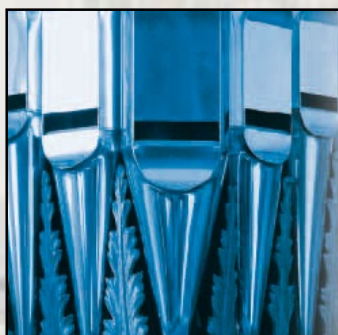


Ansichten

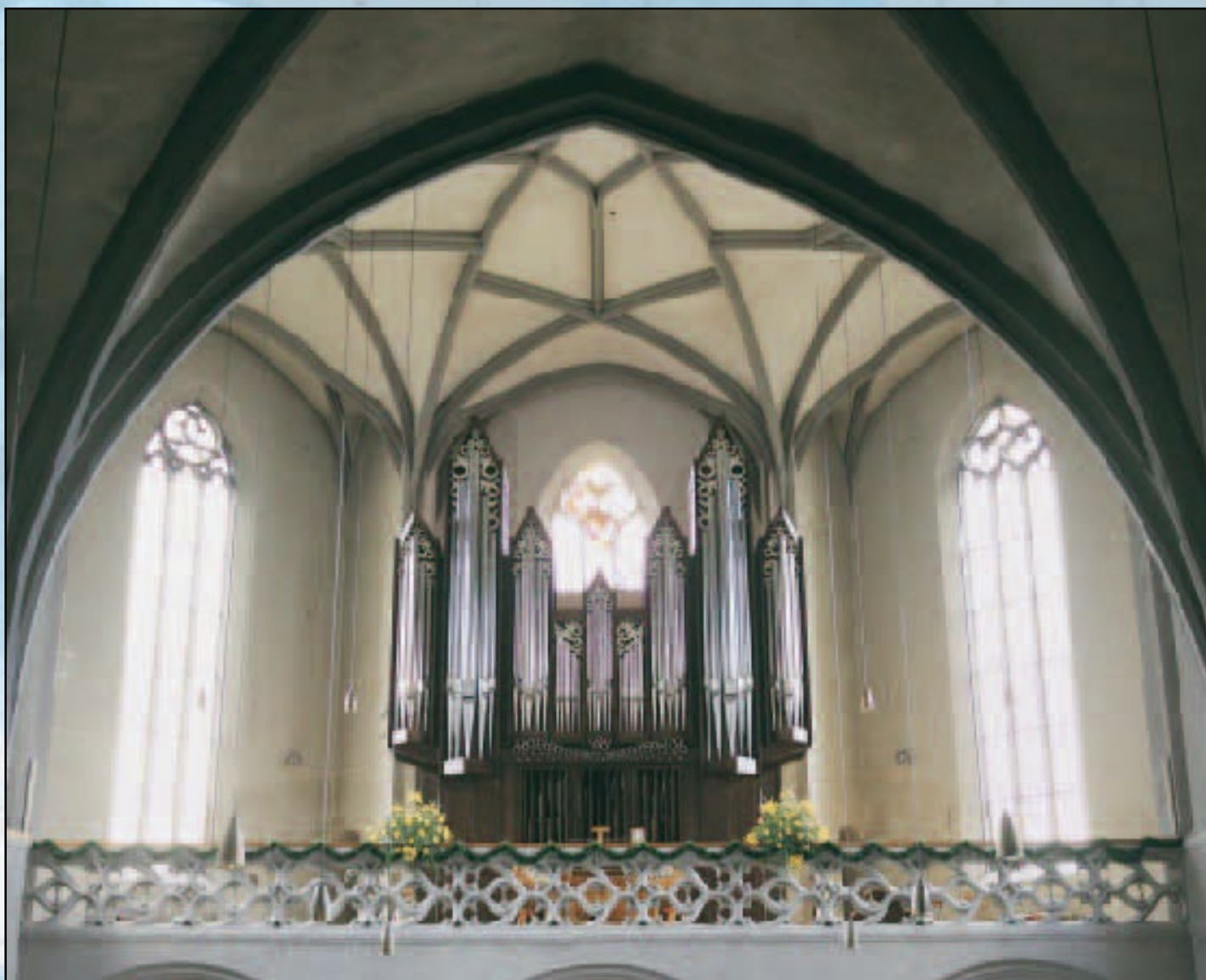
Views



Sey 
Orgelbau



Bad Windsheim, St. Kilian, IV/60, erbaut 1987. Gehäuse 1736 von Joh. F. Maucher.



Kronach, Kath. Stadtpfarrkirche, III/38, Koppelmanual, erbaut 1993.



Spieltisch,
Kronach



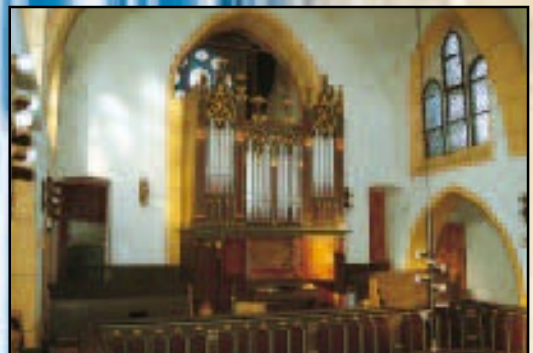
Sondheim/Rhön,
Ev. Kirche, II/22.
Erbaut 1819 von
Joh. G. Oestreich,
Restaurierung 1977.



Ginolfs/Rhön,
St. Ottilie, I/7.
Erbaut zwischen
1800 und 1820
von N. Sartorius
(Schneider) oder
M. Katzenberger,
Oberelsbach.
Restaurierung
und Teilrekon-
struktion 1996.



Urspringen/Rhön,
Ev. Kirche, III/30.
Erbaut 1846 von
Friedrich W. Holland,
Restaurierung und
Erweiterung (RP) 1983.



Frankenheim/Thür.,
Ev. Kirche, I/10.
Erbaut 1887 von
Wilhelm Hey.

An Illustrious Tradition

250 years of experience -
Two and one-half centuries of devotion
to sacred instruments.

In the 18th and 19th centuries, the Oestreich family of organ builders from Oberbimbach (near Fulda) had a lasting influence on organ building in the region.

Five generations of this family produced a total of fourteen organ builders. One important apprentice at the Oestreich workshop was Johann Schneider (1755-1825) from Allmus (near Fulda). He kept the Oestreich tradition alive. Via Andreas Schneider (1790-1859), his son Nikolaus Sartorius, and Michael Katzenberger (1813-1874), the workshop was passed down to Wilhelm Hey of Sondheim on the Rhoen in 1874.

Wilhelm Hey (1840-1921) started out as a joiner at his father's workshop, then switched to organ building at the suggestion of Michael Katzenberger. He learned the trade from A. Randebrock in Paderborn, Westphalia, where he advanced to the position of head workman. In 1870, he traveled to the USA on behalf of his teacher Randebrock to set up a large organ factory in Detroit. Back in Germany, Wilhelm Hey was working at this time on organs in Warburg, Werl, St. Walburga and Corvey. From there he was called to the castle to adjust and tune the instrument of the most famous pianist of the day, namely Franz Liszt.

Wilhelm Hey quickly gained the confidence of customers in the tri-state region where Thuringia, Hesse, and Bavaria meet. His new organs featured classic rectangular or round-

arched fronts. Even today, the instruments he built bear witness to the high level of craftsmanship and artistry which he attained.

In the meantime, the fifth generation of Heys has taken up the profession, making the Hey workshop one of the oldest organ building workshops in Germany. It has been located in Urspringen on the Rhoen since 1963. Today it is run by Herbert Hey, whose sons Thomas and Christian are already prepared to carry on the business as the sixth generation to do so.

The traditional craftsmanship and principles upon which every Hey instrument is based have scarcely changed since the 18th century. Nonetheless, Hey is moving with the times. Technical advancements result in conveniences that no one wants to do without today. Modern technology is employed with the utmost care, to ensure that the specific tonal character of the instrument is preserved no matter what.

"The style of organ building practiced in our workshop today is modeled on the ideals that prevailed in Southern Germany from the Baroque through the Romantic era. Principles such as mechanically precise actions with a firm touch, organic partial organ structures and tonal structures, and a finely differentiated, harmonious spectrum of sounds are still painstakingly observed today."

"Every era in organ building has had its own style. Thus it is impossible for a new organ to do justice to the styles of all eras in one instrument: The regional, national, and musicological preconditions vary too widely. So a new organ must be versatile and have a self-contained character. Specifications from a particular musical era or style, however, can indeed be taken into account."

Herbert Hey



Firmenpionier
Wilhelm Hey
mit Familie
1840-1921



Otto Hey
1876-1946



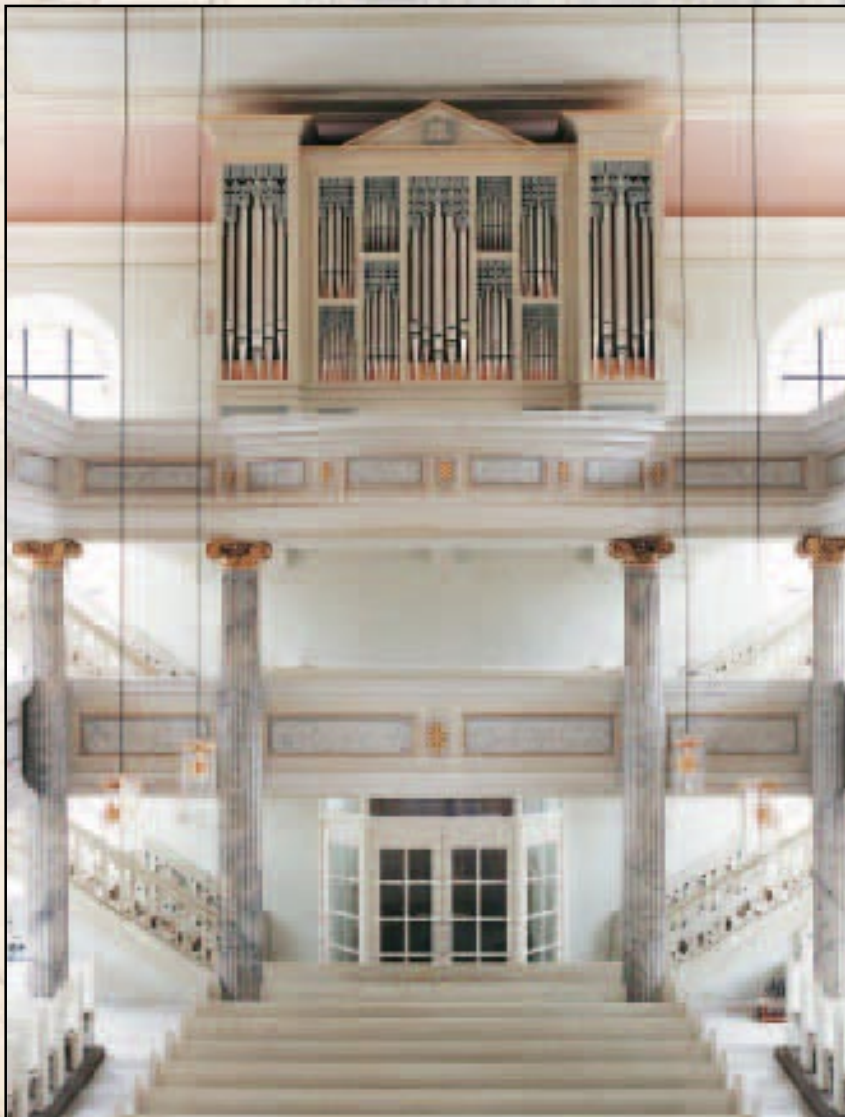
Erich Hey
1906-1962



Wolfgang Hey
1929-1997



Herbert Hey



Bad Berneck, Ev. Stadtkirche, III/28. Erbaut 1991.



*Bamberg,
Ev. Philippuskirche am Klinikum, II/8.
Wechselschleifenanlage, erbaut 1991.*



*Meiningen/Thür.,
Ev. Stadtkirche, III/56. „Max Reger
Orgel“, Restaurierung 1992 bis 1997.
Elektrische Kegel- und Taschenladen.*



*Veitsteinbach bei Fulda,
St. Vitus, I/10.
Wechselschleifenanlage, erbaut 1996.
Orgelgehäuse aus Tannenholz.*

The Organ - The Soul of the Sanctuary

What lovelier impression could one have when entering a house of God than to find it filled with sound of organ playing?

The mighty tone of the organ is the audible embodiment of the soul of the sanctuary. Like every room, however, every organ is unique. The biggest challenge for the organ builder is to bring church and organ into a sonorous symbiosis with one another. The Second Vatican Council proclaimed that organs are capable of "*wonderfully heightening the splendor of ecclesiastical ceremonies and lifting up the heart to God and heaven.*"

Even in our day and age, the sensual fullness of organ tones never ceases to fascinate people. The organ not only reaches the ear, but, by virtue of its resonance, encompasses the whole human being. It is capable of producing a tremendous variety of tones and, at the same time, can attain a room-filling power unrivaled by any other instrument. So it is no wonder that the organ has also been called the "*King of Instruments*".

Organ Building - an Orchestration of Individual Abilities

At Hey, every employee is an expert not only on individual aspects of the organ, but rather on the entire instrument. Successful organ building requires a thorough knowledge of how all the parts interact.

This is the prerequisite for acquiring expertise in special fields.

The process of constructing an organ is a simile for the instrument itself. The organ-building team represents an orchestration of abilities that meld in harmonious interplay.

The people who work at Hey are specialists, whether in the area of pipe construction, wind chest construction, case construction, console and action building, design or voicing. It takes the experienced interplay of individual abilities, rising to meet a big task, to guarantee perfect craftsmanship.

Painstaking diligence in manufacturing all parts and ultimate precision in construction have always characterized the Hey company's special reputation:

"We demand the utmost of ourselves - what counts, of course, is the satisfaction of all the people who care about the instrument in their church. We take the time and effort to discuss all requests with the church council and the organist in detail. The only way to achieve big things is through close, respectful cooperation."



Orgelbauer Klaus Schmitt-Konhäuser



Orgelbaumeister Herbert Hey



Orgelbaumeister Erhard Hey



Orgelmontage.

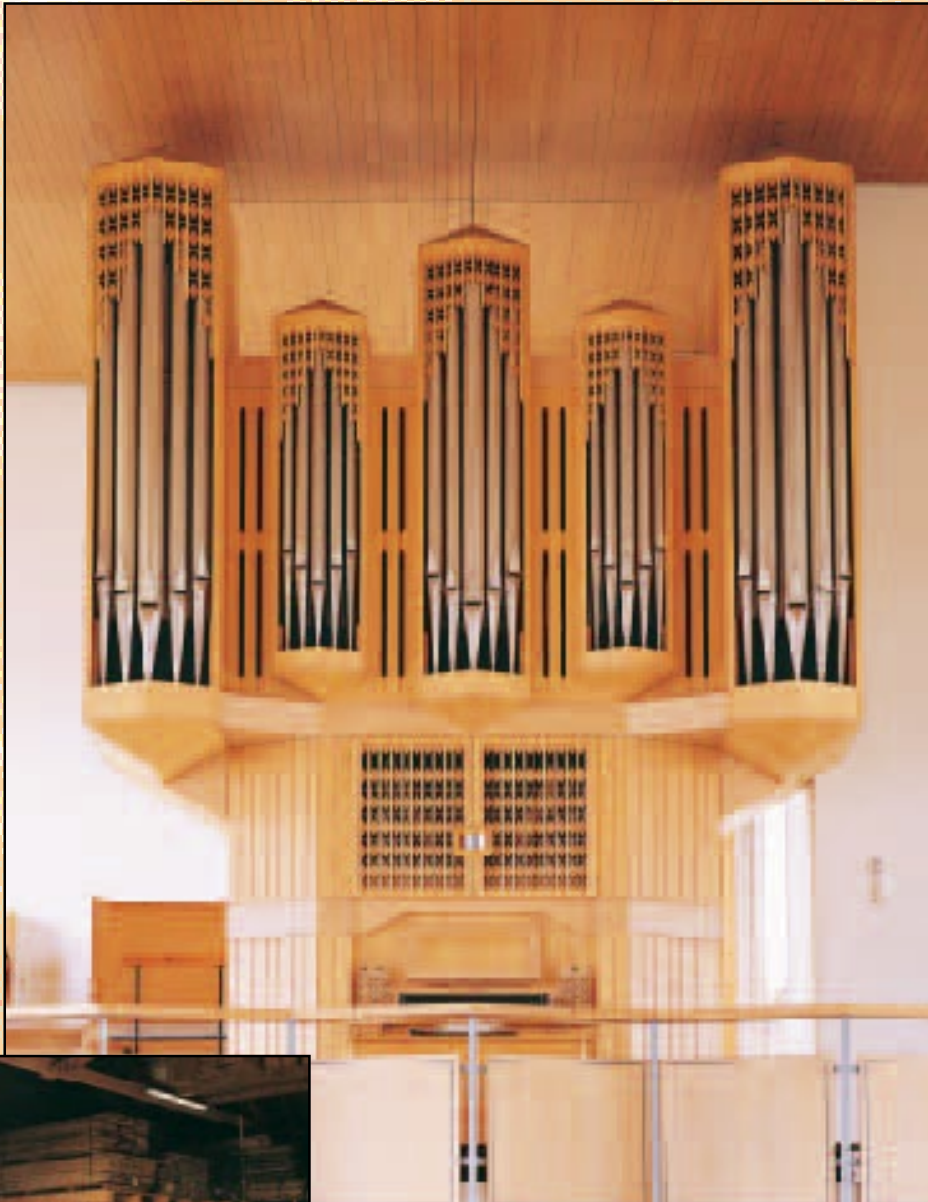
Herbert Hey



Die Mitarbeiter vor dem Gebäude von Hey.



Orgelbaumeister Klaus Wagner und Erhard Hey



*Oberweissenbrunn/Rhön,
St. Antonius II/19. Erbaut 1990.
Orgelgehäuse aus Tanne,
Vogelaugenahorn und Kirschbaum.*



Holzlager.



Detailaufnahme.



*Pfaffenhofen bei Nürnberg,
Otilienkirche II/13.
Erbaut 1991.
Gehäuse aus Fichtenholz,
Schnitzwerk aus Linde.
Oberflächen farblich gefaßt.*

The Secret of Tonal Volume and Variety

Among other things, the balanced sound of Hey organs is founded on the painstaking care that goes into manufacturing each and every organ pipe. Larger instruments may well include thousands of wooden or metal pipes.

Only select domestic rare woods, such as oak, fir, pine, basswood, and various fruit-tree woods are used. Hey's extensive and well-stocked store of wood represents tremendous capital. Here, the increasingly rare, high-quality woods are available in sufficient quantities that have been stored naturally under optimum conditions.

The metal pipes are manufactured with adequately dimensioned wall thicknesses, according to old formulas, from tin and lead alloys. Manufacturing technology, various standards, and the calculation of the scales are closely guarded trade secrets.

Hey organs have a clearly arranged tonal volume that is continuous even in the low fundamentals. To an organ expert, the balanced voicing shows the tradition, influence of and bond to the regional organ landscape, to the Rhoe, the Fulda region, Franconia (Main), and Thuringia.

The basic character of the Hey sound, which is founded on regional tradition, always

remains recognizable, although every single instrument is voiced for the unique acoustics at the place of installation.

Hey aims to produce instruments that fulfill the demands of the liturgy and divine service while being equally suitable for use in concert, as a solo instrument or for accompanying choral works.



This versatility also applies in a historical sense, so that any era of organ literature can be brought to life on a Hey instrument. The great works of Johann Sebastian Bach sound just as good as compositions from the 19th or 20th centuries, for example, works by Franz Liszt, Max Reger, or Olivier Messiaen.

The Front - The Throne of the King of Instruments

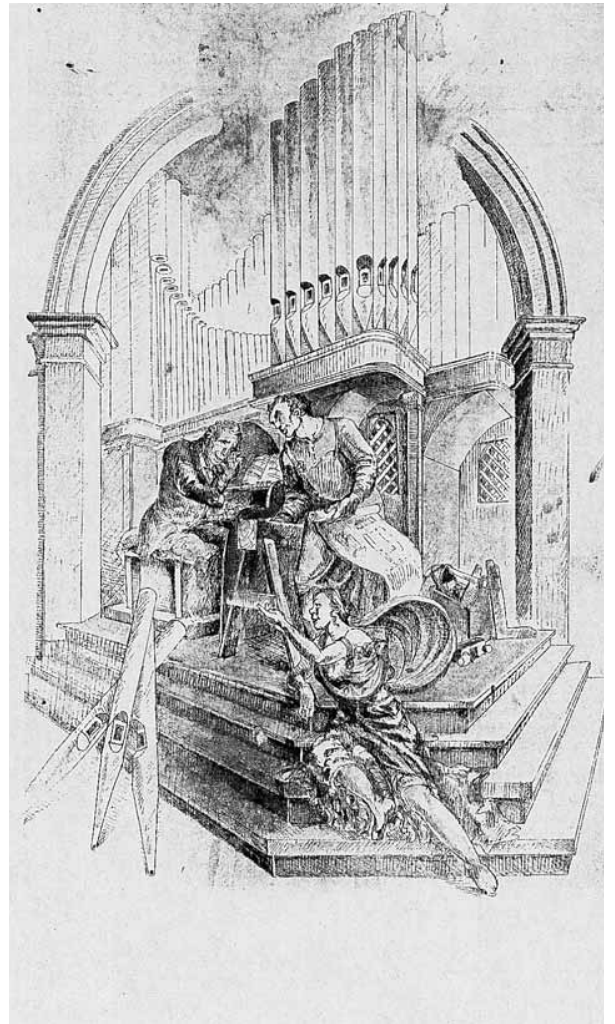
The organ front is an integral part of the sanctuary architecture. Its design is an important element of sensitive craftsmanship, to which Hey dedicates itself with the utmost care.

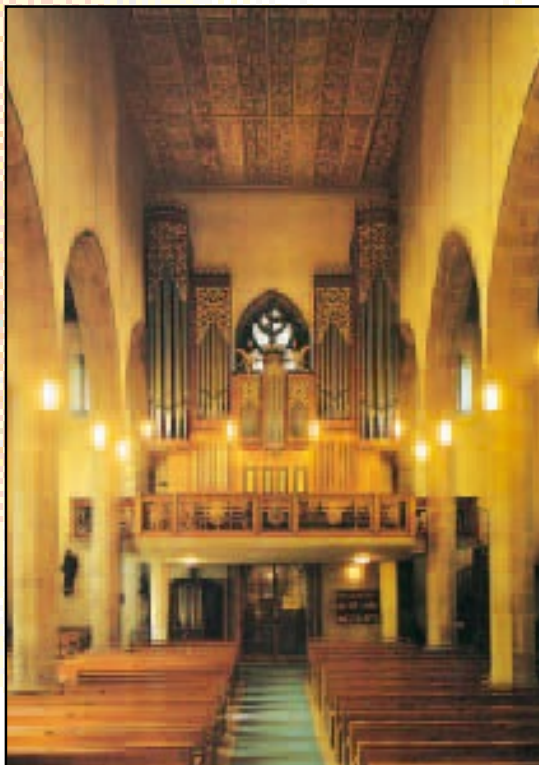
The organ must match its surroundings not only with regard to size, volume and character of tone, but also optically. The old masters, in particular, designed rich organ fronts to match the character of the space.

In Baroque surroundings, the organ, too, will take on a softer, more curved form. An organ front based on vertical and horizontal lines goes well with the austere surroundings found in many Protestant churches. Getting the design right is simply part of building a good organ.

The cases of Hey organs are held together by good old-fashioned wood joints. Only highest quality materials, sophisticated designs, and processing methods are used. This guarantees a long useful life and an organ of lasting value. When maintained properly, high-quality instruments can last one hundred years or more without requiring major repairs.

Environmental protection is an important part of production. Harmful substances that pose a threat to human beings and the environment are eliminated entirely.





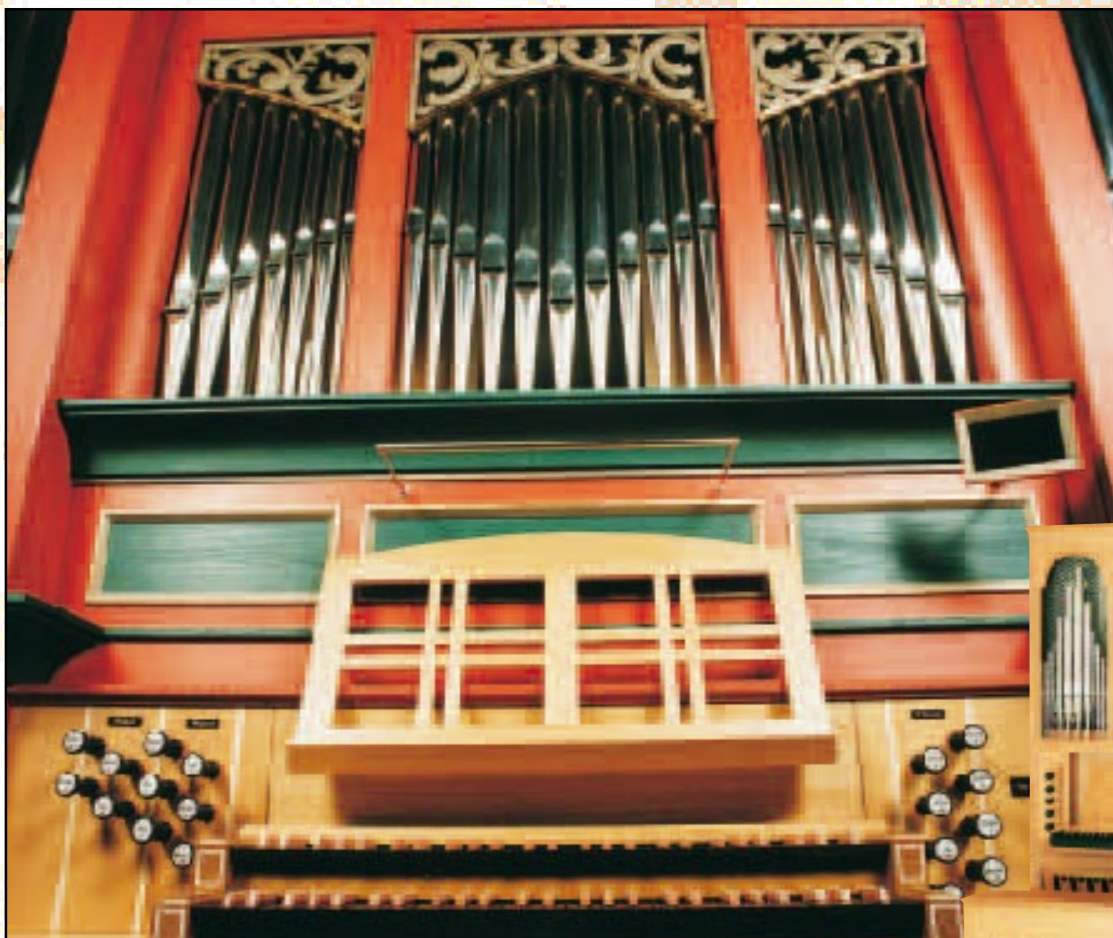
Hünfeld, Kath. Stadtpfarrkirche St. Jakobus, III/45.
Erbaut 1979, Disponent: Dechant Schmalbauch (†).
Gehäuse aus Eichenholz, Schnitzwerk aus Linde,
Oberflächen farblich gefaßt.



Münnnerstadt,
Kath. Stadtpfarrkirche, II/10.
Fahrbare Chororgel vor dem
Riemschneider-Altar. Vorderansicht.



Rückansicht: Regal 8' über
Man. II mit Schweller.



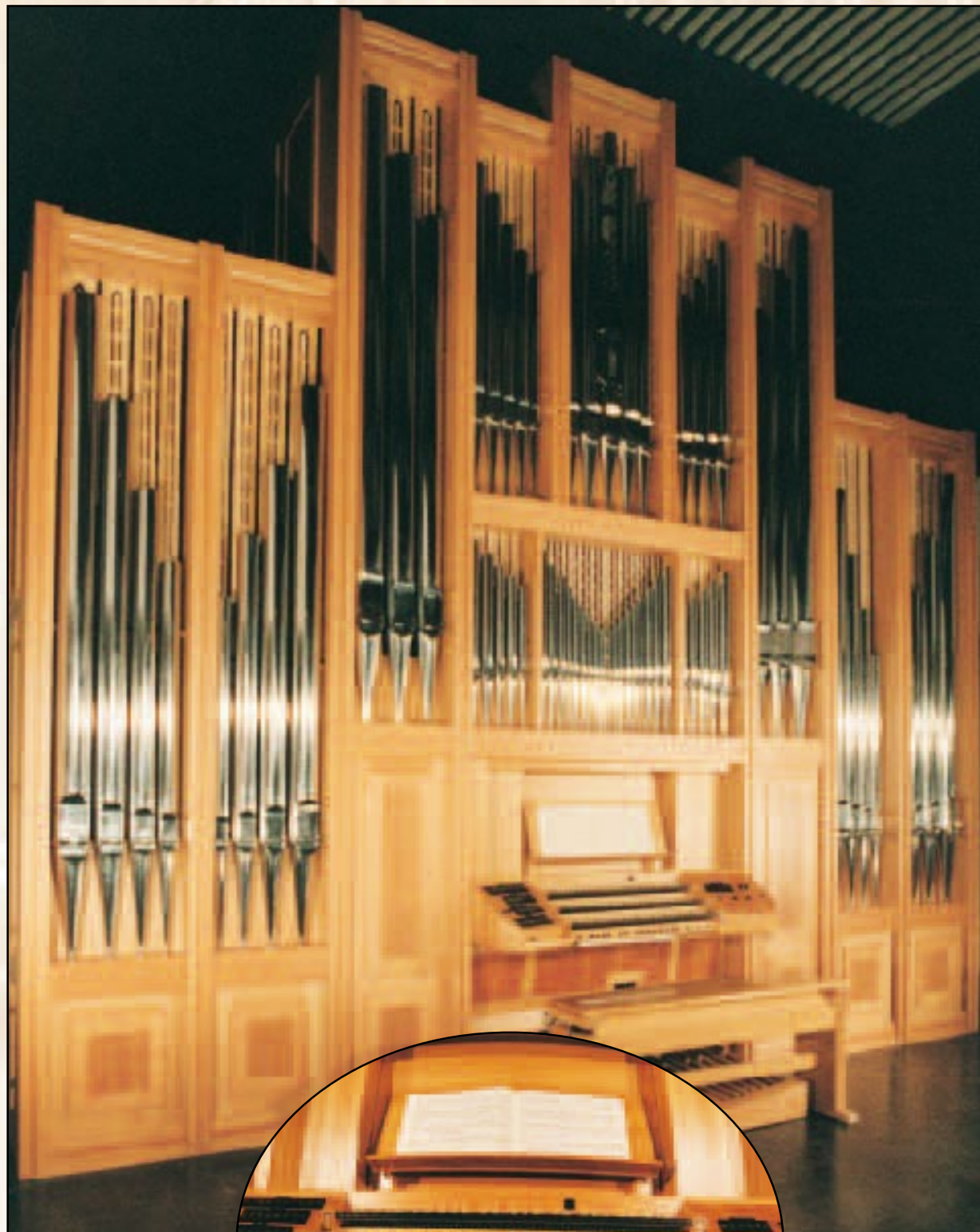
Hallerndorf bei Bamberg,
Detail: Spielanlage.

Orgelpositiv: *München-Freimann*,
Collegium Oecumenicum I/5,
erbaut 1988. Variante: 3 bis 7 Register.



Hamburg-Rissen,

Ev. Johanneskirche, III/27. Erbaut 1996. Orgelgehäuse aus Lärchen- und Wacholderholz, Ornamentik aus Ahorn.



Rhoen Organs Resound on the Elb

Hey's foundation is the virtually unparalleled local tradition. It is the basis of the authenticity that has made the Hey workshop's services increasingly attractive in other regions as well.

Positive organs and chest-type organs by Hey sounded out at the 1995 Protestant Church Congress in Hamburg and the 1997 Congress in Leipzig. Above all else, these demand economy of means. Space requirements must be minimized, but not at the expense of a full, rich tone.

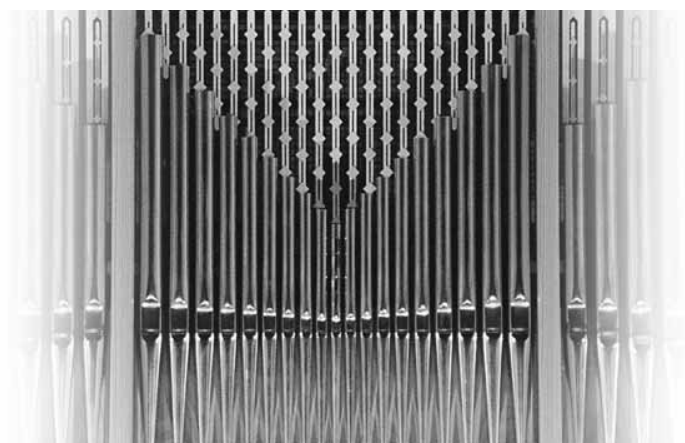
Due to his wealth of experience and competence in organ building, Hey was also able to make a name for himself as a builder of smaller organs, e.g., for choral and orchestral accompaniment.

The South German organ builder was also commissioned to build a large church organ in Hamburg:

"In the Johanneskirche in Hamburg-Rissen, we faced the challenge of equipping a relatively small and acoustically dry sanctuary with an instrument with a clear, full tone emphasizing fundamentals. The Rissen Organ, which is used not only for concerts and liturgical accompaniment, but also as a teaching instrument for organists, was dedicated in 1996. The reactions

tell us that we apparently did justice to the task. We succeeded in setting our own accent in an organ landscape, influenced by figures such as Arp Schnitger, with one of the most abundant traditions in all of Germany."

The most important regional orders in the last few years include, among others, the organs at the Stadtkirche in Bad Windsheim (IV/60), the Stadtpfarrkirche in Kronach (III/38), the Paulanerkirche in Amberg (III/41), the Dreifaltigkeitskirche ("Trinity Church") in Bad Berneck (III/28), the Trinitatiskirche ("Trinity Church") in Sondershausen (III/49), the Martin-Luther-Kirche in Lichtenfels (III/32),



Organ-Pipes in Rissen.

the Protestant Stadtkirche in Bad Neustadt/S. (III/35), St. Jakobus in Hünfeld (III/46), the Protestant Stadtkirche in Bad Steben (III/ 37), St. Joseph's in Fulda (III/36), and the Pilgrimage Church in Bad Königshofen-Ipphausen (II/18).

"We have a personal relationship to every single organ we build."

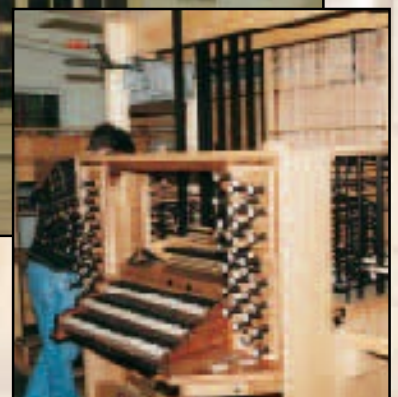
Herbert Hey



Amberg, Paulanerkerkirche
II/41, erbaut 1988.
Orgelgehäuse von 1888.



Sondershausen/Thür.,
Ev. Trinitatiskirche, III/46. Erbaut 1997 als Hey-Opus Nr. 320.
Orgelgehäuse von Christoph Junge, 1681, Orgelmacher aus Merseburg.



Werkstattaufnahme:
Spielanlage Sondershausen.



Herpf/Thür., Ev. Kirche, II/21.

Erbaut 1757 von Joh. C. Romel/Roßdorf.
Erhaltungsmaßnahmen ab 1995.



Oberwaldbehrungen bei Ostheim, Ev. Kirche, I/12.

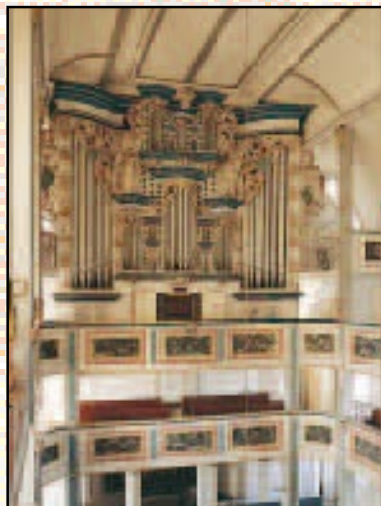
Renaissance-Organgehäuse
1673 von Joh. Chr. Hart,
Kaltensundheim/Thür.,
Neuanschaffung 1772/74.
Restaurierung 1989.



Wassermungenau, Ev. Kirche, II/27. Erbaut 1992, Organgehäuse um 1860.



*Töttleben bei Erfurt,
Ev. Kirche, "Bach-Organ" II/14.
Erbaut 1722 von Joh. G.
Schröter/Erfurt.
Restaurierung 1994.*



*Kerspleben bei Erfurt,
Ev. Kirche, II/30.
Erbaut 1863 von den Gebr.
Witzmann/Stadtilm.
Erhaltungsmaßnahmen 1993*



*Klettbach bei Erfurt,
St. Trinitatis, II/16 mit
Glockenspiel. Erbaut 1764 von
Joh. G. Schröter/Erfurt.
Restaurierung 1993.*

Preserving Cultural Treasures

Preserving the historic organ landscape represents a tremendous challenge for Hey. Thus careful maintenance, servicing, and repair of instruments is every bit as important as manufacturing new organs.

Old organs and their master builders must be acknowledged and respected. This is one of the most important tasks of an organ building workshop, especially in the present day. Restoration demands maximum sensitivity, meticulousness and skill in using old materials and working methods. The Heys are familiar with the old masters of the Franconian (Main), Hessian, and Thuringian organ building, last but not least because of their own great tradition.

German reunification has also reestablished ties to the great Thuringian tradition of organ building. Before the former inter-German border was established, the firm's present-day location in Urspringen/Rhoen used to belong to the Meiningen Administrative District in Thuringia.

Hey has recovered a bit of its own tradition. That is one more reason to look forward to the future.

The 300th Hey organ was dedicated in 1994. Hey has rebuilt, expanded, and restored countless other organs. In all, the Hey workshop currently attends to more than 450 organs.

Preserve, protect, and renew - this remains Hey's motto.

"Constant quality, continually checking our highest standards to see if we measure up - this is the only way to prove that we are worthy of the trust our clients place in us and equal to the justifiably high demands they make of us."



At Hey Organ Builders, it is our pleasure to help You come to an informed

- *construction of new organs*
- *restoration*
- *consulting*
- *rebuilding, maintenance, service*
- *small organs and chest-type organs*
- *organs for hire*

Vorra,

Ev. Marienkirche, III/17,
Koppelmanual.
Gehäuse 1854 von Bittner/
Nürnberg. Erbaut 1993.



Hallerndorf bei Bamberg,
St. Sebastian, II/17. Erbaut 1997.

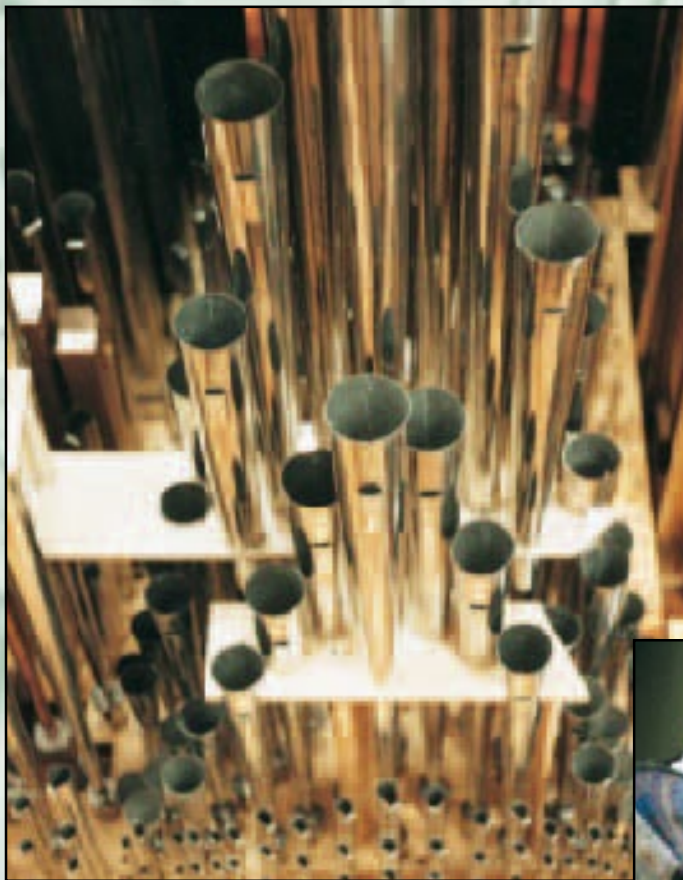


Hey-Trubenorgel
mit 2 bis 6 Register.
Ausführung und Disposition variabel.



Kleinorgelbau:
Das kleine „Bibelregal“,
Privatbesitz.
Details: Bälge und
Tastatur, Regal als
„Buch“ geschlossen.





Detail: Pfeifenwerk mit 16' und 8' Zungen.



Völkershausen bei Ostheim/Rhön,
Ev. Kirche, I/11. Erbaut 1730 von
E. Döring/Ostheim/Rhön.
Restaurierung 1988.



Orgelbaumeister und Intonateur Erhard Hey.



Bad Neustadt/Saale, Ev. Stadtkirche, III/35, erbaut 1983.



Kaltensundheim/Thür., St. Albanus, II/23. Erbaut 1742/43 von E. Döring/Ostheim/Rhön, Restaurierung ab 1994.

Impressum:

Konzeption & Gestaltung: Fessel + Steglich, Hamburg
Art Direction: Imke Peters, Hamburg
Text: Ludwig Seyfarth, Hamburg



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