




Hey
Orgelbau

HEY PIPE ORGANS



Herbert Hey



Thomas Hey



Christian Hey



AN ILLUSTRIOUS TRADITION

135 Years

**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 (Hesse) 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. 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 Rhoe 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 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 Rhoe since 1963. Today it is run by Herbert Hey, whose sons Thomas and Christian are carrying on the business into the sixth generation.

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.

Hey Orgelbau – Family owned and operated for six generations.

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**”.

Caption

1.) Oberhausen, Christuskirche, III/32



THE ORGAN – THE SOUL OF THE SANCTUARY



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.

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.



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 pipe 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 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.

Caption

1.) Seeheim-Jugenheim, St. Bonifatius, II/16

2.) Oberhausen, St. Johannes Evangelist, II/24

3.) Reckendorf, St. Nikolaus, II/22

4.) Oberthulba, St. Johannes, III/37

5.) Bad Königshofen, School of Music, II/17

6.) Leutershausen, St. Bartholomäus, II/19

7.) Mellrichstadt, St. Kilian, III/42



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THE FRONT – THE THRONE OF THE KING OF INSTRUMENTS

The core of Hey Organ Builders, indeed the foundation of our company lies in our strong, virtually unparalleled local tradition. It is this basis, this authenticity that has made Hey's workshop services increasingly attractive in other regions of the world.

The South German organ builder was commissioned to build a fine church organ for the Catholic Church in Pyeongnae, Korea. We have devised a particularly comprehensive fusion and mixing capability to the registers without losing focus on the key property of each individual stop: **Its character.**

An instrument should be consistent and independent in itself – but above all, it must articulate its spirit to the listener and inspire the organist.

Consistent high quality, continuous checking of our high standards to ensure 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 high demands they make of us. We have a personal relationship to each and every organ we build.

The new organ is a handcrafted instrument of great artistic value, and will be cherished for generations to come.

SOLI DEO GLORIA



HEY ORGANS ARE A “RESOUNDING”
SUCCESS IN KOREA



INNOVATION AND TRADITION EMBRACE

Due to his wealth of experience and competence in organ building, Hey was able to make a name for himself as a builder of exceptional and inspired pipe organs.

It is a great honour and no small challenge to be allowed to create a magnificent and unique pipe organ for the Expo 2012 in Yeosu, Korea. It is an instrument that seeks to capture the spirit of the world exposition using innovative techniques and fresh, new designs combined with well proven and time tested traditional organ construction.

The eloquence of Musica knows no borders, and so we are always thrilled to walk new paths in organ construction while carrying Wilhelm Hey's heritage into the 21st century. The Expo Organ “pushes the envelope” of physically possible techniques of organ building and will probably be the world's largest musical instrument.

Hey aims to craft pipe organs with an attitude, to set the organist free and inspire the creative process: reaching out and touching people's hearts is the challenge we face, and we strive and are determined to do no less.

CARPE DIEM



HEY PIPE ORGANS

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