

Musicology Today

Journal of the National University of Music Bucharest

Issue 4 (32) October-December 2017

Title: Particular Features of the Transylvanian Organ Landscape

Author: Erich Türk

E-mail: erichtuerk@gmail.com

Source: Musicology Today: Journal of the National University of Music Bucharest / Volume 8 / Issue 4 (32) / October-December 2017, pp 255-288

Link to this article: musicologytoday.ro/32/MT32studiesTürk.pdf

How to cite this article: Erich Türk, "Particular Features of the Transylvanian Organ Landscape", *Musicology Today: Journal of the National University of Music Bucharest*, 8/4 (32) (2017), 255-288.

Published by: Editura Universității Naționale de Muzică București

Musicology Today: Journal of the National University of Music Bucharest is indexed by EBSCO, RILM, and ERIH PLUS

Erich TÜRK

Gheorghe Dima Music Academy, Cluj-Napoca

Particular Features of the Transylvanian Organ Landscape

Keywords: musical instrument makers, archival research, church music

Transylvania, the north-western part of today's Romania, has a remarkable organ landscape, with more than 1000 instruments located usually in Reformed (Calvinist), Lutheran, Roman Catholic and Unitarian churches. These are mostly ethnic Hungarian or German communities, as the majority of ethnic Romanians embrace the Orthodox faith, which does not allow the use of organs in its liturgy. Despite being relatively small instruments in size, the Transylvanian organs constitute a precious heritage due to their age: about 85% of them are older than 100 years, i.e. they were built before World War I, by the time when Transylvania was part of the Austro-Hungarian monarchy. Although many of these instruments are in bad working condition, the historical substance is often very well preserved. This is a result of the shut-down of the organ building craft during communism (1945-1989): almost no new instruments were built, and restorations or alterations were rare. Today, even after almost 30 years of democracy, the recovery of the organ building business is still problematic.

As the organ is one of the most complex and expensive musical instruments, it had usually been made by local builders, until industrialization and modern means of transportation allowed a broader choice. Hence, each organ landscape has a very specific identity, shaped by the local craftsmen who worked there. The Transylvanian organ landscape is thus a testimony

of different craftsmanship traditions and interesting interferences between German and Hungarian cultures.

The dimensions and the condition of organs are also strongly influenced by the musical traditions of the different religious denominations: whereas in Lutheran and Roman Catholic liturgy music plays a more important role, for the Calvinist and Unitarian congregations the spoken word bears a much more dominant role. As a result, the first ones built larger organs, while the latter ones would rather have been satisfied with smaller ones, and often also buy used instruments. Of course, besides religious differences, the economic potential of a community would also strongly influence the dimensions and the condition of their organ. It is though important to note that exactly the lack of means for acquiring a new organ, or to “upgrade” the existing one, has often led to a more careful preservation of old organs in their original condition.

The organ research in Romania has recently generated interesting discoveries, which help to draw a more and more detailed image about the activity of local organ builders. This research is a complex activity that includes archive study and on-site inspection of instruments. Another interesting phenomenon is the migration of instruments from one church to another. Often, early instruments that were replaced in time by newer ones as the congregations were able to afford, are still found in well-preserved condition, and can be traced back to their initial location.

The aim of this article is to offer an updated overview on the history and the present situation of Transylvanian organs, by processing some of the most recent research in the field. While Transylvanian Saxon organ history is already quite extensively researched, the organ history of the Szeklerland¹ is in the process of getting more and more contour.

USE OF THE ORGANS

Before venturing into organology and historical matters, a few words about the musical use of the instruments are required. As already stated, there are differences between the musical traditions of the different religious denominations. The common feature of the use of organs by Lutherans, Roman Catholics, Calvinists and Unitarians consists of the accompaniment (or rather leading) of congregational singing.

¹ Primarily Hungarian-speaking region covering Covasna, Harghita and Mureş counties in present Romania.

In the Calvinist and in the Unitarian liturgy, this was commonly the sole task of the organ: to play congregational songs. Normally, preludes and postludes before and after service would not be more elaborate pieces, but merely church songs played in the same manner as while accompanying the congregation. In these churches, the use of organs began relatively late. In Reformed churches, the first organs were “tolerated” as from the second half of the 18th century. The Calvinistic reform, unlike the Lutheran one, refused the use of organs and more elaborate music during services, considered to be a distraction from the essence, the word of God. Relaxation of this intolerance and the gradual introduction of organs are described in detail in Dávid Sípos’s doctoral thesis (Sípos 2016: 32-42). A commonly occurring problem when purchasing the first organ was the fact that congregational lead singers, who were also teachers and until that moment had been conducting the community, couldn’t play the organ and in several cases even refused to learn it (Sípos 2016: 42-45). Many such conflicts are documented in organ-related archive material preserved until this day.

In the Unitarian Church, which had an even more puritan attitude towards music, the history of organs begins in 1806, the year Samuel Maetz from Biertan built a single manual 10 stop organ in the Episcopal church in Cluj. This instrument, along with German organ builders from Sighișoara and Brașov, will have a strong influence on the developing of a local organ building culture in the Szeklerland during the 19th century. As in the Reformed Church, congregational singing leaders often found themselves overstrained with the new tasks coming along with the new organ. We owe a lot of precious information about Unitarian organs and their builders to the recent archive research of Attila Márk. Partially, it has already been published in articles (Márk 2014, 2015a-h, 2016a-s, 2017a-g), but there is also a book in preparation.

Until nowadays, in both Reformed and Unitarian churches, the organist’s average musical skills are rather modest (though there are of course exceptions). This is probably also due to the traditionally humble requirements of elaborate church music. The instruments are mostly small, a typical village organ would have one manual, sometimes with pedal, and about 4-6 stops. Somewhat greater instruments (I+P or II+P, 10-20 stops) can be found in city churches, and were mostly built at the turn of the 19th-20th century, a period of economic boom, reflected also by flourishing organ building.²

² More detailed descriptions and examples about the instruments can also be found in Türk 2014.

In the Roman Catholic Church, organ playing has never ceased since the Middle Ages, and the organ history of some churches comprises several instruments built along the centuries. Besides congregational songs, the Catholic liturgy is rich in responsories accompanied by the organ. Besides that, the organ is used for accompaniment or basso continuo during mass, requiem and other vocal-symphonic performances. A more detailed overview about Transylvanian Roman Catholic repertoire is offered by István Potyó's PhD thesis (Potyó 2012). Franz Metz' publications provide an extensive survey (see "Edition Musik Südost" 2006) on Catholic church music in Banat.³ As part of the Austro-Hungarian monarchy, Transylvania and Banat were also connected with Viennese music culture, and works by Haydn, Mozart, Beethoven and others were played here still during their lifetime (László 1997).

As to Lutheran church music, it looks back on a very rich tradition. Besides congregational singing and responsories, cantata performances were common during the 18th and 19th centuries even in villages, as extensive sheet music stocks prove.⁴ The cantatas (named *dicta* in Transylvania) were composed in some cases by local composers, in other cases scores were purchased from abroad. Besides playing the figured bass in these cantatas, organs were also used as solo instruments, as proven by various 17th, 18th and 19th century manuscripts containing keyboard pieces.⁵ Detailed information about the Lutheran Church's historical music repertoire is provided in the PhD theses of Ursula Philippi and Katalin Hanke (Philippi 2006, Hanke 2007).

On an average, compared to the other denominations, Lutheran churches house larger organs. The instrument built by Johannes Vest in 1670 in Sibiu (III+P/39) held the record as greatest organ not only in Transylvania, but also in the broader region for a long time. The record was broken only in 1839 by the Lutheran Black Church from Braşov, with an organ by Carl August Buchholz from Berlin (IV+P/63). The church in Sibiu broke the record again in 1915 (this time only for Transylvania, as in the meantime several very large organs had been built in Hungary), with a new organ by Wilhelm

³ Banat is a historical region comprising territories in south-western Romania, north-eastern Serbia and south-eastern Hungary.

⁴ These are kept in Sibiu in the Transylvanian Lutheran Church's central musical archive; moreover, the State Archives in Sibiu also possess a considerable collection of musical manuscripts.

⁵ Daniel Croner's books from 1675 and 1685, Josephus Fazakas Krizbacensis' collection from 1838, collections from Archita and Toarcla (1855) etc.

Sauer of Frankfurt an der Oder (IV+P/83). On the other hand, several rural communities, which today are rather remote, demonstrated their wealth and their esteem for sophisticated church music by ordering two manual organs from local builders like Samuel Maetz (1760-1826) and Johann Thoïs (1769-1830)⁶ at the beginning of the 19th century. Although the German speaking Lutheran communities shrunk dramatically within the past 27 years, they are still highly concerned about restoring organs professionally and providing a rich musical culture not only during regular services, but also through concerts which address a wide audience.

A brief mention has to be made about Neo-Protestant churches. They normally use electronic organs; however, there are a few communities using pipe organs, mostly more recent instruments.

TRANSYLVANIAN ORGAN RESEARCH

The fundamentals of Transylvanian organ research are still in Dávid 1996 and Binder 2000. The first offers a list of more than 1000 organs from Transylvania, Partium, Banat, including also a few ones from Wallachia and Moldova. Some of the instruments are described in detail, others briefly, and again others are only mentioned. Though, it is a highly consistent compilation of all church inventories, archive and on-site research made until 1996. Binder's book presents the history of organ building in the German speaking Lutheran Church until the mid-19th century, relying on very substantial archive and on-site research. The life and work of the most important Transylvanian organ builders like Johannes Vest (ca. 1630-1694), Johannes Hahn (1712-1783), Johannes Prause (1755-1800), Samuel Maetz and others is documented in detail. In the following years, several works appeared which investigated a well-defined area or epoch: the 20th century (Bögözi-Molnár 2005), the surroundings of Braşov (Schlandt 2011) or the counties Cluj, Sălaj and Bistriţa-Năsăud (Türk 2014). Moreover, the project *Repertoriul orgilor din România* [Organ Repertory of Romania] carried out by the West University of Timişoara in 2006-2008, generated a very useful database (www.monografia-orgilor.uvt.ro), which is unfortunately not online anymore.

A highly consistent archive research regarding organs in Reformed churches has been done over the past years by Dávid Sípos. A part of it has already been published in 2008 and 2009 (Sípos 2008, 2009), and further research is presented in his dissertation (Sípos 2016).

⁶ Thoïs' dates of birth and death are mentioned in Barthold 2010.

A related research about the history of Unitarian organs is currently being carried out by Attila Márk and Pál Enyedi and in course of publication, but there is already plenty of data available in published articles.

A most revealing secondary source is the series of photo albums by Hunor Magyari (Magyari 2009, 2010; Magyari and Juhász 2011a, 2011b, 2012; Magyari and Veres 2012a, 2012b; Magyari and Szántó 2008, 2009a, 2009b). It presents all the Reformed churches within the Transylvanian church district (there is also another district covering the west and north-west of Romania). Some of the short congregation monographies also contain information about the respective organs. Moreover, an organ picture can be very meaningful, as anonymous organs can eventually be attributed to a certain author based on similarities.

Furthermore, I had the privilege of receiving a vast material consisting of pictures and descriptions of organs in the Szeklerland from the organ builder Zoltán Pap based in Odorheiu Secuiesc, who had the opportunity to visit – and in some cases restore – these instruments over the years. Analysis of this material could reveal new information too. By verifying the new data extracted from all these sources with information already existing, the present article aims to draw a clearer image about the life and work of a few Transylvanian organ builders, namely Thomas Boltres, Dávid Serester, Martin Schwab, Sámuel Szöcs, Mózes Balázs, Andreas Eitel and Petrus Gottlieb Schneider.

TRANSYLVANIAN SAXON ORGAN BUILDING

The so-called Transylvanian Saxons are the German speaking Lutheran community in Romania. Their main organ building centres were Sibiu, Sighişoara and Braşov (with surroundings). Although this subject has been treated in Binder 2000 quite extensively and the information has been reiterated in various other publications since then, I try to offer a brief overview of the matter in order to grant the uninformed reader some orientation.

Sibiu

In 1441 already, an organ is mentioned in Sibiu. In 1506 and 1585 new organs were built, and in 1608 the need of hiring an organ builder is documented (Binder 2000: 13). An important milestone was the construction of a new organ (3M+P/39) in 1671-1673 by Johannes Vest from Banska Bistrica (today Slovakia), who settled down in Sibiu. The instrument has widely been praised in various historical sources and was considered the most remarkable organ of its time in the region (Binder 2000: 23).

The next important reference is Johannes Hahn, who came also from Upper Hungary, today's Slovakia, namely from Levoča. He settled down in Sibiu in the mid-18th century and built more than 40 organs of high quality. A large number of instruments by Hahn is still preserved, his masterpiece being the organ from Mediaş (1755, 2M+P/24). After his death, Johannes Hahn junior continued to build organs until the first decade of the 19th century (Binder 2000: 67-75).

A next important organ builder in Sibiu is Wilhelm Hörbiger (1839-1890), originating from Tirol, who settled down in Sibiu in 1870 and built about 15 new instruments (Türk 2014: 140). Furthermore, over the centuries, various persons doing repair work have been documented. In the recent past, Hermann Binder (born 1945) has activated in Sibiu. In 1973, he was hired by the Lutheran Church for maintenance as well as restoration projects, and since 1995 he works independently.

Sighișoara and surroundings

In 1511, a new organ was built in Sighișoara, and in 1520 an organ is mentioned in Biertan (30 km west of Sighișoara). The first important organ builder based in Sighișoara is Johannes Baumgarten (1714-1758). Two instruments are preserved of his highly refined oeuvre, and some more are not confirmed (yet?) (Binder 2000: 55). In Biertan, which has been between 1572 and 1867 the Lutheran Episcopal see, Samuel Joseph Maetz settled down in 1790. His prolific and solid work of over 40 instruments is preserved for the most part. Maetz's sons, Friedrich Wilhelm and Wilhelm Samuel, continued the activity of the workshop until about the middle of the 19th century (Binder 2000: 86-91).

In Sighișoara, at the beginning of the 19th century, Johann Binder (1789-1846) and Johann Gooß were active. While Maetz worked mainly in German speaking Lutheran communities, Binder and Gooß were active in Hungarian speaking communities (Reformed, Unitarian and Roman Catholic) in the Târnave region as well as in the Szeklerland. Binder's sons, Samuel and Friedrich, became also prolific organ builders, who played an important role in both German and Hungarian speaking communities of the region between 1843 and 1875.

Brașov and surroundings

In Brașov, the first mention about an organist dates from 1427. In 1499 and 1594 new organs are built. A devastating fire destroys the church and the town in 1689 (Binder 2000: 11-13). Until the completion of the great Buchholz

organ (4M+P/63) in 1839, the congregation used a compromise remake of the organ remains. The people of Braşov called for Johannes Prause, an excellent organ builder from Prussian Silesia, who settled down in Braşov in 1779 and endowed more than 30 churches of the region with beautiful new organs. However, Prause was never commissioned to build a new instrument for the Black Church (Schlandt 2011: 23). Nevertheless, he remained the founder of a remarkable organ building tradition in Braşov's surroundings, with widely spread influences in the region. Prause's assistant, Andreas Eitel (1772-1837), began his work in Braşov and moved to Cluj about 1822, where he found a lot of work due to the emerging organ boom in the Reformed Church (Türk 2014: 62). While still in Braşov, Eitel taught Petrus Gottlieb Schneider (ca. 1783 – ca. 1847), who was the organist of the Black Church and also organ builder. Other organ builders in the close surroundings of Braşov, at the beginning of the 19th century, were Johann Thoïs in Râşnov and Thomas Boltres in Cristian.

Following the building of the great Buchholz-organ between 1836 and 1839, Buchholz's disciples Heinrich Maywald and Carl Schneider (Petrus Gottlieb Schneider's son) continued to work in their master's style, building a few dozens of organs all over Transylvania. Martin Schwab has also to be mentioned as organ builder of the mid-19th century. Furthermore, József Nagy is active in Braşov between 1867 and 1896, the Csioflek brothers are documented between the turn of the century and World War I, and Carl Einschenk (1867-1951), a highly prolific organ builder whose solid work shaped and "updated" the Transylvanian organ landscape, is recorded between 1896 and 1943. Although, from today's point of view, Einschenk's "updates", i.e. alterations within the taste and style of his time, are not well regarded, in that time they were meant as a modernization.

Currently, Härman (near Braşov) hosts an organ building school and a restoration workshop supported by a Swiss foundation and leaded by Ferdinand Stemmer and Barbara Dutli. The company named COT Härman has carried out dozens of beautiful organ restorations.

BRIEF OVERVIEW OF TRENDS IN THE COURSE OF TIME

Looking back on the evolution of Transylvanian organ building over the centuries, one could summarize the following: the first organs were used as early as the Middle Ages. Before the mid-18th century though, organs often had to be brought from far away, and it was not easy to find an appropriate craftsman to repair them. Beginning with the mid-17th century, highly skillful masters appeared, some of them immigrating from upper Hungary (today's Slovakia –

Vest and Hahn), or Silesia (Prause's case). In the 18th and 19th centuries, craftsmen would migrate to settle down in a place where they would find work. Local organ builders educated their disciples, and other organ builders would immigrate from abroad. Besides the true masters, there were also other craftsmen with rather modest skills, or even self-taught ones (who were not necessarily bad). The 19th century brought a brisk dynamic to organ building, as a very large number of Reformed and Unitarian churches got interested in purchasing instruments. An even more vibrant boom took place between 1890 and 1915, the time of industrialization. Organ factories like Angster (Pécs), Rieger (Jägerndorf & Budapest) and Wegenstein (Timișoara) built hundreds of high-quality organs all across Transylvania. It was also a time of general economical wealth, abruptly terminated by World War I. In 1917, the front pipes of almost all organs were commandeered for war purposes. So, while between the World Wars there were not so many orders for new instruments, organ builders were at least busy replacing the missing pipes. After World War II, activity in this field virtually stopped. Wegenstein, Romania's largest organ factory was bombed during the war, and the remaining organ builders tried to make a living by tuning and repairing instruments. The construction of new instruments is slowly emerging in the 21st century, especially in the Szeklerland, where there seems to be a growing demand. The development of an organ culture in this region is worth to be briefly considered.

INFLUENCES IN THE SZEKLERLAND'S ORGAN CULTURE

Early mentions of organs date from the beginning of the 16th century (Târgu Mureș fortified church) and 1535 (Șumuleu Ciuc, Franciscan monastery). While the first instrument was destroyed during Reformation, the monastery inventory from the beginning of the 17th century lists a double regal and a positive. In 1659, the monastery purchases a new organ, which is unfortunately destroyed after only two years by invading Tatars. Johannes Caioni (1629-1687), a monk, musician, humanist and printer, builds another instrument in 1664, which will be completed later by a pedal and a Rückpositiv. This has been in use until 1858 (Binder 2000: 18-19).

As for 17th and 18th century organs, there are some instruments preserved in the Szeklerland. Part of them might have been bought second hand from Transylvanian Saxon communities, and a few ones are indeed recognizable as Baumgartner, Hahn, Prause or Maetz organs.⁷ But there are also at least

⁷ Baumgartner: Satu Mic (Kecsetkisfalud)/HR R, Ghelința (Gelence)/CV K; Hahn: Cechești (Csekefalva)/HR R; Prause: Ghipeș (Gyepes)/HR R, Șimonești (Siménfalva)/

a dozen of positives of unknown origin.⁸ Moreover, some documented organs are not preserved anymore. Unfortunately, the name of the organ builder is often not mentioned in the old documents. And, apart from Caioni, no organ builder's name is known in the Szeklerland before 1800. Even if one presumes that instruments could have been brought from far away, it is quite likely that local craftsmen existed in this time, even if they were actually carpenters who occasionally built an organ by "copying" an existing instrument. As shown below, such self-taught organ builders occurred also during the 19th century.

As organ building witnesses an ascent at the turn of the 18th/19th century, craftsmen from Sighișoara and Brașov (with surroundings) would become more and more active also in the Szeklerland. Apart from that, local workshops start appearing. Dávid Serester from Szemerja (today an urban district of Sfântu Gheorghe) becomes active around the 1830s. As a Unitarian, he surely must have known the Maetz organ from 1806 in the Unitarian Episcopal church in Cluj. This instrument, which was not only chronologically, but also hierarchically the first organ of Transylvanian Unitarians, influenced the Szekler organ landscape in an interesting way: as far as known, Serester built all his instruments with two cases and central console. Although this design was rather an exception for Maetz (there are only two other organs by him featuring a twin case), it became a fashion in the Szeklerland (not only in Unitarian churches). Sámuel Szőcs from Mătișeni and Mózes Balázs from Aldea, who started building organs in the 1840s, also adopted this design quite often. While Serester might have been in some relation with Thomas Boltres from Cristian near Brașov, Szőcs and Balázs were influenced by Martin Schwab, based also in Cristian. They all built small organs for rural churches, mostly with 5-6 stops (single manual, no pedal), and short octave. A typical disposition would be Gedeckt 8', Flute 4', Principal 4', Octave 2', Mixture 2x (organ by Balázs, Locodeni/Lókod U). This highly anachronistic style, named also Transylvanian Post-Baroque, is rather typical for organs in Hungarian-speaking rural communities until the mid-19th century, and sometimes also later.

HR R, Filaș (Fiatfalva)/HR R; Maetz: Goagiu (Gagy)/HR R, Rimetea (Torockó)/AB U. The following abbreviations are used for today Romania's counties: AB (Alba), BN (Bistrița-Năsăud), BV (Brașov), CJ (Cluj), CV (Covasna), HR (Harghita), MM (Maramureș), MS (Mureș), SB (Sibiu), SJ (Sălaj), SM (Satu Mare). Religious denominations are abbreviated as following: E (German speaking Lutheran), K (Roman Catholic), L (Hungarian speaking Lutheran), R (Reformed), U (Unitarian).

⁸ Bărzava (Csíkborszova)/HR K, Bancu (Csíkbánkfalva)/HR K, Sânpaul (Homoródszentpál)/HR R, Aluniș (Székelymagyaros)/HR R, Tușnadu Nou (Újtusnád)/HR K, Turia (Torja)/CV R, Bățanii Mari (Nagybacon)/CV R, Cușmed (Küsmöd)/HR R, Ocna de Sus (Felsősfalva)/HR R etc.

Another organ building tradition is established by István Kolonics (1826-1892), who came from Subotica (today's Serbia) and followed the invitation of the Roman Catholic bishop of Alba Iulia, settling down in 1855 in Târgu Secuiesc. This move would prove highly useful for the emerging Transylvanian organ landscape. Until his death, Kolonics built 199 solid and well sounding organs, which were stylistically fairly up to date, following a romantic sound ideal (though pedals would often have a compass of only one or one and a half octave). Although he wasn't appreciated as having the level of Viennese builders like Carl Hesse or Ludwig Mooser (Türk 2014: 130-133), his instruments are mostly well-preserved until today and have their own characteristic charm. Kolonics's co-worker Ignác Takácsy started to work independently in a workshop in Târgu Mureș. Together with his associate István Vass they built at least 86 instruments between 1860 and 1900. Sándor Klink, another co-worker of Kolonics, continued building organs after his master's death. In conclusion, Kolonics's relocation to Transylvania resulted in nearly 300 (mostly) new organs within less than 50 years (in Roman Catholic, Reformed and Unitarian churches).

Until the turn of the 19th/20th century, when organ factories like Angster, Rieger and Wegenstein began to dominate the business, the two main directions of 19th century organ culture in the Szeklerland were thus Local Post-Baroque (about 1830-1870) and Provincial Romanticism (about 1860-1900). This isn't meant to sound deprecatingly, as exactly such particular features invest an organ landscape with its own characteristic identity.

UPDATED OVERVIEW OF A FEW ORGAN BUILDER'S ACTIVITY

Below, the activity a few organ builders will be presented in detail, as new data from the aforementioned recent sources allow to draw a clearer image of their work and its significance in the larger context.

Thomas Boltres

In Hungarian documents, he is also mentioned as Boldizsár Tamás. It seems that he built mainly one type of positive with rear console, 5 stops and short octave (Gedeckt 8', Flute 4', Principal 4', Octave 2', Mixtura 2x). This makes it relatively easy to recognize his instruments. He also left notes in wind chests in most of cases. According to Binder, he lived in Cristian near Brașov between 1785 and 1822 in house no. 129 (Binder 2000: 95). Almost all inscriptions found in wind chests confirm Cristian as his domicile, but there are two excep-

tions from 1793 (Porumbenii Mari and Vălenii), where he signs as resident of Sighișoara. Maybe he had moved there for only a short period?

Boltres' activity is documented so far between 1785 and 1821, almost exactly the period Binder mentions. The organ from Hălmeag (E), built in 1779 and moved later to Racoș (U) and then Racoșul de Sus (U), is attributed to Boltres by Dávid (1996) and subsequently by Márk. Unfortunately, the instrument itself, which could have perhaps confirmed this assumption, is not preserved. Otherwise, Johannes Hahn from Sibiu was still active in 1779, the very year Prause moved to Brașov (so one of them might also have built it), but as several anonymous instruments from the 18th century prove (and we can be sure that only a small part of them are preserved until today), our knowledge about the organ builders of that time and their activity is rather incomplete.

On the other hand, the contract from Arcuș (U) from 1821 is the last known document mentioning Thomas Boltres. As a matter of fact, the documents from Arcuș mention both versions of the organ builder's name (Thomas Boltres and Boldizsár Tamás), confirming what was until recently only a supposition about his identity. The organ from Arcuș, replaced in 1872 by a Kolonics organ and not known to be preserved, had 8 stops and Tremolo according to the contract: Flauta major 8', Flauta minor 4', Flauta traversa 4', Principal 4', Quint 2 2/3', Octave 2', Mixtura 1 1/3', Sedecima 1' (Márk-Enyedi 2014).

A very interesting discovery is an inscription found in 1896 in the organ from Călnic (U) built in 1822, which is today only partially preserved (Kovács 1936, Márk 2014): "Tsinált engem szemerjajai Serester Dávid Boldisár Tamás ur orgona mester leányával Máriával Anno 1802." [I have been made by Serester Dávid from Szemerja together with Mr. Boldisár Tamás organ master's daughter Maria Anno 1802]. Since both Kovács and Márk specify 1822 as the year of construction, the number 1802 should probably be a mistake. This is a highly rare case of a woman building an organ in that time. What would be the reason for it? A love story? Possible. But there might be also another explanation: if Thomas Boltres died unexpectedly in 1822 (the year until he lived in Cristian no. 129 according to Binder), he might have already received advanced payment from Călnic for the organ, and his heiress would have had to either pay it back or deliver an organ. And Serester (who may have been Boltres' disciple) helped her to complete the task. A love story cannot be excluded, either . . .

Situations of this kind weren't that unusual, as some quotations in Sípós 2016 prove: when István Kolonics died in 1892 while building the organ in

Cetățuia, at least three congregations had already paid him in advance for an organ. As records show, it was not easy to get back these sums (Sípos 2016: 112, 130, 138). And we know that Kolonics's family had to auction their property in order to repay their debts, although he certainly was a highly successful organ builder considering the volume of his work and the geographical area he covered (Fórika 2012: 6).

In the same village, in Călnic, the Reformed church houses a positive which resembles perfectly the other Boltres organs. According to Magyari, it stems from 1823 (Magyari and Juhász 2011a: 35). Could it be that Serester finished this one, too, after Boltres' death? Or maybe it had been made earlier and was purchased second hand? Future research will have to provide an answer.

Steffen Schlandt mentions five organs made by Boltres, presuming that in future also other of his instruments might be discovered (Schlandt 2011: 22). Indeed, the list has grown in the last few years. Assuming that Boltres was at least 25 years old when building his first organ, and that he probably died in 1822, he could have lived between about 1760 and 1822.

Thomas Boltres				
1	2	3	4	5
1. Valchid (Waldhütten)/ SB	E	1785	M/10	David 1996: 138
2. Vălenii (Székelyvaja)/ MS (see Fig. 1)	R	1793	M/6	On-site visit by author
3. Porumbenii Mari (Nagygalambfalva)/ HR	R	1793	M/5	Zoltán's Pap information
4. Bahnea (Bonyha)/ MS	R	1795	M/6	Sípos 2008: 561
5. Beclean pe Someș (Bethlen)/ BN	R	1801	M/6	On-site visit by author
6. Boiu (Nagybún)/ MS	R	1816	M/5	On-site visit by author
7. Sâncraiu (Sepsiszentkirály)/ CV	U	1819	M/5	Márk-Enyedi 2015: 190-191
8. Sântionluca (Szentivánlaborfalva)/ CV	U	181?	M/5	Márk-Enyedi 2015: 190-191, Márk 2015g
9. Arcuș (Árkos)/ CV	U	1821	M/8	Márk-Enyedi 2015: 190-191
10. Călnic (Kálnok)/ CV	U	1822	M/6	Márk-Enyedi 2015: 190-191, Márk 2014
11. Hodod (Hadad)/ SM	E		M/5	Dávid 1996: 184, Türk 2014: 60

Probable:				
12. Călnic (Kálnok)/ CV	R	1823?	M/6	On-site visit by author, Magyari and Juhász 2011a: 34-35
13. Zagon (Zágon)/ CV			M/6	Dávid 1996: 125, Magyari and Juhász 2011b: 78
Possible:				
14. Băţanii Mici (Kisbacon)/ CV	R		M/5	Magyari and Szántó 2009: 25
15. Trittenii de Jos (Detrehemtelep)/ CJ	R		M/8	Dávid 1996: 82-83, on-site visit by author
Assigned to Boltres by others:				
<i>Hălmeag (Halmágy)/ BV</i>	<i>E</i>	1779		Dávid 1996: 82
<i>Aiud (Nagyenyed)/ AB</i>	<i>R</i>	1825		Dávid 1996: 110

Table 1. Organs built by Thomas Boltres. Legend for tables: column 1 – locality (in brackets the Hungarian or German name, depending on the language used in that community); following the slash – county abbreviation); column 2 – religious denomination (see footnote 7); column 3 – year of construction; column 4 – dimensions of the organ (for example, M/6 means single manual, six stops; 2M+P/20 means two manuals, pedal and 20 stops); column 5 – information source. Instruments described with italics are not preserved.



Fig. 1. Thomas Boltres: the Reformed church's organ from Vălenii (Mureş county).

Dávid Serester

About Serester a few things have already been stated: he built the organ in Cálnic (U) together with Boltres' daughter, Maria. Furthermore, all his known instruments have twin cases, probably inspired by the Maetz-organ from Cluj. While in the 1830s this design was still rather rare, after 1840 it became fashionable, being replicated by Sámuel Szöcs and Mózes Balázs, and after 1860 also by István Kolonics, Ignác Takácsy and István Vass.

The Serester-organ in Vârghiș (U) was painted and gilded by the French refugee Maurice Dupont and his wife, Szeredai Bán Anna (Anna Bán de Szereda). The same artists are documented to have also decorated the organ in the Reformed church of Turda, which has a case identical with that of the one in Vârghiș. This is a strong argument to assume Serester as the organ's author.

There is not much more information about Serester. In 1860, Carl Schneider from Brașov had been called to repair the organ in Vârghiș, which was 26 years old at that time. His opinion was: "This is bad work, both metal and wooden parts are weak, and its condition can be improved only with high expenses and complete replacement of several parts" (Márk 2016s). Though, the organs in Orășeni and Vârghiș are still preserved in somewhat original condition and are being played in services.

Dávid Serester				
1	2	3	4	5
1. Cálnic (Kálnok)/ CV	U	1822	M/6	Márk-Enyedi 2015: 190-191
2. Sf. Gheorghe/ Simeria (Szemerja)/ CV	R	1829	M/8	David 1996: 126
3. Vârghiș (Vargyas)/ CV	U	1834	M/9	Márk-Enyedi 2015: 190-191, Márk 2016s
4. Orășeni (Városfalva)/ HR	U	1836	M/6	Mark 2016o
Probable:				
5. Turda (Ótorda)/ CJ (see Fig. 2)	R	1812?		Dávid 1996: 146, Türk 2014: 149
6. Dârjiu (Székelyderzs)/ HR	U	1837	M/8	Mark 2016i
Possible:				
7. Tărcești (Tarcsafalva)/ HR	U	1829	M/5	Mark 2017e

Table 2. Organs built by Dávid Serester.



Fig. 2. *Dávid Serester: the Reformed church's organ from Turda (Cluj county).*

Martin Schwab, Sámuel Szöcs and Mózes Balázs

These three organ builders have to be discussed together, as their work seems to be closely connected. Between 1836 and 1839, Carl August Buchholz from Berlin built the great organ in the Black Church of Braşov. Martin Schwab helped him for two years, and subsequently started to build organs independently (Schlandt 2011: 67). In 1839, Schwab built an organ for the Reformed church

of Lutița (Agyagfalva)/HR. Mătișeni (Matisfalva)/HR being the neighbouring village, it is easily conceivable that Sámuel Szőcs (called Matisfalvi Szőcs Sámuel, i.e. Sámuel Szőcs of Matisfalva) helped him. Anyway, in the following years, Szőcs built organs in exactly the same style. His first instrument of proven origin is not preserved anymore (Mărtiniș-Homoródszentmárton/HR, U, 1840). In 1841, Schwab built an organ in Secuieni (Újszékely)/HR, U. The organ from Cehețel (Csehétfalva)/HR, U made in 1841 has no proven author, but it could have been built by either Schwab or Szőcs, or maybe both of them together. The organ from Hoghia (Hodgya)/HR, R, has an identical case with the Schwab organ from Lutița. According to Dávid 1996, it has been built by Péter Szóts in 1843. As orthography was not well established in those times, one can easily consider that Szóts means Szőcs. Maybe it was Sámuel's brother, or a mistaken first name.

Sámuel Szőcs had a son, born in 1839, called Matisfalvi Szőcs Sámuel, too. Due to the name duplication it is difficult to understand from the documents which one of the two is meant. Sámuel Szőcs senior surely lived until 1880. When repairing the organ in Turdeni, the contract specifies that Mr. Szőcs or, in case of his death, his son will guarantee for the work (Márk 2017g). We know Szőcs junior's birth year due to an inscription, which states that the organ from Mujna had been built in 1872 by Sámuel Szőcs from Matisfalva and has been repaired in 1913 by its author aged 74 years (Márk 2016j). Probably, that organ was built by father and son together. So far, no new instrument is known to have been built by Szőcs junior independently. His few discrete works, documented from 1884 onwards, are rather repairs and resettlements.

The activity of Mózes Balázs is documented from 1845 onwards, shortly after an organ had been built in his village, Aldea (Abásfalva)/HR, U, in 1843. As local carpenter, he might have helped with this project. Soon, he must have moved to Locodeni, as in 1845 this is mentioned as his domicile (Márk 2015h). Anyway, the origin of Szőcs's and Balázs's style, which explains also the similarities of their works, is documented by the following statement:

A recsenyédi orgona 1863ban készült el. Jánosfalvi Sándor István erről a következőket jegyzi fel: "Abásfalvi Balázs Mózes és Mátisfalvi Szóts Sámuel, aki a karácsonyfalvi orgonát készítette 1858-ban, asztalosmesterek voltak, akik csak más orgonák meg-nézése által, s lopogatósaik után, önmaguktól tanulva olyan orgonákat készítettek, amelyek ha nem tökéletesek is, de megfelelőek. [The organ in Recsenyéd was finished in 1863. István Sándor

from Jánosfalva commented in this regard: “Mózes Balázs⁹ from Abásfalva and Sámuel Szóts from Matisfalva, who built the organ of Crăciunești/Karácsonyfalva in 1858, were carpenters who, only by observation of other organs and by copying, learned by themselves and built such organs, which maybe aren’t perfect, but appropriate.”] (Lakatos 2004: 46-47)

It is though interesting to note that in spite of common style elements, the cases show a great diversity of designs. One can find various types of twin cases (inspired probably by Serester), the Baroque style Prause-like waisted case, cases with harp-shaped flats etc. In most instances, the instruments have 5-6 stops, sometimes up to 8, and short octave. Apart from building new organs, Szócs and Balázs were also very busy with repairing and tuning the instruments in their region, as many records prove (Márk 2014, 2015a-h, 2016a-s, 2017a-g).

Martin Schwab				
1. Lutița (Agyagfalva)/ HR	R	1839	M/8	Dávid 1996: 204
2. Secuieni (Újszékely)/ HR (see Fig. 3)	U	1841	M/6	Dávid 1996: 204, Márk 2016m
3. Sf. Gheorghe – Simeria (Szemerja)/ CV	R	1857	M/8	Dávid 1996: 204
Sámuel Szócs from Matisfalva				
1. Mártiniș (Homorodszentmarton)/ HR	U	1840	M/6	Márk 2015d
2. Cehetel (Csehétfalva)/ HR	U	1841	M/6	Márk 2017a
3. Hoghia (Hodgya)/ HR	R	1843	M/6	Dávid 1996: 206
4. Ghipeș (Gyepes)/ HR	U	1844	M/8	Márk 2015b
5. Betești (Betfalva)/ HR	R	1844	M/6	Dávid 1996: 198
6. Vădaș (Vadasd)/ MS	R	1846	M/6	Dávid 1996: 198
7. Ionești (Homoródjánosfalva)/ BV	U	1846	M/6	Márk 2016f
8. Turdeni (Tordátfalva)/ HR	U	1850		Márk 2017g
9. Crăciunel (Homorodkaracsonyfalva)/ HR	U	1852	M/6	Márk 2016g
10. Ulieș (Kányád/Jásfalva)/ HR	R	1855	M/8	Dávid 1996: 198
11. Cireșeni (Sükő)/ HR	R	1857	M/5	Dávid 1996: 198
12. Rugănești (Rugonfalva)/ HR	R	1861	M/6	Dávid 1996: 198
13. Mújna (Székelymuzsna)/ HR	U	1861	M/4	Márk 2016j

⁹ Balázs was born in 1823 and lived at least until 1893 (Mark 2015f).

14. Dumitrești (Szentdemeter)/ MS	K	1863	M/7	Dávid 1996: 198
15. Șimonești (Siménfalva)/ HR	U	1864	M/8	Márk 2016h
16. Lupeni (Farkaslaka)/ HR	K	1865	M/8	Dávid 1996: 198
17. Grânari (Nagymoha)/ BV	R	1865		Dávid 1996: 198
18. Mújna (Székelymuzsna)/ HR	U	1872	M/6	Márk 2016j
Possible:				
19. Biborțeni (Bibarcfalva)/ CV	R	1855	M/7	Dávid 1996: 56, Magyarai and Szantó 2009a
20. Sântimbru (Csíkszentimre)/ HR	K			Zoltán Pap's pictures
21. Teleac (Telekfalva)/ HR	R			Magyarai 2008: 69
Sámuel Szőcs jun. from Matisfalva (1839-min.1913)				
1. Nicolești (Miklósfalva)/ HR	R	1884	M/4	Dávid 1996: 199, Magyarai 2008: 45
2. Porumbenii Mici (Kisgalambfalva)/ HR	R	1886	M/6	Dávid 1996: 92
3. Cechești (Csekefalva)/ HR	U	1893	M/5	Márk 2016a
4. Aluniș (Székelymagyaros)/ HR	R	1896	M/5	Zoltán's Pap information
Balázs Mózes (1823-min.1893)				
Possible op. 1?:				
1. Aldea (Abásfalva)/ HR	U	1843	M/6	Márk 2015a
Proven origin:				
2. Chinușu (Kénos)/ HR	U	1845	M/8	Márk 2015h
3. Satu Nou (Homoródújfalú)/ HR	U	1846	M/7	Márk 2016p
4. Avrămești (Szentábrahám)/ HR	U	1848	M/6	Dávid 1996: 184
5. Locodeni (Lókod)/ HR	U	1848	M/5	Márk 2015e
6. Filiaș (Fiatfalva)/ HR	U	1850	M/6	Márk 2016r
7. Comănești (Homoródkeményfalva)/ HR	U	1858	M/5	Márk 2015c
8. Arvățeni (Árvátfalva)/ HR	R	1870		Dávid 1996: 50
Probable:				
9. Rareș (Recsenyéd)/ HR	U	1863	M/6	Márk 2015f

Table 3. Organs built by Martin Schwab, Sámuel Szőcs sen., Sámuel Szőcs jun. and Mózes Balázs.



Fig. 3. *Martin Schwab: the Unitarian church's organ from Secuieni (Harghita county).*

Andreas Eitel

Andreas Eitel came from Cincu (Grossschenk)/BV as the mayor's son and became Prause's apprentice. This is proven by an inscription in the bellows of the Prause-organ from Bistrița (Bistritz)/BN, E, built in 1794-1795. He became Prause's successor after his master's death. He married in 1800 Elisabetha Kirnbauer, with whom he had six children, born between 1800 and 1814: four sons and two daughters (Schlandt 2011: 27). He died in Cluj in 1837, and since from 1822 onwards most of his organs were built in the neighborhood of Cluj, this seems most likely to have been the moment of his resettlement (Türk 2014: 62).

Eitel built probably at least a dozen of positives with 4' – Principal, short octave and about 6 stops for smaller rural churches in the Szeklerland and later in northern Transylvania. His greater organs would have about 10-12 stops, 8' – Principal, and a 16' for the bass or pedal. A detailed correspondence with the Reformed congregation in Dej (Dés)/CJ from 1830 has recently been published (Sípó 2016: 58-61). According to this, Eitel offered to build a 20-stop organ with two manuals and pedal. Although in the end the instrument hasn't been built, it might be interesting to quote this disposition as an example for Eitel's sound conception. This organ would have been his masterpiece after a career of already 30 years:

Manual 54 tones [C – f3]

1. Principal 8-foot in the front – tin
2. Principal 4-foot tin
3. Hollflóth 4-foot tin
4. Quinta 3-foot tin
5. Waldflauth 2-foot tin
6. Spitzfloth 2-foot tin
7. Super Octava 2-foot tin
8. Mixtura three ranks, repeating every octave, tin
9. Portunal 8-foot wood
10. Copel Major wood
11. Copel Minor wood
12. Viola half wood – half tin 8-foot

Positive 54 tones [C – f3]

1. Principal 2-foot – in the front, of tin
2. Fugara 4-foot tin
3. Flauta major wood
4. Flauta minor wood
5. Tremula

Pedal 21 keys [C – g]

1. Portunal 16-foot wood
2. Posaune 12 (sic! – this must be a mistake [author's comment])-foot wood
3. Principal bass 8-foot wood
4. Octava 4-foot tin

(Sípos 2016: 59)

It is interesting to note the style features of early Romanticism in Eitel's disposition: the relationship between the main manual and the much weaker positive, the existence of a Viola and a Fugara, the variety of timbres (the main manual would have 4x8', 3x4', and 3x2' stops), and the 16-foot reed in the pedal (in Prause's time an 8-foot reed would have been normal). Generally, reed stops were rather rare in Transylvania. While Eitel's positives didn't differ much from the ones his master built in the 18th century, responding to his customer's needs, this greater disposition proves that Eitel's stylistic notions were reasonably up to date.

Unfortunately, this organ wasn't built. The congregation found it too expensive, and ordered a single manual 14-stop organ with pedal. But even this one was not realized, as after signing the contract, somebody made inquir-

ies about Eitel in Baia Mare (Nagybánya), where he had built an organ for the Reformed church in 1828. The people from Baia Mare complained that Eitel didn't come back to retune the organ as promised, and so the congregation in Dej lost their confidence and sought for other solutions. They ended up having their old organ repaired and enlarged with 4 stops by Bálint Szentgyörgyi from Cluj six years later. In a retrospective view, this was a cheap seeming, longsome compromise solution. The organ was replaced in 1905 with a new instrument by Josef Angster (Sipos 2016: 61-71).

The following list contains all known Eitel organs according to the recent bibliography. There are two more instruments that might be crafted by Eitel, as they show similarities to other Eitel instruments. They are mentioned in the "probable" section, as no proof of origin has been found (yet).

Andreas Eitel				
1. Bruiu (Braller)/ SB	E	1800		Orgeldatei.evang.ro
2. Cața (Katzendorf)/ BV	E	1803		Binder 2000: 96
3. Agnita (Agnetheln)/ SB	E	1813	M+P/11	Binder 2000: 96
4. Dacia (Stein)/ BV	E	1815	M/10	Binder 2000: 96
5. Merești (Homoródalmás)/ HR	U	1817		Dávid 1996: 189, Márk 2016e
6. Petecu (Petek)/ HR	R	1821	M/6	Dávid 1996: 189
7. Aita Mare (Nagyajta)/ CV	U	1822	M/6	Dávid 1996: 189
8. Turda Noua (Újtórda)/ CJ, 10 Basarabiei Street	R	1822	M/12	Dávid 1996: 189
9. Săvădisla (Tordaszentlászló)/ CJ	R	1823	M/8?	Türk 2014: 80
10. Tonciu (Tancs)/ MS (see Fig. 4)	R	1825	M/6	Dávid 1996: 189
11. Viștea (Magyarvista)/ CJ	R	1825	M/6	Dávid 1996: 189
12. Cluj-Napoca (Kolozsvár)/ CJ, Reformed College	R	1826		http://lexikon.adatbank.ro/muemlek.php?id=154 , accessed on April 5th, 2014
13. Baia Mare (Nagybánya)/ MM	R	1828	M+P/10	Dávid 1996: 189
14. Colțești (Torockószentgyörgy)/ AB	U	1830	M/7	Dávid 1996: 189
15. Odorheiu Secuiesc (Szekelyudvarhely)/ HR	K	1830		Binder 2000: 96
16. Vlaha (Magyarfenes)/ CJ	R	1833	M/6	Dávid 1996: 189
17. Cojocna (Kolozs)/ CJ	R	1834	M/8	Dávid 1996: 189

18. Moldovenești- Vălenii Arieșului (Várfalva-Aranyosrákos)/ CJ	U	1834	M/6	Dávid 1996: 189
19. Turea (Türe)/ CJ	R	1836	M/6	Dávid 1996: 189
20. Turda (Torda)/ CJ	U	?		Türk 2014: 80
21. Moldovenești (Várfalva)/ CJ	U	1841?		Dávid 1996: 189
Probable:				
22. Pietroasa (Csegez)/ CJ	U		M/7	Dávid 1996: 189
23. Aldea (Abásfalva)/ HR	U			Zoltán's Pap information
24. Rareș (Recsenyéd)/ HR	U			Márk 2015f

Table 4. Organs built by Andreas Eitel.



Fig. 4. Andreas Eitel: the Reformed church's organ from Tonciu (Mureș county).

Petrus Gottlieb Schneider

Petrus Gottlieb Schneider is the second member of a musical “dynasty”. His father, Martin Schneider was musician and pastor, the author of organ pieces and a treatise of music theory. In 1812 Petrus Gottlieb Schneider mar-

ried Juliana Dévai from Apața, and became organist of the Black Church in Brașov in 1813. They had two children, Juliana Emilie (born 1814) and Carl (born 1817), the latter becoming an important organ builder. Petrus Gottlieb Schneider was the organist of the Black Church when Carl August Buchholz from Berlin built his magnificent organ. Young Carl Schneider became Buchholz's apprentice at the age of 19 (Schlandt 2011: 34-35).

As organ builder, Petrus Gottlieb Schneider was the disciple of Andreas Eitel. In Cața (Katzendorf)/BV, E, (1803) and Șercaia (Schirkanyen)/BV, E, Schneider worked as Eitel's apprentice (Schlandt 2011: 34). The list of Petrus Schneider's works could be extended thanks to recent archive research and publications. It is interesting to observe that Schneider's independent activity began about the time Eitel moved to Cluj. It could be that Schneider had constantly been working with Eitel also before 1822.

Petrus Gottlieb Schneider				
1. Mărtineni (Kézdímártonfalva)/ CV	R	1824	M/6	Dávid 1996: 203
2. Belin (Bölön)/ CV	U	1825	M/9	Márk-Enyedi 2015: 190
3. Ocna de Jos (Alsósófalva)/ HR	R	1827		Szekelyudvarhelyieme.ro
4. Frumoasa (Szépvíz)/ HR	A	1829	M/6	Zoltán's Pap information
5. Zălan (Zalán)/ CV	R	1832	M/6	Dávid 1996: 203
6. Codela (Zeiden)/ BV	E	1833		Orgeldatei.evang.ro
7. Hălmeag (Halmágy)/ BV	L	1837	M/9	Dávid 1996: 203
8. Roadeș (Radeln)/ BV	E	1838	M/10	Orgeldatei.evang.ro
9. Brașov (Brasso)/ BV	L	1839	M/10	Dávid 1996: 203
10. Seleuș (Grossalisch)/ MS	E	1843	2M+P/23	Orgeldatei.evang.ro
Probable:				
11. Zagon (Zágon)/ CV	R	1838		<i>Magyari and Juhász 2011b: 92-93</i>
12. Iacobenii (Kászónjakabfalva)/ HR (see Fig. 5)	K		M/6	On-site visit by author

Table 5. Organs built by Petrus Gottlieb Schneider.



Fig. 5. *Petrus Gottlieb Schneider: the Romano-Catholic church's organ from Iacobenii (Harghita county).*

OUTLOOK ON FUTURE RESEARCH

As Dávid Sípos's and Attila Márk's thorough work proves, archive research still has a great potential to generate considerably more information about Transylvanian organ history. By merging all the notes and mentions from congregation records about organ building and repair, one can arrange a more comprehensive image about the activity of different organ builders, but also about the difficulties coming along with organ building: slow-going fundraising, sometimes unreliable organ builders, technical problems and cumbersome transportation (an organ built in the workshop could fill several horse carriages which had to cover sometimes 50-100 km of distance), trouble finding a teacher capable of organ playing etc.

Knowing the history of an organ is important not only for satisfying curiosity, but it is also fundamental in the process of restoration. A professional organ restoration always includes research on the initial setting of the instrument. Comparison with instruments by the same builder is also important in order to approach the historical paradigm as much as possible. In this respect, many Transylvanian organ builders don't really meet the appropriate monument conservation standards. In several cases, they are satisfied with making

the organ sound somehow, preferably with minimal costs (this is also often what the congregations request). In other cases, they want to alter the instrument according to their own ideas, in disregard of the initial builder's concept.

Anyway, gathering information and putting it together like pieces of a puzzle is an indispensable first step in order to approach this valuable historical heritage in the careful manner that it deserves. In the past decade, almost all churches in Transylvania were investigated in some way to establish the history and present condition of their organs. The German-speaking Lutheran Church even established an online database ("Orgeldatei der Evangelischen Kirche A.B. in Rumänien" 2008). The Reformed and the Unitarian churches are in the process of documentation and publication of their inventory owing to Dávid Sípos's, respectively Attila Márk's and Pál Enyedi's work. In the Roman Catholic Church, which houses quite a large number of organs, an exhaustive inventory would surely be very interesting and useful.

THE CURRENT CONDITION OF THE INSTRUMENTS

The Transylvanian organ landscape is rich and poor at the same time. It is rich in historical organs, and it is also rich in unaltered instruments, true witnesses of earlier musical styles. But it is poor in well-functioning organs, because only few congregations can afford high standard restorations and maintenance. Furthermore, in too many cases the demand for cheap and unpretentious work meets the offer of somebody willing to do some handicraft work.

As to functionality, the statistics shown in Türk 2014: 256, referring to 209 organs in the Cluj, Sălaj and Bistrița-Năsăud counties, are disillusioning. The organs located in churches of various religious denominations were (in round figures): in excellent playing condition – 7%; from moderate to good – 33%; sounding, but with serious faults – 31%; mute – 29%. Even if these figures cannot be supposed to be applicable for all organs in Transylvania, they are roughly representative for the overall situation. Definitely, about half of the instruments are (almost) not usable. And only around 15% or so are in really good playing condition. As already stated, most congregations are overstrained with the costs of a professional restoration. Many of them are a small minority in their village or – a frequent situation in German-speaking communities – there are no believers left to use the church and the organ, even if it were functional. Although there are also positive examples of active congregations and beautifully restored organs, there is a tremendous number of instruments gradually deteriorating before our eyes.

Fortunately, after almost 30 years since the regime change in Romania, there seems to be a slowly growing demand for new organs. Although local organ builders had to start almost from zero, a few workshops are increasingly gathering experience with this highly complex task. The quantitatively most advanced one seems to be Zoltán Pap from Odorheiu Secuiesc, who already built his op. 25 (“Új orgonáink” 2011). Péter Sándor’s workshop in Sânsimion is also very active, yet most of their organs are exported (“Sándor Péter – Organ builder” 2012). COT Hărman built a remarkable new organ for the Bucharest National Music University and also several instruments for export (“Pipe Organs – Construcții orgi” 2015). László Bors from Tușnadu Nou built at least two new organs.

It must be said that in other Eastern European countries like Hungary or Poland the building of new organs has never totally ceased, and organ builders could gain experience with masters before trying to conceive and build a new instrument by themselves. In Romania, for more than 50 years, the organ building business has been only about tuning and repairing with rather modest facilities. Under these circumstances, the present shy revival deserves appreciation even if the current general economic situation does not support the development of a real boom.

REFERENCES

Barthold, Thomas

2010 “Johann Thoïs, Orgelbauer aus dem Burzenland (Siebenbürgen)”, *Ars Organi* 3, 156-158, <http://www.gdo.de/fileadmin/gdo/pdfs/AO-1003-Barthold.pdf>, accessed on September 6th, 2017.

Binder, Hermann

2000 *Orgeln in Siebenbürgen* (Kludenbach: Gehann-Musik-Verlag).

Bögözi-Molnár, Tünde

2005 *Orga în Transilvania: Constructori de orgi și instrumente noi create în secolul al XX-lea* [The Organ in Transylvania: Organ Builders and New Instruments Created in the 20th Century] (Cluj-Napoca: Grafycolor).

Dávid, István

1996 *Műemlékorgonák Erdélyben* [Historical Organs in Transylvania] (Cluj, Budapest: Editio Polis-Balasi).

Fórika, Balázs

2012 *Kolonics István (1826-1892) kézdivásárhelyi orgonaépítő emlékére* [In Memory of István Kolonics (1826-1892), Organ Builder from Târgu Secuiesc] (Târgu Secuiesc).

Hanke, Katalin

2007 *Despre activitatea compozitorilor Johann Sartorius, tată și fiu* [On the Activity of Composers Johann Sartorius, Father and Son], PhD thesis (Cluj-Napoca: Gheorghe Dima Music Academy).

Kovács, Imre

1936 “Adatok a calnic-i unitárius egyházközség történetéhez” [On the History of the Unitarian Community of Călnic], *Keresztény Magvető* [Christian Seeder] 4-5, 182.

Lakatos, Gyula

2004 “Szemelgetés Recsenyéd történetéből” [Excerpts from the History of Rareș], <http://docplayer.hu/34624513-Szemelgetes-1-recsenyed-tortenete-bol.html>, accessed on September 9th, 2017.

László, Ferenc

1997 “Zur Geschichte der Mozart-Rezeption in Rumänien”, in *Musikgeschichte in Mittel- und Osteuropa. Mitteilungen der internationalen Arbeitsgemeinschaft an der Technischen Universität Chemnitz*, vol. 1, eds. Helmut Loos and Eberhard Möller (Leipzig: Gudrun Schröder Verlag), 133-151, https://www.gko.uni-leipzig.de/fileadmin/user_upload/musikwissenschaft/pdf_allgemein/arbeitsgemeinschaft/heft1/0113_laszlo.pdf, accessed on August 27th, 2017.

Magyari, Hunor

2009 *A kükküllői református egyházmegye templomai* [The Reformed Churches of Küküllő District] (Odorheiu Secuiesc).

2010 *A görgényi református egyházmegye templomai* [The Reformed Churches of Görgény District] (Odorheiu Secuiesc).

Magyari, Hunor and Ábel Juhász

2011a *A sepsi református egyházmegye templomai* [The Reformed Churches of Sepsi District] (Odorheiu Secuiesc).

2011b *A kézdi-orbai református egyházmegye templomai* [The Reformed

Churches of Kézdi-Orbai District] (Odorheiu Secuiesc).

2012 *A brassói református egyházmegye templomai* [The Reformed Churches of Brassó District] (Odorheiu Secuiesc).

Magyari, Hunor and Tünde Veres

2012a *A marosi református egyházmegye templomai* [The Reformed Churches of Maros District] (Odorheiu Secuiesc).

2012b *A maros-mezőségi református egyházmegye templomai* [The Reformed Churches of Maros-Mezőség District] (Odorheiu Secuiesc).

Magyari, Hunor and Tünde Szántó

2008 *A székelyudvarhelyi református egyházmegye templomai* [The Reformed Churches of Székelyudvarhely District] (Odorheiu Secuiesc).

2009a *Az erdővidéki református egyházmegye templomai* [The Reformed Churches of Erdővidék District] (Odorheiu Secuiesc).

2009b *Az küllői református egyházmegye templomai* [The Reformed Churches of Küllő District] (Odorheiu Secuiesc).

Márk, Attila

2014 "A kálnoki unitárius templom orgonájának története" [History of the Călnic Unitarian Church Organ], http://www.3szek.ro/load/cikk/72220/a_kalnoki_unitarius_templom_orgonaja, accessed on August 27th, 2017.

2015a "Az abásfalvi unitárius templom orgonájának története" [History of the Aldea Unitarian Church Organ], <https://hargitanepi.eu/az-abasfalvi-unitarius-templom-orgonajanak-tortenete/>, accessed on August 27th, 2017.

2015b "A gyepesi unitárius templom orgonájának története" [History of the Ghipeș Unitarian Church Organ], <https://hargitanepi.eu/a-gyepesi-unitarius-templom-orgonajanak-tortenete/>, accessed on August 27th, 2017.

2015c "A homoródkeményfalvi unitárius templom orgonájának története" [History of the Comănești Unitarian Church Organ], <https://hargitanepi.eu/a-homorodkemenyfalvi-unitarius-templom-orgonajanak-tortenete/>, accessed on August 18th, 2017.

2015d "A homoródszentmártoni unitárius templom orgonájának története" [History of the Mărtiniș Unitarian Church Organ], <https://hargitanepi.eu/a-homorodszentmartoni-unitarius-templom-orgonajanak-tortenete/>, accessed on August 18th, 2017.

2015e "A lókodi unitárius templom orgonájának története" [History of the Lokodeni Unitarian Church Organ], <https://hargitanepi.eu/a-lokodi-unitarius-templom-orgonajanak-tortenete/>, accessed on August 18th, 2017.

- 2015f “A recsenyédi unitárius templom orgonájának története” [History of the Rareș Unitarian Church Organ], <https://hargitanepe.eu/a-recsenyedi-unitarius-templom-orgonajanak-tortenete/>, accessed on August 18th, 2017.
- 2015g “Meglepetés egy orgonaszekrényben (A laborfalvi unitárius templom orgonájának története)” [Surprise in an Organ Case (History of the Sântionluca Unitarian Church Organ)], http://www.3szek.ro/load/cikk/78063/meglepetes_egy_orgonaszekrenyben_a_laborfalvi_unitarius-templom-orgonajanak-tortenete, accessed on August 18th, 2017.
- 2015h “A kénosi unitárius templom orgonájának története” [History of the Chinusu Unitarian Church Organ], <https://hargitanepe.eu/a-kenosi-unitarius-templom-orgonajanak-tortenete/>, accessed on September 9th, 2017.
- 2016a “A csekefalvi unitárius templom orgonájának története” [History of the Cechești Unitarian Church Organ], <http://hargitanepe.eu/a-csekefalvi-unitarius-templom-orgonajanak-tortenete/>, accessed on August 27th, 2017.
- 2016b “A firtosváraljai unitárius templom orgonájának története” [History of the Firtușu Unitarian Church Organ], <https://hargitanepe.eu/a-firtosvaraljai-unitarius-templom-orgonajanak-tortenete/>, accessed on August 27th, 2017.
- 2016c “A gagyi unitárius templom orgonájának története” [History of the Goagiu Unitarian Church Organ], <https://hargitanepe.eu/a-gagyi-unitarius-templom-orgonajanak-tortenete/>, accessed on August 27th, 2017.
- 2016d “A homoródalmási unitárius templom orgonájának története” [History of the Merești Unitarian Church Organ], <https://hargitanepe.eu/a-homorodalmasi-unitarius-templom-orgonajanak-tortenete/>, accessed on August 27th, 2017.
- 2016e “A homoródalmási unitárius templom orgonájának története 2” [History of the Merești Unitarian Church Organ 2], <https://hargitanepe.eu/a-homorodalmasi-unitarius-templom-orgonajanak-tortenete-2/>, accessed on August 27th, 2017.
- 2016f “A homoródjánosfalvi unitárius templom orgonájának története” [History of the Ionești Unitarian Church Organ], <https://hargitanepe.eu/a-homorodjanosfalvi-unitarius-templom-orgonajanak-tortenete/>, accessed on August 27th, 2017.
- 2016g “A homoródkarácsonyfalvi unitárius templom orgonájának története” [History of the Crăciunel Unitarian Church Organ], <https://hargitanepe.eu/a-homorodkaracsonyfalvi-unitarius-templom-orgonajanak-tortenete/>, accessed on August 27th, 2017.
- 2016h “A siménfalvi unitárius templom orgonájának története” [History

of the Șimonești Unitarian Church Organ], <http://hargitanepe.eu/a-simenfalvi-unitarius-templom-orgonainak-tortenete/>, accessed on August 27th, 2017.

2016i “A székelyderzsi unitárius templom orgonájának története” [History of the Dârjiu Unitarian Church Organ], <http://hargitanepe.eu/a-szekelyderzsi-unitarius-templom-orgonainak-tortenete/>, accessed on August 27th, 2017.

2016j “A székelymuzsnai unitárius templom orgonájának története” [History of the Mujna Unitarian Church Organ], <http://hargitanepe.eu/a-szekelymuzsnai-unitarius-templom-orgonainak-tortenete/>, accessed on August 27th, 2017.

2016k “Az énlaki unitárius templom orgonájának története” [History of the Inlăceni Unitarian Church Organ], <https://hargitanepe.eu/az-enlaki-unitarius-templom-orgonajanak-tortenete/>, accessed on August 27th, 2017.

2016l “Az énlaki unitárius templom orgonájának története 2” [History of the Inlăceni Unitarian Church Organ 2], <https://hargitanepe.eu/az-enlaki-unitarius-templom-orgonajanak-tortenete-2/>, accessed on August 27th, 2017.

2016m “Az újszékelyi unitárius templom orgonájának története” [History of the Secuieni Unitarian Church Organ], <https://hargitanepe.eu/az-ujszekelyi-unitarius-templom-orgonajanak-tortenete/>, accessed on August 27th, 2017.

2016n “Az alsóboldogfalvi unitárius templom orgonájának története” [History of the Bodogaia Unitarian Church Organ], <http://hargitanepe.eu/a-z-a-l-s-o-b-o-l-d-o-g-f-a-l-v-i-unitarius-templom-orgonajanak-tortenete/>, accessed on August 27th, 2017.

2016o “A városfalvi unitárius templom orgonájának története” [History of the Orășeni Unitarian Church Organ], <https://hargitanepe.eu/a-varosfalvi-unitarius-templom-orgonajanak-tortenete/>, accessed on August 27th, 2017.

2016p “A homoródújfalusi unitárius templom orgonájának története” [History of the Satu Nou Unitarian Church Organ], <https://hargitanepe.eu/a-homorodujfalusi-unitarius-templom-orgonajanak-tortenete/>, accessed on September 7th, 2017.

2016r “A fiatfalvi unitárius templom műemlék orgonájának története” [History of the Filaș Unitarian Church Historical Organ], <http://hargitanepe.eu/a-fiatfalvi-templom-unitarius-muemlek-orgonajanak-tortenete/>, accessed on September 7th, 2017.

2016s “Ez orgona szava soha siralomra ne változzék...” [This Organ’s

Sound Should Never Turn into Complaint], http://www.3szek.ro/load/cikk/96050/%E2%80%9Eez_orgona_szava_soha_siralomra_ne_valtozzek%E2%80%9D, accessed on September 10th, 2017.

2017a “A csehétfalvi unitárius templom orgonájának története” [History of the Cehetel Unitarian Church Organ], <http://hargitanep.eu/a-csehetfalvi-unitarius-templom-orgonajanak-tortenete/>, accessed on August 27th, 2017.

2017b “A kissolymosi unitárius templom orgonájának története” [History of the Şoimuşu Mic Unitarian Church Organ], <http://hargitanep.eu/a-kissolymosi-unitarius-templom-orgonajanak-tortenete/>, accessed on August 27th, 2017.

2017c “A székelyszentmihályi unitárius templom orgonájának története” [History of the Mihăileni Unitarian Church Organ], <http://hargitanep.eu/a-szekelyszentmihalyi-unitarius-templom-orgonajanak-tortenete/>, accessed on August 27th, 2017.

2017d “A székelyszentmihályi unitárius templom orgonájának története 2” [History of the Mihăileni Unitarian Church Organ 2], <http://hargitanep.eu/a-szekelyszentmihalyi-unitarius-templom-orgonajanak-tortenete-2/>, accessed on August 27th, 2017.

2017e “A tarcsafalvi unitárius templom orgonájának története” [History of the Tărceşti Unitarian Church Organ], <http://hargitanep.eu/a-tarcsafalvi-unitarius-templom-orgonajanak-tortenete/>, accessed on August 27th, 2017.

2017f “A tarcsafalvi unitárius templom orgonájának története 2” [History of the Tărceşti Unitarian Church Organ 2], <http://hargitanep.eu/a-tarcsafalvi-unitarius-templom-orgonajanak-tortenete-2/>, accessed on August 27th, 2017.

2017g “A tordátfalvi unitárius templom orgonájának története” [History of the Turdeni Unitarian Church Organ], <http://hargitanep.eu/a-tordatfalvi-unitarius-templom-orgonajanak-tortenete-2/>, accessed on August 27th, 2017.

Márk, Attila and Pál Enyedi

2014 “Orgonák az unitárius Egyházkörben – I” [Organs in the Unitarian Háromszék-Felsőfehéri Church District – I], *Magyar Egyházzene* [Hungarian Church Music] 22, 43-58, http://egyhazzene.hu/wp-content/uploads/2016/01/043-058_M%C3%A1rk-Enyedi-%C3%81rkos.pdf, accessed on August 27th, 2017.

2015 “Orgonák az unitárius Háromszék-Felsőfehéri Egyházkörben – II”

[Organs in the Unitarian Háromszék-Felsőfehéri Church District – II], *Magyar Egyházzene* [Hungarian Church Music] 23, 179-192, http://egyhazzene.hu/wp-content/uploads/2016/07/179-192_Laudes_organ_Mark-Enyedi.pdf, accessed on August 27th, 2017.

Philippi, Ursula

2006 *Rolul orgii în liturgia Bisericii Evanghelice din Transilvania* [The Organ's Role in the Liturgy of the Transylvanian Lutheran Church], PhD thesis (Cluj-Napoca: Gheorghe Dima Music Academy).

Potyó, István

2012 *Creația de mise romano-catolice a compozitorilor transilvăneni din secolele 18-19* [The oeuvre of Roman Catholic masses by Transylvanian composers of the 18th and 19th centuries], PhD thesis (Cluj-Napoca: Gheorghe Dima Music Academy).

Schlandt, Steffen

2011 *Muzica de orgă în bisericile evanghelice din Brașov și Țara Bârsei: Instrumente, personalități muzicale, manuscrise* [The Organ Music in Lutheran Churches of Brașov and Surroundings: Instruments, Musical Personalities, Manuscripts], PhD thesis (Cluj-Napoca: Gheorghe Dima Music Academy).

Sípos, Dávid

2008 *A történelmi küküllői reformatus egyházmegye egyházközségeinek történeti katasztere – I* [Historical Inventory of the Congregations in the Historical Küküllő District – I] (Cluj-Napoca: Koinónia).

2009 *A történelmi küküllői reformatus egyházmegye egyházközségeinek történeti katasztere – II* [Historical Inventory of the Congregations in the Historical Küküllő District – II] (Cluj-Napoca: Koinónia).

2016 *A történelmi dési, széki és görgényi református egyházmegye orgonáinak története* [The Organ History of The Historical Calvinist Districts of Dés, Szék and Görgény], PhD thesis (Cluj-Napoca: Babeș-Bolyai University).

Türk, Erich

2014 *Die Orgellandschaft dreier nordsiebenbürgischer Landkreise: Cluj, Sălaj und Bistrița-Năsăud/Három észak-erdélyi megye orgonatája: Kolozs, Szilágy és Besterce-Naszód megye* [The Organ Landscape of Three Northern Transylvanian Counties: Cluj, Sălaj and Bistrița-Năsăud] (Cluj-Napoca: Erdély Múzeum-Egyesület).

2006 “Edition Musik Südost”, <http://www.edition-musik-suedost.de>, accessed on September 7th, 2017.

2008 “Orgeldatei der Evangelischen Kirche A.B. in Rumänien”, <http://orgeldatei.evang.ro/> (<http://orgeldatei.evang.ro/organ/view/1325>, <http://orgeldatei.evang.ro/organ/view/1337>, <http://orgeldatei.evang.ro/organ/view/971>, <http://orgeldatei.evang.ro/organ/view/1331>), accessed on September 7th, 2017.

2011 “Új orgonáink” [New Organs], <http://orgona.ro/uj-orgonaink/>, accessed on September 9th, 2017

2012 “Sándor Péter – Organ builder”, <https://www.facebook.com/sandor.organbuilder?fref=ts>, accessed on September 9th, 2017.

2015 “Pipe Organs – Construcții orgi”, <http://pipe-organs.com/en/pipe-organs/>, accessed on September 9th, 2017.

<http://szekelyudvarhelyieme.ro/index.php/extensions/gyulekezetek/292-al-sosofalva.html>, accessed on September 7th, 2017.