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## Features

### Not only for specialists, but also expressly for laypersons

#### OVERVIEW

- 1 The genesis of the 2016 Klais organ
- 2 The technical equipment of the console
- 3 Four sound groups  
Each group has unique stops with special names  
Where does the Quintatön register belong?
- 4 The inner workings of this organ
- 5 A new understanding of the organ:  
Vertical understanding of sound vs. horizontal understanding of sound
- 6 Vocal and instrumental understanding of sound
- 7 Touch, articulation and dynamics  
Bach's ideal is the *cantabile* playing style
- 8 Colours and shapes
- 9 Three sound styles in Europe  
Are they in opposition to each other or in connection with each other?  
A little sound story
- 10 The so-called "foreign effect" and:  
Why did contemporaries shake their heads when they saw Bach  
choose stops at the organ, but agreed with it as soon as they heard it?
- 11 Key sounds // Bridging registers between Baroque and Romanticism //  
Border regions
- 12 So what is the art of registration?

- 13 The „foreign effect“ as a harbinger of the register crescendo  
From the 18th century onwards, the organ took over the monastery music in some places.  
The role of the orchestra. Was the organ the harbinger of the later orchestral crescendo?  
Or has the organ, as some claim, become a decadent imitation of the orchestra?
- 14 The organ of the future - can there still be new, unheard-of sounds?