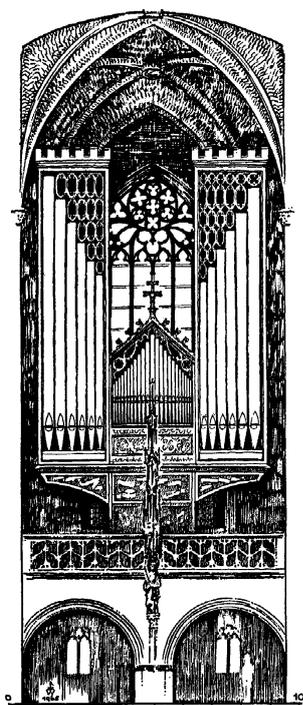


H was a bishopric from c814 until the Treaty of Westphalia in 1648, when it became part of Brandenburg. It was a highly important trading city during the 13th-14thc. From 1807-1814, it belonged to the kingdom of Westphalia, reverting to Prussia in 1815. It is now in Saxony. The Gothic cathedral was begun in 1230, consecrated in 1491, and remains today. The organs of *H* have often had particular importance. The first of these was the instrument built in 1361 by Nicolaus Faber ("Sacerdotis" i.e. Priest), rebuilt in 1495 by Gregor Kleng. Its specification was chronicled by Praetorius in *Syntagma Musicum* c1618.

- | | | | |
|----------------------|---|---------------------|------------------------------------|
| I. Manual | b-g ² a ² (22 Keys) | III. Manual | Tenores B-b ^b (12 keys) |
| Prestant 16' | | Prinzipal 32' | |
| Hintersatz XXXII-LVI | | Pedal: | B-b ^b (12 keys) |
| II. Manual | b-g ² a ² (22 keys) | Hintersatz XVI-XXIV | |
| Principal 8' | | | |



The two Diskant keyboards were arranged similarly to the [Norrlanda](#) keyboard, but with B^b among the upper row of keys for chromatic notes. The compass for these manuals was 22 keys from b to g²a². (In his depiction, Praetorius shows only the first 14 notes of this range.) A third manual, called Bassklavier by Praetorius, consisted of twelve protruding levers from B to b^b that played the twelve lowest pipes; the 12 pedals of the pedalboard duplicated this compass, perhaps by pulling down the keys of the Bassklavier, and played a 16-24-rank Basshintersatz. There are several important discrepancies between Praetorius' description of the keyboards on pp.98-99 and the illustration provided in Plate XXV of *Syntagma Musicum*. The most plausible reconciliation of these is found in Karl Bormann. The presence of the two Diskant keyboards represents an early attempt to obtain different sounds from an organ without a stop mechanism ([stop-separation](#)). One of these keyboards played the full chorus of case-principals with the 23-56-rank Hintersatz, while the other played the case-principals only. Praetorius' description of the *H* Blockwerk (1357-61) contrasts the deep rumbling sound of the Praestants and the powerful shrillness of the Mixture. This account was written over two hundred years

after the initial construction of the instrument so it may not be an accurate reflection of the original sound (keyboard, bellows). Speculation about the mixture compositions yields uncertain outcomes, but one possible interpretation of Praetorius' sometimes unclear report (Owens-Williams *Grove Organ* 1988) gives the following realization for the Man I Hintersatz XXXII-LVI (sic!):

| | | | | | | | |
|---------|---------|--------|-------------------------------------|--------|-------------------------------------|---------|---------|
| lowest | 2 x 16' | 3 x 8' | 4 x 5 ¹ / ₃ ' | 5 x 4' | 6 x 2 ² / ₃ ' | 6 x 2' | 6 x 1' |
| middle | 2 x 16' | 4 x 8' | 5 x 5 ¹ / ₃ ' | 6 x 4' | 7 x 2 ² / ₃ ' | 8 x 2' | 10 x 1' |
| highest | 2 x 16' | 5 x 8' | 6 x 5 ¹ / ₃ ' | 7 x 4' | 9 x 2 ² / ₃ ' | 12 x 2' | 14 x 1' |