 8'
Voix Céleste 8'
Gemshorn 4'
Lieblich Flöte 4'
Mixture III
Double Trumpet 16'
Horn 8'
Oboe 8'
Vox Humana 8'
Tremulant
Sub Octave
Super Octave
Unison Off

IV. Nave Solo C-a3

Tuba 8'
Octave Tuba 4'
Solo Flute 8'
Clarinet 8'

Choral Pedal C-f1

Sub Bass 16'

Nave Pedal C-f1

Harmonic Bass 32'
Open Diapason 16'
Violone 16'
Bourdon 16'
Quint Bass 102/3
Octave 8'
Bass Flute 8'
Trombone 16'

Couplers

Choral Great to Nave Great
Nave Great to Choral Great
Choral Swell to I
Choral Swell to II
Choral Swell to Nave Swell
Nave Swell to I
Nave Swell to II
Solo to I
Solo to II
Solo to III
Choral Great to Pedal
Nave Great to Pedal
Choral Swell to Pedal
Nave Swell to Pedal
Solo to Pedal

Combination couplers and exchanges

Nave Great & Pedal Pistons combined
Choral Great & Pedal Pistons combined
Generals on Swell Toes
Swell on III
Exchange Swells
Exchange Greats

Accessories

Eight thumb pistons to each division
Eight general thumb pistons
Eight pedal toe pistons
Eight swell/general toe pistons
Reversible definable toe piston
Full complement of reversible coupler thumb pistons
Midi sequencing

CD46

Adriano Falcioni at the Grand Organ of Leeds Cathedral

The Grand Organ of Leeds Cathedral was completed early in 2010 and inaugurated on 16 May of that year by Benjamin Saunders. The original organ was built specifically for the Cathedral in 1904. Following a period of silence of around 30 years, Johannes Klais Orgelbau was chosen to reconstruct and enlarge the instrument; rather than follow the well trodden path of producing yet another eclectic organ, supposedly capable of playing any repertoire, it was decided to pursue the artistic ideal of an instrument of great character in harmony with the spirit of an Edwardian Arts and Crafts building, and within the embrace of the richness of the Catholic liturgical tradition. The organ's design and development were supervised by Benjamin Saunders and consultant David Sanger.

Organ Specification

I. Nave Great C-a3

Double Open Diapason 16'
Open Diapason I 8'
Open Diapason II 8'
Hohl Flute 8'
Principal 4'
Harmonic Flute 4'
Fifteenth 2'
Mixture III
Trumpet 8'

II. Choral Great C-a3

Open Diapason 8'
Bourdon 8'
Dulciana 8'
Principal 4'
Flute 4'
Gemshorn 2'
Cornettino III

III. Choral Swell C-a3

Rohr Flute 8'
Salcional 8'
Viole Céleste 8'
Principal 4'
Flauto Traverso 4'
Mixture III
Cornopean 8'
Oboe d'Amour 8'
Tremulant
Sub Octave
Super Octave
Unison Off

IV. Nave Swell C-a3

Bourdon 16'
Geigen Principal 8'
Lieblich Gedeckt 8'
Gamba 8'
Voix Céleste 8'
Gemshorn 4'
Lieblich Flöte 4'
Mixture III
Double Trumpet 16'
Horn 8'
Oboe 8'
Vox Humana 8'
Tremulant
Sub Octave
Super Octave
Unison Off

IV. Nave Solo C-a3

Tuba 8'
Octave Tuba 4'
Solo Flute 8'
Clarinet 8'

Choral Pedal C-f1

Sub Bass 16'

Nave Pedal C-f1

Harmonic Bass 32'
Open Diapason 16'
Violone 16'
Bourdon 16'
Quint Bass 102/3
Octave 8'
Bass Flute 8'
Trombone 16'

Couplers

Choral Great to Nave Great
Nave Great to Choral Great
Choral Swell to I
Choral Swell to II
Choral Swell to Nave Swell
Nave Swell to I
Nave Swell to II
Solo to I
Solo to II
Solo to III
Choral Great to Pedal
Nave Great to Pedal
Choral Swell to Pedal
Nave Swell to Pedal
Solo to Pedal

Combination couplers and exchanges

Nave Great & Pedal Pistons combined
Choral Great & Pedal Pistons combined
Generals on Swell Toes
Swells on III
Exchange Swells
Exchange Greats

Accessories

Eight thumb pistons to each division
Eight general thumb pistons
Eight pedal toe pistons
Eight swell/general toe pistons
Reversible definable toe piston
Full complement of reversible coupler thumb pistons
Midi sequencing

CD47

Jean-Baptiste Robin at the *Organ of the Church of Saint-Étienne-du-Mont, Paris (1–6) & the Organ of the Church of Sainte-Radegonde, Poitiers (7–15)*

Organ Specifications

Église Saint-Étienne-du-Mont, Paris

Pescheur (1636) – Clicquot (1777) – Cavaillé-coll (1863, 1873) – Beuchet-Debierre (1956) – Gonzales (1975) – Dargassies (1991). IV/P 89 stops, 110 ranks.

Organ case « Monument historique » 1633.

I. Grand-Orgue	II. Positif	III. Récit expressif	IV. Écho expressif	Pédale
Montre 16'	Principal 8'	Quintaton 16'	Dulciane 16'	Soubasse 32'
Bourdon 16'	Flûte creuse 8'	Gambe 8'	Unda maris 8'	Principal 16'
Montre 8'	Bourdon 8'	Voix céleste 8'	Salicional 8'	Soubasse 16'
Principal 8'	Prestant 4'	Principal italien 8'	Principal 8'	Flûte 16'
Flûte harmonique 8'	Flûte 4'	Cor de nuit 8'	Bourdon 8'	Grande Quinte 10 2/3'
Bourdon 8'	Nazard 2 2/3'	Fugara 4'	Principal 4'	Bourdon 8'
Prestant 4'	Doublette 2'	Flûte 4'	Flûte conique 4'	Principal 8'
Flûte à cheminée 4'	Tierce 1 3/5'	Nazard 2 2/3'	Doublette 2'	Flûte 8'
Doublette 2'	Larigot 1 1/3'	Quarte 2'	Sesquialtera II	Dessus Cornet 32'
Grosse Fourniture II	Septième 1 1/7'	Tierce 1 3/5'	Plein Jeu IV	(Grande Tierce 6 2/5'
Fourniture IV	Piccolo 1'	Fourniture IV	Trompette 8'	Grande Septième 4 4/7')
Cymbale III	Plein Jeu IV	Cymbale III	Clairon 4'	Principal 4'
Cornet V	Trompette 8'	Bombarde 16'	Hautbois 8'	Flûte 4'
Bombarde 16'	Clairon 4'	Trompette	Régale 8'	Quinte ouverte 5 1/3'
Trompette 8'	Cromorne 8'	harmonique 8'	Trompette en	Nazard 2 2/3'
Clairon 4'	Chalumeau 4'	Clairon 4'	chamade 8'	Flûte 2'
		Clarinette 8'		Tierce 3 1/5'
		Basson-Hautbois 8'		Bombarde 16'
		Voix humaine 8'		Trompette 8'
		Trémolo		Clairon 4'
				Basson 32', 16', 8', 4'
				Chamade (Écho)

Église Sainte-Radegonde, Poitiers

Boisseau-Cattiaux (1997) Jean-Pascal Villard (2010) – IV/P 56 stops.

Organ case « Monument historique » 1892. 4 manuals : 56 notes, Pedal 32 notes.

Electronic adjustable combinations.

I. Positif de dos	II. Grand-Orgue	III. Récit expressif	IV. Résonance	Pédale
Bourdon 8'	Montre 16'	Quintaton 16'	Bourdon 16'	Flûte 16'
Salicional 8'	Montre 8'	Cor de nuit 8'	Bourdon 8'	Flûte 8'
Montre 8'	Bourdon 8'	Flûte Traversière 8'	Flûte 8'	Quinte 10 2/3'
Prestant 4'	Flûte harmonique 8'	Viola de gambe 8'	Octave 4'	Bombarde 16'
Flûte à cheminée 4'	Gambe 8'	Voix céleste 8'	Flûte 4'	
Nazard 2 2/3'	Prestant 4'	Flûte octavante 4'	Quarte 2'	
Doublette 2'	Doublette 2'	Octavin 2'	Grande Tierce 3 1/5'	
Tierce 1 3/5'	Fourniture III–VII	Plein jeu III–V	Nazard 2 2/3'	
Larigot 1 1/3'	Cymbale IV–VI	Basson 16'	Tierce 1 3/5'	
Plein Jeu IV–VI	Cornet V	Trompette 8'	Flageolet 1	
Trompette 8'	Trompette 8'	Clairon 4'	Bombarde 16'	
Clairon 4'	Voix Humaine 8'	Basson-Hautbois 8'	Trompette 8'	
Cromorne 8'		Voix humaine 8'	Clairon 4'	
Trémolo		Trémolo	Trémolo	

CD48

Benjamin Saunders at the Grand Organ of Leeds Cathedral

The Grand Organ of Leeds Cathedral was completed early in 2010 and inaugurated on 16 May of that year by Benjamin Saunders. The original organ was built specifically for the Cathedral in 1904. Following a period of silence of around 30 years, Johannes Klais Orgelbau was chosen to reconstruct and enlarge the instrument; rather than follow the well trodden path of producing yet another eclectic organ, supposedly capable of playing any repertoire, it was decided to pursue the artistic ideal of an instrument of great character in harmony with the spirit of an Edwardian Arts and Crafts building, and within the embrace of the richness of the Catholic liturgical tradition. The organ's design and development were supervised by Benjamin Saunders and consultant David Sanger

Organ Specification

I. Nave Great C-a3

Double Open Diapason 16'
Open Diapason I 8'
Open Diapason II 8'
Hohl Flute 8'
Principal 4'
Harmonic Flute 4'
Fifteenth 2'
Mixture III
Trumpet 8'

II. Choral Great C-a3

Open Diapason 8'
Bourdon 8'
Dulciana 8'
Principal 4'
Flute 4'
Gemshorn 2'
Cornettino III

III. Choral Swell C-a3

Rohr Flute 8'
Salcional 8'
Viole Céleste 8'
Principal 4'
Flauto Traverso 4'
Mixture III
Cornopean 8'
Oboe d'Amour 8'
Tremulant
Sub Octave
Super Octave
Unison Off

IV. Nave Swell C-a3

Bourdon 16'
Geigen Principal 8'
Lieblich Gedeckt 8'
Gamba 8'
Voix Céleste 8'
Gemshorn 4'
Lieblich Flöte 4'
Mixture III
Double Trumpet 16'
Horn 8'
Oboe 8'
Vox Humana 8'
Tremulant
Sub Octave
Super Octave
Unison Off

IV. Nave Solo C-a3

Tuba 8'
Octave Tuba 4'
Solo Flute 8'
Clarinet 8'

Choral Pedal C-f1

Sub Bass 16'

Nave Pedal C-f1

Harmonic Bass 32'
Open Diapason 16'
Violone 16'
Bourdon 16'
Quint Bass 102/3
Octave 8'
Bass Flute 8'
Trombone 16'

Couplers

Choral Great to Nave Great
Nave Great to Choral Great
Choral Swell to I
Choral Swell to II
Choral Swell to Nave Swell
Nave Swell to I
Nave Swell to II
Solo to I
Solo to II
Solo to III
Choral Great to Pedal
Nave Great to Pedal
Choral Swell to Pedal
Nave Swell to Pedal
Solo to Pedal

Combination couplers and exchanges

Nave Great & Pedal Pistons combined
Choral Great & Pedal Pistons combined
Generals on Swell Toes
Swells on III
Exchange Swells
Exchange Greats

Accessories

Eight thumb pistons to each division
Eight general thumb pistons
Eight pedal toe pistons
Eight swell/general toe pistons
Reversible definable toe piston
Full complement of reversible coupler thumb pistons
Midi sequencing

CD49

Willem Tanke at the Adema/Schreurs organ, Cathedral of Saint Bavo, Haarlem

Disposition from the Adema-organ (1921)

Hoofdwerk

Violon 32' disc.
Principaal 16'
Bourdon 16'
Prestant 8'
Portunaal 8'
Fluit Harmoniek 8'
Holpijp 8'
Quint 5 1/3'
Octaaf 4'
Gemshoorn 4'
Doublet 2'
Mixtuur IV-V sterk
Cymbale IV sterk
Cornet III-IV sterk
Ripiënio II sterk
Fagot 16'
Trompet 8'
Klaroen 4'

Pedaal:

Majorbas 32'
Open Bas 16'
Contrabas 16'
Subbas 16'
Quint 10 2/3'
Open Bas 8'
Cello 8'
Gedekt 8'
Open Fluit 4'
Octaaf 2'
Ruispijp II-III sterk
Contre-Fagot 32'
Fagot 16'
Bazuin 16'
Trompet 8'
Klaroen 4'

Positief Expressief

Viola Major 16
Principaal 8'
Viola 8'
Vox Coelesta 8'
Baarpijp 8'
Roerfluit 8'
Viola 4'
Fluit Douce 4'
Quintviola 2 2/3'
Viola 2'
Mixtuur III-IV sterk
Cymbale III sterk
Sexquialter II-III sterk
Engelse Hoorn 16'
Trompet 8'
Kromhoorn 8'
Schalmey 4'

Werktuiglijke registers:

Koppel Pedaal-Hoofdwerk
Koppel Pedaal-Positief Expressief
Koppel Pedaal-Récit Expressief
Koppel Pedaal-Kroonpositief
Koppel Hoofdwerk-Positief Expressief
Koppel Hoofdwerk-Récit Expressief
Koppel Hoofdwerk-Kroonpositief
Koppel Kroonpositief-Positief Expressief
Koppel Kroonpositief-Récit Expressief
Koppel Positief Expressief-Récit Expressief
Combinatieregisters per manuaal
Combinatietreden
Zweltrede

Récit Expressief:

Quintadeen 16'
Viola di Gamba 8'
Quintadeen 8'
Fluit Harmoniek 8'
Nachthoorn 8'
Unda Maris 8'
Salicet 4'
Fluit Harmoniek 4'
Nasard 2 2/3'
Octavin 2'
Terts 1 3/5'
Larigot 1 1/3'
Flageolet 1'
Trompet Harmoniek 8'
Fagot Hobo 8'
Clarinet 8'
Vox Humana 8'

Kroonpositief:

Prestant 8'
Holpijp 8'
Salicionaal 8'
Fluit Harmoniek 8' –transm.
Octaaf 4'
Roerfluit 4'
Quint 2 2/3'
Octaaf 2'
Mixtuur IV sterk
Cornet III sterk – transm.
Baryton 16'
Trompet 8'
Klaroen 4'

CD50

Thomas Leech at the Grand Organ of Leeds Cathedral

The Grand Organ of Leeds Cathedral was completed early in 2010 and inaugurated on 16 May of that year by Benjamin Saunders. The original organ was built specifically for the Cathedral in 1904. Following a period of silence of around 30 years, Johannes Klais Orgelbau was chosen to reconstruct and enlarge the instrument; rather than follow the well trodden path of producing yet another eclectic organ, supposedly capable of playing any repertoire, it was decided to pursue the artistic ideal of an instrument of great character in harmony with the spirit of an Edwardian Arts and Crafts building, and within the embrace of the richness of the Catholic liturgical tradition. The organ's design and development were supervised by Benjamin Saunders and consultant David Sanger.

Organ Specification

I. Nave Great C-a3

Double Open Diapason 16'
Open Diapason I 8'
Open Diapason II 8'
Hohl Flute 8'
Principal 4'
Harmonic Flute 4'
Fifteenth 2'
Mixture III
Trumpet 8'

II. Choral Great C-a3

Open Diapason 8'
Bourdon 8'
Dulciana 8'
Principal 4'
Flute 4'
Gemshorn 2'
Cornettino III

III. Choral Swell C-a3

Rohr Flute 8'
Salcional 8'
Viole Céleste 8'
Principal 4'
Flauto Traverso 4'
Mixture III
Cornopean 8'
Oboe d'Amour 8'
Tremulant
Sub Octave
Super Octave
Unison Off

IV. Nave Swell C-a3

Bourdon 16'
Geigen Principal 8'
Lieblich Gedeckt 8'
Gamba 8'
Voix Céleste 8'
Gemshorn 4'
Lieblich Flöte 4'
Mixture III
Double Trumpet 16'
Horn 8'
Oboe 8'
Vox Humana 8'
Tremulant
Sub Octave
Super Octave
Unison Off

IV. Nave Solo C-a3

Tuba 8'
Octave Tuba 4'
Solo Flute 8'
Clarinet 8'

Choral Pedal C-f1

Sub Bass 16'

Nave Pedal C-f1

Harmonic Bass 32'
Open Diapason 16'
Violone 16'
Bourdon 16'
Quint Bass 102/3
Octave 8'
Bass Flute 8'
Trombone 16'

Couplers

Choral Great to Nave Great
Nave Great to Choral Great
Choral Swell to I
Choral Swell to II
Choral Swell to Nave Swell
Nave Swell to I
Nave Swell to II
Solo to I
Solo to II
Solo to III
Choral Great to Pedal
Nave Great to Pedal
Choral Swell to Pedal
Nave Swell to Pedal
Solo to Pedal

Combination couplers and exchanges

Nave Great & Pedal Pistons combined
Choral Great & Pedal Pistons combined
Generals on Swell Toes
Swells on III
Exchange Swells
Exchange Greats

Accessories

Eight thumb pistons to each division
Eight general thumb pistons
Eight pedal toe pistons
Eight swell/general toe pistons
Reversible definable toe piston
Full complement of reversible coupler thumb pistons
Midi sequencing

