

**INVALUABLE CULTURAL HERITAGE OR THE FADING IMAGE
OF THE PAST: THE STATE OF HISTORICAL ORGANS IN THE TERRITORY
OF PRESENT-DAY SLOVENIA THROUGH THE EXAMPLE
OF THE ORGANS OF JOANNES FRANCISCUS JANEČEK**

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Abstract

The territory of present-day Slovenia is rich in historical musical instruments, predominantly organs. Such a vast number of preserved historical organs may be attributed to their monumentality, which turned the purchase of a new musical instrument into a major financial venture. This is the reason that the old musical instrument was often subject to modernisation and preserved to date in a more or less authentic form. The trend of modernising old organs subsided in the second half of the 20th century and was superseded by the tendency to preserve the authenticity of historical organs as primary sources for studying the organ landscape.

Slovenia's current organ landscape comprises musical instruments built by organ masters who either worked or visited this territory. The musical instruments have a high artistic value and are an important element of Slovenian cultural history. These also include the organ built by an organ master of Bohemian descent, Joannes Franciscus Janeček, who in the 1720s founded in Celje the first organ work-

shop in present-day Slovenian Styria. He built musical instruments for important procurers in the territory of present-day Slovenia, including the Styrian nobleman and patron Ignac Marija Count Attems. In 1725 Count Attems procured an organ from him for the Church of St Mary at Zagorje pri Pilštajnu. The one-manual organ with ten stops was Janeček's first work and the oldest preserved musical instrument of this organ master in Slovenia. Today the only witnesses to the artistic value of the organ of Zagorje are the organ chest and Janeček's signature in the organ windchest.

Professionally unregulated restorations that completely disregard the cultural and historical significance of these musical instruments by merely following contemporary organ building trends undermine the legacy of organ masters working in or visiting the territory of present-day Slovenia and blight the image of Slovenia's organ landscape.

Will the awareness of the importance of historical musical instruments for Slovenian

cultural history and the preservation of their authenticity prevail over the desire to satisfy contemporary standards?

Keywords: historical organs in Slovenia, organ Kozje/St. Mary, Joannes Franciscus Janeček (Janez Francišek Janeček/Ivan Franjo

Janeček), Church of St. Mary at Zagorje pri Pilštajnu, Ignac Marija Count Attems I.

Ključne riječi: povjesne orgulje u Sloveniji, orgulje Kozje/Sv. Marija, Joannes Franciscus Janeček (Janez Francišek Janeček/Ivan Franjo Janeček), crkva Sv. Marije u Zagorju pri Pilštajnu, Ignac Marija grof Attems I.

Despite its small scale, Slovenia is rich in historical musical instruments, a vast majority of which are organs. According to the recent study *Orgle in orgelska glasba v slovenski kulturni zgodovini do nastopa cecilijanstva (Organs and Organ Music in Slovene Cultural History until the Cecilian Movement)* (2015), 772 documented larger and smaller organs had been installed in the territory of present-day Slovenia by the second half of the 19th century (or more accurately by 1877), built by numerous organ masters who either worked or visited here.

Of the aforementioned 772 musical instruments, 305 have been preserved to date, including both larger organs and smaller positives. The preserved musical instruments provide direct evidence of the work of individual organ masters in the territory of present-day Slovenia and the sheer variety of instruments speaks of the diversity of Slovenia's organ landscape.¹

The goal of this article is to expose the issue of historical organs on the territory of present-day Slovenia. Through an overall presentation of the aesthetic of this instrument the article will furthermore focus on a specific case study, that of Joannes Franciscus Janeček's organ, situated in the church of St. Mary in Kozje near Pilštajn. This overall presentation and placement into a larger artistic context will help to demonstrate the historical and cultural meaning of historical organs. Organ building will here be depicted as an art in itself, and the organ builders will be placed among other valuable artists. The overview of the recent restoration of Janeček's organ in Kozje will recall the destiny of the historical organ in today's Slovenian territory.

In the past, organs were installed in different locations; smaller ones, positives, were also built for castles where they were used either for liturgical purposes in castle chapels or in court music-making. Some positives have been preserved to date that were an integral part of castle halls. The oldest among them is the positive of 1668, which was built for the festivity hall of the Borl Castle (Germ: Schloss

¹ The oldest preserved organs in the territory of present-day Slovenia date to the 17th century; they are the positive of Stična/Cistercian Monastery, which was built before 1697 and now stands in the choir of the Church of St Lucia at Mišji Dol, and the positive of Laško/St Martin from about 1650, which now stands in the Church of St Christopher at Strmca nad Laškim. The builders of said positives are not known. However, given the time of their origin as well as the fact that organ masters in the 17th century had barely settled in the territory of present-day Slovenia and that visiting organ masters still prevailed, they were most likely built by one of them.

Ankenstein) at Dolane (Germ. Dollendorf).² This is the only musical instrument for procurers on Slovenian territory known to have been made by the native Swiss organ master Rudolf Rapoldt. Rapoldt worked in Bruck an der Mur between 1664 and 1688.³ The positive has been restored and currently forms part of the permanent exhibition in the Varaždin City Museum (Gradski muzej Varaždin).

Organs in Slovenian territory were most often set up in sacred spaces to accompany the liturgy. The specific function of organs (accompaniment of the liturgy) and the carefully designated place of their use (sacred buildings) are factors which differentiate organs from other historical musical instruments which usually had no specific use and were not made for pre-selected spaces. The aforementioned specifics of organs had certain consequences; owing to their size, monumentality and the major financial investment involved, organs would not be installed for short periods of time but were meant to remain in long-term use and serve as a legacy for future generations. This is already attested by the external appearance of the musical instrument, which adapts and conforms to church architecture and furnishings as well as reflecting the artistic style of the period in which it was built. The monumentality of this musical instrument is also one of the main reasons for such a significant number of historical organs to have been preserved in Slovenia.

Nevertheless, views on the aesthetic value of organ sound changed rapidly as time passed; new generations of organ masters active on Slovenian territory introduced new criteria with which to assess the quality of organ building and sound. And since they could not simply replace an older musical instrument with a new, more contemporary one, organs were, more than any other type of musical instrument, subject to constant repairs, extensions, etc. Many historical organs were therefore often rebuilt. This is another feature of the difference between organs and other musical instruments that were usually not meant to be preserved or repaired but were instead simply replaced with new ones. These, precisely, are the reasons why a major part of Slovenian historical organs have not preserved their original appearance but have turned into a conglomerate of various organ building trends, in which traces of their original appearance can to some extent nonetheless still be identified.

If in the 19th and early 20th centuries the historical organ was still regarded as a liturgical musical instrument and modernised for this purpose regularly so as to bring it in line with contemporary trends of organ building and sound architectu-

² Marjeta CIGLENEČKI: *Oprema gradov na slovenskem Štajerskem od srede 17. do srede 20. stoletja*, doctoral dissertation, Narodna in univerzitetna knjižnica, Ljubljana 1997, 18.

³ Miroslav KLEMM – Zdenko KUŠČER: *Pozitiv Rudolfa Rapoldta u gradskom muzeju Varaždin 1668-2007*, City Museum of Varaždin and Atelier Heferer, Varaždin 2007, 7; Otmar HEINZ: *Frühbarocke Orgeln in der Steiermark: Zur Genese eines süddeutsch-österreichischen Instrumententyps des 17. Jahrhunderts*, in: *Forschungen zur geschichtlichen Landeskunde der Steiermark*, Vol. 53, LIT Verlag, Vienna 2012, 137.

re, the established practice in the second half of the 20th century began to undergo changes. Initiatives emerged across the European continent aiming to take interest in historical musical instruments as primary sources for studying the organ landscape and to raise awareness of the necessity of preserving their authenticity, which led to increasing endeavours to protect historical organs and to supervise professional interventions.⁴ Although their original appearance has not been preserved in its entirety, historical instruments still serve as a direct source for studying the organ landscape and hence as valuable and unique specimens of cultural heritage.

Liturgical musical instruments with an artistic external appearance and colourful sound, organs have taken deep root in the Slovenian cultural milieu and become widely embraced among all strata of the Slovenian population. As such, they came to form an essential and indispensable part of Slovenian musical and cultural history. However, owing to their availability and ubiquity, they have become self-evident and in the consciousness of today's society, regrettably, no longer represent valuable cultural heritage worthy of preserving but rather a fading image of the past that does not comply with present-day standards.

This is eloquently illustrated by examples of modern restorations that reflect the chaotic and uncontrolled situation, dictated by practical everyday needs, with no regard for the cultural historical significance of these musical instruments. Such restorations have already deprived Slovenia's organ landscape of the legacy of numerous organ masters that worked in or visited the territory of present-day Slovenia. Organs of major cultural historical value also include those built by the organ master Joannes Franciscus Janecek. He produced an extensive opus of which a few organs have been preserved to date (see Table 1).

The oldest preserved musical instrument built by Janecek is the organ standing in the choir of the Church of St Mary at Zagorje pri Pilštajnu in Kozjansko.

St Mary's Church at Zagorje in Kozjansko was once an important pilgrimage centre. The exact time of its construction is not known. Its main nave and southern chapel most probably date back to the mid-15th century when it was in the hands of the Counts of Celje, and the church first appeared in written sources in 1458.⁵

At the end of the 17th and the first half of the 18th centuries one branch of the Attems family from Friuli settled in Styria. Ignac Marija Count Attems I (1652–1732) was an eminent representative of the family in the territory of present-day Slovenian Styria, an art lover and important patron of musical art.

Count Attems secured himself a high economic status through the purchase of a vast number of estates in the territory of Slovenian Styria; in 1686 he came into

⁴ Jim BERROW (ed.): *Towards the conservation and restoration of historic organs: A record of the Liverpool conference, 23–26 August 1999*, Church House Publishing, London 2000, 13–22.

⁵ Renata NOVAK KLEMENČIČ: *Zagorje na Kozjanskem in Marijina romarska cerkev*, SIRIUS AP, Ljubljana 2016, 74.

Table 1: Preserved organs of Joannes Franciscus Janeček

Original location	German name ⁶	Time of first mention	Type: Size
Zagorje pri Kozjem/St Mary	Maria Sagorie	1725	M: 9, P: 4 (13)
Malahorna/St Barbara	Malchorn	1730	positive: M: 5
Govce/St Mary Magdalene	Gowidoll	1731	positive: M: 4
Pilštanj/St Michael	Peilenstein	1734	positive: M: 6
Ptuj/St George	Pettau	1739	positive: M: 4
Ljubljana/Cathedral	Laibach	1739	M: 9, P (9)
Slančji Vrh pri Tržišču/St Ulrich	Schleinitzberg	1740	positive: M: 6
Kostanjevica na Krki/Cistercians	Landstraße in Krain	1742	(18)
Rogatec/St Cynthia	Rogatetz	1743	positive: M: 7
Crngrob/The Annunciation	Ehrengruben	1743	M: 8, P: 2 (10)
Zavrč/St Nicholas	Sauritsch	1745	positive: M: 5
Sveti Danijel/St Daniel	Sankt Daniel	1748	positive: M: 4
Rodni Vrh/Holy Spirit	Rodinsberg	ca. 1749	positive: M: 4
Trbovlje/St Martin	Trifail	1749	positive: M: 6
Pesek pri Podčetrtku/St Mary	Pesegg	1751	positive: M: 6
Ruše/Name of Mary	Rosendorf	1753	M: 9, P: 3 (12)
Purga (Lepoglava)/St George	(Schönhaupt), Croatia	ca. 1755	positive: M: 6
Sladka Gora pri Šmarju/St Mary	Süßenberg bei Marein	1755	positive: M: 6
Podlipovica/St Mohor in Fortunat	Podlipowitz	1757	positive: M: 4
Ponikva pri Šentjurju/St Martin	Panig	ca. 1760	positive: M: 8
Brezje pri Čermožišah/Mary of Consolation	Bresje bei Tschermosische	1763	positive: M: 7
Olimje pri Podčetrtku/The Assumption	Wolimiach	1765	M 1: 4, M 2: 8, P: 2 (14)
Vine pri Zagorju/St John the Evangelist	Vine	1768	positive: M: 5
Lemberg pri Šmarju/St Pancras	Lemberg bei Marein	1770	positive: M: 4
Lemberg pri Šmarju/St Nicholas 1	Lemberg bei Marein	1771	positive: M: 5
Nova Cerkev/St Leonard	Maria Neukirchen	1775	M: 8, P: 3 (11)
Spodnje Tinsko/St Mary	Unter-Tinsko	1776	M: 6, P: 3 (9)
Vrata pri Dravogradu/St Magdalene	Thörl	18th cent.	positive: M: 4
Botričnica/Mary of Seven Sorrows	Botritschenza	18th cent.	positive: M: 7
Legen/St George	Lechen	18th cent.	positive: M: 6
Sela pri Sisku/St Mary Magdalene ⁷	Sela bei Sissek, Croatia	1777	M: 8, P: 3 (11)

⁶ Josef JERKO: Website of Dr. Josef Jerko, Vienna, Austria, <http://www.markusjerko.at/josefjerko/ortsverzeichnisse.htm> (accessed August 5, 2016).

⁷ Despite being abandoned and worn out, Janeček's organ in the church at Sela pri Sisku (Croatia) has completely retained its original appearance. Edo ŠKULJ: *Baročne orglarske delavnice*, parish, Škočjan pri Turjaku 2012, 151.7

the possession of the first estate, the Podčetrtek seigniory, followed by the Štatenberg Castle, in 1691 the seigniories Hartenštejn and Pilštajn, in 1694 Brežice, in 1715 the Vurberk Castle, in 1717 the castle in Slovenska Bistrica, and in 1721 the Brestanica Castle. He took great care of the acquired estates by restoring and renewing the castles as well as attending to nearby churches.⁸

One of his major and most important projects was a thorough reconstruction of the pilgrimage Church of St Mary at Zagorje na Kozjanskem, which fell under the Pilštajn seigniory. Count Attems undertook its Baroque reconstruction in 1708. In addition to other fine artistic carving, sculptural and architectural modernisations, he procured a new organ for the church.⁹ The building of the musical instrument was entrusted to Joannes Franciscus Janeček.¹⁰

Janeček came from a Bohemian, Prague-based family of organ masters from the city of Poděbrady; Jiří Vojtěch Dvorský (11 April 1677–1734), brother of Janeček's mother Terezija Dvorská and uncle of Joannes Franciscus and his brother Martin, was an important organ master from Prague and very likely a teacher to both his nephews.¹¹ Whereas the younger brother Martin took over his uncle's workshop, Franciscus had already migrated before 1721 to the territory of present-day Slovenia, more accurately to the city of Celje. There he married that same year and a year later obtained citizen's rights.¹² In Celje he founded an organ workshop which was the first workshop in present-day Slovenian Styria; Janeček was thus the pioneer of organ building in Slovenian Styria and the first organ maker in Celje.¹³ In his active years he received procurements not only from the territory of present-day Slovenia but from Croatia as well.¹⁴ Among the forty-two organs that

⁸ Ulrike FRANK and Ferdo ŠERBELJ: *Kratka zgodovina grofov Attems*, in: *Zbornik občine Slovenska Bistrica II*, municipal assembly, Slovenska Bistrica 1983, 146–148; Renata NOVAK KLEMENČIČ: *Zagorje na Kozjanskem in Marijina romarska cerkev*, 79–81.

⁹ Church of St Mary in Zagorje had already had its organ before Attems's procurement of a new musical instrument or rather before 1711, since in the period from 1711 to 1714 local sources make mention of an organ player. (Dejan ZADRAVEC: *Arhivski viri za baročno prenovno romarske cerkve Marija Zagorje*, in: *Zbornik za umetnostno zgodovino*, nova vrsta 44 (2008), 244; Archives of the Republic of Slovenia (ARS), AS 768, fasc. 7, zv. 1715, Revenue and expenditure account of the succursal Mary's Church of Zagorje from 1711 to 1714.)

¹⁰ Renata NOVAK KLEMENČIČ: *Zagorje na Kozjanskem in Marijina romarska cerkev*, 80–81.

¹¹ Varhany a varhanáři v České republice, <http://www.varhany.net/zivotopis.php?idv=107627> (accessed July 15, 2016).

¹² Edo ŠKULJ: *Baročne orglarske delavnice*, 97.

¹³ Katarina TRČEK: *Orgle in orgelska glasba v slovenski kulturni zgodovini do nastopa cecilijanstva*, doctoral dissertation, Ljubljana 2015, 273; Edo ŠKULJ: *Baročne orglarske delavnice*, 97.

¹⁴ Joannes Franciscus Janeček had built and restored nine organs for clients in the territory of today's Croatia: Zagreb/cathedral (1726), Brdovec/St Vitus (1733), Lepoglava/paulists (restored 1737), Zagreb/St Marcus (1740), Kupinec/St Mary (1752), Purga Lepoglavska/St George (1755), Sisak/Holly cross (1767), Brezovica/St Mary (1771), Sela pri Sisku/St Mary Magdalen (1777). Edo ŠKULJ: *Baročne orglarske delavnice*, 100. Cf. also: Digitalna zbirka Hrvatske akademije znanosti i umjetnosti, <http://dizbi.hazu.hr/object/view/jA11FZn94A> (accessed Oktober 14, 2016). Culturenet.hr, <http://www.culturenet.hr/print.aspx?id=23204> (accessed Oktober 14, 2016).

comprise Janeček's opus are also organs that he built for important and distinguished customers; two organs for the Ljubljana Cathedral and one for the Church of St Mark in Zagreb, as well as organs for churches that were part of Attems's seigniories: the Minorite church in Olimje pri Podčetrtku, the pilgrimage Church of St Mary at Pesek pri Podčetrtku, the Franciscan church in Brežice, etc.¹⁵ The latter also include the aforementioned organ for the Church of St Mary in Pilštajn, which the Styrian nobleman Ignac Marija Count Attems I procured in 1725. This organ was the first known work built by the organ master Janeček.

For the fulfilment of his plans Count Attems selected renowned and established artists, such as the painter Frančišek Karel Remb, who painted the hall of the Brežice Castle, the Graz-native painter Matthias von Görz, who painted the arch of the St Mary Church in Zagorje, the painter Johann Caspar Waginger, who painted the Church of St Mary at Pesek pri Podčetrtku and the Church of St Lawrence in Podčetrtek, the painter Franz Ignaz Flurer, who painted the chapel of the Brežice Castle and the Podčetrtek Castle, etc.¹⁶ This makes it all the more interesting that Count Attems entrusted the building of the organs to the then twenty-eight year-old organ maker, who in 1725 was still at the beginning of his organ-building journey, as this was his first procurement and the first organ he had ever built. Whereas Janeček later earned a great reputation not only as a citizen and organ maker¹⁷ of the city of Celje but also as a twice-appointed city judge, he was still a fresh and unknown organ maker in the 1720s.

Count Attems was surely acquainted with the quality of Janeček's work, which can, among others, be inferred from the preserved contract kept in the Archives of the Republic of Slovenia, signed in 1722 on behalf of the joiner Simon Hammerl, the maker of the pews in the chapel of the Podčetrtek Castle, by a citizen of Slovenska Bistrica, joiner and organ maker Johann Michael Heiller («den 7. Xber: 722 // Johann Michael Heiller // burger und Tischler Maister und Orgl Macher in Windisch Feistritz«).¹⁸ Count Attems thus knew organ masters in Slovenian Styria and maintained ties with them, but nevertheless decided to entrust the building of the Zagorje organ to Joannes Franciscus Janeček.

Count Attems might have also learned about Janeček's quality through the aforementioned uncle Jiří Vojtěch Dvorský, who was an eminent Prague-based organ maker in Bohemia at the end of the 17th and in the first half of the 18th

¹⁵ Katarina TRČEK: *Orgle in orgelska glasba v slovenski kulturni zgodovini do nastopa cecilijanstva*.

¹⁶ Renata NOVAK KLEMENČIČ, *Zagorje na Kozjanskem in Marijina romarska cerkev*, 82.

¹⁷ It is being assumed that after 1721 Joannes Franciscus Janeček restored the organ in the cathedral of Zagreb, which was built by Joannes Faller in 1689/1690. If the work was indeed done by Janeček, he certainly gained an enormous reputation in the art of organ building by finishing the instrument of a remarkable quality. Ladislav ŠABAN – Zdravko BLAŽEKOVIČ: *Pregled povijesti starijih orgulja Zagrebačke katedrale, Arti musices*, 22 (1991), 1, 26.

¹⁸ Archives of the Republic of Slovenia (ARS), Graščinski arhivi XIX, Gospodstvo Podčetrtek, 1722–1725; Igor WEIGL: *Prenova gradu Podčetrtek v letih 1715–1723, Kronika*, 47/1-2 (1999), 37.

century; in 1719 he, among others, made a two-manual organ with twenty-five stops for the monastery Church of St Mary at Želiv.¹⁹

In 1725 Janeček built his first organ for 372 guildens and installed it in the choir of the Church of St Mary at Zagorje pri Kozjem. He inscribed his authorship and the year of production on the cover of the organ's windchest.²⁰ He made a one-manual organ with ten stops (see Table 2).

Table 2: Original Specification of the Organ at Zagorje/St Mary

Manual	Pedal
Principal 4'	Sub Bass 16'
Copel Major 8'	Octafen Bass 8'
Copel Minor 4'	
Flete 8'	
Gamba 4'	
Octave 2'	
Quint 2 2/3'	
Mixtur	

The specification resembles those pertaining to organs of Bohemian organ masters of the 18th century; the musical instrument is composed of characteristic two stops of wooden copulas (8' in 4') and a principal group that begins with a 4' principal and ends with a mixture, as is nicely seen in the specification of the second manual of the organ built by Janeček's uncle Jiří Vojtěch Dvorský for the monastery church at Želiv (see Table 3).²¹

¹⁹ Edo ŠKULJ: *Baročne orglarske delavnice*, 97, 98; Kostel Narození Panny Marie (Želiv), [https://cs.wikipedia.org/wiki/Kostel_Narozeni_Panny_Marie_\(%C5%BDeliv\)#Varhany](https://cs.wikipedia.org/wiki/Kostel_Narozeni_Panny_Marie_(%C5%BDeliv)#Varhany) (accessed July 15, 2016); A report on the organ in the monastery Church of St Mary at Želiv, https://www.google.si/url?sa=t&rc=j&q=&esrc=s&source=web&cd=3&cad=rja&uact=8&ved=0ahUKEwieieP7pZjOAhXDwxQKHQ_4BuUQFgggMAI&url=https%3A%2F%2Fwww.profilzadavatele.cz%2Fprofilzadavatele%2Fkanonie-premonstratu-v-zelive_2361%2Fkostel-narozeni-panny-marie-v-zelive-stredisko-pro-duchovni-a-kulturni-obnovu-regionu-restaurovani-stroje-hlavnich-kurovych-varhan_7864%2Fvyjadreni-biskupstvi-kralovehradecke-diecezni-organolog_46945%2Fstazeni-souboru%2F&usg=AFQjCNE16uz2pT7DNnUZB2xyi5x8T7cLSg&sig2=m8cv5D53dLk0k_xlKHAQ1A&bvm=bv.128617741,d.ZGg (accessed July, 15 2016).

²⁰ Archdiocesan Archives of Maribor (NŠAM), Inventory of the parish Church of the Mother of God in Zagorje, 1 March 1906; Zagorje, Church of St Mary, Janeček's signature on the lid of the organ windchest.

²¹ A report on the organ in the monastery Church of St Mary at Želiv, https://www.google.si/url?sa=t&rc=j&q=&esrc=s&source=web&cd=3&cad=rja&uact=8&ved=0ahUKEwieieP7pZjOAhXDwxQKHQ_4BuUQFgggMAI&url=https%3A%2F%2Fwww.profilzadavatele.cz%2Fprofilzadavatele%2Fkanonie-premonstratu-v-zelive_2361%2Fkostel-narozeni-panny-marie-v-zelive-stredisko-pro-duchovni-a-kulturni-obnovu-regionu-restaurovani-stroje-hlavnich-kurovych-varhan_7864%2Fvyjadreni-biskupstvi-kralovehradecke-diecezni-organolog_46945%2Fstazeni-souboru%2F&usg=AFQjCNE16uz2pT7DNnUZB2xyi5x8T7cLSg&sig2=m8cv5D53dLk0k_xlKHAQ1A&bvm=bv.128617741,d.ZGg (accessed July 15, 2016); Jiří KOCOUREK: Orgelland Böhmen, in: *Ars Organi*, 57/1 (2009) 5–18: 8.

Table 3: Specification of Manual II or the Organ at Želiv/St Mary

Manual II
Principal (4')
Kryt (8')
Kryt (4')
Octava (2')
Quinta (3')
Quinta šumíci 2x
Mixtura 3x (1')

However, since Janeček built a one-manual organ, whose specification must have been diverse despite a low number of stops, he enriched the basic specification composed only of principal and covered stops; with the addition of a string stop (Gamba), he added colour to the basic sound architecture and, by adding a 8' flute stop, seemingly replaced the missing 8' principal stop. In this way he also designed the specification of the organ in the Church of the Annunciation at Crngrob, which he built in 1743 (see Table 4).²²

Table 4: Specification of the Organ at Crngrob/The Annunciation

Manual	Pedal
Principal 4'	Sub Bass 16'
Copula major 8'	Octav Bass 8'
Copula minor 4'	
Fagott Flauten 8'	
Quint Maior 2 2/3'	
Octav 2'	
Superoctav 1'	
Mixtur II 1 1/3'	

The quality of Janeček's work is, furthermore, nicely illustrated by the restoration of the Crngrob organ, which was carried out in 1984 by the organ master Hubertus von Kerssenbrock of Munich. Even though the organ was 241 years old at the time and, even before that, in 1918, described by the organ master Anton Dergič as utterly useless—barring the chest, which might be of use just as a museum specimen²³—the restorer from Munich was not of the same opinion. On dismantling and inspecting the musical instrument, it became clear that it had suffered very little damage despite its age, as Janeček made sure to select only materials of the highest quality; wooden organ components were made of comple-

²² Katarina TRČEK: *Orgle in orgelska glasba v slovenski kulturni zgodovini do nastopa cecilijanstva*, 57; Edo ŠKULJ: *Baročne orglarske delavnice*, 124.

²³ Stanko PREMRL: *Nekoliko statistike o orgljah v ljubljanski škofiji*, *Cerkveni glasbenik*, 41 (1918), 4–6, 25–26.

tely dried wood and metal pipes of an alloy containing a large proportion of tin. Kerssenbrock thoroughly cleaned Janeček's musical instrument, protected and repaired it, and most importantly, completely preserved its authentic features.²⁴ The organ of Crnogrob thus remained an authentic historical musical instrument and should most certainly serve as an example to all future organ restorations.²⁵

Even though Janeček made the musical instrument of Zagorje eighteen years before that of Crnogrob, the quality of their materials and production was surely comparable. This is also confirmed by the fact that both organs retained their original prospect pipes during the First World War, as the requisition spared all organs of major historical or art music value, whereas the prospect pipes of most remaining organs were used for military purposes.²⁶

In 1725 Janeček placed the organ into an organ chest, which most likely did not have the present-day appearance. Namely, at the top of the organ chest is a statue of an angel holding sheet music with a choral notation and the indication of the year 1731 in the lower section. What precisely said indication of the year marks is not entirely clear. There is no doubt, however, that all three angels placed on the three columns of the organ chest were made that same year. Perhaps the organ chest was marbled and gilded in 1731 as well. For six years (from 1725 to 1731) the organ was thus set in a bare organ chest in the form that is also characteristic of other Janeček organs and was, according to Janeček's design, probably made by one of his local joiners.

The organ chest is divided into three parts, with the middle one being higher than the lateral ones and projecting from the basic level of the chest in a semi-circular form, whereas the lateral two stand out in a triangular form. The upper edges of all three parts are extended to form a crown. Prospect pipes were incorporated into the chest and likewise divided into three sections (9 – 7 – 9), with the largest pipes placed in the middle. Below the prospect was originally a console with a lower short octave in the manual and pedal. On each side of the manual keyboard were five stops; those on the left were the stops of the wooden pipes (flute, copulas, sub- and octave-bass) and those on the right were the stops of the metal pipes (principal, quint, octave, mixture and gamba).

In its original appearance, Janeček's musical instrument remained in the choir of the Church at Zagorje for 160 years and underwent its first restoration in 1885 by the organ master Anton Omerzu, who adapted it to the organ-building

²⁴ Milko BIZJAK: Obnovljene orgle v Crngrobu, in: *Cerkveni glasbenik*, 77 (1984), 7–9, 94.

²⁵ As an example of good preservation the Janeček organ in the parish church of Mary Magdalen in Sela near Sisak should be mentioned. The musical instrument was built in 1777, restored in 2001 and it has preserved its authenticity to this day. After 240 years this organ enables us a direct and realistic view to the past organ tradition.

²⁶ Parish Office Zagorje, *Gedenk = Buch der Kuratie Maria Sagorje*, 1872: 51; Franc KIMOVEC: *Rekvizicija orgelj*, *Cerkveni glasbenik*, 40 (1917), 10–12, 103.

trends of the time. Omerzu removed Janeček's console from the organ chest and mounted it onto the choir railing, providing the organ player with a direct view over the presbytery. Omerzu also reconstructed the original ten-stop specification: with the use of a flute and reed stop, he added more colour to the sound of the primarily pedal specification and enriched the manual principal stop group (see Table 5).

Table 5: Specification of the Organ at Zagorje/St Mary after modernisation in 1885

Manual	Pedal
Principal 8'	Subbass 16'
Copel 8'	Oktavbass 8'
Copel 4'	Flavtnibas 8'
Flavta 8'	Fagot 8'
Gamba 4'	
Octav 4'	
Quint 2 2/3'	
Octav 2'	
Mixtur	

Omerzu incorporated into the console a harmonium with its own keyboard and preserved the original Janeček manual and pedal keyboard with the lower short octave, which was no longer characteristic of the organs of the second half of the 19th century. In this way, the musical instrument retained its original range in the manual (C/E-c³) and pedal (C/E-a).²⁷ Omerzu recorded his repair on the inner side of the organ chest, below the prospect pipes.²⁸

The musical instrument underwent a second repair in 1915. The parish chronicle contains no indication as to the actual scope of the repair work.²⁹ Perhaps the organ was merely cleaned and tuned. The musical instrument remained unchanged in the church choir until 2015, when the parish leadership decided to perform a thorough restoration.

The restoration of the then 290 years old musical instrument was entrusted to an organ workshop that responded to the tender with the most economically advantageous bid. Before the restoration work began, the organ was also inspected by a representative of The Institute for the Protection of Cultural Heritage in Celje. However, even though this is a musical instrument of high historical value, his opinion was delivered merely from the point of view of the art historical profession: the organ chest, which was not even Janeček's work, was to retain its original appearance, whereas the contents of the chest, which was Janeček's

²⁷ Field inspection on 3 August 2014; Marijan ROLA: Dekanija Kozje, *Cerkveni glasbenik*, 86 (1993), 4–6, 7–9, 59–60.

²⁸ Field inspection on 3 August 2014 and 30 May 2016.

²⁹ Parish Office Zagorje, *Gedenk = Buch der Kuratie Maria Sagorje*, 1872: 51.

musical instrument as well as the most important part of the organ, were left entirely to the discretion of the selected organ workshop.

Given the workshop's failure to submit a report on the reconstruction of the Zagorje organ even after two months of correspondence and despite committing itself to do so, the description of the current state of said musical instrument shall be based on the field inspection of the organ and observations made by Dr Renata Novak Klemenčič in her book *Zagorje na Kozjanskem in Marijina romarska cerkev*.

It takes a mere glance to see that the front side of the musical instrument of high historical value has undergone an unusual intervention, with the upper part of the prospect pipes removed and replaced with a new one. Also new is the console, which is set in its original place in the organ chest, beneath the prospect pipes, but the range of the manual and pedal keyboards has been modernised and extended. The interior of the musical instrument, too, is predominantly new, as are the wooden pipes, the interior of the windchest, the mechanical tracker action, etc. In view of the famous and already mentioned quality of Janeček's organ, one would expect to find the interior of the organ to showcase a prevailing share of preserved authenticity.

Whereas Janeček's original signature and the year of production are hidden from sight inside the organ windchest, the inscription above the manual keyboard is much more noticeable. Rather than a mention of the original organ builder and the year of production, the latter contains an indication of the basic data on the restoration: the name of the organ workshop, the year of restoration and the number of this musical instrument's opus.

Such restorations give rise to numerous questions; not only questions regarding the protection, preservation and control of a historical musical instrument's authenticity, but above all whether the musical instrument of Zagorje was indeed in such a deteriorated state that not even the smallest portion of the masterly made musical instrument, which had survived 290 years, seemed worth preserving.³⁰ Has the chaotic and uncontrolled approach, despite the known cases of good practice of restoring historical organs in Slovenia, including those of Janeček (Crngrob/The Annunciation, Rogatec/St Cynthia, Brezje pri Čermožišah/St Mary, Olimpije/The Assumption), cost us his oldest presently-known musical instrument?

The organ of Zagorje presented here is merely one of the many historical organs that have for centuries remained living witnesses to the richness and diversity of organ art in the territory of present-day Slovenia, and served as evidence that organ masters were artists who formed an important part of the resulting overall image of churches, with the quality of these musical instruments providing

³⁰ The quality and durability of Janeček's organ, the selection of quality material and Janeček's craftsmanship are also emphasised by Dr. Jagoda MEDER in her work *Orgulje u Hrvatskoj*, Globus – Institute for the Protection of Cultural Monuments of the Republic of Croatia, Zagreb 1992, 214.

the reason that organ masters working in the territory of present-day Slovenia were held in high esteem among the highest circles of society. Since an overall view of cultural history can only be provided through the intertwining and interaction between art and society, the preservation of its elements is of utmost importance.

The historical organs of Slovenian churches constitute an important part of Slovenian cultural heritage by providing a direct link between the past and the present, by serving as a pure reflection of the organ master's work and by offering a direct insight into his legacy. Today, however, they represent an uncommon aesthetic image and high artistic value and are, as church musical instruments of high accessibility and availability, also of major sociological significance. This makes effective care for them all the more important. The latter should stem from a clear awareness of the cultural value of historical musical instruments and awareness that handling historical instruments should always be based on a sound professional and scientific foundation.

In order to be able to preserve the original image of the largest possible portion of the organ landscape and hand it down to future generations through appropriate supervision, we should not subject organs to the trends of contemporary organ building. The reason for such restorations lies above all in churches boasting historical musical instruments which, in reality, keep in step with modern organs and are thus only an apparent projection of their original monumentality.

Historical musical instruments should therefore become museum specimens whose musical (organ structure and sound) as well as art historical (organ chest) image would serve as a reflection of the time of their origin and in this way provide a truly credible overall portrayal of the development of organ building in the territory of present-day Slovenia.

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Sažetak

DRAGOCJENO KULTURNO NASLIJEĐE ILI IŠČEZAVAJUĆA SLIKA PROŠLOSTI? STANJE POVIJESNIH ORGULJA NA TERITORIJU DANAŠNJE SLOVENIJE NA PRIMJERU ORGULJA JOANNESA FRANCISCUSA JANEČEKA

Teritorij današnje Slovenije bogat je povijesnim glazbenim instrumentima, poglavito orguljama. Tako velik broj sačuvanih povijesnih orgulja može se pripisati njihovoj monumentalnosti, što je nabavku novoga glazbala pretvaralo u zamašan financijski pothvat. To je bilo i razlogom što su stara glazbala često bila podvrgnuta modernizaciji i ostala sačuvana do danas u manje ili više autentičnom obliku. Sklonost moderniziranju starih orgulja jenjala je tijekom druge polovice 20. stoljeća i istisnula ju je tendencija očuvanja autentičnosti povijesnih orgulja kao primarnih izvora za proučavanje orguljskog krajobraza.

Trenutno slovenska orguljska baština sadrži glazbene instrumente što su ih sagradili majstori orguljari koji su ili radili ili posjećivali taj teritorij. Ta su glazbala od velike umjetničke vrijednosti i važan su element slovenske kulturne povijesti. Među njima se nalaze i orgulje što ih je sagradio majstor orguljar Joannes Franciscus Janeček, češkoga podrijetla, koji je 1720-ih utemeljio u Celju prvu orguljsku radionicu u današnjoj slovenskoj Štajerskoj. Gradio je glazbala za važne naručitelje na teritoriju današnje Slovenije, uključujući i štajerskog plemića i mecenu grofa Ignaca Mariju Attemsa (Ignaz Maria von Attems). Godine 1725. grof Attems naručio je od njega orgulje za crkvu sv. Marije u Zagorju pri Pilštajnu. Jednomanualne orgulje s deset registara bile su Janečekovo prvo djelo i najstarije su sačuvano glazbalo toga majstora graditelja orgulja u Sloveniji. Danas su jedina svjedočanstva

umjetničke vrijednosti orgulja u Zagorju orguljsko kućište i Janečekov potpis u orguljskom vjetrovodu.

Profesionalno nepropisne restauracije, koje potpuno zanemaruju kulturno i povijesno značenje tih glazbenih instrumenata time što slijepo slijede suvremene trendove u gradnji orgulja, oslabljuju baštinu orguljarskih majstora koji su radili na teritoriju današnje Slovenije, ili ga posjećivali, te uništavaju sliku slovenskog orguljskog krajobraza.

Postavlja se pitanje hoće li svijest o važnosti povijesnih glazbala za slovensku kulturnu povijest i očuvanje njihove autentičnosti prevladati nad željom da se zadovolje suvremeni standardi?