

## Wilhelm Sauer

Gewerbeparkring 7, 15299 Müllrose, Germany

*W. Sauer*  
*Orgelbau seit 1857*

### Founded/Born

-

1857 - ???

### Closed/Death

### Still active?

yes

### Email

[sauerorgelbau@t-online.de](mailto:sauerorgelbau@t-online.de)

### Webpage

<https://www.sauerorgelbau.de/>

## Description

W. Sauer Orgelbau Frankfurt (Oder) is a German organ building workshop founded in 1857 by Wilhelm Sauer. In 1917, it came under the ownership of Walcker from Ludwigsburg, but retained its independence under its workshop manager Karl Ruther, including its name. It was one of the largest organ builders in Germany in the 19th and first half of the 20th centuries. After German reunification, in 1996, it was transformed into a GmbH with its headquarters and workshop in Müllrose (Brandenburg), and in 2000, a new founding took place. The company exists to this day.

The company developed into the leading organ builder in Prussia in the second half of the 19th century. Wilhelm Sauer retired in 1910 and sold his business to Paul Walcker, who had been the workshop manager since 1892 and deputy managing director since 1894. His nephew Oscar Walcker (1869–1948) from Ludwigsburg took over the company in 1917, which thereafter operated under the name "Wilhelm Sauer (Owner: Oscar Walcker)." Before World War II, between 100 and 120 employees were employed. Towards the end of the war, which had largely destroyed the workshops, they were plundered and used as a delousing facility. Anton Spallek embarked on a new beginning. By the end of 1945, six employees were working, and by the 1960s, there were around 30 employees. Gerhard Spallek, Anton Spallek's son, who had joined his father's workshop as an apprentice in 1945 and passed the master craftsman examination as an organ builder in 1962, took over the management in 1966.

In 1972, nationalization followed as "VEB Frankfurter Orgelbau Sauer," with 40 employees, and Gerhard Spallek became the factory director. On September 7, 1990, reprivatization took place as "W. Sauer Orgelbau (Owner: Werner Walcker-Mayer)." Gerhard Spallek served as managing director. In 1994, new workshops were established in Müllrose. From 1996, the company operated under "W. Sauer Orgelbau (Frankfurt/Oder) Dr. Walcker-Mayer GmbH & Co. KG." With the insolvency of the Walcker parent company in Kleinblittersdorf in 1999, Werner Walcker-Mayer withdrew as owner and managing director of W. Sauer Orgelbau. The profitable Müllrose company was to be included in the bankruptcy estate. The insolvency administrator awarded the contract for the new founding of the company, which operated profitably and was registered in the commercial register in June of the same year, to four committed men who contributed significant equity and took risks. Since January 27, 2000, it has operated under the name "W. Sauer Orgelbau Frankfurt

WORK RISKS. SINCE JANUARY 27, 2000, IT HAS OPERATED UNDER THE NAME "W. SAUER ORGELBAU FRANKMUTH (Oder) GmbH" and has been managed by these four shareholders ever since.

Wilhelm Sauer created organs in the late Romantic style and used cone chests. Instruments were produced in large numbers, but solid materials were usually valued. By 1910, 1,100 organs had been built. Sauer alone built 70 organs in Berlin. Under Paul Walcker, who switched to the slider chest, 90 organs were built in seven years. The number of new organ constructions under Oscar Walcker increased to about 1,600 by the time of World War II. Prior to nationalization, the company largely returned to the production of mechanical slider chests. After 1972, exports to Eastern European countries increased significantly. Opus 2276 was completed in 2011.

Most Sauer organs were inspired by French organ building, and Wilhelm Sauer apprenticed with none other than Aristide Cavallé-Coll. Later, Sauer departed from the French design esthetic and developed a specific German romantic style. He held many patents for technical innovations in organ building. He often used cone chests and pneumatic action, which he brought to technical perfection. He used box-bellows (Kastenbälge) to achieve very stable wind pressure. Sauer organs were praised for their use of excellent materials and their perfect technical layout, efficient key and stop action, fine voicing, wide palette of tone colors, and perfect blending of stops. Stop combinations always sound homogeneous. Sauer developed his own, specific style of specifications and kept it for over 50 years, a period in which he built more than 1000 instruments. Among the most notable features, one can name:

Principals: the principal pipes placed in the organ's prospect suffered the greatest losses in most instruments as in many German organs the prospect pipes were confiscated in 1917 for war purposes, even if they were part of heritage monuments. Sauer mostly followed the ideas of Töpfer-Allihn in matters of scaling.

Mixtures and aliquots: Sauer preferred the Rauschquinte 2fach (2 2/3' and 2'), Cornett 3-5fach, Mixtur 2-4fach, and Progressio 4-5fach, not the high-pitched Scharff 5f and Cymbel 3fach.

Flutes and stopped flutes: Sauer put much effort into perfecting overblowing/ harmonic flutes - in this, indeed, he was a true follower of Cavallé-Coll. In Chemnitz, there are 7 overblowing flutes: Flute (harmonique) 8' and Doppelflöte 8 (overblowing from c2) on the 1st manual, the Traversflöte 4', Konzertflöte 8' and Piccolo 2' on the second manual, Soloflöte and Fernflöte on the 3rd manual. Another frequently-used stop by Sauer is the Rohrflöte. Similar to the Rohrflöte is the Flauto dolce 4', which is not too weak and speaks clearly.

Conical shaped pipes: Sauer continued to build stops that were no longer popular in the end of the 19th century: Gemshorn, Spitzflöte, Quintatön. But he also employed new inventions such as Dulciana and Schalmey. The Schalmey was created by Sauer to imitate a reed stop. The pipes are shaped reversely conical and have a harmonic bridge and „Kernstiche". This stop is preserved only in a few of the remaining Sauer organs (such as Chemnitz!).

Strings: Gambe, Aeoline and Voix Celeste are the most common strings, the latter two often share the scales and are located near each other on the chest. When an Aeoline was absent, Sauer usually combined the Voix C. with the Salicional. The Fugara 4' is mostly located in the 2nd manual, where it replaces the Octave 4'. In the pedal, the Violon 16' is very narrowly scaled and sounds quite soft in contrast to the Kontrabaß 16'.

Reeds: In contrast to the trend of the time for free reeds (with their German protagonist Schulze), Sauer stood in the French tradition of Cavallé-Coll with conventional reeds, although he built few

Sauer stood in the French tradition of Cavaille-Coll with conventional reeds, although he built few free reed stops such as the Clarinette. However, the Clarinette in Chemnitz is manufactured as a striking reed, not a free reed. Sauer often was criticized for being „Frenchist“ („Französelei“) and therefore could not achieve commissions in Berlin for a long time! But, to put it more positively, he often was also called the German Cavallé-Coll.

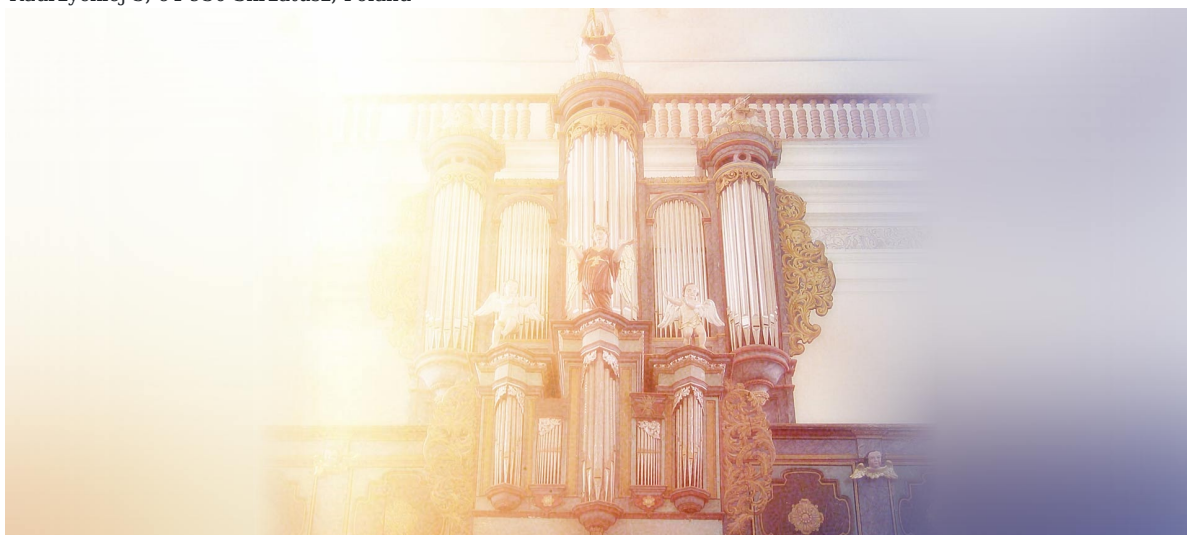
## **Sources**

<https://www.sauerorgelbau.de/>

[https://de.wikipedia.org/wiki/W.\\_Sauer\\_Orgelbau\\_Frankfurt\\_\(Oder\)](https://de.wikipedia.org/wiki/W._Sauer_Orgelbau_Frankfurt_(Oder))

# Skrzatusz, Kościół pw. Wniebowzięcia Najświętszej Marii Panny

Katarzyny Kadrzyckiej 3, 64-930 Skrzatusz, Poland



<b>Builder</b>	W. Sauer
<b>Year</b>	ca. 1876
<b>Period/Style</b>	Romantic
<b>Stops</b>	19
<b>Keyboards</b>	2+P
<b>Keyaction</b>	tracker/mechanical
<b>Tuning</b>	Equal at 440 Hz
<b>Sampleset</b>	<u>Piotr Grabowski</u>

## Description

Skrzatusz, a village placed in the Greater Poland region is famous because of Sanctuary of the Blessed Virgin Mary, that is considered to be a popular pilgrimage destination in this region. The Sanctuary was built in 1687-1694 as a votive offering for the Battle for Vienna.

The first pipe organ dates back to the seventeenth and eighteenth century, probably 1696. Supported by two columns, it was placed on a gallery of wood in the choir. The organ was commonly called "positiv" and was seriously damaged in 1724, because of a slipping ceiling. During one of the repairs, a larger organ was built by Wilhem Sauer from Frankfurt (Oder) in 1876. The organ was signed as opus 213. It has 19 stops, 2 manuals and pedal with fully mechanical tracker action. It has one floating top reservoir, electrical blower, bellows and tremolo for the 2nd manual. The keyboard compass is from C to f3, pedal compass from C to d1. The organ case is decorated by an angel playing trumpet and two smaller angels sitting on side sections.

Because of the bad condition of the organ, in 2004 the Sauer company from Frankfurt (Oder) made the complete overhaul of the organ during which the Nachtigall (nightingale) replaced the Calcanten Ruf, the blower was changed, all pipes were renewed and preserved, and broken trackers were repaired.

## Stoplist/Disposition

Manual I	Manual II	Pedal
Bordun 16'	Geigen-principal 8'	Violon 16'
Principal 8'	Gedact 8'	Subbaß 16'
Fugara 8'	Viola di Gamba 8'	Octavbaß 8'
Flute harm. 8'	Praestant 4'	Baßflöte 8'
Octave 4'	Flauto dolce 4'	Posaune 16'
Quinte 2 2/3'		
Octave 2'		
Mixtur 3f.		
Cornett 4f.		

**Additional:** Manual Koppel, Tremulant, Pedal Koppel, Nachtigall

## Sources

<https://piotrgrabowski.pl/skrzatusz/>

## Breitenberg, Dorfkirche

Kirchenstraße 16, 25597 Breitenberg, Germany



<b>Builder</b>	W. Sauer
<b>Year</b>	ca. 1900
<b>Period/Style</b>	Romantic
<b>Stops</b>	14
<b>Keyboards</b>	2+P
<b>Keyaction</b>	pneumatic
<b>Tuning</b>	Equal at 440 Hz

### Description

The unique pneumatic organ was built by the world-renowned organ builder Wilhelm Sauer from Frankfurt an der Oder in 1900 with the opus number 832. It has 14 stops. As a romantically preserved organ, it conveys the sound characteristic of its construction period. The tin facade pipes were not delivered for war purposes in 1917 due to the baroque facade of the predecessor organ. One of the pipes bears the inscription "Karl Kehl, Intonateur." In 1998, this organ was restored by the organ building firm Christian Scheffler, also from Frankfurt an der Oder, and the missing swell was reinstalled. The restoration costs amounted to over 50,000 DM. The majority of the costs were covered by donations from the community. As the only pneumatic instrument still in its original state, this romantic organ represents an absolute treasure.

## Stoplist/Disposition

<b>I. Manual</b>	<b>II. Manual</b>	<b>Pedalwerk</b>
Bordun 16'	Geigenprinzipal 8'	Subbaß 16'
Prinzipal 8'	Gedackt 8'	Violon 16'
Flute 8'	Aeoline 8'	Oktave 8'
Gemshorn 8'	Voix céleste 8'	
Oktave 4'	Flauto dolce 4'	
Cornet III-IV 2 2/3'		

**Additional:** II/I, I/Ped, II/Ped, mf, f, Tutti

## Sources

[https://organindex.de/index.php?title=Breitenberg,\\_Evangelisch-Lutherische\\_Kirche](https://organindex.de/index.php?title=Breitenberg,_Evangelisch-Lutherische_Kirche)

<https://www.kirche-breitenberg.de/unsere-orgel/>

## Aizpute, Aizputes Svētā Jāņa luterāņu baznīca

Tebras iela, 3456 Aizpute, Latvia



<b>Builder</b>	W. Sauer
<b>Year</b>	1904
<b>Period/Style</b>	Romantic
<b>Stops</b>	23
<b>Keyboards</b>	2+P
<b>Keyaction</b>	pneumatic
<b>Tuning</b>	Equal at 440 Hz

### Description

The previous organ, which has not been preserved, was built in 1869 by the organ builder Kārlis Aleksandrs Hermanis from Liepāja. It was his first independently built organ. The instrument had 2 manuals and initially 16 registers, which were intended to be expanded to 21 registers.

The current organ was built by the W. Sauer firm from Frankfurt/Oder in 1904, consecrated on June 27, and together with installation, it cost 4800 rubles. A review from the day of the consecration particularly highlights the Vox coelestis and Aeoline stops of the second manual, describing their sound as "miraculous," while the overall sound of the instrument is praised as "mighty and brilliant." The consecration concert was played by the music director Rūdolfs Grīviņš from Tartu.

Inscriptions on the inside of the organ's construction indicate that the maintenance of the organ in the 1920s and 1930s was in the hands of H. Kolbe and A. Krāns. On July 8, 1943, the organ was tuned by J. Bokums. Interestingly, the air pressure is also noted there—95 mm/WS, corrected to 100 mm/WS. Another inscription states that in March 1925, H. Kolbe replaced mouse-chewed membranes in the console and performed other works.



## Stoplist/Disposition

<b>I Manual</b>	<b>II Manual</b>	<b>Pedal</b>
Bourdon 16'	Liebl.Ged. 16'	Violon 16'
Principal 8'	Geigenpr. 8'	Subbass 16'
Gedackt 8'	Rohrfl. 8'	Octave 8'
Flöte 8'	Aeoline 8'	Bourdon 8'
Gamba 8'	Voix cé. 8'	Posaune 16'
Gemsh. 8'	Fugara 4'	
Rohrfl. 4'	Fernfl. 4'	
Octave 4'	Harm.aeth. 3 fach	
Mixtur 3-5 fach		
Trompete 8'		

**Additional:** I. z. Ped., II. z. Ped., II. z. I. M., W(alze) ab, FR. COMBINAT, RW. ab, HDR.AB, MF (Mezzo Forte), T(utti)

## Sources

[https://orgcat.lv/aizpute\\_main.htm](https://orgcat.lv/aizpute_main.htm)

## Itzehoe, St. Laurentii

Kirchenstraße 8, 25524 Itzehoe, Germany



<b>Builder</b>	W. Sauer
<b>Year</b>	ca. 1905
<b>Period/Style</b>	Romantic
<b>Stops</b>	50
<b>Keyboards</b>	5+2P
<b>Keyaction</b>	electro-pneumatic
<b>Tuning</b>	Equal at 440 Hz

### Description

The largest instrument in the Rantzeu-Münsterdorf church district with a colorful history:

In 1716-1719, the famous Arp Schnitger began a new construction in the Stadtkirche Itzehoe; after Schnitger's death in 1719, his master journeyman Lambert Daniel Karstens completed the work.

In 1905, the organ was completely rebuilt by the organ building workshop Sauer / Frankfurt a. d. Oder while retaining the facade with existing baroque pipes, which were now silent.

In 1976, the instrument was electrified and expanded to four manuals by the Hamburg firm Grollmann; in 2000, the so-called facade organ was created by organ builder Heinz Hoffmann, in which the historical Schnitger pipes (Principal 16' and Principal 8') sound again - two additional Principal registers were designed according to historical measurements.

As the large work, which is no longer convincing in its overall concept according to today's organ-building standards, increasingly shows vulnerabilities, there are considerations for the long-term reconstruction of one of the predecessor instruments.

### Stoplist/Disposition

Hauptwerk	Oberwerk	Schwellwerk	Bombardenwerk	Hauptwerk (Schnitger)	Pedal	Pedal (Schnitger)
Principal 16'	Lieulich Gedackt 16'	Quintadena 8'	Bombarde 16'	Principal 8' (histor.)	Principal 16'	Principal 16' (histor.)
Principal 8'	Rohrflöte 8'	Gedackt 8'	Schweizer Trompete 8'	Octave 4'	Subbaß 16'	
Gemshorn 8'	Principal 4'	Principal 4'	Hautbois 8'	Octave 2'	Quinte 10 2/3'	
Gemshorn-Schw. 8'	Nachthorn 4'	Oktave 2'	Clairon 4'		Oktave 8'	
Oktave 4'	Superoktave 2'	Kleinflöte 2'	Cornett V ab f		Gedackt 8'	
Rohrflöte 4'	Schweizerpfeife 2'	Sesquialtera II			Oktave 4'	
Quinte 2 2/3'	Rauschpfeife II	Larigot 1 1/3' + 1'			Nachthorn 2'	
Superoktave 2'	Quinte 1 1/3'	Mixtur IV 1'			Choralflöte II 4'	
Mixtur IV 1 1/3'	Scharff III 2 2/3'	Dulcian 16'			Posaune 16'	
Scharff III 1/3'	Ranckett 16'	Fagott 8'			Trompete 8'	
Trompete 8'						

**Additional:** OW/HW, SW/HW, BW/HW, SW/OW, BW/OW, BW/SW, HW/Ped, OW/Ped, SW/Ped, BW/Ped, Walze, Setzer (4000fach), Tremulant (SW)

### Sources

<https://orgellandschaft-kkrm.de/orgeln/itzehoe-laurentii/>

## Chemnitz, Lutherkirche

Zschopauer Strasse 151, 09126 Chemnitz, Germany



<b>Builder</b>	W. Sauer
<b>Year</b>	ca. 1908
<b>Period/Style</b>	Romantic
<b>Stops</b>	50
<b>Keyboards</b>	3+P
<b>Keyaction</b>	electro-pneumatic
<b>Tuning</b>	Equal at 440 Hz
<b>Sampleset</b>	<u><a href="#">Sonus Paradisi</a></u>

### Description

The Lutherkirche on the Zschopauer Strasse in Chemnitz was built in 1908 in neo-roman style. The central tower is 64 m high. The Church and its organ were constructed at the same time - they form a rare unity. The organ was built by Wilhelm Sauer (Frankfurt/Oder) in 1908, two years before he retired. In that one very prolific year, he built 4 organs in Berlin among many others, comprising altogether more than 600 stops! The Chemnitz organ bears opus number 1011 and was inaugurated on April 1st, 1908. It consists of three manuals and pedal with a total of 50 stops. We are lucky to still have this organ with us. The Lutherkirche miraculously survived World War II, while the surrounding area was destroyed.

Ten stops were changed in 1938 by Jehmlich of Dresden according to the ideas of the organ reform movement. The same company provided a thorough restoration in 1966. At that time, it was suggested to change the specification in a complete neo-baroque sense, but those modifications were (fortunately) never realized due to lack of funds. In 2006/2007, a general overhaul and restoration of the instrument was done by the organ builder Christian Scheffler at Sieversdorf near Frankfurt/Oder. This work included restoration and reconstruction of the stops changed in 1938 into their original state. Reinauguration of this precious, late-romantic instrument happened on May 6th, 2007.

When visiting German instruments built around the turn of the 20th century, the visitor soon discovers that their stop lists are all quite similar. A plenitude of foundation stops, including all sorts and shapes of flutes ranging from pianissimo to forte, always paired with string stops for a

proper tone balance of each dynamic level. This careful specification provides the smoothest possible dynamic progression. Retaining a consistent overall tone color across the entire dynamic range was one of the requirements for organs of the time. On the other hand, there is usually only a single reed stop on each manual, a Trumpet on the lowest, a Clarinette on the second, and an Oboe on the top-most manual. In Chemnitz, the slightly richer specification also allows for a Fagott 16' on the first manual. These organs have a minimum of aliquotes, and subdued mixtures provide a mild "crown" to the full organ sound that lacks the brilliance typical of earlier instruments. A tremulant is usually absent, probably viewed as a comic device that would spoil the sobriety of the earnest musical ideas conveyed by the coeval music. There is a clear dynamic hierarchy of the manuals: each ascending manual is almost an echo of the previous one.

National and international organists are interested in the Chemnitz Sauer organ. In the summer of 2011, a first CD was recorded by the Norwegian organist Halgeir Schiager, with music by Karl Wolfrum, which was published in Summer 2012 by Oehms Classics, Munich. Also with Oehms Classics, a 2nd recording came out in 2014 with the "Choralvorspiele op. 67" by Max Reger, played by Bernhard Buttman (Nuremberg). 2016 saw the 3rd CD-recording by Prof. Martin Schmeding/Leipzig of Reger's op. 65, op. 69, "Choralvorspiele ohne Opuszahl" and Präludium and Fuge gis-moll published by Cybele Records (2 CDs). For the film "Maximum Reger" with 6 DVD about the life of Max Reger, Prof. Graham Barber (Leeds) plays the "Variationen und Fuge über ein Originalthema op.73 (cis-moll Variationen)" and the "Fantasie und Fuge d-moll, op. 135 b.

## Stoplist/Disposition

1. Manual	2. Manual	3. Manual (expr.)	Pedal
Principal 16'	Bordun 16'	Lieb. Gedackt 16'	Untersatz 32'
Principal 8'	Principal 8'	Principal 8'	Principal 16'
Doppelflöte 8'	Konzertflöte 8'	Soloflöte 8'	Subbass 16'
Flute 8'	Rohrflöte 8'	Lieb. Gedackt 8'	Violon 16'
Bordun 8'	Schalmei 8'	Viola 8'	Dulciana 16'
Gemshorn 8'	Quintatön 8'	Aeolin 8'	Quintbass 10 2/3'
Viola di Gamba 8'	Salicional 8'	Vox coelestis 8'	Octave 8'
Octave 4'	Octave 4'	Fernflöte 4'	Bassflöte 8'
Rohrflöte 4'	Traversflöte 4'	Fugara 4'	Cello 8'
Cornet 3-4 f.	Piccolo 2'	Nazard 2 2/3'	Octave 4'
Rauchquinte 2 f.	Mixtur 4 f.	Flautino 2'	Posaune 16'
Mixtur 3 f.	Clarinette 8'	Oboe 8'	Trompete 8'
Fagott 16'			
Trompete 8'			

**Additional:** II/I, III/I, Sub II/I, III/II, I/Ped, II/Ped, III/Ped, Generalkoppel, 3 free combinations (general), Forte, Tutti, Crescendo, Swell Pedal (III), Rohrwerke ab

## Sources

<https://www.sonusparadisi.cz/en/organs/germany/chemnitz-lutherkirche-sauer-organ.html>

## Wrist, Kirche zu Stellau

Stellauer Kirchenweg 11, 25563 Wrist, Germany



<b>Builder</b>	W. Sauer
<b>Year</b>	ca. 1928
<b>Period/Style</b>	Romantic
<b>Stops</b>	8
<b>Keyboards</b>	2+P
<b>Keyaction</b>	pneumatic
<b>Tuning</b>	Equal at 440 Hz

### Description

Built in 1928 as opus 1371 by the organ workshop Wilhelm Sauer in Frankfurt an der Oder, this distinctive small instrument originally served as a secondary organ in the Hamburg main church St. Petri. In 1971, it replaced a deteriorating Marcussen organ and was relocated to Stellau by the organ builder Grollmann. At its new location, the organ received a new facade.

In 2018, the organ underwent extensive restoration by the Lobback company. This small, pleasantly soft-sounding instrument is particularly suitable for chamber music with organ in the wonderful old church space. It also lends itself to the performance of smaller romantic works, including those by Rheinberger, among others.

### Stoplist/Disposition

<b>I. Manual</b>	<b>II. Manual</b>	<b>Pedal</b>
Offenflöte 8'	Quintadena 8'	Gedacktbass 16'
Principal 4'	Rohrflöte 4'	Nachthorn 2'
Sesquialtera 2f.	Waldflöte 2f.	

**Additional:** II/I, Sub II/I, II/Ped

### Sources

<https://orgellandschaft-kkrm.de/orgeln/stellau/>

## Kellinghusen, St. Cyriacus

Lindenstraße 2, 25548 Kellinghusen, Germany



<b>Builder</b>	W. Sauer
<b>Year</b>	1930
<b>Period/Style</b>	Romantic
<b>Stops</b>	36
<b>Keyboards</b>	3+P
<b>Keyaction</b>	electro-pneumatic
<b>Tuning</b>	Equal at 440 Hz

### Description

The organ was built in 1930 as Opus 31 by the organ workshop Wilhelm Sauer / Frankfurt a. d. Oder. It is the larger sister of the Hörnerkirchen organ. After alterations by the Kemper company in the 1950s and 1960s and a period of neglect, there was a comprehensive restoration in 2015 by the Scheffler/Jacobsdorf company; the instrument is now one of the highlights of the Rantzau-Münsterdorf organ landscape.

It is very well suited for medium-sized literature of the late 19th and early 20th centuries, such as Max Reger or Sigfrid Karg-Elert.

## Stoplist/Disposition

Hauptwerk	Rückpositiv	Oberwerk	Pedal
Bordunprinzipal 16'	Gedackt8'	Quintatön16'	Prinzipal16'
Prinzipal 8'	Prinzipal 4'	Holzflöte 8'	Subbass 16'
Rohrflöte 8'	Oktave 2'	Salizional 8'	Gedackt 8'
Gambe 8'	Waldflöte 1 1/3'	Rohrflöte 4'	Violon 8'
Quintade 4'	Schweizerpfeife 1'	Spitzflöte 4'	Spitzflöte 4' (Transm.)
Oktave 4'	Zimbel 3fach	Nasard 2 2/3'	Oktave 2'
Oktave 2'	Krummhorn 8'	Rohrflöte 2'	Mixtur 5f.
Rauschpfeife 2f.		Terz 1 3/5'	Posaune 16'
Mixtur 4-6f.		Scharff 4-5f.	Trompete 4'
Trompete 8'		Schalmei 8'	

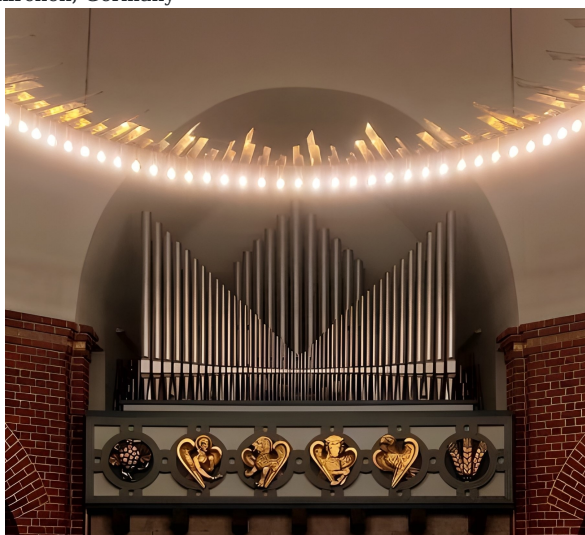
**Additional:** OW/HW, RP/HW, OW/RP, OW/Ped, HW/Ped, RP/Ped, Komb. I, Komb. II, Komb. III, Auslöser, Tutti, Zungen ab, OW Schweller, Crescendowalze

## Sources

<https://orgellandschaft-kkrm.de/orgeln/kellinghusen/>

# Brande-Hörnerkirchen, Kirche

Kirchenstraße 2, 25364 Brande-Hörnerkirchen, Germany



<b>Builder</b>	W. Sauer
<b>Year</b>	ca. 1936
<b>Period/Style</b>	Romantic
<b>Stops</b>	21
<b>Keyboards</b>	2+P
<b>Keyaction</b>	electro-pneumatic
<b>Tuning</b>	Equal at 440 Hz

## Description

The organ occupies a prominent place in the church. It was built by the W. Sauer company in Frankfurt/Oder as Opus 1547 in 1936. The console is located on the gallery opposite the organ, which requires electro-pneumatic transmission. The organ has 20 sounding voices, which allow not only powerful music but also delicate and romantic works. Stylistically, the instrument is situated between the last vestiges of Romanticism and the beginning of the neo-Baroque organ movement.

## Stolist/Disposition

<b>I. Manual</b>	<b>II. Manual</b>	<b>Pedal</b>
Quintatön 16'	Salicet 8'	Dulzian 16'
Prinzipal 8'	Gedackt 8'	Subbass 16'
Offenflöte 8'	Prinzipal 4'	Prinzipal 8'
Nachthorn 4'	Rohrflöte 4'	Gedackt 8'
Quinte 2 2/3'	Blockflöte 2'	Choralbass 4'
Oktave 2'	Siffelöte 1'	Nachthorn 2'
Mixtur 1 1/3' 3f.	Terzian 2f.	
	Krummhorn 8'	

**Additional:** II-I, II-P, I-P, Krummhorn ab, Dulzian ab, Tutti, fr. Komb. 1, fr. Komb. 2, Walze



# Frankfurt (Oder), Konzerthalle Carl Philipp Emanuel Bach

Lebuser Mauerstraße 4, Lebuser Vorstadt, 15230 Frankfurt (Oder), Germany



<b>Builder</b>	W. Sauer
<b>Year</b>	1975
<b>Period/Style</b>	Neo-Baroque
<b>Stops</b>	53
<b>Keyboards</b>	3+P
<b>Keyaction</b>	electrical
<b>Tuning</b>	Equal at 440 Hz
<b>Sampleset</b>	<u><a href="#">Sonus Paradisi</a></u>

## Description

The Carl Philipp Emmanuel Bach Concert Hall in Frankfurt (Oder) was originally a Franciscan monastery. The organ in the hall was built by Sauer in 1975 as Opus 2025. The Sauer company is world famous for top-quality Romantic instruments. But few people know that the organ building at the company continued throughout the 20th century, and even today the company builds and services pipe organs. In the second half of the 20th century, the company built neo-baroque instruments, as was the current fashion. The Opus 2025 is an excellent representative of this movement. Unlike many instruments of the period, which often have lackluster voicing and a sound that borders on boring, this instrument stands out with its meticulous voicing, especially in the labial stops.

The organ's layout is typical of its time, based strictly on the "Werkprinzip" hierarchy. Not to be overlooked are the strange aliquots, including septimes and nones, the high-pitched mixtures, and the characteristic dominant flute sound of the foundation stops. The reed registers are rather narrow in sound, always needing to be paired (covered) by a labial stop. Also very successful is the Holzprincipal in the swell, which is essentially a "secret" Flute Harmonique. Thanks to the Sauer tradition of voicing and the craftsmanship of this organ, it transcends the narrow confines of the neo-baroque sound ideal.

The organ was overhauled in 2019/20, and a new mobile console has been added to allow the organ to be easily used together with the orchestra. Fortunately, the voicing of the organ was not altered during this restoration, so we can still hear the mastery of Sauer's voicers today.

## Stoplist/Disposition

Rückpositiv	Hauptwerk	Swell	Pedal
Holzgedackt 8'	Pommer 16'	Bordun 16'	Untersatz 32'
Quintadena 8'	Prinzipal 8'	Holzprinzipal 8'	Prinzipal 16'
Praestant 4'	Gemshorn 8'	Rohrgedackt 8'	Subbass 16'
Rohrflöte 4'	Oktave 4'	Salizional 8'	Oktavbass 8'
Oktave 2'	Kleingedackt 4'	Oktave 4'	Pommer 8'
Terz 1 3/5'	Nasat 2 2/3'	Spitzflöte 4'	Hohlflöte 4'
Quinte 1 1/3'	Oktave 2'	Waldflöte 2'	Rohrpfeife 2'
Gemshorn 1'	Blockflöte 2'	Septime 1 1/7'	Gr. Sesquialtera III
Scharff IV	Mixtur V-VI	Oktävlein 1'	Mixtur VII
Holzregal 8'	Zimbel III	Sesquialtera II	Sordun 32'
	Fagott 16'	Quintan 1 1/3'+8/9'	Posaune 16'
	Trompete 8'	Mixtur V-VII	Bombarde 8'
		Dulzian 16'	Corno 4'
		Oboe 8'	Singend Kornett 2'
		Helltrompete 4'	Kornettzug
		Kornettzug	

**Additional:** All the usual couplers available, including most of the sub- or super- couplers, Tremulant I, Tremulant II, Tremulant III, Tutti, Crescendo, Swell pedal

## Sources

<https://www.sonusparadisi.cz/en/organs/germany/frankfurt-oder-sauer-op-2025.html>