



Appendix A

Archival Documents and Selected Texts from Early Printed Sources

All documents have been translated into English. Stop names, it should be noted, have not been modernized or made uniform. See appendix A (German) for the documents in German.

Directory

No.	Reference	Date	Description and Source
1	Scheibe 1710	6 September 1710	Johann Scheibe, estimate for moving and repairing the St. Paul's organ Source: UAL, Rep. I/XVI/I 15, fols. 65–67
2	Kuhnau and Vetter 1710	25 September 1710	Johann Kuhnau and Daniel Vetter, memorandum (including dispositions) regarding moving, repairing, and modifying the St. Paul's organ Source: UAL, Rep. II/III/B II 6, fols. 1r–7v
3	Vetter 1710	24 November 1710	Daniel Vetter, letter to Leipzig University's rector regarding Gottfried Silbermann's proposal Source: UAL, Rep. II/III/B II 6, fols. 9r–10v; also, UAL, Rep. II/III/B II 5, fols. 10r–12r
4	Silbermann 1710	27 November 1710	Gottfried Silbermann, evaluation of the organ at St. Paul's and proposal for a new organ Source: UAL, Rep. II/III/B II 6, fols. 11r–16v
5	Contract 1710	ca. 17 December 1710	Unsigned and undated draft of contract with Johann Scheibe for the organ at St. Paul's Source: UAL, Rep. II/III/B II 5, fols. 28v–31r
6	Scheibe 1711	1 May 1711	Johann Scheibe, memorandum regarding his unsigned contract and difficulties with the St. Paul's project Source: UAL, Rep. II/III/B II 6, fols. 25r–27r
7	Registrar 1712 and 1715	5 April 1712 5 July 1715	Notes for the record regarding unused materials Source: UAL, Rep. II/III/B II 6, fols. 32r–33r

No.	Reference	Date	Description and Source
8	Contract 1712	16 April 1712	Contract with Johann Scheibe for rebuilding the bellows at St. Paul's Source: UAL, Rep. II/III/B I 5, fol. 641r-v
9	Scheibe 1713	8 February 1713	Johann Scheibe, memorandum and estimates for finishing the St. Paul's organ Source: UAL, Rep. II/III/B II 8, fols. 13r-15r
10	Report 1713	4 March 1713	Christoph Donat II, report on the condition of the New Church organ Source: New Church Accounts, 1713-14, fols. 69-71
11	Scheibe 1714	21 August 1714	Johann Scheibe, memorandum regarding having met the terms of contract and requesting payment Source: UAL, Rep. II/III/B I 25, fols. 15r-16v
12	Contract 1715	26 May 1715	Contract with Johann Scheibe for completing the facade pipework Source: UAL, Rep. II/III/B II 5, fols. 79r-83r
13	Oath 1715	16 July 1715	Oath signed by Johann Scheibe Source: UAL, Rep. II/III/B II 6, fol. 34r
14	Mencke 1715	3 December 1715	Johann Burchard Mencke, memorandum and accounting regarding building the remaining stops in the St. Paul's organ Source: UAL, Rep. II/III/B II 5, fols. 46r-52r
15	Scheibe 1716a	24 February 1716	Johann Scheibe, memorandum regarding charges for rent Source: UAL, Rep. II/III/B II 5, fols. 53r-54r
16	Report 1716	15 May 1716	Georg Friedrich Kauffmann, report after examining the Gundorf organ and organist Source: Landeskirchenarchiv Dresden, Bestand 31999, Sign. 1155, fols. 6r-9r
17	Scheibe 1716b	29 October 1716	Johann Scheibe, memorandum regarding completion and examination of the St. Paul's organ Source: UAL, Rep. II/III/B II 5, fols. 55r-v and 68r-69v
18	Mencke 1716	22 November 1716	Johann Burchard Mencke, memorandum regarding the need to reward Scheibe Source: UAL, Rep. II/III/B II 5, fols. 56r-59r
19	Scheibe 1717	before 24 November 1717	Johann Scheibe, undated memorandum regarding the organ project's costs, the need for a reliable organist, and his appointment as organ builder to Leipzig University Source: UAL, Rep. II/III/B II 5, fols. 70r-72r
20	Sicul 1718	1718	Excerpts from Christoph Ernst Sicul's <i>Leipziger Jahrbuch</i> regarding the Scheibe organ at Leipzig University Source: Sicul 1718, 549-51, 195-99, 59-60

No.	Reference	Date	Description and Source
21	Scheibe 1718a	17 January 1718	Johann Scheibe, memorandum regarding not having received payment from Leipzig University Source: UAL, Rep. II/III/B II 5, fols. 77r–78r
22	Vetter 1718	28 January 1718	Daniel Vetter, memorandum regarding his role in the St. Paul's organ project Source: UAL, Rep. II/III/B II 5, fols. 73r–76r
23	Scheibe 1718b	28 December 1718	Johann Scheibe, memorandum regarding still not having received all of the promised payment Source: UAL, Rep. II/III/B II 5, fols. 84r–87r
24	Scheibe 1719	undated	Johann Scheibe, estimate for repairs to the St. Paul's organ, which had been damaged by extreme summer heat Source: UAL, Rep. II/III/B I 12, fol. 146; cited in Glöckner 2008, 164
25	Release 1720	26 March 1720	Release signed by Johann Scheibe Source: UAL, Rep. II/III/B I 12, fol. 166
26	Contract 1721	19 December 1721	Contract with Johann Scheibe for renovation of the New Church organ Source: New Church Accounts, 1721–22, fols. 49–59
27	Report 1722	8 November 1722	Georg Balthasar Schott, Christian Gräbner, and Johann Gottlieb Görner, report on the examination of Scheibe's renovation of the New Church organ Source: New Church Accounts, 1721–22, fols. 61–67
28	Report 1730	27 February 1730	Johann Scheibe, report on the condition of the St. Thomas's organ Source: Stadtarchiv Leipzig, Stift IX A 2, fol. 70r–v; first cited in Richter 1908, 52–53
29	Report 1731	6 December 1731	Johann Scheibe, report on the condition of the New Church organ Source: New Church Accounts, 1731–32, fol. 6r
30	Affidavit 1732	20 March 1732	Johann Scheibe, affidavit for employee Christian Francke Source: Stadtarchiv Leipzig, II Sekt. T (F) Nr. 393, fol. 13
31	Scheibe 1732	November 1732	Johann Scheibe, article for <i>Neue Zeitungen von Gelehrten Sachen</i> regarding his inventions Source: <i>Neue Zeitungen von Gelehrten Sachen</i> 18 (1732): 833–34
32	Dresden Ms. 1736	29 September 1736	Description of the organ at St. Paul's Church on the occasion of a visit Source: Dresden Ms., 42–43 (no. 76)
33	Proposal 1738	26 August 1738	Johann Scheibe, proposal to build an organ for the church in Gollma Source: Pfarrarchiv Gollma, "Acta, die Erbauung und Reparatur der Orgel betr.," fols. 1r–2r

No.	Reference	Date	Description and Source
34	Scheibe 1740	undated	Johann Scheibe, evaluation of the small organ at St. Thomas's Source: Stadtarchiv Leipzig, Stift IX A 2, fol. 105r-v
35	Silbermann 1741	[March 1741]	Johann Andreas Silbermann, description of the organ at St. Paul's on the occasion of a visit Source: <i>Silbermann-Archiv</i> , 156-58
36	Scheibe 1741	4 August 1741	Johann Scheibe, letter regarding his proposal to the church in Gollma Source: Pfarrarchiv Gollma, "Acta, die Erbauung und Reparatur der Orgel betr.," fol. 9r-v
37	Proposal 1742	22 May 1742	Johann Scheibe, proposal for a positive organ in the Georgenhaus, Leipzig Source: Stadtarchiv Leipzig, Georgenhaus Nr. 642, fol. 6; see also Hübner 2013, 351-52
38	Proposal 1744	undated	Johann Scheibe, proposal for a new organ in Zschortau Source: Dänhardt 2000, 3-4, citing Pfarrarchiv Zschortau, "Acta die Kirchen und Geistlichen Gebäude betreffend," fols. 187r-88r; also cited in Kaufmann 2000, 406-7
39	Contract 1744	30 June 1744	Contract for a new organ in Zschortau Source: Pfarrarchiv Zschortau, "Acta die Kirchen und Geistlichen Gebäude betreffend," fols. 194r-98v
40	Receipt 1745	17 April 1745	Receipt for additional payment signed by Johann Scheibe Source: St. John Accounts, 1745, fols. 101-3
41	Report 1746	ca. 1 November 1746	Johann Scheibe, report on the condition of the New Church organ Source: New Church Accounts, 1746-47, fols. 6r-7r
42	Proposal 1746	ca. 1746-47	Johann Scheibe, undated proposal to renovate the St. Jacob's organ, Köthen, with insertions by Bernhard Christian Kayser Source: Stadtarchiv Köthen, 3/402/C20, fols. 1r-3v
43	Contract 1747	28 June 1747	Contract with Johann Scheibe for renovation of the organ at St. Thomas's Source: St. Thomas Accounts, 1747-48, fols. 76-81, as cited in Spitta (1884-85) 1951 (slightly amended), vol. 2, appendix 8, 305-7

Appendix A-1 (Scheibe 1710)

Johann Scheibe, estimate dated 6 September 1710 for moving and repairing the St. Paul's organ
Source: UAL, Rep. I/XVI/I 15, fols. 65–67

[65] presented 6 September [1710]

Specification of the costs
that the organ builder could incur
for relocating and repairing
the St. Paul's organ

At the request and desire of the honorable Council of Seven and the provost, I am reporting that I have gone through the organ at St. Paul's and noted various things that will need to be newly built or repaired. For example, new wind trunks [*neue Canäle, neue Windröhren*] need to be built so that the full organ does not lack for wind. No doubt more items that need to be repaired or newly built will be revealed [66] when the entire instrument has been dismantled, since the problems are more internal than external. Accordingly, should Most Honorable Council be determined to relocate the above-mentioned organ and have it brought into good, proper condition, I would not be able to conclude such a project without a great deal of trouble and effort, and for my work I must request no less than 200 florins, not including costs related to the carpenters, woodwork, and for a laborer, because I will not be responsible for their payment and will have nothing to do with them other than to tell them how one thing or another should be made according to my stipulated design and specifications. Herewith I again obligate myself to skillfully bring this instrument [67] into good condition, so that it not only sounds good, but will last for many years without requiring repair.

Johann Scheibe, organ builder
in Leipzig.

Appendix A-2 (Kuhnau and Vetter 1710)

Johann Kuhnau and Daniel Vetter, memorandum (including dispositions) dated 25 September 1710 regarding moving, repairing, and modifying the St. Paul's organ
Source: UAL, Rep. II/III/B II 6, fols. 1r–7v

[1r] Your Magnificence, Most Reverend,
Most Noble, Steadfast, and Most Learned,
Most Honored Sirs and Patrons!

After Your Magnificence and Most Noble Sirs started to make improvements to the St. Paul's Church on account of the newly established worship services, for which we, with the city and the whole country, wish for your grace and blessings, among other things already underway it was decided that the organ that is located therein, whose stops and appurtenances can be found in the attached Specification [1v] (Attachment A), be taken from its former location and set it up in the choir gallery directly opposite the altar, repaired, and, in one way and another, brought to more perfection. At the same time, however, our modest evaluation of the plan has been requested.

We are both willing and obligated to do this to the best of our limited ability.

As for relocating this instrument, we have no reason to disapprove, because (1) the newly chosen location is better architecturally, and the facade of the instrument will present much better; (2) with the organ and the musicians together in one place, the accompanist will better

be able [2r] to observe the beat, or *Takt*, and therefore the disorder that has always been in the music can be corrected that much easier. [insert in Vetter's hand: Also, given the length of the church, the organ's sound and resonance will be excellently heard.] (3) In its new location, the instrument will not be as exposed to rats and mice as it was in the former location with the bellows directly under the granary, from where the vermin made their way to the bellows room, and from there built their nests in the pipes, where they did a lot of damage to the reliably cool and sweet *Metall*, and the bellows, especially their leather, were gnawed and bitten, so that they regularly needed repair, and at one point were so badly damaged that they and the bellows pumpers ran out of wind and breath at exactly the same time, and the pumpers had to run from one bellows to the other. [2v] For this reason, in 1678 the late Herr Werner Fabricius had already advised such a move in a written memorandum which is presumably still available, and I, Daniel Vetter, his pupil, often heard such complaints from him, which, I can testify, were frequent. Not to mention that (4) with this move, the old location would be freed up for a *Capelle* or for enlarging a balcony. (5) There is no reason for the organ builder to have to block any of the light in the choir gallery, as is apparent from the drawing.

As regards the renovation and improvement of this instrument, (1) above all else it is important to make a detailed contract with Scheibe, the organ builder who has been suggested, and to emphasize that he [3r] must faithfully deliver the organ according to the disposition that has been stipulated and in such perfection as he has promised. Nevertheless, this organ is not exactly equivalent to the Augean stables, which needed to be cleaned with Herculean effort, and most of the stops and their appurtenances already exist, and what exists only needs to have damage repaired, and the missing low pipes for the new [full-octave] keyboards need to be built, as well as a few new stops. None of this demands extraordinary expertise, and besides, the organ builder is honest, cheap, and hardworking. One would not, in our modest opinion, need to be too strict about his status, especially since one can keep a careful eye on his work. And (2) when the organ is moved and renovated, under no condition is the old case to be reused, especially since in any event it has been eaten by worms [3v] and is in very bad shape. A new architectural case, in which even more pipework can be made visible, would lend the organ a most beautiful appearance. Since, however, (3) the Rückpositiv cannot be placed where it was, and also because such an old-fashioned division is no longer seen in organ works built in the current *galant* style, the [Rückpositiv] stops should be placed in the Brust—nevertheless, in such manner that it retains its independent third keyboard and the [possibility of making an] Echo is not lost. In those [Rückpositiv] stops, however, many pipe feet have been eaten with sugar and become crumbly and will need to be newly built. Otherwise, (4) the existing stops can remain, as long as the *Metall* is repaired and polished, except that [4r] the *Fistula humana* in the Manual and the 16-foot *Posaunen Bass* in the Pedal are not worth the space they take up. For just as the former has the name but not the *Effect*, the *Posaunen Bass* sounds not much better than beetles buzzing in a box. On the other hand, a stop of this size, with its gravity and strength, must above all else be able to penetrate, just as one can hear in the organ at St. Nicholas's during congregational singing. It should be replaced with a new one, and to save some expense, the resonators should be made from wood, which also should produce a good effect. The old stop can be used to build an 8-foot *Trompeten Bass*. Further, a *Cornet Bass* 2' can be made from the *Dulcian*, and from the already mentioned *Fistula humana* [4v] in the Manual some other stop that is needed can be made—for example, a *Nachthorn* 4' or *Nasat* 3'. (5) The existing old keyboard with its short octave is not worth much, so a new one with the long [full] octave [is needed], and also a small addition to the wind chest for the

still missing D \sharp , F \sharp and G \sharp pipes throughout all stops is certainly much needed. As well, and no less important, (6) the Seiten Bässe [Seiten-Pedal stops] require a new wind chest. After this, according to the attached disposition (Attachment B), the organ is to be set up, erected, and a contract made with the organ builder.

The above we provide as requested and as is our duty,

Your Magnificence, Most Honored, Noble, and Most learned Sirs,

Obediently yours,

Johann Kuhnau

Daniel Vetter

Leipzig, 25 September 1710

[5r]

[Attachment] A [in the hand of Johann Kuhnau]:
Specification
of the registers that are now
in the organ at St. Paul's:

In the Oberwerk

Groß Principal 16'

Fistula humana

Scarpe

Octava 4'

Superoctava 2'

Gross Quinta Döhn 16'

Gembs Horn 8'

Principal SubBass 16'

Gross Octava 8'

Mixtur

Klein Gembshorn 2'

Quinta 3'

Gembshorn 4'

Rohrflöten SubBass 16'

Quinta D[öhn] SubBass 16'

[5v] In the Rückpos[itiv]

Principal 4'

Quint[a] 3'

Nassat 3'

/ Trompett 8'

Gedackt 8'

Sesquialtera

Octava 2'

Sufflöt 4'

In the Brust

/ Principal 2'
Gedackt 8'
Mixtur
Nassat 3'
Quinta D[öhn] 8'
Cimbal
Octava 1'
/ Regal

Seiten Bässe [Pedal]

/ Posaunen Bass 16'
/ Cornett Bass
/ Bauerflöten Bass
/ Dulcian Bass

NB: Cimbale [Cymbelstern]
Tremulant
Bellows-pumper bell

[Note: The sign /, in red pencil, identifies stops that were to be removed during the renovation.]

[6r]

[Attachment] B [in the hand of Daniel Vetter]:
Disposition of the St. Paul's organ,
which is to be moved,
renovated, and improved

Oberwerck, middle keyboard

1. Groß Principal 16'
2. Fistula humana, which can be replaced by Nasatt 3'
3. Scarpe
4. Octava 4'
5. Super Octav 2'
6. Groß Quinta Döhn 16'
7. Gembs Horn 8'
8. Viol di Gamba 8'
9. Principal SubBass 16'
10. Groß Octava 8'
11. Mixtur
12. Klein Gembs Horn 2'
13. Quinta 3'
14. Gembs Horn 4'
15. Rohrflöten SubBass 16'
16. Quinta Döhn SubBass 16'

[6v]

Rück Positeeff [Rückpositiv], lowest keyboard
from which the Brust [Hinterwerk] can be made

1. Principal 4'
2. Quinta 3'
3. Nasatt 3'

4. Trompett 8'
5. Gedackt 8'
6. Sesquialtera
7. Sufflöt 4'
8. Octava 2'

NB. This stop can be moved to the Oberwerck, replacing the *Fistula humana*, or this stop can be melted down and a *Nachthorn 4'* made and placed here [in the Rückpositiv]

Brust Werck, top keyboard

1. Principal 2'
2. Gedackt 4'
3. Mixtur
4. Nasatt 3'
5. Quinta Döhn 8'
6. Cimbell
7. Octava 1'
8. Regal 4'

[7r]

Seiten Bässe, which are the Pedal

1. Posaunen Bass 16' Instead, because it is no good, a new one from wood can be made, which will have a better effect.
2. Dulcian Bass 8', wood This stop must be removed and a Trompeten Bass 8' can be made from the old Posaunen Bass.
3. Cornett Bass 2' This stop likewise is no good, and a Cornett Bass 2' with tin-plate resonators [*weißem Blech*] can be made.
4. Bauer Flöten Bass [This stop] remains.
5. NB. As well, there should be a new Schalmey Bass 4', with tin-plate resonators.

Instead of the 3 old keyboards, which have the short octave, 3 new ones with the long octave can be built from boxwood, since all stops, throughout, must be furnished with the low notes D_♯, F_♯, and G_♯.

In addition, there need to be 2 somewhat small wind chests for the Seiten-Bässen [Pedal], and, just as important, a small addition to the upper [Pedal] chest [*Ober-Lade*] for the aforesaid three low keys.

[7v]

The bellows, which are in terrible condition, must be thoroughly repaired.

NB. As well, a Tremulant that affects the entire organ.

Appendix A-3 (Vetter 1710)

Daniel Vetter, letter dated 24 November 1710 to Leipzig University's rector regarding Gottfried Silbermann's proposal

Source: UAL, Rep. II/III/B II 6, fols. 9r–10v (autograph); also, UAL, Rep. II/III/B II 5, fols. 10r–12r

[9r] Without salutation:

Herr Magnificence: I write in a hurry, but could not refrain from it, because the Most Honorable University gave me oversight of the relocation of the organ in St. Paul's. But after having learned that an organ builder, Herr [first name unknown] Silber Mann had arrived, and that the Most Honorable University is willing to have an entirely new organ built, I wanted to briefly provide these few thoughts.

(1) It would be a shame if the admittedly old but rare registers were to be melted down, since the old instrument will give a good sound when it is moved to the choir [gallery], especially since, up until now the organ has lacked strong [*starck*] wind but now the bellows can be improved by [putting in] larger valves, and, in future, also the wind trunks can be improved by giving them adequate dimensions.

(2) If an entirely new organ is to be built, then it would be wholly unjustifiable if there were no manual Principal 16' in the facade, for it provides a strong and very splendid tone to the organ. It would be absurd to build an instrument with two manuals, each with a Principal at 8'. No difference would be heard when one plays back and forth between the manuals. This is a simple-minded suggestion for a disposition, the likes of which one would not find anywhere in Germany. [9v] In addition, this is a very large church, with a long reverberation time. If a Principal 8' were built for the Hauptwerk, many would find it laughable that a 16' instrument had been changed into an 8' instrument. Also, an 8' organ would not only sound too thin [*Jung*], it would not properly fill the church, just as at St. Nicholas's there is nothing lacking in the instrument except a Principal 16', and nevertheless people complain for this very reason.

(3) I promise you: an entirely new organ cannot be built for less than 6,000 taler, and [even then] the organ builder would have to give up his board- and work-wages. The idea can be made quite appealing, for parlaying booty from strangers is no art. At St. Nicholas's, the renovation and building of a number of new stops cost over 2,000 taler, and this was not an entirely new organ. Herr Silbermann may very well be basically an honest man, as his excellent references attest, and I have nothing against him, other than that his disposition for a new organ with two manuals, each with an 8-foot Principal in the facade, is against all reason and cannot be passed. It is also not praiseworthy that some people, solely because they like it, want to propose something that afterward all knowledgeable people despise and laugh at. In the same manner, when a master builder is building something new, he must be able to prepare the drawing [*Riß*] himself.

Your Magnificence, do not take it unkindly that I did not report this and other circumstances to you personally, but my indisposition [10r] prevented it. Likewise, please graciously excuse these hastily written lines. I had to act according to my conscience so that the Most Honorable University would not incur unnecessary expenses. I remain, Your Magnificence, Your obedient servant

Daniel Vetter

Org. at St. Nicholas

Leipzig, 24 Nov. 1710

Appendix A-4 (Silbermann 1710)

Gottfried Silbermann, evaluation of the organ at St. Paul's dated 27 November 1710 and proposal for a new organ

Source: UAL, Rep. II/III/B II 6, fols. 11r–16v

[11r] Your Magnificence, University Rector!
Most Worthy, Most Noble, Steadfast,
and Most Learned, Most Honorable Sirs!

In that Your Magnificence, Most Noble, and Most Learned Sirs have extended me great trust, and have requested my thoughts concerning the proposed renovation of the organ at St. Paul's, and have already provided me with a good journey, for which I once again express a debt of gratitude, I thus regret from the bottom of my heart that I did not find a situation in which continuation of the renovation would conclude satisfactorily for you, or in which I could get involved by contributing my assistance or my counsel without going against my conscience and my prematurely acquired reputation, since: (1) the organ [11v] is old fashioned in its disposition and its voicing; (2) if built according to the proposed *Structur* [interior layout], the keyboards will be unplayable; (3) not one single stop is worth anything, especially according to current custom, and some are incapable of producing any loveliness or pleasantness [*freundlichkeit oder Anmuth*] at all; (4) since most of the pipes are made from lead, and further, the sheets, according to today's superb method, were not hammered and made compact, *Salpeter* has taken over, especially in the pipe feet. To make new feet would almost be more work than building entirely new pipes, because one would need to clumsily determine the circumference and the center [the scaling], and it would be faster simply to cut new pipes and feet from newly cast metal. (5) It is true that some of the high-pitched stops—for example, the so-called *Fistula humana*—are made from somewhat better material, but on the other hand they are worthless, as is clear in the other report [from Kuhnau and Vetter], in which the *fistula* appears among other pipework recommended for removal. [12r] The facade Principal, which should contribute the most to the organ's appearance, (6) no less than the rest of the stops, is patched together from pieces, and there are places where large pieces of lead have been soldered in. For this reason, all the pipework will never be able to be brought to any better harmony than what is possible with this lead-patched, partially hoop-encircled, pipework. And because, (7) when relocating the old organ, it will be necessary to build the missing low semitones and Pedal stops along with some other stops needed for congregational singing, as well as the special wind chests necessary for them, it would be a shame if the new stops and pipes, in order to match them to the dull, unpleasant and flute-like intonation of the existing pipework, were ruined as well, taking away their most beautiful charm and sharpness. As for the rest, (8) nothing anywhere in the organ relates to current fashion and refinement. [12v] It will of course be said that the organ has always been in use—except, it was seldom used and only briefly, and never other than with a large ensemble and with all the stops pulled. The major problems hidden within it were not so easily noticed in the so-called *tutti* or full choruses of the concerted music. For the same reason, with this seldom and brief use of the full organ, the repair and purging of the now completely ruined and filthy stables, or the complete demolishing of the same, even though it has long been necessary, has nevertheless not been demanded by the Director of Music of the Most Honorable University. Now, partially to keep order in the congregational singing of chorales, partially also for the special pleasure of both locals and the increasing number of visitors, the new church services demand a more powerful, more pleasant, and more perfect instrument, one more in keeping with the glory of such a world-famous university.

[13r] Therefore, and because nothing remains but belated regret for the tremendous costs expended so uselessly from the bungling of the old organ—especially by the inexperienced, and, added to that, people without even the slightest skill—it is my humble and faithful advice that the honorable University should have an entirely new organ erected. In the event that the window in the gallery cannot be obstructed, then another appropriate location should be allocated. One could as easily build a new organ as sheathe the old one in patched-up new clothes. Out of love for this famous place, and since I wish to apply to you, most honored sirs, for academic citizenship in addition to the usual outright appointment as organ builder, and especially since Leipzig is so close to my city of birth, I will do my best to deliver a perfect new instrument according to the attached disposition with 43 [*recte* 44] charming stops, some of which are not yet known in this country, although [13v] they are greatly admired in France, within a period of 2 to 2½ years, since I would work twice as hard on the Freiberg organ I have obligated myself to, for a total, including the *Metall* and tin from the old organ, of 3,000 taler, God willing, and to the satisfaction of the knowledgeable and everyone else. One thousand taler is required upon signing of the contract, for purchasing necessary materials; and 1,000 over time, for lodging and weekly and daily wages; the remaining when the organ has been declared proper and is taken over. However, I will have nothing to do with the costs for the case, and the carver's work, nor for the cartage at the end, which in my opinion can easily be carried out by your villagers, though it would not cost much in any event. This, then, is what, at the request of Your Most Noble University, with my best conscience and knowledge, for your use and for prevention of any damage, I can say about this organ project, with gratitude for your having extended confidence in my meager ability and my faithful service. In conclusion, I remain,
 Your Magnificence, Most Noble and Most Learned Sirs,
 Your obedient servant
 Gottfried Silbermann,
 Organ builder
 Leipzig, 27 November 1710

[15r] [symbols for alpha/omega]
 Proposed
 Disposition for a perfect
 new organ in the Church of St. Paul's
 in Leipzig:
 Haupt Manual,
 of grave and imposing scaling

Portun	16 foot
Quintadena	16
Principal	8
Viola da gamba	8
Coppel, or Grob Gedachtes	8
Præstant	4
Spitz Flöte	4
Offen Nasat	3
Doublet	2

Tertia sounding 2' [1-3/5'], not harsh [*unfreundlich*], as generally is found in organs here in this country
 Mixtur 4 ranks

[15v] Cimbel 3 ranks

Trompet 8

Cleron 4

Cornett 5 ranks, which is an extraordinarily good stop, and no cackler, like it is in this country

In sum: 15 stops

In the Ober Werck,
of sharp and penetrating scaling

Principal 8 foot

Coppel 8

Gembs Horn 8

Præstant 4

Flute 4

Gedackt Nasat 3

Doublet 2

Tertia 2 foot [1-3/5']

Mixtur 3 ranks

Cimbel 2 ranks

Crumhorn 8

Vox humana 8

Echo to Cornet 5 ranks

In sum: 13 stops

[16r] In the Brust,
of delicate and sweet [narrow] scaling

Portun 8 foot

Principal 4

Flöte 4

Nasat 3

Doublet 2

Tertia 2 foot [1-3/5']

Lar[i]go[t] 1-1/2

Mixtur 3 ranks

In sum: 8 stops

In the Pedal,
of strong and penetrating scaling

Principal, in facade 16 foot

Sub Bass 16

Præstant 8

Doublet 4

Plein Jeu 6 ranks

Bombard or Posaunen Bass 16

Trompet 8

Cleron 4

In sum: 7 [recte 8] stops

Grand Total: 43 [recte 44] stops

[16v] 2 Tremulants, one to the entire organ, the other specifically for the *Voce humana* and other quiet registers.

Three manual keyboards with long octave from ebony and with ivory semitones [sharps].

A pedalboard with two complete octaves.

Such an instrument consisting solely in Principal stops (which all, except for 3, will be made from the best tin and *Metall*) could not be made in France, nor here in this country, for less than 6 to 8 thousand taler. But because I wish to be known in my fatherland, and out of love for this famous city, I am offering to deliver it within 2½ years for 3,000 taler, plus the tin and *Metall* from the old organ. I require one thousand taler at the beginning for purchasing materials, for lodging and weekly and daily wages, 1,000 over time, and the remaining [1,000] when the organ has been declared proper and is taken over.

Leipzig, 27 November 1710.

Gottfried Silbermann,

Organ builder.

Appendix A-5 (Contract 1710)

Unsigned and undated (ca. 17 December 1710) draft of contract with Johann Scheibe for the organ at St. Paul's

Source: UAL, Rep. II/III/B II 5, fols. 28v–31r

[28v] Organ Builder's Contract.

In the Name of God:

Be it hereby known by all those present that on today's date between the Worshipful University here and Mr. Johann Scheibe, organ builder, the following contract was agreed to and entered into.

1. Namely, said Scheibe promises to move to the student balcony the organ that had formerly stood behind the pulpit, and [to set it up] in such a way that the window provides as much light as possible, as can be seen from the arrangement of the benches already built. [29r]
2. He intends to retain all 37 registers, as much as good pipework allows, [either] repairing the damaged [pipes] or replacing them with new ones.
3. Because the present Posaunen- and Trompeten Bass in the Pedal are of no use, he has in mind to use the Posaunen Bass to make a [new] Trompeten Bass and to build an entirely new 16-foot Posaunen Bass from wood.
4. A Vox humana should be added, to replace the Fistula humana, which is no good.
5. The full octave [including the low D_♯, F_♯ and G_♯], which is absent from the entire organ, should be added using pipes made from *Metall*. [29v]
6. A 16-foot Principal Bass from *Metall*, which also has been missing up until now, [should now be provided].
7. Because there will be no Rückpositiv and [its] pipework and chest are to be moved to the Brust [Hinterwerk], a new roller board needs to be built, which should be done after the *Manual* chests have been separated from each other in the middle.
8. Two new wind chests and a roller board will be needed for the Ober Brust-Positiv [Brustwerk].
9. For the Seiten-Pedal, two new wind chests on each side, as well as a roller board.
10. He particularly wants to build a new [30r] roller board so that the entire organ can be played *manualiter* and *pedaliter*;
11. fully take the bellows and the wind trunks in hand; [and]

12. build three new keyboards of ebony and ivory (except for the key frames, which will be built by the joiner), as well as a pedal keyboard. In sum, to deliver the entire organ—except the case, which will be made by the joiner—with God’s help between now and the coming St. John’s Day 1711.

But this he promises: to guarantee [the organ] for one year, [30v] and, further, should anything go wrong within the first year, to make it good at no cost.

For its part, the Most Worshipful University promises, starting with the 4th Sunday in Advent [21 December 1710] and continuing until the Sunday after St. John’s [Sunday, 28 June 1711], to pay nine taler every Friday, which in total comes to 252 taler; (2) to provide 200 taler for, or otherwise make available, 6 hundredweight of tin and as much lead, brass, wood, leather and other materials as is required; (3) with proper delivery of the organ, [Scheibe] shall receive 400 taler.

As regards the work of carvers, [31r] joiners, carpenters, tinsmiths or ironworkers, the esteemed University assumes responsibility for whatever is necessary in the future.

In witness and record whereof, this contract is recorded in duplicate and signed and sealed by both parties.

[undated and unsigned]

Appendix A-6 (Scheibe 1711)

Johann Scheibe, memorandum dated 1 May 1711 regarding his unsigned contract and difficulties with the St. Paul’s project

Source: UAL, Rep. II/III/B II 6, fols. 25r–27r

[25r]

Magnificence,
University Rector,
Most Highly Esteemed Sirs,

Your Magnificence and Most Esteemed Sirs, to start with the present, I find it necessary to obtain certain resolution concerning the organ project. It was eight days before Christmas when in your name Herr Dr. Rivinus made a detailed contract with me in which I declared that I would have the organ finished by the Sunday after St. John’s Day, and up to that point in time I requested 9 taler weekly, in order to house and feed my workers, and, when the organ was properly delivered, 400 taler for all my effort and work. Whereupon it is true I have been paid the agreed upon 9 taler weekly, but except for that, there has been no decision made, so that I do not know where I stand, in that Herr Dr. Abicht and Herr Dr. Schelle [25v] intervened, made great difficulties for me and forced me to hurry and start setting up the organ, and, as a result, I did not have enough time to alter the wind chests and to add the keys that are still missing. As I was told to my face, all of this was for no other reason than that I was mistrusted and it was not believed that I could bring the instrument into [good] condition, and so they forced it that I should bring the organ to sounding so that the beginning could be seen. As I predicted, and as Herr Dr. Rivinus, Herr Vetter and Herr Hüffner can attest, there was much work done for nothing and with double the effort, which resulted at the same time in many unnecessary costs and a lot of damage. Because I had to remove everything again, and start again from the beginning, and my ideas made no difference, it comes down to your risk and responsibility. The following have become apparent: [26r]

1. The bellows will be unreliable, because the glue will weaken from the dampness, and the leather with which they are held will allow leaks; they will require more leather, glue, and work, and my time has been spent for nothing.

2. The unpleasantness and vexation the carpenter has created—what with his cornice moldings, butt joints, and side walls, and planes and wood shavings falling into the pipes and wind chests, and everything becoming full of dust—I can show at any time, and I will lose a lot of time and effort because everything will again have to be taken in hand, cleaned, and set up like new again.

3. It will be the same when the sculptor starts fitting and setting up his statues and the other items, wherefore I have suggested that one have the work done as quickly as possible so that afterward the organ for once can be left in peace.

4. Should it also come to pass, as is most urgently needed, that one breaks through on the side for a window, so that more light falls on the organ, I have no idea how one could protect the organ enough so that nothing happens to it. It would no doubt be best that whatever must be done, be done before even more of the organ is set up.

5. A few days ago, I wrote to inform you that the two *Manual* [Hauptwerk] wind chests, which are the first to be taken apart, are in such poor condition that I do not know how to improve them except to build two entirely new ones.

Because this was not mentioned in my previous contract, when it was assumed these two wind chests were good, therefore I want to mention this now and give you adequate notice that for my work, it is true, I will need no more than the 36 taler for 4 weeks of work [that I originally requested]. But as regards materials, I cannot be held any longer to the 40 taler [I had estimated], since the fair has already taken place when I could have bought [materials] at a good price. Should I be forced to get by with this or a little less, I can be satisfied, but that I should lose [go into debt] thereby, cannot be asked of me.

These are the things I wanted to bring to Your Magnificence's attention. I respectfully request your prompt reply so that I know where I stand, and because the organ still is your responsibility, I hope you will not delay any longer in executing the contract. I remain,

Your Magnific. and Highly Esteemed Sirs,
Obediently,
Johann Scheibe
Leipzig, 1 May 1711.

Appendix A-7 (Registrar 1712 and 1715)

Notes for the record, dated 5 April 1712 and 5 July 1715, regarding unused materials
Source: UAL, Rep. II/III/B II 6, fols. 32r –33r

[32r] 5 April 1712

In the presence of Herr Rector Magnif. Herr Dr. Abicht, P.P., Herr Dr. Johann Cyprian, *Templi Praepositi*, and Herr Dr. Polycarp Gottlieb Schacher, P.P., the following pipes that as of now are left over from the organ project at St. Paul's were placed in a partitioned container in the upper balcony across from the pulpit:

1. *Fistula humana* consisting in 45 *Metall* pipes.
2. *Trompete* 8' from the Rückpositiv, 45 *Metall* pipes.
3. *Principal* 2' from the Brust, 45 pipes of good *Metall*.
4. From the *Posaunen Bass* 16', 21 pipes of good tin, [32v] among which are 3 from *Blech* [*Weissblech*, sheet iron plated with tin] and 3 mangled pipes from tin.
5. *Cornett Bass* 2' from *Blech*.
6. *Bauer Flöten Bass*, 21 pipes from *Metall*.
7. *Dulcian Bass* from wood.

8. Regal from brass, 45 pipes.
9. A large *Metall* pipe from the Sub Bass 16'.
10. A cut large pipe from the Sub Bass.
11. A round piece of tin as well as shavings in a bin, approximately a half of a hundredweight.
12. Three pieces of lead, approximately a half of a hundredweight.

Samuel Kohler
University Registrar

5 July 1715

The above specified pipes and items, as well as 9 large tin pots [33r] from the vault near the entry room, were handed over by Herr Goldschmied to the organ builder, Scheibe, for the ongoing organ project.

Sworn by Michael Bach
Registrar, St. Paul's

Appendix A-8 (Contract 1712)

Contract with Johann Scheibe dated 16 April 1712 for rebuilding the bellows at St. Paul's
Source: UAL, Rep. II/III/B I 5, fol. 641r-v

[641r] Be it known, that between the Honorable University of Leipzig, Herr Rector Magnificence and members of Council, on the one side, and Johann Scheibe, organ builder, on the other, the following contract was agreed to and made, namely:

Said Scheibe promises to repair and bring into good, reliable, and usable condition everything that is faulty in the existing six bellows in the organ at St. Paul's, no matter what it is. For which purpose he will be provided 60 skins of leather and 120 [horse] veins, which will be purchased through Abraham Klimpke. The remaining materials, however, he will procure and pay for himself, including what is needed for glue, screws, cords, veins, bolus and turpentine, which are needed to preserve the interior, as well as gluing the boards to the chamfers. Likewise, [he will be responsible for paying] the [641v] carpenter, organ builder, and the laborer. Whereas, the aforementioned Herr Rector and Council promise to pay the aforesaid Scheibe Thirty Taler for everything, to wit, that he immediately [receive] 10 taler in cash, and then, 5 taler weekly until the 30 taler which have been promised have been paid in full; however, the last 5 taler will be paid only when the six bellows have been delivered in good and serviceable condition. In witness whereof and for its proper fulfillment, this contract has been recorded in duplicate on paper and duly executed by both parties. Leipzig, 16 April 1712.

Johann Scheibe
Organ builder

[642r] Herewith received 16 April, ten taler.

Again, received 22 April, five taler.

Again, received 28 April 1712, five taler.

Again, received 5 May 1712, five taler.

After the 6 bellows were put in good condition, fully repaired, and again set up in the bellows chamber, I received the last five taler, on 14 May 1712, and, at the same time, I [attest] that thirty taler, according to the contract, were paid to me by Herr Doctor Abicht.

Johann Scheibe
Organ builder

Appendix A-9 (Scheibe 1713)

Johann Scheibe, memorandum dated 8 February 1713 and estimates for finishing the St. Paul's organ

Source: UAL, Rep. II/III/B II 8, fols. 13r–15r

[13r] presented 13 Feb. 1713

Magnificence, University Rector,
Most Worthy, Most Noble, Steadfast and Most Learned,
Most Honorable Sirs and Patrons

Your Magnificence and Most Worthy Sirs will not be unaware of the manner in which I have set up the new organ at St. Paul's and have brought into the new instrument as much as was possible from the old one; and that, since meanwhile the new organ is to be considerably enlarged and more perfectly set up, there is still much missing before it reaches perfection. Likewise, that it is impossible for it to remain [incomplete], but, at the least, what is missing in the facade must be fully completed. Therefore, at your request, I have prepared a rough estimate, attached hereto, and from which it can be seen how much is required, both in the facade and also for completion of the entire instrument. I submit it for Your Magnificence's and Most Worthy Gentlemen's gracious decision, which of the two you prefer, and to contract me. Furthermore, as to whether you wish to procure the specified materials yourself, or contract with me for everything, paying me monies in advance so that I can purchase materials at my convenience and not be hindered: I would like to remind Your Magnificence and Most Worthy Sirs—without intending to prejudice your judgment—that would you rather procure the materials yourselves, they will without doubt [13v] cost more than what I have set out, since any merchant takes into account that whoever is having something built must pick up and pay for items, and can pay sooner than when [acquiring materials] is assigned to the [university's] builder [*Werck-Meister*], and he must seek his profit therein as well. As became clear already a year ago, often a thing is much more expensive [for the university] to buy than it is when I am allowed to buy in my own name.

I request 1,100 taler to build what is required in the facade, but if I am to completely finish [the organ], and provide full warranty, a total of 1,600 taler, which another probably would request no less than 2,000 taler for, and this only because of the honor to be able to finish what I have started, and so that someone else does not come and afterwards take credit for my good inventions, for it is much easier to walk in a well-traveled path than it is to make an entirely new one.

I would, though, like to respectfully request that the decision be made as soon as possible, because I cannot finish any earlier than in the time suggested in the schedule. I recommend my humble self to your most gracious favor, and remain,

Your Magnif. and Most Worthy Sirs,

Obligingly yours,

Johann Scheibe

Organ Builder

Leipzig, 8 February 1713.

[14r]

Schedule
of what is still missing in the Organ for St. Paul's
when what is built is either only what stands in the facade,
or what is needed to finish the entire organ,
including rough
Estimates,
of what will be required in materials
as well as what the same will cost,
and how long it will take.

Note: These things cannot be entirely accurate to the taler,
also not to a particular day or week, but are only rough estimates.

In the facade, the following are missing:

In the large Seiten-Bäßen [Seiten-Pedal]:

8 large pipes of the 16', of which 10 stand in the facade:

C and

D are already there.

D _# weighs	192 lbs.
E	156 lbs.
F	130 lbs.
F _#	110 lbs.
G	93 lbs.
G _#	80 lbs.
A	60 lbs.
B _b	44 lbs.
Total	865 lbs.

In the Groß Principal [16'] in the OberWerck:

D _# weighs	192 lbs.
E [<i>recte</i> F _#]	110 lbs.
G _#	80 lbs.
Total	382 lbs.

In the Brust the Principal 8' weighs approximately 192 lbs.

In the small side chests beside the Brust, the Quinta 6' weighs 175 lbs.

Therefore, in total in the facade, 1,614 lbs.

In addition, one must allow for a surplus of 300 lbs. so that one can always have full casts,
because from each hundredweight one loses 10 lbs. [during casting].

In sum, 1,914 lbs. or 17 hundredweight 44 lbs.

[14v]

Now if a hundredweight is reckoned at 25 T. 12 gr., it comes to 444 T.

For soldering one needs bismuth, for 6 T.

In addition, the following:

Three new wind chests, for which it is true the wood is mostly on hand for the two small
side chests, but for the third it must be acquired. For what is still missing in materials such
as wood, brass, glue, leather, screws, etc., excluding labor, it will cost approximately 40 T.

Three or four cords of spongy wood, for melting the metal, 12 T.

Thirty to forty-five pine posts, in order to make the round wooden mandrels around which the large pipes are formed, 18 T.

For glue to make the above, etc., 4 T.

In sum, 524 T.

Not including the wages and board for the organ maker and his apprentices.

To complete this would take approximately a good three-quarters of a year, and the organ builder demands altogether 1,100 T.

In the entire instrument are
still missing, if it is to be fully finished
in the way it is set up:

In all registers in the entire organ, the low notes D \flat , F \flat , G \sharp (excluding the registers newly built, that is, the Posaun[en Bass] 16', Sub Bass 16', Trompet[en] Bass 8', Bourdon 16', Spiel Pfeiffe 8', Grob Gedackt 8', [N]Assat 3', Octav. 2'. The wind chests, on the other hand, are already prepared [for the new stops].

In the Manual:

Sesquialtera II C and G [*sic*]

In the Brust:

Quintadena 8'

Salicet 4'

Octave 2'

Waldflöte 2'

Mixtur IV (C, G, g, and c)

On the Hinter Wercke:

Scharffe Mixtur III (C, g, and c)

Zimbel II (C and c)

Schallmey 4'

Vox humana 8'

Gemß Horn 4'

On the large Bass [Pedal] chests:

Groß Untersatz 32'

Fully complete the Principal-Bass from 16'

Schallmey 4'

Cornett 2'

Bauer Flöte 1'

Mixtur IV

On the small Pedal chests:

Sub Bass 16'

Octave Bass 8'

Octav-Bass 4'

Everything together can be undertaken for altogether 1,600 taler and can be accomplished within 1 $\frac{3}{4}$ years,

Johann Scheibe

Organ Builder

[151]

NB:

The metal that can be salvaged from the old pipework is to be deducted from the above.

Appendix A-10 (Report 1713)

Christoph Donat II, report dated 4 March 1713 on the condition of the New Church organ
Source: New Church Accounts, 1713–14, fols. 69–71

[69]

A. Specification

How I, the undersigned, in the company of the current organist, Herr Melchior Hoffmann, found the organ in the New Church here, which I built new in 1703, and which has accumulated terrible filth and is very much in need of repair:

1) The pipework, in all the stops, is so filled with dust that many pipes do not even speak, because the mouths are entirely closed up with dust, and it is a concern that they not be attacked by *Salpeter* on account of the dampness of the wall. Therefore, all the pipework needs to be removed, cleaned, revoiced, and tuned pure.

2) The pedal pull-down [*Angehänge*] has been very affected by the dampness, so that also the keyboard is very swollen, and would have produced many hesitations or ciphers if I had not previously—because I am paid annually to maintain the organ and to keep the reed stops in tune—paid close attention and repaired it. The pull-down must be cleaned again, and the keyboards must be removed, [70] adjusted and made so they move properly, and as well, new brass springs [need to be installed] because the current springs, from iron, have rusted.

3) There are some places where the wind is leaking out, both in the bellows and the wind trunks, which [places] need to be re-leathered and protected with glue.

4) The registers of some stops are swollen from dampness and pull somewhat stiffly; to fix this, the rollers and the wind-chest sliders must be removed.

To bring this organ into good condition, and to purchase the necessary materials (excluding the small scaffold) for this repair, requires at least 4 to 5 weeks, and could be undertaken, if you grant me the favor, during the coming fasting period [Lent]. The cost will come to 60 taler. [71] All of which I obligingly report, specify, and commend to the Right Honorable Church Wardens for your decision.

Leipzig, 4 March 1713.

Christoph Donat

Organ builder in this place

Appendix A-11 (Scheibe 1714)

Johann Scheibe, memorandum dated 21 August 1714 regarding having met the terms of contract and requesting payment

Source: UAL, Rep. II/III/B I 25, fols. 15r–16v

[15r] Magnificence, Honored and Most Noble, Steadfast,
Honored and Most Learned Sirs,
Especially Most Honored Sirs

Your Magnificence and my Most Esteemed Patrons will most graciously recall how on their behalf Herr Dr. Augustus Quirinus Rivinus made a contract with me in the year 1710, on the basis of which I was to reinstall the organ at St. Paul's, build new wind chests and wind trunks, and take the old bellows apart and replace them with entirely new ones, as well as increase by 20 stops the old pipework consisting of 35 registers and install them on the wind chests. For its part, [the university] obligated itself to provide all necessary materials [15v] and pay 9 taler 6 groschen weekly in wages for my assistants, and to me, for my effort and work, 400 taler.

Even though Herr Dr. Abicht and the recently deceased Herr Dr. Schelle attempted to stop the contract, it held nevertheless, and I began the project immediately and, as long as the highly esteemed Herr Dr. Rivinus had oversight, everything went along very well. Later, however, when others were in charge, I was not able to move so quickly with the project, but often had to take weeks at a time off because materials were not supplied at the proper time. Which is why on various occasions I made suggestions in writing to the Most Esteemed Council, and why, on occasion, I demanded something more. Finally, though, in the middle of the best work, I had to stop, and drop everything, when I was told there was no longer any money assigned to the project. I have waited in vain for 2½ years for the project to resume, which has caused me grievous harm in that I was not allowed to take on any work in other, foreign places, and [16r] I have been markedly prevented in pursuing my temporal welfare. Meanwhile, however, I have completely repaired the old pipework, replacing the feet and adding pieces to the tops, and have added a lot of new pipework, and have built entirely new Pedal stops, and also, whatever needed to be corrected, I have done thoroughly, and [everything has been] brought into good condition—all in such a manner that the agreed upon contract, for my part, has been met and full satisfaction afforded. Consequently, the Honorable University, for its part, also should meet the promises made and [pay me] what remains—320 taler—of the 400 taler that it is obligated to pay. Since I have not the least blame, it would be the greatest unfairness if consideration were given to withholding from me what is mine, [an amount] which [represents] the largest portion of what I have earned, and I were subjected, at the other party's discretion, either to never being paid or perhaps to not being paid until the organ is fully completed, which would cause injury to my temporal welfare.

Therefore, I submit to Your Magnificence and Learned Patrons my most respectful request that you will give it most gracious precedence [16v] so that the remainder of the agreed upon amount may be satisfied and paid. Again, if the materials are provided and the weekly 9 taler 6 groschen are paid regularly, I stand ready to help with what remains, but at the same time expressly demand recompense for the damage I have suffered and incurred without my fault. I remain,

Your Magnificence and Learned Patrons,
your most obliging servant,
Johann Scheibe
Leipzig, 21 August 1714

Appendix A-12 (Contract 1715)

Contract with Johann Scheibe dated 26 May 1715 for completing the facade pipework
Source: UAL, Rep. II/III/B II 5, fols. 79r–83r

[79r] Be it known by all to whom it may concern that today, on the date written below, between the Most Worshipful University of the City of Leipzig on one side and Herr Johann Scheibe, organ builder, on the other, the following contract was negotiated and concluded, namely: Herr Johann Scheibe promises to completely finish the organ already begun to be built here at St. Paul's according to the specifications set forth below, namely:

1. The Principal 4' that is in the facade of the Rückpositiv, he will make into an 8'; indeed, the lowest octave is to be of good and pure tin.
2. A new Principal Bass 16' in the facade from good, pure tin.
3. He wants to provide new feet of good, pure tin for the Principal Bass *manualiter* 16' that is now in the facade (because the old feet are too short).

4. He wants to build a new Quinta 6' of good, pure tin for the flats on either side of the Brust. [79v]

5. For this Quinta, two new chests made of good, dry wood, which will include the low D \flat , F \flat , and G \flat .

6. He will finish and complete expanding all the registers, some of which already exist and some of which will be newly built, by building new pipes for the low D \flat , F \flat , and G \flat .

7. He wants to voice the Posaunen Bass and Trommeten Bass so that they are sweeter [*lieblicher*], and also polish the Principal 16' and Principal 8' [pipes] that already stand in the facade so that they gleam. Indeed, everything that is placed in the facade is to be of good, pure, polished tin.

As planned, everything is to be finished properly within the 20 weeks from 26 May to 12 October, everything properly and industriously made, evenly voiced, and purely tuned, and in such condition that he can and will allow, after completion and turning over of the organ, such stops, or the entire [80r] instrument, to be examined and judged by one or more experienced organists, who will be named by the properly informed Most Worshipful University. Any shortcomings, should any be found, will be corrected and brought to perfection at his cost, and he will also provide for said organ a one-year warranty, and whatever goes wrong during this period, or—without force—becomes unreliable, he will repair at his own cost. [To all this] he herewith obligates himself.

For its part, the Most Worshipful University will pay to the aforesaid Herr Johann Scheibe for said work altogether Nine Hundred Taler, in the following manner: as discretion and workers' wages, 450 taler to Herr Johann Scheibe and his helpers at the rate of 15 taler a week [80v] for 20 weeks, for a total of 300 taler, and then, when everything is complete and found to be good, and not sooner, an additional 150 taler.

At the same time, it is also agreed that because part of the said sum of 900 taler includes building materials in the amount of 450 taler (set out in the attached Specification), Herr Johann Scheibe agrees to handle such materials according to his good discretion and conscience, but in such manner that the amount paid by the Most Worshipful University shall not exceed 450 taler; also, should there be any monies not spent, it will be to the benefit of the university. On the other hand, should the designated amount of 450 taler not be sufficient, [81r] the additional amounts will be deducted from the 150 taler to be paid to Herr Scheibe [at the end of the project].

Also, to ensure that Herr Scheibe complies fully herewith, he not only will submit entirely to the Most Worshipful University's authority as regards the entire organ project, but also, because he wants to truly comply, he will allow himself to be obligated by oath. He also promises herewith to undertake no further demands beyond the agreed upon sum, including all wages, materials, and whatever else can be named, and no matter what form it might take, and promises, between 26 May and 12 October of this year, to build and properly deliver said organ, under the continual direction of the current rector of the university, Herr Dr. Johann Burchard Mencke [81v], and to bear all costs related thereto, including paying for whatever materials are required, in such a manner that the Most Worshipful University receives said organ completed according to the above points 1, 2, 3, 4, 5, 6, and 7.

Also, because Herr Scheibe is entirely relinquishing all his [financial] demands regarding the previous [phase of the] organ project, in return, after the organ is fully completed, the Most Worshipful University will, in addition, award a gratuity of 50 taler, and as concerns that which he had previously received, in no way to make any further claim against him.

As both sides are satisfied with all of this, [82r] and have understood each other fully, they have in person signed and sealed such contract. They also have renounced all countervailing exceptions in general, and specifically, those of non- or misunderstanding, cajolery, precipitance, violating the half [share] by going above or below it (as if the matter had been handled differently than has been recorded), and the restoration to the previous condition. Now, therefore, such contract is signed by hand by both sides and sealed.

Johann Burchard Mencke, current rector

Johann Scheibe, organ builder

Leipzig, 26 May 1715

[83r] Specification

What is needed in materials and other expenses for the organ at St. Paul's:

If one is to build only in the facade:

12 cwt of tin @ 25 T. come to 300 T.

Bismuth for soldering, 6 T.

White leather, 6 [T.]

Posts to make the mandrels for the pipes, 18 [T.]

Wood for the melting pot, 12 [T.]

The small wind chests, approx. 40 [T.]

Glue for [them], 4 [T.]

Wages for 3 assistants for 24 weeks, each at 1 T. per week, 72 [T.]

Total: 458 T., not including board for me and my assistants, my fee, and costs for sand and coal.

In addition, what is required to build the low D_#, F_#, and G_#:

1½ cwt of tin, because there will be 1 cwt of waste from the above, 37½ T.

3 cwt of lead at 4 T., 12 T.

Coal for soldering, 3 T. 18 gr.

Sand for the casting table, 5 wheelbarrows from Thonberg, 1 T. 6 gr.

1 assistant more is required for this work, for 24 weeks' wages, 24 [T.]

For board for me and my assistants, and for my fee, work and wages, in total, 364 T.

[Total:] 900½ T.

Appendix A-13 (Oath 1715)

Oath signed 16 July 1715 by Johann Scheibe

Source: UAL, Rep. II/III/B II 6, fol. 34r

[34r] I, Johann Scheibe, swear to God the Almighty this solemn oath: Forasmuch as the Honorable University here hired me not long ago to fully expand the organ in the University Church, as per the recently made contract dated 26 May 1715, [I swear] that I will faithfully and carefully pay attention to and take into account everything that is included in the above-mentioned contract, especially, also, diligently seeing to it that nothing is wasted from the materials that are acquired, much less that I myself would steal from them, and I will faithfully surrender to the administrator. As well, in the entire organ project and the above-cited contract made with me, I agree to be put under the Honorable University's jurisdiction, and always, without fail, to proceed under its position and rights, and also to relinquish all other authorities, so help me God and his Holy Word.

16 July 1715

Appendix A-14 (Mencke 1715)

Johann Burchard Mencke, memorandum and accounting dated 3 December 1715 regarding building the remaining stops in the St. Paul's organ
Source: UAL, Rep. II/III/B II 5, fols. 46r–52r

[46r] Magnificence, University Rector,
Most Noble, Most Worthy and Most Learned,
Particularly Most Honored Patrons,

As regards the organ project at St. Paul's, although it was hoped that the confidence you previously placed in me (which up until now was shown by your having given unanimous approval to all that I proposed) would continue into the future and that my most recent recommendation, which had in view the final completion of this instrument, also would have been most kindly approved, I nevertheless hear that in the last-held meeting of the Concilium Decemvirorum you decided to reject [my proposal]. Now, I cannot now examine, much less believe, all the reasons why Your Magnificence and Most Noble Sirs would risk it being said that for a paltry 70 or 80 taler you were not able to [46v] completely finish the so splendidly laid-out organ. It appears, however, that two things, especially, stood in your way. First, you believed that the donor's intention was not so much for the enlargement but rather for the maintenance of the organ, and, second, it troubled you that this might not be the only demand and that in future more items would again and again be brought to the table and that, as a result, not only the entire bequest would be used up, but also that St. Paul's financial resources would irresponsibly be weakened.

If, however, you were to look carefully at the will of the late [Gottlieb Gerhard] Titius, which was not available at the last meeting, you would find that the donated 1,500 taler are in no way destined for maintenance, of which there is not one word therein to be found, but clearly and certainly, to quote:

NB. *Especially for completing [enlarging] the organ at St. Paul's* [emphasis original].

Since the [47r] Concilium Decemvirorum, which is responsible for the finances of St. Paul's, accepted the legacy, negotiated with the heirs and, consequently, let the donor's will be fulfilled, according to the law, Council is now obligated to see that the entire bequest is used only for expansion of the organ, and is bound to take on the burden of maintenance itself, even if it were to become more costly because of the expansion. And while the objection might be made that with the last agreement made with the organ builder the goal was that he would bring the organ into perfect condition, the contract shows something else. I remind you, in fact, that from the three different proposals that the organ builder made, the one seized upon was for only the most necessary items, while, on the other hand, the one for the complete expansion of the organ, which was estimated to cost 1,500 taler, was at that time rejected because not the entire bequest [47v]—which the donor, at my suggestion, exactly for that purpose, had resolved to set at 1,500 taler—but only 1,200 taler was accepted from the heirs.

Given that it was planned from the very beginning that the organ have 66 registers [including accessories], and the wind chests and the like all were prepared accordingly, clearly one cannot say that the organ is *complete* as long as eighteen of the 66 registers are still missing, and, alternatively, out of habitual parsimony, deny that the bequest is adequate for the eighteen registers now under consideration. I do not see how the donor's intentions can be honored

without the complete expansion and building of the eighteen registers under consideration. On the other hand, so that Your Magnificence and Most Noble Sirs have no need to worry that the building costs might increase in a dangerous manner, and that the church [finances] might suffer, I would like to make you a proposition that you will have no cause to reject. I recently determined that at this point, actually, 950 taler for the organ, 53 taler for the carvings, and approx. 30 taler for [48r] painting and gilding of the same—that is, 1,033 taler—have been appropriated to properly finish [the organ]. In addition to this, Herr Vetter has already expressed hope that for his oversight he would be given a dozen taler. Also, the university crest and the agreed-upon inscription needs to be made, and the cymbelstern requires gilding. The above 30 taler assigned for painting are far from being enough, and also, perhaps, there may be a few expenditures to make that have not yet been considered. And then, there are the remaining 18 registers, which require 200 taler. Thus, in addition to the appropriated 1,033 taler I am requesting no more than another 67 taler—that is, in total, 1,100 taler. At the same time, however, I hereby pledge to bring the entire organ project to its completion for said 1,100 taler, and, out of honor for St. Paul's and the university, for whom I am always willing to sacrifice, I will be responsible for all expenses over that amount, and will cover them, if need be, from my own resources; from the Titius [48v] bequest, however, as well as from the St. Paul's treasury, no demand of any kind will be made. In this manner, then, Your Magnificence and Most Noble Sirs will be sufficiently assured that the university will not be responsible for unjustifiable expenses.

Finally, concerning maintenance, it must first be pointed out that the 18 registers still missing, which consist in 1,200 tin and lead pipes, will require no maintenance, because, as all organ experts report, such pipes last for several hundred years before they become infected with *Salpeter* [corrode]; parts that are subject to regular repair, such as wind chests, bellows, and such, were already installed at the beginning of the project and will not require less maintenance if the 18 registers are not added. Further, there should be even less concern about maintenance costs, because it is possible to establish a capital fund from the 100 taler still remaining in the Titius bequest and use the interest [49r] for annual oversight and repairs.

In addition, the organ builder, in the burdensome oath already agreed to with the University, offered to maintain the organ in working order for life for the annual interest of 5 taler. I hope, therefore, that this will ease all your troubling concerns and that my suggestions will be taken favorably, and I remain,

Your Magnificence and Most Noble Sirs,
your respectful servant,

Dr. Johann Burchard Mencke

Leipzig, 3 December 1715.

[50r–52r] Accounting
of what was spent by me [Johann Burchard Mencke] in cash on the organ project
for both materials and wages from 26 May 1715
to 4 November 1716

[see appendix B-2]

Appendix A-15 (Scheibe 1716a)

Johann Scheibe, memorandum dated 24 February 1716 regarding charges for rent
Source: UAL, Rep. II/III/B II 5, fols. 53r–54r

[53r] Your Magnificence, University Rector,
Most Worthy, Most Noble, Steadfast and
Most Learned,

Highly Esteemed Sirs, and Patrons,

Your Magnificence and Most Noble Sirs will most kindly recall that on 26 May 1715 a contract was made with me specifically regarding various items that were to be finished in the organ at St. Paul's, including, among other things, that at the end, when my work was complete, Your Magnificence and Highly Esteemed Sirs would extend to me a gratuity of 50 taler, and, in addition, that that which I had previously received would not be held as a claim against me. I have now finished the work according to the terms of the contract and believe that nothing further remains [to be done].

Therefore, I must question why room rent from Michaelmas 1711 until now is being demanded from me. It will surely not have escaped the attention of Your Magnificence and Most Noble Sirs that when this contract [of May 1715] was drafted, [53v] I still had a claim of 358 taler in cash for the first phase of the work on this organ, which claim I never would have relinquished under any other condition other than, that what I was owed in cash, as well as the rent I was to enjoy as compensation, and which was deducted at the time from the cash [balance owed], would be totally forgiven, and, in the words of the contract, I would **NB. in no way** [emphasis original] make further demands, which I expressly agreed to, even when, had I immediately received the 50-taler gratuity, less the rents demanded, I still would have lost some 260 taler.

Not to mention that the particular room [*Stube*] that I have had up until now is not fit for a living space; there is nothing good that can be said about it. It is so badly built, unhealthy, moldy, airless and poorly protected that my family and I have suffered loss of our health, and two of my small children have already forfeited their lives because of it, and everything of mine is moldy and ruined, and, because there is so much dampness, the glue will not hold [anything together]. [54r] Surely for the large amount of rent that has already been charged to me one could provide more comfort, especially since, as is well known and as every organ builder will attest, when an organ builder is building a new organ in a place, or even when he is only doing an important renovation, the builder is always offered temporary housing and a workshop, whether such is expressly contracted for or not, always, for as long as the work goes on, and without any charges, something that did not happen here. Rather, the amount for room rent has been deducted as cash from my earnings, indeed much more than that has been taken, and I cannot possibly be forced to pay for it twice. Nor can I understand the additional rent charges for the period following the making of said contract, from last Easter 1715 on.

Therefore, I cautiously hope that Your Magnificence and Most Noble Sirs will give the matter careful consideration, and, since my position is fixed by the contract, allow me to enjoy fulfilling the contract, and in this manner exempt me from all further demands. I stand ready to take on all services, and remain,

Your Magnificence and Most Noble Sirs,
your obedient servant,

Johann Scheibe

Organ builder

Leipzig, 24 Feb. 1716

Appendix A-16 (Report 1716)

Georg Friedrich Kauffmann, report dated 15 May 1716 after examining the Gundorf organ and organist

Source: Landeskirchenarchiv Dresden, Bestand 31999, Sign. 1155, fols. 6r–9r

[6r] In that your Most Reverend Magnificence, diocesan superintendent here, Herr Mag. Polycarpus Leyser, with respect to the organ built in Gundorf, on 13 May commissioned me on behalf of the Most Honorable Consistory “to appear on the coming Friday in said Gundorf, examine the organ, and hear the school master play, as well as provide a written report on my findings,” I willingly agreed. Therefore, on today’s date I went there, and in the presence of the bailiff [or district magistrate, *Amtmann*] from Schkeuditz and the pastor from Gundorf, undertook an examination of the organ. But the organ builder, Herr Scheibe from Leipzig, who built this instrument and was [6v] present at the request of the congregation, objected to the organ being subjected to another examination, because the instrument was already examined 3 years ago and found to be good. He also in this case had a good affidavit in hand. Afterward, however, after he was convinced that such an investigation was not meant to put him at a disadvantage but rather solely so that the current condition of the instrument could be determined, he finally agreed to let it happen. Whereupon, one began by looking not only at the bellows, trackers, stop action, and other such parts, but also by going through the registers, one after the other, accurately and exactly, and it was found thereby that the pipe-work’s intonation was not even but that one pipe was strong, the next weak. [7r] Further, in almost every stop there were times when, when one key was played, the neighbor or the next pipe also could be heard. Not to mention the tuning. From this it was clear that the above-mentioned problems must have appeared over time—provided the previous examiner of the organ carried out his examination thoroughly (which could be confirmed by consulting the submitted report which must be held in the records) and found the organ to be good and free from defects. Also, the organ builder, in his defense, responded that such problems [or defects] occurred over the past three years from natural causes; namely, because wood shrinks in dry weather and swells, on the other hand, in humid weather, the registers become difficult to pull. [7v] And if the screws [in the toeboards] are not opened, and the drawstops are simply left in duress, the result is that the leather that covers the channels little by little gives way and rolls up, with the result that the tone channels are no longer perfectly closed, the wind leaks, and one or another of the keys is affected. [He] claimed that, to have been kept in good condition, this organ should have been under the care of a knowledgeable organ builder who had annual oversight and was paid an annual fee, which is the norm in other places—which in truth is not unfounded. Therefore, under such circumstances, and after consulting with the bailiff and the others present regarding how these defects could best be corrected, no other means can be recommended other than that the entire organ be taken [8r] apart, repaired with great diligence, and tuned again from scratch. For this major renovation, the organ builder at first requested 24 taler, but finally, considering what has happened, agreed to 20 taler and to the express condition that he agree to another major examination [at the conclusion of the renovation] and that he not demand payment or wish to be in receipt of it before the organ has actually been examined and found to be free of defects. Whereby, then, my nonbinding recommendation was that given that said organ builder had agreed to these stipulations, one could justifiably give him the 20 taler, which decision, however, awaits the approval of Your Most Honorable diocesan consistory. Now, then, as regards the schoolmaster, he was found to be [8v] very phlegmatic in his playing; indeed, even though he started with preludes and

other small pieces he had learned, nevertheless, by the end they had miserably disintegrated. However, given that this way of playing is very uncertain, and a man over 30 years of age cannot very well rely on his memory, he was offered the option of playing something of his own, from his own fantasy, which he attempted, it is true, but was unable to complete a single measure, which required only simple harmony, before immediately falling back into his memorized pieces again. Nevertheless, I was able to persuade him to promise to take lessons, in that he is still in a condition in which he can learn something, and the city of Leipzig is nearby. [9r] If he will give up drinking, especially brandy, which according to the pastor and the congregation, he is prone to, it is just possible he will succeed in learning something, for he reads quite well, and was able to play the chorale “Allein Gott in der Höh sei Ehr” without confusing the congregation, which had to sing along. One wanted to impute to him that his playing perhaps could ruin the organ, but the organ builder himself freed him from this. All of which I most obediently report as requested by Your Most Honorable Magnificence. Dated Merseburg, 15 May 1716.
Georg Friedrich Kauff[mann]
Royal Saxon Court Organ[ist]

Appendix A-17 (Scheibe 1716b)

Johann Scheibe, memorandum dated 29 October 1716 regarding completion and examination of the St. Paul's organ
Source: UAL, Rep. II/III/B II 5, fols. 55r–v and 68r–69v

[55r] Magnificence, University Rector,
Most Reverend, Most Noble, Wise, and Learned,
Most Honored Sirs and Patrons,

Your Magnificence and Most Noble Sirs, it is still in pleasant memory, how, on 26 May of last year, the organ at St. Paul's here was assigned to me, and it was resolved that, according to the contract that was agreed to, the facade should be completed for a promised 950 taler. Afterward, once the facade was finished, Your Magnificence and Most Noble Sirs decided that this organ, in accordance with how it was initially set up, should be fully and completely finished and brought to perfection by me, and you also made a proposal concerning one thing and another, to which I agreed. Therefore, to accomplish the desired completion of the instrument, I have carried out the work that is listed in Appendix B below and have [55v] both earned in wages and spent in cash for materials the amounts specified.

Now, then, I am at the point that the entire instrument can be given over two weeks from today and, hopefully, with God's help, be properly kept under warranty. According to the above-mentioned contract and the attached accounting (B. Itemization), I still am owed 347 taler 13 groschen. I wanted to inform my Most Noble Sirs and Patrons about this, and respectfully request payment, and at the same time, request that at your pleasure you determine when and how you would like to have the instrument examined, so that I can be prepared at the announced time. Until which time, I remain,
Most Magnificence and Most Noble Sirs,
Your obedient servant,
Johann Scheibe
Organ builder
Leipzig, 29 October 1716

[68r] B. Itemization

What it was necessary to build and procure in order to enlarge and completely finish the organ at St. Paul's, and what remains to be paid to the organ builder for the organ.

- 950 T. As per contract dated 26 May 1715
- 200 T. For 15 registers of new pipework built additionally in order to complete the instrument. The instrument had been prepared [for additional registers] in the beginning, and another three registers belong there, but they had to be omitted because installing any stop that *in future* will from time to time require either tuning or close attention was specifically prohibited. On the other hand, among the 15 registers now existing is one that no organ builder could build for less than 100 T.
- 75 T. Paid in cash for materials for a new wind chest in the Brust [Hinterwerk], because the old [chest] from the Rückpositiv, which had the short octave, could not be used.
- 20 T. For the labor involved [in building the new chest].
- 12 T. 12 gr. Cash paid as joiner's wages for building another case for the Brust, [68v] not only because the previous one had an ugly appearance and ruined the look of the facade, but because it lacked height, and there would not have been room for the 8-foot pipes agreed to in the contract. How this cost grew so high, not including the associated materials, is explained in the bill from the joiner.
- 8 T. For melting down [pipework] and adding new material in order to make the necessary three octaves for the Principal 8' in the Brust, because according to the contract, paragraph no. 1, only one octave of good tin pipes was to be built, but the bad [existing] ones would not have fit in, and there would have been an unequal harmony [blending].
- 18 T. For cutting out the mouths of the manual Principal 16' pipes in order to match them with the previously built ones, because the old ones were very unsatisfactory.
- 12 T. For the pipes and Cymbelstern in the "cloudburst" [gloriole], because it was considered necessary for the improvement of the facade and the organ's proper arrangement. [69r]
- 80 T. For 600 new pipes that had to be built here and there throughout the organ. So many of the registers retained from the old organ were corroded [had been eaten by *Salpeter*] or had become so weak with age, that they either could no longer hold a pitch at all or had deteriorated so much that they could form no tone. It was impossible to keep them.
- 6 T. 12 gr. For 150 iron arms for moving the registers and sliders, which are necessary and useful for the durability of the organ.
- 5 T. For a coupler between two keyboards, the Brust and the Manual [Hauptwerk].
- In total, 1,387 T.

In addition, there are not only many small items that were done for the organ's better durability, ornamentation, and use, but the organ also was brought into proper Chorton, because it was much requested and demanded by the musicians, not only those who held positions but others as well, and was also necessary so that the organ could be used with the usual instruments accompanying the [concerted] church music and because the old organ was not at the proper pitch [*inegal*] but at least [69v] a half tone too high throughout almost the entire organ. It took effort, time and expense, and soldering, altering, and building some things from scratch before the pitch could be attained, [an effort] which those who understand organ building will easily be able to judge. In the oft-cited contract, there is reference to good voicing and pure tuning of the instrument and its pipes in and of itself, to be sure, but there was absolutely no promise made of Chorton and adapting [the pitch] to the musical instruments; indeed, this contract related only to the demand at that time that the facade be completed. On account of this, quite an additional sum could be billed. But one leaves this to the discretion of Your Worshipful University.

Wherefore,
from time to time
1,040 T. 11 gr.
were paid to the organ builder.
There remains, then,
347 [*recte* 346] T. 13 gr.,

which hopefully will be received no later than when the instrument is surrendered and taken over [examined].

Johann Scheibe
Organ Builder

Appendix A-18 (Mencke 1716)

Johann Burchard Mencke, memorandum dated 22 November 1716 regarding the need to reward Scheibe

Source: UAL, Rep. II/III/B II 5, fols. 56r–59r

[56r] Magnificence, University Rector,
Magnificences, Most Reverend, Most Noble
and Most Learned, and especially, Most Honored Sirs,

Your Magnificence and Most Noble Sirs, I congratulate you on your successfully concluded organ project. As I have no doubt that the organ builder not only fulfilled all that he promised but that he supplied much more besides, I therefore entreat you herewith that at the earliest opportunity arrangements be made for the instrument to be diligently examined by skillful and, as is customary, sworn experts, and that the organ builder will not only be found to be free of all further claims, but that as well the University will consider providing a reward, at your discretion, for all that he has supplied over and above the contract.

Next, I wish to pass on to you a complete accounting [56v] of what was paid out, partially by me personally, for the organ project in the year and a half from 26 May 1715 to 4 November 1716 [see appendix B-2], so that you can see that the costs were 46 T. 8 gr. 7 pf. higher than one had originally supposed.

Your Magnificence and Most Noble Sirs will please bear in mind that the first building phase, for which 950 taler were appropriated, was already completed on 4 November 1715, that is, in a half year. The second phase, however, for which nothing more than 150 T. were appropriated,

against all expectation took an entire year longer. This delay, however, was for the most part on account of the recent very severe winter, which slowed down the work a lot and increased the costs. Also, the large number of academic sermons and orations during the summer interfered with the voicing being done. As well, as is common in building projects, the builder discovered along the way that there was more to do than could be seen at the beginning [57r]—none of which [reasons for the delay] can be attributed either to me or to the organ builder.

Furthermore, in a letter dated 3 December 1715, I made myself responsible for delivering the completed organ for the agreed upon 1,100 T., and if the costs were to run higher, to make no request for a reimbursement. Unfortunately, however, you did not actually accept my promise. Rather, you imposed the demand that the organ builder's rent that is in arrears be paid out of the above sum. This goes against your own promise, however, which was made during my rectorate.

In the contract with the organ builder made at that time, it was *expressly* promised that on the part of the university not only would he be paid 900 T. for building the organ and be given 50 T. as a gratuity, but also, in consideration of his having forfeited his previous claim (which ran to 400 T., which was verbally promised him), that *no* further demands would be made, even though it was well known, to you as well as to me, the rector at the time, that he owed rent for several years. [57v] That you do not want to give up the rent should have been expressly stated in the above-referenced contract, but, with the approval of all of you, this did not happen, because it went against my [verbal] promise and the written promise you made that nothing further would be demanded from the organ builder, as had already been implicitly admitted.

For although the claim to rent has not been expressly relinquished by the university, *not one little word* has been said to the organ builder, which is generally useful, because the university otherwise has no other demands except this one, and this one should have been understood by, and explained to, the organ builder at the time by me.

Now, after one saw from my verbal presentation to the then rector, Herr Jenich, that for this purpose it was not possible to count on me, and one hoped, on the other hand, that the St. Paul's College treasury would make reparation, either from the Titius bequest or [58r] from the 300 T. privately collected from various individuals during the aforementioned Herr Jenich's rectorate (to which I contributed far more than this rent, especially by myself soliciting from good friends); therefore, on this account, you did not dare give me a contract to sign, while at the same time you were not unaware that I continued in the name of the university to oversee the organ project as projected.

Thus, then, because my promise dated 3 December 1715 was not simply accepted, I have nothing else to consider and have good reason and right to demand the 46 T. 8 gr. 7 pf. that I spent over what was allotted.

However, I will waive the entire amount, along with other expenditures, such as tips and such, which it is unnecessary to specify, and neither will I ask thanks for the effort, bother, and vexation I suffered in this year-and-a-half period.

Because not more than 1,005 T. 1 gr. 11 pf. have been spent on this project from the Titius bequest up until now, according to [58v] last year's deposit book, and the rest remains unspent, I request Your Magnificence and Most Noble Sirs to pay me in cash the 94 T. 22 gr. 1 pf. remaining in what was allocated for the supplemental building phase.

As regards the organ builder and his employ or remuneration, I can with good conscience say that I always saw him and his assistants hard at work, even in the coldest days of winter. At the same time, I cannot deny that he always did more than he promised, as, for example,

when he delivered 70 instead of the 66 registers he had promised, and also provided wind chests and much of the same. Partly his own ambition spurred him on. He so much wanted the instrument to be as perfect as possible, so that he would garner honor from both foreigners and locals, as in fact has been the case. Partly [he was spurred on by] others who are pleased by the instrument and have promised to write about it, so that it will only be described as truly perfect. As well, there were the 50 T. which the late Herr Titius promised to give in addition [to the bequest], [59r] but died before his intent could be formalized, and there also was the hope that the court chaplain, Herr Engelschall, would solicit 400 T. in Dresden, all of which, even though they consisted purely in promises, so encouraged the organ builder, that he would have preferred to immediately make the instrument much larger, if I had not restrained him as much as I could. In addition, he actually used his gratuity of 50 T. for building the organ, solely to maintain his reputation, and in fact he delivered far more than he promised [in the contract]. For this reason, I am certain that to date he has not earned one taler of profit on this entire project, the equal of which is not often seen, but likely has been forced into debt on account of it.

The university is probably not legally required to give him anything more, but I nevertheless find it necessary to once again intercede on his behalf—a wretchedly poor man who has grown very bitter and who has suffered many undeserved accusations—so that, when it is found at the instrument's examination that the organ is even better than required by the contract, you will present him with a gratuity. I remain,

Your Magnificence and Most Noble Sirs,

Humbly,

Dr. Jo. Burchard Mencke

Leipzig, 22 November 1716.

Appendix A-19 (Scheibe 1717)

Johann Scheibe, undated memorandum (written before 24 November 1717) regarding the organ project's costs, the need for a reliable organist, and his appointment as organ builder to Leipzig University

Source: UAL, Rep. II/III/B II 5, fols. 70r–72r

[70r] Memorandum:

The work I had to do on the St. Paul's organ over the contract
so that the organ could be properly finished

1. The wind chests in the Brust, because the old ones were no good, but were made with a table; cost 75 T.
 2. The roller board for the above, 10 T.
 3. The 8-foot Principal (the three upper octaves), 18 [T.]
 4. To alter the case of the Brust, 12 [T.] 12 gr.
 5. The large 16-foot Principal, to alter the mouths to match the new invention of the others that stand in the facade, 18 [T.]
 6. The [Cymbel]stern and the pipes in the gloriole, 12 [T.]
 7. To repair 600 pipes over the contract, because they had been corroded from *Salpeter*, 80 [T.]
 8. 150 pieces of iron for the action, 6 T.
 9. A coupler between the manuals, 5 T.
- [Total:] 236 T. 12 gr.

What was deducted, without my agreement,
from the amount of the contract:

The carvings, which were not part of the contract, 53 T.

Painting, 36 [T.]

To Herr Vetter, for checking now and again. Even though it was done according to the
contract, I had to pay 12 [T.]

[Total:] 101 T.

[70v] NB. During the rectorate of Herr Dr. Lehman, a memorandum was submitted [appendix 17, Scheibe 1716b] which should be taken into account, and also must be on hand during the examination, because it contains everything that happened up to 4 November 1716.

NB. It must also be said that the windows should long ago have been protected at the top with gutters; the Hinterwerck suffered great damage in the recent storm that broke the window and allowed a flood of hailstones to pour in. Also, as I have said many times, the Brust, where *the beautiful Viol di Gamba register* [emphasis original] is, was full of broken glass [and suffered damage not only] when the window was broken by hail, but also afterwards when it [the window] was repaired. Now, before the examination, it is necessary to work on these two divisions. At the same time, the window at the organ needs to be bricked in as far as it does not let any light into the church anyway, which is approximately seven feet. It is worth at least 100 T. [exact number is illegible] if the organ can be protected from the terrible summer heat and from moisture during inclement weather.

[71r] The instrument should have been taken over [examined] a year ago, since it was finished at that time, and if you do not want to do that, and take it over, then just pay me, since I must leave with this man for Six Towns [the Upper Lusatian Six Towns League, which consisted of the cities of Bautzen, Görlitz, Kamenz, Lauban, Löbau, and Zittau]; moreover, it is not much that I demand. Should this not happen I will be forced to find it elsewhere, indeed, everything that I have to demand, because you prevented and delayed the project for 3 years and 18 weeks, and as I was unable to earn anything at all during that time, I could demand my weight in gold.

Now, if the organ project's expenses are calculated from its inception on 29 August 1710 until 14 May 1712, everything included—the organ builder, the materials, the carpenter, the carver, as well as locksmith and metal work—the expenses total 1,609 T. And even then, money was often uselessly paid out during this time, in that there were often periods of 14 days when my workers and I did not have any materials, and so could not work.

[71v] The enlargement of the organ, from 26 May 1715 to 4 November 1716, for organ builder materials, as well as carpenter, carver, painter, and similar expenses, cost 1,387 T.

In sum, total expenses for the entire organ project come to 2,996 T. Now, Herr Silbermann of Freiberg would have charged 3,000 T. and also would have taken the old organ and everything belonging to it. In addition, he was promised transport of the old organ to Freiberg, and then, when the new organ was finished in three years, that it would be brought here to Leipzig at your [the university's] expense. But it would only have been an organ with 2 keyboards and 2 8-foot Principals, one in each division, which, no matter how you look at it, can only be considered a positive [a small organ] when compared to the instrument that now exists.

[72r] Your Magnificences will not take it amiss when I mention one more thing.

I ask you not to forget that a reliable organist should always be at the organ, for otherwise, if this does not happen, and one [organist plays] today, another the time after, and the Herr

Cantor the time after that, the instrument will soon be ruined. If the one who is now at the instrument [Gottlieb Zetsch] remains, however, one would have nothing to fear.

I request further that you will agree that no less than 250 T. be given to me from what I have requested, for the losses and damages have been hard on me, because I see that you wish to take me under your protection, and I request that you tell me this in writing, and at the time of the appointment [of curator], if you would, be so good as to give me 12 T. annually, for there is plenty to take care of, plenty of work.

I also ask very much, that, at your discretion, you allocate a gratuity to my apprentices.

Johann Scheibe
Organ Builder

Appendix A-20 (Sicul 1718)

Excerpts from Christoph Ernst Sicul's *Leipziger Jahrbuch* regarding the Scheibe organ at Leipzig University

Source: Sicul 1718, 549–51, 195–99, 59–60

[549] This summer, at the Worshipful University, the indeed beautiful organ at St. Paul's was finished. Because of its beauty and size—it has 70 stop knobs—perhaps in future a drawing and description of it can be made available. In the meanwhile, the reader must be content with the inscription found on the organ, which, although it only came into being this year, nevertheless, was previously planned and approved by Council during the time when Herr Counsel Mencke was rector. The inscription reads:

D.O.M.S.
ORGANVM HOC MVSICVM
ANNO REP. SAL. M D C C X V.
RECTORE
D. JO. BVRCARDO MENCKENIO
CONSILIARIO ET HISTORIO REG.
HIST. P.P.
[550] ET
PRAEPOSITO TEMPLI HVIVS
D. JOH. BOHNIO, THERAPEVT. P.P.
FAC. MED. DEC.
E LEGATO
D. GOTTLIEB GERH. TITII, JCTI
REGI ET ELECTORI SAX. A CONSILIIS
APPELL. COD. P.P.
A. MDCCXIV. D. X. APR. IN IPSO
RECTORATV
PIE DEFVNCTI
FELICITER RESTAVRATVM, EXORNATVM
AC MIRE LOCVPLETATVM
OPERA
JOHANNIS SCHEIBII.

That the inscription should refer to Herr Counsel Mencke and that it should have been initiated when he was rector, is because in the summer of 1715, when he was *Rector Magnificus*, he zealously promoted the instrument, and the contract with the organ builder for the necessary completion of the instrument was concluded at that time, and also, the work done under the first contract was completed during the time he was rector, even though later it was found useful to add some registers, and moreover, Herr Counsel Mencke was entrusted the sole direction of the project to its now successful conclusion. Certainly this instrument [551] can be counted among the greatest achievements¹ in all of Germany.

...

[195]

Disposition pertaining to the new organ
at St. Paul's.

See p. 549 and the supplement on p. 60.

Here follows what was promised.

I. Belonging to the middle keyboard, the Haupt-Werck.

1. Groß-Principal from pure Bergzinn, facade	16 foot
2. Groß-Quinta-Tön	16
3. Klein Principal	8
4. Schalmo von Holtz	8
5. Fleute Allemande	8
6. Gems-Horn	8
7. Octav	4
8. Quinta	3
9. Quint-Nassat	3
10. Octavina	2
11. Wald-Flöte	2
12. Große Mixtur V-VI	
13. Cornetti III	
14. Zinck II	

II. To the upper keyboard and Brust-Werck.

1. Principal from pure Bergzinn, facade	8 foot
2. Viol di Gamb[a] naturell	8
3. Grob getackt, wide scaled	8
4. Octav	4
5. Rohr-Flöte	4
[196] 6. Octav	2
7. Nassat	3
8. Sedecima	1

¹ *Complet*, the French word used by Sicul in its superlative form, meant "complete" or *vollständig*. One talked of "the fullness, completeness, perfection, achievement or accomplishment of a piece of work." See Ludwig 1716, s.v. "vollständiges."

9. Schweitzer-Pfeiffe	1
10. Lar[i]go[t]	
11. Mixtur III	
12. Helle Cymbal II	

III. To the lowest keyboard and Hinter-Wercke, as an Echo.

1. Lieblich getackt from wood	8 foot
2. Quinta-Tön	8
3. Fleute deuce	4
4. Quinta decima	4
5. Decima nona	3
6. Holl-Flöte	2
7. Viola	2
8. Vigesima nona	1½
9. Weit-Pfeiffe	1
10. Mixtur III	
11. Helle Cymbal II	
12. Sertin	8

IV. Six Registers on the large Manual wind chest
which, by means of a new and special invention
of the organ builder (which in future organ building should
be quite a saving),
are made available in the Pedal.

1. Groß Principal Bass from pure Bergzinn, facade	16 foot
[197] 2. Groß Quinta-Tön-Bass	16
3. Octav-Bass	8
4. Octav-Bass	4
5. Quint-Bass	3
6. Mixtur-Bass V-VI	

V. On the small Brust-Pedal wind chests.

1. Groß hell-Quinten-Bass from pure Bergzinn, facade	6 foot
2. Jubal-Bass	8
3. Nacht-Horn-Bass	4
4. Octav-Bass	2

VI. On the large wind chests on each side.

1. Groß Principal-Bass from pure Bergzinn, facade	16 foot
2. Sub-Bass	16
3. Posaunen-Bass	16
4. Trompeten-Bass	8
5. Holl-Flöten-Bass	1
6. Mixtur-Bass IV	

VII. Accessories.

1. Ventil to Haupt-Werck
2. Ventil to Brust
3. Ventil to Seiten-Bässen
4. Ventil to Brust and *Manual*
5. Ventil to [Cymbel]stern.
6. Ventil to Hinter-Werck.
7. Bellows-pumper bell

In sum: 61 registers [including 7 accessories]

[198] It is perhaps the case that not everyone who reads this notice of the organ disposition will find particular comfort and delight, especially those who have little knowledge of organ building; nevertheless, it has not been possible to refuse it a place in one's remembrance, given that the recent examination and investigation of this organ, which took place on 16 December [1717], stills rests fresh in the memory.

The start of this project was made already in September 1710, and it took six years to complete it, which happened on 4 November 1716. It thus seemed time, finally, for the approval and acceptance of the organ from the organ builder after it had been found good by a musician who is also a great organ expert. To this end the Worshipful University engaged Herr Joh. Sebastian Bach, court Kapellmeister to the prince of Anhalt-Köthen, and it was carefully examined by him in the presence of the *Rector Magnus*, Dr. C. O. Rechenberg, Herr Dr. Joh. Cyprian, Herr Counsel J. B. Mencke, former university rector, and Herr Dr. Joh. Wolffg. Trier; and also, representing the organ builder, Herr Lorentz Lieberoth, organ builder in Mannsfeld, and Herr Mich. Steinert, organist at St. John's here, were brought as witnesses. The last-named was requested by Herr Scheibe because he not only is said to possess, more than many others, special [199] experience in organ building, but also he was not the least bit involved with this organ project, whereas, had Herr Vetter, the most distinguished organist here, not been given oversight of the project, he would have been brought in on the examination.

Now Herr Kapellmeister Bach investigated everything with diligence, and found little that needed to be reported, in that he attested that the major parts of an organ, such as wind chests, bellows, pipes, roller boards, and the rest, had been well made, and therefore there was nothing that needed to be pointed out [to the university]. Those things though that could be improved were in part adequately excused, and in part can easily be corrected by the organ builder. Therefore, as is confirmed by the evaluations expressed on p. 550, this instrument certainly must be counted among the greatest achievements in all of Germany—even by the majority with especial preference, and also according to the Herr Examiner's estimation and acclaim.

...

[59] It is rumored, and the story also appears in some writings, that the two largest pipes of the Principal 16' in the previous old organ were possessed by the devil, because they would not speak, and an organ builder who tried to get them to work had absolutely no success. Even though a soft sound finally was forced from them by the very special efforts of an organ builder, this just made the delusion of a devil-possession all the stronger, and it was said: The devil finally had to give at least a little space to God's praise. Nevertheless, when the entire organ was dismantled six years ago, and carefully examined by the organ builder Herr Scheibe, it turned out that it was something quite natural and the problem was attributable more to mankind

than to the devil. For he discovered that one particular conductor to the pipes went through a hewn oak beam immediately below the chest on which it rested. Hidden underneath there was a hole that not only was covered with a pallet, but also had an iron wire connected to the ventil. In a place where no one could find it, this wire was at some point [60] cut through, so that the pallet closed, and the pipes could not get any air. It becomes quite clear from this that the reported obstruction of tone production in the two pipes did not come from Satan, but was a secret of the organ builder's, who apparently initiated the hex himself by cutting the wire and making the two pipes unplayable. Such a fraud will not occur in the newly built instrument, and it is wished that it remain in its current condition, changeless, forever. Given that a detailed description of its disposition is to appear, God willing, within a year, only this will be said in advance: The most extraordinary stop in this organ is the *Viol di Gamba*, and the pipes in the facade, which are all from pure *Bergzinn*, are large and beautiful beyond measure.

Appendix A-21 (Scheibe 1718a)

Johann Scheibe, memorandum dated 17 January 1718 regarding not having received payment from Leipzig University

Source: UAL, Rep. II/III/B II 5, fols. 77r–78r

[77r] Magnificence, University Rector,
Most Reverend, Most Noble, Wise, and Most Learned,
Most Honored Sirs and Patrons,

Your Magnificence and Most Noble Sirs will graciously recall that under the date of 29 October 1716 I informed you in writing of the completion of the organ project at St. Paul's here, and among other things, requested 346 T. 18 gr.—that is, 109 T. 13 gr. for the wood-carver's work and the painter, which were deducted from the contracted amount of 1,150 T, and 237 T. for various things (specified at the time), which were necessary in order to complete the instrument as demanded, and also were acknowledged to be indispensable at the examination, and humbly requested both that the finished organ be taken over, and that payment be made of these monies, including the usual gratuities for the organ builder and his apprentices.

[77v] I hoped this would happen quickly. But after this organ finally was examined—admittedly already a few weeks ago, to be sure, in the worst possible weather—and found to be free of even the smallest major defect, still, as of today, payment has not been received. I very much need the money at this time, because I have come across an opportunity, in which I have been offered a job for several thousand taler, and only the contract remains to be signed. But without being paid and until the Most Honorable University has treated me justly, I cannot leave here, and because of a lack of funds I cannot take anything on. Therefore, I beseech Your Magnificence and Most Noble Sirs that you will take my modest request under consideration and let me know that the above specified demand for 346 T. 18 gr. will soon be satisfied, and that my sustenance and temporal welfare will not be hurt by a long delay. At the same time, I do not doubt the most gracious pleasure of having my small [78r] request satisfied soon.

Also, for your advantage and for the good of the instrument, I would once again remind you that it is most necessary to repair the defective window[s] which are behind, next to, and across from the organ, as well as [to cover] the top and back of the organ, so that it is protected from bad weather and moisture—in fact, the sooner the better, because otherwise

the instrument easily could suffer a lot of damage and become unreliable, and I should in no way be held responsible if this should happen in future. For this reason, I wanted to remind you of this once again and repeat my above request. I remain,

Your Magnificence and Most Noble Sirs,

your obedient

Johann Scheibe

Organ Builder

Leipzig, 17 January 1718

Appendix A-22 (Vetter 1718)

Daniel Vetter, memorandum dated 28 January 1718 regarding his role in the St. Paul's organ project

Source: UAL, Rep. II/III/B II 5, fols. 73r–76r

[73r]Magnificence, University Rector,
as well as Magnificences, Most Reverend, Most Noble, Steadfast, Highly Respected,
Noble and Most Learned, especially Most Highly Esteemed Sirs
and great Patrons

Your Magnificence, Most Noble and Highly Respected Sirs, allow me to graciously recite what happened at the time that Your Honorable University resolved, in the year 1710 and the month of September, to dismantle the old organ and move it to the choir [gallery], and the rector at that time, Magnificence, Herr Doctor Rivinus, as well as the provost, Herr Doctor Bohn, requested my advice, and instructed me to draw up not only a disposition for the future organ, and how it could be improved, but also to write the contract which you wanted to enter into with the organ builder, Herr Johann Scheibe, and in addition, I was assigned oversight over the organ project, [73v] and promised that Your Honored University would not leave my effort, care, and time spent unrewarded.

Now, because it is my duty to serve, I willingly accepted this suggestion and request, and undertook to offer loyal advice and good supervision according to my best ability. Among other things, I made a detailed investigation of the old organ, and carefully considered everything, and found that the pipework, which had been well constructed of good *Metall*, was still good and useful, except for some pipes which would need repairs. As well I considered the old wind chests, which partially were worm-eaten and partially riddled with holes made by builders during various improvements of the organ and determined that they were no longer usable and that entirely new chests, set up with the long octave, should be built. Similarly, entirely new bellows were needed, along with a new, wide wind trunk (because the previous one in the old organ was far too small, so that the instrument was deprived of its proper tone and strength). As requested by the Most Esteemed Rector Magnificence, as well as Herr Provost, as noted above, [74r] I put my thoughts on paper and submitted them.

In spite of [my recommendations], on a certain person's advice, whether out of haste or self-interest, I am not sure, the Most Honorable University resolved that the old pipework should be melted down and an entirely new organ be built. To this end, the organ builder Herr [no first name provided] Silber Mann, whom that person had highly recommended, was requested to come and was negotiated with.

Now, when I learned, as I lay on my sickbed, that the aforesaid organ builder had recommended melting down the old 16-foot organ [with pipework] from very nice *Metall* (which

now can still be seen) and building an 8-foot organ in its stead, I could not refrain, as faint and weak as I was, from writing to the then rector, Herr Doctor Schmid, to persuasively present the matter and to request that the Honorable University not be induced to undertake such a decision. It was bad advice they had received to put an 8-foot organ into a principal church, [74v] since they already had a 16-foot instrument, not to mention that this new instrument could not be acquired for less than 7,000 to 8,000 T. And should the choice for Herr Silbermann be sustained, Their Magnificences should above all exercise great caution, especially because Herr Silbermann is not a citizen here, and the new pipework is to be made in Freiberg, and after it is finished, at its cost, the Most Worshipful University is to have it picked up, and so forth. These ideas were judged to have such merit that what had been planned with Herr Silbermann was altered, and instead Herr Scheibe was contracted.

On the one hand, it is good that the pipework of the old organ was found, which in the meantime had been stored in the large hall in the library, very damaged, and much of it—as if it had been done purposely—trampled by feet, and flipped over, and twisted. On the other hand, it is good that with great diligence, caution, and thought, Herr Scheibe and I [75r] were able to set everything right and put it in good condition again, and the organ project continued until the end of 1711. Afterwards it was stopped midway, but nevertheless started again, at the order of the rector at the time, Herr Rector Magnificence, Herr Counselor Mencke, who expressly requested that I provide a proposal for a new contract with Herr Scheibe, and [that it be explained] what remained to be done and what was still necessary to improve on the organ—which I did. And finally the entire project, by the grace of God, was finished on 4 November 1716 and at the request of the honorable University the instrument was examined on 16 December 1717 by the Kapellmeister from Köthen, Herr N. [no first name provided] Bach, with not one major defect, and judged in such a way that he could not praise and laud it enough, especially its rare stops, recently invented, and not to be found in very many organs, just as every aficionado who hears this organ cannot laud and praise it enough.

[75v] Pursuant to the request of Your Honorable University, I exerted all possible diligence and care, and provided good oversight, so that everything was built properly, well, and durably, and to accomplish this I visited the organ three, sometimes four, times daily. Therefore, I have the confident hope that—not only because of my great and varied efforts, and utmost care, as well as the time spent over *four years*, but also because of my remonstrance that the old pipework should be saved from being melted down, which saved some 1,000 T.—Your Magnificence and Most Noble and Most Honorable Sirs will kindly consider disbursing to me, in addition to the 12 T. given to me on account by Herr Counselor Mencke, for which I most obediently give thanks, what remains of the recompense of 50 taler, which I well and truly earned in these 4 years. Now therefore I herewith again humbly request that you make me eternally grateful, and remain, with humble respect,

Your Magnificence,

Most Noble and Most Esteemed Sirs,

your humble servant,

Daniel Vetter

Organist at St. Nicholas etc.

Leipzig, 28 Jan. 1718

Appendix A-23 (Scheibe 1718b)

Johann Scheibe, memorandum dated 28 December 1718 regarding still not having received all of the promised payment

Source: UAL, Rep II/III/B II 5, fols. 84r–87r

[84r] Memorandum

1) It is true that the Esteemed Council agreed on 3 February 1718 to pay me for my labor, effort, and the cash I spent on the St. Paul's organ, lock, stock and barrel altogether another 200 T. in cash, as follows: half, or 100 T., at Easter, and the other half, T. taler, at Michaelmas of this 1718th year, and you agreed as well to forgive the rent until Easter of this year and to set aside an annual amount for the oversight of the organ.

I finally would have allowed myself to be persuaded to be satisfied with the offer and to accept it, in spite of the large and, to me, a poor man, almost unbearable losses that I suffered in so many ways on account of this project, so that I have been totally ruined, if said money, according to your promise and the minutes, had been properly paid in cash at the agreed upon time and, also, if the rent [that was owed] had been forgiven, and there had not been so many and such large difficulties, futile effort, detours and delays, [84v] and thus, because of fruitless waiting and empty hope, I have been forced to seek alternative revenue and earnings. I have had to conclude that there is no way I shall receive the 78½ T. still outstanding from the 200 T., as well as the rent, even though a full year of the payment period has already gone by.

I have had cause for a long time to seek a fair opinion and fruitful assistance from higher places, but out of respect for the Honorable University, I would like to advise you herewith once again what I have decided because of this unbearable delay, and to beg for a speedy end to this business. Otherwise, I will be excused if I seek my just demand with all the force I am rightly granted, and if that happens, I will not let one groschen be taken from me.

[85r] Namely, I have completely and earnestly resolved:

(2) Because I see, and must endure with the greatest suffering, that the trifling, remaining 78½ T. of the money that it was expressly resolved should be paid to me, along with the rent, has not only been withheld for a full year, without cause, but also has created frustration, because by every means possible further difficulties continued to occur, including increasing rent [arrears]: Therefore, I no longer consider myself bound to the settlement I agreed to at that time (solely with the goal of the cash payment and the use, which at that time I could put it to), because, for your part, you have not fulfilled the agreement, and so it is null and void. But I will demand and seek much more,

(3) namely, the complete payment of everything that I justifiably demanded at the examination, as was clearly stated in Point VI of the examination report, that is, the remaining 269½ T. from the full 347 T. 12 gr., together with back interest. [85v] But

(4) if this is denied me, then I will not be prohibited from removing from the organ whatever pipework and other items will enable me, by selling the same to others, to as far as possible replace the money [owed me]. In spite of such [action], no one can force me to take responsibility for the organ again once it has been examined and judged good. But I am resolved to do this, solely in order to restore, in a certain manner, the cash I myself spent on the organ, and to in some way wrest myself out of the poverty I have been driven into by the long delay.

However, if, against all expectation,

(5) this request should be denied, or the full payment of that which I have with right demanded is not paid to me by the upcoming New Year's fair, then Your Esteemed University should not be surprised, nor hold it against me, [86r] since in fact many amicable ideas have tirelessly been proposed, and many years ago now, there was the unsuccessfully sought friendly agreement, if, in urgent need, I am forced to seek help in higher places, in order to claim, by law or grace, what is due me according to God and justice. Also,

(6) if I am forced to sue, I will claim everything relating to the organ project that contributed to my ruin, and will demand payment for the following:

(7) the three years and 21 weeks in which I was in quiet exile, so to speak, and had to wait, while my temporal welfare suffered, for your resolution and commission, and it will depend on my statement of expenses and a just and moderate decision, what I [request] for waiting pay, as well as

(8) for maintaining the organ in good condition throughout said period of time. Likewise, I would demand

(9) the 270 T. which were refused me, without cause, in 1715, as well as, in addition,

(10) the waiting pay [*Warthe Geld*] and losses from 29 Oct. 1716, when I offered to have the instrument examined and [86v] taken over, to December 1717, when, without any delay on my part, it finally happened. No less would I demand

(11) the 200 T. which I used for the organ from my own cash resources, and, finally,

(12) in sum, I will demand satisfaction for everything that I spent, starting when the organ project began, on wages, claims, expenses, cash outlay, interest, loss of time, and damage to my reputation (since, because of the unnecessary delay, behind my back and in front of my very eyes, bad things were said about me, as if I were not capable of bringing the instrument to perfection, and because of this my honor and the possibility of being further recommended to others suffered painful and irrecoverable damage), together with the resulting inconveniences and pressures. I think it would be best, however,

(13) to overlook all that, [87r] and I would rather let it go, and that Your Honorable University, with your highly placed superiors, would remain my patron. Therefore,

(14) I once again request speedy resolution and satisfaction, and hope that you and yours, as well as I and mine, will be spared penury.

Leipzig, 28 December 1718

Johann Scheibe

Organ Builder

Appendix A-24 (Scheibe 1719)

Johann Scheibe, undated estimate for repairs to the St. Paul's organ, which had been damaged by extreme summer heat
Source: UAL, Rep. II/III/B I 12, fol. 146; cited in Glöckner 2008, 164

[146]

What dried out in the organ at St. Paul's because of the great heat this summer, and cracked open with great force and must be pressed together [i.e., repaired]:

1. Two bellows had one board completely split apart,
2. One bellows, which is in the draft of the wind, had both boards split apart
3. The bungboards [*Spünde*]¹ in most of the wind chests are so dried out that there is almost $\frac{1}{4}$ Zoll between them.

Everything has to be lined with leather, which will require 10 skins

2 lbs. glue

2 iron arms, which broke in the Principal Bass

For all of this, including materials and labor, as well as for the man who helps me, 10 T. 20 gr.²

Johann Scheibe

Organ Builder

¹*Spünde* can mean "bungboards" or "sponsels."

² Scheibe was paid 10 taler on 7 October 1719.

Appendix A-25 (Release 1720)

Release signed by Johann Scheibe on 26 March 1720

Source: UAL, Rep. II/III/B I 12, fol. 166

[166] Inasmuch as the undersigned still had certain demands against the Worshipful University of Leipzig regarding the organ project at St. Paul's, and on that account the Highly Esteemed Worshipful University conferred on me 200 taler, in addition to completely waiving, up to Michaelmas 1718, the rent for the room I have occupied at St. Paul's College. Now, therefore, I accept this not only with obedient thanks, but also acknowledge receipt from the Highly Esteemed Worshipful University of 200 T. paid to me in cash, with waiver of any pretext regarding monies not received, and renounce herewith each and every demand made with respect to the organ project from the beginning until now, and specifically avow not to make or seek even the slightest further demand from the Worshipful University, herewith forever relinquishing such right. In witness whereof and for its keeping this receipt is signed and sealed in Leipzig, 26 March 1720.

Johann Scheibe

Organ Builder

Appendix A-26 (Contract 1721)

Contract with Johann Scheibe dated 19 December 1721 for renovation of the New Church organ

Source: New Church Accounts, 1721–22, fols. 49–59

[49] Be it known herewith that, as it is the opinion of Leipzig City Council that a major renovation of the organ in the New Church should be undertaken, because inspection has shown that everything in it is almost completely ruined and unusable, it was determined

that the Chamber Adviser to the King of Poland and Grand Duke of Saxony, Herr Wolfgang Jöcher, of Gautzsch, distinguished council member and building director of the city, as well as trustee [*Vorsteher*] of the aforesaid church, should negotiate and make a contract with the local organ builder, Herr Johann Scheibe, for bringing the entire organ into good condition again. Therefore, on that account, on this day the following was agreed to and put into effect, and the present contract was made and entered into:

1. The aforementioned Herr Scheibe accordingly promises to replace [50] the very badly proportioned Hauptwerk wind chest with a new one—and indeed, the same as the old one but somewhat larger, for better support of the wind, as well as the gravity and strength of the instrument—from good wood that will not warp, so that it is durable and long lasting, and also to install it in the manner required by the instrument.

2. The other wind chests and wind trunks, accordingly, are to be kept; nevertheless, the organ builder must carefully and with diligence true them up again, and leather them well, provide them with new brass springs, and do whatever else is necessary. As well, [he should true up] the pallets, which are very warped and do not cover the channel openings. These and other defects he is to correct as well as he can.

3. In order to create stronger and longer lasting wind, he proposes not only putting new bars crosswise and lengthwise on the existing bellows [51] but also widening the wind trunks and replacing the pallets. Likewise, [he will] improve the defects which are apparent, and also equalize the bellows with the counterweights, and install them in such a way that the bellows pumper has an easy time of it, and that the bellows provide even and sufficient wind.

4. He proposes building new shallots, tongues, and resonators throughout the 16-foot Posaunen Bass, but, most importantly, so that it is magnificent and well heard, he will build a new Pedal chest and the necessary action parts.

5. As for the pipework as a whole, it turns out to have this major defect, that it is too narrow [*Jung*], too weak, and not in proper harmony; it must be improved by giving it an entirely different scaling. Thus, in the lowest octaves, especially in the Principal [8'] and [52] Quintadena 16', but wherever it is necessary, the organ builder will make new pipes with larger scaling and new languids. The rest of the pipes will be moved forward [up on the chest]. Primarily, though, he will deal with the following stops in the Unter Werck: Build an entirely new Gems-Horn instead of the Spiel-Flöte, likewise the Spitz-Flöte, or in its place, an Octave 2'. As well, change the Mixtur from 4 ranks to 6 ranks, replace the mouths [*labiren*] in the Gedackt 4' and Super Octava 2', and form the register that has no name into a Tertia.

6. As concerns altering the Ober Werck, the frequently mentioned organ builder promises to cut apart all the pipes, and give them all new mouths, and then resolder the bodies to the feet, thereby bringing them to a better intonation [voicing]. This is especially necessary with the Viol [53] di Gamba 8', but no less so with the Stille Gedackt 8', the Rohr-Flöte 4', the Octava 2'. Also, instead of Nassat 3' a nice sounding Gedackt 4' for continuo playing. Also, the Spitz-Flöte, which is only 1' [NB], two-foot, the Cymbal III [Q]; in place of the Vox humana, however, another register called Sourdine; and, finally, an entirely new Sesquialtera with two ranks. Everything [shall be] made according to the proper art of organ building.

NB: should be replaced with Sesquialtera or the so-called Rausch Zimmel II 1½'

Q: should be replaced with Mixtur III 1'

7. As regards the Pedal, the Sub-Bass is to remain a 16' but is to be entirely altered; also the Trompeten-Bass 8' is to be altered; and instead of the Schallmeyer-Bass, there is to be a Cornet-Bass 2'. Also, the Tremulant and revolving Cymbal are likewise to be improved, all of which the organ builder promises to bring into good condition.

8. In such an organ renovation, all the mixtures, which pipes are now only made from *Metall*, in order to obtain more sharpness [*Schärffe*] and stability, [54] are to be newly made from tin. Also, he will see to it that the reeds have a better and more stable *Harmonie* [balance between bass and soprano].

9. Now, for all of this pipework Herr Scheibe wants to use only 14-worthy [87.5 percent] good pure *Bergzinn*, which he will acquire at his expense, although the old tin [that thus becomes available] can be mixed with it for the interior pipes. Also, since among the remaining pipes some have been eaten by *Salpeter*, he promises likewise to replace them with new ones.

10. Anything else in this organ that needs to be corrected, whether in the disposition or voicing, and whether in the pipes, shallots, or bellows, wind chests and wind trunks, or in the manuals or keyboards, no matter what its name is, whether named in this document or not—as it is impossible to note everything—Herr Scheibe will strive [55] to the best of his ability to furnish, to make, and to improve according to proper organ building methods.

11. Herr Scheibe is to provide all the necessary materials, to wit: [what is required by] ironworkers and tinsmiths (including lining the squares used in the action with brass so that they can't work themselves out), glue, coal, wire, all sorts of nails and other items of iron, leather, as well as brass for the new trackers for the keyboard action, tin for the pipes, oak for the wind chest, also what is required for the bellows and their frame; and agrees to take on the carpentry for the bellows-pumper's niche, as well as joinery, painting, and similar work, providing posts, bungboards, and whatever else may be needed, as well as all tools, and to maintain them throughout the project, and see to it that everything is done and in place at the proper time, and that everything is without fault. [56]

12. In addition, he will hire for this project: organ builders, joiners, and carpenters and their apprentices, as well as any necessary helpers, as many as are required. He will pay them, furnish them with lodging and living expenses, and take care of everything, so that, as regards the building project, the church will not be burdened with even the smallest additional cost.

13. Herr *Vorsteher* [Wolfgang Jöcher] hereby confirms that whatever Cantor Kuhnau, as well as the City Council president, and also the organists—all of whom the esteemed *Vorsteher* empowers with the inspection and diligent oversight over the project, providing good advice as to whatever is most comfortable and reliable for the protection of the church and prevention of general damage—whatever they want built or completed or whatever they specify or assert, it will please Herr Scheibe, as regards their reasonably submitted suggestions, to follow them willingly and happily without contradiction. [57]

14. In that necessity demands that the organ will be changed by the new renovation, and that afterward it will be newly voiced and tuned, the oft-mentioned Herr Scheibe shall tune the oft-cited organ completely pure and at Chorton throughout, while bringing everything into good harmony and proper disposition as well as even intonation, keeping in mind that he at the same time expressly promises that if something is too short or long, he will willingly and without charge make any changes to the instrument necessary because of the tuning.

15. During the time this work is taking place, the organ builder is required, whenever there are church days and worship services are held, to move to the side anything from this project that is in the way, so that no one here is hurt, and [he also is to] accept that no work can take place during the worship service. As well, he is to be careful with fire, and not allow his people to smoke tobacco at leisure anywhere in the [58] church where they are working.

16. And finally there is determining a specific time when the proposed organ project should be finished. It is therefore agreed and promised that between the date set forth below and the coming St. Bartholomew's Day [24 August] in the year 1722, Herr Scheibe (may God grant

him health) will bring everything to complete perfection. In the event this does not happen, he will be subject to a considerable fine.

On the other hand, for its part, Herr Director Jöcher has promised Herr Scheibe that when he has completed said organ construction according to the above points, and the work itself, according to normal feasant is found to be serviceable and good, he will receive, for anything and everything, in all *the sum of Five Hundred Taler*, 150 T. immediately [59] after executing this [document] and as partial payment in advance, then 150 T. when the work is half finished, and 200 T. when it has been brought to perfection, each time paid in current coin against a written receipt.

Now, considering that the aforesaid is the earnest desire and intention of each party, therefore they have expressly promised to truly meet every part [of the agreement], for themselves, their heirs, and their heirs' heirs, faithfully, without intention to cheat.

For its better keeping, this contract is written on paper in duplicate and personally signed and sealed by both parties.

Leipzig, 19 December 1721

Wolfgang Jöcher,

Director of the New Church

Johann Scheibe

Organ Builder

Appendix A-27 (Report 1722)

Georg Balthasar Schott, Christian Gräbner, and Johann Gottlieb Görner, report dated

8 November 1722 on the examination of Scheibe's renovation of the New Church organ
Source: New Church Accounts, 1721–22, fols. 61–67

[61] By the gracious order and request of the honorable and learned city council here, we, the undersigned, have assiduously investigated the organ in the New Church (which, because it was totally unusable at the time because of its major defects, the Chamber Adviser to the King of Poland and Grand Duke of Saxony, Herr Wolfgang Jöcher, of Gautzsch, council's master builder and faithful director of said church, entered into a contract with organ builder Herr Johann Scheibe, in order to have said organ brought into good condition again with a proper renovation), and carefully examined it according to the contract, and, as per the following points, found:

1. He built an entirely new Pedal chest with larger scaling and greater wind capacity, which has given the reed stops in the Pedal more gravity and prompter speech.

2. Likewise, he built a new wind chest with a very special design [*gar besonderer invention*] for the Haupt Werck, which, on account of its perfect scale, wider channels, and therefore greater wind capacity for the [62] pipework that stands on it, is very useful and advantageous.

3. He brought the wind chest for the Klein Werck into true [*justirt*] and corrected and adjusted it so that it gives the same service as if it were new.

4. Because a properly proportioned outflow of wind is highly necessary, he took the necessary caution, and therefore, where it was necessary, built new and wider wind trunks, provided newly invented valves for the bellows, as well as counterweights, and by this means was able to achieve not only that the bellows now operate very quietly but also that the previously very noticeable gulping and shaking has been eliminated.

5. He adjusted all the pipes in the Pedal and furnished new shallots and tongues.

6. He installed 4 entirely new mixtures from good, strong [many ranks of] pipework: two in the Haupt-Werck, one of which has 6 ranks, the other two in the Klein Werk. As a result, the instrument has a very penetrating and cutting sound. [63]

7. He thoroughly corrected all the pipework—with no exception—building new feet and languids and seeing to it that everything was well and equally voiced, so that on inspection it would be taken for entirely new pipework.

8. In the same way, he renewed all previously unnamed registers, whether 1', 2', 3', 4', or 8', industriously voicing and making them equal. Especially [to be noted are] the two Gedackts in the Haupt- and Klein Werke, which are now very graceful and useful for [playing continuo in] concerted music.

9. It is especially laudable that the playing action in both manuals, which previously had had such a deep key dip and difficult action that even the strongest fellow playing simple chords had a hard time, to say nothing of an artist who attempted something more impressive, [Herr Scheibe,] with his good knowledge and art, has been able to correct, so that now the organ plays easily and an artist who is accustomed to the pipework will be able to accomplish everything that is required.

10. But, in this world, no machine is perfect, and also here a few defects have been found on examination. The very small [one] can easily be corrected, and the other is to be [64] partially excused, and is only mentioned on account of an ill-informed untimely judgment, and exist herein, namely, that

(1) in the Sub Bass 16', the upper a and c do not speak sufficiently and are a little weaker than their neighbors, which, however, as noted above, is easily fixed; and

(2) that the Posaunen Bass 16' is voiced very cantabile, to be sure, but it would be nice if it were somewhat stronger and more penetrating—although, given the height of the ceiling and the fact that this can only be an 8-foot instrument, one can well let this pass, especially since his work on this renovation will find full approval from those who are impartial and knowledgeable. As we noted above when we gave witness that he had fulfilled the contract and had brought the organ into better condition than anyone in the beginning could have hoped, once again we would like [65] to emphasize that to renovate an organ made by another master requires greater art than building a new one, and because [Herr Scheibe] carried out his work to great satisfaction, not only here, but also last year in the renovation at St. Thomas's, in our estimation in days to come he will advance far in his profession.

Hereby it is necessary to mention what the organ builder, Herr Scheibe, built over the agreed-upon contract, items for which he was not obligated, namely:

(1) The so-called Viol di Gamba—which originally had no such character, and which was to be left in its original form, and, like the rest of the stops, simply revoiced—is now worthy of its name. Because he has the great advantage of his unique art—namely, of dealing with a Viol di Gamba, which sets him apart from other organ builders—he has been able to give it its proper gamba-like tone [66] and when played in a way that is not contrary to its nature, [the Viol di Gamba] has a sweet sound.

(2) He was particularly artful with the Pedal, which now, without making a fuss, can be used separately from the [Unter] Werck, and with the Klein Werck's soft stops. Before, it [the Pedal] was permanently attached to the full Werck.

All the above, we, the undersigned, provide according to our best diligence and knowledge, at the request of Your Most Noble and Most Worthy Sirs, having examined, reported, and sworn to, and confessing the truth by signing with our own hands. Likewise, we recommend this honorable organ project, first and foremost to the honor of the almighty God, but also to the noble patrons' renown. Therefore, we wish from the bottom of our hearts that the Almighty

will bless the above-mentioned patrons, beloved fathers [67] of the worthy City of Leipzig, with long life and consistently good health and ever-increasing prosperity, so that we may continue to commend ourselves to the same honored patrons with the utmost obedience. Leipzig, 8 November 1722.

Georg Balthasar Schott, Organist of the New Church

Christian Gräbner, Organist at St. Thomas's

Johann Gottlieb Görner, Organist at St. Nicholas's

Appendix A-28 (Report 1730)

Johann Scheibe, report dated 27 February 1730 on the condition of the St. Thomas's organ
Source: Stadtarchiv Leipzig, Stift IX A 2, fol. 70r-v; first cited in Richter 1908, 52–53

[70r] By order of Herr Lange, privy councillor and Burgomaster, I went to the St. Thomas Church with the organist, Herr Görner, and took a look at the organ and found that because of all of the dust and dirt the pipework is completely out of tune, so that it does not even have its temperament anymore; therefore, it must be fully cleaned of dust and dirt, the temperament set from scratch, and a major tuning of the entire organ must be carried out. Because the Posaun-Bass is somewhat weak and does not cut through well enough, [70v] it is necessary that the lowest notes be strengthened as much as possible.

Now, because the tuning and cleaning from dust and dirt is a tiresome and irksome business, and a bellows pumper must be hired for the whole time, such work, if it costs a taler, cannot be undertaken for less than 50 T.

Leipzig, 27 February 1730

Johann Scheibe

Organ Builder

Appendix A-29 (Report 1731)

Johann Scheibe, report dated 6 December 1731 on the condition of the New Church organ
Source: New Church Accounts, 1731–32, fol. 6r

By order of the Most Honorable Herr Master Builder [Theodor] Oertels, duly elected director of the New Church here, I describe and roughly calculate [the costs for repairing] what I have found in the organ at the New Church.

A great amount of dust has fallen into the organ, and it has become entirely impure and out of tune, so that it cannot be brought into good condition again without a thorough cleaning and major tuning. In order to accomplish this, every pipe must be taken out separately and cleaned with special instruments, and then the organ must be tuned and a temperament set from scratch [*von neuen durch-gestimmt und temperiert*].

Because there are almost 2,000 pipes in this instrument, and it is impossible to get to the pipes without a great deal of trouble, and as I would need to hire the services of an assistant for the entire time, I could not do such a major tuning for less than 36 T. It will be of great benefit to the instrument afterward, however, because otherwise, with time, the dirt and other filth could result in even greater damage.

Leipzig, 6 December 1731

Johann Scheibe

Organ Builder

Contracted 1 February 1732 for 32 T.

Appendix A-30 (Affidavit 1732)

Johann Scheibe, affidavit dated 20 March 1732 for employee Christian Francke
Source: Stadtarchiv Leipzig, II Sekt. T (F) Nr. 393, fol. 13

I, the undersigned, hereby publicly acknowledge, everywhere, as is necessary, that for 14 years now I have employed Christian Francke, who by profession is otherwise a joiner, in my organ-building and instrument manufacture, both in the country, and in the city, and on the organs of the churches here, and he has assisted me with handwork, and also, by much diligence, guidance and instruction, I have brought him to the point that he can build my wind chests, stop knobs, bellows, pipes, casework, and other woodwork, as well as make tin sheets [for pipes] according to my wishes. Which is seldom learned, and I would have to look far and wide to find someone else, much less be able to train someone quickly. Furthermore, I have a very important and extremely important invention that will require indispensable work and support. Which, at your request, I confess is the truth and I can witness to nothing else, but for more authentication, hereto attest with my own signature and seal. Also, because it was ordered, can affirm both.

Signed at Leipzig, 20 March 1732.

Johann Scheibe
Organ Builder

Appendix A-31 (Scheibe 1732)

Johann Scheibe, article for *Neue Zeitungen von Gelehrten Sachen* regarding his inventions
Source: *Neue Zeitungen von Gelehrten Sachen* 18 (1732): 833–34

[833] Leipzig [November 1732]

It is now twenty years since the organ builder Johann Scheibe, of Leipzig, through steadily building organs, and with notable industriousness and his own ingenuity, discovered the following partly physical, partly mathematical aspects of the organ builder's art for the benefit of churches and general knowledge, and he has already incorporated them in various organs built by him:

(1) In the University Church of St. Paul's here, in the large organ completed by him in 1715 [*sic*], six individual stops at 16', 8', 4', 3', and 2', were installed in such a way that even though they all stand on the Haupt-Manual wind chests, nevertheless they also can be used separately in the Pedal—not in the usual manner by means of a coupler or pull-downs, but in such a way that if one holds down a key in either the manual or pedal and at the same time plays the same note in the pedal or manual, one hears a new and distinct attack, making one think that another pipe has spoken—that is, each pipe allows one to hear two distinct and accurate unison pitches at the same time, just as if there were in fact two separate pipes even though there is only one. Therefore, the aforementioned six stops are as good as twelve. The benefit of this invention is that for many stops that one otherwise builds separately for the manual and the pedal, whether 16' or smaller, one can save building the pedal stops, and as a result large and powerful instruments can be built with a small[er] number of stops, so that churches, depending on the size of the organ, can save 100 to 1,000 T.

(2) He endeavored to correct the general problem that bellows [834] have of bearing heavy weight in order to reach 40, 50, or 60 degrees of wind pressure—that is, that a bellows that normally would have 15 or 16 bricks on it could have no more than 6½ at the most, resulting

in wind pressure measuring 24 degrees, but nevertheless providing the instrument even more force and sharpness than when otherwise there is 40 to 50 degrees of wind pressure. In this way a bellows will not only last twice as long, because it is not compressed by such a great burden, but the instrument also benefits from a much more even and accurate wind supply. On the bellows of a small instrument built by him in 1731 here, which has 12 stops, two manuals, and Fagott 16' in the Pedal, he placed no more than 8 pounds of weight—two one-pound [weights], one two-pound, and one four-pound weight—and with this it is possible for the instrument to increase or decrease, higher or lower, eight times. Also, it can be used entirely without weights without losing pitch or sounding false. If an oboe or traverso is somewhat too high or too low [in pitch], one can immediately make the instrument higher or lower. Whereby it can be seen how with low wind pressure, [calibrated] according to the size of the instrument, one can be very content.

(3) In 1731 he invented a reed—one that for some hundred years many mathematicians and organ builders have thought about—without shallot, resonator [*Rohr*], tuning wire, and tongue. It has the effect of a reed, but is more delicate, because one always hears a flute along with it, and it is even more beautiful than the so-called *Vox humana*. Further, like other flues,¹ it does not require [regular] tuning. The discoverer of these items is ready to shortly bring out in print an extensive report and description of these and other discoveries.

¹ Stops not identified as reeds are described as flues.

Appendix A-32 (Dresden Ms. 1736)

Description of the organ at St. Paul's Church on the occasion of a visit on 29 September 1736
Source: Dresden Ms., 42–43 (no. 76)

[42] No. LXXVI.

The organ at St. Paul's in Leipzig has 53 sounding registers.

In the Haupt Werck. 14 registers.

1. Gross-Principal	16'
2. Quintadena	16'
3. klein Principal	8'
4. Octava	4'
5. Octavina	2'
6. Gemßhorn	8'
7. Chalumeau (a)	8'
8. Flûte d'Allemagne (b)	8'
9. Waldflöte	2'
10. Quinta (principal-scaled)	3'
11. Nassat	3'
12. Cornetti III	
13. Zinck II	
14. Gross-Mixtur V–VI	

In the Seiten Werck (c). 13 registers.

1. Principal	4'
2. Lieblich Gedackt wood	8'
3. Quintadena	8'
4. Flûte douce	8'
5. Quinta decima	4'
6. Hohlflöte	2'
7. Decima nona	3'
8. Vigesima nona	1½'
9. Weite Pfeiffe (d)	1'
10. Viola	2'
11. Sertin (e)	8'
12. helle Cymbel II	
13. Mixtur IV	

In the Brust (f). 12 registers.

1. Principal	8'
2. Grobgedackt wood, widely scaled	8'
3. Octava	4'
4. Octava	2'
5. Nassat	3'
6. Largo (g)	1½'
7. Sedecima	1'
8. Viol di Gamba	8'
9. Rohr-Flöthe	4'
10. Schweitzer Pfeiffe (h)	1'
11. helle Cymbeln II	
12. Mixtur III	

[43] In the Pedal. 14 registers.

1. Principal Bass	16'
2. Gross-Quintaden Bass	16'
These two are playable <i>manualiter</i> and <i>pedaliter</i> .	
3. Jubal Bass (i)	8'
4. Nachthorn Bass	8'
5. Grosse Hall-Quinta (k)	6'
6. Octav Bass	2'
7. Sub-Bass	16'
8. Posaunen Bass	16'
9. Trompeta	8'
10. Octava	8'
11. Octava	4'
12. Quinta Bass	3'
13. Hohl-Flöth Bass	1'
14. Mixtur VI	

Accessories

1. Tremulant
2. Cymbel Stern
3. Ventil to the Haupt Werck
4. Ventil to the Seiten Werck
5. Ventil to the Brust
6. Ventil to the Pedal
7. Bellows signal

The manual keyboards are coupled by shoving one over the other; the middle keyboard pulls the upper, and, in an opposite manner, pushes down the lower.

The Hauptwerck registers nos. 1 and 2, as well as nos. 3, 4, 5, and 6 in the Pedal, are divided, perhaps because of a symmetrical arrangement, or they are laid out [on the chests] in such a way that one has to pull the stop on with both the left and right hand.

Note:

- (a) Chalumeau 8' is a stopped reed, voiced softly and sweetly, imitating the instrument after which it is named.
- (b) The Flûte d'Allemagne 8' is a narrow-scaled, open flute made of wood, somewhat sharply voiced, imitating the sound of a Flöte traverse.
- (c) The Seiten Werck [Hinterwerk] keyboard is shaded on the front with blue, and the division's stop names also have the initial letter in blue.
- (d) Weite Pfeiffe is a metal, open, very wide-scaled and sharply voiced register also known as Glöcklein-Thon.
- (e) Sertin 8' is a reed that, even though it is stopped, because of its sharp intonation and beating, nevertheless imitates the muted trumpet called Sertin. Most organ builders call the stop Sordun [Sordino].
- (f) The keyboard for the Brust is shaded red in front, and the initial letters of the stops associated with it are likewise written in red.
- (g) Largo 1½' is a wide-scaled, open, metal stop that sounds similar to the Glöcklein-Thon; here it is a Quinta 1½'.
- (h) Schweitzer Pfeiffe 1', a very narrow-scaled, open and sharply voiced stop.
- (i) Jubal Bass 8' is an open flute of principal scale, somewhat dully voiced so that it does not sound as sharp as a principal.
- (k) Grosse Hall-Quinta is wide-scaled, with a rather high cut-up, therefore very loud, although reverberant and melodious.

Since there are only large 16-foot [manual] Principal pipes in the facade, the Pedal Principal 16' pipes must either be on chests inside the organ or, along with the Quintadena 16', made available to the Pedal from the Hauptwerk by means of separate trackers and pallets to the Pedal [*Angehänge und Ventile zum Pedal*].

Although in certain respects this could be called a very old instrument—an organ existed in this church even before Luther's Reformation, where it stood on the midnight [north] side, next to the altar—it also in certain ways is to be considered a new instrument, since nothing from the old organ can be found in it other than the beautiful large Principals and other pipework of the same scale. Everything else, even including the case, was newly built in 1715 [*sic*], and placed on the evening [west] side of the church, opposite the altar, in the form in which it is now to be seen and heard. Regarding the old organ, there was a fable that when the monks

were banished from this beautiful monastery the organ became possessed by the devil; it took until ca. 1620, at the third attempt, before a renovation finally removed this vexation. See M. Daniel Schneideri Titium continuatum, pag. 1202 [Kaspar Titius, *Loci theologiae historici oder Theologisches Exempelbuch* (Leipzig and Frankfurt: M. Daniel Schneider, 1684), 1202]. This disposition was written down by me [Paul Christoph Wolf] on Michaelmas 1736.

Appendix A-33 (Proposal 1738)

Johann Scheibe, proposal dated 26 August 1738 to build an organ for the church in Gollma
Source: Pfarrarchiv Gollma, "Acta, die Erbauung und Reparatur der Orgel betr.," fols. 1r–2r

[1r] Most Reverend, the Honorable,
and Most Learned, Most Highly Esteemed
Herr Magister [Adam Friedrich Trainer],

Attached I am sending the promised dispositions for the organ. You can choose whichever one pleases you most, it makes no difference to me, I will build for you what you demand. Both dispositions are sharp and penetrating as well as soft [*Delicat*]. Also, the drawings, for both the gallery and the organ, are being sent as well. Hopefully the carpenter will be able to accommodate to it, and it would be good if I were to come out there once to speak with the carpenter, for I know how it often goes before one is able to figure something out. If I am to build the organ for you, I promise that, with God's help, I will build an instrument that not only is long-lasting but also is penetrating and delicate. And I beg you not to get involved with a bungler, for I promise you, you will be cheated. Rather, if you are going to build, then find a man whom you know has built a good instrument that has lasted, for [1v] it is perilous when churches are deceived and cheated by negligent bunglers. Not only is money wasted but one is stuck with a ruined instrument for as long as it stands and can do nothing to help it, while the church gets an asset it must continually maintain in good condition. Money is spent all the while for nothing, is thrown away, and there is nothing to see for it. Should the dispositions still be too big, they can always be made smaller; if I am to build for you, I will do as you wish.

Nevertheless, the congregation must be kept foremost in mind, so that an instrument is built that is strong enough to keep the congregation in order during singing. If you were to succeed in having the woodcutter provide and prepare the wood while there is still good weather, it would be of great help in building the organ. It is better if the joinery and seasoning [of the wood] is done at the organ builder's rather than you having to do such things in the church. One can never acquire enough dry wood for such building projects, and it is always better, when building a new organ, that the wood is acquired, worked on, and prepared a year in advance—wood for the posts and boards, that is. As for the oak that the project requires, it has been stored at my place for 10 or 15 years, and well soaked wood for the wind chests is also in my inventory. This is what I wanted to tell you, I remain,

Your Most Honorable
willing servant,
Johann Scheibe
Leipzig, 26 August 1738

[2r] P.S. Although at first glance the organ drawing does not seem large, it is nevertheless correctly made according to small scale and properly proportioned according to height, depth, and width. The width of the towers, when the case is built, is measured without any arch and concavity. The middle large round tower is 2 Elle wide. The other side towers are 1½ Elle wide, and much more pipework will be put in than is apportioned. [text missing] To the old Herr Magister and your beloved wife my humble compliments, and to the young H[err] Son, without making him uneasy.

Please be a little careful
with the drawing,
that it is not folded.

Appendix A-34 (Scheibe 1740)

Johann Scheibe, undated evaluation of the small organ at St. Thomas's
Source: Stadtarchiv Leipzig, Stift IX A 2, fol. 105r-v

[105r] At the request of Your Excellence, the Privy War Councillor, and the Burgomaster, Herr Doctor Lange, I have examined the small organ in the St. Thomas Church here and established (1) what it contains in tin and lead, (2) which registers still can be used, in the state they now are, and which registers, on the other hand, must be melted down, and (3) what each register's tin and *Metall* weigh, as follows:

In the Hauptwerck:

1. Principal 8', facade, holds 200 lbs. in weight
2. Octav 4', 40 lbs.
3. Mixtur III, 40 lbs.
4. Cymbal II, 12 lbs.

Note: These 4 registers must be melted down.

5. Grob Gedackt 8', 114 lbs.
6. Quinta Döhn 8', 80 lbs.
7. Quinta 3', 40 lbs.

These 3 registers can be kept, but in each register, because of the short octave, three new pipes—D_#, F_#, G_#—will need to be made.

In total, 526 lbs.

In the Rück-Positiv:

1. Principal 4', weighs 41 lbs.
2. Grobgedackt 8', 114 lbs.
3. Hohl-Flöt 4', 26 lbs.
4. Nassat 3', 21 lbs.
5. Octav 2', 12 lbs.

Note: These 5 registers can be kept.

6. Sesquialtera, 24 lbs.
7. Trompet 8', 150 lbs.
Subtotal, 388 lbs. [105v]
8. Trompet in the Pedal, 21 pipes, 75 lbs.

In the Brust-Werck:

1. Ranquet 8', tin, 24 lbs.
 2. Spitz-Flöthe, 16 lbs.
 3. Octav 1', 8 lbs.
- In total, 511 lbs.

The above 6 registers—that is, 3 in the Rück-Positiv and 3 in the Brustwerck—must be melted down.

Thus, the entire organ, in both tin and lead, contains altogether 1,037 lbs.

Namely, from tin,	406
and from lead,	631
makes	1,037 lbs.

Now, a hundredweight of tin is reckoned at 26 T. and a hundredweight of lead at 6. So, the tin and lead together are worth 125 T.

The tin and lead are considered to be new.

Everything that is melted down loses 20 lbs. [per hundredweight], because it is old.

The case, ironwork, bellows, wood, and whatever else there is, is worth 75 T. to the organ builder. For even when the wood is newly worm-eaten, it can still be used for melting down, except that a couple of carpenters will need to be provided for carrying it away.

Tin and lead,	125 T.
The case, ironwork, etc.	75
In total,	200 T.

Johann Scheibe,
Organ Builder

Appendix A-35 (Silbermann 1741)

Johann Andreas Silbermann, description of the organ at St. Paul's on the occasion of a visit in March 1741

Source: *Silbermann-Archiv*, 156–58

[156] Organ at St. Paul's, Leipzig

In March 1741 I was in Leipzig, where, under another name, along with a man by the name of Emilius [*recte* Gottfried August Homilius], who played the organ very well—Herr Dr. Schacher recommended him to me—I went to the organ builder Johann Scheibe, the maker of this instrument, and requested to be shown it. He did so very reluctantly, but still he went with us. After he had let me listen to it enough, and I requested the disposition, he gave said Herr Emilius a printed book, called the *Leipziger Jahrbuch*, in which there was a report of the disposition, so that I could copy it out. I took it with me to my lodgings and copied the following from it word for word:

[the disposition and comments from Sicul 1718, 550–51; see appendix A-20]

[157] Here ends the explanatory note in said book.

Herr Scheibe told me that there are 6 bellows for this instrument, each 4 Elle long, 2¼ Elle wide, with a single fold.

He tried to convince me that the largest pipe in the facade has a diameter of 14 Zoll, but I could see very well that the 4 could easily be left off, because the facade pipes stand so low that I could almost touch them.

He pulled the registers the whole time himself, and although he is a strong man, he had to struggle quite a bit in order to pull them out, because they moved too stiffly.

There are 3 keyboards, without the low C \sharp , [and] the pedal keyboard has 2 octaves. The lower keys [naturals] are bone and the semitones black [ebonized].

[158] Everything was horribly difficult to play [push down] and Herr Emilius had to use great force. He said in my ear: I can hardly keep on, help me play [push down].

I was in the bottom part of the case and found that the action was not that well made and ran somewhat confusedly. But I did not get up into the organ, and Herr Emilius could not persuade Herr Scheibe to let me, which I take as a bad sign, and also, Herr Emilius said that the pipework is loose everywhere and moves.

The tone and workmanship do not accord with Herr Kapellmeister Bach's examination report. The Pedal reeds are not worth a damn.

Herr Emilius also said that Herr Scheibe had renovated the organ in the St. Nicholas Church, and did more harm than good.

The pipes standing in the cloudburst [gloriole] are some pipes from the mixture.

NB. A window behind the organ has the result that when the sun shines on part of the organ, that part goes higher in pitch, and is never in tune [with the rest]. Naturally.

[drawing of organ; see fig. 24]

The case is whitish, with a bit of gold here and there.

Appendix A-36 (Scheibe 1741)

Johann Scheibe, letter dated 4 August 1741 regarding his proposal to the church in Gollma
Source: Pfarrarchiv Gollma, "Acta, die Erbauung und Reparatur der Orgel betr.," fol. 9r-v

Very Reverend, Most Highly Honored Herr Magister,

Your Very Reverend no doubt remembers that in recent and past years on various occasions at your request I came to Gollma in order to discuss building a new organ with you and the congregation . . . [and that] I submitted a disposition and proposal, as well as a drawing.

Now I have learned, according to the agreement proposed, that a new organ will be built in the Gollma church by a carpenter, apparently from Merseburg, and I have therefore been eliminated [from consideration]; at the same time, however, my trouble, costs, travel, and failure [to get the contract] cannot have been in vain. Therefore, I would respectfully request, Your Very Reverend, that as soon as possible you return the drawing I submitted along with the disposition and proposal, and as well offer a reasonable equivalent for my trouble, travel, and failure. And just as I anticipate satisfaction of this, my request, so would I, as well, hope that your church and congregation are faithfully and honestly provided a well built and durable instrument. I conclude with all consideration, and remain,

Your Most Honorable

and devoted servant,

Johann Scheibe

Leipzig, 4 August 1741

Appendix A-37 (Proposal 1742)

Johann Scheibe, proposal dated 22 May 1742 for a positive organ in the Georgenhaus, Leipzig
Source: Stadtarchiv Leipzig, Georgenhaus Nr. 642, fol. 6; see also Hübner 2013, 351–52

[6] Disposition related to this drawing

1. Grobgedackt 8' of wood, wide-scaled
2. Gedackt Flöte 4' of wood, the top from boxwood
3. Hohl Quinta 3' of *Metall*
4. Octav 2' of *Metall*
5. Superoctav 1' of *Metall*
6. Mixtur III 1'
7. Principal 4' of fine tin, in facade

In addition

1. a double bellows [*DoppelBalg*] with its appurtenances
2. a manual wind chest for 7 registers, made from well-boiled [dried] barrel staves [of oak]
3. a keyboard [with naturals] of boxwood and sharps of ebony
4. a roller board with brass and iron
5. all action parts [*Eingebäude*] of good wood, partially oak, partially spruce.

If I am to be responsible for the case, carvings, and metalwork, then I request 250 T. for everything. If I am relieved of responsibility for the case, the carvings, and metalwork, and a joiner or carpenter is contracted separately, I request for my work as organ builder, as per the disposition, 210 T.

Leipzig, 22 May 1742

Johann Scheibe

Organ Builder

Appendix A-38 (Proposal 1744)

Johann Scheibe, undated proposal for a new organ in Zschortau

Source: Dänhardt 2000, 3–4, citing Pfarrarchiv Zschortau, “Acta die Kirchen und Geistlichen Gebäude betreffend,” fols. 187r–88r; also cited in Kaufmann 2000, 406–7

Disposition for a new organ

1. Principal 8', good pure *Bergzinn*, from F in the facade; C, D, D_♯, E will be from wood
2. Viol de Gamba naturel 8', wood and metal
3. Grobgedackt 8', wood
4. Fleute doux 4', wood (partially boxwood)
5. Octav 4', *Metall*
6. Hohl Floet 3', *Metall*
7. Super-Octav 2', *Metall*
8. Mixtur III–IV, c g c¹ e¹

In order to provide even more registration possibilities, several registers will be divided.

Pedal

9. Subbass 16', wood
10. Posaun-bass 16', wood
11. Violon 8', wood
12. Tremulant
13. Bellows-pumper bell

According to the design, there are the following:

1. The wind chests. A manual wind chest from good, well-soaked barrel staves, for 8 registers.
2. The Pedal wind chest for 3 registers, from pine [*Kiefer*] and oak.
3. ~~Because it is hoped that the three old bellows can be used, only one new bellows will need to be made.~~ [Strike-through in original] 3 new bellows should be made and provided.
4. The manual roller board shall be made from brass and iron.
5. The pedal roller board from wood.
6. All interior parts from good, dry, new wood, partly spruce [*Fichte*], partly oak.
7. All trackers from brass wire.
8. A manual keyboard from boxwood [naturals], the semitones from blackened ebony.
9. The pedal keys from oak.
10. A new case, including carvings, that has a good appearance.

In addition, for several weeks during installation, free bed and board for me and my apprentices.

Whatever tin- or iron-smithery is necessary will be the responsibility of the church.

When the organ is finished, it will be picked up from my workshop in Leipzig, at no cost to me, and as well, when the organ has been set up and everything is in good condition, my things and tools will be again be delivered to my house in Leipzig at no charge.

Finally, I want to add a comment concerning the Viola de Gamba, a costly and rare register that cannot be built for less than several hundred taler, which is not included in the full sum to be paid for the entire organ set out below, but I am willing to provide such a rare stop at no charge as a gift to this church and an everlasting memorial. Therefore, for everything mentioned above, no matter what the name—except for tin- and ironwork—only five hundred and sixty (560) T. shall be paid to me, in three installments as follows:

230 T. on signing the contract

180 T. when the chests and pipework are finished, and

150 T. on completion and installation.

Johann Scheibe

Organ builder

Appendix A-39 (Contract 1744)

Contract dated 30 June 1744 for a new organ in Zschortau

Source: Pfarrarchiv Zschortau, "Acta die Kirchen und Geistlichen Gebäude betreffend," fols.

194r–98v (electronic files generously provided by Hans-Wolfgang Theobald, 11 November 2010)

[194r] Be it known to all whom it may concern, that whereas the old organ in the church in Zschortau is very dilapidated and almost not possible to repair, but [an organ] is nevertheless

necessary in order to keep the congregation at pitch and singing together [*im Thon und Accord*] during its devotions, it has been determined that it is highly necessary to build a new organ. Therefore, between Herr Inspector and Herr Patron, Most Reverend Herr M. Johann Paul Streng, Most Deserving Superintendent and principal pastor in Delitzsch, and Most Noble Heinrich August Sahrer von Sahr, [194v] Hereditary Liege Lord and Magistrate at Zschortau and Biesen, of the first part, and Herr Johann Scheibe, organ builder in Leipzig, of the second part, concerning the new organ to be built in the church here in Zschortau, this irrevocable contract has been agreed to and concluded, namely:

The aforesaid Herr Johann Scheibe, organ builder in Leipzig, pledges and promises

I.

to build and complete a truly good and skillfully built organ with all appurtenances, including the necessary wood carvings, according to the drawing and disposition submitted, and [195r]

II.

it will contain these registers:

1. Principal 8' of good pure *Bergzinn*, except that it starts with F in the facade, and C, D, D_♯, and E are of wood
2. Grob Gedackt 8', wood
3. Fleute doux 4', wood (partially boxwood)
4. Octav 4', good *Metall*
5. Hohl Fleute 3', *Metall*
6. Super Octav 2', *Metall*
7. Mixture III–IV, c, g, c^[1], e^[1]

In order to provide more registration possibilities, some registers will be divided.

8. Sub Bass 16', wood
9. Posaunen Bass 16', wood
10. Violon 8', wood
11. Tremulant, and
12. Bell for the bellows pumper. Moreover, also a register already discussed as a gift in memory. And further [195v],

III.

1. the Manual wind chest from good, well boiled oak barrel staves, with 8 registers,
2. the Pedal chest from pine [*Kiefer*] and oak, with 3 registers,
3. new bellows,
4. the manual roller board from brass and iron,
5. the pedal roller board from wood,
6. all inner wood parts from good dry wood, partially spruce [*Fichte*], partially oak,
7. brass wire in all the trackers,
8. a manual keyboard with boxwood [naturals], the sharps, however, from blackened ebony or ivory,
9. the pedal keys from oak and
10. a new, handsome case, including carvings, as can be seen in the drawing, [196r] to be built and finished so that it can be played at Christmas 1745, and to finish the entire instrument completely by Easter 1746; also, from then on

IV.

To stand behind its reliability and usability for one year and provide warranty to that end that if in such period something should become faulty, it will be repaired at no cost.

V.

For its part, in the name of the church, the Herr Inspector and Herr Patron gives and relinquishes to said Herr Johann Scheibe not only the old organ to be found in this church, [196v] but in addition altogether Five Hundred Taler in negotiable currency as builder's wages, that is: 100 T.—in cash immediately on signing of this contract for purchase [of materials], 200 T.—when the pipes, bellows, and wind chests are delivered, and the remaining 200 T.—when Herr Scheibe has fully finished the organ, installed it, and the church has taken it over from him.

But meanwhile, because Herr Scheibe will be paid for the organ with advances, [197r] and on the other hand because he is not a resident owning property here and is not in position to provide security, the Inspector and Patron will nevertheless allow him to be paid the said builder's wages before the organ is finished and have promised to pay the 5 percent annual interest on the remaining 400 T. until the loan is repaid and the organ has been finished in perfection condition. Also

VI.

Whatever work is required from a locksmith or metal worker for the organ will be paid for out of the church's assets, and

[197v] VII.

The items for the organ finished in Leipzig or any other place, as well as Herr Scheibe's instruments and work tools, will be transported to Zschortau free, at the church's expense, and also Herr Scheibe's things and work tools will be returned to Leipzig after the organ has been installed and given over, at no cost to him for transportation, and finally

VIII.

During installation of the organ, Herr Scheibe and his assistants will be given free shelter and beds here in Zschortau, except that they will pay for food from their own monies, and Herr Scheibe [198r] may not request more than is specified in this contract, and they agree to do whatever the church may request.

Now therefore all parties individually and in the name of the church are in agreement. . . . Therefore this [198v] contract is written in duplicate on paper and signed by the parties by their own hands and sealed.

Zschortau, 30 June 1744.

[seal] Johann Scheibe
Organ Builder
Johann Hinrich Jentz
Witness

[seal] Heinrich August Sahrer von Sahr

[seal] Johann Paul Streng

Appendix A-40 (Receipt 1745)

Receipt for additional payment signed by Johann Scheibe on 17 April 1745

Source: St. John Accounts, 1745, fols. 101–3

[101] In that the Most Noble Sir, Herr Johann Friedrich Hohmann, Royal Councillor and Privy Councillor and assessor of the Upper Court, as well as *Fürnehmer* [distinguished member] of City Council and currently director of the Hospital of St. John's, paid to me, the undersigned, over the agreed upon very satisfactory sum of Six Hundred Twenty-five taler agreed to in Leipzig on 10 March 1741 with Johann Georg Sieber, deceased, the previous Herr Director of said hospital, also with the title *Baumeister* ["building director"]¹, for completing a new organ in the Hospital Church of St. John's here, confirmed by my signed receipts in the contract, [such payment being made] partially in cash, partially by my taking over the pipes, bellows, and all wood from the organ in the St. Thomas Church, as well as also the old organ that stood in the Church of St. John's, the quite satisfactory amount of Six Hundred Twenty-five taler; and further, with the organ now brought fully into condition, [102] upon my humble request, as well as the decree of Your Most Noble, Most Wise Council here, out of pure benevolence, as a gratuity, and because various items were added and constructed that were not part of the signed contract, I acknowledge not only with humble thanks but wish also at the same time to acknowledge receipt from the above-mentioned Herr Privy Councillor Hohmann, director of the oft-mentioned Hospital, of Two Hundred and Fifty taler, payment of the rest of the unpaid money, and I herewith renounce all further claims, whether arising from the signed contract, or otherwise from allegations as if I had been cited in it, or had demanded more than the contract said, or that I was guilty of not doing well enough or finishing the instrument, as well as [103] all other claims arising from the oversight of the instrument I had up until now, or any other claims, no matter what they be called, or arise from, with full knowledge, and renounce the same, also have agreed to everything by power of this document. In witness whereof this receipt is signed and sealed by me.

Leipzig, ~~17 December 1744~~. [strike-through in original] 17 April 1745.

[signed and sealed]

Johann Scheibe

Organ Builder

¹ Senior city council members in Leipzig often held positions as "building directors" (*Baumeister*), supervising construction projects and acting as chief architects. Kevorkian 2007, 198.

Appendix A-41 (Report 1746)

Johann Scheibe, report dated ca. 1 November 1746 on the condition of the New Church organ

Source: New Church Accounts, 1746–47, fols. 6r–7r

[6r] By order of the Most Noble, Herr Privy Councillor Gottfried Wilhelm Küstner, Esteemed Director of the New Church here, I have examined, along with organist Herr Gerlach, the organ in said church, and found as follows:

1. The Haupt-Mannual, the first keyboard, is full of dust and filth, so that many pipes are not able to speak, and eventually the pipe languids will be eaten by *Salpeter*.
2. As a result, all of the pipework, in every register, must be removed from the wind chests, and each pipe, separately, cleaned of dust and filth.
3. Similarly, the chests must be cleaned of dust and dirt.

4. The Oberwerck chest, to the second keyboard, as well as its pipes, [must be] cleaned as described above, as in every register there are many dead and nonspeaking pipes to be found.
5. The Pedal registers likewise must all [6v] be removed so that the wind chests and pipes can be cleaned of dust and filth.
6. The reeds must be cleaned of *Gallmei* [calamine].
7. The actions need to be adjusted.
8. The leaks in the bellows and wind trunks are to be repaired with leather and glue. And when everything above is done, and in good condition, then
9. all the pipework throughout the entire organ must be voiced again and tuned.

Johann Scheibe
Organ Builder

In partial payment of the 50 T. stipulated in the above contract, I have today received sixteen taler in cash, which I herewith acknowledge, but at the same time pledge that the contracted work will be in good condition by the coming Christmas and that what remains of the fee will be requested only after the work has been completed. Leipzig, 14 November 1746.

Johann Scheibe
Organ Builder

[7r] After the above work was finished, I, the undersigned, have been well and properly paid the remaining agreed-upon

thirty-four taler

by Herr Hoffrath Küstner.
Leipzig, 29 December 1746.
Johann Scheibe
Organ Builder

Appendix A-42 (Proposal 1746)

Johann Scheibe, undated proposal (ca. 1746–47) to renovate the St. Jacob's organ, Köthen, with insertions by Bernhard Christian Kayser
Source: Stadtarchiv Köthen, 3/402/C20, fols. 1r–3v

[1r] By order of the Most Honorable and Wise Council here, I have examined the organ in the St. Jacob's Church and found the following shortcomings and defects, to wit:

[1.] First, the manual wind chests [Kayser: on which the pipes stand] are so full of dust and dirt that one cannot see well enough to determine whether it is the *parallele* [Kayser: the stop rods] or the wedge strips holding down the top boards that are keeping the pipes from being brought to their full speech, no matter what is done. When the chest has been taken apart it will become clear. If the fault is the stop rods and not the strips, then the lower piece needs to be built from good wood that remains stable and does not shrink.

2. The Rückpositiv chest is built in the same way [and requires the same treatment].

3. Now the sticking [Kayser: that is, when the Pedal and Manual speak at the same time, which should not happen] in the Manual and Pedal wind chest is obviously a very bad thing. If they are separated from one another [if the Pedal is made independent from the Manual], then it will be possible to fix the problem. [1v]

4. All the pallets [Kayser: these are above under the chest, where the pipes stand, and there are several hundred springs that have been attacked by *Galmey* (calamine, a mixture of zinc

oxide and ferric oxide) and that must be newly made] that are under the spring toeboards must be well examined, improved, and helped with new brass springs, both manual and pedal. There are the same [number of] pallets as there are pipes in the organ. In order not to be long-winded about the wind chests, I have lumped them all together, because they all have the same defects.

5. Certainly it is most important that the deep key dip of the keyboards and the hard touch be improved.

6. And this is the cause of most of the problems that occur to the organ during weather changes.

7. All the actions, no matter which, certainly need to be seen to and brought into evenness and proper suspension. Because the trackers connected to the roller boards are all too short, they all must be attended to and lengthened. [Kayser: This is now the major cause of the ciphering.] [2r]

8. All the pipework—that is, the fluework in both the Manual and the Rückpositiv—is full of dust and dirt. Indeed, the pipe languids also already have quite a bit of salt from *Salpeter*. They all must be cleaned well.

9. As for the Pedal stops, the large Principal Bass 16' of wood must be voiced perfectly evenly, as well as the Subbass 16' of wood.

10. All the reeds—the Posaunen Bass 16' in the Pedal and the Trompete in the manual—must have their shallots removed and cleaned of *Galmey*, the tongues wiped well, and be properly adjusted.

11. The small pipes which have mouths cut up too much or languids that have been eaten by *Salpeter*—primarily in the Mixtur, Octav 2', Quinta 3', and the upper octaves of the Octav 4'—the upper octaves must be newly built so that the pipework can again be brought to brightness [*Schärffe*]. [2v]

12. Concerning the bellows, the rattling must be corrected, which can be accomplished by altering them, and making it possible to tread by means of a *Calcandur [sic] Clavis* [Kayser: the bellows pole the pumper steps on to raise the bellows]. This produces much more even wind and causes no rumbling.

13. When they are removed, the bellows must be provided veins or sinews; also, they need new leather and glue. When the bellows are given a *Calcantur Clavis* [bellows pole], the carpenter will make a small modification to the base frame, so that it is pulled apart [enlarged] by about two feet. In the same way, the wind trunks under the bellows need to be put in another position, and twenty feet added, so that evenness of wind is achieved. [3r] Now, when all of this is achieved properly and all the above parts are well made, then

14. the entire pipework must be voiced well and an easy attack made possible.

15. [A]nd then the entire instrument must be tuned purely and put into a good temperament.

My personal recommendation would be, if this organ is to be well and properly corrected, that the instrument in all the above-named parts would hold better and the same defects that exist now could be entirely avoided, and would never appear again, if, namely, for the Manual, Rückpositiv, and Pedal three new wind chests were built—in fact, slider chests instead of the evil spring chests. In this way the organ would have longevity and become a reliable instrument, and the construction costs would be not that much higher than if all of the above-described points were followed, and the building and repair would not result in something reliable and no warranty could be offered, and even if one were to find such a bold organ builder who [3v] would do so, it is nevertheless wrong and it cannot be made to be reliable over time, the [changes brought about by] storms and the burden on the actions won't allow

it, the spring chests are dangerous to the church, because something is always going wrong and always requires an organ builder.

With slider chests, however, there is nothing at all to cause concern, but spring chests need an organ builder who is honest and understands how to maintain them. There are enough ambitious organ builders, but they have no experience with such, and also no occasion to see them.

These are my thoughts concerning the repair and nothing reliable would result from [carrying out] the above, and yet the costs would be almost equal.

If new wind chests were built, however, the organ would have longevity, and never again would such defects make their appearance.

Johann Scheibe

Organ Builder

Appendix A-43 (Contract 1747)

Contract with Johann Scheibe dated 28 June 1747 for renovation of the organ at St. Thomas's
Source: St. Thomas Accounts, 1747–48, fols. 76–81, as cited in Spitta (1884–85) 1951 (slightly amended), vol. 2, appendix 8, 305–7

[76] Notice is hereby given that, since the organ here at St. Thomas's has for a long time been almost unplayable by reason of the great quantity of dust and dirt, in order that it may not fall still further into decay, the following contract has been duly and carefully drawn up and concluded between Herr D. Gottfried Lange, Privy Councillor of War to the King of Poland and Grand Duke of Saxony, Burgomaster of this town, and appointed overseer of the church of St. Thomas, party of the first part, and Herr Johann Scheibe, organ builder here, party of the second part, as follows:

1. The aforementioned organ builder, Johann Scheibe, promises to mend with glue and leather and to otherwise thoroughly repair everything that was damaged during last summer's great heat wave, including whatever else is in need of repair on the organ of St. Thomas's.

2. As said organ, and more especially all of its pipework, is filled with dust inside, so that the majority of pipes no longer speak, the organ builder, Scheibe, shall be bound in this renovation to dismantle and analyze what is required, and, primarily in all the pipework's stops, to not only thoroughly clean all dust [77] and dirt from everything, but also to repair anything that requires it, and to return everything again to its proper order.

3. All the shallots and tongues of the reeds—the Posaunen-Bass and Trompeten-Bass [in the Pedal], the Trompete and Krumbhorn in the Rückpositiv, as well as the two reeds in the Brust-Positiv—must be cleaned of *Salpeter* and *Galmey*, and if anything is damaged it is to be repaired.

4. Herr Scheibe promises to open all the wind chests in the organ so that the dust and dirt can be thoroughly removed from the pallets, and also to guard against such damage in the future.

5. He will also replace any action parts [78] where the iron and/or brass has broken [from rust]; in the same way

6. He will bring the two manual couplers into good and usable condition.

7. He promises to revoice all the pipes, and to tune them, and also to tune the whole organ purely throughout, and to bring everything into good *Harmonie*, orderly *Disposition*, and even voicing. Also, he is to manage the work during this renovation so that some of the more necessary stops will be available for use at worship services.

8. Whatever is found defective in the renovated and repaired organ at the trial and examination at the conclusion of the work, [79] Herr Scheibe promises to immediately correct and improve without argument and without demanding payment beyond what was agreed upon. And he hereby binds himself to be responsible according to the best of his power for good and skillful work on this organ.

9. Herr Scheibe will provide all the materials required for the above-described work and the thorough repair of the organ, will also provide all tools, will hire and pay all the workmen required by this work, and promises hereby, between the date set below and the next St. Michael's Day, to bring the whole instrument into perfect and playable condition, [at which time he will] turn it over [again to the authorities].

For his part, Herr Lange, Overseer, Privy Councillor of War, and Burgomaster, shall have the necessary scaffolding built and [80] erected by the carpenters, so that during the repair and renovation the pipes can be laid out on it, enabling one to access the instrument without damage [to pipes], which scaffolding will be removed by the carpenters after the work is completed.

For all and each of the points specified in this contract, the Herr Overseer of St. Thomas's Church shall give to Scheibe, the organ builder, the sum of Two Hundred Taler, to be paid out of the funds of the church from time to time according to invoices submitted.

As the contracting parties of both parts now present are in earnest in will and intention, and both promise to truly fulfill this contract in all points, for the more certain fulfillment of the contract it is made out in duplicate, [81] and signed and sealed by both parties,

Leipzig, 28 June 1747

Johann Scheibe

Organ Builder