

BRUHNS & SCHEIDEMANN

ORGAN WORKS

BINE BRYNDORF



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at the Raphaëlis Organ of Roskilde Cathedral

#### HEINRICH SCHEIDEMANN (c. 1595-1663)

|   |                                         |       |
|---|-----------------------------------------|-------|
| 1 | Praeambulum in G, WV 73                 | 5:58  |
| 2 | Jesus Christus, unser Heiland I, WV 10. | 11:08 |
| 3 | Dic nobis Maria, WV 51                  | 6:27  |
| 4 | Fuga in d, WV 42.                       | 3:17  |
| 5 | Toccata in G, WV 43                     | 8:53  |

#### NICOLAUS BRUHNS (1665-1697)

|    |                              |       |
|----|------------------------------|-------|
| 6  | Praeludium in e (Little)     | 5:25  |
| 7  | Praeludium in G.             | 9:54  |
| 8  | Adagio (ex D)                | 3:00  |
| 9  | Praeludium in g              | 4:49  |
| 10 | Nun komm, der Heiden Heiland | 10:51 |
| 11 | Praeludium in e (Great)      | 9:34  |

Total: 79:18

## BRUHNS AND SCHEIDEMANN

### – two North German composers with Danish connections *by Bine Bryndorf*

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One of the golden ages of the organ repertoire is undoubtedly that of 'the North German School'; Baroque music from the northern German/Scandinavian area composed in the time around 1600-1700. The composers Heinrich Scheidemann (c. 1591-1663) and Nicolaus Bruhns (1665-1697) can be seen as the representative figures of the beginning and end of the period; Scheidemann as one of the founders of the school, Bruhns as its last great composer. The composers of the North German organ school were influenced first and foremost by Jan Pieterszoon Sweelinck (1562-1621) and the Netherlandish organ tradition. But equally important was the influence exerted by the great northern German organs with their many manuals and their highly developed pedals. Alternate playing on several manuals and virtuosic pedal playing are typical features. The school had its centre in the old Hanseatic cities, especially Hamburg and Lübeck, but it also had connections with Denmark and Sweden.

Heinrich Scheidemann was born in Wöhrden in Holstein. His father was an organist, first in Wöhrden, then at the Sct. Katharina Church in Hamburg, one of the city's four main churches. The parish council in Hamburg paid for Scheidemann's studies in Amsterdam from 1611 until 1614. He studied with the most famous organist and teacher of the age, J.P. Sweelinck. At the end of his studies Sweelinck dedicated a canon on the Latin hymn *Ave maris stella* "in honour of Heinrich Scheidemann". Around 1625 Scheidemann succeeded his father in the post of organist at the Sct. Katharina Church in Hamburg. There, shortly afterwards, he had the choir organ expanded, adding a fourth manual made by the organ-builder Gottfried Fritzsche (1578-1638). The organ had thus become one of the largest and most modern in northern Germany, on which Scheidemann could fully demonstrate all that he had learned in Amsterdam and develop his own organ style. Scheidemann became an important teacher and the founder of the North German School. Among others, he taught Matthias Weckmann (1619-74) and Johann Adam Reincken (1640-1722) – perhaps also Reincken's good friend Dietrich Buxtehude (1637-1707)? In *Grundlage einer Ehrenpforte* (Hamburg, 1740) Johann Mattheson writes of Heinrich Scheidemann: "Scheidemann was friendly and accommodating, free and happy in his relations with others, and

had no great airs about himself. His playing was in the same vein, quick-handed, cheerful and clear, well grounded in the composition." Elsewhere he speaks of Scheidemann's playing as full of "Lieblichkeit", grace and liveliness.

Apart from a couple of works for harpsichord and for song and continuo we only have organ works from Heinrich Scheidemann. On the other hand there is a large and varied oeuvre here, consisting of chorale settings, Magnificat verses, motet intabulations and free works. Fragments of Scheidemann's works have survived in among other places a manuscript from Clausholm Castle near Aarhus. For this recording I have selected five works to demonstrate his organ art. *Praeambulum* in G explores the organ's majestic sound on all three manuals and pedals. *Jesus Christus unser Heiland* is a long chorale fantasia over Luther's great Communion hymn. It features much playing on two manuals, where the chorale melody is emphasized in various ways with the wonderful reed stops of the Raphaëlis organ. In *Fuga in d* Scheidemann demonstrates many polyphonic techniques (stretta, augmentation, the combination of two themes), but at the same time combines this with arrays of quick figurations. *Dic nobis, Maria* is an intabulation – that is, a transcription of a choral motet by the Italian composer Giovanni Bassano (Venice 1598). Transcriptions of choral motets were among the Hamburg organists' duties in connection with services in which the choir could not participate. In *Dic nobis, Maria* Scheidemann ornaments the choral writing with many figurations which in the most graceful way enliven the originally more block-like 8-part choral texture. *Toccata in G* in many ways recalls the great chorale fantasia *Jesus Christus unser Heiland*, but makes no use of any hymn melody. The toccata unfolds to a greater extent in echo effects and alternations where the hands change manuals virtuosically. Both works are among the most complex, virtuoso and marvellous pieces from Heinrich Scheidemann!

Nicolaus Bruhns was born in Schwabstedt near Husum in Schleswig. He came from a large family of musicians; his father was the organist in Schwabstedt. In 1681 Bruhns moved to Lübeck, where he studied violin and viola da gamba with his uncle Peter Bruhns, and organ and composition with Dietrich Buxtehude. Mattheson writes: "In organ playing and in composition he [Bruhns] made special efforts to emulate the famous Dieterich Buxtehude; indeed he brought it to such perfection that Buxtehude recommended him to Copenhagen". Presumably Nicolaus Bruhns was to study with Johann Lorentz, the organist at the Nikolai Church. In Copenhagen Bruhns

may have heard Lorentz' famous weekly organ concerts and perhaps himself played one or more? He may also have had the opportunity to demonstrate his virtuoso violin playing at the court of the music-loving Danish King Christian V. From 1689 until his death at the age of 31 in 1697 Nicolaus Bruhns was the organist in Husum. Of Bruhns' many-faceted talent Mattheson writes: "Because he was very skilled on the violin and knew how to play it with double-stopping, as if there had been three or four of them, he had the habit now and then of creating variation in his organ playing by playing the violin all alone in the most pleasant way and at the same time a well-fitting pedal part".

A small handful of organ works by Nicolaus Bruhns have survived, as well as twelve cantatas. There are no autographs. Most of the copies come from the circle around J.S. Bach, who must have been a great admirer of Nicolaus Bruhns' compositional art! The preludes testify to Bruhns' studies with Buxtehude. They have a similar structure to his, with alternations between free and polyphonic passages. But Bruhns goes further than Buxtehude, among other ways in his use of double pedals (the two large preludes in G and E) and in the long, virtuosic pedal solos of the free passages. Here the Late North German School demonstrates its distinctiveness; the pedal takes on an ever greater soloist character. Nicolaus Bruhns is also highly experimental in his rhythms, for example in the last fugue in the large E minor Prelude. The small Adagio is just a fragment. Perhaps it was a sketch for a passage in a larger work? Or else just a small composition exercise? The chorale fantasia *Nun komm, der Heiden Heiland* is divided into four sections corresponding to the four lines of the hymn verses and gives a musical interpretation of the content of the text. The hymn text is as follows in English:

*Come now, Saviour of the Gentiles / recognized as virgin's child; / all the world must wonder that / God ordained Him such a birth.*

Here we see one of the clearest differences between the Early and the Late North German School: the wish to interpret the hymn text in music, not just to use the hymn tune as purely musical material; something that Bruhns probably learned from his teacher Dietrich Buxtehude.

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## THE RAPHAËLIS ORGAN OF ROSKILDE CATHEDRAL by Kristian Olesen

A mere glance at the case of the Raphaëlis organ in Roskilde Cathedral, with its stylistic blend of Gothic, Renaissance and Baroque elements, is sufficient to suggest the instrument's chequered history.

The beautiful Gothic canopy beneath the organ dates from around 1450. That an organ already stood here even at this early period may be inferred from the fact that instruments are attested in the cathedral's archives for the years 1464 and 1484. In 1554 Herman Raphaëlis, a Dutch builder from Bolsward in Friesland, built a new organ on this canopy. All that remains of this instrument are the gallery balustrade, the *Rückpositiv* case and four stops. The Renaissance carvings were the work of Per Jensoen from Leeuwarden also in Friesland.

Exactly one hundred years later – in 1654/55 – Gregor Mülisch, a journeyman with the late Johann Lorentz (*ob.* 1650), began a thorough overhaul of the instrument: including a replacement of the entire case. Although the Renaissance *Rückpositiv* and gallery balustrade were retained, both were "modernized" with Baroque elements carved by the Roskilde woodcarver, Caspar Lubbecke. Mülisch succumbed to the plague in 1654 and his work was completed in 1655 by "Peter Orgelbygger" – probably the builder Peter Karstensen Botz of Viborg. The instrument now had three manuals (*Rückpositiv*, *Manualwerk* and *Brustpositiv*), a *Pedal* and 29 stops.

Few changes were made to the organ during the next many years, as it appears from a repair estimate of 1761 by the organ builder Hartvig Jochum Müller. He writes here that "the organ has never been repaired in more than 100 years". Müller's quote is extremely detailed and contains valuable technical information concerning the instrument. His tender turned out to be beyond the means of the Roskilde authorities, with the result that a local clockmaker was entrusted with the task of repairing the instrument.

An important development in the instrument's fortunes occurred in 1833, when fundamental changes were made to its design: in order to enlarge the organ, it proved necessary to saw away the whole of the rear wall of the main case. The pedal pipes were now installed in the vault behind the organ, a move that later turned out to be extremely disadvantageous from both an acoustic and technical point of view. Furthermore, the *Brustpositiv* was removed and replaced by a small "*Präcludierwerk*" with swell. Finally, the instrument was enlarged to 37 stops. This work

was undertaken by the young organ builders, Jürgen Marcussen and A.P.W. Reuter, who had recently made a name for themselves with a large new organ for the Castle Chapel in Copenhagen. From the earlier instruments of 1554 and 1654, Marcussen and Reuter took over only the old *Rückpositiv* windchest, the case pipes (all of which date from 1654) and a fairly large number of internal pipes. In the process of rebuilding the instrument, the two builders made extensive notes that proved extremely useful at the time of its most recent restoration in 1988-91.

The organ was twice rebuilt in the twentieth century. In 1926 the stop list was increased to no fewer than 56 stops – almost twice as many as in 1654. Because of the confined space, the whole technical operation was extremely complicated, with the result that by the 1950s further restoration work had again become necessary. The 1926 action – part pneumatic, part mechanical – was now made entirely mechanical, and the stop list and voicing were retouched in a “Neo-Baroque” spirit.

By the early 1980s it had become clear that the organ needed to be restored once again: it could no longer be relied on to function technically; the old windchests had dried out, making it difficult to maintain the same pitch; and the sound was far from homogeneous.

As a result, the organ was examined by the Dutch organ specialist, Cor H. Edskes, between 1985 and 1987 and, on the basis of his findings, it was decided to restore the instrument to its 1654/55 state. It was realized that there was no future to the course adopted since 1833 – constantly enlarging the instrument. The principal aim of the reconstruction was to allow the valuable old pipework of 1554 and 1654 to be heard once again in its historical context. The work was carried out between 1988 and 1991 by the firm of Marcussen & Søn, following the plans and acting on the advice of Cor H. Edskes. The voicing of the instrument was undertaken by Olav Oussoren.

Music flourished as never before in Denmark during the seventeenth century, especially during the reign of Christian IV (1588-1648), when eminent musicians such as John Dowland, Heinrich Schütz, Melchior Schildt and Matthias Weckmann held appointments at court. The Raphaëlis organ in Roskilde Cathedral is the only instrument of any size in Denmark that still contains substantial material from this great past. With its gentle, graceful sounds it adds a significant facet to the Northern European organ landscape.

*Kristian Olesen, Cathedral organist in Roskilde since 1985*

**Bine Bryndorf** is a professor of organ and sacred music at the Royal Danish Academy of Music in Copenhagen. She is also an organist at the Trinitatis Church in Copenhagen. She was born and grew up in Helsingør. At the age of 18 she went to Vienna and took her complete training there. Later came the soloist class and further studies in Saarbrücken and Boston. Her most important teachers were Kristian Olesen (organ), Bjørn Hjelmberg (theory), Michael Radulescu and Daniel Roth (organ), William Porter (improvisation) as well as Gordon Murray (harpsichord). She has played concerts in most European countries, in Japan and USA and is in great demand as a jury member in international organ competitions and as a teacher at masterclasses. Chamber music has always been an important element in her activities. With the Baroque repertoire as her stepping stone, she explores the whole wide spectrum of the organ repertoire. For Dacapo Bine Bryndorf is most recently featured on a CD with works by Danish composer Niels la Cour (b. 1944), and, previously, in a series of Dietrich Buxtehude's complete organ works, re-released in a box set for Dacapo in late 2015. For Hänssler Classic she has recorded works by Johann Sebastian Bach. Bine Bryndorf has been a teacher at the Musikhochschule in Vienna. Since 1994 she has taught at the Royal Danish Academy of Music in Copenhagen.

## BRUHNS OG SCHEIDEMANN

### – To nordtyske komponister med danske forbindelser af Bine Bryndorf

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En af orgelrepertoires guldalder er uden tvivl 'Den nordtyske skole', barok orgelmusik fra det nordtyske/skandinaviske område som blev til i tiden omkring 1600-1700. Her kan komponisterne Heinrich Scheidemann (c. 1591-1663) og Nicolaus Bruhns (1665-1697) ses som de væsentlige yderpunkter; Scheidemann som en af grundlæggerne af skolen, Bruhns som dens sidste store komponist. Komponisterne i den nordtyske orgelskole var først og fremmest påvirket af Jan Pieterszoon Sweelinck (1562-1621) og den nederlandske orgeltradition. Men nok så væsentlig var den påvirkning, som de store nordtyske orgler med deres mange manualer og stort udbyggede pedalværker bragte. Vekselspil på flere manualer og virtuost pedalspil er typiske kendetegn. Skolen havde sit centrum i de gamle Hansestæder særligt Hamborg og Lübeck, men havde også tråde ud til Danmark og Sverige.

Heinrich Scheidemann blev født i Wöhrden i Holsten. Hans far var organist først i Wöhrden siden i Sct. Katharina Kirke i Hamborg, en af byens fire hovedkirker. Menighedsrådet i Hamborg betalte for Scheidemanns studier i Amsterdam fra 1611 til 1614. Han studerede hos tidens berømteste organist og lærer J. P. Sweelinck. Ved afslutningen af studierne tilegnede Sweelinck Scheidemann en kanon over den latinske hymnus Ave maris stella "til Heinrich Scheidemanns ære". Omkring 1625 efterfulgte Scheidemann sin far i embedet som organist ved Sct. Katharina Kirke i Hamborg. Her fik han kort efter udvidet orglets brystværk og tilføjet et fjerde manual af orgelbyggeren Gottfried Frieztzsche (1578-1638). Orglet var dermed et af de største og mest moderne i Nordtyskland. Her kunne Scheidemann til fulde demonstrere alt, hvad han havde lært i Amsterdam, og udvikle sin egen orgelstil. Scheidemann blev en vigtig lærer og grundlægger af Den nordtyske skole. Han underviste bl.a. Matthias Weckmann (1619-74) og Johann Adam Reincken (1640-1722) – og måske også Reinckens gode ven Dietrich Buxtehude (1637-1707)? I 'Grundlage einer Ehrenpforte' (Hamborg, 1740) skriver Johann Mattheson om Heinrich Scheidemann: "Scheidemann var venlig og imødekommende, fri og glad i omgang med andre, og gjorde ikke noget stort nummer ud af sig selv. Hans spil var på samme måde, hurtigt med næven, muntert og klart, vel funderet i kompositionen." Et andet sted omtaler han Scheidemanns spil som fuldt af "Lieblichkeit", yndefuldhed.

Ud over et par værker for cembalo og for sang og continuo har vi kun orgelværker fra Heinrich Scheidemanns hånd. Til gengæld er det et stort og varieret opus bestående af koralbearbejdelser, Magnificat-vers, motet-intavoleringer og frie værker. Fragmenter af Scheidemanns værker er bl.a. overleveret i et manuskript fra Clausholm Slot ved Århus. Til denne indspilning har jeg udvalgt fem værker til at vise hans orgelkunst. *Praeambulum in G* udforsker orglets majestætiske plenum-klang på alle tre manualer og pedal. "Jesus Christus unser Heiland" er en lang koralfantasi over Luthers store nadversalme. Her findes meget spil på to manualer, hvor koralmelodien fremhæves på forskellig vis med Raphaëlis-orglets vidunderlige rørstemmer. I *Fuga in d* viser Scheidemann mange polyfone teknikker (tætføring, augmentation, kombination af to temaer), men kombinerer samtidig dette med ranker af hurtige figurationer. *Dic nobis, Maria* er en Intavolering, dvs. en transskription af en kormotet komponeret af den italienske komponist Giovanni Bassano (Venedig 1598). Transskription af kormotetter hørte til blandt Hamborg-organisternes pligter ved gudstjenester, hvor koret ikke kunne medvirke. I *Dic nobis, Maria* udsmykker Scheidemann korsatsen med mange figurationer, som på den mest yndefulde måde levendegør den oprindeligt mere blokagtige 8-stemmige korsats. *Toccata in G* minder på mange måder om den store koralfantasi *Jesus Christus unser Heiland*, men gør ikke brug af nogen salmemelodi. Toccataen udfolder i større grad ekkospil og vekselspil, hvor hænderne bytter manual på virtuos vis. Begge værker hører til blandt de mest komplekse, virtuose og vidunderlige stykker fra Heinrich Scheidemanns hånd!

Nicolaus Bruhns blev født i Schwabstedt ved Husum i Slesvig. Han var ud af en stor musikerslægt, faren var organist i Schwabstedt. I 1681 flyttede Bruhns til Lübeck, hvor han studerede violin og gambe hos sin onkel Peter Bruhns og orgel og komposition hos Dietrich Buxtehude. Mattheson beretter: "I orgelspil og i komposition gjorde han (Bruhns) sig særlig umage for at efterligne den berømte Dieterich Buxtehude; han bragte det også til sådan fuldkommenhed, at Buxtehude anbefalede ham til København". Formentlig skulle Nicolaus Bruhns studere hos Johann Lorentz, organist ved Nikolai Kirke. I København kan Bruhns have hørt Lorentz' berømte ugentlige orgelkoncerter og måske selv have spillet en eller flere? Han kan også have haft lejlighed til at vise sit virtuose violinspil ved den musikglade danske Kong Chr. Vs hof. Fra 1689 til sin død som 31-årig i 1697 var Nicolaus Bruhns organist i Husum. Om Bruhns mangesidede talent skriver Mattheson: "Fordi han var meget dygtig på violinen og vidste at spille på den

med dobbeltgreb, som havde der været 3 eller 4 af dem, så havde han den skik af og til at lave variation i sit orgelspil ved ganske alene at lade violinen høre på den allermest behagelige måde og samtidig en dertil godt passende pedalstemme”.

En lille håndfuld orgelværker af Nicolaus Bruhns er overleveret foruden 12 kantater. Der er ingen autografer. De fleste afskrifter stammer fra kredsen omkring J.S. Bach, som må have været en stor beundrer af Nicolaus Bruhns' kompositionskunst! Præludierne vidner om Bruhns' studier hos Buxtehude. De har en lignende opbygning med veksel mellem frie og polyfone afsnit. Men Bruhns går videre end Buxtehude bl.a. i sin brug af dobbeltpedal (de to store præludier i G og e) og i de frie afsnits lange og virtuose pedalsoli. Her viser den sene nordtyske skole sit særpræg: pedalet får stadig større solistisk karakter. Nicolaus Bruhns er også yderst eksperimenterende i sine rytmer, som f.eks. i sidste fuga i det store e-mol Præludium. Den lille Adagio er blot et fragment. Måske var det en skitse til et afsnit i et større værk? Eller også bare en lille kompositionsøvelse? Koralfantasiaen *Nun komm, der Heiden Heiland* er inddelt i fire afsnit, som svarer til salmeversets fire linjer og musikalsk tolker tekstens udsagn. Salmeteksten lyder i dansk oversættelse:

*Kom hedningers frelser sand / en jomfrus barn uden mand / det al verden undre må / Gud  
den fødsel skikked så.* (Thomas Kingos Graduale 1699, tilrettet nutidig stavemåde)

Her findes en af de tydeligste forskelle mellem den tidlige nordtyske skole og den sene: ønsket om at tolke salmeteksten i toner og ikke blot udnytte salmemelodien som et rent musikalsk materiale. Noget som Bruhns sikkert har lært hos sin lærer Dietrich Buxtehude.

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## RAPHAËLIS-ORGLET I ROSKILDE DOMKIRKE af Kristian Olesen

Et enkelt blik på Raphaëlis-orglets opbygning i Roskilde Domkirke med de forskellige stilpåvirkninger fra såvel gotik som renæssance og barok vil være tilstrækkeligt til at antyde instrumentets brogede historie.

Den smukke gotiske baldakin under orglet stammer fra ca. år 1450. Af domkirkens arkiver for årene 1464 og 1484 kan man udlede, at der allerede i denne tidlige periode stod et orgel her. I 1554 byggede Herman Raphaëlis, en hollandsk orgelbygger fra Bolsward i Frisland, et nyt orgel over denne baldakin. Pulpitrets balustrade, rygpositivets orgelhus og fire stemmer er alt, hvad der i dag er tilbage af dette instrument. Renæssanceudskæringerne udførtes af Peter Jensoen fra Leeuwarden ligeledes i Frisland.

Præcis hundrede år senere – i 1654/55 – påbegyndte Gregor Mülsch, en af den i 1650 afdøde Johann Lorentz' svende, en større ombygning af instrumentet, inklusive en helt ny facade. Skønt renæssancens rygpositiv og pulpiturbalustrade blev bibeholdt, blev begge 'moderniseret' med barokke elementer udført af træskæreren Caspar Lubbecke fra Roskilde. Mülsch faldt som offer for pesten i 1654, og hans værk blev fuldført i 1655 af 'Peter Orgelbygger' – sandsynligvis Peter Karstensen Botz fra Viborg. Instrumentet havde nu tre manualer (*Rückpositiv*, *Manualwerk* og *Brustpositiv*) et *Pedal* og 29 stemmer.

Orglet blev ikke meget ændret i de næste mange år, som det fremgår af et reparationstilbud fra 1761 af orgelbyggeren Hartvig Jochum Müller. Han skriver, at "orglet ikke er blevet repareret i mere end 100 år". Müllers overslag er ekstremt detaljeret og indeholder værdifuld teknisk information om instrumentet. Hans tilbud viste sig at overstige Roskildestyrets økonomiske formåen med det resultat, at opgaven med at reparere instrumentet blev betroet til en lokal urmager.

I 1833 tog instrumentets skæbne en vigtig drejning, da man nemlig ændrede orglets udseende fundamentalt: For at kunne udvide orglet viste det sig nødvendigt at save hele bagsiden af hovedhuset af. Pedalpiberne blev nu installeret i hvælvingen bag orglet, et skridt der senere skulle vise sig at være ekstremt ufordelagtigt fra såvel et akustisk som et teknisk synspunkt. Endvidere blev *Brustpositiv*'et fjernet og erstattet af et lille '*Præludierwerk*' med svelle. Endelig blev instrumentet udvidet til 37 stemmer. Dette arbejde blev udført af de unge orgelbyggere Jürgen Marcussen og A.P.W. Reuter, som nylig havde skabt sig et navn med det store nye orgel

til Christiansborg Slotskirke. Fra de tidligere instrumenter fra 1554 og 1654 beholdt Marcusen og Reuter kun den gamle vindlade fra *Rückpositiv*, facadepiberne (der alle stammer fra 1654) og et forholdsvis stort antal piber inde i selve orglet. I løbet af ombygningen tog de to orgelbyggere omfattende noter, som viste sig at være uhyre nyttige ved instrumentets seneste restaurering i 1988-91.

Orglet blev ombygget to gange i løbet af det tyvende århundrede. I 1926 blev dispositionen udvidet til ikke færre end 56 stemmer – næsten dobbelt så mange som i 1654. På grund af de knappe pladsforhold var hele det tekniske anlæg ekstremt kompliceret med det resultat, at yderligere restaureringsarbejde viste sig nødvendigt i 1950'erne. Spillemåden fra 1926 med dens blanding af pneumatik og mekanik blev nu gjort fuldmekanisk, og det klanglige blev retoucheret i 'neobarok' ånd.

I de tidlige 1980'ere var det blevet klart, at orglet havde behov for at blive restaureret igen: Det var ikke længere teknisk stabilt; de gamle vindlader var tørret ud og gjorde det vanskeligt at fastholde den samme stemning, og lyden var langt fra homogen.

Følgelig blev orglet mellem 1985 og 1987 undersøgt af den hollandske orgelsagkyndige Cor H. Edskes, og på grundlag af hans resultater blev det besluttet at restaurere instrumentet tilbage til tilstanden fra 1654/55. Man indså, at den kurs, der havde været gældende siden 1833, nemlig konstant at udvide instrumentet, var udsigtsløs. Rekonstruktionens væsentligste mål var at få de værdifulde gamle piber fra 1554 og 1654 til at klinge igen i deres historiske kontekst. Arbejdet blev udført mellem 1988 og 1991 af firmaet Marcussen & Søn efter Cor H. Edskes' planer og med ham som rådgiver. Intonationen blev udført af Olav Oussoren.

Musikken blomstrede som aldrig før i Danmark i det syttende århundrede, især i Christian d. IV's regeringstid (1588-1648), hvor fremstående musikere som John Dowland, Heinrich Schütz, Melchior Schildt og Matthias Weckmann til forskellige tider var ansat ved hoffet. Raphaëlis-orglet i Roskilde Domkirke er det eneste instrument af en vis størrelse i Danmark, som stadig indeholder væsentligt materiale fra denne strålende fortid. Med sine milde og elegante klangfarver føjer det en væsentlig facet til det nordeuropæiske orgellandskab.

*Kristian Olesen, domorganist i Roskilde Domkirke siden 1985*

**Bine Bryndorf** er professor i orgel og kirkemusik ved Det Kongelige Danske Musikkonservatorium. Hun er desuden ansat som organist ved Trinitatis Kirke i København. Hun er født og opvokset i Helsingør. Som 18-årig tog hun til Wien og fik hele sin uddannelse dér. Siden fulgte solistklasse og videregående studier i Saarbrücken og Boston. Hendes væsentligste lærere var Kristian Olesen (orgel), Bjørn Hjelmberg (teori), Michael Radulescu og Daniel Roth (orgel), William Porter (improvisation) samt Gordon Murray (cembalo). Hun har spillet koncerter i de fleste europæiske lande, i Japan og USA og er meget efterspurgt som jurymedlem ved internationale orgelkonkurrencer og som underviser ved masterclasses. Kammermusik er og har altid været en væsentlig del af hendes virke. Med udgangspunkt i barokmusikken beskæftiger hun sig med hele orgelrepertoirets store bredde. Bine Bryndorf har senest udgivet en Dacapo-cd med værker af Niels la Cour (f. 1944) og har tidligere indspillet Dietrich Buxtehudes samlede orgelværker, også for Dacapo, samt værker af Johann Sebastian Bach for Hänssler Classic. Bine Bryndorf har været lærer ved Musikhochschule i Wien. Siden 1994 har hun undervist ved Det Kongelige Danske Musikkonservatorium.





### **The Raphaëlis organ of Roskilde Cathedral, specification**

H. Raphaëlis Rottenstein-Pock, 1554-1555, Nicolaus Maas 1611,

G. Mülisch 1654, Brdr. Botzen 1691?

Marcussen & Son, Restoration/Reconstruction completed 1991

Manual range: Manualværk and Brystværk: C D E F G A B – c<sup>'''</sup>, Rygpositiv C D E F – c<sup>'''</sup>

Pedal range: C D E F – d<sup>'</sup>

Couplers: Mv+Bv, Mv+RP, P+Mv, P+RP

Tremulants: Manualværk, Rygpositiv, Pedal.

Cimbelstern with bells

Nightingale

Calcant bell

Key and stop action: Mechanical

Temperament: unequal with four pure fifths, a<sup>'</sup>= 430 Hz at 18 degrees Celcius

Stops: 33

#### **I. Manual**

Rückpositiv

Principal 4'

Gedackt 8'

Gedackt 4'

Oktava 2'

Sesquial II

Salicional 2'

Sedecima 1'

Mixtur III 2/3'

Hoboy 8'

#### **II. Manual**

Great organ

Manualværk

Principal 8'

Spitzflöjte 8'

Bordun 16'

Oktava 4'

Rohrflöjte 4'

Nassath 3'

Super Oktava 2'

Mixtur IV-V 1 1/3'

Trompet 8'

#### **III. Manual**

Brustpositiv

Gedackt 8'

Waldflöjte 2'

Gedacktflöjte 4'

Oktava 2'

Sedecima 1'

Regal 8'

Geigen Regal 4'

#### **Pedal**

Principal 16'

Octava 8'

Gedackt 8'

Octava 4'

Mixtur IV 2'

Posaun 16'

Trompet 8'

Schalmei 4'

Registrations are available at [www.dacapo-records.dk/c/6.220636](http://www.dacapo-records.dk/c/6.220636)



### DDD

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MUSIKANTOLOGI**

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