



CE ORGANOVI!

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Ars organi Sloveniae

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Naslovnica: Pročelje Križmanovih orgel iz ljubljanske
uršulinske cerkve, ki je danes v Tunjicah.

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Izdaja Jarina Bohinj
Pripravil in uredil Jurij Dobravec

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dovoljenju.



Frančišek Ksaver Križman / Franciscus X. Chrismann and his organ workshop

Edo Škulj

1. Early ages and education

Frančišek Ksaver Križman was born on October 22nd 1726, in Branik, a village above the Rihemberk/Reiffenberg castle near Gorica/Gorizia. He died on May 20th 1795, in Rottenmann in Styria. As the information in the birth register shows, Križman came from humble ancestors, probably from a peasant family. It is likely that he attended the Werdenberg Jesuit Gymnasium in Gorica, which was intended for the sons of poor parents. There he received an exceptionally solid classical education. He was fluent in Latin (he wrote a poem with 280 hexameters!) and Greek (he often used Greek words instead of Latin ones), Italian and German (as evidenced by his correspondence), as well as Slovenian, since he had to communicate with workers in Vipava and Ajdovščina. His education encompassed not only languages, but also history and, not least, mathematics, enabling him to use Dechales *Mundus Mathematicus*. Where he studied theology is unknown; according to Codelli, it was in Gorica. After receiving the four minor orders, he needed a

Translated and accompanied with illustrations by Jurij Dobravec on the occasion of the 300th anniversary of the organ builder's birth.

means of support to live on before his ordination. This was provided by the parishioner Gašper Kodrič. On September 19th 1750, he was ordained a priest, still under 24 years old. Frančišek Pokorn listed Križman's positions as follows: "Frančišek Ksav. Križman, from Gorica, priest (born 1726, ordained 1751) served as Manemissarius in Šentvid near Vipava from St. George's Day 1752 until February 1754; in the market town of Vipava he was Coadjutor Curate from St. George's Day 1755 until Advent 1757, when he went to Šturija as chaplain, where he served until June 1760; in between, in 1759, he also assisted in Črni vrh near Idrija."



Figure 1 Križman's birthplace stands between Rihemberk Castle and the branch church of St Anthony in Branik. (jd)

According to Pokorn, Križman could not have lived continuously in Venice for four years (1754–1758), as Mantuani assumed, but rather lived there between various positions, given the considerable intervals between them. The observation that Križman may have met Nakić [Petar Nakić/Pietro Nacchini] as early as 1747, when this renowned organ builder was constructing a new organ, his Opus 108, in the

Jesuit church of St. Ignatius in Gorica, where Križman may have been a seminarian during those years, is also likely significant. Mantuani bases his assertion that Križman was in contact with Nakić on Križman's 1760 assessment of the organ in Ljubljana Cathedral. Before designing a new organ, Križman wrote a report on the old one, meticulously detailing the flaws and irregularities of organ, made by Janez Frančišek Janeček in 1734. In conclusion, Križman wrote the following very significant sentences: "I would add: This critical account of mine has been prepared according to the rules that P. Claude François Milliet Dechales SJ clearly conveys and thoroughly explains in Volume IV of *Mundus mathematicus*, basing them on learned secrets of science. If these were read and heeded by organ builders in our time, as they were read and heeded by the Very Reverend Petar Nakić, secular priest, born a Venetian knight, who died a few months ago, then one would not see so many unfinished works everywhere, works that are not worth a penny."

Claude François Milliet Dechales from Cambrai, France, was a renowned Jesuit scholar. The National and University Library in Ljubljana holds both editions of Dechales's aforementioned work, titled: *RP Claudii Francisci Milliet Dechales camberiensis e Societate Iesu Cursus seu Mundus Mathematicus [...] nunc primum in luce prodit. Lugduni [...] MDCLXXIV. The second edition includes the following addition to the title: Editio altera ex manuscriptis Authoris aucta, et emendata, opere, et studio RD Amati Vercin ejusdem Societatis. Lugduni [...] MDCLXXX.* The first edition is divided into three volumes, and the second into four. Križman was familiar with the second edition, as he discusses the fourth volume. Both editions contain the *Tractatus XXII Musica* with 45 chapters, of which only chapters 12 to 15 are of interest to organ builders; the remaining chapters deal with general music theory. Instructions are given on pipe making, organ tuning, scaling, voicing, and stop dispositions. At the end, various stop combinations are presented under the title *De combinatione ordinum fistularum in organis pithaulicis*. It is particularly signi-

ficant that Križman uses Dechales' vocabulary in his writings. However, the theory upon which Križman is said to have based his work is not found there. The most interesting section is the passage where he describes the Italian *ripieno*. In any case, Dechales was Križman's model as a theorist.

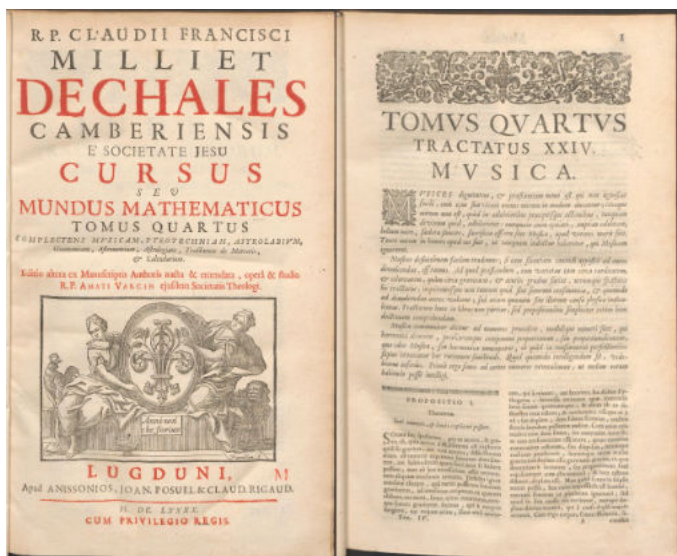


Figure 3 Title page of Claude-François Milliet Dechales's mathematical encyclopedia and the opening page of the sections devoted to music. (archive.org)

Pietro Nachini was born Petar Nakić in Bulić (Dalmatia) in February 1694. It was only in Venice that he adopted the italianized spelling of his family name. He completed his Franciscan novitiate in Visovac and studied philosophy in Šibenik. From there, he was sent to Venice, where he studied theology at the monastery of San Francesco della Vigna. Simultaneously, he attended the school of mechanics and organ building in Bragora, run by Piaggia de San Giovanni. There, he completed his studies as a Franciscan priest and soon devoted himself entirely to organ building. With permission from the Holy See, he left the Franciscan Order and became a diocesan priest. This fact was strongly emphasized by Križman in his writings—for no apparent reason. Nakić

opened an organ-building workshop in Venice and soon became well-known throughout Italy and Dalmatia. He had many pupils, including Francesco Dacci, who took over the management of the workshop after his death. The year of his death, 1761, was provided to us by Križman. Of the approximately 500 organs that came out of his workshop, many were completed by his pupils even after his death.



Figure 2 The surviving organs by Petar Nakić in Piran. (jd)

Križman speaks of Nakić with such respect that he likely learned the art and craft of organ building from him. Mantuani supports this assumption by emphasizing Križman's praise of the *tractura communis*. According to Križman, this invention is the intellectual property of Petar Nakić. Križman could only have learned such a workshop secret as an apprentice or journeyman of Nakić. The Latin text states at this point: "This wonderful type of common action was entirely invented by Petar Nakić, whose praise is included in my account. This man, very experienced in science, saw how many and what kinds of problems arise from this doubling of the organ and the keyboards; this double organ is prone to harshness, slowness, lack of action, and inconsistency." Being a lively and energetic man, he invented an unusual yet

not overly expensive design for such a common action, with which all the advantages of a smooth and quick transition from solo to tutti and vice versa—attempted by that non-sensical doubling of the organ and keyboard—are now achieved quite naturally and without the inconveniences of a parallel organ and keyboard (second manual). This tractura communis, which opens all the stops of the Italian ripieno, was probably the reason why the Viennese organ builders so strongly opposed Križman. In this way, one could save ‘an organ or at least a manual’. Ferruccio Vignanelli could confirm this when he states that in the 18th century a stop lever appeared with which one could engage the entire ripieno rank at once; this lever was called the tiratutti. This innovation, attributed to Serassi, can already be found in the organ in the Church of St. Justina in Padua, a work by Petar Nakić.

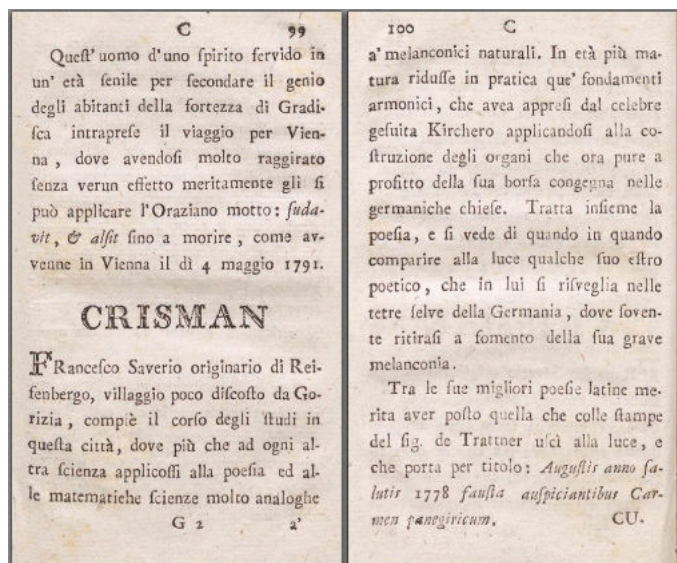


Figure 4 The first account of Križman was written by Pietro Antonio Codelli in his work *Gli scrittori friulano-austriaci degli ultimi due secoli*, published in Gorizia 1792. (archive.org)

It is very rare, especially in bygone eras, for an organ builder to see his biography published. This good fortune befell Francišek K. Križman. In 1792, Pietro Antonio Codelli published a book in Gorica about Friulian-Austrian writers of the last two centuries. In it, he introduces the famous organ builder as follows: “Križman Francišek K. from Branik /Reiffenberg, a village not far from Gorica, completed his studies in this city, where he devoted himself more than to any other science to poetry and mathematics, subjects so dear to melancholics. In his later years, he put the principles of harmony he had learned from the Jesuit Kircher into practice, namely in the construction of organs, which he now builds in German churches for his own benefit. At the same time, he devotes himself to poetry. From time to time, he publishes a poetic inspiration that awakens within him in the dark German forests, to which he often retreats due to his melancholic nature. Among his best poems, the one published by Herr Trattner, entitled *Augustis anno salutis 1778 fausta auspicantibus Carmen panegiricum*, deserves attention.

The first person to draw attention to this biography was Verena Koršič in 1985 in her article on Križman in the *Primorski slovenski biografski leksikon* (Biographical Lexicon of the Slovenian Littoral). Three details are significant: that he was melancholic by nature, something difficult to infer from his writings; that he devoted himself to poetry; and that he knew the Jesuit Kircher. His dedication to poetry is significant; thus, the poem from 1760 in honour of the Bishop of Ljubljana, Leopold Joseph Petazzi, is not an isolated case, but merely one link in a perhaps longer chain. To date, six poems in classical Latin have been documented. Regarding organ building, however, the most important point is that Križman based his organ construction skills on the research findings of the Jesuit Athanasius Kircher, a renowned German scholar who worked in Rome.

Athanasius Kircher (Geisa near Fulda 1601 – Rome 1680) received his initial musical training from his father, a Doctor

of Philosophy and Theology at the University of Mainz. He attended the Jesuit Gymnasium in Fulda, entered the Jesuit order, and completed his novitiate in Paderborn. He studied theology in Mainz, where he was ordained a priest in 1628. He then became a professor of mathematics, philosophy, and Eastern languages in Würzburg, Avignon, and, from 1633 onward, in Rome, where he taught at the *Collegio Romano*. He published an exceptionally large number of books in high print runs, which were distributed worldwide by the Jesuits and remain there to this day. His most important book is *Musurgia universalis, sive ars magna consoni et dissoni in 10 libros digesta. Arva universa sonorum doctrina, et philosophia musicaeque tam theoretica quam practicae scientia, summa varietate traditur, admirandae consoni et dissoni in mundo, adeoque universa natura ovies effectusque, uti nova ita peregrina variorum speciminum in philologia, mathematica [..] mechanica, medicina, politica, metaphysica, theologia, aperiuntur et demonstrantur*. This book, published in 1650, is a summary of the knowledge of the time and remains important for understanding 17th-century music. It had a strong influence, including on Johann Sebastian Bach and Ludwig van Beethoven. A German translation, published in 1662, also contributed to its dissemination. It is also significant for its doctrine of the affections, which played a major role in the Baroque period, and for its treatment of musical instruments.

As the title indicates, the work consists of ten books. The sixth book is called *De Musica Instrumentali*, and in its third chapter, *De organis, eorumque structura et proprietatibus* (pp. 506-513), it states: "The organ has seven parts: 1. *Folles* (bellows), 2. *Anemotheca* (wind channels), 3. *Secretum ventorum* (wind chests), 4. *Polystomaticum* (pipeboard), 5. *Canones* (registers), 6. *Fistulae* (pipes), 7. *Abacus polyplectus* (keyboards)." All these parts are vividly illustrated in a copperplate engraving between pages 500 and 501. The book concludes with a poem consisting of three elegiac couplets (hexameter and pentameter).

1. The new organ in the Archdeaconry church in Ribnica



In 1752, the Archdiocese of Gorica was established for the Austrian part of the Patriarchate of Aquileia, and the Archdiocese of Udine for the Friulian part. The Archdeaconry of Ribnica also belonged to the Archdiocese of Gorica. In 1756, Joannes Jacobus Waiz, who had briefly served as vicar in Vipava, became Archdeacon of Ribnica. After three or four years, he invited Frančišek K. Križman from Vipava to build a new organ for the parish church in Ribnica. Križman's work was so successful that the Archdeacon wrote a letter of recommendation for him, which is preserved in the Ljubljana Chapter Archives. Because Archdeacon Waiz wrote a letter of recommendation and not a report on the organ, the details of the organ it contains are very brief. Nevertheless, the following can be gleaned from it: Križman built a new organ in the archdeaconry church in Ribnica. The organ was admired by all who heard it and who knew anything about music and tried it out. Križman placed the bellows in the attic, above the vault, probably due to lack of space, as the old church was smaller than the current one, he installed a new system of mechanical action, which made the organ softer and easier to play. The stops imitated a whole range of instruments, even the human voice (voce

umana). Unfortunately, this organ was destroyed by fire in 1775.



Figure 5 The organ in Nemska Vas near Ribnica may be a surviving remnant of Križman's work. (jd)

2. The new organ in the Ljubljana Cathedral

The letter of recommendation from Archdeacon Waiz sufficed for the Ljubljana Cathedral Chapter, and Križman was commissioned to examine the instrument made by Celje master Janez Frančišek Janeček in 1734 and, if necessary, build a new one. Križman wrote two lengthy treatises on this subject. These two are of extraordinary importance not only for Slovenian organ building but also for organ building in general, and especially for the study of Venetian organ tradition. Such long and detailed writings on the organ—and in Latin, no less—are rare. These writings reveal what kind of organ Križman found in the choir loft and what kind he intended to build. The description of Janeček's organ is included not only in the first but also in the second treatise, as the boundary between the two is not always clear-cut.

From the first document *Crisis organi venerandae ecclesiae cathedralis Labaci*, we learn that the organ had 23 stops, although Janeček's contract indicates that he intended to build 22. It is not uncommon, however, for the actual construction to change the stop disposition. On the other hand, organ builders can also add stops 'at their own expense'. Križman confirms that Janeček's Positive was located in the central case, with the pipes of Manual and Pedal occupied the side cases. Unfortunately, he does not specify which was in which case. However, he does write that he wishes to return the manual to its previous location. Regarding the scope of Janeček's organ, Križman mentions that none of the 45 pipes of the Salicional require repair.

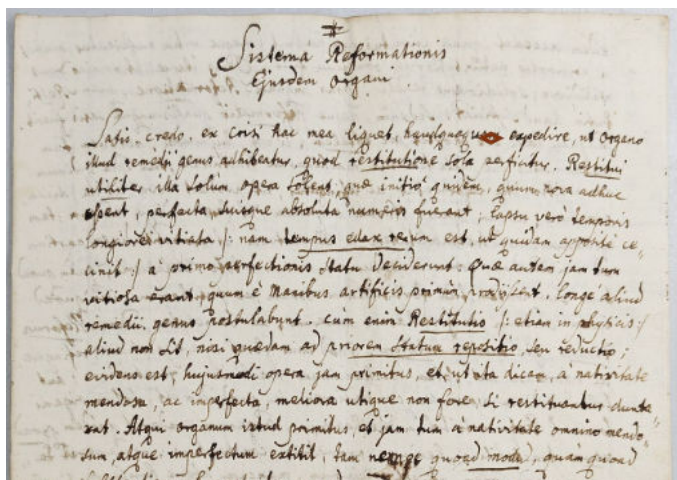


Figure 6 The second part of Križman's document on the organ of Ljubljana Cathedral presents a proposal for its reconstruction or for the installation of a new organ. (NŠAL)

Križman divides the deficiencies of Janeček's organ into two groups: action (mechanical) defects and stop (acoustical) defects. The action is poor due to the material—the trackers are made of wood, although they should be metal—and because of their shape – they extend from the centre of the pipework to its corners. Regarding the stops, he speaks of the absolute quality of the pipes and the relative quality of

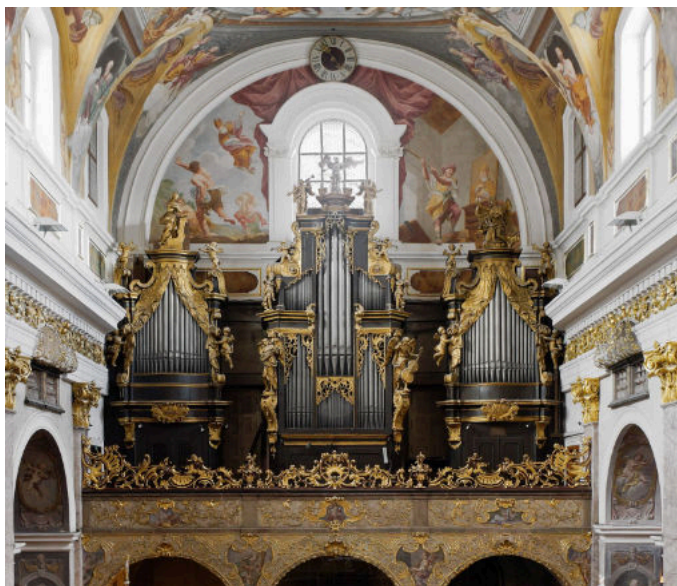


Figure 7 Most of the central section of the organ case in Ljubljana Cathedral is the work of F. K. Križman. It is also the only known surviving element of his work in Ljubljana. (jd)

the stops, that is, in relation to the others. He dislikes the principal group in the manual, as he views it from the perspective of the Italian ripieno. About the flute, which he calls Borduna, he thinks it is delicate but not powerful enough. However, he has the opposite opinion about the principals. Two narrowly scaled stops are definitely unusable: Salizional in the manual and Fugara in the Positive. Since there are two ranks, one Copula maior and one Copula minor are superfluous. The doubling is also achieved in the pedal by two 16-foot and two 8-foot stops. Concerning the stoplist, he believes there should be four 8-foot stops and an equal number of quints and 2-foot stops. In the Positive, however, the opposite is true, as there is only one 8-foot register and next to it three 4-foot registers.

In light of this criticism, the question arises whether Janeček's organ was indeed so bad. Certainly not. As proof, several instruments still in existence today can be cited, like

positives in Celje, Zagorje, Tržišče, and organs ranging from single-manual types in Crngrob and side organ in Ljubljana Cathedral, to a two-manual instrument in Olimje. If, after more than 250 years, several of Janeček's organs are still playing today, albeit restored, it is impossible that the cathedral organ could have been so bad after only 28 years. Furthermore, Križman offers no tangible evidence as to why Janeček's organ should be considered so bad. Everything revolves around how it could be better. Here we encounter an example of dissenting opinion, so ruthless in its artistic conviction that it seeks to eliminate anything that doesn't fit its framework. Križman comes from the Venetian school, Janeček from the Czech school. One could say that the 'Italian' Križman didn't understand the 'Czech' Janeček. Something similar happened only 18 years later, when the later-on 'German' Johann Georg Eißl in the very same cathedral also didn't understand the 'Italian' Križman.

In his second treatise, *Sistema reformationis ejusdem organi*, Križman writes that repairing the old organ would not be worthwhile, as essentially everything was wrong, and the restoration would have to be so thorough that it would amount to creating a new instrument. Simply repairing the action and stops would be unprofitable. For this reason, he proposes a new organ with a disposition that represents a characteristic example of an Italian organ. However, Italy is a large country, and various influences from different schools of thought are evident. Thus, we can say with certainty that this should be a truly Venetian organ.

This raises the question: Why did Križman build a single-manual organ with such a large number (32) of stops? Some stops appear two, three, and even four times, albeit in certain variations. He probably wanted to avoid the complex interlocking action of a double action, which is very simple and effective on the single-manual Italian organ. The console is located in front of the organ case and has a suspended action.

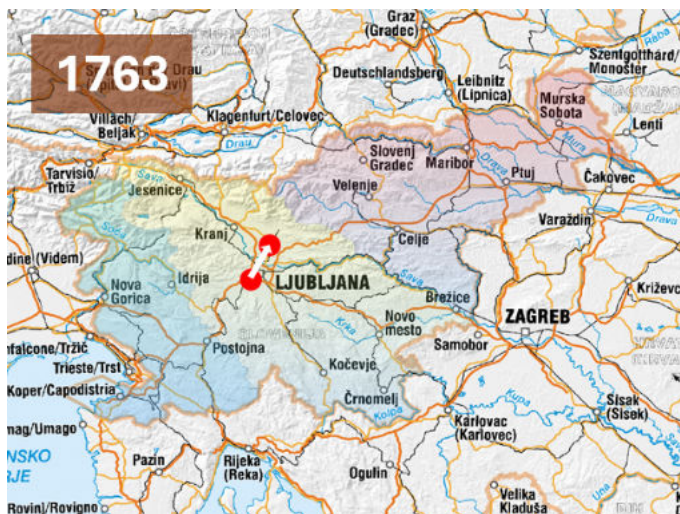
Križman wanted to place the windchest for the manual in the central case. For this reason, he had to enlarge it by raising the lower case. This case had previously housed the Positive organ, with the framework below and presumably the console at the front. The case with Positive was characteristic of Janeček's organs: the lower part was wider to accommodate a larger, shared mechanical parts for all three groups of pipes – Manual, Positive, and Pedal. Križman utilized this lower case and extended it upwards. This preserved the Positive organ, which can still be partly seen in the upper part of the central case today. The case was enlarged in width, not depth. All 42 pipes of the Superprincipal were placed in the first row of the windchest, in the facade of this case.

Križman received the commission to build the new cathedral organ. He worked in Vipava, either in the town itself or in the Vipava Valley. The chapter archive also preserves two letters from Križman in which he requested funds. These letters reveal that eight craftsmen assisted with the work, and furthermore, that he needed 14 boards for the largest pedal pipe and 70 pounds of tin for the pipe F of the superprincipal. He also promised to be in Ljubljana by mid-June, but he was unable to do so. The work was delayed. In mid-June, he sent a second letter, again requesting money.

This organ was only played for 18 years. As early as 1780, Johann Georg Eißl was commissioned to draw up plans for a new organ. Since his death prevented him from realizing this plan, the new organ was finished by his successor, Joseph Kučera, in 1781. Now the question arises: Why a new organ? Was it really the damp that was to blame, corroding all the metal parts because the organ case was locked, as Križman had demanded? Eißl's remark about moving the cases away from the wall might refer to this. Janeček's central case stood freely, but Križman raised it to the middle of the window and placed it against the wall. Eißl suggested moving the case again away from the wall because the console would be mounted behind it, allowing the organist a view towards the altar through the case-hole. On the other

hand, the thought arises: Weren't theoretical and aesthetic considerations the primary motivation for Eišl's removal of Križman's organ, just as in Križman's case? Eišl was a respected organ builder who had already been working in Ljubljana for 40 years. If a new organ was indeed needed in 1762, he was overlooked. However, in 1780, Eišl was asked by the Ljubljana diocese to submit a proposal for a new organ. Unfortunately, it is unknown how Križman reacted to the news of the destruction of his largest work in Carniola, which was only 18 years old.

3. The new organ in the Ursuline Church in Ljubljana



The chronicle of the Ursuline convent in Ljubljana states for the year 1763: “In this year, a new organ was built for our church, which was played for the first time at Christmas Mass. The organ builder was a priest named Franc K. Križman, who received 1400 florins in cash, along with provisions, gifts, medicines, and other expenses; provisions for the apprentices and workers, as well as firewood, all of which together amounted to 2000 florins.” Thus, after Ribnica, Križman received the commission for the organ in Ljubljana

Cathedral and subsequently for the Ursuline convent organ. With these three organs, he achieved considerable renown.

Križman's organ suffered greatly during the French invasion. The monastery chronicle is silent about this period, but a report was later recorded on the inside of the book's cover, which reads in modern German: "Among the many hardships that the fateful year 1809 brought us was the destruction of our magnificent and artistic 24-stop organ. Since the army's need for hay was so great that year that the usual storehouses were insufficient, our Ursuline church was designated for this purpose and immediately filled. Not long afterward, the enemy (the French) arrived, seized the building, and filled it with hay. In the process, the mighty organ was wilfully destroyed. Thus, the Ursuline church had no organ between 1809 and 1816, until the neighbourhood mustered courage and helped with a collection. The Hönig brothers generously went to great lengths, fetching an organ builder from Celje, offering him provisions, and providing for him until the organ was repaired."



Figure 8 Križman's organ from the Ursuline Church in Ljubljana was subsequently installed in the parish church at Tunjice, near Kamnik.

The above report clearly states that the organ had 24 stops. The question immediately arises whether the organ had one or two manuals. According to Križman's standards, an organ with 24 stops could only have had one manual, since even his organ in Ljubljana Cathedral had 32 stops on one manual and pedal. In this respect, a look at the account book for the years 1763 and 1764 is helpful. The accounts show that the organ had two manuals, therefore the number of 24 stops is plausible. However, there is no information about what happened to the second manual. It is certainly not the current one. Perhaps it was destroyed by the French, perhaps it was removed in 1839 during the organ's renovation. The organ description indicates that the first manual and pedal had 16 stops, thus the second manual had 8 stops, which is again quite plausible. The presence of the second manual is certainly surprising, since Venetian organs, which Križman is said to have used as a model, generally did not have a second manual.

When Franc Goršič built his organ in the Ursuline church in 1891, the monastery superiors sold Križman's organ for 450 Fl. to "the parish church in Tunjice near Kamnik." where it is still located today.

[As Škulj observes, the accounts indicate that the organ had 24 registers across two manuals, which is surprising, since Venetian organs as a rule do not feature a second manual. Milko Bizjak accounted for this discrepancy by suggesting it was most likely an error, and that there were in fact only 14 registers. A comparison with Križman's Austrian organs, however, suggests that one manual may have been conceived as a mixture or ripieno organ with ten ranks of pipes. More recent research on the organ in Tunjice further reveals that the instrument was profoundly rebuilt around 1839, probably by the Ljubljana organ builder Johann Gottfried Kunath, and that in actual fact only the front of the organ case survives from Križman's original work. jd]

4. The new organ in the Cathedral of Gorica/Gorizia



In 1764, work began on a new choir loft and organ in the Cathedral of St. Hilarius and Tazian in Gorica/Gorizia, Italy. The choir loft was built by Michele Bon, modelled after the one in the Jesuit Church of St. Ignatius. The goldsmith Martino Canciani was commissioned to gild the choir loft and the organ case, while the organ itself was ordered from the local organ builder Frančišek K. Križman, who had learned his craft from Petar Nakić in Venice. When the choir loft was completed in the spring of 1765, the organ builder and several assistants began their complex work. The windchests were installed in September, and the organ was finished and ready for use within the following two months. The Gorica Cathedral organ was made in Ajdovščina, just as the Ljubljana Cathedral organ had been made in Vipava. Unfortunately, nothing is known about this organ, as neither a contract nor any description has survived. It is certain that this organ was a large and sonorous instrument, as the organ builder even added 14 stops “out of his own pocket.” The price of the organ was quite high: 1400 ducats. Furthermore, Križman also received the old organ as part of his payment. In December 1764, Križman received an early partial payment of 500 ducats because he had to travel to

Accipi infra scriptus ab M^{ro} ac R^{mo} R^{mo}. Rudolpho
 P. R. I. Com. ab Edling Dec. Capit^o. quia C^{amerano}
 Eccl^{ie} Metropolitanae d^o. 200. d^o ducatos ducentos
 in antecapsum pro parte pretii constitutis r^o v. o^o.
 In fid^e.
 Die 21. Sept^{is} 1764.
 Franc. Xav. Križmann
 Presbyt^{er}. Eccl^{ie}. n^{ost}re

Figure 9

I, the undersigned, have received from the Most Reverend and Honourable Lord Rudolf, Count of the Holy Roman Empire of Edling, Dean and Canon of the Metropolitan Church, the sum of 200 ducats—two hundred ducats, that is—in advance as part payment for the construction of a new organ.

In witness whereof. 21 September 1764

Franc Ksaver Križmann, secular priest, in his own hand.

Vienna, where he was to stay for a year. In August 1766, the organ was inspected by the organ builder. Everything seems to have functioned properly. However, in 1774, nine years after its installation, the organ was in very poor condition due to the complexity of its components. Križman reached an agreement with the cathedral chapter that he would remove the organ for 1100 ducats. It would be interesting to know where he installed it. Perhaps he used it as material for the organ in Steyr, on which he was working at that time.

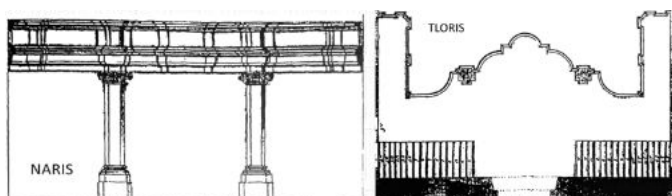


Figure 10 Architectural elevation and floor plan of the gallery constructed specifically for Križman's organ.

5. The new organ in the chapter church of Novo mesto



The organ in Brusnice, which was originally located in the Franciscan church in Novo mesto, bears the following chronogram on its facade: “Magno Deo aC IesV ChrIsto orbls saLVatorI”(1764). This date misled the musicologist Josip Mantuani, who mistakenly attributed the organ to Križman. It would have been quite conceivable that Križman, after

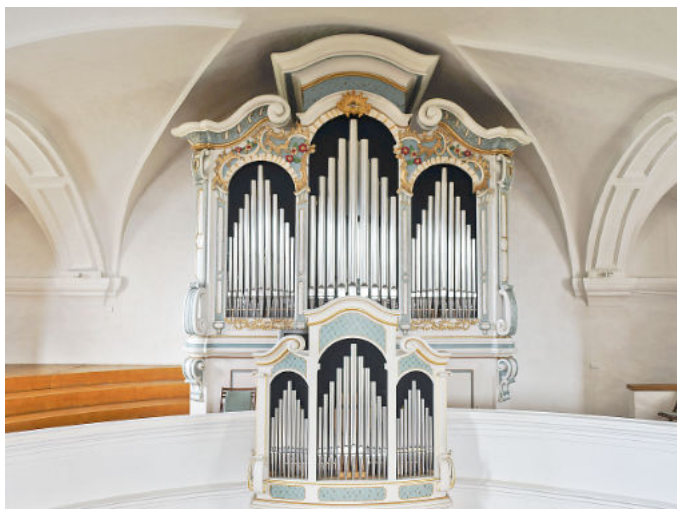


Figure 11 The larger organ case in Novo Mesto was designed by Križman. (jd)

building the organs for the cathedral and the Ursuline convent in Ljubljana, was commissioned the following year to build an organ for a second religious church, namely the Franciscan church in Novo mesto. It was later discovered that the organ in Brusnice, which was restored to its original condition in 1994, is the work of Johann G. Eißl. However, Mantuani adds: "So reports an old tradition." It is quite interesting that the preserved tradition speaks of a Križman organ in Novo mesto, but not at the Franciscans' church, rather in the chapter church, today the Novo mesto cathedral.



Figure 12 Križman's organ case prior to its enlargement and restoration in 2008. (INDOK)

Documentation kept in the chapter archives shows that during the time of Provost Karl Attems (1751–1774), incidentally the first Archbishop of Gorizia, and later his successor (after 1762) and Dean Martin Jabacin, the organ builder Križman constructed a new organ. The historian Ivan Verhovec even suggests that Jabacin had a new organ built in the chapter church using his own funds.

The chapter archive holds several letters from Križman, but only some of them are relevant to organ building. From Križman's otherwise characteristically verbose letters, we

learn unfortunately only that the organ in Novo mesto was built in Vipava and installed in 1766. Later inventories show that the organ had twelve stops and only one manual. The Križman organ likely remained in the chapter church of Novo mesto until 1864, when the church is said to have received a new organ. The organ case, however, has survived to this day.

6. The new organ in the seminary church in Gorica/ Gorizia



Although Križman's letters contain little information about the organ in Novo mesto, they reveal much about his other works, some of which were previously unknown or only partially known, or his letters confirm already known facts. For example, it is mentioned twice that he tuned the organ in Ribnica.

On April 27, 1764, Josef Križman, rector of the seminary in Gorica, wrote to Provost Martin Jabacin of Novo mesto, sending greetings to his paternal cousin, Frančišek. He also informed him that construction of the seminary in Gorica would begin that year. If any funds remained, an organ would soon be built as well. Križman himself wrote in his

letter of April 16, 1768, that he left Gorica at the beginning of the month, having completed the organ in St. Charles' Church. The only church in Gorica dedicated to St. Charles is the seminary chapel. The Križman organ likely remained in use until 1918, when it was destroyed in the First World War. In 1922, the church and the choir loft were renovated, but the organ has not yet been rebuilt. No further information about this organ is available.

Thus ended Križman's eight-year period of successful work in Slovenia. Now began his Austrian period: a time of successes and disappointments.

[New documents consulted, however, indicate that these organs were purchased in 1787 by the Dean of Tolmin for his parish church, immediately following the Josephine reforms and the consequent changes in Gorica. Around 1890, they were transferred from Tolmin to the church in Gorenja Trebuša, where at least the case has been preserved.]



Figure 13 Križman's organ case from Gorica/Gorizia Seminary, now in Gorenja Trebuša. Detail of the inscribed drawknobs at right. (jd)

7. The new organ in the abbey church of Engelszell and its transfer to Linz



Križman writes that the magnificent, almost new church “in Austria Superiore ad Cellas Angelorum prope Passavi-um,” meaning the Cistercian monastery of Engelszell near Passau in Upper Austria, had been awaiting him since November 14, 1767. Previously, Austrian organologists believed that Križman built this organ around 1782, but it is now known that he began it in 1768. He was supposed to be there on March 15, but the winter weather prevented him from traveling. This makes Križman's foray into Upper Austria more understandable. He first built a smaller organ for Engelszell, and it was only because of this success that he received the commission for the monumental organ in the abbey church of St. Florian. Otherwise, it would be highly unusual for such a significant commission to be awarded to an “unknown stranger.” especially since he was required to provide recommendations from his previous patrons, which unfortunately have not survived. He finished the organ at the end of 1769 or, more likely, at the beginning of 1770, as he signed the contract for the organ in St. Florian in February of that year. Virtually nothing is known about Križman's organ in Engelszell. Since, in addition to a large gold-white

case, there is also a Rückpositiv (a small organ) on the choir loft, one can imagine that the organ was classically divided into a manual, a positive, and a pedal division.

Francišek K. Križman lived in turbulent times. Although the reign of Maria Theresa (1740–1780) was relatively peaceful, the reign of her son Joseph II was extraordinarily eventful, unfolding in three stages: First, the suppression of the Jesuit order in 1773; second, the dissolution of “useless.” monasteries, and third, the establishment of new dioceses according to two principles: a) The boundaries of the diocese should coincide with the borders of the country; b) The capital of the country should also be the seat of the diocese.

This created a need for new cathedrals. All of this affected Križman at least two or three times, most notably with regard to the organ in Engelszell. In 1786, this Cistercian abbey was dissolved, and as early as 1785, the diocese of Linz was founded in the territory of Upper Austria, separated from the Diocese of Passau. The former Jesuit church of St. Ignatius of Loyola in Linz was designated as its cathedral. This remained the case for almost a hundred years until



Figure 14 The organ case of the organ that Križman himself moved to Linz remained in its original location. (jd)

Bishop Rudigier commissioned the construction of the present neo-Gothic Cathedral of the Immaculate Conception. The Church of St. Ignatius was then given the honorary title of Old Cathedral.

In keeping with the spirit of the times, the focus of the Church wasn't so much on building a new organ, but rather on finding suitable instruments no longer needed due to the dissolution of the monasteries. Križman's assessment of the existing organ at St. Ignatius confirmed its inadequacy. He stated that he had never seen anything worse of its kind. Upon closer inspection, the instruments from the abbey churches of Baumgartenberg and Gleink, which had been considered, proved unsuitable as well. However, it was precisely during this period that the abbot of Engelszell died, leading to the incorporation of that abbey into Wilhering Abbey. The organ Križman himself had built for the abbey church was thus no longer needed and would have become available for the new cathedral in Linz. Previously, Križman had prepared cost estimates of between 3,000 and 5,000



Figure 15 The organ from Engelszell was provided with a new cases in the so-called Venetian style following its installation in the Old Cathedral in Linz. (jd)

florins for a completely new cathedral organ. The cathedral chapter and the city council also inquired with the Linz organ builder; however, he was booked solid with work for years to come and was too old. The decision regarding the Engelszell organ was delayed, allowing time for further consideration. In 1788, the church music directors, Johann G. Roser and Joseph Glöggel, attempted to explain the Engelszell organ's unsuitability to the city council in six points and proposed transferring the St. Florian Abbey organ, built by Križman, which they described as “undoubtedly the most magnificent organ in the country [...] and [...] the most appropriate for the cathedral.” Ultimately, Križman, after having examined the situation in Engelszell with Roser and the organ builder Daniel List, who was working in St. Florian, and because adapting this organ, undertook the transfer of the Engelszell organ to Linz, leaving the original case in place. Including the cost of transporting it by ship, this solution was still cheaper than building a new one. In Linz itself, modifications to the new acoustic space were necessary, and due to the lighting conditions, a two-part case with a cutout for the window was designed. Finally, Križman converted the originally silent, gallery organ case into a playable third-manual. By 1790, this work was virtually complete. All authors mention that the organ case in the cathedral is modeled after Venetian examples and therefore lacks ornamentation or carved panels above the pipes. However, there is a second possibility: that the case is unfinished. Close analysis reveals that it has the same design as the one in St. Florian before Mauracher's enlargement. This is evident from a copper engraving by Jakob Hirtl from 1838. Both cases share the same design: two large towers, each with two side wings, converging in the center.

Unfortunately, the existing records provide no information about the organ's stop disposition. The form of the Križman organ in Engelszell is also not documented in the sources. Thus, only a few, sometimes conflicting accounts from later periods remain. One is an inventory of the cathedral from

1828, which likely originated with a rather uninformed writer and should not be given too much weight. Undoubtedly more interesting is a report by the self-taught organ builder and farmer Matthäus Höfer from Niederwaldkirchen, written on the occasion of a repair in 1844: “The organ consists of 53 stops, three manuals, a pedalboard, and five bellows, of which only one is actually used! The other four bellows serve as a wind reserve (magazine). The lower manual has two rows of stops with 18 knobs, which actuate two large mixtures, one 8-foot and the other 4-foot. The middle manual has 17 stops and a coupling stop, which couples the middle manual with the lower manuals. The upper manual has only four stops and a stop valve. The pedalboard has five stops. This organ contains several stops where multiple stop knobs are activated by a single stop.”

The Breinbauer Organ. The aforementioned alteration in the mid-19th century occurred as part of a comprehensive church renovation. The redesign of the choir loft necessitated the dismantling and reconstruction of the organ. Plans for an organ redesign had already been proposed in 1853, but these were initially sidelined by a statement from the Episcopal Consistory (without the bishop present) on September 17th, which stated that it “could not recognize any absolute necessity or even urgency for the reconstruction of the organ in the local cathedral.” It was only under Bishop Franz Joseph Rudigier, who took office in 1853, and the appointment of Anton Bruckner as cathedral organist in 1855 that the project could be successfully revived.

Initially, the organ builder Josef Breinbauer, based in Ottesheim, was commissioned to place the ‘Vorderpositiv’ (front positive) in the niche in front of the window and to improve it, and otherwise to restore the organ to the state it was in before the gallery was raised. Cathedral organist Bruckner, with the support of the acting choir vicar Gregor Arminger, intervened in this situation and, in a letter dated January 14, 1857, petitioned the Bishop's Office “that, in view of the approaching completion of the restoration of the cathedral

organ (only to its former state) [...] the execution of the already requested enlargement of the cathedral organ by two to three stops of 8 and 16 feet for the purpose of accompanying chorales and fully tuning the organ (as well as the necessary remedying of some defects in the mechanism in both the manual and the pedal) should be approved and



Figure 16 According to some sources, the present console in Linz may incorporate surviving elements attributable to Križman. (jd)

carried out immediately.”

As early as June 1857, Josef Breinbauer submitted a proposal for the restoration of the Križman organ in Linz Cathedral. The proposal is interesting not only because of its content, as it was never implemented, but also because of the description of the existing condition. From this description, one could even reconstruct at least part of the Križman organ from Engelszell. Breinbauer begins by stating: “Since the windchest for the lower manual is not made with sliders as in other organs, no changes can be made to the stops in this manual; it can only be considered a mixture.” This is evidently a Venetian ripieno, or a medieval block organ, as German authors suggest. Therefore, the organ builder must make a new windchest, which will have the following stops (only those stops that he will renew and that were therefore already on the old windchest are listed): Principal 8', Mixtu-

re V, Superoctave 2', Octave 4', Quint 3', Quint 6', Piccolo 4'. If these stops are arranged in a logical order, with minor adjustments, one obtains the full Italian Ripieno: principale (8'), VIII (4'), XII (2 2/3'), XV (2'), XIX (1 1/3'), XXII (1'), XXVI (2/3'), XXXIX (1/2'), XXXIII (1/3'), XXXVI (1/4'). It is interesting that the new windchest would have had the same number of stops. Regarding the second manual, he states: "The middle manual has 20 stop knobs, but only one of these can be played across the entire manual, namely: Principal 8'. The others are half-stops, and some are coupled together." An interesting detail follows: this windchest came from Engelszell. It is unclear where he obtained this information. The most likely explanation seems to be that he found it in some now-lost documentation, or that he deduced its origin from the windchest's unsuitable shape for the space within the case, a point he appears to allude to later. The new windchest will contain the following stops: Principal 8', Mixture IV 3', Superoctave 2', Octave 4', Vox humana 8', Coppel 8', Echo 8', Flute 16', Trumpet 8'. It is particularly noteworthy that he makes no mention of the third manual.

Anton Bruckner, as the organist in charge, exerted significant influence on the work to be carried out. A revised cost estimate from Breinbauer, dated June 30, 1862, and October 5, 1862, again discussed the work to be undertaken, but the disposition of the main organ was altered: the Principal stop was—indeed—removed, while, "at Bruckner's request," Cornet IV from the Križman organ was retained. The Mixture was expanded by two ranks to a total of seven. Bruckner's evident reverence for the old organ sound should not be overlooked. In February 1865, Breinbauer was finally awarded the restoration contract, and on August 16, 1867, the estate management reported that the restoration was now complete, and one can truly say that the work speaks for itself. It can therefore be stated that this reconstruction by Josef Breinbauer from 1857 to 1867 largely shaped the organ's appearance to this day. However, it must not be

forgotten that Bruckner had only a temporary cathedral organ at his disposal for practically his entire time as cathedral organist in Linz until the restoration was completed. This should be made clear, especially contrary to some uncritical opinions expressed in the euphoric accounts of the Linz 'Bruckner organ'. Following the prevailing taste, but with a respect for the historical fabric that was quite unusual for his time, Bruckner altered the Križman organ less to conform to new sonic ideals, but rather to make Križman's system, with its fixed combinations and sometimes doubled ranks, more practical for the inexperienced player.

In short: Breinbauer placed the Rückpositiv (back positive) of the Križman organ back into the niche in front of the chancel window, renewed all the windchests, installed new stops, and replaced old ones. The current appearance of the console likely dates from this period as well. The manual keyboards, however—whole-tone keys with rosewood tips and half-tone keys with ivory overlays—were probably taken from the Križman organ, as were the leather labels with the stop names in gold lettering, which had long been covered by porcelain plates. The sound of the principals and mixtures seems to largely correspond to the original and, not least, testifies to Križman's mastery. At the beginning of the 20th century, another renovation likely altered the organ, at least in the Echo division, since, contrary to the currently known plans of Breinbauer's disposition, this division lacks any kind of tonal crown.

The Rieger Organ. In 1979, the Rieger company (Schwarzach) was commissioned to restore the Križman-Breinbauer organ. The work was described in a restoration report in 1981, richly illustrated with black and white photographs. The report concludes with a description of each stop, including its dimensions and the name of the organ builder who constructed it. This list shows that 14 stops by Križman are still present in the Linz organ.

The fate of Križman's organ case in Engelszell. Firstly, the former choir organ of Engelszell was placed inside the Križman case on the gallery. In 1892, Johann Lachmayr from Linz built a mechanical organ with slider chests and 15 stops. – In 1996, the Kögler organ building company installed a new two-manual organ with 28 stops and mechanical action inside Križman's organ case, as a stylistic replica in the style of a Križman organ. – At the same time, the Mertel company from Salzburg moved Lachmayr's organ to the parish church in Rauris and placed it in the case they had received from the Ursuline Church in Salzburg.



8. The new organ in the collegiate church of St. Florian

On February 24, 1770, Provost Matthäus Gogl and Franz Xaver Križman signed a contract for the construction of a new organ. Križman committed himself to completing the organ precisely two years later. The organ's specifications were left to the master builder. Written instructions for its use were promised. Since Križman was still an itinerant organ builder, the clause stipulating his constant presence is significant. He received suitable accommodation and meals at the prelate's table for the duration of his work. Should the

prelate be absent, he would take his place at the canons' table. His employees were provided for at the nearby Hohenbrunn Castle and its farmstead. The contract was concluded for 3200 guilders, without any calculation of payment in kind. Križman himself preferred imported wine, so the provost had to make a special arrangement regarding this matter.

After the agreed-upon two years had elapsed, the organ was still not finished. It wasn't until 1774 that Križman presented a printed instruction manual *Usus novi organi maximi* and composed a farewell poem to the provost and the canons entitled *Vota aprobaterica*. The then choirmaster, Franz Aumann (1728-1755-1797), set this short poem to music. Unfortunately, no statement from Aumann regarding the organ has survived. It wasn't until 1783 that Provost Leopold Trulley (1777-1793) recorded a payment in recognition of the "construction of the Great Organ." Those involved in this work included Križman's former employee, Jakob Prenšic, the Carmelite lay brother Martinian, and the organ builder Daniel List.

On January 1, 1785, St. Florian Abbey was placed under state administration as part of the Josephine monastic reorganisation. Work on the abbey church's organ was no longer possible. Even the continued existence of the large organ was called into question. Since the organ in then new established Linz Cathedral did not meet the new requirements, the city council and the cathedral music director, Johann Georg Roser, set the sights on the large organ in St. Florian. The abbey "undoubtedly possesses the most magnificent organ in the land, and this, because of its construction and qualities, is also the most suitable for the cathedral. The head of the abbey, the Prelate Administrator, the most distinguished admirer of His Excellency the Bishop and the Most Reverend Episcopal Consistory, will certainly consider himself honoured to see his creation immortalized in Linz Cathedral." Furthermore, the abbey possessed other organs and had thus managed for many centuries without the large one.

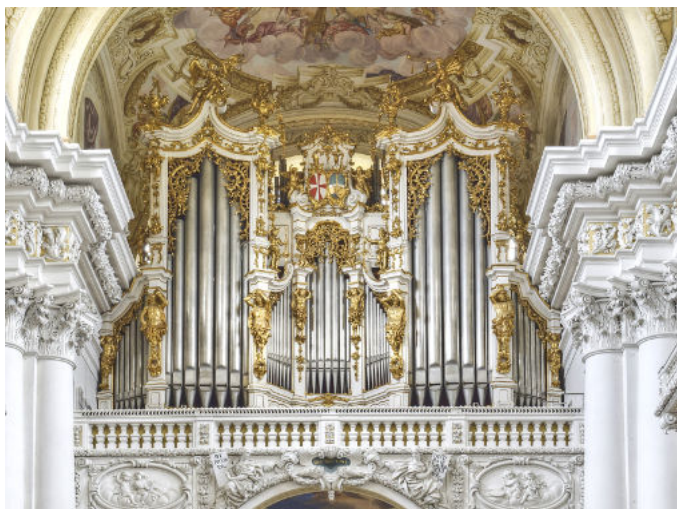


Figure 17 The slightly modified façade of Křižman’s organ in St. Florian. (jd)

It also had far too few musicians as they had to be dismissed as part of the mandated austerity measures. The abbey, if it wished to continue, saved itself expensive repair costs in the future, and it “would be a great shame if the organ in St. Florian Abbey were to become permanently unusable without repair.” Since the adaptation costs for Linz were too high, as mentioned above, the Křižman organ was abandoned, and the organ from the recently dissolved Cistercian abbey of Engelszell was transferred to Linz Cathedral. Despite all its technical imperfections and regardless of the transparent praise from the people of Linz, the Great Organ met with unanimous approval.

When the historian and later provost of St. Florian Abbey, Jodok Stülz (1859–1872), organized the abbey's archives and subsequently published his history of St. Florian Abbey in 1835, he apparently did not know the original contract with Křižman. This also explains his vague statement when he placed the large organ “around the year 1771.” He did not hold the abbey's dean in the 1770s in high regard, and he blamed the dean for Provost Gogl dismissing the master

organ builder and “throwing all documents relating to the construction into the fire.” Dean Joseph Schiffermayr, however, seems to have been a very meritorious figure, as he served as dean for a full 25 years. Despite the continued work by ‘clumsy hands’, even Stülz had to admit that, according to experts, the organ is among the finest instruments.

Provost Michael Arneth (1823–1854), who was a great patron of music at the abbey, commissioned Johann Georg Fischer, an organ builder from Augsburg who had most recently worked in Klosterneuburg, to carry out modifications to the large organ in 1836. Arneth had entered St. Florian Abbey in 1794 and had witnessed all the problems with the new instrument over the previous 40 years. Initially, he was satisfied with Fischer's work so much that he even recommended him to the Upper Austrian Estates for the organ in the Landhaus Church in Linz. However, it soon became apparent that Fischer was not up to the task of working on the St. Florian organ. His report on the work was inaccurate, so the provost refused to have it printed. Finally, in 1839, Matthäus Höfer from Niederwaldkirchen, a self-taught organ builder, succeeded in making the Kri-

**Ufus novi Organi Maximi,
in Colleg. Ecclesia S. FLORIANI Austriae,**

Practica variorum speciminum exhibitione, secundum praecipuas Ordinum, tam singulorum differentias, quam plurium conjunctiones, Publico Experimento, demonstrandus,
Mensis Jan. Ann. MDCCLXXIV.

Abaco, seu, Claviario, ut vocant, Infimò.
Specimen prodromon Universale unicum.

Praemissà Abaco modò brevicula cum tubis, tympanisque ingressum salustantibus, concertatione, producitur Abaco infimò gravior, tardoque incensu, Ductu typato (Bajo) Fuga, cantui apta, subficiente semper, ubi locus opportunus, etiam Abaco podoplectro. Avertet Auditor animum primum ad peregrinam soni magnificentiam, novumque, cum tinnitu quodam veluti argenteo, sine molestia, fortitudinem, cui neque à gravitate, neque ab acumine, ullis naturae, artisve viribus, quidquam addi potest: tum verò ad canorum quiddam, argutumque, ac penè garrulum vocum humanarum, praesertim puerilium: postremum ad consuetum quandam in universum imitationem praecipuorum Musices instrumentorum plerorumque, ut puta, Violonimò Contra-Violonimò, Fagoti, e Contra-Fagoti, Serpenti, Tromboni, Oboè, Corneti, Clarineti &c. Quam quidem imitationem sum denique certis, distinctisque percipies, quam imagines soni cuiusque instrumento proprii, auditu

IX.
11. Adag. per 1. Traversi. con Violoncello. &c.
X.
11. cum 1. Alleg. moderato per 1. Oboè con Fagoto.
11. cum 15. variat. unica.
XI.
2. Adag. patetico per 2. soprani concertanti. Attende ad undulation. vocis humanæ.
XII.
6. 14. Alleg. bizaro per Traversi. ottavini.
XIII.
4. 11. Andante per 1. Oboè dolce con Fag.
XIV.
1. 12. Alleg. pro hoc Org. cum imitat. tib. oblig. fortioris.
XV.
12. Andante per 2. Flauti comuni.
XVI.
1. cum 14. Alleg. moderato.
— cum 7. 1ma.
12. cum 14. 2da.
— cum 7. 3ta.

Figure 18 Title page of Križman's registration instructions for the organ at St. Florian. (Edo Škulj Collection)

žman organ playable again. When Provost Arnež celebrated his golden jubilee as a priest on September 10, 1847, he only wanted organ accompaniment and the *Te Deum* at the end of his Mass.

The first Mauracher organ. The Križman's organ in St. Florian sounded magnificent, impressive to the listener, but its mechanics were still not fully developed. Therefore, under Provost Ferdinand Moser (1872–1901), a rebuild was decided upon. The work was commissioned to the Salzburg organ builder Matthias Mauracher (1818–1884). The inauguration took the form of an organ concert on the afternoon of October 18, 1875. The first piece was played by the abbey organist Joseph Seiberl, but the principal organist for the celebration was Anton Bruckner. The Mauracher company had meanwhile moved its workshop and residence to Hohenbrunn Castle. Instead of a rental fee, Mauracher was to provide technical maintenance for the four abbey organs. Major repairs, however, were billed separately.

The Second Mauracher Organ. In anticipation of Anton Bruckner's centenary in 1924, a call was issued for the restoration of the large organ. This “magnificent work by Križman is, in view of the current state of organ building technology, backward and outdated.” While the reconstruction 50 years prior had brought significant improvements to the playing, the mechanics remained cumbersome. Organ builder Matthäus Mauracher opposed this appeal by Bruckner biographer Max Auer, because, firstly, his company's name was not mentioned in connection with the last reconstruction, and secondly, because the work done at that time was described as technically inadequate. Almost six years passed before the work could begin. At its meeting on April 2, 1930, the specially formed committee commissioned the firms Gebrüder Mauracher (Linz) and Dreher & Flamm (Salzburg) to carry out the work. The blessing of the restored organ was celebrated on May 5, 1932.

The Zika Organ. With the confiscation of the monastery by the National Socialists and the expulsion of the canons in April 1941, a new situation arose. As late as 1941, the organ was considered good enough for the much-anticipated improvisation competitions, but only one took place. On September 1, 1942, the *Reich Broadcasting Corporation* (state radio company) took over the “Brucknerstift St. Florian.” This placed new and greater demands on the organ. Soon, talk of a reconstruction began. On February 11, 1943, the Reich Broadcasting Corporation in Berlin inquired with the Ottensheim organ building firm of Wilhelm Zika whether they would be willing to accept the commission. On July 30, 1943, the Reich Intendant, Dr. Heinrich Glasmaier, commissioned the “complete restoration of the Križman organ, designated as the Bruckner organ.” The Križman organ was to be reconstructed to its original sound. Extensions and additions were intended to enable the flawless and stylistically appropriate performance of “organ music from the oldest to the most modern.” At the end of the war, the organ was far from finished. On June 24, 1945, the canons, under Provost Leopold Hager (1944–1968–1972), were able to return to the monastery. The Križman organ was already on the agenda at the chapter meeting of July 11, and on August 1, 1945, the monastery and the Zika organ building company signed a contract for the completion of the organ's reconstruction. No completion date was initially specified. A fire on August 28, 1947, delayed the work for several more years. Finally, the organ was inaugurated on June 29, 1951, and consecrated on July 1.

The Kögler Organ. Forty years later, deliberations began regarding the restoration of the Križman organ in connection with the planned restoration of the collegiate church. The committee appointed to coordinate all the work was able to award the contract to the Helmut Kögler organ building company, based in St. Florian, on January 20, 1992. The Križman organ was played again for the first time

during the Easter Vigil (April 6) 1996, and the solemn



blessing took place on April 14, 1996.

9. The new organ in the city parish church of Steyr

While still constructing the organ in St. Florian, Frančišek K. Križman received a request in 1772 from the abbot of the Benedictine monastery in Garsten to prepare a design for a new organ in the parish church of Steyr. The abbey and the city council would contribute the necessary funds, which could not be raised through donations. On the one hand, the parish had the right to support from the monastery, as it was incorporated into it, meaning the monastery was responsible for the parish's material and spiritual needs. On the other hand, it also had the right to support from the city council, as it was the city's parish. The organ appears to have been designed rather modestly; it was to have 20 stops on the manual and pedal. The stoplist is unknown because the design was rejected by the patrons and returned to the organ builder. After completing his work in St. Florian in 1774, Križman prepared a second design, which was accepted by both the monastery and the city council. All three signed the contract on May 15, 1774, in the rectory of the Steyr parish



Figure 19 The organ case was transferred from Steyr to Reichenthal, where it was restored. (jd)

church. Unfortunately, this contract was also not executed. Therefore, a third contract was drawn up three years later, signed on May 12, 1777. The organ, with two manuals and a console facing the altar, was to be completed by June 3, 1778. The design called for 26 stops: 18 on the first manual, two on the second, and six in the pedal. Although the original contract has not survived, a plan from a later period

exists. This plan was certainly drawn up by an organist or organ builder, as he included the corresponding German names for the Italian stops in parentheses. Whoever created this specification did not copy it from a document, but directly from the console. He transcribed Križman's Italian names for the stops and added his own German interpretations, or rather, the corresponding German names. That he transcribed the stop names is also evident from the illogical order. The stop knobs of the second manual, or main organ, were evidently arranged in two vertical rows. If one were to position them accordingly, but in the same order, it would be noticeable that the left and right stops complement each other. As with almost all of his works, Križman exceeded the



Figure 20 Today, the church in Steyr houses a modernist organ with three temporal layers of pipes. Križman's layer comprises 17 original registers. (jd)

deadline for this organ as well, by a full nine months. The organ should have been finished on June 30, 1778, but he did not put it into use until March 1779, even though he had completed it in February 1779.

The Mauracher Organ. The organ served for at least a hundred years. Towards the end of the 19th century, it was decided that the organ should be overhauled, but the old, still usable pipes were to be retained. This would preserve at least parts of the Križman organ. At the same time, the

design for a neo-Gothic case was adopted, since Križman's case was Baroque and the church was Gothic. The Baroque case went to Reichenthal. After lengthy discussions between the various parties, the work was finally awarded in 1893 to the firm of Matthäus Mauracher and Sons, represented by Joseph Mauracher from St. Florian.

The Pirchner Organ. Johann Pirchner from Steinach in Tyrol built a three-manual mechanical organ with slider chests (the stop action is electric) and a Rückpositiv (a smaller organ division) on the chancel rail in 1962. Thus, the parish church in Steyr has a modernist organ with slider chests and a three-tiered rank of pipes: Križman (1774), Mauracher (1895), and Pirchner (1962) .

The fate of Križman's organ case. The new organ in Reichenthal parish church was installed by the Pirchner organ building company from Steinach within the existing historic organ case, which was originally created between 1774 and 1778 for Steyr Minster by students of the renowned Baroque artist Meinrad Guggenbichler and housed the famous Križman organ. During the neo-Gothic renovation of Steyr Minster, the magnificent case was moved to Reichenthal in 1893. The valuable Križman pipes remained in Steyr for the new organ's construction, on the recommendation of Anton Bruckner, and are still preserved there today. The new instrument in Reichenthal parish church, built by Pirchner in 2008 (2/26), is based on Križman's original design. The console is once again in its original position beneath the Brustwerk (chest organ). A large wedge bellows system completes the harmonious design.

10. The new organ in the town parish church of Enns

Josip Manuani already drew attention to the organ in the parish church of Enns at the end of his treatise on Križman. He based this on Pillstein's description of the Enns district. The author claims that the parish church in Enns possessed a Križman organ. This was the church of the Minorite mo-



nastery, which became the parish church in 1783 when the monastery was dissolved. A description in Bruckner literature not only draws attention to the history of the Enns organ but also reveals a cost estimate by Francišek K. Križman dated September 5, 1779, which was discovered in the parish church of Enns. Today, it is housed, along with the historical holdings of the Enns parish archive, in the Linz Diocesan Archive. The cost for the new organ was estimated at 2000 guilders, and the instrument was inaugurated on September 11, 1780. Remarkably, the cost estimate is less detailed than, for example, the one Križman prepared for the Steyr organ. It merely mentions the delivery and payment terms and the replacement cost of the old organ. In fact, it

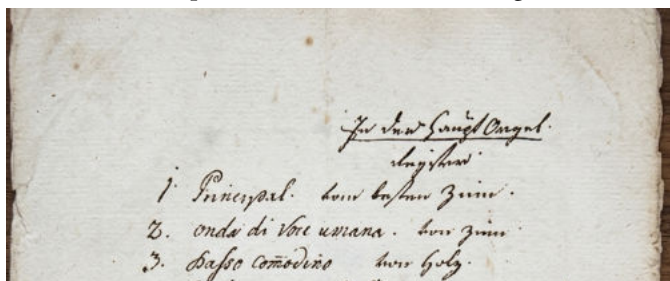


Figure 21 Part of stop disposition for Enns.
(E. Škulj Collection)

only proposes a specification for a two-manual organ with



16 stops. – One hundred years later, in 1881, Matthäus Mauracher built a new organ (2/19), and in 1924, Gebrüder Mauracher built yet another new organ (2/34).

11. The new organ in the abbey church of Admont

In 1782, Frančišek K. Križman built his second-largest organ, with 43 stops on three manuals, in the Collegiate Church of St. Blasius in Admont. This organ, along with the church and the abbey, was destroyed in a devastating fire on April 27, 1865. At that time, all the documentation relating to the organ was also destroyed. However, the organ's specifications, written around 1830 based on its existing state, have been preserved. The introduction clearly states that Križman placed the organ on the large choir loft and completed it in 1782. The list of stops is written in two columns: the first contains the Italian names of the stops, probably as they appeared on the manuals, and the second column contains the “German translations.” with their foot measurements. It is quite possible that the list was compiled as an aid for organists who were unfamiliar with Italian stops.

In 1858, Ivan Kukuljević Sakcinski mentioned Franjo K. Križman, “organ builder, born in Gorica. He built the large organ in Admont, Styria, which has almost 3,000 pipes and 44 stops.” The author learned all this from a personal letter by Koloman Mulec. The inscription on the organ read: “COLUMBANI DGAA CURA F. XAV. CHRISMANNI PG OPERA.” Deconstructing the abbreviations yields the phrase: “COLUMBANI Dei Gratia Abbatis Admontensis CURA, Francisci XAVerii CHRISMANNI Presbyteri Gori-tiensis OPERA,” also: “Through the care of Columban, by the grace of God the Abbot of Admont, and through the work of Frančišek K. Križman, priest of Gorica.”

In 1883, Max Archer published a description of the Križman organ from Admont in the organ and piano building journal, entitled “The Great Organ of Admont Abbey, Built in 1782, Destroyed in Fire in 1865.” In the introduction, the editor wrote: “The beautiful organ, which in its time was the pride of the Upper Styrian Abbey of Admont and which deserves to be preserved for posterity, at least in written form, was built by Abbé Franc Ksaver Križman in the aforementioned year. The funds for its construction were provided by the art-loving Abbot Columban von Wieland, who was the head of Admont Abbey from 1779 to 1787. We owe these notes on this organ to our esteemed colleague, Dr. Max Archer, from whom we also hope to receive biographical notes about the organ's builder. In No. 32 of the second year of this newspaper, dated November 21, 1880, we already reported on another work by this master, the large organ in the abbey church of St. Florian near Linz. There, the same Križman is mentioned. Archer reports that he signed the original contract with the St. Florian Abbey as Franc Ksaver Križman and was supposedly a secular priest from Carniola. Furthermore, that several original Križman works still exist in Styria. This still relatively unknown master is undoubtedly an interesting personality. His organ specifications are so unique and demonstrate a training path that deviated from the usual practice at the time; indeed, they offer a kind of

preview of the progress that organ building has partly made and partly still must make, that it is our duty to secure his place in organ history. Those readers who possess No. 33 Year II, it would be good to compare the St. Florian organ's disposition with that of Admont when reading it."

The article's author seems to have had the contract in hand and simplified and adapted it somewhat for the newspaper. Compared to the previous list, he is less precise with the Italian terms, but all the more precise with the German descriptions and interpretations. He almost always mentions the number of pipes, the extent and form of the register (open, stopped), and the material from which the pipes are made (tin, metal, wood). Some details are naturally questionable, especially regarding the types of Italian ripienos, which he generally misinterprets, and even notes at least twice that the information is incorrect.

The Mauracher Organ. P. Jakob Wichner, the abbey archivist, published a history of the abbey in 1880, after the fire, in which he writes that Abbot Columban von Wieland (1779–1787) who commissioned a magnificent organ, built by Francišek K. Križman, which had 44 stops and around 3000 pipes, the largest of which measured 16 feet. Unfortunately, no source is cited. Both sources apparently count the manuals, of which there were 44, as they also included the three mentioned mechanical stops and the manual couple. There were actually 43 'singing' stops. Just seven years after the fire, in 1872, a new organ was inaugurated, built by the Salzburg master Matthäus Mauracher. The same master rebuilt the organ in 1910 (5/56).

The Rieger organ. The current organ was built in 1974 by the Rieger company according to the specifications of Hans Haselböck (3/56). Naturally, the organ has a mechanical stop and key action. Due to its integration into the neo-Gothic church building, it was installed in a Mauracher case.



12. Transfer of the Admont organ to Gröbming

The parish archives in Gröbming [Grebini] reveal that in 1782 the parish purchased the old Admont Abbey organ. The transfer was carried out – according to ancient custom – by the organ builder who was constructing the new organ: Frančišek K. Križman, with his assistant Peter Hötzel. It is interesting to note that the organ case remained at the abbey, necessitating the construction of a new one in Gröbming. No further details are available. The surviving stoplist indicates that Križman not only transferred the organ but also replaced or at least renamed several stops. Some stops bear names that are uncommon in this region but are characteristic of Križman, such as Flauto principale 8', Piffaro 8', which is certainly Voce umana, Flauto piccolo, and perhaps also a two-rank pedal bourdon 16' + 8'. In 1964, the Walcker-Mayer company built a new organ (2/25).

13. Repair of the Egedacher organ in Garsten

Josip Mantuani attributed the organ in Garsten to Frančišek K. Križman, basing his claim on Benedikt Pillwein, whom he cites several times due to his perceived reliability.



Figure 22 Križman's organ case in Gröbming, to which he transferred the earlier organ from Admont. (jd)

When describing St. Michael's Church in Steyr, Pillwein writes: "This church has seven altars, a side chapel, and an organ by Križman." However, the choirmaster, Friedrich Closs, informed him that it was completely unknown that a Križman organ had ever stood in St. Michael's Church, which was located in the (then) suburbs. Mantuani was very surprised by this, as almost 60 years after Pillwein's account,

in 1886, Josef Rabl's statement was repeated in a guidebook: "The Križman's organ was once located in the collegiate church in Garsten and was brought here after the dissolution of that monastery." Mantuani concludes that this occurred soon after 1787, when the monastery was dissolved. – Mantuani's findings are only partially correct. The organ for the Benedictine abbey in Garsten (2/18) was built in 1707 by the renowned organ builder Johann Ignaz Egedacher, who also built the organ for the Cistercian abbey of Zwettl (3/35) and the giant organ for Passau Cathedral (3/38). In 1780, Frančišek K. Križman repaired and enlarged this organ, and in 1788, Peter Hötzel moved it to Steyr-St. Michael. It was rebuilt by Lachmayr in 1889 and completely rebuilt by the Mauracher brothers in 1921. In 1969, Kri-



žman's Rückpositiv was dismantled and stored. Pirchner installed a new organ within the two Egedacher cases and a new Rückpositiv.

14. The new organ case in the parish church of Baden

Križman was likely active in Vienna between 1782 and 1785. In 1785, he received the commission to build a new organ for the church in Schottenfeld. It was completed in

1788. No other Viennese organ by Križman is known. During his time in Vienna, he was fiercely attacked by Viennese organ builders, who even published a pamphlet against him, which unfortunately has not survived. In the *Wiener Zeitung* of September 17, 1788, he himself indicated to his friends that he would soon defend himself against the attacks of the Viennese organ builders. Apart from this brief notice, no further document concerning the dispute has been found.

On August 18, 1781, the Baden city council resolved to have a new organ built in the parish church. On October 9, 1782, Križman was commissioned to build the organ. In 1783, the council complained that the citizens refused to pay for the new organ. However, on November 9, 1783, they further complained that Križman was now demanding 150 ducats more than had been contractually agreed upon. Križman refused to begin work unless the council committed to paying more. The council also demanded 400 guilders from Križman for the demolished old organ, along with reimbursement of all expenses. Križman remained silent, but the council demanded an explanation. By this time,

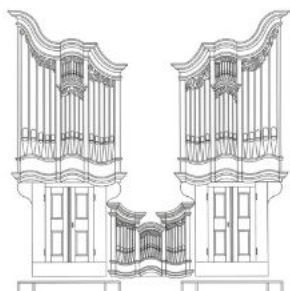


Figure 23 The present case, into which the used organ built by Johann Hencke in 1744 was subsequently installed, and on which this inscription is also found, surprisingly exhibits a considerable number of similarities with Križman's drawing of the case, which has been preserved in the parish archive. (jd)

Križman had already completed the organ case, and the citizens of Baden wanted it appraised by master carpenters to determine its value. Križman simply replied that he was demanding more than had been agreed upon. The city council then filed a complaint against him with the Lower Austrian provincial court. This document appears to have been destroyed in the fire that destroyed the Palace of Justice. Only the 'reminder' in the *Wiener Zeitung* of April 20, 1785, mentions this. Following this, seemingly on court orders, Križman was asked by the city council how much he actually wanted for the organ case. On June 25, 1785, the city council finally agreed to take over the organ case for the sum of 300 guilders.

The council minutes for 1787 still contain entries mentioning a newly purchased organ. This organ was the instrument built in 1744 by Johann Hencke for the Dorothea Church. In 1787, after the dissolution of the monastery, the brothers Johann and Josef Wiest moved the organ to the parish church in Baden. The inscription on the case reads: Johann Hencke fecit Viennae 1744. The original Križman case was therefore not preserved. The organ was overhauled by the Wiest brothers in 1795 and rebuilt by the Swoboda company in 1912 (2/28); only the magnificent Hencke





Figure 24 Reconstructed and restored organ in Gafrenz, attributed to Križman. (jd)

facade was retained. A new organ was built by Gerhard Hradetzky (2/27).

15. The new organ in the parish church of Gafrenz

When Benedict Pillwein describes the parish of Gafrenz [Jablanica] in his history, he mentions that the parish church of St. Andrew possesses a Križman organ. The existence of a small instrument is first documented in a repair from 1724. In 1727, the master carpenter from Waidhofen repaired the organ. The unnamed parish priest replied briefly to Mantuani's letter: "Purchased in 1732 for 12 florins for the parish church (previously located in the branch church of St. Sebald – Holy Stone, 782 m). Completely rebuilt and restored to working order by organ builder Häräll (St. Peter in Au, Lower Austria) for 30 florins. (According to Pritz's local history, it was a Chrismann organ). This organ is still in use today. A new bellows was installed in 1925. The organ case was renovated in 1737 by the Waidhofen painter Manboldt. In 1763, the organ was completely disassembled and gene-

rally repaired. In 1783, the Ljubljana organ builder Frančišek K. Križman built a mechanical organ for the parish church with one manual, slider chest, and pedalboard, with a console on the side. To cover the costs, 277 florins were borrowed from the assets of the pilgrimage church of St. Sebald. The organ case was stepped, and the facade featured three pipe fields with gilded panels adorned with Neoclassical motifs. The organ was repaired as early as 1798 by organ builder Peter Hötzel. In 1812, the organ was reworked to include a console in front of it. The organ case was redesigned in 1889. Further repairs took place in 1852 and 1919. A new bellows system was installed in 1925. The organ was repaired once more in 1938, this time by the Linz organ builders Franz Erlinger and Josef Altrichter. In 1954, Karl Steiniger from Obertrattnach enlarged the organ with a new manual and the addition of the Eoline 8' and Gamba 8' stops. He also converted a short octave into a chromatic one. The builder of the Gafenz organ remains uncertain. However, it is most likely Frančišek Križman. Numerous technical and design details of the organ, as well as existing literature, provide evidence for this. The date of construction is unknown. Since Gafenz was a parish belonging to the Garsten Abbey and Križman rebuilt the Garsten organ in 1780, it is assumed that he may have built the instrument between 1780 and 1790. Peter Hötzel was paid in 1798 for repairing and tuning the instrument. According to the parish chronicle, a reconstruction was carried out in 1812, during which a console facing forward was installed instead of the side-mounted one. Presumably, a second manual was also added at that time. Further work was carried out in 1852. It is also possible that the expansion was only undertaken at this time. In his expert opinion, Otto Biba, however, suggests the year 1812 based on stylistic reasons and even considers it possible that the second manual and the console could be attributed to Hötzel. This can no longer be verified, as the instrument has since been restored to its original condition and, as such, represents the only (!) Kri-



Figure 25 Reconstructed console in the 'Styrian tradition'. (jd)

žman organ in Austria that has been preserved largely in its original state. The case was without a cover or back panel until its restoration; a simple three-part form with Neoclassical elements. With the exception of the reconstructed Vox humana and a few non-original pipes, the pipework is original. The construction of the (very lead-rich) pipes is particularly interesting: very short, compressed upper and lower

lips, with short cracks along the sides. In Križman's metal pipes, the cracks typically extend far beyond the curves. This design with short cracks is characteristic of the “newer.” style, which was actually only developed after Križman, for example by Hötzel. The 8' Flute and the 3' Quint are conical and have very wide scales, and their construction undoubtedly served as models for the flute stops of Hötzel organs. The pedal division appears to be an addition, standing separately behind the organ (built by Hötzel?). The console on the Gospel side was reconstructed, where the openings for the stop knobs were still present in the case. The action is a suspended tracker, and the rollerboard is mounted horizontally beneath the windchest. A very original, perhaps even original, organ bench.”

This Križman organ, of unique value, was restored to its original condition during the last restoration, carried out by the Allgäuer Orgelbau company, and consecrated on October 11, 1993. The remaining Križman pipes are the 16' Subbass in the pedal, as well as the 8' Kopel, 4' Octave, 3'



Quint, 2' Octave, and 2/3' Mixture. During the successful restoration, the organ case was repainted in a cool gray, stone-like color with white and red drops.

16. New organ for the collegiate church in St. Lambrecht

In a letter dated August 27, 1857, Slovenian organbuilder Peter Rumpel sent to Vinzenz Tschernigg, Pro-Dean and Headmaster of the Gymnasium, regarding a new organ for the church of the Benedictine Abbey in St. Paul in Carinthia, the organ builder rhetorically asks, among other things, why monasteries and abbey churches have the best furnishings, including organs: because the furnishings were made on site. He therefore poses the question: "Would the Reverend Abbey authorities not be inclined to have this organ built there under their own direction? As in Admont Abbey, where I have personally seen, and Lambrecht Abbey in Austria, these are beautiful and lasting works, these organs built by an Italian cleric named Grissmani." It is known that the organ in Admont was built by Grissmani/Križman, but this was previously unknown for St. Lambrecht. However, it is quite possible, since all three abbeys belong to the Benedictine Order. And it is an old custom for monasteries of the same order to rotate the organ builder. The monastery archives also contain the following information in their inventory for the year 1802:

1 organ with 14 stops and 5 bellows.

1 organ with 13 stops and 5 bellows.

1 positive with 4 registers.

The 4-register positive organ is preserved in the branch church of Hoferdorf-Mariahof. The 13-register organ was built in 1647 by Paul Rottenburger and has not survived. The 14-stop organ could have been built by Francišek K. Križman before 1786. Eberstaller states that the collegiate church in St. Lambrecht possesses a three-manual organ with 42 stops, built by Hopferwieser in 1903. In 2003, the church received a new organ by Westenfelder (3/40).



17. Transfer of the Egedacher organ from Steyr to Linz

A Carmelite monastery has existed in Linz for over 300 years. Modeled after the Carmelite church in Paris, a church was built and furnished in two phases between 1674 and 1726. In 1713, before the completion of the second phase of construction, an apparently small organ was installed, which, over the following years, proved inadequate. The

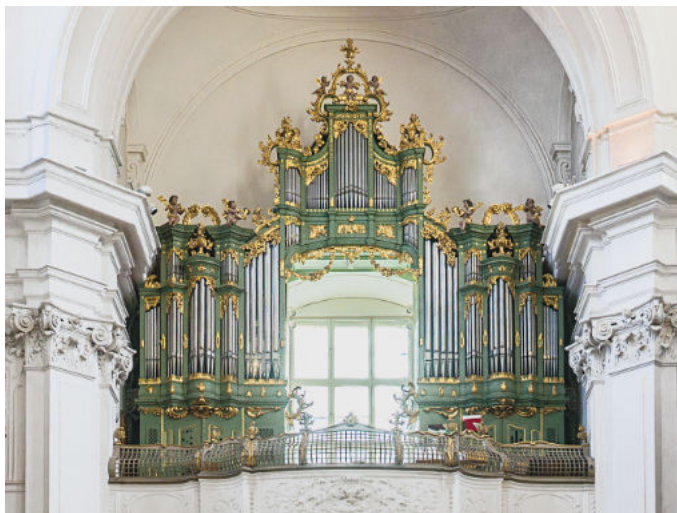


Figure 26 Carmelite Church in Linz with central part of organ case made by Križman. (jd)

Carmelites sought a replacement. In connection with the dissolution of monasteries under Joseph II, organs from dissolved monasteries were often sold to parishes. The Carmelites succeeded in acquiring the organ from the Dominican church in Steyr. This instrument had been newly built for the Dominican church in Steyr in 1741 by Johann Christoph Egedacher. In 1784 it was initially supposed to be brought to the parish church of Urfahr, but the Carmelites succeeded in obtaining the instrument with its 24 registers and having it installed by Križman.

After 1800, however, the organ reformer Abbé J.G. Vogler obtained permission to rebuild the organ according to his simplification system. Following this intervention, the instrument had only 468 pipes. According to Vogler's now largely outdated view, the removed pipes contained "partly duplicates, partly hissing, tiny shrieks." The reformed organ was not destined for a long lifespan. As early as 1821, it was restored to its original state by the Linz organ builder Christian Wilhelm. A further rebuild by the organ builder Lachmayr also proved problematic; therefore, in 1937, the Mauracher company was commissioned to construct a new organ in the style of the time. The result was an instrument based on pneumatic cone chests with 27 stops. This instrument, too, was completely worn out after only 30 years and ceased to function. In 1969, the Walcker-Mayer company in Guntramsdorf near Vienna installed a new organ in the historic case, a 28-register slider chest organ with mechanical action and stop action.

The richly articulated, multi-part Baroque case of the former Egedacher organ from 1741, which underwent numerous alterations over the centuries, was restored and reinstalled on either side of the west window. The upper section above the window was added in the second half of the 19th century. The old case parts are richly decorated with putti and garlands.



18. The new organ in the parish church of St. Laurentius in Vienna

Due to Vienna's significant expansion in the 18th century, it became necessary to establish a new parish church on the Schottenfeld, which belonged to the Schotten Abbey. Abbot Benno I commissioned Andreas Zach to draw up plans for the church and the rectory. Construction began in 1784. The new church was consecrated on September 29, 1786, and the first Mass was celebrated on November 1 of that year. Abbot Benno's request for the organ from the Augustinian convent was denied by the Emperor. On the recommendation of the abbot of Garsten Abbey, Francišek K. Križman was commissioned to build a new organ. The organ was supposed to be completed by June 1786, but it was likely not finished until around May 24, 1788. – Pastor Ludwig Kraus reports on the organ: “The greatest treasure of this church, however, remains the organ with twenty-five stops, built by the famous Abbot Johann Friedrich Christmann (Griesmann), composer and mechanic, at the expense of Schotten Abbey (1790). Twenty-one of these stops have pipes made entirely of tin, and among them, those of the flutes, cornets, viola da gamba, and the vox humana with



Figure 27 Križman's organ case in the Church of St Lawrence in Vienna.(jd)

echo stand out most distinguishedly. The great organist Albrechtsberger first played it one afternoon in the presence of the immortal Mozart before a large, discerning audience, as evidenced by the musical pieces published at that time, which still exist today. Their unanimous verdict was: "This organ holds first place among all the organs in Vienna, partly because of its exceptionally easy playing and particu-

larly lovely tones, and partly because of its unique structure, which differs completely from the usual ones, sinc, for example, a seven-year-old boy can drive the wind into the organ by means of a single, easily movable lever.” The announcements add: “The aforementioned program lists as ‘keyboard pieces’ that will be played on the Schottenfeld parish organ (free of charge, as is self-evident) for persons of rank or other standing: With accompaniment of the stops, etc. the following was performed: A compilation Allegro from the Laudon Symphony; Andante by an anonymous composer; Finale. This will be extemporized with the full organ on *ut re mi fa sol la*. It features a confused imitation of various instruments, and almost like a song; Sonatas by Bach, Albrechtsberger, and Haydn; Fugue à 3 by Bach; Variations by Haydn. To conclude, a symphony by Gassman.” In the memorial book, Ludwig Kraus continues: “It must now be mentioned here that until 1812 the organ, the then still small choir [...] without gilding, merely with simple silver. Oil paint was applied [...].”

The name Johann Friedrich Christmann is a case of mistaken identity with the writer and composer from Ludwigsburg. Pastor Kraus evidently wrote his booklet from memory. Kraus cites 1790 as the year of inspection, a fact already doubted by Mantuani. However, Križman received the remaining sum of 600 florins on May 24, 1788. Furthermore, the organ is mentioned in Ignaz de Luca's *Oesterreichische Staatenkunde im Grundrisse* (Austrian State Geography in Outline), published in Vienna in 1789. Consequently, it must have been completed and inspected in 1788.

The organ test itself was therefore conducted by Albrechtsberger in Mozart's presence. Due to the drastic changes, the organ's condition before restoration cannot be used to infer Mozart's ideal sound. The inspection program, however, is interesting, as it clearly demonstrates the development of Romantic organ building.

Pastor Kraus reports on the first alteration to the organ: "In 1825, the organ was embellished with granite paint and richly gilded, and also cleaned of dust and tuned by the famous, then leading organ builder in Vienna, Mr. Jakob Deutschmann the younger. In addition, the choir was enlarged by 20 square feet through the skillful relocation of a third pipe case into the main case, which he carried out with particular skill. The total cost was 1900 florins." The purpose of the relocation of the third pipe case is uncertain; it appears to have involved a reduction in the size of the positive division, as the church account for the organ construction in 1825 provides the following information: "To the organ builder for cleaning the organ and altering the positive division, thereby enlarging the choir. 200 florins." Subsequently, several organ builders tinkered with the organ in the most unrestrained manner, even indiscriminately replacing tin pipes with wooden ones. The following inscriptions on individual pipes are noteworthy, proving that Križman used Italian designations: Flauta Principal 30, Dulc 4, Vinda Contana, Oktav dolce 6, Principal Sopran 30, Flauti, Oktav 30, Oktav 4', Principal (C#'), Flauta Oktav, Oktav 4' (D'). Originally, the organ had a short manual and a short pedal; later, the keys were coupled at the higher octave.

In 1966, a new organ was built using old registers by Philipp Eppel, Vienna (2/20). In 1989, it was repaired (including the restoration of the Križman chest in the main organ) by the firm Walcker-Mayer, Guntramsdorf.

19. Works in Question

a) The new organ in the parish church of Aschach an der Steyr.

Josip Mantuani fully trusts the oft-mentioned Benedikt Pillwein, who, in a history and geography of Upper Austria, attributes the organ in the parish church of St. Martin in Aschach an der Steyr—the parish was incorporated into the

Benedictine Abbey of Garsten—to Frančišek K. Križman. Mantuani contacted the parish priest, Augustin Hollensteiner, who replied: “In the chronicle I only found that the current organ was built in 1876 by the parish priest, Father Greil, from his own funds for 900 florins. Whether the earlier organ was by Chrismann, or where it ended up, there is no record of this. Our organ was built by Breinbauer in Urfahr, and reworked in 1923 by his successor, Panhuber, I subsequently learned [...] that the old organ was installed in the hospital church. It was very small, gradually fell into disrepair, and the last remnants of the pipes were allegedly sold by unqualified hands at the beginning of the war.” If one relies on Pillwein, one can accept the statement that Križman installed his organ in the parish church of St. Martin, even though the organ was new in 1696. According to Oskar Eberstaller, Josef Mauracher built a two-manual organ with 15 stops in 1897. A new organ was built by Kögler in 1990 (2/19).

The current organ. On Sunday, May 27, 1990, Bishop Maximilian Aichern blessed a new organ built by the organ building workshop in St. Florian. It was modeled after the organ in the church in Kiedrich in the Rheingau region, dating from 1500 and one of the oldest organs in the area. The carvings and paintings are the work of the Meierhofer brothers from Salzburg.

*b) The new organ in the parish church of
Spital am Pyhrn.*

Mantuani leaves open the question of whether Križman built the new organ in the former abbey church, now the parish church, in Spital am Pyhrn. He cites three sources that attribute the organ in Spital to a different master: 1. Benedikt Pillwein, whom he had so often cited as reliable, says in his description of the church: “The organ with 36 stops was built by Hochleitner of Spital in 1770.” 2. Mathias Koch, who wrote the history of the Spital am Pyhrn Abbey, also states that the organ there was built by Valentin

Hochleuthner. 3. Franz X. Pritz says in his history of the former Spital am Pyhrn Abbey: "The masterful organ at that time was the work of Valentin Hochleitner from Spital." One more thing. The list of employees at the former monastery shows that between 1773 and 1793, an organ builder Hochleithner was employed, receiving a regular salary. Besides him, there was also a permanently employed organist." This immediately raises the question of why one would need a resident organ builder for 20 years. Since he received a salary, he was certainly not a lay brother. Lay brothers were often organ builders, among other professions.

Mantuani also cites two sources that attribute the organ in Spital to Križman. The first source is Carl Ferdinand Pohl. The second is Joseph Rabl. Two more sources support Križman's work. The first is Kukuljević's *Slovník umjetnikah jugoslavenskih* from 1858, which was already mentioned in connection with Admont. He concludes the article about Križman as follows: "It is said that there are also organs by the same Križman in St. Florian and in Spital in Austria." The question immediately arises as to why Josip Mantuani does not mention this. Did he overlook it? Did he not have the *Slovník* at hand? The author learned this in a personal letter from Koloman Mulec, who—according to Mantuani—was a member of the monastic community in Admont. Karl Schütz also mentions the organ in Spital am Pyhrn among those by Križman that no longer exist. Unfortunately, he provides no source. Therefore, nothing is known about this organ. Oskar Eberstaller only states that the organ, dating from 1886, has two manuals and 31 stops (Lachmayr) and that the case dates from 1846. It was rebuilt in 2007 by Gerhard Woehl (2/31).

*c) The new organ in the parish church of
Waidhofen an der Ybbs.*

Whether Križman actually built the organ for the parish church in Waidhofen an der Ybbs is a very difficult and still open question. Josip Mantuani, who was the first to present

a complete picture of Križman, doesn't even mention this parish.

Eberstaller is the first to mention Križman in his book on Austrian organ builders and organs, and he does so twice. The first time is when he presents Križman as the pinnacle of Austrian Baroque organ building, devoting considerable space to him and stating at the end of the chapter that Križman also built several organs that, unfortunately, no longer exist: Garsten, Waidhofen an der Ybbs, and Enns. This information is correct for the first and last of these locations; perhaps it also applies to the second. The second time Križman is mentioned is in the list of parishes. For Waidhofen an der Ybbs, he states that the Catholic parish church has an organ (2/23) built in 1892 by Josef Mauracher, adding: "Formerly Križman." However, it is interesting that he mentions twice that the organ in Sonntagberg near Waidhofen an der Ybbs was built by Franz Xaver Christoph. A double mix-up is unlikely.

In his excellent dissertation on Viennese organ building in the 18th century, Karl Schütz most accurately describes the development of Križman's organ for the Viennese parish church of St. Laurenz am Schottenfeld and is the only author to present the commission for the organ in Baden. At the end of the chapter on Križman's organ building activities, he also mentions the parish of Waidhofen an der Ybbs among the organs that no longer exist.

In his beautifully illustrated photo monograph on Austrian organs, which is remarkable for its time, and in which he dedicates a chapter to the organs in St. Florian, Engelszell, and Linz, as well as the organ in Linz that originated in Engelszell and the relocation of the Dominican organ from Steyr to the Carmelite Church in Linz, Alois Forer mentions Waidhofen an der Ybbs in the introduction among the churches and towns where Križman built organs that no longer exist. Forer, too, provides no source.

Oskar Eberstaller mentions that in his time there was a 2/23 register organ in the parish church, which was built in 1892 by Josef Mauracher.

“The organ is located on the west gallery, its case and facade pipes dating from the Baroque organ built by the Passau organ builder Johann Ignaz Egedacher in 1732. The Linz-based firm Bruno Riedl rebuilt the instrument into this existing case between 1974 and 1976; the Rückpositiv (rear positive) in the gallery railing is a completely new addition. The Egedacher organ also had such a Rückpositiv [...] The instrument, which received its ecclesiastical blessing from Provost Dr. Kurt Strunz on March 24, 1976, was designed as follows [...]: Of the 2070 pipes, 48 are made of ebony, 24



of pine, and 35 of spruce. The metal pipes were made from 72% to 75% alloys for the principal stops and 25% alloys for the flutes.” If the church had a new Egedacher organ in 1732, I find it hard to imagine that it would have received a new Križman organ 60 years later, as the case is still preserved.

20. The new organ in the parish church of Rottenmann

Križman's last work was on the organ loft of St. Nicholas Parish Church in Rottenmann, the former abbey church.



Figure 28 The organ case into which F. K. Križman started to install his final opus. (jd)

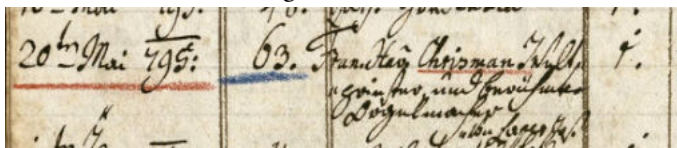
The parish priest and dean, Karl Vielhaber, sent Josip Mantuani a copy from the parish chronicle: “The church organ, the last work of Franz Xaver Chrismann, the builder of the Admont organ before the fire of April 25, 1865, was not completed by him, as he died of putrid fever in the rectory in Rottenmann on May 20, 1795, at the age of 70. He was a secular priest and a renowned organ builder (see Vol. II, p. 91). The organ was then completed by his pupil, Peter Hötzel, an organ builder in Steyr. The blower was very cumbersome and located in the tower behind the organ. Over time, the blower and the instrument were in dire need of repair.” The organ had a very beautiful sound, and the Mixture stop, in particular, was a characteristic feature of the Križman’s organ. However, a larger instrument was desired for the large church, and in 1901, Matthäus Mauracher, an organ builder in Graz, constructed it in its current form, almost twice the size of the original. The Križman character was retained in two stops (the Mixture?). On May 6, 1901, the old organ was played for the last time at the Blessing Mass, after which it was dismantled. Meanwhile, the har-

monium—purchased for the church from Mayer in Fulda—was in use and, as a last resort, played at the end of the May devotions on May 31, 1901 (with a few stops). On June 27, the new instrument was completed, and, commissioned by the Most Reverend Archdiocese, Father Viktorin Berger, choirmaster and distinguished organist of Admont, performed the commissioning ceremony in the presence of a large number of art experts. Organist Georg Faist of Graz also played several pieces, showcasing the beautiful tone of the new organ. Its construction cost 5780 kreuzers to organ builder Matthäus Mauracher, 500 kreuzers to painter Neuhold in Graz, and 491 kreuzers and 60 hourly wages to master carpenter Goldbrich for enlarging the organ case, totaling 6771 kreuzers and 60 hourly wages. The old organ had one manual and 531 pipes of varying sizes; the new organ has two manuals, the latest tubular pneumatic action, a reservoir blower integrated into the organ case itself, 1131 pipes, 17 stops, 5 couplers, and 4 collective buttons. Two inscriptions hang on the organ case, largely repeating information from the parish chronicle .

Two inscriptions still hang inside the organ case. The first reads: “This organ was begun on August 25, 1794, by the highly learned and eloquent poet, His Reverend Franciscus Xaveri Krisman, secular priest, to completely rework. However, God Almighty called him to Himself in May 1795 and blessed him for the last time, and he fell asleep in the Lord. May God grant him a joyful resurrection. He was buried here in the town of Rottenmann, where I, the undersigned, was called to complete this work on November 4, 1795 and with God's help, it was finished on November 22. Peter Hötzel, master organ builder in the town of Steyr, previously worked as a journeyman for the aforementioned Mr. Križman for 5 years and 10 months.”

The second inscription from 1901 reads: “When the organ had become unusable due to time and probably improper modifications, the Reverend Dean and Parish Priest Konrad Kogler, himself a skilled musician, undertook the necessary

complete reconstruction of the instrument. The beautiful old case was enlarged at the rear and completely renovated by the painter and gilder Johann Neuhold from Graz, so that it is now a sight to behold. The organ itself was built by Matthäus Mauracher, organ builder in Graz. It now has 17



Today, the old baroque organ case, which has been cited in the book of Križman's pneumatic organ by the Kofn company. If Rottenmann made memorial changes to the Mauracher organ in 1968.

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Comparative stoplist by F. K. Križman

<i>Name of the stop</i>	<i>Ljubljana</i>	<i>St. Florian</i>	<i>Steyr</i>	<i>Enns</i>	<i>Admont</i>	<i>Linz</i>	<i>Baden</i>	<i>Wien</i>
Accord(o)		XII 8'						
Accord(o)		X 4'						
Accord(o)		VI 3'						
Alba		8'						
Bassi e Contra Bassi				16'			8'	
Basso comodino				8'				
Bombardo + Octav		32'+1 6'						
Bombardoni		16'						
Bombardoni Grossi					16'			
Bombardoni Mezzanetti		8'						
Bombeggi bassi		8'						
Bordoni					16'			
Bordoni + Octav		16'+8'						
Bordun								8', 16'+8'
Burdo primus quoad tonum	32'							
Burdo VIII	16'							
Burdo XIX	5 1/3'							
Burdo XV	8'							
Burdo XXII	4'							
Ciuf(f)oli (di primavera) soprani		II 8'						
Ciuf(f)oli (di primavera) soprani							8'	
Ciuf(f)oli (di primavera) soprani					2'			
Ciuffoli protei		2 2/3'+ 1 3/5'						
Clarin vel Hautbois	5/12'							
Come vi piace		16'						
Come vi piace					16'			
Contra Bassi in Faciata					16'			
Contrabassi bordoni (violoni)			16'				16' 16'	
Contrabassi principali con 8va			8'					
Contrapincipal		16'						
Contrapincipalbass + Octav		16'+8'						
Cornet		II 4'				IV 1'		
Corneta ditonos acuta	1 1/2'							
Cornetta (ini) (soprani)		III 1 1/2'					III	
Cornetta (ini) (soprani)			III					
Cornetta (ini) (soprani)					III 3'			
Divinare		4'						
Dulcian		4'						
Dulciana D								8'
Dulcianflöte		8'						
Dyptonga					8'			
Ec(h)o		8'					8'	
Echo organi					IV 2'			

<i>Name of the stop</i>	<i>Ljubljana</i>	<i>St. Florian</i>	<i>Steyr</i>	<i>Enns</i>	<i>Admont</i>	<i>Linz</i>	<i>Baden</i>	<i>Wien</i>
Echo principalium					8'			
Echo tibi(al)ae					8'			
Echo tibi(al)ae					8'			
Echo vox humana					8'			
Fagot(to forte)	11/12				8'			
Faon de fagottino					8'			
Feldflöte		4'						
Flaut in XII acutus	2 2/3'							
Flaut in XII integer	2 2/3'							
Flaut supressus quoad tonum	8'							
Flaut traversiere in 8va, Traverso	4'	8'						
Flauti cornettini				13/5'				
Flauti principali			8'					
Flauti(o) in VIII (soprano)				4'			4'	
Flauti(o) in VIII (soprano)			4'					
Flauti(o) in VIII (soprano)					4'			
Flauti(o) in XII			22/3'	2 2/3'			2 2/3'	
Flauti(o) in XII					3'			
Flauti(o) in XIX		2'	11/3'					
Flauti(o) in XV		2'					2'	
Flauti(o) in XV			2'					
Flauti(o) in XV					2'			
Flauti(o) in XV								
Flauto commune		8'						
Flauto commune		8'						
Flauto conditoni		2'						
Flauto dolce Douce–Flöte		16'+8'		8'				
Flauto forte					8'			
Flauto hemiolo		8'						
Flauto principale dolce (D)					8'		8'	
Flauto principale forte				8'			8'	
Flautoni bassi Ecosoprani			8'				9'	
Flautoni sempre aperti				8'				
Flöte						4'		4', 4'
Flöte D								8', 8'
Flöte in der Octav		4'						
Fondamento					*			
Fugara D								8'
Ganzes Orgelwerk in Pleno aus 16 Fuss		VII 16'						
Geigenprinzipal								8'
Hauptprinzipal		8'						
Hohlflöte								8'
Maschiotti (soprani)		8'						
Maschiotti (soprani)			8'					
Mixtur						VII 2'		III–IV 2 2/3'
Musette		8'						

<i>Name of the stop</i>	<i>Ljubljana</i>	<i>St. Florian</i>	<i>Steyr</i>	<i>Enns</i>	<i>Admont</i>	<i>Linz</i>	<i>Baden</i>	<i>Wien</i>
Nasat		3'						
Octav, Oktav		4', 4'				4'		4', 4'
Octav, Oktav		4'						
Octava fortis	4'							
Octava suavis	4'							
Octavbaß						8'		
Octavbass + Octav		8' + 4'						
Octavflöte D								4'
Organo forte					IX 2'			
Ottava					8'			
Ottava					4'			
Ottava (e)			4'	4'	4'			
Ottava in Faciata					8'			
Ottava p(rinci)pale					4'			
Pedalmixtur						VI 51/3'		
Piccolo						4'		
Pombarton						16'		
Prästant D								4'
Principal		8'		8'		16' +8'		
Principal + Octav + Quint		16'+8' +5 1/3'						
Principal(i)			8'			8'		
Principali dolci			8'				8'	
Principali dolci					8'			
Principali forti					8'		8'	
Principalini		8'						
Principalis suavis	8'							
Prinzpal (D) (B)								8',8',8
Quint(e)		5 1/3' 3'				3'		2 2/3'
Quintatön(e), Quinta-Töne		16'						
Quintatön(e), Quinta-Töne		8'						
Quintflöte D								3'
Rinforzo				8'				
Ripieno					VI 11/2'			
Ripieno 12 doppio			VIII					
Ripieno 5 doppio			*					
Salicet(t)i(ottavini) Falseti dolci		8', 4'					4'	
Salicet(t)i(ottavini) Falseti dolci		8'						
Salici di primavera			8'					
Salicional (D) (B)								8', 8'
Spitzflöte		4'						
Subbaß						16'		16'
Super principalis fortis	16'							
Superoctav						2'		
Syrinx					8'			
Tamburo(ni)	*	*	*					

<i>Name of the stop</i>	<i>Ljubljana</i>	<i>St. Florian</i>	<i>Steyr</i>	<i>Enns</i>	<i>Admont</i>	<i>Linz</i>	<i>Baden</i>	<i>Wien</i>
Tamburo(ni)					*			
Trinuna		4'						
Trombon(cin)i (bassi) (forti)			8',				8'	
Trombon(cin)i (bassi) (forti)			8'				8'	
Tromboncini soprani							8'	
Tympanum	*							
Uccelletti, Luscinia	*	*	*					
Uccelletti, Luscinia					*			
Unda maris		8'						
Verna (p)banos				8'	8'			
Viola (da gamba)		8'	8'				8'	4'
Viola Baritoni					8'			
Viole		16'						
Violetta soprana (con Bassi ottavini)			8'	4'				
Violetta soprana (con Bassi ottavini)					8'			
Violoncell(o), Cello		8', 8'						8'
Violoni					16'			
(Voce di)Sirena(e)							8'	
(Voce di)Sirena(e)		8'						
(Voce di)Sirena(e)					8'			
Vox humana germanica					8'			
Vox umana (italiana), Voce umana				8'		8'	8' 8'	
(Principalflöte con) onda di voce umana forte(dolce)	2'	8'	8'		8'			
XII fortis	2 2/3'							
XII suavis nasuta	2 2/3'							
XII, XV							II	
XIX	1 1/3'	1 1/3'			11/2'			
XIX, XXII, XXVI, XXIX, XXXIII, XXXVI			*				VI	
XV		2'	2'		2'			
XV corneta acuta	2'							
XV corneta integra	2'							
XV fortis	2'							
XV suavis	2'							
XV, XIX, XXII		III 2'		III 2'				
XVII	1 3/5'							
XXII	1'	1'						
XXII, XXIV, XXXI			III					
XXII, XXVI					II 1'			
XXII, XXVI, XXIX				III 1'				
XXIX	1/2'	1/2'						
XXIX, XXXIII, XXXVI					III 1/2'			
XXVI	2/3'							
XXVI, XXIX		II 2/3'						
XXXIII	3/4'							
XXXVI	1/4'							

Eislove orgle pri Treh farah 1753

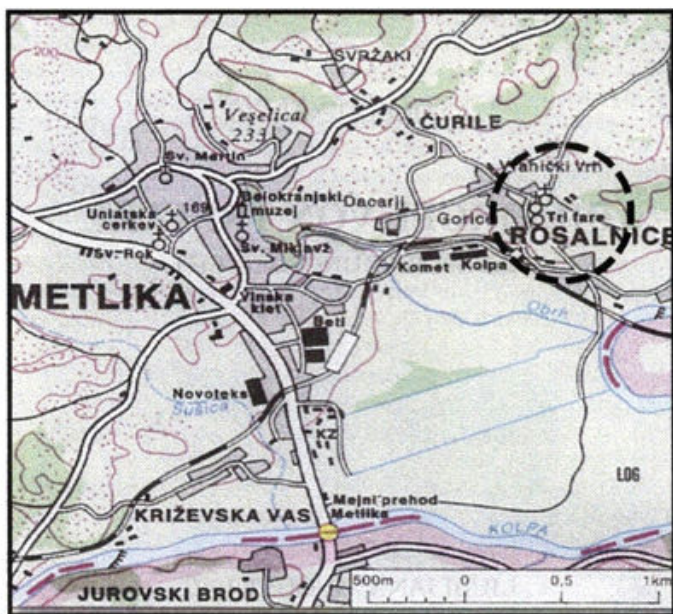
Andrej Lenarčič [1992]

Na skrajnem vzhodnem koncu nam vsem drage Bele Krajine, kjer se Gorjanci v poslednjih zložitih terasah spuste do železniške proge Ljubljana – Karlovec in Kolpe, le dva kilometra od Metlike, ob potoku Metliščica, leži vas Rosalnice. Znamenitost kraja so tri cerkve, posvečene Žalostni materi Božji, Ecce Homo in Lurški Materi Božji, ki stoje sredi obzidanega pokopališča, na severnem robu naselja. To so Tri fare, ostanek prvotnega mesta Metlike, ki je tu ob potoku enakega imena stalo že pred letom 1150. Bilo je gosposčina ogrskih kraljev. Župnija pa je bila v upravi Nemškega viteškega reda, križnikov.

Pričujoča predstavitev je sestavljena iz dveh delov. V prvem je objavljeno urejeno restavratorsko poročilo Andreja Lenarčiča, ki je orgle tudi restavriral. Izvirnik je nastal 1992, za tukajšnjo objavo pa ga je uredil Luka Posavec. Poročilo je eno izmed obsežnejših in pomembnejših restavratorskih poročil do sedaj. V besedilu smo uporabili črkovanje orglarjevega priimka, kakršno je uporabil avtor.

Drugi del prinaša podrobnejšo tehnično dokumentacijo teh orgel, ki je bila izvedena kot projekt Organistice.

Ko je leta 1408 od juga prihrumela turška kuga, lega kraja pa ni zagotavljala uspešne obrambe, so se prebivalci umaknili na primernejši kraj k utrjenemu gradu na bližnjem griču, kjer se je potem v stoletjih razraslo današnje mesto Metlika. Tu sem se je leta 1461 preselil tudi sedež župnije. Od začetka pa do leta 1556 je bila Metlika središče Slovenske Marke in sedež deželnih glavarjev, ki so bili podrejeni le deželnim knezom. Župnija je bila leta 1268 inkorporirana Nemškemu viteškemu redu, ki je vse tri cerkve in samostan postavil v prvi polovici 12. stoletja. V času turških vpadov so župnijo Tri fare upravljali frančiškani, ubežniki iz Bosne, ki pa so se po letu 1469, ko so jim Turki samostan razrušili, umaknili v Novo Mesto.[1]



Slika 30 Lokacija

Danes Tri fare pripovedujejo svojo bogato zgodovino obiskovalcem in številnim romarjem, ki se konec avgusta, na Jernejevo nedeljo, že stoletja v trumah zgrinjajo od blizu in daleč.

Cerkev

Ena od treh cerkva, cerkev Žalostne Matere Božje, bogato opremljena in poslikana, skriva na koru neprecenljivo dragocenost: najstarejše orgle, narejene na Kranjskem, delo znamenitega ljubljanskega orglarja Eisla iz leta 1753.

Relativna odmaknjenost kraja in še katera srečna okoliščina je botrovala temu, da se je dragoceni instrument ohranil tak, da ga je bilo mogoče natančno rekonstruirati. Pod bremenom časa in neprijaznih razmer po drugi svetovni vojni je sicer povsem opešal, tik pred vojno utrpel tudi določeno 'modernizacijo', ki mu je ukradla enočevaljsko superoktavo, namesto nje pa dala modno osemčevaljsko gambo, vendar niti voda, niti sončna pripeka,[2] ki sta ga skupaj z drugimi tegobami zdelovala in končno utišala, nista onemogočila popravila, kar po svoje priča o mojstrstvu in kvaliteti izdelovalca. Morda je ob omenjeni 'modernizaciji' dobil instrument tudi nov, cinkast prospekt, ker je stare cinaste piščali verjetno pobrala prva svetovna vojna. Podatkov ni.

Prišli so novi časi. Podjetnost in razumevanje domačega župnika patra Albina Žnidariča iz križniškega reda, ki mu Tri fare še dandanes pripadajo, sta omogočila restavriranje Eislove mojstrovine.

Johannes Georgius Eisl

Izdelovalec instrumentov in orgel je prvič omenjen leta 1740 v Ljubljani.[3] Leta 1763 je postal ljubljanski meščan. Poslej se je podpisoval 'Buerger Orgelmacher', kar kaže, da je bil na to ponosen. Z ženo Apolonijo sta imela pet otrok. Ugleden in znan daleč prek meja dežele Kranjske je umrl 18. novembra leta 1780, star 72 let.[4]

Eislove orgle

Danes [1992] poznamo naslednje Eislove pozitive in orgle:

- 1753 Tri fare, orgle,
- 1754 Kompolje pri Teharjah, pozitiv,

- 1759 Marija Gorica, orgle,
- 1759 Donja Kupčina, pozitiv,
- 1761 Svetice, orgle,
- 1762 Dvorska vas, pozitiv (kasneje v semenišču v Ljubljani),
- 1764 Frančiškani v Novem mestu, orgle (danes v Brusnicah),
- 1772 Jurjevica, pozitiv,
- 1779 Ljubljana, Sv.Jakob, orgle,
- 1780 Krka na Koroškem, orgle,
- 1780 Ljubljana, stolnica, orgle (dokončal Josip Kutschera).

Eislu moremo z veliko gotovostjo pripisati vsaj še te-le instrumente:

- 1763 Nazarje, orgle
- 1770 Sv.Peter u šumi
- ? Dolenja Stara vas pri Šentjerneju [5]

Bilanca Eislovega štiridesetletnega dela v Ljubljani je res veličastna. Svoje mojstrstvo je dokazal na Kranjskem, Koroškem, Štajerskem, v Istri in na Hrvaškem. Da je zmogel vse to obsežno delo, zlasti v zadnjih letih življenja, je moral poleg strokovne plati odlično obvladati tudi organizacijsko. Posvečal se je res le čistemu orglarskemu delu, ostala opravila pa je načeloma prepuščal drugim. To moremo razbrati iz ponudbe za orgle v ljubljanski stolnici.[6] Le na ta način je mogoče razumeti, kako je mogel že prileten postaviti toliko velikih orgel. Pa še požar mu je dvakrat uničil imetje.[7]

Dispozicije njegovih orgel in pozitivov potrjujejo, da je svojo temeljito strokovno usposobljenost, ki jo je prinesel s salzburškega[8], znal pri nas, kjer je srečal tudi druge, zlasti beneške vplive, še obogatiti. Z njegovim prvim znanim delom pri Treh farah je prišla k nam tipična bavarska baročna postavitev orgel z osrednjim manualnim delom in dvema pedalnima stolpoma (Pedaltürme)[9] na levi in desni strani. Tako spadajo leve in desne velike piščali v prospektu k pedalni sapnici, osrednji, nižji del prospekta pa je na manualni



*Slika 31 Pročelje orgel pri Treh farah po obnovi 1992.
(A. Lenarčič)*

sapnici. Labialni voce umana, ki ga je tudi rad uporabljal, pa kaže vpliv beneške šole. Vsekakor ga kvaliteta njegovih orgel, ki so se nam ohranile, uvršča med največje slovenske orglarje.[10]

Orgle pri Treh farah

Svoje prvo znano delo, je Eisl zasnoval kot instrument z enim manualom, osmimi registri in s pedalom, ki ima dva registra. Zvest svoji nemški baročni šoli[11] je postavil manualno sapnico v sredino nad nanjo obešeno klaviaturo, levo in desno od manualne sapnice pa sapnici pedala, kakor je razvidno iz skice. Na manualno sapnico je postavil od prospekta proti igralniku (ki ima 45 tipk s skrajšano prvo oktav, torej obseg C do c^3) piščali tehle registrov:

1. Principal 4' iz cina, piščali C, D, E, F, G, A in B lesene, odprte
2. Kopula 8' lesena, pokrita
3. Flauto 4' lesena, pokrita
4. Flautella 2' lesena, pokrita,
zadnja oktava cs^2 - c^3 odkrita
5. Octav 2' iz cina
6. Quint 1 1/3' iz cina
7. Superoktav 1' iz cina
8. Mixtur II (1/2' in 2/3') iz cina (dvakrat ponovi na c)

Na pedalno sapnico je postavil dva registra s po 18 piščalmi od C do a in sicer:

9. Principalbass 8' lesen, odprt
10. Octavbass 4', ki ima po sedem cinastih piščali
levo in desno v prospektu, piščali tonov fs, g, gs
in a pa so znotraj, lesene, odprte.[12]

Kopula 8' je ohranjena do zadnje piščali in je izjemno dragocen dokument, posebej glede menzure. Zato jo v nadaljevanju navajamo v celoti (širina - globina, v mm):

C 69-100, D 65-95, E 59-86, F 55-74, G 53-72, A 45-64,
B 42-58, H 37-55, c 36-54, cs 35-52, d 35-49, ds 34-47, e
33-45, f 30-43, fs 28-40, g 27-38, gs 27-37, a 25-36, b 24-
34, h 22-29, c' 19-29, cs' 19-28, d' 18-27, ds' 19-27, e' 18-
24, f' 17-25, fs' 17-23, g' 16-23, gs' 16-22, a' 15-22, b' 14-
21, h' 14-21, c'' 14-20, c''' 9-16.

Principal 4' v prospektu je nadomeščen z novimi piščalmi iz cinka. Zato menzure niso preverjene in jih ne podajamo. Navedimo le menzure originalnih lesenih piščali tonov C 50-66, D 47-62, E 44-57, F 42-54, G 39-50, A 37-47 in B 35-45.

Še nekaj osnovnih menzur piščali preostalih registrov:

Flauto 4': C 36-51, c 22-30, c' 14-20, c'' 8-9, c''' 5-7

Flautella 2': C 21-29, c 12-16, c' 7-10, c'' 5-7, c''' 3-5

Octav 2': C 42, c 21, c' 13, c'' 7, c''' 4

Mixtura je sestavljena iz $1/2'$ in $2/3'$. Obe se ponovita na c' in c'' . Tako so menzure $1/2$: C 16, c, c' in c'' 10, c''' pa 5. Menzure $2/3'$ so: C 12, c, c' in c'' 7, c''' pa 3 mm.

Obe klaviaturi, tako manualna kot pedalna, sta skrajšani, to pomeni, da so izpuščeni toni CS, DS, FS in GS in ima manual s 45 tipkami obseg C- c''' . Pedal ima 18 tipk in obseg C-a. Zveze pedal-manual ni.



Slika 32 PPogled na tri cerkve 1992. (A. Lenarčič)

Orgelska omara je bogato okrašena s pozlačenimi rezbarijami, ki so – to je zanimivo – enakega tipa kot ostala rezbarija v cerkvi. V sredini manualnega dela omare je postavljen kip Davida s harfo. Mehovje je bilo postavljeno posebej za omaro, visoko nad igralnikom. Dvojni klinasti meh se je pogajal s potegovanjem.

Potek restavriranja

Postopek smo pričeli z demontažo konstrukcije mehovja in pnevmatične sapnice gambe, ki so jo dodali leta 1931. Za funkcijo pnevmatične trakture so uporabili luknjice registra Superoktav $1'$, odkoder so po običajnih svinčenih cevkah napeljali sapo k mešičkom posameznih piščali gambe. Sicer zanimiva rešitev, ki pa je instrument osiromašila za originalne Eislove piščali, ki so izginile. Odstranili smo vse smetje, črvojedino in prah, ter razdrli instrument. Vse dele smo očistili in les impregnirali.

Sapnica manuala je bila nabolj prizadeti del orgel. Zaradi vlage in vročine je skoraj razpadla,[13] razni nasilni posegi pa so grobo poškodovali ležišča ventilov. Sanirali in zlepili

smo sapnico, zatesnili tonske kanale in zgladili površino, kamor nalegajo ventili, katerim smo zamenjali usnjena tesnila.

Klaviaturi manuala in pedala smo razdrli, očistili in utrdili. Zamenjali smo obloge in filc. 'Bele' pedalne tipke smo obložili s hrastovimi lamelami, ves pedal pa še dodatno utrdili s kislinostrdilnim lakom.

Lesene piščali smo usposobili, najbolj uničene restavriral v celoti in prebarvali, ostale pa pustili kot so prišle iz rok mojstra Eisla, če seveda odmislimo grobosti površnih ugleševalcev.[14]

Kovinske piščali smo očistili, poravnali in ponovno intonirali. Manjkajoči enočevaljski register smo nadomestili z novim. Motor in meh (oboje novo) smo postavili v prostor pod manualno sapnico. Pritisk zraka smo nastavili na 60 mm.

Razjedeno in polomljeno rezbarijo smo sestavili, dopolnili

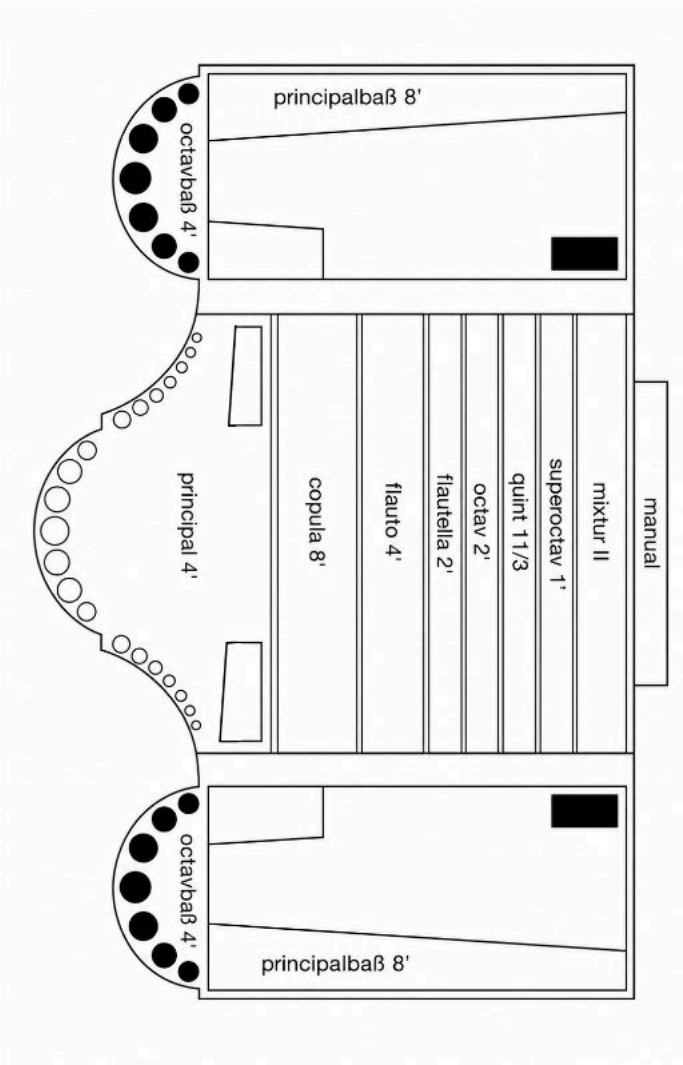


Slika 33 Flautella 2'. (A. Lenarčič)

in utrdili. Drugače pa smo omaro pustili kot je, da čaka obnove skupaj z ostalo rezbarijo v cerkvi. Popravili smo le hrbtno stran omare in jo prelakirali z brezbarvnim prozornim dvokomponentnim lakom, da so ostali razni zapisi vidni.

Kip Davida smo v celoti restavriral. Delo je bilo končano avgusta leta 1992.

- [1] Prim. Krajevni leksikon Dravske banovine, Ljubljana 1937.
- [2] Za orglami na koru je na zahodni strani večje okno, ki je bilo dalj časa brez stekel. Skozi strop je zamakalo.
- [3] To leto je bil v Ljubljani krščen njegov prvi otrok, glej E. Škulj, Orgle v ljubljanski stolnici, str. 64. Po podatkih, ki jih navaja M. Bizjak, bi bilo mogoče sklepati, da je bil Eisl v sorodu z Wolfgangom Eislom, Ljubljančanom, katerega hči Marija Terezija se je leta 1733 poročila z Markom Göblom, ki je bil prav tako orglarski mojster. Glej M. Bizjak in E. Škulj, Orgle na slovenskem, str. 52.
- [4] E. Škulj, n.d. str. 63.
- [5] M. Bizjak, Ljubljanske orglarske delavnice v obdobju baroka, CG 77 (1984) str. 22 in E. Škulj, n.d. str. 64.
- [6] E. Škulj, n.d. str. 58-59.
- [7] M. Bizjak, n.d. str. 21.
- [8] M. Bizjak in E. Škulj, n.d. str. 70. Pojavljanje priimka Eisl v ljubljanskih župnijskih maticah še pred našim Janezom, možne sorodstvene vezi z drugimi orglarji, dejstvo, da se po letu 1763 podpisuje 'mestni orglarski mojster' (to ne pomeni nujno, da je šele takrat pridobil meščanske pravice!), da je imel delavnico v najstarejšem mestnem predelu, v Florjanskih ulicah (požari!), predvsem pa močno izraženi benečanski vplivi, ki so bili tedaj, pa tudi kasneje v naših krajih močni (mixturo ponavlja oktavno, ne kvintno), vse to kaže, da je od rojstva dihal zrak na 'sončni strani Alp', da je Janez Eisl pravi Ljubljančan, eden največjih domačih slovenskih orglarjev.
- [9] G. Brenninger, Orgeln in Altbayern, München 1978.
- [10] M. Bizjak, Frančišek Ksaver Križman, CG 76 (1983) str. 74, tudi M. Bizjak in E. Škulj, n.d. str. 74.
- [11] Prim. E. Škulj, Orgle v cerkvi sv. Jakoba v Ljubljani, CG 80 (1987) str. 43 ("staromodno").
- [12] Eisl je s 'flauto' poimenoval tudi pokrite lesene piščali. V orglah pri Treh farah s Flauto 4' in Flautella 2' (ta je edini nam znani primer na Kranjskem). Imena registrov smo prevzeli z delavniških zapisov s svinčnikom na vzvodih manubrijev v omari! (Morali so nastati pred montažo, še v delavnici!). Prim. tudi E. Škulj, Najstarejše Eislove orgle CG 78 (1985) str. 69.
- [13] Za orglami na koru je na zahodni strani večje okno, ki je bilo dalj časa brez stekel. Skozi strop je zamakalo.
- [14] Tudi najbolj uničene piščali smo ohranili, pa čeprav malenkost v škodo idealnega tona. Preveč originalnega starih mojstrov je namreč že izginilo. Pri teh orglah je posebej zanimiva zadnja (c''-c''') oktava Flautelle 2', ki je pravo filigransko delo, vsa iz lesa, kljub letom še danes odlično poje.



Dokumentacija orgel v cerkvi Žalostne Matere Božje - Tri fare, Rosalnice, Johann Georg Eißl, 1753

Luka Posavec in Aleš Razpotnik

Uvod

Cerkev Žalostne Matere Božje – Tri fare se ponaša z bogato kulturno dediščino stenskih poslikav, oltarjev in druge cerkvene opreme, ki je bila že obnovljena oziroma se še obnavlja. K tej dediščini sodijo tudi orgle Johanna Georga Eißla, ki so najstarejše orgle na Kranjskem in predstavljajo pomemben del slovenske kulturne dediščine. Zato se je župnija pod vodstvom župnika g. Primoža Bertalaniča odločila za pripravo podrobne dokumentacije instrumenta, ki bo v prihodnosti prav tako obnovo.

V ta namen smo v četrtek, 6. novembra 2025, v okviru projekta Organistica orgle tudi dokumentirali. Iz zbranih in urejenih podatkov bomo v bližnji prihodnosti poleg pričujočega prispevka pripravili še podrobno poročilo oziroma elaborat, ki bo javno objavljen na uradni spletni strani projekta Organistica.

Tehnično dokumentiranje je vključevalo merjenja:

- osnovnih mer cerkve, pevskega kora, orgelske omare in igralnika
- uglasite in temperature
- oskrbe z zrakom
- sapnice in razporeditev piščali na sapnicah
- mer oz. menzur piščali
- foto - dokumentiranje posameznih delov in podrobnosti orgel.



Foto Organistica

DOKUMENTACIJA

Struktura

Dispozicija in splošni podatki

Orgelska omara

Orgelski igralnik

Oskrba z zrakom

Sapnice

Piščalje





Mere cerkve:

Cerkev: dolžina: 27 000 mm, **širina:** 8900 mm, **višina:** 9500 mm

Prezbiterij: dolžina: 11 500 mm, **širina:** 7800 mm, **višina:** 7500 mm

Višina na koru: višina: 5350 mm

DISPOZICIJA
Johann Georg Eißl, 1753

Dokumentirano: 6. november 2025

I. Manual (C/E - c³)			Št. piščali
Copel	8'	(les)	45
Principal	4'	(les: C-B, kovina: H-c³)	45
Flauto	4'	(les)	45
Octav	2'	(kovina)	45
Flautella	2'	(les)	45
Quint	1 1/3'	(kovina)	45
Superoctav	1'	(kovina)	45
Mikstura II	2/3'	(kovina)	90
Pedal (C/E - a⁰)			
Principalbass	8'	(les)	18
Octavbass	4'	(kovina: C-f⁰, les: fis⁰-a⁰)	18

Sestava – Quint 1 1/3'

	C	c⁰	c¹	c²	c³
Vrsta I	1 1/3'	1 1/3'	1 1/3'	2 2/3'	2 2/3'

Sestava – Mikstura II 2/3'

	C	c⁰	c¹	c²	c³
Vrsta I	2/3'	2/3'	1 1/3'	2 2/3'	2 2/3'
Vrsta II 1/2'	1/2'	1'	2'	2'	

Mehanska igralna in registrska traktura, sapnica s potegi

Število sapnic: 3 (manual: 1, pedal: 2)

Sapni tlak: 61 mm VS

Uglasitev: a⁰ (Principal 4') = 450,2 Hz pri 11,3 °C

	c⁰	cis⁰	d⁰	dis⁰	e⁰	f⁰	g⁰	gis⁰	a⁰	b⁰	h⁰
Octava 2'	-1	-1	0	-2,5	+0,5	0	+0,5	+0,5	0	+0,5	0

Število vseh piščali: 441 (les: 164, kovina: 277)

ORGELSKA OMARA

Orgelska omara je trenutno v dokaj slabem stanju. Večji del orgelske omare je izdelan iz smrekovega lesa, brez nosilne notranje konstrukcije, saj je vsebina orgel neposredno vezana na omaro. Debelina lesa orgelske omare je različna, približno 20–25 mm. Vrata omare se odpirajo na orgelski zapah; debelina zunanjega oboda vrat znaša približno 20–25 mm, notranje plošče pa 15 mm. Orgelska omara ima leseno streho, prav tako iz smreke. Na vratih ni prisotnega blaga, prav tako ni blaga pod okrasjem prospekta.



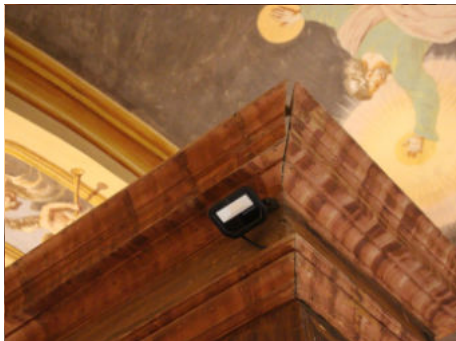
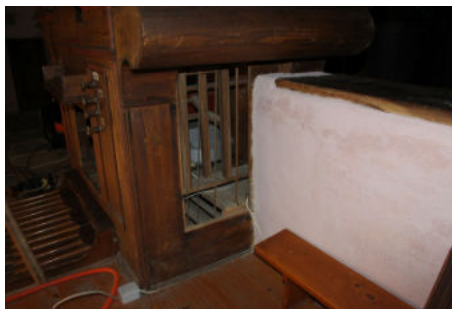


Foto Organica



ORGELSKI IGRALNIK

Širina manualne klaviature: 650 mm

Manual – oktavna mera (c^0 - c^1): 167 mm

Manual (tipka c^0):

- Mere tipke: 23,1 mm (širina) x 123,0 mm (dolžina) x 18,0 (višina spredaj) mm
- Ugrez tipke: 6,4 mm
- Dolžina tipke do osi: 520 mm,
- Dolžina tipke do trakture: 168 mm

Manual (tipka cis^0):

- Mere tipke: 13,75 mm (širina spodaj) in 11,52 (širina zgoraj) x 76,0 mm (dolžina) x 10,1 (od tipke c^0) mm
- Ugrez tipke: 4,1 mm
- Dolžina tipke do osi: 475 mm
- Dolžina tipke do trakture: 125 mm

Širina pedalne klaviature: 863 mm

Pedal – oktavna mera (C [E]- e^0 oz. A- a^0): 610 mm

Pedal (tipka c^0):<<<

- Mere tipke: 30,0 mm (širina) x 350 mm (dolžina)
- Ugrez tipke: 10,5 mm

Pedal (tipka cis^0):

- Mere tipke: 30,0 mm x 135 mm (dolžina)
- Ugrez tipke: 11,0 mm

Manual

Premik manualne trakture: ca. 5 mm

Premik registrske trakture: ca. 50 mm

Premik manubrija: ca. 50 mm

Pedal

Premik pedalne trakture: ca. 13 mm

Premik registrske trakture: ca. 35 mm

Premik manubrija: ca. 35 mm

Orgelska klop

Izvirnost klopi je vprašljiva oz. ne moremo z gotovostjo trditi o njeni izvirnosti.

Višina klopi z naslonjalom: 1070 mm

Višina naslonjala od sedišča: 390 mm

Višina klopi do sedišča: 670 mm

Širina klopi: 1306 mm

Globina klopi: 350 mm



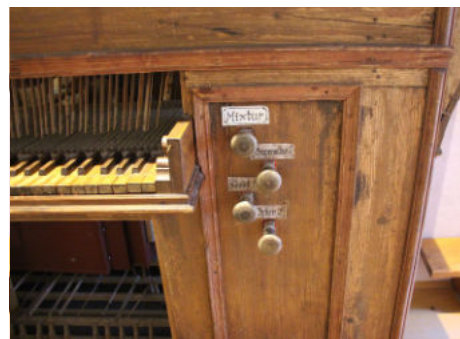
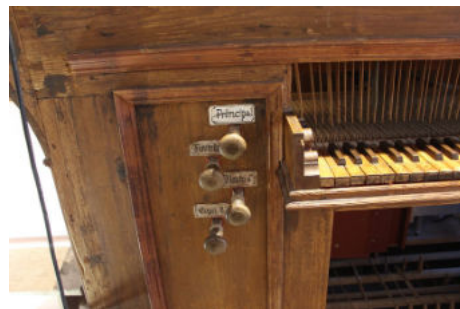
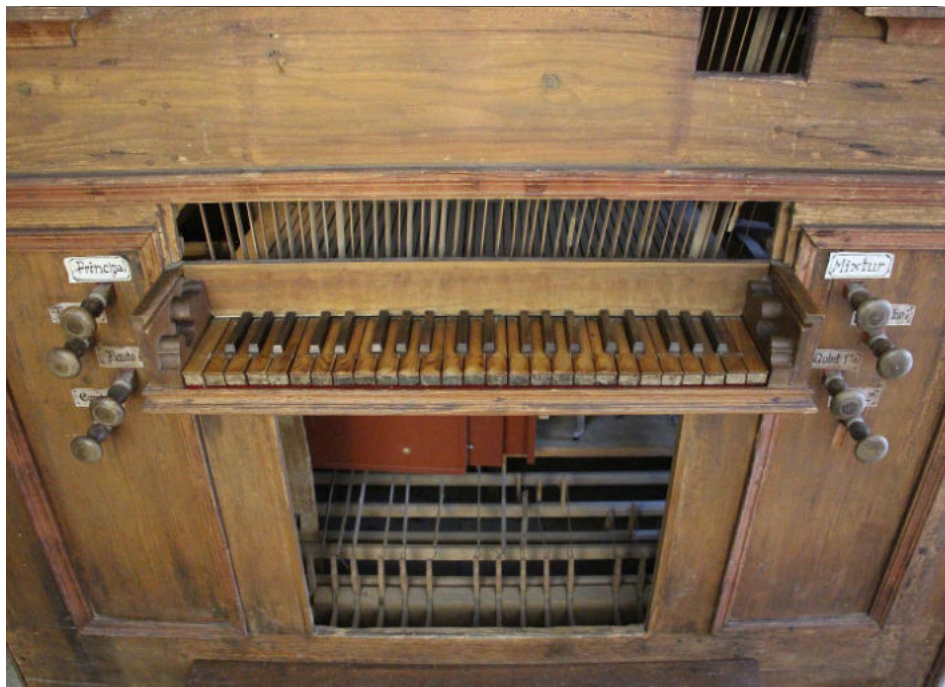


Foto Aleš Razpotnik



OSKRBA Z ZRAKOM

Oskrba z zrakom v celoti ni izvirna (glej restavratorsko poročilo Andreja Lenarčiča). Izvirni dovod zraka v orgelsko omaro je zabit oz. prekrit z iverno ploščo.

Plavajoči meh, dimenzij 590 mm x 482 mm (višina lesenega okvirja mehu je 280 mm), in električni ventilator (na njem ni navedenih tehničnih specifikacij) sta nameščena v spodnjem delu orgelske omare. Zračni pritisk celotnih orgel je 61 mm VS. Uteži na plavajočem mehu so neizvirne in so iz delov betonskih pralnih plošč. Saprnice dobijo zrak po lesenih vetrnih kanalih preseka 130 mm x 70 mm, ki iz glavnega meha dobijo zrak po kartonskem konduktu $\varnothing = 64$ mm, ki je v glavni meh priključen preko kartonastega kondukta $\varnothing = 70$ mm.

Smiselno bi bilo preračunati preseke in pretoke dovodov zraka, saj je novejši kartonasti kondukt na videz morda poddimenzioniran in posledično onemogoča stabilnost sape.



Foto Organistica

SAPNICE

Sapnice so mehanske s potegi.

Igralna in registrska traktura sta mehanski.

Manualna traktura je obešena.

Sapnice so tri, ena manualna in dve pedalni.

MANUAL

Dolžina sapnega ventila: 175 mm

Maksimalna odprtost sapnega ventila: 5,2 mm

Dolžina rež: 150 mm

Višina kancele: 50 mm

Širine kancel [mm]:

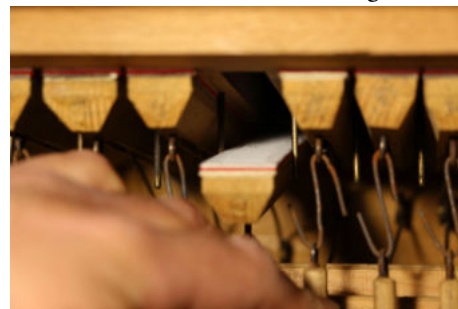
C[E]	F	c ⁰	fis ⁰	c ¹	fis ¹	c ²	fis ²	c ³
17	12	10	8	8	8	8	8	7



Foto Organistica

PEDAL

Pokrovi pedalnih sapnic so z usnjem zalepljeni na sapnice, zato se jih ne da odpreti.



PIŠČALJE

Število piščali

		Les	Kovina	Skupaj
	Manual (C/E-c ³)	142	263	405
01.	Copel 8'	45	/	45
02.	Principal 4'	7	38	45
03.	Flauto 4'	45	/	45
04.	Octav 2'	/	45	45
05.	Flautella 2'	45	/	45
06.	Quint 1 1/3'	/	45	45
07.	Superoctav 1'	/	45	45
08.	Mixtur II 2/3'	/	90	90
	Pedal (C/E – a ⁰)	22	14	36
09.	Principalbass 8'	18	/	18
10.	Octavbass 4'	4	14	18
	Skupaj	164	277	441

Foto Organistica



01 – Copel 8’ (manual)

C/E - c³ krita lesena piščal,

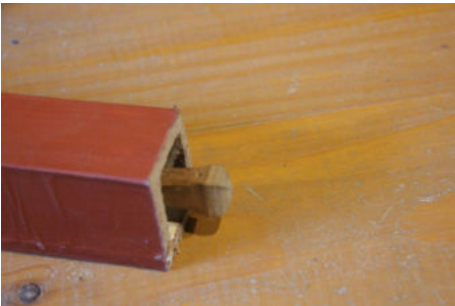
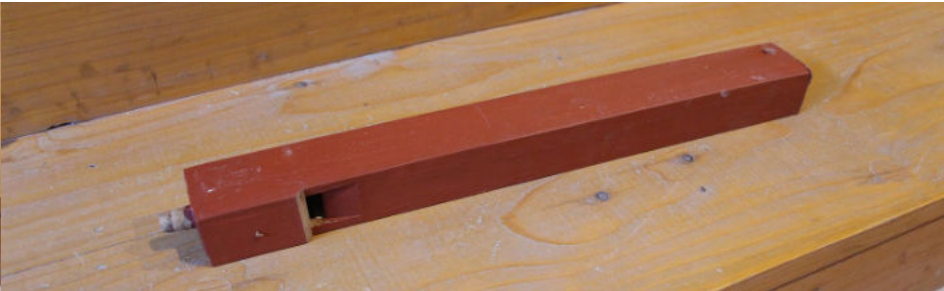
C/E - c³ ušlaševalni čep,

C/E - c³ raven izrez,

C/E - c³ stranske brade ni.

*Večino piščali je prebarvanih z rdečim bolusom.

*Pri piščali fis¹ je naknadno (kasneje) povišan izrez.



Manual					I									
Register					Copel 8'									
Število piščali					45									
					C [E]	D	c ⁰	fis ⁰	c ¹	fis ¹	c ²	fis ²	c ³	
Telo [Körper]		BA-01		Dolžina telesa	Körperlänge	1222,0	1110,0	674,0	496,0	362,0	272,0	216,0	173,0	140,0
		BA-02		Širina telesa	Körperbreite	100,0	90,0	54,4	43,1	32,4	27,1	22,1	18,1	15,2
		BA-03		Globina telesa	Körpertiefe	131,0	122,0	72,7	51,6	41,0	33,0	27,7	22,9	19,1
		BA-04		Debelina bočne stene	Wandstärke des Seitenbrettes	12,0	14,0	9,7	8,3	6,0	5,2	3,9	3,6	2,6
		BA-05		Debelina hrbtne stene	Wandstärke des Rückbrettes	12,0	14,0	8,1	6,7	6,2	5,0	3,7	3,2	2,3
Usta [Labium]		Izrez [Aufschnitt]		CB-09	Širina izreza	69,0		36,4	27,6	19,0	16,6	13,6	11,6	9,6
				CB-10	Višina izreza	32,0		14,5	11,7	9,5/8,6	9,7	4,8	4,7	4,1
		Jedro [Kern]		CC-07	Jedrna reža	/	/	1,0	1,10	0,9	0,8	/	/	/
				CC-11	Debelina jedra	80,0	82,0	79,0	70,0	62,0	62,0	61,0	62,0	60,0
		Noga [Fuß]				DA-01	Višina noge	34,0	25,0	22,0	22,0	18,0	16,0	17,0
				DA-02	Nožna odprtina	22,0	-	9,7	8,8	6,4	6,0	5,4	3,8	4,7
Vse mere so v mm, kot jedra je v ". "X" = Piščal nima merjene veličine, "/ " = Meritev z obstoječimi metodami ni izvedljiva, "-" = Meritev ni izvedljiva zaradi nedostopa										= "les"				

02 – Principal 4’ (manual)

C/E - B odprta lesena piščal,

C/E - B za prospektom,

C/E - B stranske brade ni,

C/E - B uglasčevalna deščica,

C/E - B raven izrez.

*Piščali so prebarvane z rdečim bolusom.

H - a¹ odprta kovinska cilindrična piščal,

H - a¹ v prospektu [Zn],

H - a¹ stranska brada,

H - a¹ uglasčevalni izrez,

H - a¹ raven izrez.

*Piščali v prospektu niso izvirne.

b¹ - c³ odprta kovinska cilindrična piščal,

b¹ - c³ za prospektom [SnPb],

b¹ - c³ stranske brade ni,

b¹ - c³ piščal rezana na dolžino,

b¹ - c³ raven izrez.

*V srednjem oknu orgelske omare so neme piščali.



Manual	I			C [E]	B	H	c°	fis°	c¹	fis¹	a¹	b¹	c²	fis²	c³
Register	Principal 4'														
Število piščali	45														
Telo [Körper]		BA-01	Dolžina telesa	Körperlänge	1178,0			438,0	289,0	209,0		155,0	135,0	96,0	67,0
		BA-02	Širina telesa	Körperbreite	70,0			X	X	X		X	X	X	X
		BA-03	Globina telesa	Körpertiefe	80,0			X	X	X		X	X	X	X
		BA-04	Debelina bočne stene	Wandstärke des Seitenbrettes	10,0			X	X	X		X	X	X	X
		BA-05	Debelina hrbtne stene	Wandstärke des Rückbrettes	10,0			X	X	X		X	X	X	X
		BA-06	Premier telesa	Körperdurchmesser	X			38,8	32,6	22,8		15,9	14,9	12,4	8,3
		BA-07	Debelina stene telesa	Körperwandstärke	X			0,5	0,5	0,4		0,3	0,3	/	/
	Uglasčevalni izrez [Expression]	BB-01	Višina obroča	Ringhöhe	19,4			19,4	15,7	9,6		X	X	X	X
		BB-03	Širina uglasčevalnega izreza	Expressionsbreite	X			13,1	11,4	7,7		X	X	X	X
		CB-09	Širina ustnice	Lipenbreite	49,0			27,6	25,0	16,7		11,2	9,6	9,6	6,3
Usta [Labium]	Izrez [Aufschnitt]	CB-10	Višina izreza	Aufschnitthöhe	18,0			9,4	7,6	5,6		4,0	3,4	3,3	2,6
		CC-07	Jedrna reža	Kernspalte	0,85			0,9	0,85	/		0,6	/	/	/
	Jedro [Kern]	CC-09	Kot jedra	Winkel der Kernfase	X			45°	/	/		/	/	/	/
		CC-11	Debelina jedra	Kerndicke	83,0			1,7	2,1	1,6		/	/	/	/
Noga [Fuß]	DA-01	Višina noge	Fußlänge		28,0			250,0	248,0	250,0		152,0	151,0	156	155
	DA-02	Nožna odprtina	Fußloch		14,4			8,2	6,8	7,5		3,1	4,0	4,9	4,9
Vse mere so v mm, kot jedra je v °. "X" = Piščal nima merjene veličine, " / " = Meritev z obstoječimi metodami ni izvedljiva, "- / -" = Meritev ni izvedljiva zaradi nedostopa								= "les"		= "kovina"					

04 – Octav 2’ (manual)

C/E - c³ odprta kovinska cilindrična piščal,

C/E - c³ [SnPb],

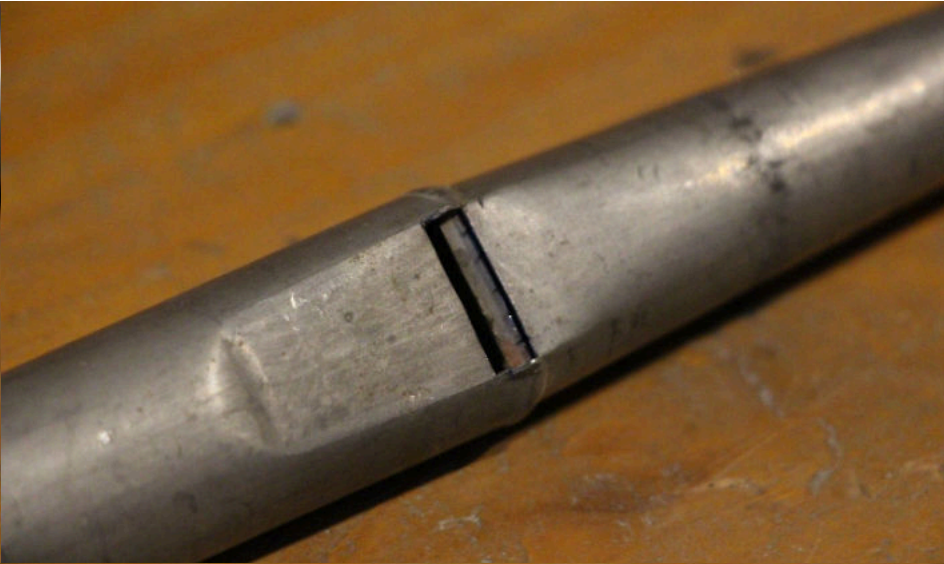
C/E - c³ stranske brade ni,

C/E - fº ušlaševalni zvitek (izvirnost vprašljiva),

fis¹ - c³piščal rezana na dolžino,

C/E - c³ raven izrez.

* Pri piščali F je naknadno (kasneje) znižan izrez
(dodan oz. prilotan).



Manual			I										
Register			Octav 2'										
Število piščali			45										
			C [E]	F	c ^o	fis ^o	c ⁱ	fis ⁱ	c ²	fis ²	c ³		
Telo [Körper]			BA-01 Dolžina telesa	Körperlänge	554,0	408,0	273,0	196,0	138,0	98,0	67,0	46,0	28,0
			BA-06 Premer telesa	Körperdurchmesser	45,1	34,4	24,1	18,1	13,1	10,2	8,5	6,9	6,2
			BA-07 Debelina stene telesa	Körperwandstärke	0,7	0,5	0,5	0,4	0,4	0,3	0,4	0,3	0,3
Usta [Labium]		Izrez [Aufschnitt]	CB-09 Širina ustnice	Labienbreite	33,6	26,2	16,9	12,3	9,5	7,9	6,2	4,3	3,4
			CB-10 Višina izreza	Aufschnitthöhe	8,7	7,2	5,1	5,1	3,7	2,9	1,9	2,2	1,6
		Jedro [Kern]	CC-07 Jedrna reža	Kernspalte	0,8	0,8	0,7	/	/	/	/	/	/
			CC-09 kot jedra	Winkel der Kernfase	55°	65°	/	/	/	/	/	/	/
			CC-11 Debelina jedra	Kerndicke	2,4	2,5	/	/	/	/	/	/	/
Noga [Fuß]		DA-01 Višina noge	Fußlänge	153,0	152,0	153,0	155,0	152,0	154,0	154,0	152,0	152,0	
		DA-02 Nožna odprtina	Fußloch	5,9	7,0	5,0	6,5	3,6	4,5	4,9	4,4	3,4	
Vse mere so v mm, kot jedra je v °, "X" = Piščal nima merjene veličine, "/" = Meritev z obstoječimi metodami ni izvedljiva, "-." = Meritev ni izvedljiva zaradi nedostopa													
= "kovina"													

07 – Superoctav 1' (manual)

C/E - c³ odprta kovinska cilindrična piščal,

C/E - c³ [SnPb],

C/E - c³ stranske brade ni,

C/E - c³ piščal odrezana na dolžino,

C/E - c³ raven izrez.

*Register ni izviren. Prvotno je register repetiral, po vsej verjetnosti, pri c² (sodeč po izvrtinah na piščalnem rastru).



Manual			I												
Register			Superoctav 1'												
Število piščali			45												
Telo [Körper]			BA-01	Dolžina telesa	Körperlänge	C [E]	F	c°	fis°	c¹	fis¹	c²	fis²	c³	
			BA-06	Premier telesa	Körperdurchmesser	273,0	199,0	130,0	90,0	63,0	42,0	27,0	18,0	14,0	
			BA-07	Debelina stene telesa	Körperwandstärke	29,3	25,1	19,3	15,9	12,4	9,6	8,2	6,8	5,8	
						0,6	0,5	0,5	0,45	0,4	0,4	0,4	0,4	0,4	
Usta [Labium]	Izrez [Aufschnitt]	CB-09	Širina ustnice	Labienbreite	22,4	18,6	14,8	12,6	10,4	7,3	5,4	5,0	3,4		
		CB-10	Višina izreza	Aufschnitthöhe	6,4	5,4	3,5	3,2	3,1	2,2	1,6	1,6	1,4		
	Jedro [Kern]	CC-07	Jedrna reža	Kernspalte	0,6	0,5	/	/	/	/	/	/	/		
		CC-09	Kot jedra	Winkel der Kernfase	65°	65°	/	/	/	/	/	/	/		
		CC-11	Debelina jedra	Kerndicke	1,4	1,2	/	/	/	/	/	/	/		
Noga [Fuß]	DA-01	Višina noge	Fußlänge	176,0	180,0	177,0	175,0	178,0	177,0	177,0	177,0	176,0			
	DA-02	Nožna odprtina	Fußloch	5,6	4,7	4,8	3,8	3,9	3,7	3,4	4,8	4,2			
Vse mere so v mm, kot jedra je v °, "X" = Piščal nima merjene velikine, "/" = Meritev z obstoječimi metodami ni izvedljiva, "-" = Meritev ni izvedljiva zaradi nedostopa								= "kovina"							

09 – Principalbass 8' (pedal)

C/E - a⁰ odprta lesena piščal,

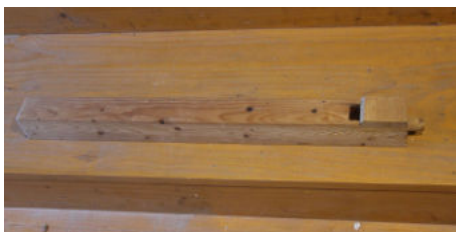
C/E - a⁰ ušlaševalna deščica,

C/E - a⁰ raven izrez,

C/E - a⁰ stranske brade ni,

CDE piščal je lomljena.

*Nekatere piščali so prebarvane z rdečim bolusom.



Manual		Pedal							
Register		Principalbass 8'							
Število piščali		18							
				C [E]	F	c°	fis°	a°	
Telo [Körper]		BA-01	Dolžina telesa	Körperlänge	-		1190,0	-	746,0
		BA-02	Širina telesa	Körperbreite	143,0		82,0	62,0	57,0
		BA-03	Globina telesa	Körpertiefe	650,0		91,0	72,0	64,0
		BA-04	Debelina bočne stene	Wandstärke des Seitenbrettes	16,0		11,0	10,0	10,0
		BA-05	Debelina hrbtna stene	Wandstärke des Rückbrettes	16,0		11,0	10,0	10,0
Usta [Labium]	Izrez [Aufschnitt]	CB-09	Širina izreza	Labienbreite	110,0		60,0	-	37,7
		CB-10	Višina izreza	Aufschnitthöhe	36,0		25,0	-	19,7
	Jedro [Kern]	CC-07	Jedrna reža	Kernspalte	-	-	-	-	1,5
		CC-11	Debelina jedra	Kerndicke	-	-	-	-	80,0
Noga [Fuß]		DA-01	Višina noge	Fußlänge	-	-	-	-	30,0
		DA-02	Nožna odprtina	Fußloch	-	-	-	-	15,1
Vse mere so v mm, kot jedra je v °. "X" = Piščal nima merjene veličine, " / " = Meritev z obstoječimi metodami ni izvedljiva, "-" = Meritev ni izvedljiva zaradi nedostopa							= "les"		

10 – Octavbass 4'

C/E - f⁰ odprta kovinska cilindrična piščal,

C/E - f⁰ [Zn],

C/E - f⁰ piščali v prospektu,

C/E - f⁰ uglasševalni izrez,

C/E - f⁰ raven izrez,

C/E - f⁰ stranska brada.

*Piščali v prospektu niso izvirne. Nekatere piščali v prospektu imajo nadmero oz. okno. Piščal C [E] ima uglasševalni zvitek.

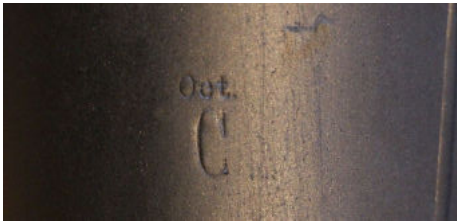
fis⁰ - a⁰ odprta lesena piščal,

fis⁰ - a⁰ uglasševalna plošča,

fis⁰ - a⁰ raven izrez.

fis⁰ - a⁰ stranske brade ni.

*Piščal g⁰ je nova in ni ustrezno rekonstruirana.



Manual				Pedal								
Register				Octavbass 4'								
Število piščali				18								
						C [E]	F	c°	f°	fis°	a°	
Telo [Körper]			BA-01	Dolžina telesa	Körperlänge	1100,0	998,0	622,0	439,0	466,0	402,0	
			BA-02	Širina telesa	Körperbreite	X	X	X	X	39,5	34,3	
			BA-03	Globina telesa	Körpertiefe	X	X	X	X	45,0	38,9	
			BA-04	Debelina bočne stene	Wandstärke des Seitenbrettes	X	X	X	X	6,4	6,0	
			BA-05	Debelina hrbtne stene	Wandstärke des Rückbrettes	X	X	X	X	6,4	5,2	
			BA-06	Premier telesa	Körperdurchmesser	87,0	69,0	52,0	41,1	X	X	
			BA-07	Debelina stene telesa	Körperwandstärke	0,6	0,7	0,6	0,5	X	X	
			Uglasševalni izrez [Expression]	BB-01	Višina obroča	Ringhöhe	X	28,3 + 150,0	23,6 + 71,0	14,2 + 25,5	X	X
BB-03	Širina uglasševalnega izreza			Expressionsbreite	27,9	22,5	17,0	13,7	X	X		
Usta [Labium]		Izrez [Aufschnitt]	CB-09	Širina ustnice	Labienbreite	65,1	50,2	36,5	29,5	25,0	21,3	
			CB-10	Višina izreza	Aufschnitthöhe	18,7	14,7	11,5	9,6	11,1	9,7	
		Jedro [Kern]	CC-07	Jedrna reža	Kernspalte	1,1	0,6	0,8	0,9	1,5	0,9	
			CC-09	Kot jedra	Winkel der Kernfase	45°	45°	45°	45°	X	X	
			CC-11	Debelina jedra	Kerndicke	3,2	2,4	2,5	2,4	81,0	82,0	
Noga [Fuß]		DA-01	Višina noge	Fußlänge	248,0	248,0	250,0	252,0	25,0	22,0		
		DA-02	Nožna odprtina	Fußloch	14,0	10,0	9,2	7,5	10,1	9,3		
Vse mere so v mm, kot jedra je v °. "X" = Piščal nima merjene veličine, " / " = Meritev z obstoječimi metodami ni izvedljiva, "-" = Meritev ni izvedljiva zaradi nedostopa									= "les"		= "kovina"	

Zahvala

Raziskovanje in dokumentiranje orgel je časovno in logistično zahtevno delo, ki praviloma zahteva sodelovanje več posameznikov. Na tem mestu se avtorja dokumentacije oziroma prispevka iskreno zahvaljujeva domačemu župniku Primožu Bertalaniču za topel sprejem ter pripravljenost za sodelovanje. Posebna zahvala gre Andreju Lenarčiču in Brestu Lenarčiču za posredovanje potrebnega gradiva ter za njuno odprtost in pripravljenost pri nastajanju tega prispevka. Povezovanje in medsebojno spoštovanje sta temeljna kamna uspešnih projektov. Prav s skupnim pogledom v preteklost lahko najdemo pot v prihodnost.

Vse, ki imate morda kakšno informacijo, kritiko oziroma komentar, prosim, da stopite v stik z avtorjem po elektronski pošti (info@organistica.si).

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