At the north end of Copenhagen’s city center, nestled peacefully near the botanical gardens on Gøteborgs, lies the Sankt Andreas Kirke. Its exterior, unassaulted by European standards, belies the musical treasures harbored within its cavernous interior, namely a collection of nine small church organs built in the late nineteenth and early twentieth centuries, all of which were collected from throughout Denmark and which represent various Danish builders. These small pipe organs, ranging in size from one to four ranks, comprise Orgel-samlingens A Treasury of Danish Organ Building.

### Historical background

Interested in music since a child, André Palsgård began acquiring and restoring modest pipe organs during the 1970s, even building a larger home to accommodate his growing collection until February 2000, at the time comprising only four organs. The Orgelsamling’s growth and development during the last decade, attributable to the passion and effort of Dr. Palsgård, not only allows scholars and church musicians a glimpse of their organists to campaign for their replacement with more complete, modern instruments, but also serves as an educational, interactive museum by which the pipe organ and its music are promoted.1

#### Nineteenth-century organs

Frederik Nielsen (1844–1903), who had established himself as a piano manufacturer in Copenhagen before adding organbuilding to his marketable skills, established an organ fabrik in Aars, where he published a catalogue with nine different organ models from which to choose: The Bæddskær Kirke organ in the collection, built in 1890, is the first and cheapest of his nine specifications; an 1887 catalogue listed the price as 950 to 1000 kroner. Although the specification of this instrument is Principal 8’, Gedeckt 4’, and Flöte 4’, Nielsen’s catalogue promoted other instruments with a Bordo 16’, a practical advantage for any instrument lacking a pedal division. The lyre desk is located on the side of this rather squat, square instrument, with its multiple Doric columns lending an air of neo-classicism. A number of these instruments have keydesks located on the side, a practical necessity for a small village church with minimal space and possibly no choir loft. In this case, the organ’s original location had been in the back corner on the ground floor, providing sufficient tonal egress as well as allowing the organist to see the chancel.

The Krummerup Kirke organ dates from 1899, when it was built by Christian Anton Schuster (1850–1911) for the Johan P. Andresen & Company. Johan Andresen (1854–1926), an amateur musician, opened a furniture factory in Ringkøbing in 1882 in which he also repaired harmoniums, giving impetus to his interest in building the musical instruments that he called “Orgel-Harmoniums.” Although his firm would build 15,000 harmoniums from 1891, Andresen apparently employed Schuster in his pipe organ division, a fact that might not have been known except for Schuster’s signature within the organ. Schuster’s exact role in the building of...
Born in Denmark, Schuster apprenticed with organbuilders in Copenhagen before settling in Sweden, where his instruments are known. However, between 1896 and 1901 he seems to have built no instruments, although his address in 1898 was in Ringskjøbing, suggesting a connection with Andresen. Both Schuster and Andresen had been in Germany in 1896 to study contemporary building methods, and it is possible they entered into an agreement for Schuster to work at the ANDresen factory. It is also likely that, rather than building new organs for Andresen, Schuster merely assembled them as they were shipped to Denmark from a continental builder, a common business practice in which organ firms engaged.

The late nineteenth century was epochs removed from the outset of the century during which traditional methods of organbuilding continued much as they had for centuries prior. By the turn of the century, industrialization had been incorporated into organbuilding methods, with factories encouraging an economy of scale unimaginable to the provincial builder only decades before. Such industrialization could result in standardization of organs that could be built cheaply, efficiently, and be delivered to their ultimate destination through the clockwork reliability of the European railroad system. Social inter-action, fostered by increasingly reliable forms of transportation and communication, encouraged a free interchange in which organbuilders could learn and employ new ideas. Andresen, for example, toured southern Germany during the summers of 1896 and 1897, visiting significant installations by notable builders in order “to study the new and improved design of church organs.” The Venø Kirke organ, having been placed in two successive churches, a museum, and finally an abbey church before coming into Dr. Palsgård’s possession in 2003, evidences in its compact simplicity the potential Andresen might have seen in the small church market. Requiring no more space than a harpsichord, here was an instrument that could be constructed, slipped, and installed with economical ease.

Technological innovation was a logical consequence of this progressive Zeitgeist, evident in the Indslev Kirke organ, built in 1900 at Roerslev Margarets Pianoforte-og Orgelfabrik at Nørre Aaby. Hans Jørgen Hansen, apparently a largely self-taught builder, studied books on pianos and organs and visited organ factories in Odense and Germany before founding the firm in 1892, building about 6,000 pianos and 70 organs before the company’s closure in the late 1920s. This organ possesses a Bordun 16′ in addition to a Principal 8′, Gedacht 8′, and Flöte 4′ on a slider windchest, boasting also an “adjustable collectiv,” a type of mechanical system reminiscent of the freikombination assists on pneumatic instruments. Each stop knob is paired with a smaller knob situated below. These small knobs may be drawn in order to prepare a new stop combination that is only engaged with the pull of a lever on the organist’s left side. The strength required to engage the adjustable collectiv, as well as its location, suggests that this would have been the task of an assistant in addition to the calcant (bellows pumper) located on the other side of the case, resulting in a four-rank organ requiring no fewer than three people to play! Dr. Palsgård posits that this rather unwieldy arrangement might have been an attempt to imitate the characteristics of pneumatic action without actually having to incorporate the new technology, which only by the turn of the century had reached southern Denmark. Unable to escape
technological progress, the Inblede Kirke organ is one of a 1929 modernization project, which installed swell shutters over the façade pipes, although the swell mechanism has been removed, a superfluous swell pedal remains.

**Later organs**

The Øster Hjermitslev Kirke organ, built in 1902 but acquired by the Orgelsamling in 2007, sits beneath the balcony. Having a Geigenprincipal 8′, Gedackt 8′, and Gemshorn 4′, a pull-down pedalboard had been added but was removed with the restoration. Although its exact provenance is uncertain, with its conspicuous triangular façade it bears a similarity to the organ at the Garder Church in Norway, an instrument built in 1900 by Rieger. So, too, would Rieger have built this instrument under the auspices of Andresen. Dr. Palégard observes that this instrument utilizes slider chests, placed in an organ case typical of Riegers, which normally employed cone chests (Kegelfelle). Interestingly and perhaps surprisingly for organs of such limited tonal resources, none of the instruments has a divided keyboard, as their American contemporaries had been. In his restorations, Dr. Palégard modified the keyboard slightly to generate a more responsive action. The Zachariasen firm traced its lineage to P. F. Demant (1802–1869), a recent Odense builder whose son J. A. Demant (1830–1878) profited from organ work in Jutland where Abcoude, where the Marcussen firm was located, was reappropriated into German territory. After the younger Demant’s death, Frederik Nielsen took over the company, which went bankrupt in 1906 after Nielsen’s own son was unable to maintain the firm. Nielsen’s younger son, A. C. Zachariasen (1857–1954) bought Nielsen’s tools and machines, eventually establishing his

---

**Pipe Organ Collections**

**Berglum Kirke organ, 1903**

**Berglum double-labial pipes**

**Alling Kirke organ, 1906**

**Oland Kirke organ, 1906**

**Oland organ keydesk**

---

**Dr. Palsgård**

In his restorations, Dr. Palégard has noted that the organ was a gift in 1890, with a silver plaque on the keydesk, distinctive character is only enhanced by the medievalism whose primary task is to support the human voice. The Øland Kirke organ, built by AC Zachariasen Orgelbyggerforeningen in 1906 and an early acquisition of the collection, exemplifies the belated adoption of pneumatic technology in Denmark. Although pneumatic action had been developing for almost two decades in the German lands, Denmark had been reticent in exposing the new technology. However, a number of practical reasons had begun to mitigate the predominant use of the slider chest. The gradual installation of furnaces in church buildings, often engaged shortly before a service, resulted in abrupt changes in temperature and humidity to which slider chests were not acclimated, pneumatic action being less susceptible to leaks. Furthermore, the homophonic and colorful textures of Romantic repertoire necessitated playing aids such as octave couplers, freikombinationen, and the Walze or crescendo pedal, all of which could be easily and cheaply achieved with pneumatic action. Smaller instruments, such as those by Zachariasen, were primarily designed for liturgical, not concert use, and pneumatic action was more of a hindrance in terms of increased maintenance and a sluggish key response in the small organs. Dr. Palégard modified the keyboard slightly to generate a more responsive action. The Zachariasen firm traced its lineage to P. F. Demant (1802–1869), a recent Odense builder whose son J. A. Demant (1830–1878) profited from organ work in Jutland where Abcoude, where the Marcussen firm was located, was reappropriated into German territory. After the younger Demant’s death, Frederik Nielsen took over the company, which went bankrupt in 1906 after Nielsen’s own son was unable to maintain the firm. As a consequence of the bankruptcy, organbuilder A. C. Zachariasen (1857–1954) bought Nielsen’s tools and machines, eventually establishing his
own organ factory in which the illustrious organbuilder Theodore Frobenius (1885–1972) was hired in 1907. A. C. Zachariasen had observed and possibly apprenticed with German builders prior to establishing his own firm. His 330 pipe organs include many in Copenhagen and even a large installation in Iceland. Zachariasen himself voicing each instrument. The Øland organ, which was electrified in 1943, has an Italianate instrument. The Øland organ, which Zachariasen himself voicing each pipe organs include many in Copenhagen. Dr. Palsgård hospitably welcomes and demonstrates the organs to an array of visitors, including foreign performers and interested American scholars and organists. His presentation “How Do Organs Speak to Themselves and Each Other?” is aimed toward Danish schoolchildren who are captivated by the organs’ bright colors and gentle sounds. The Orgelsamling presents a busy concert schedule, featuring performances of Danish music as well as transcriptions and even jazz arrangements for these small instruments. The collection even inspired English musician Peter Lea-Cox to compose his Pièce pour cinq orgues, which was first performed on the instruments in September 2003.

The rather esoteric focus of this collection—small organs from fin de siècle Denmark—might seem too abstract to have much appeal in an era characterized by a fascination for that which is increasingly bigger, faster, and louder. Long ago bypassed by popular music as well as by the organbuilding world, these instruments are a tribute to a difficult but not exceedingly different time. Most are the products of an industry struggling to make a profit while attempting to integrate new technologies reflecting increased industrialization. These builders must have striven to maintain their artistic integrity while concurrently attempting to ensure their survival by advertising through new media such as printed catalogues. They reflect a conservative cultural and national identity that was being challenged by foreign interactions, which, over the next several decades, would plunge all of Europe into war. Reflecting the simplicity of the Danish Church, these instruments into war. Reflecting the simplicity of the Danish Church, these instruments quickly signified a time of ecclesiastic hegemony that the twentieth century perhaps represent a time of ecclesiastic hegemony that the twentieth century could no longer hold, a time when Denmark—might seem too abstruse to say will consider the current Dean of the Dallas AGO chapter.

Notes
1. The majority of the information contained in this article was taken from an interview with the author by Dr. André Palsgård at St. Andrews Kirke, June 10, 2010.
2. Scandinavian languages use the post-positive definite article, meaning the definite article (en or et) is placed at the end of the word. Therefore, orgelsamling means “the organ collection” while orgelbog means an unspecified organ collection. Although Danish does not capitalize all nouns, this essay will consider Orgelsamling a proper noun, thus capitalizing it.
5. Ibid. Sf.

Benjamin Kolodziej holds graduate degrees in sacred music and theology from Southern Methodist University, Dallas, Texas, where he has served as a chapel organist since 1999. He is also organist and director of music at Lord of Life Lutheran Church, Plano, Texas, and also the current Dean of the Dallas AGO chapter.

A living legacy
The Orgelsamling’s nine organs are supplemented by seven more instruments, including a four-rank organ built by Jens Johan Peter Schierf in 1943, which are undergoing renovation and have yet to be displayed. All stand as a testimony to these builders and musicians who supplied music to small churches over a century ago. Yet, their legacy is not merely liturgically academic or scholarly; rather, these instruments still contribute to the musical life of Copenhagen. Dr. Palsgård hospitably welcomes and demonstrates the organs to an array of visitors, including foreign performers and interested American scholars and organists. His presentation “How Do Organs Speak to Themselves and Each Other?” is aimed toward Danish schoolchildren who are captivated by the organs’ bright colors and gentle sounds. The Orgelsamling presents a busy concert schedule, featuring performances of Danish music as well as transcriptions and even jazz arrangements for these small instruments. The collection even inspired English musician Peter Lea-Cox to compose his Pièce pour cinq orgues, which was first performed on the instruments in September 2003.

The rather esoteric focus of this collection—small organs from fin de siècle Denmark—might seem too abstract to have much appeal in an era characterized by a fascination for that which is increasingly bigger, faster, and louder. Long ago bypassed by popular music as well as by the organbuilding world, these instruments are a tribute to a difficult but not exceedingly different time. Most are the products of an industry struggling to make a profit while attempting to integrate new technologies reflecting increased industrialization. These builders must have striven to maintain their artistic integrity while concurrently attempting to ensure their survival by advertising through new media such as printed catalogues. They reflect a conservative cultural and national identity that was being challenged by foreign interactions, which, over the next several decades, would plunge all of Europe into war. Reflecting the simplicity of the Danish Church, these instruments quickly signified a time of ecclesiastic hegemony that the twentieth century perhaps represent a time of ecclesiastic hegemony that the twentieth century could no longer hold, a time when Denmark—might seem too abstruse to say will consider the current Dean of the Dallas AGO chapter.

Notes
1. The majority of the information contained in this article was taken from an interview with the author by Dr. André Palsgård at St. Andrews Kirke, June 10, 2010.
2. Scandinavian languages use the post-positive definite article, meaning the definite article (en or et) is placed at the end of the word. Therefore, orgelsamling means “the organ collection” while orgelbog means an unspecified organ collection. Although Danish does not capitalize all nouns, this essay will consider Orgelsamling a proper noun, thus capitalizing it.
5. Ibid. Sf.

Benjamin Kolodziej holds graduate degrees in sacred music and theology from Southern Methodist University, Dallas, Texas, where he has served as a chapel organist since 1999. He is also organist and director of music at Lord of Life Lutheran Church, Plano, Texas, and also the current Dean of the Dallas AGO chapter.