

## JOSEF ANGSTER AND THE ANGSTER ORGAN FACTORY THE LIFE AND LEGACY OF THE MOST IMPORTANT FIGURE OF HUNGARIAN ORGAN BUILDING

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**SUMMARY.** In the history of Hungarian organ building, there were not many organ builders who earned such acknowledgement and reputation as the well known Josef Angster. Born to a family of simple peasants, Josef Angster knew already since he was a child that he was meant to become something more than his forefathers. In his diary, which he kept almost until his death, one can find a truly remarkable story about his adventurous life, which began in the small village of Kácsfalu in Hungary.

In the following work I tried to depict the most important moments in the life of Josef Angster and the history of the organ factory he had built in Pécs, including technical details about the organs that he and his sons manufactured during a time span of almost a century.

**Keywords:** organ building, Josef Angster

Born on the 7<sup>th</sup> of July 1834 in the village of Kácsfalu (Baranya county in South Hungary), Josef Angster was the first son of a family of German settlers. His childhood was not a simple one. Since he was the first born son, he had to help his parents around the household and many times do difficult chores in the field or stay out during the night with the cattle. At school, he was remarked by his teachers, who considered him very bright and resourceful. Soon he started to play the violin on a rudimentary instrument built by his grandfather, and made plans for the future, thinking that he would become - as he stated - "*an instrument builder of some sort*".

The year of 1850 brought the first major change in his life when he moved out of the parental home in order to start his apprentice years at the joiner's workshop of Haim József in Eszék, where he stayed for three long and difficult years. During those times it was a custom to learn from an accomplished craftsman for a few years and later go on a long apprentice journey to obtain more experience. Only at the end of these learning years could one call himself a real craftsman. In his diary, Angster writes about the three years he spent at the shop of Haim, offering details about the lifestyle he had to comply with,

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which he wasn't very fond of. The working hours at the shop started at five o'clock in the morning and lasted until seven o'clock in the evening. The apprentices had to work seven days a week. Only Sunday afternoon was sometimes free, when he used his spare time to go to church. The treatment they received from old man Haim was not a very good one. Since he was rheumatic he often suffered severe pain which made him aggressive. Sometimes, in his aggressive outbursts, he even hit the young boys. Despite these conditions, young Angster always encouraged himself, because he knew that he was learning from the best, and considered that it was worth the suffering. In his own words: "I must last just this last winter, and then the hour of freedom will come!"

In 1853, Josef Angster became a free man, when he finished his apprentice years and was given his "Lehrbrief" (a letter containing the remarks and qualifications made by his teacher). With this letter in his hand and his heart filled with hopes and dreams he started the journey of his life, which would lead him throughout Europe.

Immediately after his liberation he went home to Kácsfalu where he stayed for almost one year and made the necessary repair works around the household. On the 28<sup>th</sup> of April 1854 he went on a journey which first lead him to the city of Temesvár (today Timișoara, Romania) where he worked at a workshop for 2 months, but after receiving a letter from his uncle he went on to the town of Németsboksán where he worked in a larger furniture workshop. In November he received a letter from back home, containing the sad news of his mother's death. The next stop of this first journey was the town of Oravica (today Oravița, Romania) from where he went home in the year of 1856. After this first two years long journey, being encouraged by his uncle György who worked in a workshop in Vienna (Austria), he started his western European voyage, which lasted for ten years.

The first five years of his western European journey were spent in the city of Vienna, where he joined the Kolping Young Men's Association, which not only offered him spiritual support but also gave him the financial support he needed to follow several courses of technical drawing, descriptive geometry and other subjects, in order to fill in the gaps in his education. It was here that for the first time he was confronted with the marvels of organ building in the workshop Peter Titz, where he decided that this trade was to become his life's calling. Being informed about fame of the Parisian organ builder Aristide Cavaillé-Coll<sup>1)</sup> and his organ factory, he decided that he would not rest until he got to go there and learn from the best Parisian tradesman.

<sup>1)</sup> Cavaillé-Coll, Aristide (1811-1899) – French organ builder, creator of the "symphonic" organ (characterized by a very efficient swell box, stable wind pressure, refined intonation, orchestral reeds etc.), author of approximately 600 organs, most of them in France.

In June 1861, Angster went on the road again toward Luzern (Switzerland). A first stop on the way was the town of Bränn, followed by Prague and Dresden (Germany), where he spent two days and visited the legendary Gottfried Silbermann<sup>2)</sup> organ of the Hofkirche. In 1861 he reached the town of Leipzig, where he was given the opportunity to meet the famous Friedrich Ladegast<sup>3)</sup> who was busy with the construction of the organ of the Nicolai Kirche, an instrument with 85 stops and 4 manuals. After this short stop, the road lead him through several cities and towns like Berlin, Magdeburg, Braunschweig, Düsseldorf and finally Köln, where he remained for nine months, but unfortunately didn't find work at an organ builders shop, but only at a furniture shop. The wish to go to Paris got stronger every day, so after nine months he was on the road again, crossing Bonn, Koblenz, Hessen, Darmstadt and other cities on the banks of the Rhein, finally reaching the Swiss border.

Between the years of 1862 and 1863 Angster travelled in Switzerland, visiting Basel, Bern and Luzern. In the town of Luzern he met up with the organ builder Friedrich Haas<sup>4)</sup>, who unfortunately refused him when he asked for work at his workshop, but offered to show him the organ of the Hofkirche, a mechanical instrument with 72 stops and Barker levers<sup>5)</sup>.

In the year 1863 he finally reached Paris, where he immediately obtained a post in the factory of Cavaillé-Coll. In his journal, Angster makes a detailed description of the factory and its grounds as follows: *"A long, storied building; on the first floor the apartment of Cavaillé-Coll, on the ground floor, the living quarters of the butler, offices and storages."*

2) Silbermann, Gottfried (1683-1753) – German organ builder of the baroque era. Author of 46 organs in Sachsen and Thüringen, which are still in a very good condition. His instruments comprise positive organs, organs with one and two manuals and three organs with three manuals.

3) Ladegast, Friedrich (1818-1905) – German organ builder of the 19<sup>th</sup> century. Author of the romantic organ of the Merseburger Dom, of which Franz Liszt stated that it had "poetic" qualities. He built several instruments with one, two, three and four manuals. Almost 150 organs were built in his workshop from Wiesenfels.

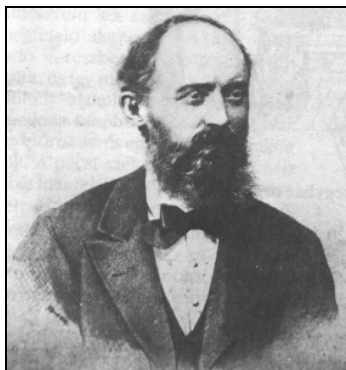
4) Haas, Friedrich (1811-1886) – Swiss organ builder, author of 23 organs and restaurations. His instruments were influenced by the French organ building style of Aristide Cavaillé-Coll and by the German organs built by Eberhard Friedrich Walcker. Comprising the German and the French influences, Haas developed a unique style, which was maintained by the following generations of Swiss organ builders.

5) Barker lever – A system invented by Charles Barker (1804-1879) which allows an easier playing technique due to the combination of mechanical action with pneumatic action. The first one to use this system in his organs was Aristide Cavaillé-Coll.

*"In the inner courtyard of approximately 30x15 square meters there was a 15 meters high workshop. In this workshop there were usually 10 or 15 organs under repairs or construction. Above the entrance there was a balcony where the organ builders worked. On the right side of the shop there were several*

*doors which lead to the separate shops. On the left side there was only one shop: the tin shop.(...) From the main shop one could exit to an inner yard covered with a glass roof, followed by a two storied building with more workshops and offices. In another neighboured street there was a wood shop with 4-5 workers. There were no heavy machines, only a few small machines operated by one worker. It was a large shop, with approximately 50 workers. But the factory also had almost as many workers working on the construction sites. (...)*”. From his diary one can depict the admiration he had for his employer. He considered him a genius, a pioneer who made organs sound like orchestras. He also admired his lifestyle, which was a very rigorous one, always following rules and trying to be more efficient. In a word, he was a perfectionist who wouldn't settle with less than perfect. It is no wonder that Angster, who himself was a very thorough-going man, felt very good in this environment and tried to give his best in order to learn as much as he can during his stay. He participated at the construction of the organ in the Cologny Castle, the great organ of the Notre-Dame Cathedral and the organ of the Saint Trinité church in Paris. He was noticed by Cavaillé-Coll who wanted him to stay on and marry his daughter, but Angster wished to return to his homeland and start his own business, which had been his dream for a very long time. After ten years Josef Angster (Img. 1) decided that it was time to go home, and went on a last journey reaching Kácsfalu on the 24<sup>th</sup> of September 1866.

**Fig. 1**



**Portrait of Josef Angster**

After getting acquainted again with his homeland, Angster did not spend much time and soon started to look for work as an organ builder. His first works consisted in several repair jobs. The first real assignment he was given was to build a new organ for a new synagogue in the town of Pécs. The representatives of the Jewish congregation were sceptical at first, thinking

that Angster was inexperienced and very young, but when they saw the letter of recommendation Cavaillé-Coll had given him on his return, they were convinced otherwise. After signing the contract for an organ with 24 stops and a budget of 3000 forints (Hungarian currency), Angster went home and prepared his move to Pécs, where he would remain for the rest of his life. This first organ built by him shows the influences of French organ building which he had brought home from his journey. The handover and inauguration ceremony of the organ took place on the 21st of March 1869. All the important musicians present at the ceremony had very good opinions about the instrument, and the Jewish congregation was satisfied with his work, although he had exceeded the budget they agreed upon in the beginning. Some of the congregations' representatives even wrote him the following letter:

*"Dear Mister Angster,*

*Even if the construction of our church was a success, you were the one who put the crown on top of everything, since you have built a masterpiece which astonishes experts and laymen alike. The organ you have built for us comprises soft tender sounds with manly grandeur. You have so masterly combined the sounds, that they fill the hearts of the listeners with joy. The stops of the organ which you have divided on two manuals are the proof of a very refined professional expertise and artistic feel, and the stops like Hoboe, Flute or Viola magica create sounds that can only be created by experienced performers. But above all, the stop that was the most impressive was the Vox humana, which truly reminds one of the human voice (...).*

*The separate swell box system for the second manual and the entire organ, and the possibilities to action some of the registers just by pushing a pedal with the foot offer endless possibilities to the organist which could not be imagined before.*

*Despite the fact that the mechanism is very complicated due to the pneumatic system, and the fact that you had to build the instrument on a very small area, it is not difficult at all to play it. We must admit that you have created something that makes us very grateful. Based on the above mentioned we hand over to you our recommendation which can be of service to you in order to obtain future assignments.*

*Pécs, 10<sup>th</sup> of October 1869"*

The stop list of the organ was the following:

I Manual		II Manual	
1. Bourdon	16'	11. Gamba	8'
2. Principal	8'	12. Flauta tibia	8'
3. Salicional	8'	13. Viola magica	8'
4. Flute harmonique	8'	14. Flute octaviante	4'
5. Bourdon	8'	15. Fugara	4'
6. Octav	4'	16. Octavin	2'
7. Flauta concave	4'	17. Fagott et Hoboe	8'
8. Superoctav	2'	18. Vox humana	8'
9. Mixture	3-6		
10. Trumpet	8'		

Pedals		Others
19. Violonbass	16'	Tremolo for the 2nd manual
20. Subbass	16'	Pedal collective
21. Octavbass	8'	Couplers I+II, P+I, P+II
22. Cello	8'	Crescendo for the 2nd manual
23. Posaune	16'	Crescendo for the entire organ
24. Trumpet	8'	

From this stop list one can clearly see the influence of the Cavaillé-Coll organs: the use of many 8' stops and 8' reeds on the manuals, the separate swell boxes for the second manual and for the entire organ, the typical French stops like Flute harmonique or Flute octaviante.

After this first success, nothing could stand in the way of obtaining more and more assignments. Because the number of assignments was growing rapidly, Angster had to move his shop several times, always searching for larger and larger buildings where he could conduct his trade. The final move took place in 1874, when he rented the building at the 30<sup>th</sup> József Street. After one year he bought it and opened his own tin shop, where he could manufacture his own tin pipes (the labial pipes for his organs were manufactured here, but the reeds were ordered from abroad, because the factory didn't have the necessary technology to manufacture them).

The five most important organs built during the first ten years of activity are:

1. The three manual organ of the Catholic Church in Kalocsa, which also presents strong influences of the French organ building. The first manual of the organ creates a very strong sound, whilst the second manual contains mainly solo stops which were very much used during the romantic era; the third manual presents the same characteristics as the first one, but it doesn't create such a full sound. The mechanism of the organ is similar to the one from the synagogue in Pécs, a mechanical instrument with Barker levers, which makes the playing easier.
2. The organ of Valpó – with 2 manuals and 19 stops which was finalized in 1876.
3. The organ of the Jewish church in Varasd with two manuals and 20 stops.
4. The organ of the Jesuit church in Kalocsa with two manuals and 14 stops.
5. The organ of the parish church in Zombor, with two manuals and 20 stops.

In the year 1877, not forgetting about his village, Angster also built an organ with one manual and seven stops for the Lutheran church in Kácsfalu. In his diary he mentions this event, which he considered very special: "even

*the oldest people of the village were there (at the inauguration ceremony) and watched astonished, especially those who played in the orchestra with my father, and who gave me their broken violin strings when I was a child."*

During the first 20 years, Angster and his factory managed to build over 100 organs on the territory of Hungary (including Transylvania which was part of Hungary at that time). The op. 100 was the organ of the Catholic Cathedral in Pécs, a three manual organ with 46 stops, which is one of the largest organs in Hungary. By this time Angster had earned a reputation abroad, appearing in the Viennese magazine "Industrielles Welt-Blatt" which states that Hungary finally has a real professional organ builder and no longer has to turn to western organ builders. The organ of the Catholic Cathedral in Pécs was ordered in the 1886 and was finalized in 1889, after three years of hard work. Here is the stop list of one of the most remarkable instruments built by Angster:

I Manual		III Manual	
1. Principal flauta	16'	27. Quintaton	16'
2. Principal	8'	28. Pileata dolce	8'
3. Flauta concava	8'	29. Salicional	8'
4. Flute harmonique	8'	30. Viola magica	8'
5. Fugara	8'	31. Silvestrina	8'
6. Capricorno	8'	32. Faluto solo	8'
7. Bourdon	8'	33. Flauta	4'
8. Principal octav	4'	34. Dolce	4'
9. Flauta tibia	4'	35. Piccolo	2'
10. Viola	4'	36. <i>Fagottoboe</i>	8'
11. Mixtura 3x	2 <sup>2/3</sup>		
12. Acuta 5x	2'		
13. Fagot	16'		
14. <i>Trompete</i>	8'		
II Manual		Pedals	
15. Bourdon	16'	37. Grand bourdon	32'
16. Principal	8'	38. Principalbass	16'
17. Flauta	8'	39. Kontrabass	16'
18. Gamba	8'	40. Subbass	16'
19. Viola	8'	41. Apertabass	8'
20. Flauta tibia	8'	42. Cello	8'
21. Princial octav	4'	43. Flautabass	8'
22. Flute traversiere	4'	44. Octavbass	8'
23. Salicet	4'	45. <i>Bombard</i>	16'
24. Superoctav	2'	46. <i>Tuba</i>	8'
25. Mixtura 3x	2 <sup>2/3</sup>		
26. <i>Cromorne</i>	8'		

During this period, Angster was not the only organ builder in Hungary. Other organ builders like Országh Sándor (1838-1917), Carl Leopold Wegenstein (1858-1937) and Otto Rieger (1847-1903) were also very active, representing a strong competition to Angsters' factory (Img. 2) which nevertheless was growing year by year becoming stronger and stronger. Even as the years passed, Josef Angster always kept up with the latest technologies, and his instruments kept the same high standards.

Fig. 2



Image of the Angster factory

In the year 1894, Angster decided that it was time to involve his sons in the family business, so he made his first born son Emil (1874-1939) a partner in the company, which from then on was called "*Angster József és Fia, orgona és harmoniumgyár*" ("*Angster József and son, organ and harmonium factory*").

The era of the second Angster generation began in the year 1903, when Emil took over the artistic and technical direction of the factory, whilst Oszkár (1876-1941, the second son of Josef Angster) became the one responsible for the economics of the family business. It was under their leadership that the factory obtained the assignment of building a new organ for the Saint Stephen Church in Budapest (Img. 3), an instrument with three manuals and 65 stops. The factory became even more efficient after the purchase of several new steam machines, which facilitated the work of the employees and sped up the production process. Due to these modernization processes, the factory once again needed more space and bought the next house under 28<sup>th</sup> József Street. By the year 1925 the factory had constructed 1000 organs, reaching an average of 50 organs per year.



**Fig. 3**



**The organ of the Saint Stephen Basilica in Budapest**

The years of prosperity have suddenly ended with the arrival of the First World War. The yearly assignments dropped to an average of 15 instruments. It was in these conditions that the factory celebrated its 50<sup>th</sup> anniversary in 1917 in the small circle of the Angster family. One year after this anniversary, the family was struck once again, when Josef Angster died at the age of 84. His death wasn't unexpected, since he was struggling for weeks with a cold which ultimately lead to pneumonia. In his book *The Angsters - History of the Angster Organ Manufacturers of Pécs and the Family*, the grandson of Josef Angster writes the following about the death of his grandfather: *"I have only one personal memory of my grandfather: his mortuary. As a small child I entered the room holding hands. In the obscure light there were a lot of candles and flowers. I couldn't understand what was going on, but I was very impressed by the silent, choking atmosphere, and the crying of my grandmother which remained in my memory until this day. She sat on the right and repeated some words. These words remained in me and when I became older I got to understand them. These words were: "Mein Gott! ("My God!"). A very rich and productive life had ended. After a colorful, dynamic adulthood my grandfather was a balanced and active old man. His life was guided by his religious beliefs. For him, death was not the end, but a way to reach his destination."* Following Angsters' death, the family business remained in the hands of his sons who continued his legacy respecting the high standards he had set with the organs he had constructed. In the year 1923, the family business became a corporation, the main shareholders were Emil, Oszkár and other members of the family, but there were also a few outsiders too. This step was necessary due to the effects of the Great Recession.

The most important instrument built during the period between the two world wars was the very large electro-pneumatic organ of the Fogadalmi Church in Szeged, by far the largest instrument built by the Angster factory, comprising five manuals and 136 stops. It is considered to be one of the largest organs in Europe. The instrument was conceived in four parts: the main organ on the balcony, another organ in the dome and the choir organ along the two sides of the sanctuary. The last mentioned has its own separate console with two manuals. It has 9000 pipes, the longest one of 5 meters and the shortest one of 1,5 centimetres. Originally the instrument was meant to have 166 stops with another organ in the crypt, but this was not made, possibly due to financial reasons. The organ was inaugurated in 1930.

During its last ten years of existence, the Angster factory was lead by the third generation of Angster men: Angster Imre (1916-1990) and József (born in 1917). The instruments built between 1940 and 1945 were smaller instruments, the most important ones are to be found in Budapest, Kolozsvár, Nagyvárad, Sopron, Szeged, Szatmárnémeti and Marosvásárhely. In 1942 the factory had reached 75 years of existence, an occasion which was properly celebrated on the 16<sup>th</sup> and 17<sup>th</sup> of November. During the following years the factory managed to stay at float despite the war and imprisonment of Angster József, and finally the registered number of organs built during the time span of 83 years of existence reached 1307. However no one could imagine what was going to follow after the war, when the communist regime came to the government.

In the conditions created by the communist regime, the nationalization of the Angster factory was only a matter of time. It finally took place on the 28<sup>th</sup> of December 1949, when three men entered the office of Angster József and Imre, and informed them that the factory was from then on the property of the state. The take-over was followed by a long trial of the two Angster men, who where dispossessed of all their possessions and sent to jail for one year, for no specific reason. The factory and the legacy of the Angster family, built with hard work and dedication was finally destroyed by the communists, who considered that the society of the future has no need for a “clerical” instrument.

### **Details regarding the construction and sound world of the Angster organs**

There is one thing that can most certainly be said about the Angster organs, and that is that they are very much romantic in style. Their sound world is in concordance with the stylistic directions of the era.

Although their organs present a very strong influence of the French organ building techniques, there are also a few innovations that have been made during the 85 years of the factory's activity. Such innovations were

the improvement of the Barker lever technology which made playing even easier, and a system which allowed playing the stops of the second and third manuals on the first manual. By adding a button which deactivates the stops of the first manual called "Fômû el", meaning "Main manual out", it was no longer necessary to switch manuals too many times. Another technical characteristic of the Angster organs is the pneumatic action with a network of led pipes. The disadvantage of this system is that the sounds are a fraction of a second late, so it is more difficult to obtain an accurate playing. Other innovations are the combination buttons of *pianissimo*, *piano*, *mezzoforte*, *forte*, *fortissimo* and *tutti* which can be activated with a single push, and this way the payer doesn't have to activate or deactivate the stops one by one in order to obtain certain intensities. These combination buttons are also very practical in case one needs a *subito piano* or *subito forte*. The idea of these combination buttons was probably inspired by the *Appels* invented by Cavaillé-Coll. A truly remarkable element of the Angster organs is the swell box which creates a very smooth crescendo effect. Not many organs can produce such a refined crescendo and decrescendo. Another highly romantic feature is the *crescendo* and *decrescendo* effect one can obtain simply by going upward and downward on the keyboard. This effect is due to the different air pressures of the low, medium and high registers.

During the 85 years of production, the Angster factory tried out many types of wind chests, such as the slider chest (during the first ten years), the wind chest with stop compartments (a type of chest which was used for almost three decades) followed by the cone-valve chest (which took over and was used until the end).

When it comes to the action system of the organs, the following types were used: until the 1890's the only action system built by the factory was the mechanical action, followed by the pneumatic action with led pipes, and from 1925, starting with op. 1000, the electro-pneumatic action. A very important step in the technical development was the introduction of the mechanical wind supply with motors.

### **The organ of the Central Reformed Church in Kolozsvár Stop list and sound world**

During its 85 years of existence, the Angster factory also built several organs in Transylvania. Today, most of these organs are in quite poor conditions, due to the lack of repair funds. However, there are still a few instruments, in larger cities, which have been kept in good conditions and regularly repaired. One of these instruments is the organ of the Central Reformed Church in Kolozsvár (Img. 4) which is not only used for services but also for numerous concerts each year.

**Fig. 4**



**The Angster organ of the Central Reformed Church in Kolozsvár**

The instrument with two manuals and 24 stops was built in 1913 by the Angster factory. The prospect of the former organ of the church, built by Johannes Hahn<sup>6)</sup>, now stands on top of the Angster organ.

The original stop list of the instrument was the following:

I Manual		II Manual	
1. Bourdon	16'	10. Quintatön	16'
2. Principal	8'	11. Hegedű principal	8'
3. Fugara	8'	12. Gamba	8'
4. Salicional	8'	13. Aeolin	8'
5. Csöfuvola	8'	14. Vox Celestis	8'
6. Principal octav	4'	15. Flute harmonique	8'
7. Flute double	4'	16. Zergekürt	4'
8. Mixtur 4x	2 <sup>2/3</sup>	17. Flute Trversière	4'
9. Trombita	8'	18. Harmonia ethera 3x 2 <sup>2/3</sup>	
		19. Oboa	8'
Pedals			
20. Contrabass	16'		
21. Subbass	16'		
22. Octavbass	8'		
23. Cello	8'		
24. Posaune	16'		
		Manualkoppel	
		I/Pedal, II/Pedal	
		Suboctavkoppel II/I, Superoctavkoppel II/I	

During the period of the *Orgelbewegung*, a movement which was driven by the purpose of returning to the baroque sound ideals, the organ has been modified, the Fugara 8' and the Vox celestis 8' stops have been removed and replaced with an Octave 2' and Piccolo 2'. Unfortunately, this measure didn't serve the romantic sound of the organ, and it also didn't make it sound more like a baroque organ, so it was a very poor choice to change them.

The instrument, as one can see, is provided with a lot of 8' stops which enhance the warm romantic sound. The strings on the second manual have a pronounced character, which reflects the orchestral approach of the builder.

- <sup>6)</sup> Hahn, Johannes (1712-1783) – Transylvanian organ builder who built approximately 40 baroque organs, one of them in the renowned St. Michaels Cathedral in Kolozsvár.

The Flute harmonique 8' has a very intimate sound and it does not resemble the French stop with the same name, since the French equivalent is more powerful and penetrating. The sound of the solo stop Oboe 8' is very close to the sound of the instrument it was named after, but sadly it needs quite a few repairs. The first manual has a full sound, maybe a bit too strong in relation with the second manual, which is more intimate. It is quite problematic, when one wishes to play on the two manuals at the same time. The stops of the pedals are the ones Angster had used in almost all of his organs. One can see the combination of the same five stops in many of his organs.

A special accessory of the organ is its swell box, which creates a tremendous effect. It is a very efficient system which is praised by many organists who have played this instrument. There is also a crescendo roller which cannot be used because it needs fundamental repairs. The organ is also provided with a series of combination buttons which make the job of the player easier. Such combinations are: pianissimo, piano, mezzo forte, forte, fortissimo, tutti, reeds in, reeds out, crescendo roll out.

Another positive feature is that the organ has been designed in such a way that its sound is in concordance with the acoustics of the church. The small imperfections which have appeared along the way are hardly noticeable thanks to the great acoustics.

#### List of the largest organs built by the Angster factory

Name of the city and location	Number of stops	Number of manuals
Szeged, Fogadalmi Cathedral	136	5
Budapest, Saint Stephens Basilica	85	4
Budapest, Academy of Music	71	4
Eger, Catholic Cathedral	60	3
Kassa, Catholic Cathedral	55	3
Kalocsa, Catholic Cathedral	50	3
Pécs, Catholic Cathedral	48	3
Hajdúböszörmény, Bocskay square	47	3
Pécs, Pius Church	46	3
Sopron, Lutheran Church	46	3
Pécs, Central Church	44	3

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Name of the city and location	Number of stops	Number of manuals
Budapest, Synagogue on the Dohány Street	44	3
Kecskemét, Synagogue	43	3
Budapest, Catholic Church Remete-kertváros	43	3
Jászberény, Main Catholic Church	43	3
Budapest, Reformed Church on Kálvin square	42	3
Jászóvár, Premontre Church	40	3
Hajdúnánás, Reformed Church	38	3
Hajdúböszörmény, Kálvin square	38	3
Baja, Franciscan Church	37	2
Bátaszék, Catholic Church	36	2
Pécs, Franciscan Church	36	3
Győr, Lutheran Church	34	3
Budapest, Dominican Church	33	3
Budapest, Tisztviselő settlement	33	3
Hajdúböszörmény, Reformed Church	33	3
Salgótarján, Franciscan Church	33	2
Budapest, Haller square	32	3
Győr, Catholic Cathedral	32	3
Budapest, Szent Imre town	32	3
Keszthely, Synagogue	32	2
Pécs, Gyárvaros	31	3
Szabadka, Teréztown	30	2
Csorna, Catholic Church	30	3
Hódmezővásárhely, Catholic Church	30	3
Budapest, Csepel	30	3
Budapest, National Music School	28	3
Eger, Catholic Church	28	3
Pápa, Catholic Church	26	3
Kolozsvár, Magyar Street	24	3
Kolozsvár, Central Reformed Church	24	2

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