The Organ in the Protestant Church, Romanswiller, Région de Wasselone (Stiehr-Mockers, 1843)

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Grande-orgue (I) 54 notes		Positif-de-dos (II) 54 notes		Pédale 27 notes	
Bourdon	16	Bourdon	8	Soubasse	16
Montre	8	Prestant	4	Flûte	8
Bourdon	8	Nasard	2 2/3	Prestant	4
Salicional	8	Doublette	2	Trompette	8
Octave	4	Tierce	1 3/5		
Flûte	4	Cymbale 3 rgs	1/2	I/P	
Doublette	2	Hautbois	8		
Cornet 5 rgs (D)					
Fourniture 3 rgs	1				
Trompette (B & D)	8				
II/I					

This organ in its case with flat towers typifies the style of Stiehr-Mockers, and it was installed in the spring of 1843. The case itself was designed by the architect Louis Martin Zegowitz. Since then the instrument has undergone various changes, in the course of which it has virtually lost most of its authenticity.

There were two organs before that of Stiehr:

- The first was by Georg-Friedrich Merckel. This was commissioned by the Protestant Lutheran congregations of Romanswiller and Cosswiller in 1747.

- The second, from a Roman Catholic church, was by Joseph Waltrin in 1735 and came from Wasselonne. It was moved to Romanswiller in December 1791.

The Merckel organ was repaired by Joseph Stiehr in 1823, and in 1842, to make way for a new organ, Stiehr-Mockers again repaired it and it was re-erected at Monswiller, whence it left again for Gottenhouse. It was restored in 2000 by Gaston Kern.

The Wetzel brothers cleaned the Stiehr organ in 1870. Martin and then Charles Wetzel were responsible for two distinct interventions. In 1888 Franz Kriess carried out a "renovation". He left a Latin inscription above the keyboards:

"Renovatum est anno Domini 1888 F. Kriess Molsheim"

Kriess reversed the order of the keyboards, thereby mutilating the action by putting in a complicated system of double backfalls in the bass. He extended the pedal compass from 18 to 27 notes by changing the pedalboard and by placing the corresponding pipes on a cone chest. He also used porcelain labels on the drawstop heads. This explains the German names at the console. As far as the stops are concerned, only the 16 foot Bourdon is Kriess's original. Kriess's work was approved by the Director of Music at Strasbourg, Friedrich Wilhelm Sering (24 stops, 2 keyboards and pedals according to Kriess's list).

The front pipes were requisitioned by the German authorities in 1917, and replaced in 1920 by Robert Weibel of Odratzheim (inscription inside the organ).

In 1966, Ernest Muhleisen replaced a facade with new pewter and "Baroquised" the instrument somewhat (mainly the Positif de dos). Certainly in 1966 the Positif case was enlarged in depth by 20 cm.

On the Positif, the stops have the following provenances:

- The Bourdon, Prestant and Hautbois are by Stiehr, except the front pipes which are by Muhleisen.
- The Nasard and Doublette were inserted by Muhleisen, but used recovered pipework.
- The Tierce and Cymbale (distinctly foreign to the aesthetic of the instrument) are by Muhleisen.

On the Pédale, the Flûte 8 and Prestant are realised using the (zinc) pipes of Weibel. The Soubasse is in fact Stiehr's Flûte 8 which has been stoppered. The Trompette is original.

On the Grand-orgue, all the stops are Stiehr's except the large Bourdon and the facade pipes. The Fourniture originally had 4 ranks but has lost one. The Tierce of the Cornet is not by Stiehr: this was certainly removed by Kriess.

Action: mechanical with backfalls and double backfalls (Kriess). (It really was a peculiar idea to put the Positif keyboard on top of the Grand-orgue ...). The bar and slider soundboards are original (except for the additional pedal pipes).

References:

- P. Meyer-Slat, "Stiehr-Mockers", AEA XX (1972 – 73)
- M. Barth, "Elsass, 'Das Land der Orgeln' im 19. Jahrhundert", AEA XV (1965 – 66).