

Specifications of the Organ in Mellrichstadt St. Kilian

I. Manual, HAUPTWERK, C - g'''

1.	BORDUN	16'
2.	PRINCIPAL	8'
3.	VIOLA DA GAMBA	8'
4.	COPEL	8'
5.	OCTAVE	4'
6.	FLÖTE	4'
7.	QUINTE	2 2/3'
8.	OCTAVE	2'
9.	WALDFLÖTE	2'
10.	MIXTUR V	1 1/3'
11.	TROMPETE	8'
	Tremulant	

II. Manual, SCHWELLWERK, C - g'''

12.	GEDACKTFLÖTE	16'
13.	HOLZPRINCIPAL	8'
14.	ROHRFLÖTE	8'
15.	SALICIONAL	8'
16.	VOIX CÉLESTE	8'
17.	OCTAVE	4'
18.	GEDACKT	4'
19.	NASARD	2 2/3'
20.	FLAGEOLETT	2'
21.	TERZ	1 3/5'
22.	SIFFLÖTE	1 1/3'
23.	PLEIN JEU V	2 2/3'
24.	TROMPETTE HARMONIQUE	8'
25.	HAUTBOIS	8'
	Tremulant	

PEDALWERK, C - f'

26.	VIOLONBASS	16'
27.	SUBBASS	16'
28.	QUINTBASS (vakant)	10 2/3'
29.	OCTAVBASS	8'
30.	GEMSHORN	8'
31.	BASS FLÖTE	4'
32.	CHORALBASS	4'
33.	MIXTUR IV	2 2/3'
34.	POSAUNE	16'

III. Manual, CHORORGEL, C - g'''

35.	SUAVAL	8'
36.	SINGEND GEDACKT	8'
37.	PRINCIPAL	4'
38.	QUERFLÖTE	2'
39.	OKTÄVLEIN	1'
40.	TERZZIMBEL III	1/2'
41.	VOX HUMANA	8'
	Tremulant	

PEDAL, C - f'

42.	ZARTBASS	16'
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Couplers: III/I, III/II, II/I, III/P, II/P, II4'/P,
II4'/II, II4'/I, II16'/II, II16'/I

4000 Setter Combinations



Presents

J. David Hart

**Fellow American
Guild of Organists**

**Recorded at
the Hey Organ
of St. Kilian,
Mellrichstadt**



**AMERICAN AND EUROPEAN
CHURCH SOUNDS EMBRACE**

The Pipe 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 pipe 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".



The Organ Builders 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 Rhön, 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.

A Word from J. David Hart, FAGO, US Representative of Hey Orgelbau

My first experience with Hey Orgelbau was one of the most magnificent musical experiences of my life. Not only did I have the opportunity to make this recording, but I also was invited to see and hear many installations throughout Germany.

The organs are not the typical "German" instruments which I was so used to hearing in the 1970's and 1980's. Instead, a very solid foundation sound provides the undergirding for these instruments. The mixtures are silvery but never harsh, and the reeds have the fiery quality (without so much "buzz") which allows the Artist to perform music of all periods.



It is my belief that those who experience the sounds of Hey Organ will be moved very deeply.

HEY ORGELBAU
GERMANY

Hauptstr. 34
97645 Urspringen/Rhön
Tel.: +49(0)9779/322

Musical-Arts, LLC
USA
8280 Kingsdale St
Spring Hill, FL 34608
352.584.8752

hey.orgelbau@t-online.de
www.hey-orgelbau.com

info@organ-builders.com
www.organ-builders.com

Hey 파이프 오르간 한국지사
주 소 인천시 남동구 간석 3 동 85-7
전 화 0505-795-4525
팩 스 0505-554-7878
H. P 010-3930-4288

pipeorgan@mail.com
www.pipeorgankorea.com

AMERICAN AND EUROPEAN CHURCH SOUNDS EMBRACE

... J. David Hart plays an Organ of Hey Orgelbau ...

1.	FANFARE John Cook	5:24
2.	FANTASIA in F minor, K. 594 Wolfgang Amadeus Mozart	1:59
3.	Adagio	4:13
4.	Adagio	2:12
5.	THANKSGIVING Richard Purvis	5:20
6.	CROWN HIM WITH MANY CROWNS J. David Hart	2:01
7.	IT'S WELL WITH MY SOUL J. David Hart	2:57
8.	AMAZING GRACE J. David Hart	2:06
9.	TOCCATA AND FUGUE in D minor, BWV 565 Johann Sebastian Bach	2:44
10.	Toccata	6:21
11.	PIÈCE HÉROIQUE César Franck	7:59
12.	YE SWEET RETREAT William Boyce, arr. Virgil Fox	4:30
13.	ELEGY George Thalben-Ball	4:02
14.	CARILLON DU LONGPONT Louis Vierne	3:20
15.	IMPROVISATION J. David Hart	5:22

Theme: Lobe den Herren, den mächtigen König