

ABSTRACT

"WITH RARE DILIGENCE AND ACCURACY" – THE ORGAN BUILDING OF PETER ADOLPH ALBRECHTSEN in the Context of Nineteenth-Century Danish/Norwegian Organ Culture. Dissertation in English by Hans Jacob Høyem Tronshaug. 24+463 pages. Skrifter från Musikvetenskapliga institutionen, Göteborgs universitet, nr 67, Göteborg 2001 (Studies from the Department of Musicology, Göteborg University, no. 67, Göteborg 2001). GOArt Publications, no. 7, 2001. ISBN 91-85974-61-7, ISSN 0348-0879. Available from the Department of Musicology and GOArt, Box 200, S-405 30 Göteborg.

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The goal of this study is to establish knowledge about how a North-German/Danish organ building tradition developed during the first half of the nineteenth century, by describing the practice of the Danish-Norwegian organ builder Peter Adolph Albrechtsen (1805–59) in its historical context.

An organ building tradition is formed by a chain of organ builders within one region, profiting from each other's experiences and developing the trade similarly over generations. Albrechtsen's teachers, Jürgen Marcussen and Andreas Reuter, developed their own tradition rooted in old craftsmanship combined with ideas received from both French and German traditions. Albrechtsen passed on the tradition to his Norwegian pupils, of which Claus Jensen (1815–92) continued the tradition most faithfully. Three central parts of the organ-building practice of all times have been the scaling of the principal stops, the scaling and planning of the windchests, and the planning of the wind system. The core of the trade, by some theorists called the *Arcanum*, was taught by the masters to selected apprentices and thereby concealed from common knowledge.

Great changes occurred within the organ-building trade during the first half of the nineteenth century, initiated by theorists such as Töpfer, Kützing, and Seidel, leading to the establishment of a new *Arcanum* all over Europe. Albrechtsen, although living in the periphery, represented a continental organ building tradition, and can be used to assess the effect of the theorists' influence on the craft. The present study examines whether Albrechtsen reflected standards described by the theorists mentioned above or if he stuck to methods described by older masters like Dom Bédos and Sorge, and also whether Albrechtsen assimilated what he had learned in the Marcussen & Reuter workshop or turned to other methods.

Albrechtsen's efforts are seen in the context of nineteenth-century Danish/Norwegian organ culture. In order to map factors which influenced Albrechtsen's organ building, the well-documented organ project in the New Church in Bergen has been used as a case study.

Important source material includes notebooks in which Jürgen Marcussen and Andreas Reuter describe some of their organ-building practice. By combining the information from these notebooks with observations on preserved instruments built by Albrechtsen, his pupil Claus Jensen, and Marcussen & Reuter, it has been possible to describe in detail methods applied by these organ builders. The author shows that some of these methods were strongly influenced by theorists of the late eighteenth and early nineteenth centuries.