

Organ notes for the WSOA trip to the Netherlands' province of Groningen

Saxony and Thuringia are full of organs by such important builders as Gottfried Silbermann, Zacharias Hildebrandt, Tobias Trost and others. Brittany rejoices in the 17thC organs of the Dallams. Alsace is replete with some of the finest organs by Andreas and Johann Andreas Silbermann and pupils, and German Friesland is full of church organs by Arp Schnitger and his immediate predecessors and followers. But the prize surely must go to the Netherlands; a most outstanding treasure house of historic pipe organs. Pre-eminent within it must be the province of Groningen in the north-east of the country, characterised by an extraordinary flat landscape dotted with brick churches and their oft-found 'saddleback' towers, imposing Groningen farmhouses/cum barns and, predominantly, acres and acres of cows. The province has around 100 organs of great variety and beauty, dating from the 15thC to the end of the 19thC, many of them of international importance. We intend to see and hear around ten of these, and to play upon most of them.

Why, one might ask, such an 'embarrassment de richesse', in a country torn by so much devastation during and after the Reformation and beyond, and in which organs, where they existed during this period, thanks to strong Calvinist disapproval, appear to have been relatively rarely used for accompanying singing until well into the 17thC? To answer this question we must look further ahead than these terrible times.

After around 1650, organs were appearing in increasing numbers for accompanying psalm-singing in the Protestant churches of the Netherlands. In time, the earlier organs belonging to the 'Groningen school' were viewed as increasingly inadequate largely through the activities of German builders such as Arp Schnitger and his sons and pupils. They and their successors (also mostly German) quickly dominated the Dutch organ building scene during the next century and a half. It seems very unlikely that this German 'invasion' came about purely through an increasing interest in playing music being written for the organ by such composers as Vincent Lubeck, Georg Bohm, Nicolaus Bruhns and, pre-eminently, J.S. Bach and

Dietrich Buxtehude, but there can be little doubt that the inspiration followed on from the gradual acceptance of the organ's role in Calvinist services. The enthusiasm for loud, visually attractive and impressive organs continued steadily. The economy was strong, and the ruling aristocracy living in their moated *borgs*, having a desire for beautifying their churches (and doubtless upstaging their neighbours), paid for elaborate pulpits, family pews and monuments as well as organs to perpetuate their names for posterity.

This orgy of organ building co-incided with what is now regarded by some as the finest period in the craft of centuries. These instruments are great works of art situated in buildings which were the centres of communities. Splendidly made, voiced with great care and carved and designed with such inspiration, they became status symbols, thus objects to cherish and to care for. One can easily imagine too the probably keenly felt obligation by their donors and descendants to see to it that these organs were looked after. It is often said that the Dutch are conservative by nature. If essentially true, one could almost have predicted that few relatively large alterations to most of these organs would occur, which, together with the implications of a basically static liturgy, would make a high survival rate almost a certainty.

My information on the organs which we plan to visit is necessarily brief, but it does include basic histories and stoplists. At the end there are some very short accounts of most of the organbuilders who figure in the stories of these instruments. I have added a few of my sketches of the organs in the province of Groningen, made over the years. Not all of them are on our itinerary, and not all of those you will play are illustrated. But they help to give an idea of the great variety of these astonishing treasures.

Those of you who are strangers to historic pipe organs on the continent of Europe, will find some of their characteristics unusual. On this particular trip, for instance, you will meet two instruments with 'short octaves' in the basses of the manuals (a diagram included in your pack will explain the layout), the same two organs having manuals which ascend to a² only. Most Dutch instruments have their stops arranged horizontally rather than vertically. A number of the early organs also have stopknobs for the *Rugpositieffs* - Chair

(or Choir) organs to us - placed vertically on the backs of Rugpositiefs, behind the player. Instruments at different pitches are commonly found together with a wide variety of tunings. In virtually all cases organs have straight and flat pedalboards, though many are without independent pedal departments, Lastly, a number of these organs are astonishingly loud - due maybe to very enthusiastic singing in the past by well-fed farmers on Sundays?

Day 1.

Kantens

c.1664 & c.1668: Two-manual organ, with a very unusual case, attributed to Hendrick and Johannes Huis.

c.1755: Case balustrade renewed.

1824: After the re-opening of the church following bankruptcy, Jan Willem Timpe re-installed the organ as a one-manual instrument, leaving the Rugpositief case empty: (were the old Rugpositief pipes lost?).

1955-9: Mense Ruiter restored the case and balustrade.

1973 & 86: Jurgen Ahrend restored the original situation of c.1670 but again the organ was left without Rugpositief pipework.

2007: New Rugpositief pipework installed by Ahrend's son, Hendrik.

Manual Compass - CDEFGA -c3

Pedaal Compass - CDEFGA -d1

Hoofdwerk

1. Bourdon	16	1.-6: Huis pipes
2. Prestant	8	7. & 10-15: Ahrend pipes
3. Holpijp	8	8.-9. Ahrend and Huis pipes
4. Octaaf	4	Shove coupler
5. Quint		3 All HW pipes divide at e1/f1
6. Super Octaaf		2 Pitch a1 = 451 Hz
7. Sieffluijt	1 ½	Tuning: ¼ comma meantone
8. Sexquialter	II	Pedal pull downs
9. Mixtuur	IV-VI	
10. Trompet	8	

Rugpositief

11. Quintadena	8
12. Fluit	4
13. Prestant	2

14. Cimbels	III
15. Regael	8

Zeerijp

c.1651: Organ and outstanding case (complete with doors) by Theodorus Faber.

1695: Arp Schnitger altered the stoplist.

Then a period of considerable alterations, culminating in.....

1933: with Machiel Spiering's disastrous interventions, which involved the removal of nearly all the remaining original pipework.

1966: The case was restored.

1979: A complete reconstruction to the 1788 state by Sebastiaan Blank and Bernhardt Edskes, employing some old components.

Manual Compass - CDEFGA-g3, a3

Pedal Compass - CDEFGA-d1

Hoofdwerk

1. Prestant	8
2. Holpype	8
3. Octave	4
4. Quinte Fluite	3
5. Octave	2
6. Sifflet	1
II	
7. Mixtuer	IV-VI
8. Cimbels	II
9. Trompett	8
new	

Rugpositief

10. Quintadena	8
11. Prestant	4 (I-II)*
12. Fluite	4
13. Super Octave	2
14. Gemshoorn	2
15. Sesquialter	
16. Vox Humana	8
17. Faber pipes; the rest entirely	

Pitch: a1 = 465 Hz

Tuning: $\frac{1}{4}$ comma meantone

Shove coupler HW-RP

Pedaal permanently coupled to HW.

Tramblant for whole organ

Tramblant for RP

Drum

Nightingale

Ventil for HW & RP

Two Cymbelsterns

Pedaal

17. Bardon	16
18. Dooff	8
19. Bas Bazuyn	16

* one to two ranks

Leens

1733: Albertus Hinsz built a new instrument. It was given to the church by Anna Habina Lewe, dowager of Starckenborgh, a

1856: Petrus van Oeckelen replaced the original Hoofdwerk chest with a new one, replaced the front pipes, and changed the case and stoplist.

1891: van Oeckelen & Son renewed the winding.

1986: Bernhardt Edskes restored the Rugpositief as a first stage to the work on the rest of the organ.

2001: Bernhardt Edskes restored the Hoofdwerk and Pedaal departments.

HW Compass: CDE-c3

RW Compass: CDEFGA -c3

PD Compass: CDE-d1

<i>Hoofdwerk</i>		<i>Rugpositief</i>	
1. Praestant	8	11. Holpyp	8
2. Holpyp	8	12. Quintadena	8
3. Octaav	4	13. Praestant	4
4. Spitsfluyt	4	14. Holpyp	4
5. Quint	3	15. Octaav	2
6. Superoctaav	2	16. Woudfluyt	2
7. Siflet	1 ½	17. Quint	1
1/2			
8. Mixtuer	IV-V	18. Sesquialter	II
9. Trompet	8	19. Scherp	IV
10. Vox Humana	8	20. Dulciaan	8

Tuning: 1/6 comma (Valotti)

Pitch: ½ a tone above a440

Shove coupler HW-RP

<i>Pedaal</i>		
21. Bourdon	16	Tremulant
22. Octaaf	8	Ventil HW
23. Octaaf	4	Ventil RP
24. Nachthoorn	2	Ventil PD
25. Mixtuer	IV	Exhaust valve
26. Basuyn	16	Calcant (blower bell)
27. Trompet	8	All pipework by Schnitger, excepting
28. Cornet	2	2, 6, 7, 8, 12, 14, 15, (partly
		Schnitger, partly Edskes);

and

1, 9, 13, 19, 21, 25. entirely

Edskes.

Noordwolde

c1655: new organ in an exceptional carved case. The instrument had three manuals and pedals, and was built by Hendrich Huis. In its day, it was one of the largest organs in the province.

1695: Some work was done by Arp Schnitger.

1802: Heinrich Freytag completely rebuilt the organ. He reduced the number of manuals to two, made new chests, altered pipework, re-grouped the stops, and adjusted the case and gallery to suit the new layout. The main work since includes
... ..

1833: Nicolaus Lohman added two new stops, provided carved wings to the organ case and created new nameplates for the registers.

2006: organ completely restored by Mense Ruiten to its 1833 state.

Manual compass: C-c3.

Pedaal Compass: C-d1.

Hoofdwerk

1. Praestant	8
2. Roerfluit	8
3. Viol di Gamba	8
4. Octaav	4
5. Fluit	4
6. Fluit	2
7. Mixtuur	III-VI
8. Trompet	8

Rugpositief

9. Holpijp	8
10. Praestant	4
11. Roerfluit	4
12. Octaav	2
13. Speelfluit	2
14. Flageolet	1
15. Vox Humana	8

Pedaal

16. Bourdon	16
17. Praestant	8
18. Octaav	4
19. Bazuin	16
20. Cornet	4

3. & 14. pipes by Lohman
9. pipes by Huis and Lohman
20. pipes by Lohman, Huis and Freytag
2. 7. 8. 10, 11, 12: pipes by Huis
1, 4, 17, -19, pipes by Huis & Freytag
5, 13, & 16. by Freytag alone
6. by Mense Ruiten

Tremulant to the whole organ

Ventil for HW

Ventil for RW

Ventil for PD

Pitch: $\frac{1}{2}$ a tone above A440

Tuning: 1/8 comma

Enclosed in its own box is 15.

Original(?) winding in working order

Day 3

Groningen: Pelstergasthuiskerk

1693/1712: New organ by Arp Schnitger (old organ sold to Peize).

1774: Organ moved and rebuilt by Antonie Hinsz, who enlarged the cases and renewed the action.

1853: Alterations by Petrus van Oeckelen, who made small changes to the stoplist and renewed the front pipes.

1860: Balustrade and pillars renewed.

1916: Stoplist altered by Jan Doornbos.

1931: Further similar work carried out by Klaas Doornbos.

1961: Alterations to the stoplist by Mense Ruiter.

1991: The 1774 state reconstructed by Orgelmakerij Bakker & Timmenga, retaining the van Oeckelen front pipes.

Manual Compasses: C-c3

Pedaal compass: C-d1

<i>Hoofdwerk</i>		<i>Rugpositief</i>		
1. Quintadena	16	13. Gedekt	8	
2. Praestant	8	14. Praestant	4	
3. Holpijp	8	15. Fluit		4
4. Octaaf	4	16. Gedekt Quint	3	
5. Fluit		4 17. Octaaf		2
6. Quint		3 18. Sexquialter		
II-III				
7. Octaaf	2	19. Scherp	III	
8. Fluit		2 20. Dulciaan		8
9. Mixtuur b./tr.		IV		
10. Cornet tr.	III	3, 6, 7, 11, 13, 14, 15,	pipes	by
Schnitger				
11. Fagot b./tr.		16 4, 5, 8, 10,	pipes	by Hinsz
12. Trompet	8	1, 16,	pipes	by Hinsz and Schnitger
		2,	pipes	by van Oeckelen
Pedal pull downs		9, 12, 17-19,	pipes	by Bakker &
Shove coupler HW/RP				Timmenga
Tremulant				
Ventil HW				Pitch: a1 = 465 Hz
Ventil RP				Tuning: modified meantone
Calcant				

(Optional: a mystery tour to include - Mr Knigge's house organ)

Groningen: Martinikerk.

1542: First organ here by an anonymous builder, who used parts of an earlier organ by Johan ten Damme dating from 1481.

c1564: Enlargements and alterations by Andreas de Mare.

1628: The crown moulding of the main case renewed, (previously provided by de Mare) and seven new bellows provided by Anthonie Verbeek.

1685-90: Jan Helman made spring chests for Hoofdwerk and Pedaal, but these and other alterations seemed not to have been satisfactory, and were slow to appear. So the church authorities approached Arp Schnitger, who in ...

1691-2: renewed the chests, trunks, console and couplers, and added the Pedaal towers.

1730: Some chests were renewed by Frans Caspar Schnitger and Albertus Hinsz, and a new Rugpositief was added.

1740: Albertus Hinsz installed several 'prepared for' stops.

1808/16: Stoplist altered by N. A. Lohman.

1855/57: Petrus van Oeckelen removed many old stops and replaced them with his own.

1904 & 1912: Jan Doornbos pneumaticised the Pedaal and then replaced the diagonal bellows with horizontal ones.

1938: Electro-pneumatic action was then provided for the whole organ and further alterations to the stoplist were made by Johan de Koff & Zoon, who also provided a detached console on the floor of the church for the instrument(!!).

1971: finally the organ was removed from the church.

1977/84: Jurgen Ahrend painstakingly restored the organ to its 1740 state, though keeping some later stops.

Manual compasses: C-c3

Pedal compass: CD-d1

<i>Hoofdwerk</i>		<i>Rugpositief</i>	
1. Praestant	16	15. Quintadena	16
2. Octaaf	8	16. Praestant	8
3. Salicet	8	17. Bourdon	8
4. Quintadena	8	18. Roerfluit	8
5. Gedekt	8	19. Octaaf	4
6. Octaaf	4	20. Speelfluit	4
7. Gedektfluit	4	21. Gedecktquint	3
8. Octaaf	2	22. Nasard	3
9. Vlakfluit	2	23. Octaaf	2
10. Tertian	II	24. Fluit	2
11. Mixtuur	IV-VI	25. Sesquialtera	II
12. Scherp	IV	26. Mixtuur	IV-VI
13. Trompet	8	27. Cimbels	III
14. Viola da Gamba	8	28. Basson	16
		29. Schalmei	8

		30. Hobo	8	
<i>Bovenwerk (III)</i>		<i>Pedaal</i>		
31. Praestant (I-III ranks)	8	39. Praestant	32	
32. Holfluit	8	40. Subbas	16	
33. Octaaf	4	41. Praestant	16	
34. Nasard	3	42. Octaaf	8	
35. Sesquialtera		II 43. Gedekt		8
36. Mixtuur	IV-VI	44. Roerquint	5	
37. Trompet	16	45. Octaaf	4	
38. Vox Humana	8	46. Octaaf	2	
		47. Nachthorn	2	
Couplers HW-RP. WH-BW,		48. Mixtuur	IV	
Tremulants: RP and whole organ		49. Bazuin	16	
		50. Dulciaan	16	
Pitch: a1 = 466 Hz		51. Trompet	8	
Tuning: modified Neidhardt after Hinsz and Lustig		52. Cornet		4
		53. Cornet	2	

13, Schnitger 1691
 39, 49, 51, 52, Schnitger 1692
 6, 16, 18, 21, 23, Schnitger 1729
 43, 47, Hinsz
 3, 7, 9, Lohman
 44, van Oecklelen
 8, 10, 12, 14, 19, 20, 22, 25, 27, 28, 29,
 35, 36, 37, 38, 40, 46, 48, 50, 53, Ahrend
 45, unknown
 Some pipework also by a number of other hands

Noordbroek

1696: Organ by Arp Schnitger, embodying some earlier pipework.
 1768: A rebuild undertaken by Albertus Hinsz, who provided new Hoofdwerk and Rugpositief chests, and carried out alterations to the stoplist.
 1809: Heinrich Freytag widened the case, replaced the front pipes, made new chests for the Pedaal also altering the stoplist.
 1856: More alterations to the stoplist, this time by Petrus van Oeckelen.
 1958: The alterations of 1856 were then reversed by Cor Edskes, together with Simon Graafhuis, the organist of the church at the time.

1993: The reed stops were restored by Winold van der Putten & Berend Veger.

Manual compasses: C-c3
 Pedaal Compass: C-d1

<i>Hoofdwerk</i>		<i>Rugpositief</i>	
1. Quintadena	16	11. Gedekt	8
2. Praestant	8	12. Ptaestant	4
3. Holpijp	8	13. Spitsfluit	4
4. Octaaf	4	14. Octaaf	2
5. Speelfluit	4	15. Sesquialtera	II
6. Quint		3 16. Scherp	
III-IV			
7. Octaaf	2	17. Dulciaan	8
8. Mixtuur b/tr.		IV-V	
9. Trompet	8	Pitch: a1 = 460 Hz	
10. Vox Humana	8	Tuning: Werckmeister III modified by Harald Vogel Shove coupler HW-RP Pedal coupler (1856)	
<i>Pedaal</i>			
18. Bourdon	16	Tremulant	
19. Praestant	8	Ventils HW, RP, PD.	
20. Gedeckt	8		
21. Octaaf	4	13, Pre 1696 pipes	
22. Bazuin	16	3, 4, 5, 7, 8, 9, 18, 21, 23, 24, Schnitger pipes	
23. Trompet	8	1, 10, 17, Hinsz pipes	
24. Cornet	4	2, 12, 19, 20, 22, Freytag pipes 14, 15, 16, Edskes/Graafhuis pipes	

Day 4

Zwolle: Michaëlskerk

1721: Organ by Arp Schnitger and his sons, Frans Caspar and Hans Jurgen. With four manuals and 64 speaking stops, it was the largest organ in the Netherlands at the time.

The fuller story of the history of this fascinating and highly important organ is a long one, but here we merely record that the following builders worked on the instrument in minor ways during the 18thC;

1751: Albert Anthoni Hinsz,

1787: Frans Casper Schnitger (jnr) and Heinrich Herman Freytag,

1791: A. van Gruisen, and then others in more far reaching ways carried out further work which included considerable tonal changes in the 19thC:-

1837: Petrus van Oeckelen,
 1853: J. C. Scheuer,
 1867: J. van Loo,
 1882: P. van Oeckelen & Sons,
 1926: NV v/h van Dam,
 1936: J. C. Sanders.
 1955: Then followed a radical historical restoration by D.A. Flentrop taking the organ back to its 1721 state. Like Alkmaar some 7 years before, it was a landmark in the history of such work in the Netherlands; indeed the whole of Europe.
 1971 & 1985/89: Further restoration work by the Flentrop firm, which largely centred on the winding system.

Manual compasses: C-c3
 Pedaal Compass: C-d1

<i>Hoofdwerk</i>		<i>Rugwerk</i>	
1. Praestant	16	40. Praestant	8
2. Quintadena	16	41. Roerfluit	8
3. Octaaf	8	42. Quintadena	8
4. Roerfluit	8	43. Octaaf	4
5. Octaaf	4	44. Fluit	4
6. Speelfluit	4	45. Quintfluit	3
7. Nasat		3 46. Superoctaaf	
2			
8. Superoctaaf	2	47. Sesquialtera	II
9. Ruyschpijp	II	48. Scherp	IV
10. Mixtuur	VI	49. Cimbel	III
11. Cimbel	III	50. Fagot	16
12. Trompet	16	51. Schalmey	8
13. Trompet	8		
14. Vox Humana	8		
<i>Bovenpositief</i>		<i>Borstwerk</i>	
15. Praestant	8	51. Fluitgedekt	8
16. Viola da Gamba	8	52. Praestant	4
17. Viola	8	53. Roerfluit	4
18. Holpijp	8	54. Spitsfluit	3
19. Quinta	6	55. Superoctaaf	2
20. Octaaf	4	56. Gemshoorn	2
21. Holfluit	4	57. Nachthoorn	1
22. Quinta	3	58. Quintanus	1 1/2
23. Superoctaaf		2 59. Sexquialter	
II			
24. Woudfluit	2	60. Mixtuur	IV

25. Sifflet	1	61. Dulciaan	8
26. Tertiaan	II	62. Regaal	8
27. Scherp	V		
28. Trompet	4		
<i>Pedaal</i>			
29. Praestant	16	Pitch: one whole tone higher than normal.	
30. Subbas	16	Tuning: near equal temperament.	
31. Octaav	8		
32. Holpijp	8	36 stops are almost entirely by Schnitger	
33. Superoctaav	4	but of the Mixture stops, only three survive	
34. Vlakfluit	2	out of the 11 originally provided.	
But these 35. Mixtuur		VIII were extremely	
sucessfully re-created by 36. Fagot		32 Flentrop.	
37. Bazuin	16		
38. Trompet	8		
39. Trompet	4		
40. Cornet	2		

Notes on some of the organ builders who worked in the province of Groningen.

Ahrend, Jurgen: a very widely renowned German organbuilder, who during the late 20thC restored and reconstructed many of the world's finest and largest instruments. He was succeeded in the business by his son, Hendrik.

Bakker & Timmenga: a celebrated 20thC organ building firm from nearby Leeuwarden. Their new organs and restorations are of much distinction.

Blank, Sebastiaan: inherited the firm established by his father, Karl Bernard Blank around 1965. He built many beautiful new organs in the Netherlands (e.g. Odijk and the Messiaskerk, Wassenaar) and occasionally abroad, and carried out some outstanding restorations in such places as Zaltbommel, Zeerijp and Sassenheim.

Damme, Johan ten: a late 15thC organ builder from Appingedam, who probably made the first organ in the Martinikerk in 1481.

De Mare, Andreas and family: another organ building workshop from the early Renaissance period, who came to Groningen from the south eastern parts of the country during the religious troubles of the time.

Doornbos, Jan: a builder, who, together with his son, Klaas, was much in demand during the early 20thC in the province.

Edskes, Bernhardt: He and his brother, Cor, were highly influential organ consultants, for much of the 20thC, Bernhardt later becoming an outstanding organ builder in his own right.

Faber, Theodorus: lived most of his life in Groningen during the first half of the 17thC. Apart from being an organ builder, he was a theologian as well as being a painter and a clockmaker.

Flentrop, Dirk: Flentrop, inheriting the workshop of his father, Hendrik, in Zaandam (nr Amsterdam) in the 1940s, quickly established his firm as one of the greatest leaders in the field of the restoration of historic organs in the Netherlands through his work on the organs in Oosthuisen, Alkmaar, Zwolle and elsewhere. The firm has and still does restore instruments of great importance and builds some very significant new organs all over the world.

Freytag, Heinrich Hermann: A highly important north Netherlands builder of the early 19thC. From Hamburg, he worked with Frans Caspar Schnitger (jnr) up to the time of F.C. Schnitger's death in 1799. After that year he worked in a more progressive style, building and radically rebuilding organs sensitively and intelligently (eg Noordwolde and Noordbroek), and developed a more forward-looking style in his organ cases.

Hinsz, Albertus Anthoni: an outstanding Dutch builder, also from Germany, who trained in the Schnitger school. He subsequently married the widow of Arp Schnitger's son, Frans Caspar. He was particularly prolific and built over 60 new organs in the Groningen area and beyond from 1731 until his death in 1785, aged 81. Eight of his organs still survive with relatively little alteration.

Huis or Huss, Hendrick and Johannes: two German brothers who also worked in the Netherlands during the 17thC. A descendant of the family, Berendt, is said to have been Arp Schnitger's teacher.

Lohman, Dirk, and his son, Nicolaus Anthonie: were important organ builders from East Frisia in the early 19thC, who mainly worked in the north Netherlands. Nicolaus took over the business in 1819, after his father's death.

Mense Ruiter: a very successful firm, founded in the 20thC based in Zuidewolde. The enterprise has made many splendid new organs both within and without the province; for example two Protestant churches in Winsum, and have recently restored Noordwolde's organ.

Schnitger, Arp: one of the world's greatest organbuilders. He came from Hamburg, and is estimated to have built or have been associated with over 170 organs world-wide. His training of around 50 pupils helped to spread his influence throughout the entire North German area. He built over 20 organs in Groningen and East Frisia around the Dollard, of which nearly half still survive in some form (Groningen being notable as still having as many as three of them). After Arp's death in 1719, his sons, Frans Caspar and Johann Jurgen went to Zwolle to finish their father's great organ there, and became so busy in the Netherlands that they themselves never returned to Hamburg.

Timpe, Jan Willem: an important builder. Originally from Germany he settled in Groningen, trained under Lohman and later became a foreman under Freytag. He set up in business in 1812. His biggest instrument built for Groningen's Nieuwekerk (1831) is still virtually intact.

Van Dam, Lambertus and sons: Lambert was a pupil of Hinsz, who later set up his business in Leeuwarden. The firm's work, which is predominantly found in Friesland, was produced almost entirely during the 19thC and into the early 20thC.

Van Oeckelen, Petrus: the most succesful member of a prolific 19thC Dutch organ building family. He studied the craft under both Freytag and Timpe. Following the deaths of his masters, Petrus absorbed both firms, setting up on his own just north of Groningen in 1837.

Van Vulpen, Gebruder: a firm founded by two brothers in Utrecht, which came into prominence in the Netherlands after c1950, and which made and restored fine organs, and still do so with much distinction. The firm has carried out restorations in Nijkerk, Loppersum, Leens, the Nieuwe Kerk organ in Haarlem, Utrecht Cathedral (the Dom) and elsewhere. Under the present leadership of Rick van Vulpen, the firm recently built a very notable new organ for the 75ft high Gereformeerde Gemeente Kerk on the outskirts of Gouda.

Veger, Barent .& Putten, Winold van der: a partnership until recently based in Finsterwolde just east of Groningen during the last quarter of the 20thC.

Nick Plumley: Arundel, May 2016

Sources for these notes:

Orgelhistorie in Groningen: (accompanying booklet by *Okke Dijkhuisen* for the 3CD set of recordings of the organs in the province produced with the financial support of the Stichting Groningen Orgelland (1990).

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