STOP-SEPARATION - [Stimmbruch; Stimmscheide (D:)]

Process by which the Gothic and medieval Blockwerk, unified and inseparable mixture-organs of anything from II to over L ranks, was gradually converted to an organ with 2 or more manuals and 2 or more registers. Beginning slowly at first, possibly late 14[th]c, the process was completed in most places by c16[th]c, although it lingered on in the Netherlands and elsewhere. *S-s* is thus the development of the technology of stop-control leading to the facility of registration. The hydraulis had stop control, so these Gothic-medieval processes of *S-s* were, in effect, re-inventions. An early, if questionable, hint that the process had begin by the 13[th]c is found in the illuminated "B" of a "Beatus" in the Munich ms identified now as Cim 15.

From 8th to c14[th]c in western Europe there is no evidence of stops being separately available on organs, and even at Halberstadt in 1361/1498 variety of registration was only attainable through changing manuals and the use of pedals. Similarly, Netherlandish organs from the mid-15[th]c were sometimes built with split chests so that principals could be separated from upperwork using ventils (Delft, Oude Kerk). Small instruments seem to have been the first to have separable registers, with evidence from Burgundy and Spain from the early 15[th]c. The Italians were among the first and were certainly the most thorough in dividing Blockwerks into their constituent ranks; surviving late-15th and early-16[th]c specifications from Italy confirm the general concept of the organ as a collection of individual principal ranks at the 8[ve] and 5th, at times also with flute ranks. In northern regions with much larger instruments, such as Northern Germany and Scandinavia - medieval and the Netherlands, *S-s* was often employed first on secondary manuals, with Hauptwerks (the vestigial Blockwerks) not separated or only partially so.

The general chronological outlines of the *S-s* process are as follows:

1420 Aragon royal chapel (E:) had "cinch tirants" (= 5 drawstops?)

c1440 Arnaut de Zwolle describes "quinque registra" (2 ranks of principal (divided stop?), two quints, and an octave) on the Dijon court chapel organ

1441 earliest mention of separated principal stops - Nürnberg, St. Sebald (D:)

1445/6 three separated stops and a "Gedackt" mentioned - Löwen, (Louvain)

1440-75 separation of the Principale on some Italian Blockwerks

1448 Matteo da Prato's organ for Firenze Duomo; Squarcialupi played "cum tiris"

1455 Hw Principal 16' and Rückpositiv 4' mixture - Zwolle, Onze Lieve Vrouw (NL:)

1455 Breslau (Wrocław), St. Elisabeth separation of Mixture, presence of pedals (Poland)

1458 16' Blockwerk and 3-stop Rückpositiv division - Delft, Oude Kerk (NL:)

1460 Lorenzo da Prato built for Siena, S Maria della Scala an organ "a la moderna con le tire…" ("in the modern style with drawknobs")

1464 Pietro Albo d'Alemagna built in Gemona, S. Maria, an organ with 4 registers.

1468 Bernardo and Antonio d'Alemagna built in Brescia, S. Alessandro, an organ with 3 registers.

1474 partly separated Italian organ - Bologna, San Petronio

1474 Bartolomeo d'Alessandro da Cesena constructed in Ferrara, S. Francesco, an organ with 8 registers.

It is almost certain that these Italian organs now contained separated principals.

1476 Lorenzo da Prato indicates that his organ in Pistoia Cathedral has "cinque tire," apparently in the sense of registers;

1479 Zürich, Fraumünster by Conrad Sittinger - an organ with 2 Blockwerks + 2 stops

1480 Evidence for three Italian organs with *s-s*: at Lucca, San Martino, Domenico di Lorenzo undertook to build 5 registers; at Orvieto Cattedrale, there were 4 registers; Domenico di Lorenzo signed a contract with Padova, Basilica di Sant'Antonio for an organ that should have 3 registers.

1483 first mention of actual register names (Cannas grossas) at Cesena, Sant'Agostino

1487 five separate stops existed at Perugia, San Agostino (I:) Tommaso di Giovanni da Montepulciano

1488 earliest known separate quint rank (XIX) at Cattaro, San Trifone, by Francesco de Gabrieli; the organ had six registers "in the modern style."

1489 earliest separated octave rank in France - Aix

1489/92 2/I organ, Prinzipal and Blockwerk - Avignon (F:)

1490 9/I+P organ, fully separated ranks, no Blockwerk vestiges - Venezia, San Marco

1493 six stops no Blockwerk vestiges - Padova, S Giustina

1495 five stops, no Blockwerk vestiges - Lucca, San Pietro Maggiore (I:)

1498 [more likely early 16th c] certain earliest mention of Tremulant, Drum, Rauschpfeife and Hohlflöte and possible earliest mention of Trumpet - Worms, St. Andreaskirche

1499 earliest separated Octave rank for its region; earliest Regal stop - Langensalza (D:)

b1500 *ss* established in England (from the evidence of contracts - Bicknell)

1500 first mention of a Brustwerk division, Delft, Grote Kerk (NL:)

1505 8/I organ, few Blockwerk vestiges - Napoli, Sant' Eligio

1505 earliest separated octave rank and mention of Oberwerk (NL:) - Zwolle, Grote-of Michaelskerk

1506 certain earliest mention of a trumpet rank, III+P - Arnhem, St. Eusebius

1507 earliest reference in Spain to an organ with separate registers - Roncesvalles

1510 first mention of Nazard in France - Bordeaux, St. Michel

1515 2 manuals, Blockwerk and separated Cheyere organ - Valenciennes, St. Jean

1516 8/I organ fully separated organ - Perugia, S Lorenzo

1519 9/I organ fully separated organ (Facchetti) - Modena, S Pietro

1533 8/I organ fully separated organ - Valvasone, Duomo

1539 4 stops: Prinzipal 16, Oktave 8+4, Mixtur, Scharf - Amsterdam, Oude Kerk

1552 at Caldas de Montbuy (E:) 5 separate stops are recorded in one organ and 6 in another (Iglesia Parroquial) - leading to speculation as to whether stop-separation ever became something of an issue of one-upmanship in the 16thc - similar to size of organs.

Late examples of Blockwerk-influenced organs also occurred, such as the "Mittelwerck" of the Lüneburg, Johanniskirche when Schnitger noted it in early 18thc or even as late as 1959 at Waldhausen, Stiftskirche.