Die Orgel.


Zwar ist die Frankfurter Paulskirche nicht als Konzertsaal konzipiert worden, und ein Einsehen des Bauwerks unter die Konzertreihen bleibt sich schon allein aus Gründen der sprachbegründenden Raumakustik, dennoch ist die Frankfurter «Orgellandschaft» durch den Orgelneubau der Paulskirche um ein interessantes Instrument bereichert worden, auf dessen Aufnahme durch die Öffentlichkeit man gespannt sein kann.

Reinhardt Menger
Disposition: Prof. Reinhardt Menger, Arnsburg
Hans Gerd Klauses

Techn. Konstruktion: Klaus Flügel

Intonation: Klaus Hilchenbach

I. Rückpositiv C-a\(^{3}\)

<table>
<thead>
<tr>
<th>Instrument</th>
<th>sound</th>
<th>I. Hauptwerk C-a(^{3})</th>
<th>sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gedackt</td>
<td>8'</td>
<td>3' Jourdon</td>
<td>16'</td>
</tr>
<tr>
<td>Quinte</td>
<td>9'</td>
<td>8' Principal</td>
<td>8'</td>
</tr>
<tr>
<td>Praestant</td>
<td>4'</td>
<td>4' Doppelflöte</td>
<td>4'</td>
</tr>
<tr>
<td>Rohrflöte</td>
<td>4'</td>
<td>8' Gambe</td>
<td>8'</td>
</tr>
<tr>
<td>Nasard</td>
<td>9'(\frac{3}{5})</td>
<td>4' Octave</td>
<td>4'</td>
</tr>
<tr>
<td>Waldflöte</td>
<td>8'</td>
<td>4' Johlfüte</td>
<td>4'</td>
</tr>
<tr>
<td>Terz</td>
<td>1(\frac{13}{15})</td>
<td>2(\frac{2}{3}) (\frac{1}{5})</td>
<td>2'</td>
</tr>
<tr>
<td>Quinte</td>
<td>1(\frac{1}{5})</td>
<td>1' Mixtur 5f</td>
<td>2'</td>
</tr>
<tr>
<td>Scharrt a'</td>
<td>1'</td>
<td>1' Cymbel 3f</td>
<td>1(\frac{3}{5})</td>
</tr>
<tr>
<td>Cromeor</td>
<td>8'</td>
<td>8' Cornolet</td>
<td>8'</td>
</tr>
<tr>
<td>Pedal C-g(^{1})</td>
<td></td>
<td>16' Trompete</td>
<td>8'</td>
</tr>
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</table>

II. Koppeln.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>sound</th>
<th>I. Hauptwerk C-a(^{3})</th>
<th>sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>Praestant</td>
<td>16'</td>
<td>I-II / III-II / II-P / III-P</td>
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</tr>
<tr>
<td>Subbaß</td>
<td>16'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Octave</td>
<td>8'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gedackt</td>
<td>8'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Octave</td>
<td>4'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nachthorn</td>
<td>4'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rauschpfle 4-5f</td>
<td>2(\frac{3}{15})</td>
<td></td>
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<tr>
<td>Posanime</td>
<td>20'</td>
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<tr>
<td>Trompete</td>
<td>8'</td>
<td></td>
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<tr>
<td>Clarine</td>
<td>8'</td>
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</tbody>
</table>

Tremulanten

Für Rückpositiv und Schwellwerk

Mechanische Spieltrakture, neuerdings högesterkrafter, zusätzlich elektrische Registerrakture mit 128-facher elektronischer Setzerkombination.
The organ

When in 1833 Eberhard Friedrich Walcker built an organ for the Paulskirche in Frankfurt with 73 stops on three manuals and two (!) sets of pedals, he had achieved a work which had decisive influence on German organ building and organ music till the end of the 19th Century.

Walcker established with this instrument the tradition of the large romantic organ in Germany. After many rebuilding, the organ was destroyed in the second world war.

The new organ in the Paulskirche was built in 1938 by the organ workshop, Johannes Klais/Bonn. It has 45 stops (3,324 pipes) on three manuals and Pedal. Key compass is from C to a³, and the pedal from C to g⁰. The case of the organ – in contrast to that of 1833 – allows the sections to be clearly recognised. In the middle is the Hauptwerk, with its mirrored Principal and above it the Schwellwerk, under it, standing a little forward, is the Rückpositiv, and on the sides the instrument is framed by the two pedal flats. The soundboard planting in Hauptwerk and Schwellwerk is in thirds and in the Rückpositiv, apart from the bass octave, chromatic.

The case is solid oak in frames and panels. The organ has slider soundboards. Its action is mechanical. The keys, pivoted at the back, control Haupt- and Schwellwerk with hanging action, and the Rückpositiv via stickers. The result of this form of construction is an outstandingly sensitive touch. The mechanical stop action has also a servo system which allows 128 electronically operated memories to be used for registration. When this combination system is operated, the sliders are moved by double reversible electro magnets. The pipes are of tin and wood. The specification is given on the next page.

The organ was from its inception 200 years BC, until the middle ages, a purely secular instrument, and since then, for some thousand years an instrument of the church. When musical culture in the middle classes blossomed, in the 19th Century, the number of organs in secular buildings increased rapidly.

Although the Paulskirche in Frankfurt was not planned a concert hall, and can not be regarded as one, even if only because its acoustics are more advantageous for speech, nevertheless the Frankfurt “organ landscape” is enriched by the newly built organ in the Paulskirche, which is an interesting instrument, and one can await with interest the way the public will accept it.