

Nederland

Uithuizen



Nederland

Uithuizen Jacobikerk, Arp Schnitger

Niederlande

Uithuizen Jacobikerk, Arp Schnitger

Netherlands

Uithuizen Jacobikerk, Arp Schnitger



VOXUS

VIRTUAL ORGANS

Pays-Bas

Uithuizen Jacobikerk, Arp Schnitger



Uithuizen Jacobikerk, Arp Schnitger

User Manual v1.0.0

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Section I: Welcome

Welcome to the Arp-Schnitger-Orgel Uithuizen sample-set and congratulations on your purchase! The Arp-Schnitger-Orgel Uithuizen sample-set is a virtual pipe organ chromatically sampled stop-by-stop. The organ has 28 speaking stops, 39 ranks of pipes, 1800 pipes, tremulant, 2 manuals and pedal. The organ was built in 1701 by Arp-Schnitger and restored between 1987 and 2001 by Berhardt Edskes.

Highlights

The sample-set has many special and unique features, including:

- Six channels (three stereo channels) of chromatically sampled stop-by-stop pipes.
- Left/right screens are optimized for single and dual touchscreens in landscape and portrait orientation.
- The console has been implemented as a virtual screen.
- Simple screen in both landscape and portrait orientation.
- The sample-set offers recorded tremulants for all stops.
- Settingscreen with Audio Mixer with user presets

Section II: Requirements

Hardware and Software Requirements

The Arp-Schnitger-Orgel Uithuizen sample-set requires the Advanced Edition of the Hauptwerk™ 5 (or higher) virtual pipe organ software, available for both PC and Mac computers from Milan Digital Audio. Hauptwerk™ 5 is supported on Apple computers running macOS X 10.13.6 'High Sierra', macOS X 10.14.6 'Mojave', macOS X 10.15.7 'Catalina', macOS 11.7.9 'Big Sur' or macOS 12.6.8 'Monterey' and on personal computers running 64-bit Windows 11, 64-bit Windows 10 or 64-bit Windows 7. A high-performance computer is required to experience full, flawless and convenient operation of this sample-set. As the Advanced Edition of the Hauptwerk™ 5 virtual pipe organ software is copy protected, an iLok account is required. Hauptwerk is licensed either by means of an iLok dongle (v2 or v3), or via 'iLok Cloud'. The Norden sample-set license can be stored either on an iLok dongle or in the iLok cloud.

Storage (Hard-Disk or SSD)

A minimum of 60 GB of free storage space is required to use Hauptwerk with the Arp-Schnitger-Orgel Uithuizen sample-set. The installation package requires almost 30 GB of free storage space, you must to add another 16 GB (sample resolution 16-bit, lossless compression, all available sample loops, all available release samples, no recorded tremulants) to 30 GB (sample resolution 24-bit, lossless compression, all available sample loops, all available release samples, recorded tremulants) for the cache file. Only the speed of your storage device determines the time it will take Hauptwerk to load the sample-set; real-time performance should not be affected once the sample-set is loaded into memory. SSD drives can be used if you want sample-sets to load quickly. For further information please refer to the Hauptwerk User Guide.

RAM and Number of Loadable Stops

Since Hauptwerk™ loads the sample data into the computer's random access-memory (RAM) — for performance reasons the software does not stream data from hard disk or SSD — the amount of (free) RAM determines the number of stops, that can be loaded for playing at a given time. Hauptwerk™ allows loading sample-sets with different options for each rank, providing the opportunity to balance the number of loadable ranks with varying levels of realism (e.g., for ing RAM it is possible to load only single release samples). Loading all ranks in their most complete multi-looped versions with full release samples will require significantly more RAM than loading them with single loops and / or truncated release tails. It is highly recommended to load the sample-set with the highest possible sample resolution, all loops and all releases. Fully loading the sample set at 16-bit (compressed) requires ? GB of RAM of free memory (excluding Windows and Hauptwerk).

Please refer to the Hauptwerk™ User Guide for a detailed description on how to maximize performance on your computer using these features.

Please refer to the VOXUS Virtual Organs website for further information about RAM requirements.

CPU and Polyphony

It is essential that your computer has a high-performance CPU to experience full polyphony without dropouts or audio distortion. When multiple stops are used and numerous notes are played simultaneously, a substantial polyphony is necessary. We suggest setting the polyphony to a minimum of 4,600.

Note: Polyphony is defined as the number of stops being selected times the number of notes played per stop, including the duration release tails to sound, at any given time. Playing a rapid sequence of staccato chords in tutti can exert considerable strain on your computer, as the lingering release tails continue to sound with

each new chord. For optimal performance, we advise using a 4-core CPU or higher, along with the maximum affordable amount of RAM. Greater CPU power allows for increased polyphony capacity. Please refer to the Hauptwerk™ User Guide for a complete description of how to achieve maximum polyphony with your computer.

Section III: Installation

Installation of the sample-set

Installing the Arp-Schnitger-Orgel Uithuizen sample-set requires that you own a registered and installed copy of the Hauptwerk 5 (or higher) virtual pipe organ software and a registered iLok account. The software is available for download or on a USB stick. An iLok license specifically for Arp-Schnitger-Orgel Uithuizen must be obtained prior to installing the sample-set. If you received the Arp-Schnitger-Orgel Uithuizen sample-set as a downloadable product, please make sure that you download all installation files before you begin with the installation. You must place all files into the same folder. If you received the sample-set on a USB stick it is highly recommended to copy all files into a folder on your hard disk.

1. Launch the Hauptwerk software.
2. From within Hauptwerk go to the File menu and select "*Install organ, sample-set, temperament or impulse response ...*"
3. The program will prompt you to select the file to install.
4. Navigate to the folder with the installation files and select the first file to install.
5. Click "*Open*" and then click "*OK*" on the next screen.
6. After Hauptwerk has finished installing the selected file proceed with the installation of the next file.

Section IV: Using the sample-set

Screens

A total of six different screens have been implemented in the sample-set. See Table 1 for detailed information about the screens.

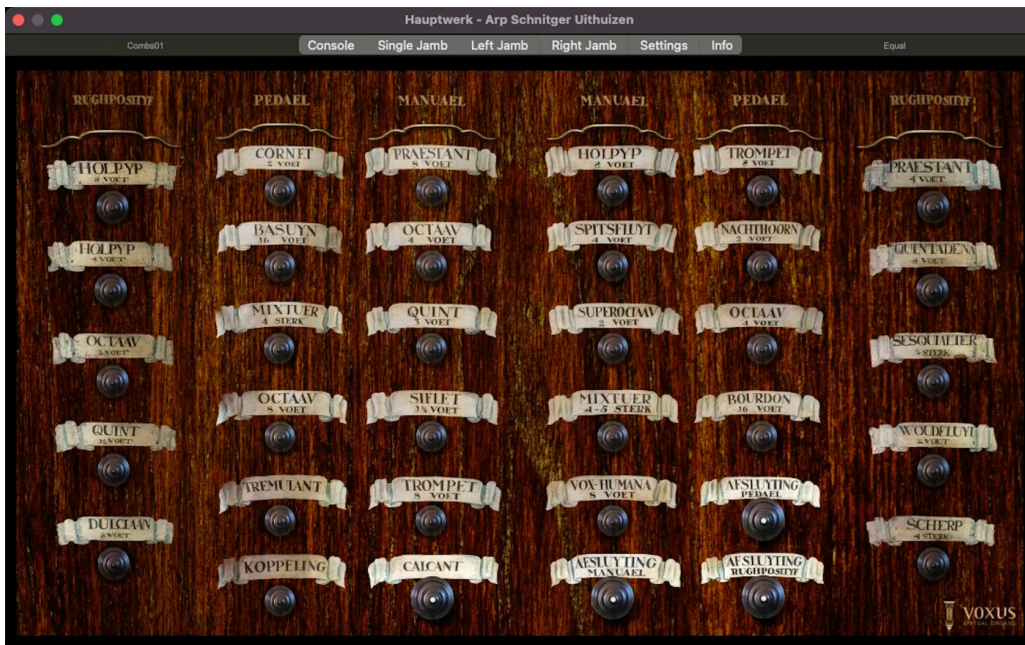
Table 1: Screens for the Arp-Schnitger-Orgel Uithuizen sample-set. L = landscape screen, P = portrait screen

Screen	Description	L	P
Console	Photorealistic representation of the console (landscape screen)	●	
Single Jamb	Stop screen optimized for readability for single screen (landscape screen)	●	
Stops L	Representation of the left jamb of the console	●	●
Stops R	Representation of the right jamb of the console	●	●
Settings	User programmable Audio Mixer with presets	●	
Info	Picture with organ information	●	●

Single Jamb

On the additional Single Jamb screen, all stop buttons are combined on a single screen with exactly the same layout as on the console in Uithuizen.

Figure 1: Single Jamb screen



Settings Screen

On the settings screen, it is possible to adjust the Arp-Schnitger-Orgel Uithuizen sample-set to personal taste. On this screen it is possible to create a mix of the 6 different audio channels. Three pre-programmed presets and three custom programmable presets are available. It is also possible to adjust the volumes of the various noises.

Figure 2: Settings screen



Audio Levels

The microphone numbering here corresponds to the channel numbering in the sampleset.

Direct: Directly opposite of the Hauptwerk division

Front: Middle of the church

Rear : Nave

With the adjustment of the audiolevels it is easily possible to set the proportions per division to one's own taste.

Presets

Three audio mixer presets are pre-configured and cannot be changed. In addition, three user-configurable audio mixer presets are available. To save a custom preset, adjust the mixer as desired, then press the "Save" button to the right of the corresponding memory button (Memory I–III). To recall a saved preset, simply press the appropriate memory button.

Noises

In the noises framework, it is possible for the user to completely disable certain noises or change their volume. These adjustments are of course also possible in Hauptwerk's voicing screen but set it directly for all channels at once. The noise settings are also included in the three audio mixer presets.

Couplers

Except for sliding coupler II/I, the original instrument, like most north German organs of the period, possesses no other couplers. The "missing" standard couplers can still be utilized via Hauptwerk's internal coupler functionality.

They are also stored in the Generals and in the Setter. In our opinion, when using the extra couplers a part of the original sound is lost.

Section V: Additional Info

Temperament file

Included in the installation packages of the Uithuizen sample set is a special temperament file. This temperament file is of the current temperament of the Uithuizen organ. It concerns a Vallotti temperament (a 1/6th comma well-temperament). Its pitch is set one semitone above standard modern pitch ($a^1 = 440$ Hz), meaning it sounds at roughly $a^1 \approx 466$ Hz. When the original organ temperament is chosen, there may be slight detuning in the sound. Should tighter tuning be desired, it is possible to load Uithuizen's special temperament file using the Hauptwerk Pitch menu.

General Combinations

The Arp-Schnitger-Orgel Uithuizen sample set includes 20 general combinations. These cannot be MIDI learned from the sample set screens, but they can be assigned via Hauptwerk's touch menu.

Tremulants per division

In this sample set, you can use the tremulants on a per-division basis. There are no separate buttons available in the sample set for this purpose. These can be MIDI-mapped from the "Stop/Coupler/Tremulant Switches and Pistons/Buttons" screen found in the Organ Settings menu.

Section VI: Jacobikerk (Uithuizen)

The Jacobikerk in Uithuizen, in the province of Groningen, is one of the finest examples of a medieval village church in the northern Netherlands. Although it is widely known as the Jacobikerk (St. James' Church), historical seals and archival records suggest that the church was originally dedicated to Saint Dionysius, making its official medieval patron most likely Dionysius rather than St. James. This question of dedication has been debated for centuries.

The present church was originally built between 1225 and 1250 in a late Romanesque style. However, the tuff-stone base of the tower dates from before 1200, indicating that an even earlier stone church stood on the site. The parish itself is believed to have been founded in the eleventh century.

Over the centuries, the church was enlarged several times. Around 1450, a Gothic choir with a polygonal eastern apse was added, and the original small Romanesque windows were replaced by large pointed Gothic windows. Around 1550, a Gothic sacristy or chapel was constructed on the north side of the choir. Finally, in 1793–1794, a north aisle was added, giving the church much of its present appearance. The tower, originally about the same height as the nave, was raised in brick during the seventeenth century and acquired its current silhouette.

The interior reflects the influence of the noble Alberda family, owners of the nearby Menkemaborg estate from the late seventeenth to the early twentieth century. They financed much of the church's magnificent Baroque furnishings, including the richly carved lord's pew (1703) and the elaborate pulpit with baptismal enclosure (1713). Both are attributed to the Groningen architect and sculptor Allert Meijer, with decorative carving by Jan de Rijk. The church also preserves remarkable medieval wall and vault paintings dating from the fifteenth century, depicting scenes including Christ, Adam and Eve, St. James, and St. Catherine. These paintings survived the Reformation and contribute significantly to the church's historical and artistic importance.

During the Second World War, the church's original bells were confiscated and melted down by the occupying forces. After the war, they were replaced with new bells. Between 1972 and 1977, the entire church underwent a major restoration that safeguarded the medieval building for future generations. In 2010, ownership of the Jacobikerk, together with its tower and churchyard, was transferred to the Stichting Oude Groninger Kerken (Old Groningen Churches Foundation). The church continues to be used by the local Protestant congregation while also serving as an important cultural monument, concert venue, and visitor attraction.

Figure 3: Facade Arp-Schnitger-Organ



Arp-Schnitger-Organ Jacobikerk Uithuizen (EN)

The organ of the Jacobikerk in Uithuizen, located in the Dutch province of Groningen, is one of the finest and best-preserved instruments created by the renowned organ builder Arp Schnitger. Completed in 1701, the organ has 28 stops distributed across two manuals and pedal, and is regarded as a masterpiece of the North German Baroque tradition. Its exceptional state of preservation has made it an important reference point for twentieth-century organ building and for the reconstruction of lost stops in other Schnitger instruments.

Although documentary evidence indicates that an earlier organ existed in the church during the seventeenth century, Schnitger did not reuse any material from the predecessor instrument. In 1699, the church council commissioned him to build an entirely new organ with 27 stops. During construction, Schnitger added an extra stop at his own expense, resulting in the present specification of 28 stops. At the time of its completion, the organ was the largest village church organ in the Netherlands.

The magnificent case was designed and built by cabinetmaker Allert Meijer and is considered one of the finest examples of Dutch Baroque organ architecture. Both the Manuael and the Rughposityf are arranged in five sections, crowned by an elevated central tower and flanked by trapezoidal side towers—an unusual feature in Schnitger's work, as he more commonly employed pointed side towers. Richly carved acanthus ornamentation, elegant scrollwork and musical angel figures adorn the façade. The coat of arms of the noble Alberda van Menkema family rises above the central tower of the Rückpositiv, reflecting the patronage that supported the instrument's creation.

Over the centuries, the organ underwent several repairs and modifications. The organ builder Albertus Antonius Hinsz carried out important maintenance in 1747 and 1785 while carefully preserving Schnitger's tonal concept. More extensive alterations followed in the nineteenth century, particularly under Petrus van Oeckelen, who replaced a number of stops and modified parts of the wind system and casework.

A comprehensive restoration campaign returned the organ to its original character. Under the direction of Bernhardt Edskes, the Rughposityf was restored in 1987, followed by the Manuael and Pedael between 1999 and 2001. Lost stops, wedge bellows and keyboards were meticulously reconstructed using surviving historical material and detailed research.

Today, the organ of the Jacobikerk stands as one of the most important surviving works of Arp Schnitger and remains an outstanding monument of European organ culture.

Orgue-Arp-Schnitger Jacobikerk Uithuizen (FR)

L'orgue de la Jacobikerk d'Uithuizen, située dans la province néerlandaise de Groningue, est l'un des instruments les plus remarquables et les mieux conservés réalisés par le célèbre facteur d'orgues Arp Schnitger. Achievé en 1701, l'orgue compte 28 jeux répartis sur deux claviers manuels et un pédalier, et est considéré comme un chef-d'œuvre de la tradition baroque d'Allemagne du Nord. Son état de conservation exceptionnel en a fait une référence importante pour la facture d'orgues du XXe siècle ainsi que pour la reconstruction de jeux disparus dans d'autres instruments de Schnitger.

Bien que les sources documentaires attestent la présence d'un orgue antérieur dans l'église au cours du XVIIe siècle, Schnitger ne réutilisa aucun élément de l'instrument précédent. En 1699, le conseil de l'église lui confia la construction d'un orgue entièrement neuf comportant 27 jeux. Au cours des travaux, Schnitger ajouta à ses propres frais un jeu supplémentaire, portant ainsi la composition à son nombre actuel de 28 jeux. Au moment de son achèvement, il s'agissait du plus grand orgue d'église de village des Pays-Bas.

Le magnifique buffet fut conçu et réalisé par l'ébéniste Allert Meijer et est considéré comme l'un des plus beaux exemples de l'architecture d'orgue baroque néerlandaise. Le Manuel comme le Rughposityf sont organisés en cinq parties, dominées par une tourelle centrale surélevée et flanquées de tourelles latérales trapézoïdales — une caractéristique inhabituelle dans l'œuvre de Schnitger, qui employait plus fréquemment des tourelles latérales en pointe. De riches ornements d'acanthé sculptés, d'élégantes volutes et des figures d'anges musiciens ornent la façade. Les armoiries de la noble famille Alberda van Menkema surmontent la tourelle centrale du positif de dos, témoignant du mécénat qui contribua à la création de l'instrument.

Au fil des siècles, l'orgue fit l'objet de plusieurs réparations et transformations. Le facteur d'orgues Albertus Antonius Hinsz effectua d'importants travaux d'entretien en 1747 et en 1785, tout en veillant à préserver la conception sonore de Schnitger. Des modifications plus importantes furent apportées au XIXe siècle, notamment par Petrus van Oeckelen, qui remplaça plusieurs jeux et transforma certaines parties du système d'alimentation en vent ainsi que du buffet.

Une vaste campagne de restauration permit de restituer à l'orgue son caractère d'origine. Sous la direction de Bernhardt Edskes, le positif de dos fut restauré en 1987, puis le grand clavier et le pédalier entre 1999 et 2001. Les jeux disparus, les soufflets cunéiformes et les claviers furent méticuleusement reconstruits à partir d'éléments historiques conservés et sur la base de recherches approfondies.

Aujourd'hui, l'orgue de la Jacobikerk compte parmi les œuvres subsistantes les plus importantes d'Arp Schnitger et demeure un monument exceptionnel de la culture européenne de l'orgue.

Arp-Schnitger-Orgel Jacobikerk Uithuizen (DE)

Die Orgel der Jacobikerk in Uithuizen in der niederländischen Provinz Groningen zählt zu den bedeutendsten und am besten erhaltenen Instrumenten aus der Werkstatt des berühmten Orgelbauers Arp Schnitger. Das 1701 vollendete Werk verfügt über 28 Register auf zwei Manualen und Pedal und gilt als ein herausragendes Zeugnis der norddeutschen Orgelbaukunst des Barock. Dank ihres außergewöhnlich hohen Anteils an original erhaltener Substanz kommt der Uithuizener Orgel eine besondere Bedeutung zu: Sie diente im 20. Jahrhundert wiederholt als Referenz für den historisch orientierten Orgelbau und lieferte wichtige Anhaltspunkte für die Rekonstruktion verlorener Register in anderen Instrumenten Schnitgers.

Archivalische Quellen belegen, dass sich bereits im 17. Jahrhundert eine Orgel in der Kirche befand. Für den Neubau übernahm Schnitger jedoch keinerlei Material aus diesem Vorgängerinstrument. 1699 erteilte ihm der Kirchenvorstand den Auftrag zum Bau einer vollständig neuen Orgel mit 27 Registern. Noch während der Arbeiten ergänzte Schnitger auf eigene Kosten ein weiteres Register, sodass das Instrument schließlich mit 28 Registern vollendet wurde. Zur Zeit seiner Fertigstellung war es die größte Dorfkirchenorgel der Niederlande.

Das prachtvolle Gehäuse wurde von dem Kunsttischler Allert Meijer entworfen und ausgeführt und zählt zu den bedeutendsten Beispielen niederländischer Orgelarchitektur des Barock. Sowohl das Hauptwerk als auch das Rückpositiv sind fünfteilig gegliedert: Ein überhöhter Mittelturm wird jeweils von trapezförmigen Seitentürmen flankiert. Diese Gestaltung ist für Schnitger bemerkenswert, da er bei seinen Orgelprospekten häufiger spitz zulaufende Seitentürme verwendete. Reich geschnitztes Akanthuswerk, fein geschwungene Voluten und musizierende Engelsfiguren verleihen dem Prospekt seine besondere Eleganz. Über dem Mittelturm des Rückpositivs erhebt sich das Wappen der adligen Familie Alberda van Menkema, deren Patronat bei der Entstehung des Instruments eine wichtige Rolle spielte.

Im Laufe der Jahrhunderte wurde die Orgel mehrfach repariert und verändert. Bedeutende Arbeiten führte der Orgelbauer Albertus Antonius Hinsz in den Jahren 1747 und 1785 aus. Dabei ging er mit großer Zurückhaltung vor und bewahrte Schnitgers klangliches Konzept weitgehend. Tiefgreifendere Eingriffe erfolgten dagegen im 19. Jahrhundert, insbesondere durch Petrus van Oeckelen. Er ersetzte mehrere Register und nahm Veränderungen an der Windversorgung sowie am Gehäuse vor.

Eine umfassende Restaurierung hatte schließlich zum Ziel, den ursprünglichen Charakter des Instruments wiederzugewinnen. Unter der Leitung von Bernhardt Edskes wurde 1987 zunächst das Rückpositiv restauriert. In den Jahren 1999 bis 2001 folgten Hauptwerk und Pedal. Verlorengegangene Register, Keilbälge und Klaviaturen wurden auf der Grundlage erhaltener historischer Substanz, vergleichender Untersuchungen und eingehender Quellenforschung mit größter Sorgfalt rekonstruiert.

Heute zählt die Orgel der Jacobikerk in Uithuizen zu den bedeutendsten erhaltenen Werken Arp Schnitgers. In der außergewöhnlichen Geschlossenheit ihrer historischen Substanz, ihrer klanglichen Konzeption und ihrer prachtvollen äußeren Gestalt ist sie nicht nur ein herausragendes Dokument norddeutsch-niederländischer Orgelbaukunst um 1700, sondern zugleich eines der kostbarsten Denkmäler der europäischen Orgelkultur.

Arp Schnitger-Orgel Jacobikerk Uithuizen (NL)

Het orgel van de Jacobikerk in Uithuizen, in de provincie Groningen, behoort tot de belangrijkste en best bewaard gebleven instrumenten uit de werkplaats van de beroemde orgelbouwer Arp Schnitger. Het in 1701 voltooide instrument telt 28 registers, verdeeld over twee manualen en pedaal, en geldt als een uitzonderlijk monument van de Noord-Duitse barokke orgelbouwkunst. Dankzij de bijzonder grote hoeveelheid oorspronkelijk bewaard gebleven materiaal neemt het orgel van Uithuizen een bijzondere plaats in. In de twintigste eeuw diende het herhaaldelijk als referentie voor de historisch georiënteerde orgelbouw en leverde het belangrijke aanknopingspunten voor de reconstructie van verloren gegane registers in andere instrumenten van Schnitger.

Archiefbronnen tonen aan dat zich reeds in de zeventiende eeuw een orgel in de kerk bevond. Voor zijn nieuwbouw maakte Schnitger echter geen gebruik van materiaal uit dit voorgangerinstrument. In 1699 gaf de kerkenraad hem opdracht een geheel nieuw orgel met 27 registers te bouwen. Tijdens de bouw voegde Schnitger op eigen kosten nog een register toe, zodat het instrument uiteindelijk met 28 registers werd voltooid. Ten tijde van de oplevering was het het grootste dorpskerkorgel van Nederland.

De monumentale orgelkas werd ontworpen en vervaardigd door de schrijnwerker Allert Meijer en behoort tot de belangrijkste voorbeelden van Nederlandse barokke orgelarchitectuur. Zowel het Hoofdwerk als het Rugpositief is vijfdelig opgebouwd: een verhoogde middentoren wordt aan weerszijden geflankeerd door trapeziumvormige zijtorens. Deze vormgeving is binnen het werk van Schnitger opmerkelijk, aangezien hij bij zijn orgelfronten vaker gebruikmaakte van spitse zijtorens. Rijk gesneden acanthusornamenten, sierlijk gebogen voluten en musicerende engelfiguren verlenen het front zijn bijzondere elegantie. Boven de middentoren van het Rugpositief prijkt het wapen van de adellijke familie Alberda van Menkema, wier patronage bij de totstandkoming van het instrument een belangrijke rol speelde.

In de loop der eeuwen werd het orgel verschillende malen gerepareerd en gewijzigd. Belangrijke werkzaamheden werden in 1747 en 1785 uitgevoerd door orgelbouwer Albertus Antonius Hinsz. Hij ging daarbij met grote terughoudendheid te werk en respecteerde Schnitgers klankconcept zoveel mogelijk. In de negentiende eeuw vonden ingrijpende veranderingen plaats, met name door Petrus van Oeckelen. Hij verving verschillende registers en bracht wijzigingen aan in de windvoorziening en de orgelkas.

Een omvangrijke restauratie had uiteindelijk tot doel het oorspronkelijke karakter van het instrument te herstellen. Onder leiding van Bernhardt Edskes werd in 1987 eerst het Rugpositief gerestaureerd. Tussen 1999 en 2001 volgden het Hoofdwerk en het Pedaal. Verloren gegane registers, spaanbalgen en klavieren werden met de grootst mogelijke zorg gereconstrueerd op basis van bewaard gebleven historisch materiaal, vergelijkend onderzoek en uitvoerige studie van de bronnen.

Tegenwoordig behoort het orgel van de Jacobikerk in Uithuizen tot de belangrijkste bewaard gebleven werken van Arp Schnitger. Door de uitzonderlijke samenhang tussen de historische substantie, de oorspronkelijke klankopzet en de monumentale uiterlijke vormgeving is het niet alleen een bijzonder document van de Noord-Duits-Nederlandse orgelbouwkunst rond 1700, maar tevens een van de kostbaarste monumenten van de Europese orgelcultuur.

Stop List

The organ has 28 speaking stops, 39 ranks, 1800 pipes, tremulant, 2 manuals, and pedal:

I. Manuael CDE – c3	II. Rughposityf CDEFGA – c3	P. Pedael C – d1
Prestant 8' (E)	Praestant 4' (S/E)	Bourdon 16' (S/E)
Holpyp 8' (S)	Holpyp 8' (S)	Octaav 8' (S)
Oktaav 4' (S)	Quintadena 8' (S/E)	Octaav 4' (S)
Spitsfluyt 4' (S)	Holpyp 4' (S)	Nachthoorn 2' (S)
Quint 3' (S)	Octaav 2' (S/E)	Mixtuer IV (E)
Superoctaav 2' (S/E)	Woudfluyt 2' (S)	Basuyn 16' (S)
Siflet 1 1/2' (S/E)	Quint 1 1/2' (S)	Trompet 8' (S)
Mixtuur IV-V (S)	Sesquialter II' (S)	Cornet 2' (S)
Trompet 8' (E)	Scherp IV (E)	
Vox Humana 8' (S)	Dulciaan 8' (A)	

	notes
Couplers:	S = Arp Schnitger (1701)
sliding coupler II/I;	E = Bernhard Edskes (1987/2001)

Credits

VOXUS Virtual Organs

Marien Stouten *Recording Engineer*

Bert-Jan de Waard *Programmer*

Roland van den Berg *Audio Engineer*

Recording:

Marien Stouten

Technical Advisor:

Bert-Jan de Waard

Audio Editing:

Roland van den Berg

Demo MIDI-file

Ralph Looij

Graphical User Interface:

Romain Le Norcy

Christoph Schmitz

Programming:

Bert-Jan de Waard

Christoph Schmitz

Photography:

Harm Nieuwenhuijse

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