In The Pipeline

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Chemnitz Schlosskirche

Chemnitz is a city in Saxony, eastern Germany. Its huge Karl Marx Monument commemorates the socialist pioneer for whom the city was once named. Nearby, the reconstructed Red Tower is a remnant of the city's defensive walls. The Gunzenhauser Museum displays modern art and is an example of the New Objectivity style of architecture. Set in a former foundry, the Chemnitz Museum of Industry houses an 1896 steam engine.

At an elevation of 296 mt, Chemnitz is located very near to the border of Poland. It has a current population of around 250,000. Prior to 1930 the population was higher, but diminished because expectations of development were not realised after WWII.

From 1932 the headquarters of the automobile manufacturer Auto Union were based in Chemnitz, but its buildings were badly damaged in the war. At the end of the war, the company's executives fled and relocated the company in Ingolstadt, Bavaria, where it evolved into Audi, now a brand within the Volkswagen group. Volkswagen continue to maintain manufacturing facilities in Chemnitz.

The Castle Church as the oldest building of the city of Chemnitz is part of the monastery built by Emperor Lothar in 1136 and can now be experienced as a late Gothic Hall church. The church is a denominational home for the Evangelical Lutheran Church in Chemnitz. In 2004, as part of regional planning, it became

The Schloßkirche (Castle Church), Chemnitz

clear that the Castle Church needed to obtain an organ that would suit the superb acoustics of the building and provide the city of Chemnitz with an instrument which currently was not represented there. This led to the concept of the "French symphonic organ by Aristide Cavaillé-Coll".

After a long decision process (trips to organ builders and relevant sites) the decision was made to appoint Orgelmanufactur Vleugels in Hardheim, Baden-Württemberg, 100km south-east of Frankfurt, Germany, to construct a suitable organ that would typify the original Cavaillé Coll organs in France.

Organ building in Hardheim has a long history which began in 1855 with Ignaz Dörr, then from 1886 by the Bader family. In 1958, organ builder Hans Theodor Vleugels (most recently works manager at E. F. Walcker & Cie in Ludwigsburg) discovered these organ workshops, which lacked a suitable successor.

Hans Theodor Vleugels studied organ building with W. Kendel from 1945 to 1948 in Oberndorf am Neckar, a town in the district of Rottweil, in Baden-Württemberg, Germany. He then worked for the large organ builders Klais and Walcker, and passed the master organ builders examinations in 1957.

In 1958, Vleugels became the organ builder in the organ building company of Maximilian Bader and two years later, that of his brother Wilhelm Bader junior. From 1960 to 1966, the two organ-building companies were jointly managed by Hans Theodor Vleugels and Paul Mund.

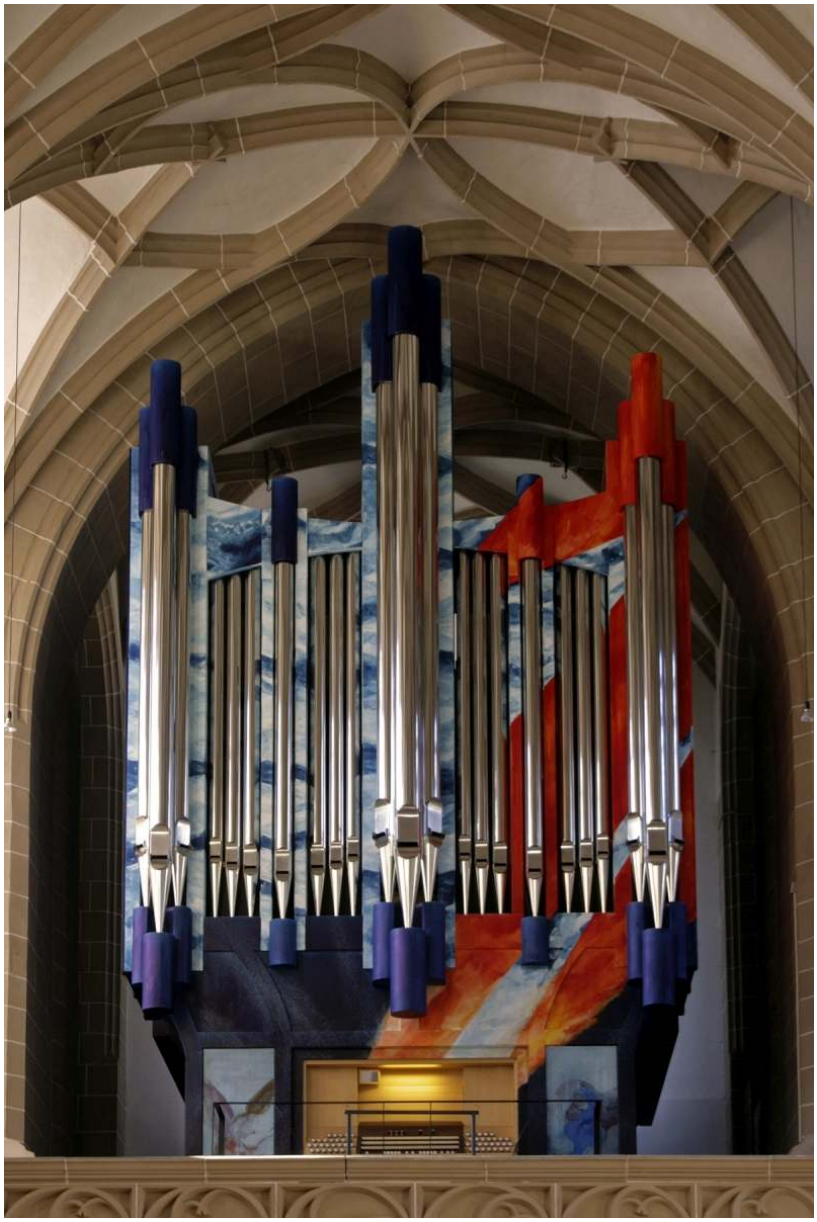
In 1967, Hans Theodor Vleugels founded the company Orgelbau-Vleugels GmbH. By merging all the companies and constructing a new workshop, he led the company to new heights.

The present company headquarters is in the Red Au in Hardheim. In 1985 a new building complex was acquired and in 1989 this area was supplemented by a new workshop building with a large assembly hall which has been extended several times.

Master organ builder Hans-Georg Vleugels took over management of the organ construction of Vleugels GmbH in 1991, and lives with his family at the expanded workshop headquarters in Hardheim. A large warehouse for historic organs and organ parts was built in 1995, integrating all of the previously remote buildings. Another workshop building was added in 2005 on the neighbouring property and today houses the wood store and cutting mill.

The concept of the organ

The aim was to create a sculpture that was as lean as possible, and thus architecturally attractive and exciting. In the design it was anticipated that the interplay with colours and the emerging forms of Gothic architecture should be visible. Several artists presented designs; The contract was awarded to Jacques Gassmann. He writes: "Above all objectivity seems to dominate the strictly geometric wooden casings of today's church organs. Since the renunciation of visual stimuli can also mean a loss of expressiveness, the special significance of the organ for the service is often no longer understood. It is at this point that my organ designs start.



They are a way of revealing the special function of organ music and its religious symbolic power within the Christian liturgy through means of contemporary art. My painting helps to combine instrument and architecture into a meaningful work of art." In his concept, the structured colour surfaces were painted with pure pigmented inks and covered with a soft matt varnish. This is how the organ now appears, full of rich, deep colours that make a statement to the worshipper as much as the sound of the organ reaches out to them. Bold and bright, yet deeply harmonic and full of symbolic meaning.

and thus the mechanical action management where everything is on one level. The position of each pipe on the windchests was critical. The removal of pipes from the bass range on to additional chests was to be by way of the so-called Moteurs Pneumatic. This is precisely the reason why the basic dimensions of the windchest are manageable and the valve sizes "noticeably" kept small.

The sound concept and the technical features of the organ

The idea of a French-symphonic organ after the style of Aristide Cavaillé-Coll stood in the foreground of all the planning and design. It was thought that the modern rendition of an organ in the style of Aristide Cavaillé-Coll should not simply end in creating only the register names in French spelling. Of course, it must follow more consistently that the pipes are also made in his style. The material selection, the wall thicknesses, the core slopes, the tilts and the cutting heights, the tuning devices and the intonation itself must take up its language from the scope once conceptualised and executed by the master French organbuilder.

For the overall planning of the organ after Cavaillé - Coll design involved an understanding of the location of the winding and ducting,

The wind system has to fit: So the "double-folded" magazine bellows "invented" by him as well as numerous bellows and bumpers in the winding system. His goal was always to achieve a relatively stable wind turbine and to allow only a slight movement and only a slight breathing.

Cavaillé-Coll's wind systems can be found in all conceivable variants - such as a central supply with uniform wind

pressure for the entire organ, a separation of the wind pressure for the individual sub-works or a separation into bass and descant winding. The latter system was implemented in Chemnitz. It also made sense to remove the wind supply of the Barker system from the pipe supply, so that the wind changes generated thereby can not be transferred to the sound generating wind.

Vleugels organ in the castle church

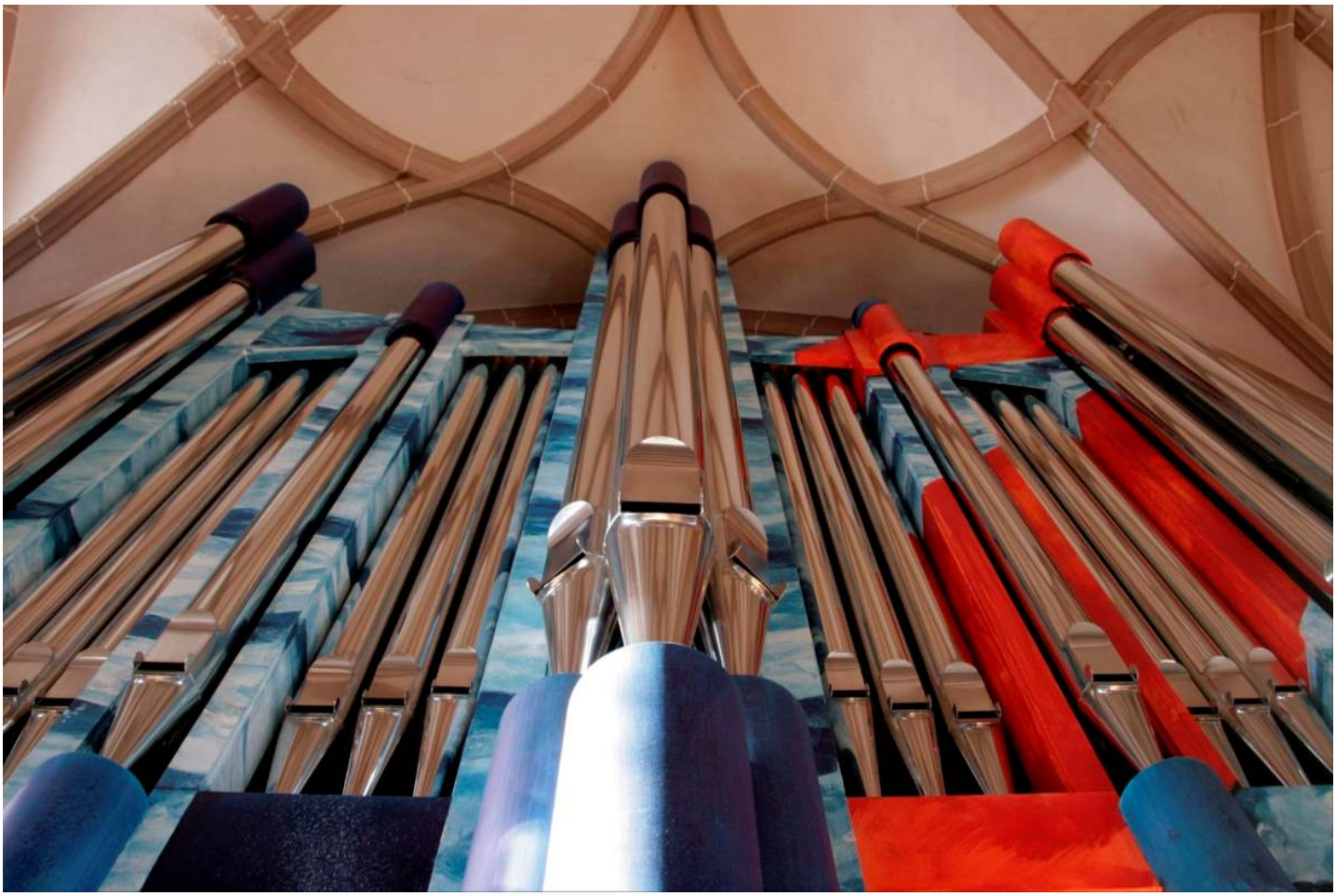
As a particularly fortunate circumstance, it can be seen that Vleugels Orgel-manufactur has succeeded in integrating a historic Barker machine from Cavaillé-Coll in Chemnitz (probably for the first time in Germany).

The design of the console was never intended to be just a copy of a Cavaillé-Coll console. In the technical implementation of the console was the specialised aspects of switching the register controls. So the player finds the classic French registry with the Jeux de fonds, Jeux de combinaison and Appells after the expected style of Cavaillé-Coll. In addition, the organ is equipped with a modern setter and sequencers for

"contemporary" use.

A particular advantage for this project was that Vleugels was entrusted with the restoration of the original Cavaillé-Coll organ in the Franciscan monastery of Madrid in Spain. The experiences of that restoration were directly incorporated in the intonation of the Chemnitz organ.

The practice of recent years shows the versatility of the musical possibilities of the instrument. Not only the French



organ literature of the 19th and 20th centuries is very well represented, but also (with appropriate registration) the works of J. S. Bach and the music of the French Baroque composers. In collaboration with choirs and soloists, the performers feel fully supported by the sound. This is achieved by the large 8' palette with clear intonation and dynamic capabilities of the two swell divisions. At the concert for organ and orchestra, which was performed during the organ festive week, the instrument was heard as an equal partner to the symphonic orchestra. In general, the key advantage of this organ work is the colourfulness and flexibility of the registers.

Albert Schweitzer combines the peak in organ building with Cavaillé-Coll. Schweitzer formulates that "At the Last Judgment the angels would play the Gloria on the organ of Notre-Dame (1868, Paris - built by Cavaillé-Coll)." In our earthly existence, we can already

today hear the Gloria on the Vleugels organ in the castle church and hear and admire a unique instrument.

Siegfried Petri
Organist

Translation by Bruce Duncan

The images of the organ and church interior in this article were photographed by Elsemarie Schaarschmidt and Siegfried Petri.

In Summary, the organ has:

Mechanical key action

Electric stop action

A modern setter system with 4,000 channels and a sequencer

French intonation with Jeux de fonds and Jeux de combinaison in the exact style of Cavaillé-Coll

Electric register features:

Appels/Anches (Fußtritte) [kick stops]

Eight Manual couplers (Fußtritte)

Six Normal couplers

Two tremulant systems:

- Tremblant doux and
- Tremblant forte for the II. and III. manuals (Fußtritte), available in the descant ab c′

Other special registers: (blue engraving)

Effet d'Orage (Donner),
Crayon (Bleistift),
Rossignol (Nachtigall),
Imber (Regen),
Timbale (Pauke)
Carillon (Glockenspiel),
E'toile Tournante (Cymbelstern)

http://www.vleugels.de

SPECIFICATION OF THE VLEUGELS ORGAN in SCHLOSSKIRCHE CHEMNITZ (2006 - 2011)

I. M. – Grand-Orgue C –a''' 58 notes		**II. M. – Positif-Expr.** C – a''' 58 notes (schwellbar)		**III. M. – Récit-Expr.** C – a''' 58 notes (schwellbar)		**Pédale** C – f' 30 notes	
Jeux de fonds (schwarz beschriftet) [Black engraving]		Jeux de fonds (schwarz beschriftet)		Jeux de fonds (schwarz beschriftet)		Jeux de fonds (schwarz beschriftet)	
1. Montre	16'	14. Montre	8'	27. Quintaton 1	6'	40. Contrebasse	16'
2. Montre	8'	15. Salicional	8'	28. Viole de Gambe	8'	41. Soubasse	16'
3. Violoncelle	8'	16. Unda Maris	8'	29. Voix Céleste	8'	42. Quinte	10 2/3'
4. Flûte Harmonique	8'	17. Bourdon	8'	30. Flûte Traversière	8'	43. Violoncelle	8'
5. Bourdon	8'	18. Prestant	4'	31. Bourdon	8'	44. Basse	8'
6. Prestant	4'	19. Flûte Douce	4'	32. Viole d'Amour	4'	45. Flute	4'
7. Flûte	4'			33. Flûte Octaviante	4'		
				34. Voix Humaine	8'		
Jeux de combinaison (rot beschriftet) [Red engraving]		Jeux de combinaison (rot beschriftet)		Jeux de combinaison (rot beschriftet)		Jeux de combinaison (rot beschriftet)	
8. Quinte	2 2/3'	20. Nasard	2 2/3'	35. Octavin	2'	46. Bombarde	16'
9. Doublette	2'	21. Flageolet	2'	36. Cornet 5r.	8'	47. Trompette	8'
10. Fourniture 5r.	2'	22. Tierce	1 3/5'	37.Trompette Harmonique	8'	48. Clairon	4'
11. Bombarde	16'	23. Piccolo	1'	38. Basson et Hautbois	8'		
12. Trompette	8'	24. Carillon 3r.	2 2/3'	39. Clairon	4'		
13. Clairon	4'	25. Trompette	8'				
		26. Clarinette	8'				

The church is famous for a collection of traditional and contemporary art.

It is therefore not surprising that Mary can be found expressed in many ways throughout this church:

in the Central shrine of the main altar,

as a central figure in the north portal,

the grieving Mary under the cross in the right aisle

and last but not least Mary and the Annunciation Angel in the Organ case.

At right is the depiction of Mary found in the expressive works by Jacques Gassmann in the lower case of the new Vleugels organ.