

Eduard Meyer

Founded/Born

1806 - 1889

Closed/Death

Still active?

no

Description

Eduard Meyer (1806–1889) was a distinguished German organ builder in the Kingdom of Hanover, known for his traditionalist approach to organ construction. He was the son of Ernst Wilhelm Meyer, a prominent court organ builder, and took over the family workshop in Hanover along with his younger brother, Carl Wilhelm, in 1838. While Eduard Meyer focused on the artistic aspects of organ building, his brother handled the technical planning and outfitting. The Meyer workshop was known for producing organs in the early Romantic style, maintaining continuity with the late Baroque traditions. This approach contrasted with their main competitor, Philipp Furtwängler, whose style was more progressive and who produced organs in greater quantities.

Despite their craftsmanship and adherence to traditional methods, the Meyer workshop faced increasing competition and challenges, leading to its closure in 1870 after producing around 100 new organs. Eduard Meyer's work is remembered for its quality and dedication to the artistic heritage of organ building, even as the industry around him evolved and modernized. His contributions to the field are still appreciated today, particularly in the context of early Romantic organ music.

Sources

[https://de.wikipedia.org/wiki/Eduard_Meyer_\(Orgelbauer\)](https://de.wikipedia.org/wiki/Eduard_Meyer_(Orgelbauer))

Walsrode, Stadtkirche

St. Johannis-der-Täufer, Kirchplatz, Stadtplatz Carré, 29664 Walsrode, Germany



Builder	E. Meyer
Year	1849
Period/Style	Romantic
Stops	26
Keyboards	2+P
Keyaction	tracker/mechanical

Description

In 1849, the Stadtkirche in Walsrode, Germany, received a notable addition—a two-manual organ crafted by Eduard Meyer from Hannover. This organ is recognized as the largest preserved Meyer organ and holds substantial historical significance. After undergoing minor modifications over the years, the organ was restored to its original design in 1974. It showcases Meyer's conservative design for its era but remains remarkably capable of interpreting a wide range of organ literature, reflecting its continued relevance and versatility in musical performance.

The organ underwent further restoration in 2004 by Hillebrand, a restoration firm that focused on technical enhancements and additions to improve its function and sound. During this restoration, new elements such as a Meyer-styled Cornett were added along with a pedal coupler and a tremulant, enhancing the organ's expressive capabilities. These updates ensured the instrument was in good condition and maintained its historical integrity while adapting to contemporary performance needs. This restoration not only preserved the organ's historical value but also ensured its continued use and appreciation in the musical landscapes of today.

Stoplist/Disposition

Hauptwerk	Unterwerk	Pedal
Principal 16'	Principal 8'	Violon 16'
Bourdon 16'	Gedact 8'	Subbass 16'
Principal 8'	Hohlflöte 8'	Octavbass 8'
Rohrflöte 8'	Gambe 8'	Bourdon 8'
Quintatön 8'	Octave 4'	Octavbass 4'
Octave 4'	Spitzflöte 4'	Posaune 16'
Gemshorn 4'	Waldflöte 2'	Trompete 8'
Quinte 3'	Cornett 2-4f	
Octave 2'		
Mixtur 4f 2'		
Trompete 8'		

Additional: II/I, I/P, Tremulant

Sources

<https://nomine.net/orgel/walsrode-stadtkirche/>

Intschede (Blender), St. Michaelis

Heckenweg, 27337 Intschede (Blender), Germany



Builder	E. Meyer
Year	1850
Period/Style	Romantic
Stops	16
Keyboards	2+P
Keyaction	tracker/mechanical

Description

The St. Michaelis Church in Intschede, built in 1815, is a classicist hall church that houses an organ built by the Hannoverian organ builder Eduard Meyer in 1850. This organ, although traditionally structured, incorporates romantic tonal colors in line with the trends of the time, making it a transitional instrument between classical and romantic styles. Similar to Meyer's contemporaneous work in Walsrode, the Intschede organ is a well-preserved example of 19th-century organ building.

The organ remains largely in its original condition, with significant restorations carried out only in 1984 by Martin Haspelmath and in 2010 by the Orgelbau Jörg Bente company. These restorations ensured that the instrument's historical integrity and sound were maintained, allowing it to continue serving both liturgical and concert purposes. The organ features two manuals and a pedal with 16 stops, providing a range of sounds that reflect its unique position in the history of organ building.

Stoplist/Disposition

I. Manual	II. Manual	Pedal
Bourdon 16'	Octave 8'	Subbass 16'
Principal 8'	Gedact 8'	Octavbass 8'
Rohrflöte 8'	Rohrflöte 4'	Octave 4'
Quintatön 8'	Waldflöte 2'	Posaune 16'
Octav 4'		
Spitzflöte 4'		
Octav 2'		
Mixtur 4f 2'		

Additional: Manualkoppel (II/I)

Sources

<https://nomine.net/orgel/intschede-blender-st-michaelis/>

Eldingen, St. Marienkirche

Dorfstraße, 29351 Eldingen, Germany



Builder	E. Meyer
Year	1853
Period/Style	Romantic
Stops	17
Keyboards	2+P
Keyaction	tracker/mechanical

Description

The St. Marien Church in Eldingen houses an organ built by Eduard Meyer in 1853, featuring 16 registers distributed across two manuals and a pedal. Eduard Meyer was a renowned organ builder in the Kingdom of Hanover, known for his solid craftsmanship and innovative designs. His instruments, characterized by a warm, rich sound, were highly regarded during the Romantic period. The Eldingen organ is significant as it remains largely original, making it a rare example of Meyer's work within the Celle church district.

Over the years, the organ underwent several modifications, particularly during the mid-20th century "Organ Reform Movement," which altered its original Romantic character. In 2012, a comprehensive restoration by Udo Feopentow's workshop aimed to return the organ to its original state, preserving its historical value while restoring its distinctive Romantic sound. This restoration included the reconstruction of key registers, repair of the pipework, and reinstallation of original elements like the swell box, ensuring that the organ could continue to serve both liturgical and musical purposes.

Stoplist/Disposition

I. Manual	II. Manual (enclosed)	Pedal
Bourdon 16'	Gedact 8'	Subbass 16'
Principal 8'	Salicional 8'	Principalbass 8'
Rohrflöte 8'	Gedactflöte 4'	Octave 4'
Octave 4'	Waldflöte 2'	Posaune 16'
Spitzflöte 4'	Cornett 2f	
Octave 2'		
Mixtur 3f		
Trompete 8'		

Additional: Manualkoppel (II/I), Swell pedal (to fully open via "Forte II. Man."), Tremulant, Zimbelstern, Calcant

Sources

<https://nomine.net/orgel/eldingen-st-marien/>

Lemgow, Hohe Kirche



Builder	E. Meyer
Year	1856
Period/Style	Romantic
Stops	17
Keyboards	2+P
Keyaction	tracker/mechanical

Description

The organ in the Hohe Kirche in Lemgow, built by Eduard Meyer in 1856, is an exemplary work showcasing Meyer's craftsmanship, with its ability to fill the lengthy church space with its rich and diverse foundational tones. The organ retains its original manual action, characterized by iron rods mounted in leather loops, which create noticeable friction. This requires the organist to apply more effort when playing, but the warm and resonant sound of the organ makes up for the exertion. The Pedal-Posaune, featuring wide zinc resonators, produces a sonorous bass tone, though its volume diminishes in the higher registers.

Over the years, the organ has undergone several modifications. In 1911/12, two 2' stops were removed in favor of additional foundational stops, and during World War I, the original tin prospect pipes were requisitioned for the war effort, later replaced by zinc pipes. The organ was further modernized in 1930 with an electric blower installation. A significant restoration took place in 1986 by the Alfred Führer organ workshop, which included the reconstruction of the original prospect pipes and the restoration of the 2' stops, following the model of another Meyer organ.

Stoplist/Disposition

Erstes Clavier	Zweites Clavier	Pedal
Bourdon 16'	Principal 8'	Subbaß 16'
Principal 8'	Gedact 8'	Principal 8'
Rohrflöte 8'	Gambe 8'	Violon 8'
Octave 4'	Rohrflöte 4'	Octave 4'
Spitzflöte 4'	Waldflöte 2'	Posaune 16'
Octave 2'		
Mixtur 3f		

Additional: II/I

Sources

<https://nomine.net/orgel/lemgow-bei-predoehl-hohe-kirche/>

Ebstorf, Klosterkirche

Kirchplatz 10, 29574 Ebstorf, Germany



Builder	E. Meyer
Year	ca. 1866
Period/Style	Romantic
Stops	20
Keyboards	2+P
Keyaction	tracker/mechanical

Description

The organ in the Klosterkirche (Monastery Church) of Ebstorf was built by Eduard Meyer in 1865/66. It features a total of 20 stops divided across the Hauptwerk (main manual), Oberwerk (upper manual), and Pedal, showcasing the characteristic sound of 19th-century organ building in northern Germany.

The organ has a manual range from CD to f''' and a pedal range from C to d', with couplers linking the different sections. The organ has undergone various restorations and maintenance efforts to preserve its historical integrity and sound. It remains an essential part of the church's liturgical and musical life, reflecting both the craftsmanship of Eduard Meyer and the rich musical traditions of the region.

Stoplist/Disposition

Hauptwerk	Oberwerk	Pedal
Quintadena 16'	Gedackt 8'	Subbaß16'
Prinzipal 8'	Spitzflöte 4'	Prinzipal 8'
Grossgedackt 8'	Waldflöte 2'	Oktave 4'
Oktave 4'	Sesquialtera 2f	Nachthorn 2'
Gemshorn 4'	Sifflöte 1 1/3'	Mixtur 2f 2'
Nasat 2 2/3'	Dulzian 8'	Posaune 16'
Oktave 2'		
Mixtur 4f		

Additional: OW/HW, HW/P, Tremulant

Sources

<https://nomine.net/orgel/ebstorf-klosterkirche/>