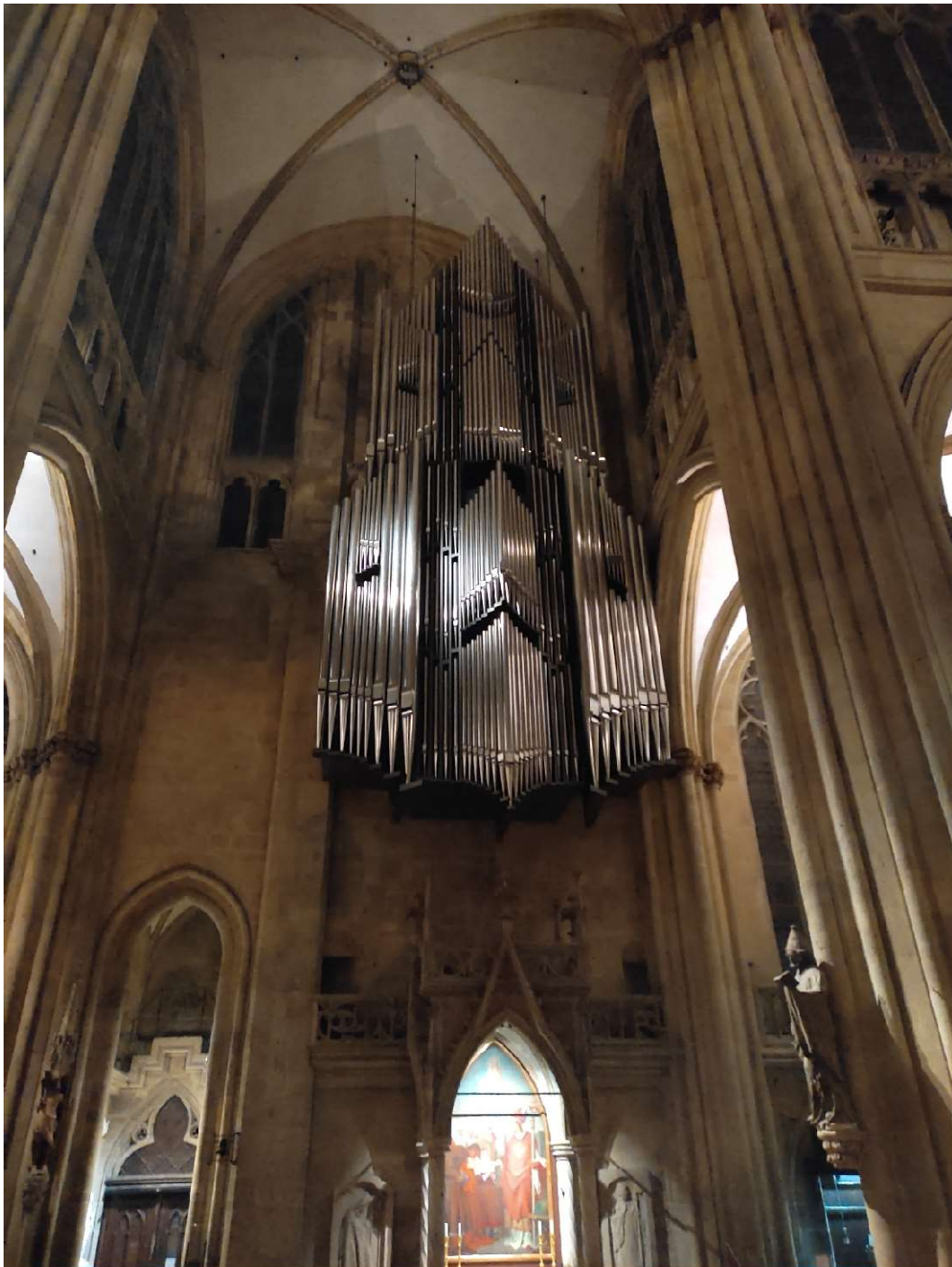


**Hauptwerk Sample Set
Regensburg Dom St. Peter
(Bavaria, Germany)**

**Built in 2009 by Rieger Orgelbau and 1989 by
Orgelbau Mathis**



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Preface

I proudly present my new Hauptwerk Sample Set, the organ system of the cathedral in Regensburg, Germany, containing the main organ from Rieger Orgelbau and the choir organ from Orgelbau Mathis.

November 2023
Thomas Fuerstberger

www.forestpipes.de

History

The earliest mention of an "organ master Rudiger" dates back to 1276. Whether there was an organ in the cathedral at that time, which was rebuilt after the fire of 1273, is not certain. It was not until the 16th century that there was evidence of cathedral organists, including Hans Ott in 1538 and a "Master Leonhard" in 1577, who repaired the organ. In many cases until the end of the century, the cathedral schoolmasters also held the office of cathedral organist, of whom Johann Pühler (d. 1591/92), a native of Schwandorf, is the best known.

There is an entry in the cathedral chapter minutes from 7 February 1614, according to which an organ maker named Spatz (Bartholomäus Spatz came from the Swabian town of Bobingen and had been working in Regensburg since 1604) received payment for tuning two regal stops. There must therefore have been two organs in the cathedral at the beginning of the 17th century, whereby the term "regal" originally referred to a transportable organ with short-cup or cupless reeds. An engraving from 1630 shows not only the rood screen, which has been in the cathedral since 1320 and which housed the musicians on festive occasions, but also an organ which was probably transported up there for this purpose. Another engraving from 1653 shows an instrument even more clearly.

Since one of the two organs was barely repairable, according to sources, a new organ was purchased in 1633 for 2000 gulden. This was during the reign of Bishop Albert IV von Törring (1613 - 1649), who resumed the building activities in the cathedral that had been suspended since 1525. In 1618, the three western nave bays were vaulted and a new bell was cast for one of the cathedral towers. The interior of the building was decorated in the Baroque style, and in 1644 the rood screen was demolished and replaced by a wrought-iron choir screen. Now the church visitors

could see the choir room, but the musicians needed another place. Instead of the rood screen, two music galleries were built in the crossing, one of which, as can be seen in a copper engraving from 1720, contains a baroque organ. This could be the instrument mentioned above, which, however, according to the sources, is depicted as extremely desolate in 1770. The expert opinion comes from the organ builder Franz Jakob Späth (1714 - 1786), who had been granted citizenship in 1747 and continued the workshop of his father Jakob Späth (1672 - 1760). Späth proposed on the one hand a repair, but also a new building with 16 stops. After the contract was signed in 1771, another proposal was made with 24 stops, which was approved by the cathedral chapter. However, Späth's plan to place the organ on a newly built west gallery was rejected by the then Bishop Anton Ignaz Graf von Fugger. The new instrument was therefore placed in the same place, whereby the south gallery had to be renewed due to dilapidation. On 26 October 1774, the cathedral chapter announced the completion of the work, and the organ was played for the first time in worship on 21 November of the same year. In 1775 it was also given a coat of paint by the Rococo painter Matthias Schiffer (1744 - 1827). The old organ was moved to the north gallery by Späth during the construction work, made makeshift repairs and remained there after the new instrument was completed.

After King Ludwig I decreed in 1830 that the choral singing and music in the churches should be "restored to the older good style", the interior decoration, which had been Baroque until then, was also regotised. The two music galleries and with them Späth's organ were demolished in 1835. Subsequently, there was a struggle to find a location for a new organ. Ludwig's architect Friedrich von Gärtner (1791 - 1847) suggested as early as 1836 that the organ be placed behind the silver altar, but this proposal was rejected by the cathedral chapter. The incumbent bishop Franz Xaver Schwäbl (1777 - 1841, in office since 1833), on the other hand, advocated a new gallery to be built above the main portal, but the king did not approve it because it would disfigure the Gothic cathedral. So Johann Heinszen was commissioned to set up an organ with 13 stops behind the high altar. Details about the instrument have not been preserved; it was mainly played by the cathedral organist Joseph Hanisch (1812 - 1892), who was given the job at the age of 17, but was only employed provisionally.

After Hanisch's death, Joseph Renner Jr. (1868 - 1934) became the new cathedral organist in 1893. Since Heinszen's organ was rather worn out after more than 50 years of use, Renner turned to the cathedral chapter in 1899 with the demand for a new cathedral organ. The chapter commissioned three experts (Michael Haller (1840-1915), director of the church music school, Franz Xaver Haberl (1840-1910) and Franz Xaver Engelhart (1861-1924)) to give an expert opinion on the existing instrument. All

three came to the unanimous conclusion that a new instrument was absolutely necessary. Haberl in particular made two proposals, the first of which envisaged the erection of a singers' stand at the eastern end of the northern aisle and an organ standing on it with about 45 stops, the second an organ with 16 to 18 stops on the rear wall of the eastern apse. Engelhart was of the opinion that the organ should be placed separately on either side of the high altar. However, Cathedral Dean Georg Jakob, who was asked to make the final plea, rejected all requests for an enlargement of the Cathedral organ for the well-known reasons. So the organ-building firm Martin Binder & Son once again installed a new organ behind the high altar with 17 sounding voices, but with two manuals and pedal. The instrument was inaugurated on 22 November 1905.

Karl Kraus (1895 - 1967), a native of Lindau (Lake Constance), increasingly replaced Joseph Renner and after Renner's death in 1934 became his successor as cathedral organist and lecturer at the church music school. He was also the first to initiate organ concerts in Catholic churches in Regensburg. From 1947, he advocated modernisation and enlargement of the organ. The organ expert, Father Joseph Wörsching, came to the conclusion that the organ was too fundamental and urgently needed a third manual. Karl Kraus made the suggestion to build a large main organ in addition to the existing one, but this was not pursued further by the cathedral chapter. Instead, the company Eduard Hirnschrodt und Sohn (successor to the Binder company) extended the instrument to 39 stops in 1950, and the pneumatic action was electrified.

The Second Vatican Council emphasised the active participation of the faithful in the celebration of the Eucharist and thus also the congregational singing accompanied by the organ. Eberhard Kraus (1931 - 2003), who succeeded his father as cathedral organist in 1964, found the organ behind the high altar too weak for congregational singing and advocated a new organ building, consisting of a main organ on the north wall of the transept, an Auxiliaire on the west wall and the location of a choir organ behind the high altar with a total of 114 stops. Because of the expected costs of DM 900,000, he was asked to scale down the concept, dispensing with the Auxiliaire altogether. In 1983, the Swiss organ-building firm Mathis & Söhne submitted a design with a neo-baroque case on the west wall, pointing out the static problems of mounting an organ weighing about 32 tons. Because of the bishop's crypt to be built at the same time, which was not built under the high altar but under the central nave, the aforementioned static problems and monument preservation concerns, this project was not carried out. A dispute also arose as to whether the choir organ behind the high altar should be renovated or replaced by a new building. In the end, it was decided to build a new organ with 43 stops by the Mathis company, whereby the positive was placed in its own case to

the right of the high altar. This instrument was consecrated on 17 September 1989.

When the new cathedral organist Franz Josef Stoiber took up his post in 1996, it soon became clear again that the choir organ could only provide sound for part of the cathedral and that a new large main organ was still necessary. In 2003, planning began for the new instrument, which was again to be placed in front of the north wall, although the State Office for the Preservation of Historical Monuments again pointed out that an organ would mean a serious intervention in the building fabric of the Gothic cathedral. After lengthy negotiations, it became clear that the organ would be suspended from four 30 mm thick steel cables anchored to a truss construction in the roof of the so-called "donkey tower" (the remains of the Romanesque predecessor building). In terms of statics, a multiple of the load-bearing capacity was planned, because mathematically, a single 15 mm thick cable could carry the entire organ with its almost 37 tonnes. A novelty is the access to the console at a height of 15 metres: This is done by means of a lift that moves out of the organ case on the left and is lowered to the floor. When retracted, it is not visible.

The contract to build this organ with 80 stops was awarded to the Rieger company from Schwarzach/Vorarlberg/Austria. The facade, although visually designed in free pipes, is nevertheless in a closed case stabilised by a steel frame. The construction of the organ is clearly recognisable: at the bottom is the solo organ, flanked on the left and right by the pedal on the lintel, above it the swellable positive. Above the console is the Hauptwerk and at the top the Schwellwerk. A second console, connected by a light conductor, was integrated into the choir stalls in the chancel. The choir organ can also be played from both, although its positive was removed during the construction of the new organ. The console of the choir organ, which was located on the right side, was removed after a few years. The new organ was consecrated on 22 November 2009.

The wide stylistic range enables the convincing performance of any organ literature, the diverse, warm and differentiated timbres inspire improvisation.

Specification

1 st manual C-c ⁴	2 nd manual C-c ⁴	3 rd manual C-c ⁴	4 th manual C-c ⁴	Pedal C-g ³
Hauptwerk HO Principal 16' Bourdon 16' Principal 8' Doppelflöte 8' Gambe 8' Bourdon 8' Großquinte 5 ¹ / ₃ , Octave 4' Spitzflöte 4' Großterz 3 ¹ / ₅ , Quinte 2 ² / ₃ , Superoctave 2' Mixtur major IV-VI 2 ² / ₃ , Mixtur minor V 1' Cornet V 8' Trompete 16' Trompete 8' Trompete 4' Hauptwerk CO Bourdon 16' Principal 8' Flauto 8' Tibia 8' Octave 4' Spitzflöte 4' Quinte 2 ² / ₃ , Octave 2' Mixtur 5f 2' Scharff 4f 1' Cornett 5f 8' Trompete 8'	Schwellpositiv HO Quintatön 16' Principal 8' Flûte harmonique 8' Holzgedackt 8' Salicional 8' Unda maris 8' Octave 4' Rohrflöte 4' Nasat 2 ² / ₃ , Octave 2' Waldflöte 2' Terz 1 ³ / ₅ , Larigot 1 ¹ / ₃ , Siffelöte 1' Scharff V 1 ¹ / ₃ , Cymbel IV 1 ¹ / ₂ , Bassklarinette 16' Trompete 8' Krummhorn 8' <i>Tremulant</i> <i>Glockenspiel</i> Schwellwerk CO Hohlflöte 8' Gambe 8' Vox coelestis 8' Principal 4' Traversflöte 4' Nasat 2 ² / ₃ , Octave 2' Nachthorn 2' Terz 1 ³ / ₅ , Plein jeu 5f 2 ² / ₃ , Oboe 8' Clairon 4' <i>Tremulant</i>	Schwellwerk HO Bourdon 16' Salicional 16' Diapason 8' Flûte harmonique 8' Cor de nuit 8' Viole de Gambe 8' Voix céleste 8' Prestant 4' Flûte octaviante 4' Viole 4' Nazard harmonique 2 ² / ₃ , Octavin 2' Tierce harmonique 1 ³ / ₅ , Plein jeu V 1 ¹ / ₃ , Basson 16' Trompette harmonique 8' Hautbois 8' Voix humaine 8' Clairon harmonique 4' <i>Tremulant</i>	Solo HO Flûte harmonique 8' Grand Cornet V 8' Clarinette 8' Chamade 16' Chamade 8' Chamade 4' Tuba episcopalis 8' <i>Campane</i>	Pedal HO Principalbass 32' Principal 16' Violon 16' Subbass 16' Quinte 10 ² / ₃ , Octave 8' Cello 8' Gedackt 8' Choralbass 4' Mixtur II-IV 2 ² / ₃ , Bombarde 32' Posaune 16' Fagott 16' Trompete 8' Schalmey 4' Pedal CO Principal 16' Subbaß 16' Quintbaß 10 ² / ₃ , Octave 8' Gedecktbaß 8' Choralbaß 4' Hintersatz 4f 2 ² / ₃ , Posaune 16' Zinke 8'

Couplers:

Normal couplers: II/I, III/I, IV/I, III/II, IV/II, IV/III, I/P, II/P, III/P, IV/P, HW/P, SW/P, SW/HW

Suboctave couplers: I/I, II/II, III/I, III/II, III/III, IV/IV

Superoctave couplers: I/I, II/II, III/I, III/II, III/III, IV/IV, III/P

Accessories:

Divided Pedal, programmable Crescendo, floating switches for HW CO and SW CO

Technical Details and Requirements

All samples were recorded four-channel with 24 bit/48 kHz, each tone with long, medium and short attack. A special denoising algorithm was then used to preserve the harmonics of the samples. The samples contain up to 6 loops.

All tremulant stops were also sampled.

In order to play the sampleset, your computer needs the following minimum RAM requirements:

16 Bit Stereo compressed 22,5 GB

16 Bit Surround compressed 43 GB

24 Bit Stereo compressed 43,5 GB

24 bit surround compressed 84,7 GB

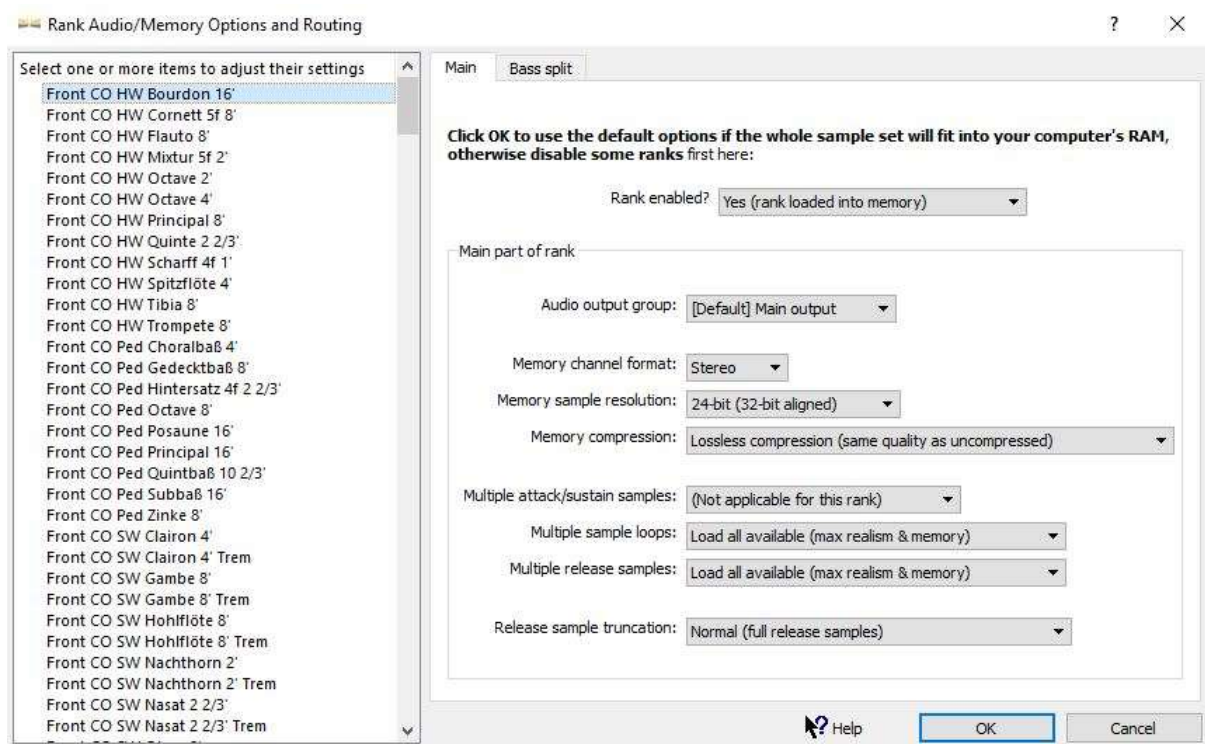
The sample set is encrypted. You have to install the “iLok LicenseManager” on your computer to obtain a license from us. Then you can choose between having a permanent internet connection to keep the license alive or buying an iLok-dongle from a retailer. Onto this you can transfer the license and use Hauptwerk without an internet connection. In Hauptwerk you also have to install the current “LicenseComponentPackage” which is contained in the download folder. It’s a rar-file which you install like an organ. A HW4-version of the sampleset is available on request.

Installation

Please install the organ via the *File – install organ, temperament or impulse response reverb* menu in Hauptwerk. You only have to choose the first installation file, the other ones are being installed automatically.

When you have done this, please wait a while until all files are installed. Then the following screen appears:

Hauptwerk Sample Set Regensburg Dom, Germany

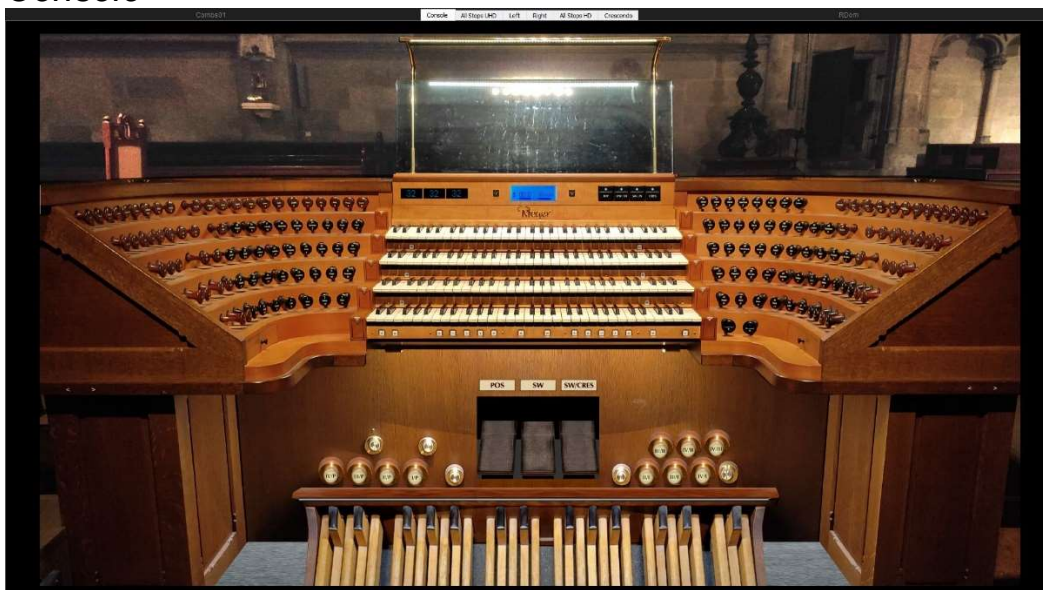


There you can select the stops and decide in which bit-quality you want to load them. After that the organ loads for the first time. This can take a while, depending on your computer resources. Finally you can click on *Finish* and make modifications in the large floating control panels.

For using the Hauptwerk-Mixer, please read the Hauptwerk Installation and User Guide.

When the organ has loaded, it has six screens:

Console



There you can MIDI-learn the keyboards, the swell and the crescendo shoes via right-click. On the top of the console you find functional switches for pedal divide, moving of the choir organ divisions and for the crescendo, also displays for the positions of the swell and crescendo shoes. On the bottom of the right stop jamb there are two functional switches for the blowers. These ones activate or deactivate each organ, but the blower remains on until you deactivate both organs.

On the bottom of the console, left and right beside the swell shoes there are pistons for the couplers. The ones which you can read are working. The stop knobs of the console are non-functional.

All Stops HD



This screen is intended for consoles with only one screen. There is only a landscape screen. Below the blower switch of the choir organ you can switch up and down the setter programmes. On the bottom you find in order from left to right:

- setter switches
- indicators for the swells and the crescendo
- switches for pedal divide, for moving the choir organ divisions to other manuals and for the crescendo, the blower switches activate or deactivate each organ, but the stops remain pulled out
- sliders for the listening perspective of the organs. Please note that Hauptwerk cannot handle horizontal sliders, hence you have to pull the mouse up and down to move them.
- switches and sliders for the noises. These were not sampled very carefully because you can't hear them in the church.

- divisional cancels – just click on the division sign on the left side

LeftJamb



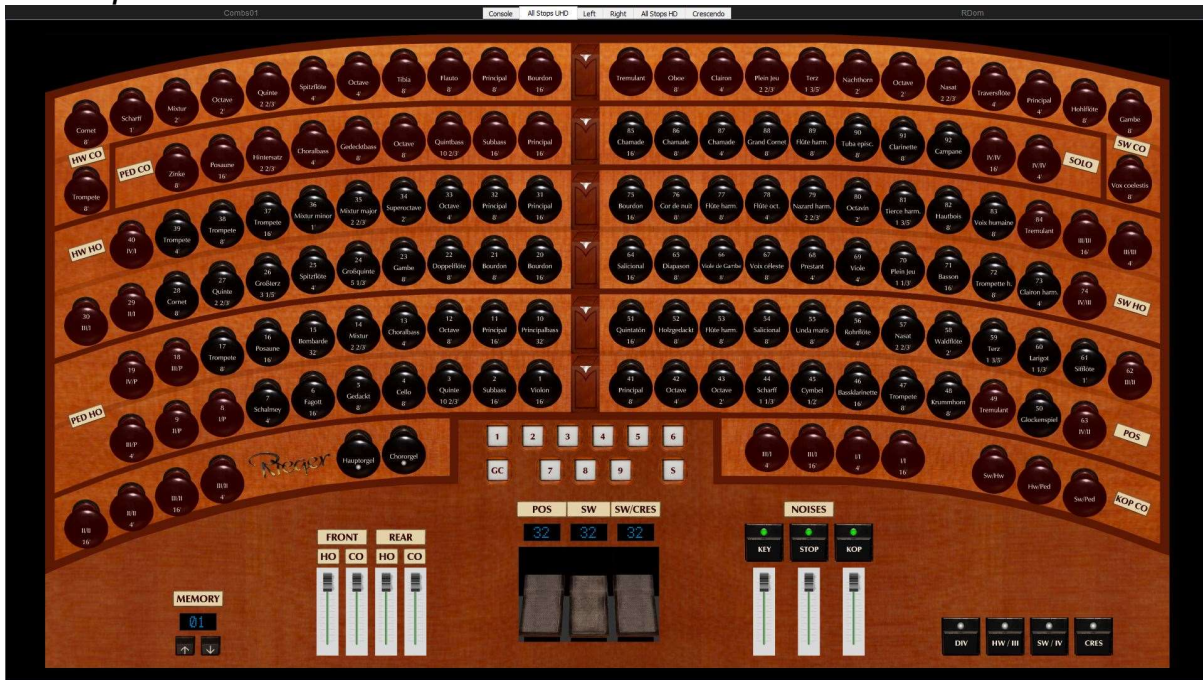
If you have a multi-monitor setup, you can select this screen for the left display. On upright displays the portrait screen is shown. The controls are the same as on the All Stops HD screen.

RightJamb



Analogous to *LeftJamb* you can select this screen for the right display. On upright displays the portrait screen is shown. The controls are the same as on the All Stops HD screen.

All Stops UHD



If you have a larger single monitor, you can use this screen. There the stop knobs are arranged similar to the real console. The controls are the same as on the All Stops HD screen, but in different order.

Crescendo



On this screen you find the matrix to program a crescendo. The stages go from the left (first stage) to the right (last stage). Each box is clickable. There is implemented a default crescendo which you can modify to your own taste. If you have an upright monitor, the portrait screen is shown.

Temperament

This organ has a modified equal temperament which is also installed with the sampleset. To load this temperament, please go to *Pitch/Load temperament* and choose *Regensburg Dom*.

Deinstallation

Please uninstall the organ via the *File – un-install organ, temperament or impulse response reverb* menu in Hauptwerk. You have to choose

Data: 002169 Regensburg Dom

Organ: Regensburg Dom

and *Temperament: Regensburg Dom*

Then select *Un-install*

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