

Wacker

E. F. WALCKER & CIE.

ORGAN BUILDERS

---

LUDWIGSBURG

GERMANY

ESTABLISHED 1781

## The House of Walcker: A Brief Historical Survey

Nearly two centuries ago, in the year 1781, a young organ builder named Johann Eberhard Walcker opened an organ building shop in the little town of Cannstatt, in the Dukedom of Württemberg. That same year, he built an organ for the Evangelical Lutheran Garrison Church (now the Catholic Church) of Ludwigsburg. This first work was followed by several others in the immediate area, including two at Cannstatt and Schwaigern.

The founder's son, Eberhard Friedrich Walker, upon succeeding to the family business in 1820, moved the shop to the town of Ludwigsburg, and established there its present headquarters. Two men made up the complement of the firm then. In order to solve some of the various technical problems of fresh designs and further improvements of organ building, Eberhard Friedrich sought, and obtained, the advice of one of the most famous organ experts of that time: the celebrated Abbé Georg Joseph Vogler. Abbé Vogler (who later became the hero of Robert Browning's well-known poem *Abt Vogler*) often visited Walcker in his Ludwigsburg workshop, discussing new designs and specifications, and conducting some practical experiments aimed at an improvement of the traditional eighteenth-century concept of organ building. Under Vogler's influence, Walcker built his Opus 1, a small organ for the Evangelical Lutheran Church of Kochersteinsfeld. This instrument, which comprised nine stops, is still in use today:

Organ at the Evangelical Lutheran Church of Kochersteinsfeld, Württemberg,  
op. 1, completed in 1821.

*Manual:*

1. Grossgedackt 8'
2. Viola di Gamba 8'
3. Salicional 8'
4. Principal 4'
5. Flute 4'
6. Waldflute 2'
7. Mixture 3 ranks

*Pedal:*

8. Sub Bass 16'
9. Viola Bass 8'

In one of the windchests of this assuredly simple work, the following inscriptions may be found:

»Andreas Laukhuff, organ builder's apprentice, a native of Brezfeld, hereby inscribes his name as a helper to this work for the memory of his name.

Cannstatt, February 28th, 1820.«

His employer added these words:

»This windchest was constructed at Cannstatt during the month of July, Anno Domini 1820.

E. Friedr. Walcker, organ builder.

Ad Gloriam Dei, Patris et Filii et Spiritus Sancti.«

The Kochersteinsfeld organ, though at least in part inspired by Vogler, was scarcely remarkable when compared with the grandiose instruments found elsewhere. But from such a humble beginning came a long and proud tradition of service to the world.

Only thirteen years after the completion of the firm's opus 1, a significant event in the history of the House of Walcker took place. In the year 1833, the City Council of the Free City of Frankfurt-on-the-Main invited bids for a new organ for their famous St. Paul's Church, an edifice which was to serve as the meeting place of the first all-German democratic parliament fifteen years later. Not less than thirty organ building firms vied with each other for the honor of receiving the city fathers' commission to equip the historic church with an organ. Eberhard Friedrich Walcker was awarded the contract and received the plaudits of the City Senate for his brilliantly devised plan for a 74-stop instrument:

Frankfurt-on-the-Main, St. Paul's Church, designed in 1833

<i>Great Organ:</i>	25. Bourdon 16' (wood)	11. Octave Bass 16' (open)
1. Principal 16'	26. Salicional 8'	12. Violon 16' (open)
2. Viola di gamba 16'	27. Dolce 8'	13. Octave 8'
3. Flauto major 16'	28. Flute Traversiere 4'	14. Violoncell 8'
4. Untersatz 32'	29. Gedeckt 8'	15. Terce 6 $\frac{2}{5}$ ' (open)
5. Octave 8'	30. Quint Flute 5 $\frac{1}{3}$ ' (open)	16. Quint 5 $\frac{1}{3}$ ' (open)
6. Viola di Gamba 8'	31. Octave 4'	17. Octave 4'
7. Gemshorn 8'	32. Quintatoen 8'	18. Posaune 16'
8. Flute 8' (open)	33. Quint 2 $\frac{2}{3}$ '	19. Trumpet 8'
9. Quint 5 $\frac{1}{3}$ ' (open)	34. Rohrflute 4' (tin)	20. Clarine 4'
10. Octave 4'	35. Octave 2'	21. Clarinetto 2'
11. Hohlpfeife 4' (open)	36. Mixture 2' (quintuple)	22. Dolcissimo 8'
12. Fugara 4'	37. Posaune 8'	23. Lieblich Gedeckt 8'
13. Terce 3 $\frac{1}{5}$ '	38. Vox humana 8'	24. Flute d'amour 4'
14. Quint 2 $\frac{2}{3}$ '	<i>Choir Organ:</i>	25. Flautino 2'
15. Octave 2' (repeating)	1. Principal 8'	26. Nasard 2 $\frac{2}{3}$ '
16. Waldflute 2'	2. Quintatoen 16'	27. Hautbois 8'
17. Terce discent 1 $\frac{3}{5}$ '	3. Harmonica 8'	28. Physharmonica 8'
18. Octave 1'	4. Bifra 8' (tin)	<i>Second Pedal:</i>
19. Cornet 10 $\frac{2}{3}$ ' (quintuple)	5. Hohlflute 8'	29. Gedeckt 16'
20. Mixture 2' (quintuple)	6. Spitzflute 4'	30. Violon 16'
21. Sharp 1' (quadruple)	7. Lieblich Gedeckt 4'	31. Principal 8'
22. Tuba 16' (tin)	8. Principal 16'	32. Flute 4'
23. Trumpet 8' (tin)	9. Sub Bass 32' (open)	33. Waldflute 2'
<i>Swell Organ:</i>	10. Contra Bass 32' (open)	34. Fagott 16'
24. Principal 8' (English tin)		

Walcker had never before tried his craftsmanship and ingenuity on such a large design. As it turned out, the Master from Ludwigsburg needed all the resourcefulness he could muster. It was his first major assignment, and he had to do his job well,

lest his reputation might suffer from setbacks or inconsistencies. In order to show the City Government that he meant to discharge his duties well, Eberhard Friedrich had provided for a 32-foot pipe calculated to render a powerful low C. While the work on the organ was still in progress, the Chairman of the Building Committee, Councillor Andrée, expressed some grave doubts about the feasibility of that low C pipe. It was a hitherto unheard-of attempt, he opined, and he voiced his suspicion that Walcker thought of including the low C pipe for decorative purposes only. It was sheerly impossible, Andrée argued, to produce such a low tone in a very distinct fashion, and he referred to Walcker's experimental pipe as a mere «devourer of wind». At first it seemed as if Andrée was correct in his assumption. Although Walcker had made painstaking calculations on the effectiveness of his design, the first test of the C pipe produced an undistinguishable rustle of wind, but no definite musical sound. Walcker was, of course, fairly desperate about that appearance of failure and returned to Ludwigsburg with much disappointment. As he approached his factory, he suddenly heard a strong low-pitched sound. Suspecting that this very loud hum originated in his plant, he rushed into the premises and asked his workers what had caused this deep blast. A thoroughly frightened group of his journeymen informed their employer that they had attempted to heat up some wood glue, and since they needed the glue quickly, they had thrown some wood shavings from the shop into the fireplace. The shavings had created a flashing fire, and the chimney had given forth such a huge deep roar that they were terrified beyond compare. Walcker persuaded his workers to repeat the procedure, and again the chimney belched out its roar. With inquisitive resolution, the master organ builder checked the chimney's measurements and found that its volume compared to a 64-foot A, in other words, three half-tones lower still than the C he had planned for the Frankfurt organ. Having made this discovery, Walcker found an easy solution. He increased the thickness of the walls of his low-tone organ pipes to double measurement, banded them together with iron rings, and the skeptical and impatient Councilor Andrée, upon first hearing a very distinct low C from the Frankfurt organ, hurried to the choir loft in order to extend his warmest congratulations to a happy, if slightly nervous, organ builder.

The Frankfurt success brought to the House of Walcker further assignments, some of which may be referred to in the ensuing paragraphs. In 1840, the firm delivered its first instrument to a foreign country: a large, 65-stop organ for the Church of St. Peter in St. Petersburg, Russia. On May 1, 1840, the organ, weighing over twenty tons, was loaded into two Neckar River boats. The trip to Russia, down the Rhine, and across the North and Baltic Seas, lasted two months, the installation of the instrument another four. Having concluded their work at St. Petersburg, the team of organ builders set out on their overland trip back to Germany on November 19, 1840, the temperature on that day being thirteen degrees below zero Fahrenheit. After thirty-four days of traveling through the grim Russian winter, the team of men arrived home in Ludwigsburg on December 23, at 4 p. m., just in time to spend a happy Christmas with their families.

More commissions for additional organs for Russia followed soon. In 1883, the House of Walcker delivered its largest organ to date: an enormous 124-stop instrument for the Cathedral at Riga, Latvia, then a part of the Russian Empire. By the turn of the century, a total of fifty-seven organs had been installed by Walcker in the Czarist dominions.

In 1847, the first Walcker organ was exported to the North American continent; it was a small instrument for a little Canadian mission church. Two more organs for Canada and one for the United States preceded a monumental 89-stop opus, created for Boston Music Hall in 1863.

In the 1870's and 1880's, Walcker & Cie. entered the Central and South American markets. The first Latin American country to receive a Walcker organ was Argentina, when an organ was delivered for the Metropolitan Cathedral in Buenos Aires. Brazil, Uruguay, Guatemala, and the other Latin American republics followed. At the present time, there are more than twenty Walcker organs in the City of Buenos Aires alone, and there are eighty-seven Walcker instruments in Mexico City and its immediate vicinity.

Amidst this promising rise in export trade, Eberhard Friedrich Walcker died. His grandson, Oscar Walcker, took over the family business, and continued to win recognition for the products of his firm. In 1895, for instance, he supplied a movable organ (still used today) to St. Peter's Basilica in Rome and was promptly named Official Purveyor to the Vatican by Pope Leo XIII.

Under Oscar Walcker's energetic management, the fortunes of the Ludwigsburg firm flourished. But the new head of the House was never satisfied with yesterday's ideas. At the turn of the century, Oscar Walcker began to establish an intimate exchange of ideas with the new Alsatian Organ Reform Movement, then headed by the celebrated Dr. Albert Schweitzer. In consultation with the most prominent members of this Movement, he built the first organ embodying the reform principles for St. Reinoldi's Church in Dortmund, Germany: Dr. Schweitzer came to Dortmund in order to dedicate the instrument.

## Opus 1500

1909

### *Hauptwerk*

1. Principal 16'
2. Bourdon 16'
3. Principal 8'
4. Hohlflöte 8'
5. Viola di Gamba 8'
6. Gemshorn 8'
7. Bourdon 8'
8. Dulciana 8'
9. Quintatone 8'
10. Oktave 4'
11. Rohrflöte 4'
12. Quinte 2 2/3'
13. Oktave 2'
14. Mixtur 2' 4 r.
15. Cornett 8'
16. Cymbel 4r.
17. Bombarde 16'
18. Trompete 8'
19. Clairon 4'

### *Positiv*

20. Rohrflöte 16'
21. Flötenprincipal 8'
22. Flute Harmonique 8'
23. Salicional 8'
24. Nachthorn 8'
25. Unda Maris 8'
26. Fugara 4'
27. Flauto Dolce 4'
28. Quinte 2 2/3'
29. Flautino 2'
30. Mixtur 1 1/3' 4 r.
31. Clarinette 8'
32. Basson 8'
33. Glockenspiel
34. Bourdon 16'
35. Hornprincipal 8'
36. Traversflöte 8'

### *Schwellwerk*

37. Lieblich Gedackt 8'
38. Gambe 8'
39. Aeoline 8'
40. Voix Celeste 8'
41. Principal 4'
42. Flute Octavante 4'
43. Salicet 4'
44. Quinte 2 2/3'
45. Flageolet 2'
46. Terz 1 3/5'
47. Superquinte 1 1/3'
48. Septime 1 1/7'
49. Piccolo 1'
50. Mixtur 2 2/3' 5 r.
51. Basson 16'
52. Trompete 8'
53. Oboe 8'
54. Clairon harmonique 4'

<i>Solowerk</i>	<i>Echowerk</i>	
55. Bourdon 16'	71. Quintatoen 16'	86. Principalbass 16'
56. Synthematophon 8'	72. Principal 8'	87. Contrabass 16'
57. Fugara 8'	73. Viola 8'	88. Salicetbass 16'
58. Hornflöte 8'	74. Vox Angelica 8'	89. Bourdon 16'
59. Geigenprincipal 4'	75. Bourdon Doux 8'	90. Quintbass 10 $\frac{2}{3}$ '
60. Quinte 5 $\frac{1}{3}$ '	76. Gemshorn 4'	91. Violon 8'
61. Terz 3 $\frac{1}{5}$ '	77. Flautino 2'	92. Bassflöte 8'
62. Nasard 2 $\frac{2}{3}$ '	78. Nasard 2 $\frac{2}{3}$ '	93. Bourdon 8'
63. Septime 2 $\frac{2}{7}$ '	79. Larigot 1 $\frac{1}{3}$ '	94. Cello 8'
64. Doublette 2'	80. Flageolet 1'	95. Terz 6 $\frac{2}{5}$ '
65. Groß-Cornett 8fach	81. Cornett-Mixtur 2 $\frac{2}{3}$ ' 4r.	96. Quinte 5 $\frac{1}{3}$ '
66. Tuba Magna 16'	82. Vox Humana 8'	97. Septime 4 $\frac{4}{7}$ '
67. Tuba Mirabilis 8'	83. Trompete 8'	98. Principalflöte 4'
68. Cor Harmonique 4'		99. Cornettbaß
69. Trompete 8'		100. Contraposaune 32'
70. Cor Anglais 8'		101. Posaune 16'
	<i>Pedal</i>	102. Trompete 8'
	84. Contra-Principalbass 32'	103. Basson 16'
	85. Subbass 16'	104. Clairon 4'
		105. Donner

What the Alsatian Organ Reform Movement had, in effect, suggested was that organ builders could find a treasure of new specification and building techniques in the accomplishments of past centuries. Oscar Walcker was prepared to take up that challenge. On a hint received from Willibald Gurlitt, he built, in 1921, a »Praetorius Organ« for the Institute of Music of the University of Freiburg, Germany. This organ was constructed according to principles laid down by the seventeenth-century composer and organist Michael Praetorius in his *Syntagma Musicum*, vol. II, »De Organographia«. The »Praetorius Organ« abandoned many nineteenth-century features, especially the tendency to equip an organ with a predominance of eight-foot stops of all kinds of force and nuances in order to imitate a string orchestra; instead of this one-sided concept, it emphasized a plastic and polyphonic specification, as it had been common in the times of Bach and Praetorius. Organs became true organs again. On the merits of Oscar Walcker's bold conception of the »Praetorius Organ«, the Senate of the University of Freiburg conferred upon him the honorary degree of a Doctor of Philosophy.

Never before had the national and international fame of the House of Walcker been greater. Shortly before the outbreak of World War I, Walcker completed the enormously large new organ for St. Michael's Church, Hamburg:

The outbreak of World War II brought the export trade, which had amounted to 37% of the firm's business, to a virtual standstill (it had already dropped to 1,3% by 1939). In 1945, it was necessary to start from the beginning; even the Walcker plants had not escaped war damages.

The fortunes of E. F. Walcker & Cie. could only mend. Reconstruction became the chief effort of the surviving Walcker personnel. Amidst these efforts to re-build the firm, Dr. Oscar Walcker, who had supervised the building of more than two thousand organs, died on September 4, 1948. To Werner Walcker-Mayer, his grandson, fell the task of carrying on the tradition.

In 1949, Walcker exported its first organ after the war: it went to the chapel of Colby College at Waterville, Me., USA. Four years later, the first Walcker organ since 1860 was sent to Canada. The share of organ exports continues to grow and it is hoped that it will soon reach its former proportions. How large a market Walcker was able to supply may be illustrated by a list of some of the largest Walcker organs installed abroad:

A List of some of the Larger Walcker Organs Abroad:

	Built:	No. of stops:
Barcelona, Spain, National Palace . . . . .	1929	154
Riga, Latvia, Cathedral . . . . .	1883	124
Stockholm, Sweden, City Hall . . . . .	1925	115
Oslo, Norway, Cathedral . . . . .	1929	103
Vienna, Austria, St. Stephen's Cathedral . . . . .	1886	90
Boston, Mass., USA, Music Hall . . . . .	1863	89
Reval, Estonia, Charles Church . . . . .	1923	84
Sao Paulo, Mosteiro de Sao Bento . . . . .	1954	81
Reval, Estonia, Olai Church . . . . .	1925	76
Leningrad, Petersburg/Russland, St. Peter's Church . . .	1910	75
Rotterdam, Holland, South Church . . . . .	1915	75
Helsinki, Finnland, Johannesh-Church . . . . .	1956	74
Malmö, Sweden, St. Peter's Church . . . . .	1914	73
Riga, Latvia, University . . . . .	1936	70
Strasbourg, France, Evangelical Garrison Church . . . .	1897	67
Mulhouse, France, St. Stephen's Church . . . . .	1905	67
Belgrade, Jugoslavia, Concert Hall . . . . .	1958	67
Leningrad, Petersburg/Russland, St. Peter's Church . . .	1839	65
Bergen, Norway, New Church . . . . .	1935	63
Barcelona, Spain, Orfeo Catala . . . . .	1907	63
Mulhouse, France, Reformed Church . . . . .	1865	63
Cork, Ireland, St. Mary's Cathedral . . . . .	1923	62
Vienna, Austria, Votive Church . . . . .	1878	61
Asch, Czechoslovakia, Lutheran City Church . . . . .	1911	61
Graz, Austria, Herz-Jesu-Church . . . . .	1942	55
Guatemala, C. A., Igl. del Santuario . . . . .	1956	50

And these are some of Walcker's largest organs in Germany:

	Built:	No. of stops:
Nuremberg, Congress Hall (largest in Europe) . . . . .	1936	220
Breslau, Hall of the Century (second largest in Europe) . . . . .	1920	216
Hamburg, St. Michael's Church . . . . .	1912	164
Ulm, Minster . . . . .	1857	109
Dortmund, St. Reinoldi's Church . . . . .	1909	106
Bremen, Dom rebuild . . . . .	1958	102
Gelsenkirchen, Hans Sachs Hall . . . . .	1927	92
Berlin, Oranienburgerstraße Synagogue . . . . .	1910	91
Esslingen, Lutheran City Church . . . . .	1910	87

Esslingen, City Church rebuild . . . . .	1950	85
Karlsruhe, Lutheran City Church . . . . .	1942	84
Stuttgart, Stifts-Church new organ . . . . .	1958	84
Stuttgart, Municipal Theater . . . . .	1912	82
Bonn, Kaiserplatz Lutheran Church . . . . .	1928	79
Recklinghausen, Music Hall . . . . .	1925	75
Eisenach, St. George's Church . . . . .	1931	75
München, Sacred Heart Church . . . . .	1953	75
Stuttgart, College of Music . . . . .	1911	74
Hamburg, Music Hall . . . . .	1907	74
Wiesbaden, Markt-Church . . . . .	1949	74
Stuttgart, Radio Hall . . . . .	1951	72
Dortmund, Reinoldi-Church new organ . . . . .	1958	71
Dortmund, Westfalen Concerthall . . . . .	1952	64
Bamberg, St. Henry's Church . . . . .	1951	58
Mannheim, Musen-Concert Hall . . . . .	1952	57
Würzburg, St. Stephen's Church . . . . .	1953	54
Frankfurt/Main, Sr. Catharine's Church . . . . .	1954	55
Karlsruhe, Liebfrauen-Church . . . . .	1958	53
Düsseldorf, St. Maximilian's Church, rebuild . . . . .	1959	41

Finally, mention should be made of the fact that a great number of small organs are part of the annual production. Within one year, the Walcker plants build about 60 small and 40 large organs. Thus, the firm has produced a total of 1000 instruments since 1949.

The foregoing outline does not, of course, tell the whole story of the House of Walcker; only the organs themselves do. But it is perhaps necessary to give to the reader an introduction, however brief, to a proud tradition of service. It was the intention of the editor to show that the claims, which Walcker & Cie. make for their instruments are not a type of fly-by-night advertising scheme not uncommon in our century. Walcker *can* justifiably point to more than 175 years of continued existence in the field of organ building, and it *can* point to a wealth of experience and know-how gained by a succession of watchful and thinking managers. It pledges to any potential customer the service of such a long tradition, and with it, of course, the assurance that this same tradition, which brought greatness to its name, will and must continue in the future. It is still, for instance, the guiding principle of Walcker & Cie. to develop instruments which are to the requirements of each individual installation; mass production is out of the question. Moreover, each opus is conceived in such a fashion that it will be worthy of fulfilling its dual role as a hand-maid of praise to God and a medium for the sublimest modes of artistic expression. The words which Eberhard Friedrich Walcker inscribed into the windchests of his opus 1 still possess validity today.

*II. Manual*

1. Großprinzipal 16'
2. Quintadena 16'
3. Prinzipal 8'
4. Bleigedackt 8'
5. Spitzgambe 8'
6. Quinte  $5\frac{1}{3}'$
7. Oktave 4'
8. Spillflöte 4'
9. Quinte  $2\frac{2}{3}'$
10. Oktave 2'
11. Mixtur  $1\frac{1}{3}'$  5fach
12. Zimbel  $\frac{1}{2}'$  5fach
13. Kornett ab c 5fach
14. Fagott 16'
15. Trompete 8'
16. Feldtrompete 8'  
spanisch

*I. Manual*

17. Quintadena 8'
18. Holzgedackt 8'
19. Prinzipal 4'
20. Nachthorn 4'
21. Oktave 2'
22. Blockflöte 2'
23. Sifflöte  $1\frac{1}{3}'$
24. Sesquialtera 2fach  
C  $1\frac{1}{3}'$ ,  $\frac{4}{5}'$  ab g  $2\frac{2}{3}',$   
 $1\frac{3}{5}'$
25. Scharff 1' 5fach

26. Rankett 16'

27. Trichterregal 8'
28. Rohrschalmel 4'
- Tremolo

*III. Manual 56 notes*

29. Gedecktpommer 16'
30. Holzprinzipal 8'
31. Rohrflöte 8'
32. Harfpfeife 8'
33. Oktave 4'
34. Kleingedackt 4'
35. Nasat  $2\frac{2}{3}'$
36. Oktave 2'
37. Schweizerpfeife 2',  
überblasend
38. Terzflöte  $1\frac{3}{5}'$
39. Superquinte  $1\frac{1}{3}'$
40. Septime  $4\frac{4}{7}'$  (rep.  
auf c'')
41. Piccoloflöte 1'
42. Mixtur 2' 5fach
43. Scharfzimbel 3fach
44. Trompete 16'
45. Oboe 8'
46. Helltrompete 4'  
Tremolo

*IV. Manual*

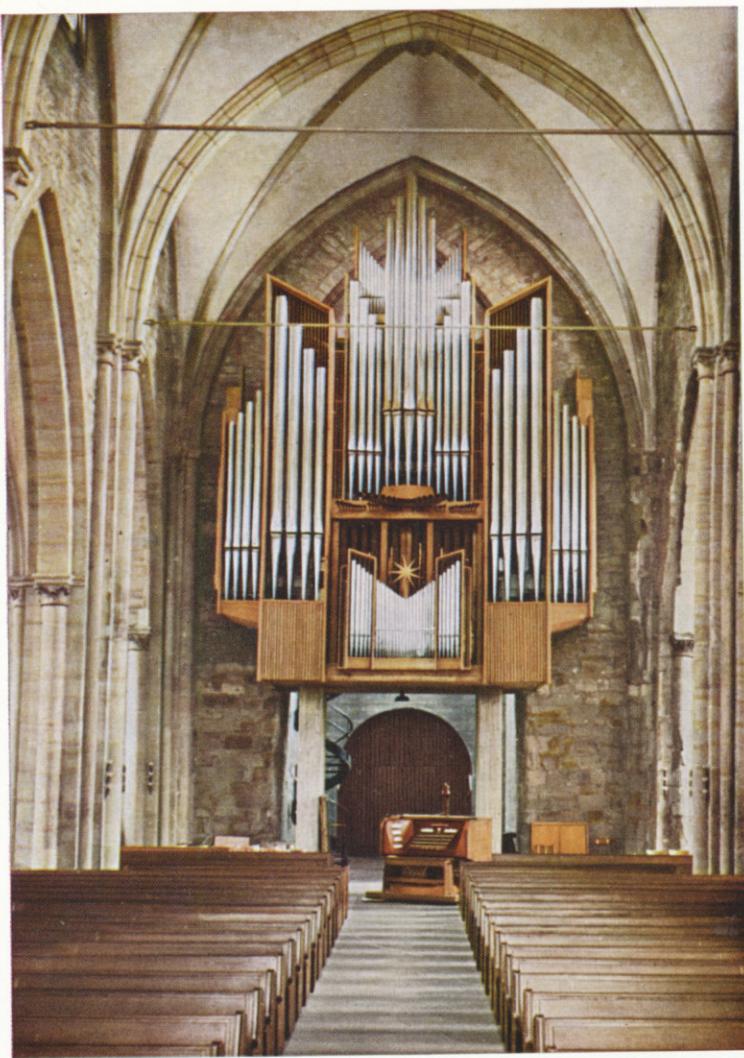
47. Holzflöte 8'

48. Prästant 4'
49. Rohrpommer 4'
50. Oktave 2'
51. Oktäklein 1'
52. Terzian 2fach  
(rep. auf c)
53. Zimbel  $2\frac{1}{3}'$  3fach
54. Dulzian 16'
55. Krummhorn 8'  
Tremolo

*Pedal 30 notes*

56. Untersatz 32'
57. Prinzipal 16'
58. Subbaß 8'
59. Oktavbaß 8'
60. Gemshorn 8'
61. Oktave 4'
62. Quintadena 4'
63. Nachthorn 2'
64. Gemflöte 1'
65. Hintersatz  $2\frac{2}{3}'$   
4fach
66. Zimbel  $\frac{1}{2}'$  4fach
67. Kontrabass 32'
68. Posaune 16'
69. Dulcian 16'
70. Trompete 8'
71. Clarine 4'
72. Singend Kornett 2'

Zimbelstar

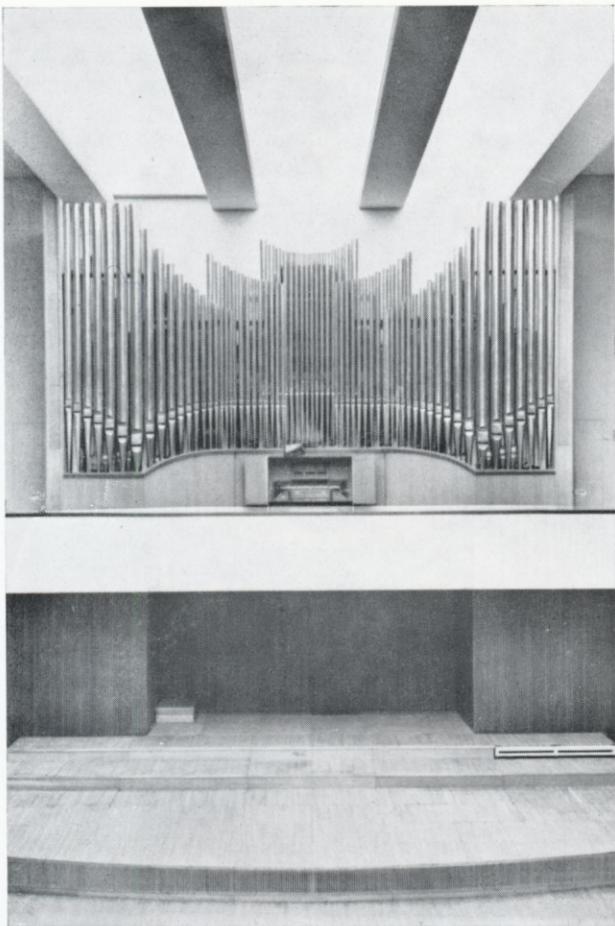


Opus 3700

Dortmund, St. Reinoldi

1958

- I. Manual*
1. Großprinzipal 16'
  2. Prinzipal 8'
  3. Weitprinzipal 8'
  4. Gedackt 8'
  5. Oktave 4'
  6. Weitoktave 4'
  7. Quinte 2  $\frac{2}{3}'$
  8. Superoktave 2'
  9. Mixtur, 6-9fach 2  $\frac{2}{3}'$
  10. Scharff, 5-7fach 1'
  11. Trompete 16'
  12. Trompete 8'
  13. Clairon 4'
- II. Manual*
14. Lieblich gedackt 16'
  15. Ital. Prinzipal 8'
- III. Manual*
16. Rohrflöte 8'
  17. Gemshorn 4'
  18. Nachthorn 4'
  19. Nasalt 2  $\frac{2}{3}'$
  20. Spitzflöte 2'
  21. Terz 1  $\frac{3}{5}'$
  22. Mixtur, 5-7fach 1  $\frac{1}{3}'$
  23. Oboe 8'
  24. Rohrschalmey 4'
- Pedal*
32. Rohrpfeife 2'
  33. Pedalmixturm, 5fach 2  $\frac{2}{3}'$
  34. Posaune 16'
  35. Trompete 8'
  36. Clarine 4'
  37. Singend Kornett 2
  38. Copel 8'
  39. Weidenpfeife 8'
  40. Praestant 4'
  41. Rohrflöte 4'
  42. Oktavina 2'
  43. Larigot 1  $\frac{1}{3}'$
  44. Oktäklein 1'
  45. Cymbel, 4fach  $\frac{1}{2}'$
  46. Krummhörn 8'



Opus 3340

Innsbruck/Austria, City Hall

1955

<i>I. Manual</i>	<i>II. Manual</i>	<i>Pedal</i>
1. Quintadena 16'	15. Rohrgedackt 8'	29. Prinzipal 16'
2. Prinzipal 8'	16. Prinzipal 4'	30. Oktave 8'
3. Diskant-Prinzipal 8'	17. Flûte à pavillon 2'	31. Quinte 16/3'
4. Oktave 4'	18. Oktave 1'	32. Oktave 4'
5. Quinte 8/3'	19. Scharff I 3-4fach	33. Rauschpfeife 2fach
6. Oktave 2'	20. Scharff II 1-2fach	34. Subbaß 16'
7. Mixtur I 4-6fach	21. Quinte 8/3'	35. Gemshorn 8'
8. Mixtur II 2-3fach	22. Terz 8/5'	36. Koppelflöte 4'
9. Terz 16/5'	23. Septime 8/7'	37. Nachthorn 2'
10. Septime 16/7'	24. Kubische Pfeife 8'	38. Mollterz 128/77'
11. Gedackt 8'	25. Viola di Gamba 4'	39. Posaune 16'
12. Rohrflöte 4'	26. Holzstabklänger 2fach	40. Trompete 8'
13. Schreipfeife 3fach	27. Trichterflöte 8'	41. Klarine 4'
14. Trompete 8'	28. Krummhorn 8'	42. Pauke DGA 16'
	Tremolo	



Opus 3642

Berlin-Steglitz, St. Matthäus-Church

1958

- I. Manual*
1. Prinzipal 16'
  2. Bourdon 16'
  3. Diapason 8'
  4. Flute 8'
  5. Gemshorn 8'
  6. Gamba 8'
  7. Dolce 8'
  8. Rohrflöte 4'
  9. Dolce 4'
  10. Oktave 4'
  11. Quinta  $\frac{2}{3}$ '
  12. Superoktave 2'
  13. Mixtura 6fach
  14. Trompete 8'
- II. Manual Swell*
15. Tibia 16' (C-H gedeckt)
  16. Prinzipal 8'
  17. Liebl. Gedeckt 8'
  18. Viola d'amour 8'
  19. Hohlföte 8'
  20. Salicional 8'
  21. Traversflöte 4'
  22. Prinzipal 4'
  23. Blockflöte 2'
- III. Manual Swell*
24. Sesquialtera 2fach 2'
  25. Cornett 4fach
  26. Oboe 8'
  - Tremolo
- IV. Manual*
27. Quintadena 16'
  28. Geigenprinzipal 8'
  29. Fugara 8'
  30. Flute harmonique 8'
  31. Aeoline 8'
  32. Vox celestis 8' ab c
  33. Flûte d'amour 4'
  34. Viola 4'
  35. Nasard  $\frac{2}{3}$ '
  36. Violeta 2'
  37. Harmonia aethera 4fach
  38. Schalmei 8'
  39. Clarine 4'
  - Tremolo
- Pedal*
43. Konzertflöte 8' ab d'' überblasend
  44. Konzertviola 8'
  45. Praestant 4'
  46. Blockflöte 4'
  47. Quinte  $\frac{2}{3}$ '
  48. Piccolo 2'
  49. Terza  $\frac{3}{5}$ '
  50. Flautino 1'
  51. Zimbel 3fach
  52. Vox humana 8'
  53. Clarinette 8'
54. Bombardon 32'
  55. Prinzipalbaß 16'
  56. Violonbaß 16'
  57. Subbaß 16'
  58. Salicional 16'
  59. Flötenbaß 8'
  60. Violoncello 8'
  61. Oktavbaß 8'
  62. Flauto 4'
  63. Mixtura 4fach
  64. Tuba 16'
  65. Posaune 8'
  66. Clarino 4'
  67. Cornett 2'



Opus 3687

Belgrad/Jugoslav. Concerthall

1958

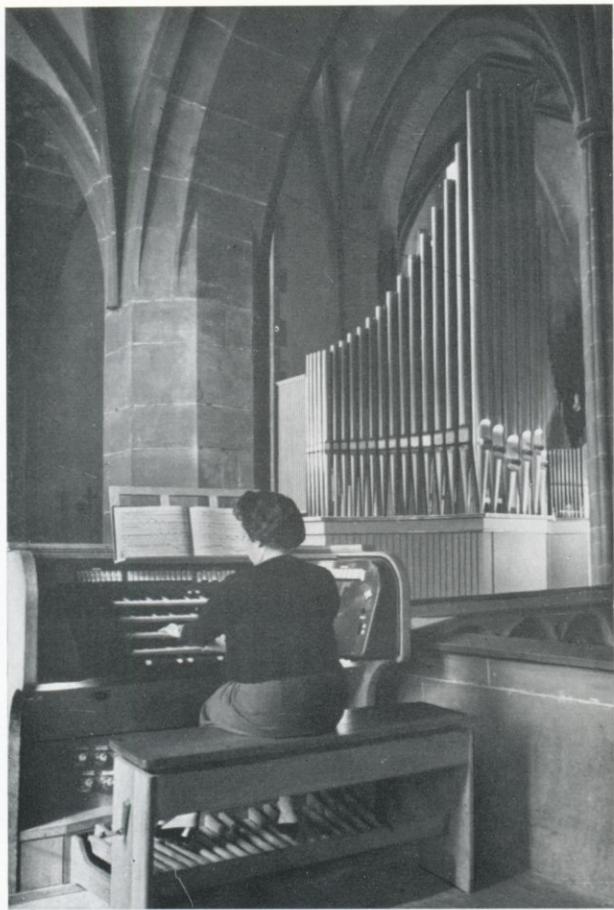
✓

<i>Great Organ</i>		
1. Double Open Diapason 16'	2. Lieblich Gedeckt 8'	8. Trumpet 8'
2. Large Open Diapason 8'	3. Bell Gamba 8'	9. Clarion 4'
3. Small Open Diapason 8'	4. Harmonic Flute 4'	10. Blank
4. Stopped Diapason 8'	5. Piccolo 2'	11. Blank
5. Principal 4'	6. Clarinet 8'	12. Blank
6. Twelfth 2 <sup>2</sup> / <sub>3</sub>	7. Trumpet 8'	13. Tremulant
7. Fifteenth 2'	8. Clarion 4'	
8. Trumpet 8'	9. Tremulant	
9. Blank		<i>Pedal Organ</i>
10. Blank		1. Sub-Bourdon 32'
11. Blank		2. Open Diapason 16'
<i>Choir Organ</i>		3. Contra Bass 16'
1. Open Diapason 8'	4. Sub-Bass 16'	5. Bourdon 16'
	6. Bass Flute 8'	7. Principal 8'
	5. Octave Geigen 4'	8. Fifteenth 4'
	6. Mixture 3ranks	9. Trombone 16'
	7. Double Trumpet 16'	10. Trumpet 8"



Pretoria/SA. St. Alban's Church 1957  
Teamwork with South African Organbuilders, Silverton/SA

- II. Manual*
1. Quintade 16'
  2. Prinzipal 8'
  3. Harfpfeife 8'
  4. Rohrflöte 8'
  5. Oktave 4'
  6. Spillflöte 4'
  7. Quinte  $2\frac{2}{3}'$
  8. Hohlflöte 2'
  9. Sesquialter 2fach
  10. Mixtur 2' 4-6fach
  11. Trompete 8'
  12. Kopftrompete 4'
- I. Manual*
13. Gedackt 8'
  14. Prinzipal 4'
  15. Hohlflöte 4'
  16. Nasard  $2\frac{2}{3}'$
  17. Rohrflöte 2'
  18. Terz  $1\frac{3}{5}'$
  19. Oktave 1'
20. Zimbel  $1\frac{1}{3}'$  3fach
21. Oboe 8'
- III. Manual*
22. Singend Gedackt 8'
  23. Quintade 8'
  24. Rohrflöte 4'
  25. Prinzipal 2'
  26. Sifflöte  $1\frac{1}{3}'$
  27. Scharff 4fach
  28. Vox humana 8'
  - Tremolo
- IV. Manual Swell*
29. Ital. Prinzipal 8'
  30. Flöte 8'
  31. Gemshorn 8'
  32. Unda maris 8'
  33. Prästant 4'
  34. Rohrquinte  $2\frac{2}{3}'$
  35. Oktave 2'
  36. Terz  $1\frac{3}{5}'$
37. Rauschquinte 3fach  
 $2\frac{2}{3}', 2', 1'$
38. Mixturm 5fach
39. Fagott 16'
40. Helltrompete 8'
41. Clairon 4'  
Tremolo
- Pedal*
42. Prinzipal 16'
  43. Subbaß 16'
  44. Zartbaß 16'
  45. Quintbaß  $10\frac{2}{3}'$
  46. Oktave 8'
  47. Gedacktpommer 8'
  48. Oktave 4'
  49. Rohrgedackt 4'
  50. Nachthorn 2'
  51. Mixtur 2' 6fach
  52. Posaune 16'
  53. Trompete 8'
  54. Schalmei 4'



Opus 3665

Frankfurt/M. St. Leonhard

1957

- Positiv*
1. Gedackt 8'
  2. Praestant 4'
  3. Spillflöte 4'
  4. Blockflöte 2'
  5. Quinte 1 1/3'
  6. Sifflöte 1'
  7. Zymbel 3fach 1 1/2'
  8. Krummhorn 8'
- Tremulant
- Great*
9. Ged. Pommer 16'
  10. Prinzipal 8'
  11. Rohrflöte 8'
  12. Gemshorn 8'
- Swell*
13. Oktave 4'
  14. Nachthorn 4'
  15. Oktave 2'
  16. Quinte 2 2/3'
  17. Mixtur 5fach 1 1/3'
  18. Trompete 8'
  19. Klarine 4'
  20. Bleigedackt 8'
  21. Salicional 8'
  22. Quintadena 8'
  23. Ital. Prinzipal 4'
  24. Rohrflöte 4'
  25. Sesquialter 2fach
  26. Schweizerpfeife 2'
- Pedal*
27. Mixtur 4-6fach 2 2/3'
  28. Dulcian 16'
  29. Rohrschalmei 8'
  30. Prinzipalbaß 16'
  31. Subbaß 16'
  32. Quintbaß 10 2/3'
  33. Oktavbaß 8'
  34. Gedacktbaß 8'
  35. Rohrgedackt 4'
  36. Feldflöte 2'
  37. Mixturbabaß 5fach 2 2/3'
  38. Posaune 16'
  39. Trompete 8'
  40. Claironbaß 4'



Opus 3581

Evang. Church Lampertheim

1956

- Great*
1. Gedecktpommer 16'
  2. Prinzipal 8'
  3. Viola di Gamba 8'
  4. Oktave 4'
  5. Oktave 2'
  6. Mixtur 5-7fach ( $1\frac{1}{3}'$ )
  7. Rohrflöte 8'
  8. Gedeckt 4'
  9. Blockflöte 2'
  10. Sesquialtera 2fach
  11. Trompete 8'
- Positiv*
12. Holzgedeckt 8'
- Swell*
13. Nachthorn 4'
  14. Prinzipal 2'
  15. Quinte  $1\frac{1}{3}'$
  16. Scharff 4fach
  17. Regal 8'
- Tremolo
- Pedal*
25. Zimbel 4fach
  26. Dulcian 16'
  27. Krummhorn 8'
  - Tremolo
  28. Prinzipal 16'
  29. Subbaß 16'
  30. Oktavbaß 8'
  31. Spitzflöte 8'
  32. Rohrgedeckt 4'
  33. Prinzipal 2'
  34. Mixtur 6-8fach
  35. Liebl. Posaune 16'
  36. Klarine 4'

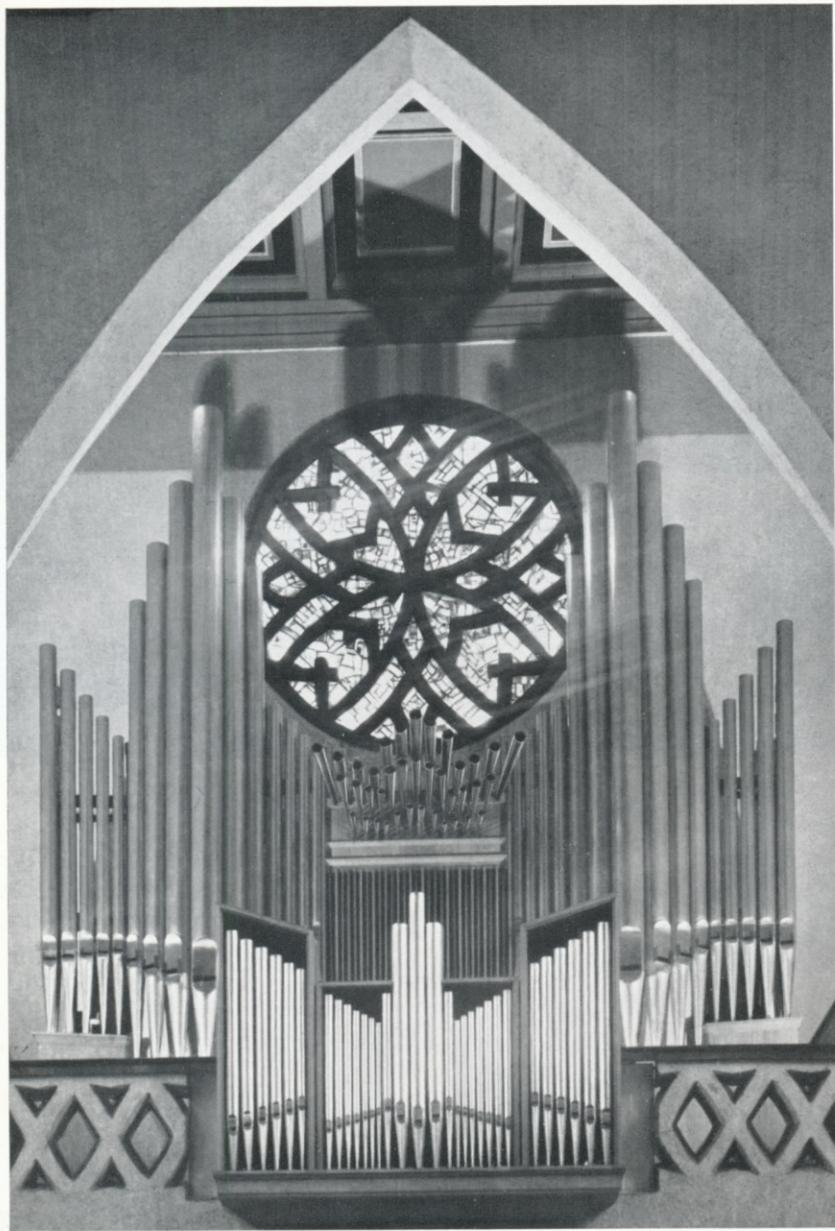


Opus 3343

Frankfurt, Luther Church

1955

<i>I. Manual</i>	12. Prinzipal 4'	23. Terzian 2fach
1. Pommer 16'	13. Rohrflöte 4'	24. Zimbel 4fach 1'
2. Prinzipal 8'	14. Septsesquialter 3fach	25. Krummhorn 8'
3. Koppel 8' (Gedeckt)	15. Oktave 2'	Tremulant
4. Oktave 4'	16. Scharf 4fach	
5. Kleingedackt 4'	17. Dulcian 16'	<i>Pedal</i>
6. Salicett 2'	18. Kopftrompete 8'	
7. Kornett 3-5fach	Tremulant	
8. Mixtur 4-6fach 1 <sup>1/3</sup> '	19. Gedackt 8'	26. Prinzipal 16'
9. Trompete 8' (liegend)	20. Ital. Prinzipal 4'	27. Subbaß 16'
<i>Swell II. Manual</i>	21. Nachthorn 4'	28. Oktavbaß 8'
10. Holzprinzipal 8'	22. Prinzipal 2'	29. Gemshorn 8'
11. Quintade 8'	<i>III. Manual</i>	30. Choralbaß 4'
		31. Mixtur 5fach
		32. Posaune 16'
		33. Trompete 8'

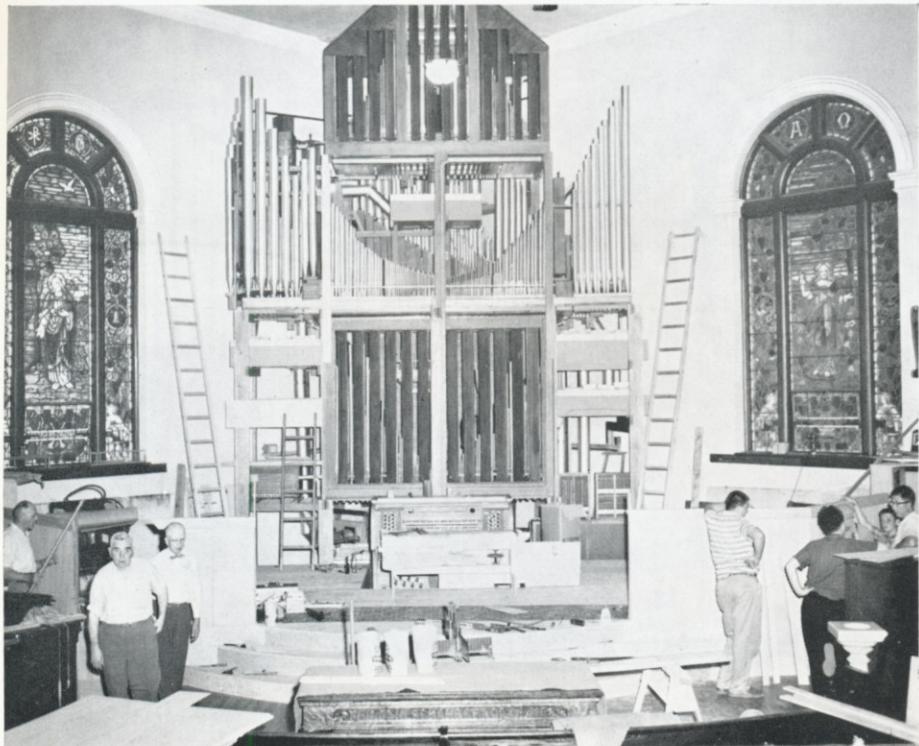


Opus 3631

Kaiserslautern, Maria-Schutz-Church

1957

<i>Great Organ</i>		
1. Open Diapason 8'	11. Rohrflöte 4'	21. Cornopean 8' (reed)
2. Bourdon 8'	12. Blockflöte 2'	22. Oboe 8'
3. Dulciana 8'	13. Clarinette 8'	Tremolo
4. Principal 4'	Tremolo	Chimes
5. Nasard 2 <sup>2</sup> / <sub>3</sub> 8'		
6. Gemshorn 2'	<i>Swell-Organ</i>	<i>Pedal</i>
7. Mixtur 4-6fach	14. Bourdon 8'	23. Bourdon 16'
8. Trompete 8'	15. Nachthorn 8'	24. Open Diapason 16'
<i>Positiv (Swell)</i>	16. Aeoline 8'	25. Gedecktflöte 8'
9. Liebl. Gedeckt 8'	17. Vox celeste ab c	26. Violoncello 8'
10. Salicional 8'	18. Prinzipal 4'	27. Pommer 4'
	19. Piccolo 2'	
	20. Cimbel 3ranks	



Opus 3688

Tillsonburg, St. Paul's Church, Canada

1958

*I. Manual*

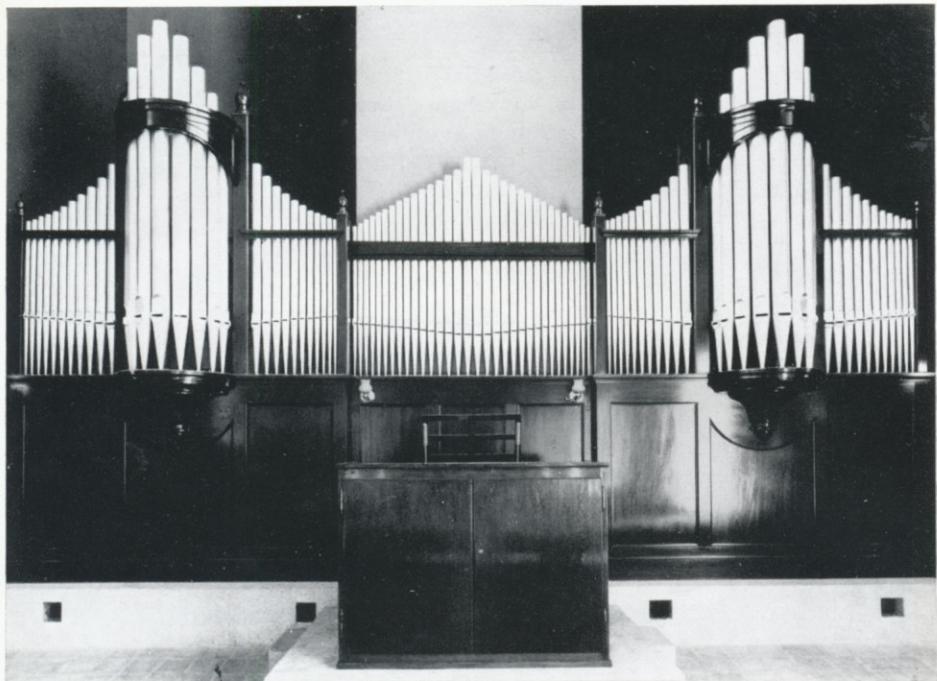
1. Prinzipal 8'
2. Bordon 8'
3. Dulciana 8'
4. Oktava 4'
5. Fl. Octaviantre 4'
6. Nazardo  $2\frac{2}{3}'$
7. Quincena 2'
8. Corneta 3-5hil.
9. Tuba 8'
10. Schalmei 4'

*II. Manual*

11. Fl. Concierto 8'
12. Salicional 8'
13. Prestant 4'
14. Ocarina 4'
15. Flautino 2'
16. Tercera  $1\frac{3}{5}'$
17. Quinta  $1\frac{1}{3}'$
18. Cimbalo 4hil.
19. Oboe 8'
20. Voxhumana 8'
21. Campanas  
Tremolo

*Pedal 30*

22. Subbajo 16'
23. Contrabajo 8'
24. Bombarda 16'



Opus 3592

Medellin/Columbia, Colegio San José

1956

*I. Manual*

1. Principal 8'
2. Flauta à caño 8'
3. Dulciana 8'
4. Aeoline 4'
5. Octava 4'
6. Flauta 2'
7. Lleno 4 hil.
8. Trompeta 8'

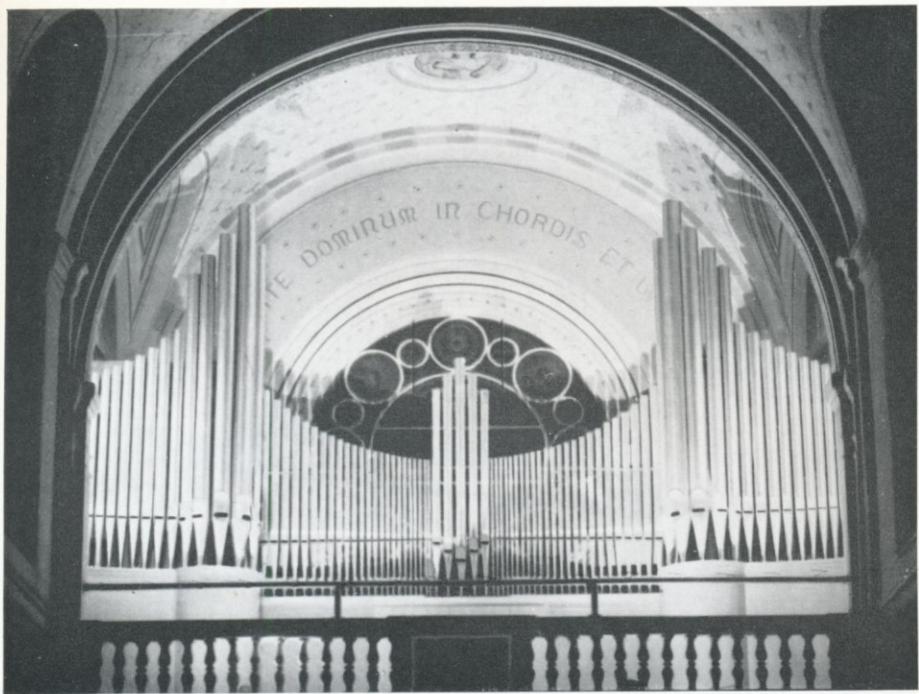
*II. Manual*

9. Bordon 8'
10. Salicional 8'
11. Vox celeste 8' desde 4'
12. Flauta da concierto 8'
13. Cor de nuit 4'
14. Nazardo 2  $\frac{2}{3}$ '
15. Principal 2'
16. Tierce 1  $\frac{3}{5}$ '
17. Cimbalo 3 hil.
18. Oboe 8'

Tremolo

*Pedal*

19. Subbajo 16'
20. Principalbass 16' C-H
21. Bajo dulce 8'
22. Octava 8'
23. Violoncello 8'
24. Coralbass 4'



Opus 3529

Montevideo, Uruguay, Colegio S. d. Jésus d. l. Salesianos

1956

<i>Great organ</i>	9. Celeste 8' ab c	16. Quint 2 $\frac{2}{3}'$
1. Bourdon 16'	10. Flute 4'	17. Piccolo 2'
2. Open Diapason 8'	11. Flautino 2'	Tremolo
3. Stopped Diapason 8'	12. Horn 8'	Chimes
4. Principal 4'	Tremolo	
5. Mixtur 3-5 ranks	Chimes	
Chimes		

<i>Swell Organ</i>	<i>Choir Organ</i>	<i>Pedal</i>
6. Hohlfloot 8'	13. Cor de nuit 8'	18. Open diapason 16'
7. Aeoline 8'	14. Salicional 8'	19. Bourdon 16'
8. Viola 8'	15. Prestant 4'	20. Oktav 8'
		21. Flute 8'
		22. Fagott 16'



Opus 3326

St. Pauls Church, Preston/Canada

1955

<i>Great</i>	<i>Swell</i>	<i>Pedal</i>
1. Prinzipal 8'	7. Gedeckt 8'	13. Subbaß 16'
2. Hohlflute 8'	8. Salicional 8'	14. Baßflute 8'
3. Octave 4'	9. Rohrflute 4'	15. Oktavbaß 8'
4. Waldflute 2'	10. Nazard 2 $\frac{2}{3}$ '	16. Choralbaß 4'
5. Mixture 4 ranks	11. Principal 2'	From Nr. 15
6. Terz 1 $\frac{3}{5}$ '	12. Trompete 8'	17. Violin Diapason 2'
	Tremolo	18. Zartbaß 16'



Opus 3374

Toronto/Canada Estonian Lutheran Church

1955

*I. Great*

1. Prinzipal 8'
2. Weidenpfeife 8'
3. Oktave 4'
4. Gedeckt 4'
5. Flachflöte 2'
6. Mixtur 6fach 1 1/3'
7. Trompete 8'

*II. Positiv*

8. Holzflöte 8'
9. Rohrquintade 8'
10. Prästant 4'
11. Nachthorn 4'
12. Oktälein 2'
13. Scharff 4fach 1'
14. Krummhorn 8'

*Pedal*

15. Subbaß 16'
16. Gedeckt 8'
17. Oktavbaß 4'
18. Fagott 16'



Opus 3691

Wien/Austria, Jesus Christ Church

1958



Opus 3391

Duitama/Columbia, Catedrale

1955

*I. Manual*

- 1. Principal 8'
- 2. Violón 8'
- 3. Fl. travverso 4'
- 4. Principal 2'
- 5. Corneta 3-5 hil.
- 6. Trompeta real 8'

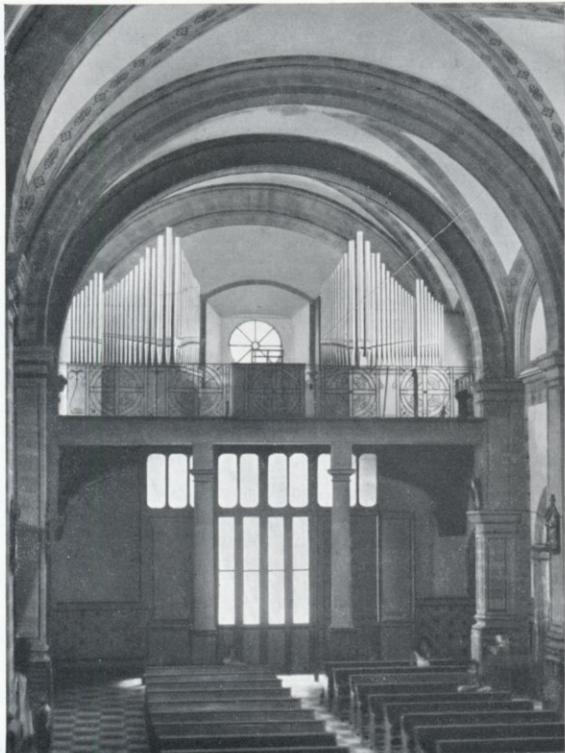
*II. Manual*

- 7. Diapasón 8'
- 8. Fl. de concierto 8'
- 9. Viola di Gamba 8'
- 10. Voxangelica 8'
- 11. Prestant 4'
- 12. Ocarina 4'
- 13. Flauta de Bach 2'
- 14. Voxhumana 8'

Tremolo

*Pedal*

- 15. Subbajo 16'
- 16. Contrabajo 8'
- 17. Bombarda 16'



Opus 3080

„Candelaria“ Tacubaya/Mexico

1952

*I. Manual*

- 1. Prinzipal 8'
- 2. Gedeckt 8'
- 3. Oktave 4'
- 4. Lleno 2' 3fach

*II. Manual*

- 5. Salicional 8'
- 6. Rohrflöte 4'
- 7. Oboe 8'

*Pedal*

- 8. Subbass 16'

Walcker Unit Type	
Principal 8'	8o pipes
Gedecktfalte 8'	8o ,,
Mixtur 3ranks	204 ,,
Trompete 8'	68 ,,
Salisional 8'	56 ,,
Subbajo 16'	12 ,,
Contrabajo 16'	12 ,,
Tremolo	

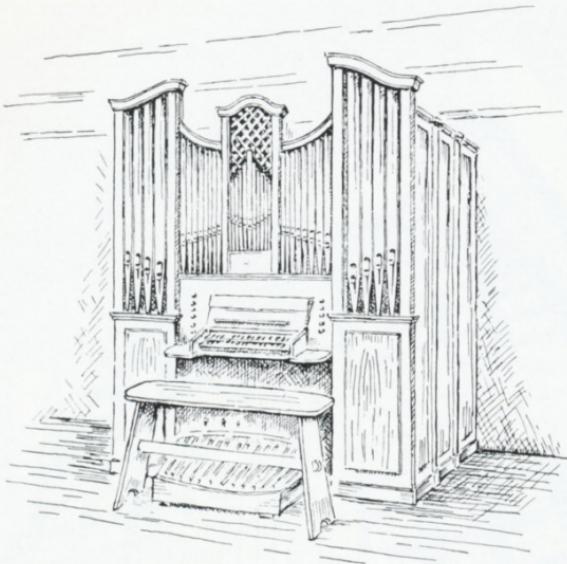
- |                     |                         |                    |
|---------------------|-------------------------|--------------------|
| 1. Contrabajo 16'   | 13. Principal mayor 16' | 25. Flauta 8'      |
| 2. Subbajo 16'      | 14. Principal 8'        | 26. Dulciana 8'    |
| 3. Octava 8'        | 15. Tapado 8'           | 27. Prestant 4'    |
| 4. Flauta 8'        | 16. Salicional 8'       | 28. Tapado 4'      |
| 5. Bajo corale 4'   | 17. Octava 4'           | 29. Cor de nuit 2' |
| 6. Pommer 4'        | 18. Flauta dulce 4'     | 30. Quinta 1 1/3'  |
| 7. Flauta 2'        | 19. Nasardo 2 2/3'      | 31. Piccolo 1'     |
| 8. Lleno 3 hil.     | 20. Corno gamuza 2'     | 32. Címbala 3 hil. |
| 9. Trompeta 8'      | 21. Lleno 3 hil.        | 33. Trompeta 8'    |
| 10. Clarin 4'       | 22. Trompeta 8'         | 34. Corno 4'       |
| 11. I. al Pedalero  | 23. II. al I.           | 35. Trémolo        |
| 12. II. al Pedalero | 24. Bordón 16'          |                    |



Opus 3076

Mexico, Santuario d. l. Piedad

1955



Opus 3708

Tokyo/Japan University

1958

Walcker Sliderchest-Organ »L«

*I. Manual 56 notes*

1. Rohrflöte 8'
2. Prinzipal 4'
3. Flachflöte 2'
4. Mixtur 4-6ranks

*II. Manual 56 notes*

5. Holz-Gedackt 8'
6. Nachthorn 4'
7. Prinzipal 2'
8. Sifflöte 1'
9. Sesquialtera 2ranks

*Pedal*

10. Subbaß 16'
11. Quintadena 4'

かれる様には私の心を喜びます。さく悦びとすると、うとうかな美事な楽器を作られたワルカ社に感謝の意を表すとともに更に喜びます。今後日本に多くの設置されやみません。故此

一九五八年  
九月十五日

東京藝術大学  
音楽学部 大ルカ学科  
助教授  
秋元道雄

ワルカ社 御中

かねてあります。かねては組心に嚴選されたりオルガンと三世代に亘て養成された技術者の制作にがり非常に美しい調音をそれが全く世界の第一級品たらしめを推賞してはばかりません。特に従来浪漫派の樂器の多かった日本に於てドイツ第一流の技術を以て制作されたワルカ社製のハロック型の大ルガンが設置されることは素晴しい大ルガン本来の音、簡

此の度 東京藝術大学音楽学部に納入された西独ワルカ社製のパイプオルガニズムは極めて優秀であります。この樂器は十一箇の音栓と六四本のパイプを有する小型のものであります。最も音色の美しさは傳統的な最も確実なタッチを示し堅牢であるトランカ方式を使

engl. Text overleaf

Tokyo University of Arts  
Ueno Park, Daito-Ku, Tokyo

15. September 1958

- Translation -

E. F. Walcker & Cie  
Orgelbau  
Ludwigsburg – Württemberg  
West-Germany

Dear sirs:

It is our great pleasure to obtain a very eminent Walcker organ at the Academy of Music, Tokyo University of Arts. Although this instrument is a small one that contains eleven stops and eight hundred and sixty-four pipes, Schleiflade-wind chest brings about the most beautiful tones by means of its excellent mechanism. The solid tracker mechanical system is adapted in the action, which leads to the surest touch owing to the skill handed down by tradition. Moreover, all the pipes have been made of particularly chosen materials by the craftsmen of superior ability cultivated for three generations. The intonation is very nicely done, and the well compound timbre proves to be that of the firstclass organ in the world.

When most organs in Japan are belonging to the Romantic type, it is very significant that the Walcker's Baroque type organ, which was built with the eminent workmanship in Germany, has been installed in this country. We are very much delighted to hear such beautiful and genuine organ tones.

I not only express my gratitude for the E. F. Walcker and Cie which produced this fine instrument, but also expect earnestly that many of your leading organs will be installed in Japan, one after another.

Sincerely yours

Michio Akimoto  
Professor of Organ

Academy of Music  
Tokyo University of Arts



Opus 3439      West Lorne/Canada, Grace Lutheran Church      1956  
Walcker Slider Chest „E“

*I. Manual*

- 1. Stopped 8'
- 2. Principal 2'

*II. Manual*

- 3. Nachthorn 4'
- 4. Quint 1 1/3'
- 5. Cymbel 2 ranks

*Pedal*

- 6. Subbass 16'



Opus 3724

Sydney/Australia St. Andrews-College University  
Walcker Positiv „D“

1958

*Manual C-f'''*  
*divided at h/c'*  
1. Stopped 8'

2. Principal 4'  
3. Rohrflute 4'  
4. Octave 2'  
5. Mixture 3 rks.

*Pedal*  
Subbaß 16'



Walcker Positiv A

A true Pipe Organ especially developed for small Churches

*Manual*

1. Gedeckt 8'

2. Prinzipal 4'

3. Rohrflöte 4'

4. Flautino 2'

5. Mixtur 3fach

*I. Manual*

1. Gedackt 8'
2. Principal 4'
3. Mixtur 2-3 r.

*II. Manual*

4. Gemshorn 8'
5. Rohrflöte 4'
6. Principal 2'
7. Quinte 1 $\frac{1}{3}$ '

*Pedal*

8. Subbaß 16'
9. Gedecktbass 8'
10. Choralbass 4'

*Couplers*

- II/I  
I/Pedal  
II/Pedal



Positiv E 7-8