

German Baroque Organs after Gottfried Silbermann V. 6.0

Soundfonts and Dispositions for jOrgan 3.20



Silbermann Organ in the Sophienkirche

[http://de.wikipedia.org/wiki/Sophienkirche_\(Dresden\)](http://de.wikipedia.org/wiki/Sophienkirche_(Dresden))

Paul C. Stratman
Beaver Dam, Wisconsin © 2015

History of the Organs

Frauenkirche

The Frauenkirche Silbermann organ was completed in 1736. On December 1, 1736, Johann Sebastian Bach played the instrument for two hours. Since that time, the organ was altered and expanded many times, especially in 1902, when a swell division was added.

On the 13th and 14th of February, 1945, the church and the organ were destroyed when Dresden was bombed.

After the reunification of Germany, the Frauenkirche was rebuilt. A great controversy arose over what kind of organ should be built. Some favored a replica of the original Silbermann organ. The firm of Kern built an organ (completed in 2006) that replicated the organ case. The disposition is very similar to the original Silbermann with the addition of a romantic Swell division on a fourth keyboard and a few additional stops in other division to make it playable for organ music of all eras.



from "www.musicmangitarre.de/orgel/"

Sophienkirche

In 1718, Gottfried Silbermann was given the contract to build a new 2 manual and pedal organ in St. Sophien, Dresden.

On September 19th and 20th, 1725 Johann Sebastian Bach gave improvisation concerts on the organ, and returned to play it again on September 14, 1731.

In 1747 Johann George und David Schubert (apprentices of Silbermann) added an Unda Maris to the Oberwerk.

In the night of February 13th, 1945 the entire church and organ were destroyed during the bombing of Dresden.



from "www.musicmangitarre.de/orgel/"

Silbermann Village Organ

Gottfried Silbermann also built many smaller “Village Organs.” These are surprisingly powerful instruments for their size. The stoplist for the virtual Silbermann Village Organ is modeled after the Silbermann Organ in the village of Crostau.

Rationale of the Virtual Silbermann organs

The Frauenkirche and Sophienkirche organs were chosen because they were both played by Bach, they are very good examples typical of Silbermann's work, and they were both lost in the bombing of Dresden. Perhaps, in a virtual way we can come near to bringing them back.

There are many aspects of a Silbermann organ, or any pipe organ, that cannot be reproduced electronically. This project has unlocked many secrets of the originals, and in some ways has brought the originals closer to us through time and space.

The Frauenkirche organ is very close in its disposition to Freiberg, Dresden Hofkirche, and Zittau, his largest organs. The Sophienkirche is close in its disposition to Petrikirche in Freiberg and to many of his other large two manual instruments. The Crostau organ is typical of the many smaller two manual instruments Silbermann made. In many ways these organs are representative of all his work.

Technical Information

Most of the pipe voices are from the [Burea Church Organ](#), recorded by [Lars Palo](#) and used in keeping with the [Creative Commons Share Alike 3.0 Unported License](#). (A copy of this license is at the end of this documentation. This license applies also to the soundfonts and jOrgan dispositions included with this documentation.) The Frauenkirche Brustwerk sounds were taken from the Lars Palo's [Burea Funeral Chapel](#). The Frauenkirche Brustwerk's Chalumeau is the Geigen Regal from Lars Palo's [Burea Choir organ](#). Quintadena ranks are from the [Melcer Chamber Music Hall organ](#) and used by special permission of [Piotr Grabowski](#). (The Quintadena sounds may not be used in derivative works without his permission.)

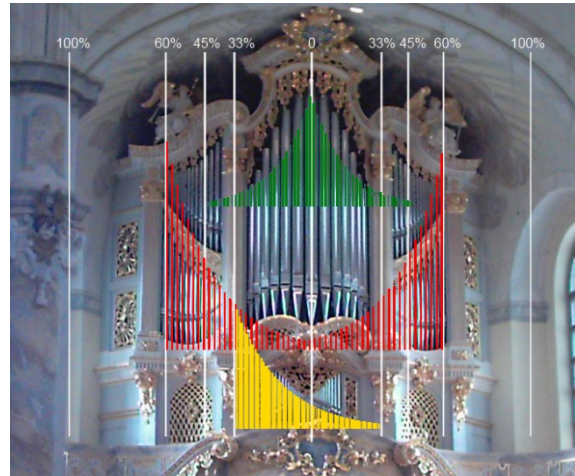


The Silbermann Organ of Rotha
Photos by ecv5

Stereo Effects

Stereo effects were arranged based on photographs of the insides and backs of Silbermann organs. A "photoschematic" of the arrangement of the virtual pipes of each division is displayed here. To give a better blend, the maximum left/right separation of the Hauptwerk was set at 60%. Oberwerk was set at 45% and Brustwerk was set at 33%.

Stereo separation is arranged to give the player the feeling that he/she is sitting on the bench, very near the organ.



Temperaments

These virtual Silbermann organs come with several temperaments. There is some disagreement as to how Silbermann tuned his organs and the temperament commonly known as "Silbermann -1/6" or "Silbermann I" may not have been how these instruments were tuned.

Some scholars have based their theories on Silbermann's temperament by the positions of tuning slides or other evidence on pipes. Others by descriptions of Silbermann's instruments and their sound.

All of the conjectured Silbermann temperaments that were available on Dolmetsch.com have been included, along with Bach-Lehman, a "well" temperament that Dr. Lehman conjectures was the one preferred by Bach himself, and Lucy Tuning, a mathematically derived temperament based on pi.

All of the "Silbermann" temperaments, with the exception of Silbermann-Freiberg 1985, have the A-flat "wolf." Silbermann-Freiberg has many of the characteristics of a Silbermann temperament, but with the "wolf" tamed. Lucy has pure intervals, but the A-flat wolf is even more prominent.

Silbermann Temperament Table

	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
Silbermann -1/6	4.889	-6.517	1.63	9.777	-1.629	6.518	-4.888	3.259	8.146	0	8.147	-3.258
Silbermann-Sorge-Lange	5.87	-7.82	1.96	11.74	-1.95	7.83	-5.86	3.91	-9.77	0	9.78	-3.91
Silbermann/Wegscheider 1	7.99	-7.46	1.88	11.33	-0.6	9.24	-6.36	5.65	-9.59	0	9.69	-3.81
Silbermann/Wegscheider 2	7.99	-7.46	1.88	13.72	-3.17	9.24	-6.36	5.65	-9.59	0	12.09	-3.81
Silbermann/Gress 1	8.8	-7.3	3.2	15.2	-1.5	11.1	-5.2	5	-10.8	0	12.4	-4.1
Silbermann/Gress 2	4.1	-2.3	1.5	6.6	-0.3	5	-1.5	2.2	-4.1	0	5.3	-1.8
Silbermann/Freiberg 1985	3.91	-5.865	0	1.955	-1.955	3.91	-5.865	1.955	-5.865	0	3.91	-3.19
Bach-Lehman	5.87	3.91	1.96	3.91	-1.96	7.82	1.96	3.91	3.91	0	3.91	0
Lucy Tuning	13.52	-18.028	4.506	27.04	-4.507	18.027	-13.521	9.013	-22.535	0	22.534	-9.014

Source for all except Lucy Tuning www.dolmetsch.com

See also https://gupea.ub.gu.se/bitstream/2077/15641/5/gupea_2077_15641_5.pdf

Pitch

New in v. 6.0, a twelve step transposer that also displays the pitch of A3 is included. "Pitch adjust" is also included to tune to pipes or other instruments, or to match a historic pitch. A=415 is "Dresden Pitch," and should be considered the default for the Frauenkirche and Sophienkirche dispositions.

Organ	Pitch	Temperament
Hofkirche Dresden 1755	A = 415 Hz	Later tuned Equal
Stadtkirche Bad Lausick 1722	A = 495 Hz	Later tuned Equal
Dom Freiburg 1714	A = 475 Hz	Silbermann Freiberg 1985
Dorfkirche Frankenstein 1753	A = 411 Hz	Later tuned Equal
Dorfkirche Grosshartmannsdorf 1741	A = 466 Hz	Later tuned Equal
Reinhardtsgrimma 1731	A = 465 Hz	Silbermann/Wegscheider
Georgenkirche Rotha 1718	A = 465 Hz	Later tuned Equal
Marienkirche Rotha 1722	A = 465 Hz	Later tuned Equal
Petrikirche Freiberg 1735	A = 467 Hz	Unequal
Stadtkirche Glauchau 1730	A = 466 Hz	Later tuned Equal

Derivations

HAUPTWERK			
Montre 16	from Pitea MHS	HV Principal 8	Volume adjusted, some samples stretched to match timbre
Principal 8	from Pitea MHS	HV Principal 8	Volume adjusted, some samples stretched to match timbre
Viol d'Gamba 8	from Burea Church	SV Salicional	Samples stretched to match timbre/harmonics
Rohrfloete 8	from Burea Church	SV Rorflojt 8	Volume adjusted
Octav 8'	from Burea Church	HV Principal 4	Volume adjusted
Spitzfloete 4	from Burea Church	SV Halflojt 4	Samples stretched to match timbre/harmonics
Quint 3	from Burea Church	HV Principal 4	Samples stretched to match timbre/harmonics
Octava 2	from Burea Church	HV Oktava 2	Volume adjusted
Terz 1 3/5	from Burea Church	HV Oktava 2	Samples stretched to match timbre/harmonics
Cornet V	from Burea Church	HV Principal 4	All five ranks re-pitched with Polyphone
Mixtur IV	from Burea Church	HV Principal 4	Mixture composed with Polyphone
Cymbel III	from Burea Church	HV Octave 2	Mixture composed with Polyphone
Fagorto 16	from Burea Church	HV Trumpet 8	Samples stretched to match timbre/harmonics
Trompette 8	from Burea Church	HV Trumpet 8	Samples stretched to match timbre/harmonics
Bourdon 16	from Burea Church	POS Gedackt 16	Volume adjusted
Spitzfloete 8	from Burea Church	SV Halflojt 4	Samples stretched to match timbre/harmonics
Clarin 4'	from Burea Church	HV Trumpet 8	Samples stretched to match timbre/harmonics
Cornet III	from Burea Church	HV Principal 4	All three ranks re-pitched with Polyphone
Mixtur IV Dorf	from Burea Church	HV Principal 4	Mixture composed with Polyphone
Quntadena 8	from Melcer Music Hall	Quintadena	Bottom octave stretched
OBERWERK			
Quintadena 16	from Melcer Music Hall	Quintadena	Bottom octave stretched and samples re-pitched
Prinzipal 8	from Burea Church	SV Principal 4	Samples stretched to match timbre/harmonics
Quintadena 8	from Melcer Music Hall	Quintadena	Volume adjusted, bottom octave stretched
Gedackt 8	from Burea Choir	Gedackt 4	Re-pitched with Polyphone
Octava 4	from Burea Church	SV Principal 4	Samples stretched to match timbre/harmonics
Rohrfloete 4	from Burea Church	SV Rorflojt 8	Samples stretched to match timbre/harmonics
Nasat 2 2/3	from Burea Choir	Gedackt 4	Re-pitched with Polyphone
Octava 2	from Burea Church	SV Principal 4	Samples stretched to match timbre/harmonics
Sesquialtera I	from Burea Church	HV Principal 4	Re-pitched with Polyphone
Mixture III	from Burea Church	HV Principal 4	Mixture composed with Polyphone
Vox Humana 8	from Burea Church	Krumhorn 8	Volume adjusted
Quinta 1 1/3	from Burea Church	HV Oktava 2	Re-pitched with Polyphone, modified with equalizer
Sifflet 1'	from Burea Church	HV Oktava 2	Re-pitched with Polyphone, modified with equalizer
Unda Maris 8'	from Burea Church	HV Principal 4	Samples stretched to match timbre/harmonics
Mixture IV	from Burea Church	HV Principal 4	Mixture composed with Polyphone
Zimbel II	from Burea Church	HV Principal 4	Mixture composed with Polyphone
Terz 1 3/5	from Burea Church	HV Oktava 2	Re-pitched with Polyphone, modified with equalizer
BRUSTWERK			
Gedackt 8	from Burea Funeral Chapel	Gedackt 8	Volume adjusted

Octav 4	from Burea Funeral Chapel	Principal 2	Samples shifted
Rohrfloete 4	from Burea Funeral Chapel	Rohrflojt 4	Volume adjusted
Nasat 2 2/3	from Burea Funeral Chapel	Rohrflojt 4	Re-pitched with Polyphone
Octave 2	from Burea Funeral Chapel	Principal 2	Volume adjusted
Gemshorn 2	from Burea Church	SV Halflojt 4	Re-pitched with Polyphone
Quinte 1 1/3	from Burea Funeral Chapel	Principal 2	Re-pitched with Polyphone
Sifflet 1	from Burea Funeral Chapel	Principal 2	Re-pitched with Polyphone
Mixtur III	from Burea Funeral Chapel	Principal 2	Mixture composed with Polyphone
Chalumeaux 8' A	from Burea Choir	Geigen Regal 8	Volume adjusted
Chalumeaux 8' B	from Burea Church	SV Skalmēja 8'	Volume adjusted
PEDAL			
Untersatz 32	from Burea Church	PD Principal 8	Samples stretched to match timbre/harmonics
Principal 16	from Burea Church	PD Principal 8	Samples stretched to match timbre/harmonics
Octave 8	from Burea Church	PD Principal 8	Samples stretched to match timbre/harmonics
Octave 4	from Burea Church	PD Principal 8	Samples stretched to match timbre/harmonics
Mixture VI	from Burea Church	PD Oktava 4	Mixture composed with Polyphone
Posaune 16	from Pitea MHS	PD Basun 16	Volume adjusted, some samples stretched to match timbre
Trompette 8	from Burea Church	PD Trumpet 4	Samples stretched to match timbre/harmonics
Clarin 4	from Burea Church	SV Skalmēja 8'	Samples stretched to match timbre/harmonics

Mixtures

The mixtures are based on the tables in the article by Gress.

http://frauenkirche-silbermann.de/html/datpen/pro_silbermann/ps_gress.htm

Cornett, Hauptwerk:	c ¹ [60-88]	8'	4'	2 2/3'	2'	1 3/5'
Mixtur, Hauptwerk:	C [36-47]				2'	1 1/3' 1' 2/3'
	c ⁰ [48-59]			2 2/3'	2'	1 1/3' 1'
	c ¹ [60-71]		4'	2 2/3'	2'	1 1/3'
	c ² [72-88]	5 1/3'	4'	2 2/3'	2'	
Cymbel, Hauptwerk:	C [36-47]					1' 2/3' 1/2'
	c ⁰ [48-59]			2'	1 1/3' 1'	
	c ¹ [60-71]			2 2/3' 2'	1 1/3'	
	c ² [72-88]	4'		2 2/3' 2'		
Sext Quint altera, Oberwerk	C [36-59]		4/5'			
	c ¹ [60-88]	1 3/5'				
Mixtur, Oberwerk:	C [36-47]				1 1/3' 1' 2/3' 1/2'	
	c ⁰ [48-59]			2'	1 1/3' 1' 2/3'	
	c ¹ [60-71]			2 2/3' 2'	1 1/3' 1'	
	c ² [72-88]	4'		2 2/3' 2'	1 1/3'	
Mixtur, Brustwerk:	as cymbel / Hauptwerk					
Mixtur, Pedal:	C [36-67]	2 2/3' 2'		1 1/3' 1'	2/3' 1/2'	

The Oberwerk Mixtur III for the Sophienkirche model and the mixtures for the Village Organ are based on the mixtures of similar instruments.

Other Features of the Virtual Instruments

Numerous sound effects for key and stop action are included in these dispositions. The idea is to give a better sense of presence and realism. If these are not desired, they can be turned off.

Flexible Wind

Flexible Wind simulates the instability of wind in the wind chest and its effect on pipe speech. On the pressing of a key, the pitch of most ranks will dip slightly. This gives a better illusion of a wind-driven instrument and also breaks up the constancy of a recorded organ pipe sound. Flexible Wind is a phenomenon observable in pipe organs, especially those of the Baroque era. There is an indicator behind the Wind Shake switch that will flash when keys are depressed. Flexible Wind is activated by keypresses and affects all manual ranks. For Flexible Wind to function, all MIDI devices must be registered in the jOrgan MIDI merger. Flexible Wind will detect key activity in MIDI channels 1 through 6.

Silbermann's Registrations

Gottfried Silbermann wrote out some suggested registrations for his organs in Fraureuth (1742) and Grosshartmannsdorff (1741). The instruments were very close in their dispositions to the Silbermann Village Organ. Not all stop names correspond to the stops on the Frauenkirche or Sophienkirche dispositions.

Grosshartmannsdorf

"Reines volles Spiel" (A pure, full play)

HW Prinzipal 8'
Rohrflöte 8'
Oktav 4'
Quinte 2 2/3'
Oktav 2'
Mixture IV

OW Gedackt 8'
Rohrflöte 4'
Oktav 2'
Quinte 1 1/3'
Siflöte 1'
Zimbel II

Ped. Subbass 16'
Oktavbass 8'
Posaune 16'

Fraureuth

"Der völlige Zug" (The full combination)

HW Prinzipal 8'
Rohrflöte 8'
Oktav 4'
Spitzflöte 4'
Quinte 2 2/3'
Oktav 2'
Mixture IV

OW Gedackt 8'
Rohrflöte 4'
Oktav 2'
Quinte 1 1/3'
Siflöte 1'
Zimbel II

Ped. Subbass 16'
Posaune 16'
Manualkoppel

"Scharffer reiner Zug" (A sharp, clean combination)

HW Prinzipal 8'
Rohrflöte 8'
Oktav 4'
Oktav 2'

OW Gedackt 8'
Rohrflöte 4'
Oktav 2'
Siflöte 1'

Ped. Subbass 16'
Posaune 16'
Manualkoppel

(Principal solos)

HW Prinzipal 8' (`` solo``)

HW Prinzipal 8'
Quintade 8'

HW Prinzipal 8'

Rohrflöte 8'

HW Prinzipal 8'
Spitzflöte 4'

HW Prinzipal 8'
Oktav 4'

HW Prinzipal 8'
Oktav 4'
Quinte 2 2/3'

HW Prinzipal 8'
Oktav 4'
Quinte 2 2/3'
Oktav 2'

"Flöthen-Züge" (Flute combinations)

HW Rohflöte 8'
Spitzflöte 4'

OW Gedackt 8'
Rohrflöte 4'

"Lieblicher Flöthen Zug" (Lovely or soft flute combinations)

HW Quintade 8'
Spitzflöte 4'

OW Gedackt 8'
Rohrflöte 4'
Gemshorn 2'

HW Rohrflöte 8'
Spitzflöte 4'

HW Prinzipal 8'
Spitzflöte 4'

"Suffloet Zug" (Siffloet combination)

OW Gedackt 8'
Rohrflöte 4'
Sifflöte 1'

"Siffleten-Zug"

HW Rohrflöte 8'
Spitzflöte 4'
"zum accompagniren" (for accompaniment)

OW Gedackt 8'
Rohrflöte 4'
Sifflöte 1'

OW Gedackt 8'
Rohrflöte 4'
Sifflöte 1'
Ped. Subbass 16'

"Cornet Zug" (Cornet combination)

HW Prinzipal 8'
Rohflöte 8'
Oktav 4'
Kornett III
«solo»

OW «im Ober Werck Lauten»
Gedackt 8'
Rohrflöte 4' oder
Gemshorn 2'

"Cornet-Zug"

HW Prinzipal 8'
Rohflöte 8'
Oktav 4'
Spitzflöte 4'
Kornett III
« muss solo gespielt werden» (must be
played as a solo)
OW Gedackt 8'
Rohrflöte 4'

"Cornet Zug im Ober Werk" (Cornet
combination in the Oberwerk)

OW Gedackt 8'
Nasat 2 2/3'
Terz 1 3/5'

"Tertien Zug" (Terz combination)

OW Gedackt 8'
Rohrflöte 4'
Nasat 2 2/3'
Terz 1 3/5'
« Canto Solo »

"Tertien Zug Zweystimmig" (Two-voiced Terz combination)

HW Prinzipal 8'
Rohflöte 8'
Oktav 4'
Quinte 2 2/3'
Oktav 2'
Terz 1 3/5'
(Mixture IV)

OW Gedackt 8'
Rohrflöte 4'
Nasat 2 2/3'
Oktav 2'
Quinte 1 1/3'
Sifflöte 1'

Ped. Subbass 16'
Posaune 16'

"Nasat-Zug" (Nasat/Nazard combination)

HW Rohflöte 8'
Spitzflöte 4'
OW Gedackt 8'
Rohrflöte 4'
Nasat 2 2/3'
« solo »

"Nassat-Zug" (Nasat/Nazard combination)

HW Rohflöte 8'
Spitzflöte 4'
« zum accompagnieren »
OW Gedackt 8'
Rohrflöte 4'
Nasat 2 2/3'
Ped. Subbass 16'

"Stahl Spiel" ("Steel play" perhaps meaning strong and sharp)

HW Rohflöte 8'
Spitzflöte 4'
OW Gedackt 8'
Nasat 2 2/3'
Terz 1 3/5'
Quinte 1 1/3'
Sifflöte 1'

"Stahl Spiel"

HW Rohflöte 8'
Spitzflöte 4'
OW Gedackt 8'
Nasat 2 2/3'
Sesquialtera I
Sifflöte 1'
« solo gespielt »
Ped. Subbass 16'

"Zum Tremulanten" (for tremulants)

HW Prinzipal 8'
oder Rohrflöte 8'
oder Quintade 8'
OW Gedackt 8'
Ped. Subbass 16'

Other registrations and effects

In the 1960s, Walter Kraft recorded the complete works of Bach on period organs. Unfortunately none of his recordings were on Gottfried Silbermann's instruments. In some of his recordings, Kraft sometimes used an augmented reed registration as a solo.

These augmented reed registrations are for the Frauenkirche Silbermann. Similar effects are possible on the Sophienkirche Silbermann with the Oberwerk Vox Humana.

Brustwerk: Chalmesaux 8', Quinte 1 1/3' Tremulant
Chalmesaux 8', Nasat 3' Tremulant
Chalmesaux 8', Rohrfloete 4', Nasat 3' Tremulant

Oberwerk: Vox Humana 8', Sesquialtera (1 3/5'), Tremulant
Vox Humana 8', Rohrfloete 4', Sesquialtera (1 3/5'), Tremulant
Vox Humana 8', Nassat 3', Tremulant
Vox Humana 8', Rohrfloete 4', Nassat 3', Tremulant

All of the "Vox" registrations above can be enhanced with the addition of the Quintaden 8'

Suggested Recordings

James Kibbie - Bach Organ Works: <http://www.blockmrecords.org/bach>

All online. MP3s are all downloadable. Some recordings on the Katholische Hofkirche of Freiberg, some on Rotha's Georgenkirche Silbermann, Some on Rotha's Marienkirche Silbermann. Kibbie lists his registrations for all pieces. Sometimes he uses (and names) Silbermann's recommended registrations above.

Walter Kraft, Bach: Complete Organ Music from Musical Concepts, Available for many years on LP from Murray Hill. Now available as MP3 download from Amazon.com and other retailers.

Organ Works on Silbermann Organs, 6 Volumes from Berlin Classics. Various artists. All on Gottfried Silbermann instruments. Available on CD from Amazon.com and other retailers.



Silbermann Organ in the Cathedral of Dresden

Photo by Betting Kroese (Picasa)

Webography

GOTTFRIED SILBERMANN: Master Organ-BUILDER of the German Baroque
Pictures, historical detail, locations of thirty-one original instruments, a visit to the Silbermann Museum, Silbermann organs on CD, plus all the info you need for a Grand Organ Tour!
<http://www.baroquemusic.org/silbeng.html>

Gottfried Silbermann Museum (*Some of the same information as on baroquemusic.org*)
<http://silbermann.museum.com/welcome.html>

Silbermannorgeln in Sachsen, Ein Orgelbaumeister des Barock – *many photographs, drawings and stoplists of Gottfried Silbermann organs.*
<http://www.musicmangitarre.de/orgel/start02.htm>

Die Silbermann-Orgel zu Crostau, ein Perle der Orgelbaukunst – *some photographs, history of the Crostau organ.*
<http://www.silbermannorgel-crosta.de/startseite/silbermannorgel-crosta.html>

Dolmetsch Online – Music Theory Online – Pitch, Temperament & Timbre
<http://www.dolmetsch.com/musictheory27.htm>

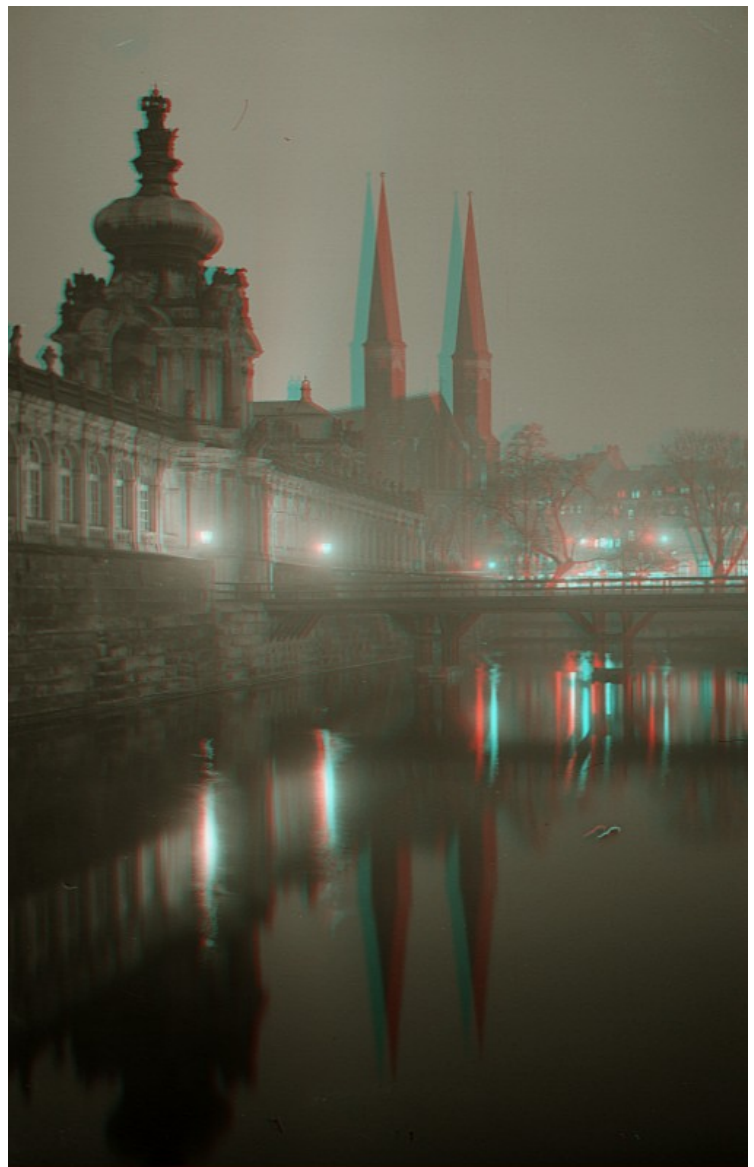
Lars Palo's Burea Church Organ and Burea Gravkapelle Organs can be downloaded from this page:
<http://www.familjenpalo.se/vpo/download>

Information on the Frauenkirche Organ and many other fine instruments can be found on the ever-growing blog Pipe Organ Taxonomy:
<http://pipeorgantaxonomy.wordpress.com/>

Orgelkonzert in der Dresdner Frauenkirche.
Hanss Ander-Donath. Bach, Bohm, Micheelsen, Reger, 1944.
https://www.youtube.com/playlist?list=PLUSRfoOcUe4Ys7daU3vFApJ5TLIUL2_Cv

Sophienkirche in Dresden.
<https://www.youtube.com/watch?v=afRewZk43zQ>

3D computer model of the Sophienkirche exterior <https://vimeo.com/104714637>



Jelle: Deutsche Fotothek

Sophienkirche at night. False stereo anaglyph by pcs.

Acknowledgements

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Special thanks to Piotr Grabowski (<http://piotrgrabowski.pl/>) for permission to use sounds from the Quintadena rank of the Melcer Chamber Music Hall Organ (<http://piotrgrabowski.pl/melcer-chamber-music-hall.html>).

Dedication

Dedicated to the glory of God in thanks for the joy of music, and to the memory of Johann Sebastian Bach and Gottfried Silbermann.

Photos

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Sophienkirche interior. False stereo anaglyph by pcs.

Appendix

A Few Words about Reverberation

Famous organists have said “The most important 'stop' on an organ is the building it's played in.” For a virtual organ you have to have a virtual “building.” The Silbermann Organ models here can work in many different kinds of reverberation. Some recommendations are given below.

Frauenkirche

A detailed analysis of the acoustics of the rebuilt Frauenkirche is available from the International Congress on Acoustics, and can be downloaded here: http://www.sea-acustica.es/WEB_ICA_07/fchrs/papers/rba-06-008.pdf. The Frauenkirche's reverberation is about 5.5 seconds in lower frequencies and about 2.6 seconds in the higher frequencies.

Sophienkirche

Little information is readily available on the acoustics of the Sophienkirche. A floor plan and general description of the building can be seen here: <http://en.wikipedia.org/wiki/Sophienkirche>. Judging from the floor plan, the reverberation must have been quite long. A similar Silbermann organ is in the Petrikerche in Freiberg, which has a reverberation of 4.4. seconds.

Silbermann Village Organ

The higher pitches on the Village Organ are voiced louder and brighter than they are on the other two dispositions, which is part of the design for a village church, to compensate for the lack of reverberation. This organ can sound good with minimum reverberation.

Fluidsynth's Reverb Settings

The four windows, “Room,” “Damping,” “Width” and “Level” are slider controls for Fluidsynth reverb (They work the same as the volume adjust windows described above. The arrow graphic was omitted to save space.) Room affects length. Damping affects brightness. Width affects the lower frequencies, and Level sets the volume for the reverb effect. These settings can be stored as presets with the “R” pistons. A “set” piston is nearby. When a setting is altered it can be saved. Click “Set” and then the desired R piston. A regulator scrolls through the various presets. Some reverb settings for medium churches to large cathedrals have already been prepared. More details on how Fluidsynth reverb works are in the essay [“Making the Most of Fluidsynth Reverb.”](#)

External Reverb Controls

Version 6.0 features MIDI links and controls for external reverb devices. I own an Alesis Midiverb 4. The “External Reverb” window scrolls through several settings on the Midiverb 4. The “Edit A” and “Edit B” controls correspond to the controls on the Midiverb 4. The combinations with an “E” save the programs and the Edit A and Edit B settings for future use.



The organ in the Petrikirche, Freiberg (Very similar to the Sophienkirche organ) Photo by ecv5



The Kern organ with reconstructed Silbermann case, in the rebuilt Frauenkirche, Dresden

Photo by ecv5



Small (One Manual) organ in the Cathedral of Freiberg.

Photo by ecv5

S. D. G.

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