



CECE ORGANY VI!

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Ars organi Sloveniae

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**Crisis Organi Vdae Ecclesiae Cathedralis Labaci &
Sistema Reformationis Ejusdem Organi [3]**

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Naslovnica / Cover: Srednja omara nekdanj Križmanovih
orgel v ljubljanski stolnici / Middle case of the former
Križman's organ in Ljubljana Cathedral (jd)

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dovoljenju.



Crisis Organi Vdae Ecclesiae Cathedralis Labaci & Sistema Reformationis Ejusdem Organi

**Kritični prikaz orgel v častiti ljubljanski stolni cerkvi
& Sistem prenove opisanih orgel**

**Critical review of the organ in the esteemed Ljubljana
Cathedral & System for refurbishing the examined
organ**

Frančišek Ksaver Križman

Uvod

Frančišek Ksaver Križman (Franz Xaver Krismann, 1726–1795) velja za največjega slovenskega izdelovalca orgel baročne dobe. Deloval je na območju dežel tedanje Habsburške monarhije: na Kranjskem, Goriškem, Štajerskem ter v Zgodnji in Spodnji Avstriji. Njegov opus je Josip Mantuani

opisal v obsežni 13-delni razpravi v zagrebški reviji Sveta Cecilija leta 1926, 1927 in 1928. Mantuanijevo razpravo je z novimi spoznanji razširil Edo Škulj v monografiji Križmanova orglarska delavnica (Družina, 2010). V njej obravnava vseh 16 znanih Križmanovih orgel. Med njimi posebej podrobno prikaže nekdanje orgle v ljubljanski stolnici iz leta 1762, od katerih se je ohranil le del osrednje omare. Pri teh je Škulj izpostavil izjemen pomen, ki ga imata Križmanova rokopisa *Crisis Organi Vdae Ecclesiae Cathedralis Labaci* in *Sistema Reformationis Ejusdem Organi* za zgodovino orglarstva in organologijo. Poleg prepisa izvirnega latinskega besedila iz okrog leta 1761, je priskrbel prevod v slovenščino, ki ga tu ponovno objavljamo. Ker je to pomembno besedilo raziskovalcem manj znano, ga ob 300-letnici rojstva tega velikega orglarja predstavljamo tudi v angleščini. Latinski izvirnik je prikazan v reprodukcijah rokopisa, ki je ohranjen v Nadškofijskem arhivu v Ljubljani (NŠAL, KAL, fasc. 235/6). (jd)

Introduction

Frančišek Ksaver Križman (1726–1795, also known as Franz Xaver Krismann/Chrismann) is regarded as the pre-eminent Slovenian organ builder of the Baroque era. He worked within the Austrian crown lands of the former Habsburg monarchy: Carniola, Gorizia, Styria, and Upper and Lower Austria. Josip Mantuani outlined his work in a comprehensive 13-part essay published in the Zagreb journal Sveta Cecilija during 1926, 1927, and 1928. Edo Škulj augmented Mantuani's discourse with novel discoveries in the monograph Križman's Organ Workshop (Križmanova orglarska delavnica, Družina, 2010, with Summary in German). He examines all 16 known Križman organs and specifically highlights the previous organ in the Ljubljana Cathedral from 1762, of which just a portion of the central case remains. Škulj emphasised the remarkable importance of Križman's manuscripts *Crisis Organi Vdae Ecclesiae Cathe-*

dralis Labaci and Sistema Reformationis Ejusdem Organi for the history of organ construction and organology. Alongside the transcription of the original Latin text, dated in around 1761, he supplied a Slovenian translation, which we are republishing here. Given that this significant text is relatively unknown to researches, we are providing it now in English interpretation to commemorate the 300th anniversary of the birth of this esteemed organ builder. Original Latin text is presented in reproductions of the manuscript, which is preserved in the Archdiocesan Archives in Ljubljana (NŠAL, KAL, fasc. 235/6). (jd)

Opus

1760	Ribnica – Archdeaconry	Ribnica – arhidiakonatska cerkev	
1762	Ljubljana – Cathedral	Ljubljana – stolnica	1/32
1763	Ljubljana – Ursuline Monastery Church	Ljubljana – uršulinska samostanska cerkev	2/24
1765	Gorica/Gorizia – Cathedral	Gorica - stolnica	
1766	Novo mesto – Chapter Church	Novo mesto – kapiteljska cerkev	
1768	Gorica/Gorizia – Seminary Church	Gorica – semeniška cerkev	1/12
1770	Engelszell – Monastery Church	Engelszell – samostanska cerkev	3/31
1774	St. Florian – Monastery Church	St. Florian – samostanska cerkev	3/51
1779	Steyr – Parish Church	Steyr – župnijska cerkev	2/24
1780	Enns – Parish Church	Enns – župnijska cerkev	2/16
1782	Admont – Monastery Church	Admont – samostanska cerkev	3/43
1784	Baden – Parish Church	Baden – župnijska cerkev	2/25
1785	Gaflenz – Parish Church	Gaflenz – župnijska cerkev	1/14
1786	St. Lambrecht (St) – Monastery Church	St. Lambrecht (St) – samostanska cerkev	1/14
1788	Wien/Vienna – Parish Church of St. Lawrence	Dunaj – župnijska cerkev sv. Lovrenca	2/25
1795	Rottenmann – Parish Church	Rottenmann – župnijska cerkev	1/10



Kritični prikaz

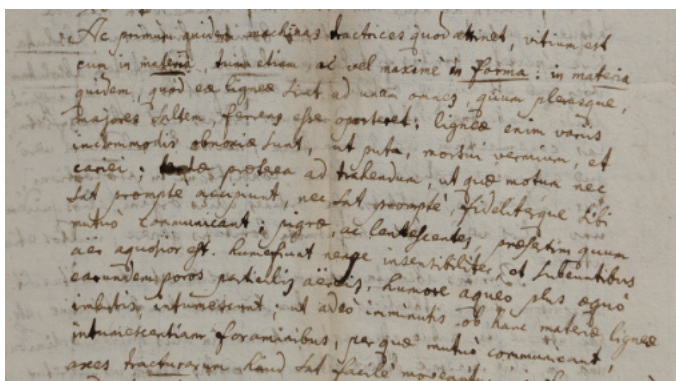
orgel v častiti ljubljanski stolni cerkvi

Mislim, da moram najprej objaviti kritični prikaz orgel v ljubljanski stolnici, ki sem ga zasnoval po ogledu le-teh. In da čimprej preidem k stvari sami, bom lepo po vrsti opozoril na napake teh orgel, in sicer v dveh poglavjih. Prvo zadeva mehanizem traktur in njih povezanost; drugo pa samo razvrstitev piščalnih vrst (tisti, ki so nevešči v latinščini, jim rečejo registri) in njihovo sestavo. Oboje bom na kratko razložil.

Critical review

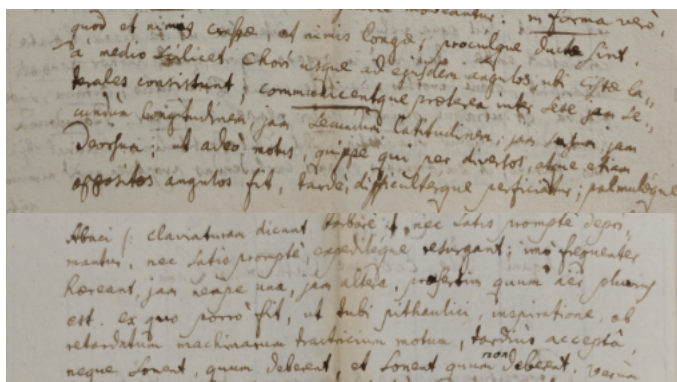
of the organ in the esteemed Ljubljana Cathedral

I believe it would be prudent to first publish a critical review of the organ in Ljubljana Cathedral, which I composed following my observations. To be direct, I will respectfully outline the shortcomings of these organ in a systematic manner across two chapters. The first aspect pertains to the mechanism of trackers and their interconnections; the second involves the specification of stops (those unfamiliar with Latin refer to them as registers) and their composition. I will provide a brief explanation of both.



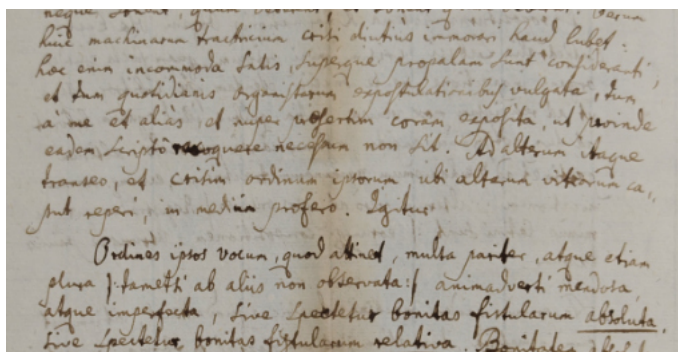
Kot prvo, kar zadeva mehanizme traktur, je pomanjkljivost tako v materialu kot tudi, in še posebej, v obliki: v materialu zato, ker so vsi do zadnjega leseni, medtem ko bi večinoma, vsaj večji, morali biti železni; leseni so namreč izpostavljeni različnim nevarnostim, kot mislim, razjedanju črvov in trohnobi; poleg tega so počasni pri prenosu, saj giba ne sprejmejo dovolj urno in ga, zvesti sebi, tudi dovolj urno ne posredujejo naprej; počasni in popustljivi so zlasti takrat, ko je zrak bolj vlažen, neopazno se navlažijo, zračni delčki prodrejo v njihove pore; ko se navzamejo vlage bolj, kot je prav, nabreknejo; zaradi te nabrekliosti lesene materije se zelo zmanjšajo luknjice, preko katerih so med seboj povezani prenosi in ti se le s težavo premikajo;

Initially, concerning the tracker mechanism, the shortcomings lie in both the material and, notably, in the design: in the material because the parts are made of wood, while most, at least the larger ones, should be made of iron; wooden ones are exposed to various risks, such as, for example, worm infestation and rot; furthermore, their transmission is slow, as they do not accept movement quickly enough and, true to themselves, also do not transmit it forward quickly enough; they are particularly slow and yielding when the air is more humid, imperceptibly becoming damp, with air particles penetrating their pores; when they absorb more moisture than is right, they swell; due to this swelling of the wooden material, the holes through which the parts are connected to each other are significantly reduced, and these move with difficulty;



v obliki pa, ker so predebeli in predolgi, vódeni na daleč, namreč od sredine kora do njegovih kotov, kjer so postavljene stranske omare; poleg tega naj bi se združili med seboj tako po dolžini kot po širini; tako navzgor kot navzdol; tako da se prenos, ki se izvaja po različnih in celo nasproti si ležečih kotih, izvrši z zamudo in težavo; [2] in tipke (v ljudskem jeziku rečejo klaviatura) se ne pogreznejo dovolj urno, pa tudi dovolj urno in učinkovito se ne vrnejo v prvotni položaj; pogosto celo obtičijo, včasih ena, včasih druga, posebno kadar je zrak vlažen. Zato pride do tega, da piščali zaradi zapoznelega giba mehanskih traktur prepozno dobijo zrak in ne dajo glasu, ko bi ga morale, ali zapojejo takrat, ko bi ne smele.

and in shape, because they are too thick and too long, guided from afar, namely from the middle of the balcony to its corners, where the side cases are placed; furthermore, they are supposed to be connected to each other both lengthwise and widthwise; both upwards and downwards; so that the transmission, which is carried out at various and even opposite angles, is performed with delay and difficulty; and [2] the abaci (in the vernacular, they call it the keys) do not sink quickly enough, nor do they return to their original position quickly and effectively; they often even get stuck, sometimes one, sometimes the other, consequently causing the absence of sound from the pipes at appropriate times or their activation at inappropriate moments can be attributed to the delayed movement of the mechanical trackers, which fail to allow air to flow in a timely manner.



Vendar se ne mislim še naprej zadrževati pri tem prikazu mehanskih traktur, saj je teh nevšečnosti več kot očitno povsem zadosti za opazovalca, pa tudi splošno znane so zaradi vsakodnevnih zahtev organistov, saj sem jih tudi drugod pred kratkim celo javno razložil, tako da o istih stvareh ni potrebno ponavljati v pisni obliki. Preidem torej k drugemu poglavju, h kritičnemu prikazu samih registrov, kjer sem našel drugi vir napak. Torej.

Kar zadeva same registre, sem podobno opazil, da je mnogo in celo več (četudi drugi tega niso opazili) napačnih in nepopolnih, pa naj gledamo absolutno kakovost piščali ali relativno.

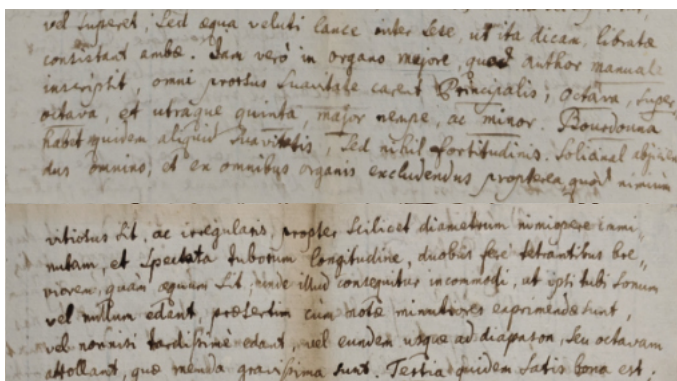
I will refrain from elaborating on this exhibition of mechanical trackers, as the inconveniences are sufficiently apparent to any observer and are well-documented due to the organists' daily complaints. I have previously addressed these matters publicly, so reiterating them in writing is unnecessary. Let us proceed to the second aspect, which entails a critical review of the stops themselves, where I identified an additional source of errors, as follows.

Concerning the stops, I similarly noted that many (although others failed to observe this) were inaccurate and incomplete, regardless of whether we assess the absolute or relative quality of the pipes.

hinc spectata, bonitas fistularum relativa. Bonitas absoluta
 voco, quæ est cuique ordini, imò cuique fistulæ propria, propria
 dendo, habeatne debitam ad reliquos ordines, aut reliquas fistulas
 las consonantiam, ac dissonantiam, necne? relativa vero
 quæ est unius ordinis ad alium, constituitur in proportioni-
bilibus. Dico ergo, debitos esse ordines illius organi, alios quidem
 uno, alios vero altero huiusmodi bonitatis genere, multos etiam
 utroque. Bonitas absoluta, ordinum in eo posita est, ut creditur sit
 unusquisque tubus pneumaticus sua sua suavitatis, sua fortitudinis, etc.
 hac utraque ita mutuo affectuatur, ut cum tunc aliis quidem ordinibus
 una, in aliis succurrat debeat altera, in multis neutra vel superetur,
 vel superet, sed æqua veluti lance inter seo.

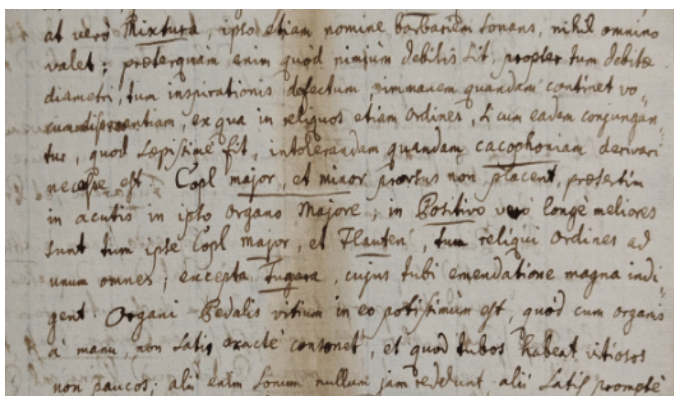
Absolutno kakovost imenujem tisto, ki je lastna vsakemu
 registru in celo vsaki piščali, pri čemer je treba ugotoviti, ali
 ima potrebno konsonanco z drugimi registri ali drugimi pi-
 ščalmi in disonanco ali ne. Relativna pa rečem oni, ki [zadeva]
 en register glede na drugega in se sestoji iz razmerij. Pravim
 torej, da so registri teh orgel neuglašeni, nekateri v eni, drugi
 pa v drugi zvrsti te kakovosti; mnogi celo v obeh. Absolutna
 kakovost registrov je v tem, da je vsaka piščal opremljena tako
 s svojo prijetnostjo kot jakostjo; in vsaka od teh [lastnosti] naj
 se tako vzajemno prilagodi, da v enih registrih mora prevlada-
 ti ena, v drugih pa druga; pri mnogih naj bi nobena od obeh
 ne bila prevladana, niti naj ne bi prevladovala;

I define absolute quality as that which is intrinsic to every
 stop and each pipe, while it is essential to ascertain whether
 it keeps the requisite consonance with other registers or
 pipes, and dissonance. It pertains to a register in respect to
 others and comprises ratios. I hereby assert that the registers
 of these organs are discordant, with some exhibiting one type
 of dissonance and others another; many are affected by
 both. The inherent quality of the stops resides in the fact that
 each pipe possesses its own distinct timbre and strength;
 these attributes must be harmoniously calibrated so that in
 certain stops one quality predominates while in others the
 opposite is true; in many instances, neither quality should
 dominate,



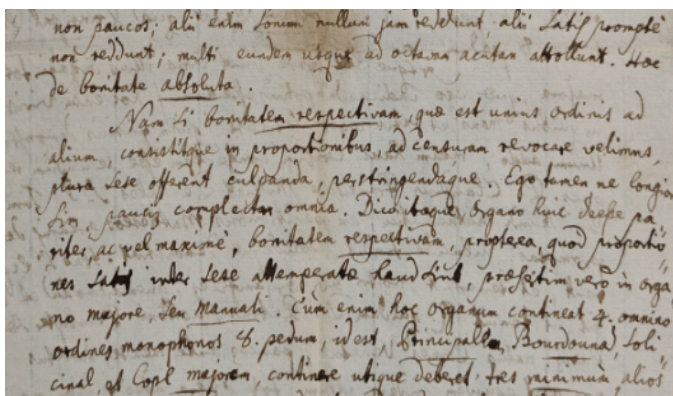
pač pa sta obe kakor z enako posodo med seboj, da tako rečem, uravnoteženi. V velikih orglah, ki jim je avtor rekel manual, so celo brez vsake prijetnosti principal, oktava, superoktava in obe kvinti, namreč velika in mala. Burdon ima sicer nekaj prijetnosti, toda nobene jakosti. Salicional je treba povsem zavreči in ga poleg tega odstraniti iz vseh orgel, ker je preveč [3] pomanjkljiv in nepravilen, seveda zaradi daleč zmanjšanega premera in opazne dolžine cevi, tako da je skoraj za dva tetranta krajši, kot bi bilo prav; od tod torej izvira tista nevšечnost, da same piščali ne dajo nobenega glasu, zlasti kadar je treba izraziti manjše note, ali ga dajo šele prepozno, bodisi istega [nekako] do diapasona ali okta-ve, kar so zelo hude pomanjkljivosti. Terca je sicer dovolj dobra;

but rather they should be balanced against each other in equal measure. In the great organ, referred to by the author [Janeček] as Manual, there is no agreeable sound in the Principal, Octave, Superoctave, and both major and minor Fifths. Burdon possesses certain agreeable attributes, although lacks fortitude. The Salicional must be entirely eliminated and removed from the organ due to its considerable [3] deficiencies and irregularities, primarily attributed to the markedly reduced diameter and length of the pipes, rendering them nearly two semitones shorter than required. Consequently, the pipes fail to produce sound, particularly for smaller notes, or emit it belatedly, either up to the Diapason or an Octave, which constitutes significant shortcomings. The Third is adequate;



toda mikstura, ki namreč že po samem imenu izraža neomikanost, sploh ne velja; poleg tega, da je prešibka, tako zaradi pomanjkanja potrebnega primera kot dodajanja zraka; vsebuje neko velikansko disonanco glasov, zaradi česar je nujno, da se tudi v druge registre, če se povezujejo z njo, kar se zelo pogosto dogaja, prikrade neka nemogoča kakofonija. Nadalje ne ustrežata copula maior in minor, posebno v visokih tonih v samih večjih orglah; v pozitivu pa sta daleč boljša tako sama copula maior in flauten, kot tudi ostali registri, vsi do enega; izjema je samo fugara, katere piščali potrebujejo temeljito izboljšavo. Pomanjkljivost pedalnih orgel je zlasti v tem, da z manualnimi niso povsem v soglasju, in da imajo nemalo napačnih piščali;

however, the Mixture, inherently indicative of unrefinement, is entirely unsatisfactory. It is excessively weak, attributable to both insufficient diameter and the incorporation of air. Furthermore, it encompasses a significant dissonance of voices, necessitating an unavoidable disharmony to infiltrate other stops when they are linked to it, which is a frequent occurrence. Moreover, the Copula maior and minor are incongruent, particularly in the upper part of the Great; conversely, in the Positive, both the Copula maior and Flute, along with all other stops, exhibit superior quality without exception, except for the Fugara, which requires significant enhancement of its pipes. The primary disadvantage of Pedal organ is its lack of proper sonority with the manuals, compounded by the presence of several faulty pipes;

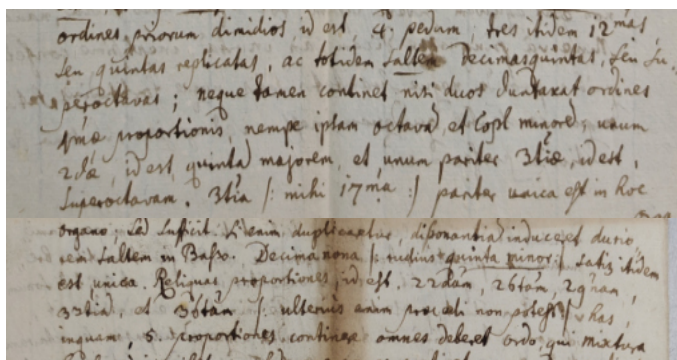


ene namreč ne dajo nobenega glasu več, druge ga ne dajo dovolj urno; mnoge pa ga privedejo do superoktave. Toliko glede absolutne kakovosti.

Če pa hočemo presoditi relativno kakovost, ki je v [razmerju] enega registra do drugega in se sestoji iz razmerij, se pokaže še več pomanjkljivosti, ki jih je treba odstraniti. Da pa ne bom predolg, bom vse razložil na kratko. Pravim torej, da tem orglam enako, ali še najbolj, manjka relativna kakovost zaradi tega, ker razmerja niso dovolj uglasena med seboj, zlasti v velikih orglah oziroma v manualu. Glede na to, da te orgle vsebujejo štiri povsem enoglasne registre osmih čevljev, namreč principal, bordun, salicional in copula maior, bi seveda morale imeti vsaj še tri druge polovične

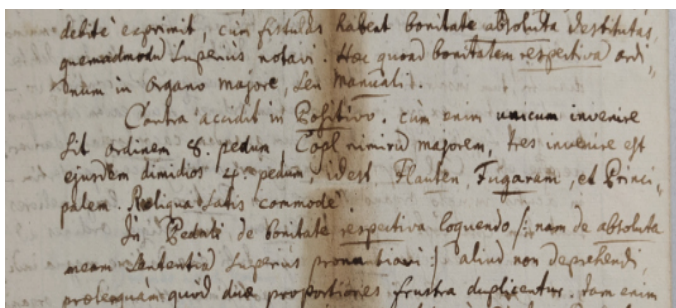
some are silent, some respond too slowly, and many generate a superoctave sound. Thus concludes the notion on the absolute quality.

Nonetheless, when evaluating relative quality in relation of one stop vs. another, further deficiencies requiring attention become evident. I will provide a concise explanation. I assert that these organ exhibit a comparable deficiency in quality, primarily due to the inadequately calibrated proportions among them, particularly in Great or in specifications of Manuals. This organ features four perfectly aligned eight-foot stops: Principal, Bourdon, Salicional, and Copula maior. Consequently, it should possess at least three additional half-stops



registre prejšnjih, torej štirih čevljev; prav tako tri dvanajstice ali odgovarjajoče kvinte in prav toliko vsaj petnajstic ali superoktav; vendar vsebujejo samo dva registra prvega razmerja, namreč samo oktavo in copulo minor; en [register] drugega [razmerja], se pravi kvinto maior, ter prav tako enega s tretjim, to je superoktavo. Terca (zame sedemnajstica) je v teh [4] orglah prav tako ena; toda zadošča, ko bi se namreč podvojila, bi povzročila neprijetnejšo disonanco, vsaj v basu. Devetnajstica (preprosteje kvinta minor) je prav tako dovolj ena sama. Ostala razmerja, se pravi dvaindvajsetico, šestindvajsetico, devetindvajsetico, triintridesetico in šestintridesetico (naprej se namreč ne more iti), teh pet razmerij, pravim, bi moral imeti vsak register, ki se mu v preprostem jeziku reče mikstura;

from the four-foot category, as well as three Twelfths or corresponding Quints, and an equal number of Fifteenths or Superoctaves. Now, it contains only two stops of the first ratio, specifically the Octave and Copula minor; one stop of the second ratio, which is the Quint maior; and one from the third ratio, the Superoctave. The Third (which I consider the Seventeenth) is also present in these [4] organ which is appropriate; if it were duplicated, it would produce a more disagreeable dissonance, particularly in the bass. The Nineteenth, or Quint minor, the single is adequate. The additional ratios, specifically Twenty-two, Twenty-six, Twenty-nine, Thirty-three, and Thirty-six (as higher values are unattainable), must be included in the stop, referred colloquially as a Mixture;



vendar ne vsebuje vseh in tudi ne izraža pravilno tistih, ki jih ima, saj so piščali neuglašene že glede na absolutno kakovost, kakor sem označil že zgoraj. Toliko glede relativne kakovosti registrov v velikih orglah ali manualu.

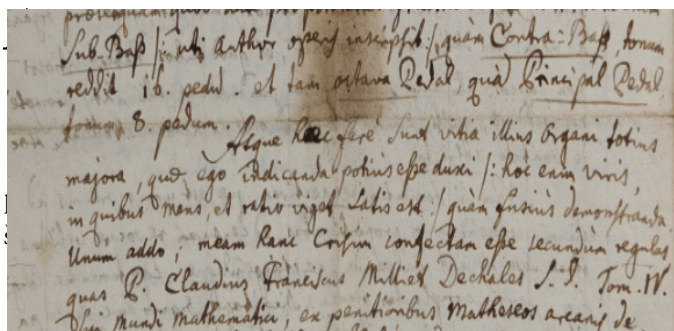
Drugače se dogaja v pozitivu. Medtem ko bi bilo nekaj enkratnega najti register osmih čevljev, namreč copula maior, je najti tri polovične istega štirih čevljev, se pravi flauten, fugaro in principal. Ostalo je povsem ustrezno.

Ko govorim o relativni kakovosti v pedalu (kajti o absolutni sem svoje mnenje povedal zgoraj), drugega nisem ugotovil kot to, da se dve razmerji zaman ponavljata, namreč tako

however, it neither encompasses all of them nor accurately represents those it does possess, given that the pipes are already discordant concerning absolute quality, as previously stated. So, the relative quality of the stops of a Great or Manual is now addressed.

Contrariwise in Positive, although discovering an eight-foot stop, specifically the Copula maior, would be an exceptional occurrence, encountering three half-stops of the same four-foot stops, namely the Flauten, Fugaro, and Principal, is more prevalent. The rest is entirely satisfactory.

In discussing relative quality in the Pedal, having previously articulated my views on absolute quality, I have observed the persistent recurrence of two ratios:

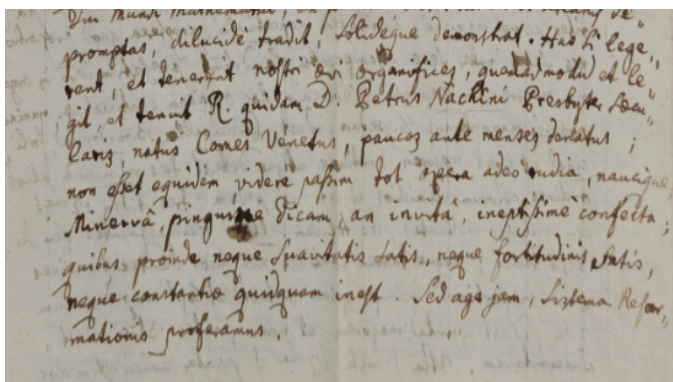


subbass (kot je zapisal avtor dela) kot kontrabas, dajeta ton 16 čevljev, in tako pedalna oktava kot principal pedal ton osmih čevljev.

To bi pri vseh teh orglah nekako bile večje pomanjkljivosti, za katere sem mislil, da jih je bolje [samo] naštet (za moške, ki imajo razum in jim pamet še ni opešala, je to dovolj) kot razlagati v podrobnostih. Dodajam še: ta moj kritični prikaz je bil sestavljen po pravilih, ki jih p. Klavdij Frančišek Milliet Dechaies iz DJ jasno posreduje in temeljito razlaga v IV. zvezku Mundi mathematici, povzel pa jih je iz učenih skrivnosti znanosti.

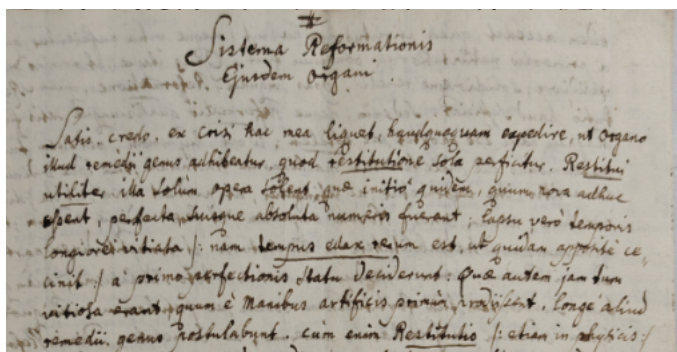
the Subbass (as noted by the organ's author) and the Contrabass, which produces the 16-foot tone, alongside both the pedal Octave and the pedal Principal of eight feet.

For these given organ, listed deficiencies represent the significant ones, which I deemed preferable to enumerate (for rational men whose faculties are intact, this is adequate) rather than elaborate further. This critical assessment was created in accordance with the principles articulated by Fr. Claude François Milliet Dechaies in the fourth volume of Mundi Mathematici, where he elucidates these concepts derived from the secret knowledge of science.



Ko bi te brali in jih upoštevali izdelovalci orgel v našem času, tako kot jih je bral in upošteval neki prečastiti gospod Petar Nakić, svetni duhovnik, rojen beneški vitez, umrl pred nekaj meseci; potem res ne bi vsepovsod videl toliko tako nedodelanih del, ki niso piškavega oreha vredna; povsem neprimerno so bila dokončana z Minervino naklonjenostjo ali brez nje; zato nimajo niti dovolj prijetnosti niti jakosti, pa tudi niti malo sozvočja. Toda dajmo še, predložimo sistem prenove.

If contemporary organ builders were to read and heed the insights of a distinguished master such as Petrus Nachini, a revered priest and Venetian knight who recently passed away, the prevalence of substandard, incompletenesses would diminish significantly. These projects, often finalized inappropriately, lack both aesthetic appeal and structural integrity, resulting in a complete absence of harmony. Therefore, let us also provide a system for refurbishment.



Sistem prenove opisanih orgel

Mislim, da je iz tega mojega kritičnega prikaza jasno razvidno, da za odpravo pomanjkljivosti pri teh orglah nikakor ne bi zadoščalo uporabiti tisti način, ki se izvrši s samo obnovitvijo. Koristno se navadno popravljajo samo tista dela, ki so bila popolna že ob samem začetku, ko so bila še nova, in so bila dovršena s pravimi razmerji; v daljšem teku časa pa so se (kajti čas nažira stvari, kot je nekdo primerno zapel) oddaljila od prvotnega stanja dovršenosti. Tiste [orgle] pa, ki so bile pomanjkljive že takrat, ko jih je mojster dal iz rok, bodo seveda zahtevale povsem drugačen način zdravljenja. Obnova (tudi le mehanskih delov)

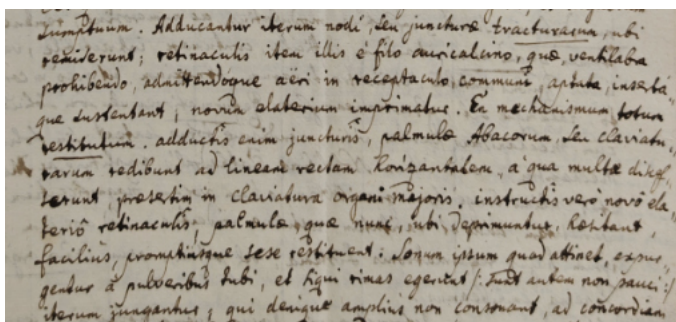
System for refurbishing the examined organ

My critical analysis clearly indicates that by employing the restoration approach alone is insufficient to rectify the deficiencies of these organ. Typically, only those components that were flawless from inception, when they were new and consistently accurate, could be effectively repaired; however, over time, they inevitably deviate from their original state of perfection. Organ that was insufficient upon completion by the master will necessitate an entirely distinct form of treatment. Renewal (even in the wooden parts only) entities,

aliud nobis sit, nisi quidam ad priorem statum restitutio, seu restitutio; evidens est, huiusmodi opera, jam primitus, et ut ita dicam, a naturae mendosa, ac imperfecta, meliora utique non fore, si restitueretur duntaxat. Atqui organum istud primitus, ob jam tum a naturae omnino alio, tum, atque imperfectum exhibit, tam neglige quoad modum, quam quoad substantiam; hoc est, tam quoad mechanismum machinarum tractatum, earumque communicationem, quam quoad ipsos vocum ordines, earumque compositionem; ut atque restitutio nequaquam sufficiat, quinque quo nec mechanismo maiorem tractabilitatem, atque constantiam, neque ordinibus maiorem bonitatem; prosetim restitutio; conciliare unquam poterit. Est quidem hoc restitutiois remedium facile negotii, et exiguorum sumptuum. Adducantur iterum nodi, seu junctura tracturacina, ubi

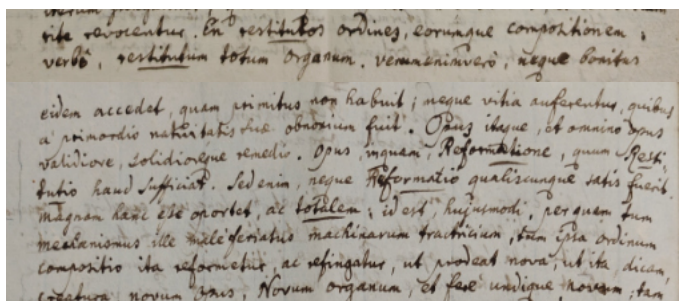
namreč ne bi bila nič drugega kot nekaka postavitev v prejšnje stanje oziroma ponovna namestitve; očitno je, da tovrstna dela, ki so bila že od začetka, in da tako rečem, že od rojstva povsem pomanjkljiva in nedovršena, nikakor ne bi bila boljša, če bi se samo obnovila. Te orgle pa so bile že od vsega začetka, in že tedaj od nastanka naprej, povsem pomanjkljive in nedovršene, tako seveda glede načina kot glede snovi; to pomeni, tako glede mehanizma mehanskih traktur in njihovih povezav kot glede samih vrst glasov in njihove sestave; zato zgolj obnova nikakor ne bi zadoščala, saj z njo nikoli ne bi mogli urediti večjih nedoslednosti in nestabilnosti mehanizma, niti izboljšati kvalitete (zlasti relativne) z ustaljenimi načeli. Predlagane zamenjave so resnično enostavne zadeva in ne zahtevajo veliko stroškov.

constitutes just a form of restoration or reinstallation; it is evident that such endeavors, which were fundamentally flawed and unfinished from inception, would not be improved by reparation. These organ was fundamentally flawed and incomplete from inception, lacking in both mechanical function and sound quality; specifically, in their mechanical trackers and connections, as well as in the nature and composition of the sounds produced. Consequently, mere reparation would never be enough, as it would never be able to fix the major inconsistencies and instability of the mechanism, nor improve the quality (especially relative) to established norms. The proposed replacements are truly simple and do not require much cost.



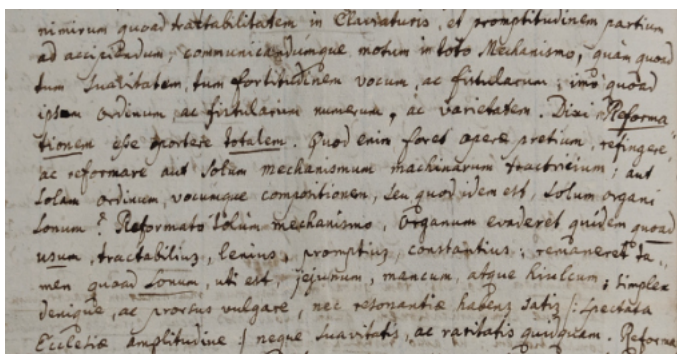
Dodajo naj se tudi vozli oziroma vezave traktur, kjer so popustile; vrvice naj bodo prav tako iz medeninaste žice, tako da bodo ventilom pri odvrčanju ali dovajanju zraka v skupno sapnico primerno in dodatno v pomoč; naj se namesti nov vzvod. No, in ves mehanizem je treba popraviti, dodati namreč tudi vezave, tipke ali klaviatura se bodo vrnile v pravilno vodoravno črto, od katere so se mnoge odmaknile, zlasti v klaviaturi velikih orgel; z namestitvijo novih niti in novega vzvoda se bodo tipke, ki sedaj obtičijo, ko se pritisne nanje, lažje in urneje vrnile v prvotni položaj. Kar zadeva sam zvok, naj se piščali očistijo prahu in, če so katere napravile razpoke (in teh ni malo), naj se ponovno povežejo; in končno katere niso več v soglasju, naj se privedejo do ustreznega ujemanja.

Knots or ties must be affixed to the trackers where they have been detached; the cords should be constructed of brass wire to ensure compatibility and offer supplementary support to the valves during air diversion or supply to the common manifold; a new lever should be placed. The entire mechanism requires repair, including the addition of connections, to ensure that the keys or keyboard align correctly along the horizontal axis, from which many have deviated, particularly in the Great. By installing new strings and a new rollerboard, the keys that currently stick when pressed will return to their original position more efficiently and swiftly. The pipes must be clean of dust, any damaged ones should be repaired, and those out of tune must be adjusted accordingly.



Ponovno je treba postaviti registre ter njihovo sestavo; z [eno] besedo, ponovno je treba postaviti cele orgle. Toda na žalost, ne bo se jim pridružila kakovost, [2] če je že prej niso imele; in tudi napake ne bodo odpravljene, katerim so bile izpostavljene že od vsega začetka. Potrebno je torej in nujno potrebno bolj temeljito in popolnejše zdravilo, potrebna je, pravim, prenovitev, dočim bi sama obnovitev ne zadoščala. Toda tudi kakršnakoli prenovitev ne bi bila dovolj; le-ta mora biti popolna in vsestranska; se pravi, tovrstna, da se bosta tako ta nesrečni mehanizem mehanskih traktur, pa tudi sama razporeditev registrov tako prenovila in predelala, da bo iz tega nastala, če tako rečem, nova stvaritev, novo delo, nove orgle in skoraj v vsakem pogledu nove;

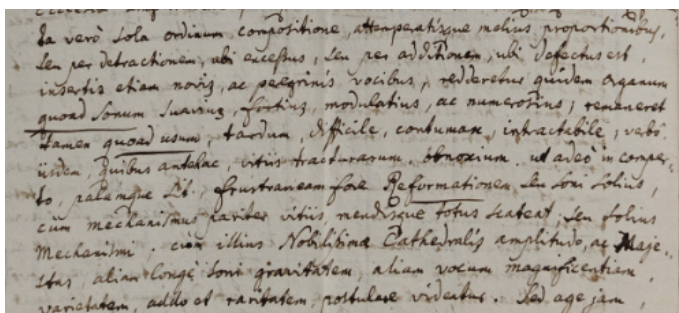
The stops and their configuration require recalibration; in summary, the entire organ necessitates resetting. Regrettably, quality [2] cannot be introduced if it was absent initially; otherwise, the flaws encountered from the outset will remain unrectified. Consequently, a more comprehensive and effective cure is urgently required, as simple restoration would be inadequate. Furthermore, no renovation would suffice; it must be comprehensive and thorough, such that both the flawed mechanism of the mechanical trackers and the configuration of the stops are entirely overhauled, resulting in a new creation, a novel work, and almost entirely new organ;



nimirum quoad tractabilitatem in Claviaturis, et promptitudinem partium
ad assignandum, communicandumque motum in toto Mechanismo, quam quoad
suam suavitatem, suam fortitudinem vocum, ac fidelitatem; imò quoad
ipsam ordinem ac fidelitatem numerum, ac varietatem. Dixi Reforma-
tionem esse totale. Quod enim foret opera pretium, refingere,
ac reformare aut solum mechanismum machinarum tractantium; aut
solum ordinem, vocumque compositionem, seu quod idem est, solum organi-
sonum? Reformato solum mechanismo, Organum evaderet quidem quoad
usum, tractabilius, lenius, promptius, constantius; remaneret ta-
men quoad sonum, ubi est, jejunum, mecum, atque humile; simplex
denique, ac prope vulgare, nec resonantia habens satis; preterea
Ecclesia amplitudine, neque suavitatis, ac varietatis quovis. Reforma-

namreč bodisi glede vlečnosti pri klaviaturah in urnosti delov pri sprejemanju in povezovanju gibov v celem mehanizmu bodisi tudi glede prijetnosti in jakosti zvokov in piščali; in celo glede samega števila registrov in piščali ter glede raznolikosti. Rekel sem, da je potrebna prenovitev v celoti. Ali bi se sploh splačalo predelati in prenoviti ali samo mehanizem mehanskih traktur ali samo kompozicijo registrov in glasov, ali kar je isto, samo zvok orgel? Če bi prenovili samo mehanizem, bi orgle postale, kar zadeva rabo, voljnejše, mirnejše, urnejše, vztrajnejše; toda glede zvoka bi ostale, kakršne so, suhoparne, pomanjkljive in zevajoče; skratka preproste in povsem navadne, ne bi imele dovolj resonance (če upoštevamo prostornost cerkve) niti prijetnosti in nikakršne svojskosti. Če pa bi se prenovila

this encompasses the tracker action at the keyboards, the velocity of the parts in executing and linking movements throughout the mechanism, as well as the quality and intensity of the sounds and pipes, and even the quantity and diversity of the stops and pipes themselves. I stated that it requires a comprehensive renovation. Is it worthwhile to overhaul and renovate the mechanical gear, the composition of the stops and voices, or merely the sound of the organ? Renovating solely the mechanism would enhance the organ's responsiveness, reducing noise, increasing speed, and improving durability; however, its tonal quality would remain unchanged: dry, inadequate, and monotonous. In essence, it would be unremarkable and entirely conventional, lacking sufficient resonance (given the church's dimensions), pleasantness, and distinctiveness.



samo sestava registrov in bi se bolje uskladila razmerja, bodisi z odvzemanjem, kjer je višek, in dodajanjem, kjer je pomanjkanje, in bi se vstavili tudi novi in tuji glasovi, bi orgle sicer glede zvoka postale prijetnejše, močnejše, bolj melodične in številnejše; vendar bi glede rabe ostale počasnejše, težje, uporne, svojeglave, neobvladljive; z [eno] besedo, z istimi napakami pri trakturah kot prej, nezanesljive, kar je povsem očitno in splošno znano. Prenovitev samega zvoka bi bila brezuspešna, ker bi mehanizem še vedno bil enako poln napak in pomanjkljivosti; enako [prenovitev] samega mehanizma, ker se zdi, da prostranost in veličastnost te znamenite stolnice zahteva daleč drugačno resnobo zvoka, drugačno veličastnost glasov, raznolikost, in ne nazadnje neko svojskost.

Nevertheless, if the stop disposition were merely updated and the ratios more effectively balanced – by eliminating excess and augmenting deficiencies, while also incorporating new and diverse voices – the organ would yield a more agreeable, potent, melodic, and sonorous output. However, in practical application, it would continue to exhibit sluggishness, weightiness, resistance, obstinacy, and unpredictability; in essence, it would retain the same inherent flaws in the trackers as previously, rendering it unreliable, a fact that is evidently recognized and well-documented. The renovation of the sound would be futile, as the mechanism would remain rife with errors and deficiencies; similarly, the renovation of the mechanism itself is warranted, for the vastness and grandeur of this magnificent cathedral necessitate a markedly different auditory experience, a distinct magnificence of voices, diversity, and ultimately, a certain uniqueness.

Numerus fistularum	Numerus ordinum a manu sinistra	Numerus pedum
42	Super-Principalis Fortis	16
45	Octava Fortis	4
45	Octava Suavis	4
45	Duodecima Fortis	2 8/12
45	Duodecima Suavis Nasuta	2 8/12
45	Decimaquinta Fortis	2
45	Decimaquinta Suavis	2
45	Decimaseptima	1 1/2 1/24 1/72 1/216
45	Decimanona	1 4/12
45	Vigesimasecunda	1
45	Vigesimasexta	8/12
45	Vigesimanona	6/12
45	Trigesimatertia	4/12
45	Trigesimasexta	3/12
	Tympanum	
	Luscinia	

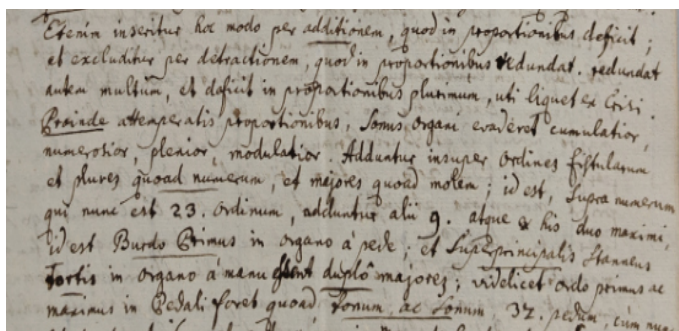
Numerus fistularum	Numerus ordinum a manu dextera	Numerus pedum
45	Principalis Suavis	8
45	Flaut supressus quoad ton.	8
26	Vox humana	2
20	Fagot	1 1/12
25	Clarin vel Hautbois	5/12
45	Flaut traversier in 8va.	4
45	Flaut in 12ma. integer	2 8/12
26	Flaut in 12ma. acutus	2 8/12
45	Quintadecima corneta integra	2
26	Quintadecima corneta acuta	2
26	Corneta ditonos acuta	1 1/2 1/24 1/72 1/216
18	Burdo primus; quoad ton.	32
18	Burdo octava	16
18	Burdo decimaquinta	8
18	Burdo decimanona	5 4/12
18	Burdo vigesimasecunda	4

Numerus fistularum	Numerus Ordinum a' manu dextra.	Numerus pedum.
45	Principalis Suavis	8.
45	Flaut Suppresors <u>quod tona</u>	8.
26	Vox Humana	2.
20	Tagos	$1 \frac{1}{12}$.
25	Clarim. vel Hautbois	$5 \frac{1}{12}$.
45	Flaut traversiers in G ^{ra} .	4.
45	Flaut in 12 ^{ma} integer	$2 \frac{4}{12}$.
26	Flaut in 12 ^{ma} acutus	
45	Quintadecima corneta integer	2.
26	Quintadecima corneta acuta.	
26	Corneta dibonos acuta.	$1 \frac{1}{2} \frac{1}{4} \frac{1}{8} \frac{1}{16}$.
18	Burdo Primus; <u>quod tona</u>	32.
18	Burdo octava	16.
18	Burdo decimaquinta	8.
18	Burdo decimanona	$5 \frac{4}{12}$.
18	Burdo vigesima secunda	4.

Ex hoc Libello satis patet, apparere, magnam fore reformationem huius Organi
quod sonum, vel potius Organum ipsum quod sonum fore undequaque novum.

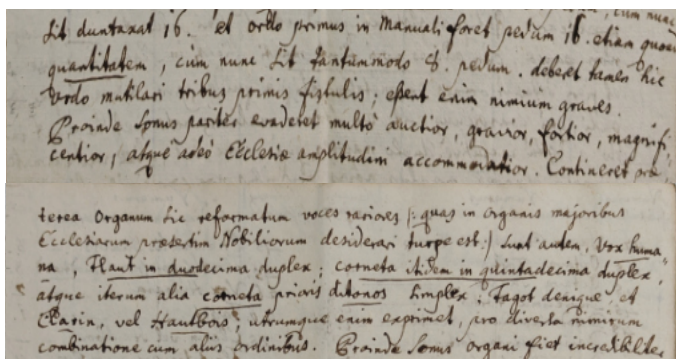
Mislim, da je iz te sheme dovolj razvidno, da bo prenovitev teh orgel glede zvoka velika oziroma da bodo orgle same glede tona povsem nove.

The Outline clearly indicates that the refurbishment of these organ will substantially alter its sound, in uther words, the organ will get the fresh tonal quality.



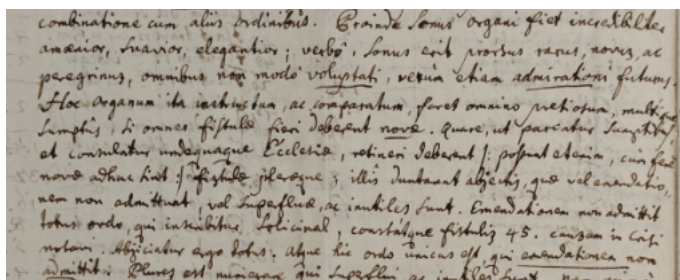
Namreč na ta način se z dodajanjem vstavi to, kar manjka v razmerjih; in z odvzemanjem se odstrani, kar je v razmerjih odveč. Odveč pa je mnogo in v razmerjih še mnogo več manjka; tako je razvidno iz Prikaza. Z uskladitvijo razmerij bi zvok orgel postal polnejši, bogatejši, obilnejši, bolj melodičen. Poleg tega se dodajo vrste piščali, številnejše in večje glede na težo; se pravi, k številu, ki sedaj znaša 23 vrst, se doda devet drugih. In med temi bi bila dva največja, to sta burdo primus v pedalnem delu, superprincipalis staneus fortis v manualnem delu orgel dvakrat večja; namreč prvi register in največji v pedalu bi imel glede tona in zvoka 32 čevljev, medtem ko ima

Specifically, by incorporating [new] stops, deficiencies in relationships are addressed, while by eliminating elements, excesses in their relationships are eradicated. Nonetheless, much is extraneous, and even more is deficient in the relationships; this is apparent from the Critical review. By synchronizing the relationships, the organ's sound would attain a deeper, richer, more abundant, and more melodic quality. Furthermore, additional and larger varieties of pipes are incorporated in terms of sound weight; more precisely, nine more are added to the existing sum of 23 rows. Among these, the two most significant are the Burdo primus in the pedal section and the Superprincipalis staneus fortis in the manual section, which would be twice the size. Specifically, the largest register in the pedal would produce a tone of 32 feet, compared to



sedaj samo 16, prvi register v manualu pa bi imel 16 tudi glede kvantitete, medtem ko ima sedaj samo osem čevljev, vendar bi se ta register moral zmanjšati za tri prve piščali; bile bi namreč pretežke. Potemtakem bi glas ustrezno postal mnogo polnejši, resnejši, močnejši, veličastnejši ter tako primernejši glede na prostornost cerkve. Poleg tega [4] bi tako prenovljene orgle imele redkejšo zvoke (pomanjkanje le-teh v večjih cerkvah, zlasti imenitnejših, velja za sramotno), so pa to vox humana, flauto in duodecima duplex; prav tako corneta in quintadecima duplex in ponovno druga corneta prve ditonos simplex; končno fagot in clarin ali hautbois; oboje bo namreč prišlo do izraza glede na različno kombinacijo z drugimi registri.

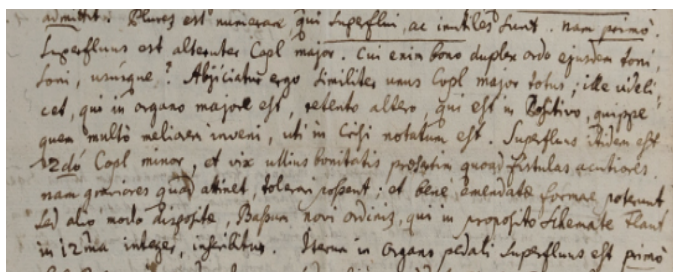
its current 16 feet, while the first register in the manual would also feature 16 feet, as opposed to the current eight feet; however, this stop would require a reduction of the first three pipes due to excessive weight. Anyhow, the voice would attain greater fullness, seriousness, strength, and majesty, rendering it more appropriate for the church's volume. Moreover, [4] these refurbished organ would possess some infrequent sounds, (their absence in larger, particularly more esteemed churches, is deemed disgraceful). These stops include Vox humana, Flauto in duodecima duplex; additionally, the Corneta and Quintadecima duplex, along with a second Corneta from the first Ditonos simplex; lastly, the Fagot and Clarin or Hautbois, both of which will be utilized based on various combinations with other stops.



combinatione cum aliis ordinibus. Proinde sonus organi fiet increscibilis,
amabilius, suavior, elegantior; verbo, sonus erit prorsus rarus, novus, ac
peregrinus, omnibus non modo voluptati, verum etiam admirationi futurus.
Hoc organum ita instructum, ac comparatum, foret omnino pretiosum, multum
sumptibus, si omnes fistulas fieri deberent nove. Quare, ut parvulus languidus
et convalescens undequaque Ecclesia, retineri deberent; postulat etiam, cum fessis
novis adhuc sint; fistulas plerumque, illis iudicant abjici, quæ vel emendatio,
nem non admittunt, vel superfluas, ac inutilis sunt. Emendationem non admittit
totus ordo, qui in iustitiam, solennem, constanter fistuliz 45. causam in crisi
notam. Abjiciatur ergo totus. Atque hic ordo unus est, qui emendationem non
admittit. Plerumque est numerum qui locum ac iustitiam hinc non...

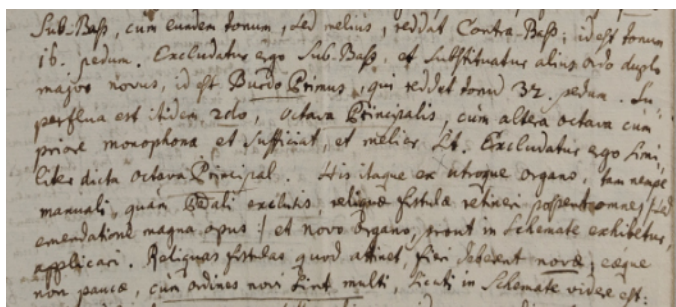
Zato bo zvok orgel postal neverjetno prijetnejši, slajši in bolj izbran; z [eno] besedo, zvok bo povsem redek, nov in tuj, vsem bo nudil ne le užitek, temveč tudi občudovanje. Te orgle, tako urejene in pripravljene, bi bile povsem drage in z mnogimi stroški, če bi vse piščali morale biti nove. Zato, da bi se prihranilo stroške, in da bi se nekako pomagalo cerkvi, bi bilo treba obdržati večino piščali (dejansko je to možno, saj so še vse skoraj nove); odstranijo naj se samo tiste, ki bodisi ne dopuščajo izboljšave bodisi so odveč in nekoristne. Izboljšave ne dopušča celoten register, ki se imenuje salicional in sestoji iz 45 piščali. Vzrok sem navedel v Prikazu. Odstrani naj se torej v celoti. In ta register je edini, ki ne dopušča izboljšave.

Consequently, the organ's sound will become significantly more pleasant, melodious, and sophisticated; in essence, the sound will be entirely unique, novel, and exotic, providing not only pleasure but also admiration. Such pipe organ, meticulously organized and constructed, would incur substantial expenses if all the pipes were need to be new. To reduce expenses and assist the church, the majority of the pipes should be retained (as they are nearly new); only those that are irreparable or redundant should be eliminated. The complete stops, known as the Salicional with its 45 pipes, permits no enhancements, as I articulated the the Critical review, and consequently, it need to be eliminated completely. This stop is the sole one that precludes enhancement.



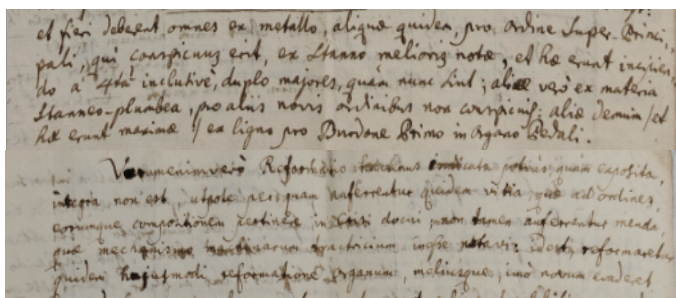
Več je [tistih] delov, ki so odveč in nekoristni. Kajti prvič je odveč ena od obeh copula maior. Čemu namreč koristi dvojni register istega tona, zvoka in rabe? Odstrani naj se torej podobno tudi ena cela copula maior; seveda tisti, ki je v večjih orglah, obdrži pa naj se drugi, ki je v pozitivu, katerega sem spoznal za mnogo boljšega, kar sem razložil [že] v Prikazu. Prav tako je drugič odveč copula minor in komaj kake vrednosti, zlasti kar zadeva povečane piščali, kajti kar zadeva težo, bi se jih dalo prenašati; in tudi dobro izboljšane oblike se bo dalo [prenašati], toda na drug način razporejene, bas novega registra, ki se v predloženem Načrtu celoten imenuje flauto in duodecima. Prav tako je v pedalnih orglah prvič

There are more components that are redundant and inconsequential. Firstly, one of the two Copula maior is redundant. What is the purpose of maintaining two stops for the same tone, sound, and application? Consequently, the entire Copula maior should be removed in a comparable manner; naturally, the one in the Great must be retained, while the one in the Positive, which I determined to be significantly superior, should be preserved, as previously elucidated in the Critical review. The Copula minor is redundant as well and of negligible significance, particularly concerning the augmented pipes, as they can serve suitable based on weight. Moreover, well-optimized forms can also serve as tolerable, albeit arranged differently, the bass of the new stop, referred to as Flauto in duodecima in the current Outline. In a Pedal section, there exists an abundance



odveč subbas, saj bi isti ton, toda bolje, dal tudi kontrabas; to je ton 16 čevljev. Izključi naj se torej subbas in naj se namesto njega postavi drug, nov, dvakrat večji register, to je burdo primus, ki bo dal glas 32 čevljev. Drugič je prav tako odveč octava principalis, medtem ko bi druga oktava s prejšnjo monofono tudi zadoščala in bi bila še boljša. Izključi naj se podobno torej oktava, imenovana principal. Če bi na ta način z obojnih orgel, namreč manualnih kot pedalnih, odstranili te [registre], bi lahko obdržali vse ostale piščali (potrebna bi bila velika izboljšava) in jih prilagodili novim orglam, kot je prikazano v Načrtu.

of Subbass, as the same pitch, albeit superior, could also be generated by a Contrabass; this is the 16-foot tone. It means that the Subbass must be eliminated and substituted with a double-size register, specifically the Burdo primus, which will deliver a sound of 32 feet. Secondly, the Octava principalis is redundant, as the second Octave would adequately complement the preceding monophony and would be even more effective. The octave named Principal should likewise be excluded. If these stops were eliminated from both sections, specifically from the Manual and Pedal, all other pipes may be preserved (a significant enhancement would be required) and modified for the new organ, as seen in the Outline. The remaining pipes ought to be new, and numerous in quantity, given the addition of several new stops, as illustrated in the Outline.

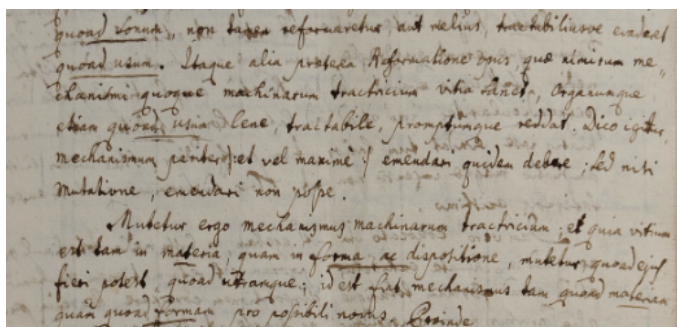


In vse bi bilo treba napraviti iz kovine, nekatere pa, za register superprincipal, ki bo še posebej znamenit, iz kositra boljše oznake, in te bodo, začenshi vključno s kvarto, dvakrat večje kakor so sedaj; druge pa bodo iz snovi kositra in svinca, za druge, nove registre, ne [tako] imenitne: in končno ostale (prav te bodo največje) iz lesa za burdon primus v pedalnih orglah.

[5] Toda dejansko prenovitev, ki je bila do sedaj bolj nakazana kot razložena, ni celovita, saj bi se z njo pravzaprav odstranile napake, za katere sem že v Prikazu razložil, da zadevajo registre in njihove kompozicije; ne bi se pa odpravile pomanjkljivosti, za katere sem rekel, da so v mehanizmu mehanskih traktur; to pomeni, s takšno prenovitvijo bi se sicer prenovile orgle, in bi postale boljše, celo nove,

All components must be made of metal, with certain elements, particularly the Superprincipal stop, crafted from high-quality tin and sized to be twice their current dimensions, commencing from the Fourth. Other, less distinguished stops will utilize a tin and lead alloy. Only the largest stop Burdon primus in the Pedal section will be fabricated from wood.

[5] The renovation, which has thus far been more suggested than elucidated, remains incomplete, as it would fundamentally address only the deficiencies I previously outlined in the Critical review concerning stops and their compositions; it would, actually, not rectify the inadequacies I identified in the system of the mechanical trackers. This indicates that the refurbishment would enhance the organ's

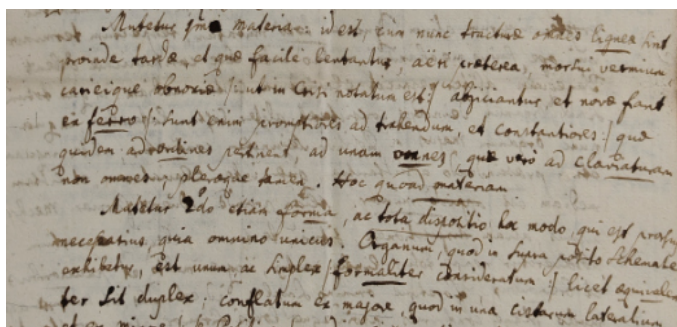


glede zvoka, ne bi se pa prenovile oziroma postale voljnejše glede rabe. Zato je torej potrebna še drugačna prenovitev, ki bi namreč izboljšala tudi pomanjkljivosti mehanizma mehanskih traktur in bi orgle tudi glede rabe napravile mirne, prožne in urne. Pravim torej, da je mehanizem enako (ali celo najbolj) nujno treba popraviti; toda popraviti se ga ne da drugače kakor z zamenjavo.

Zamenja naj se torej mehanizem mehanskih traktur; in ker je napaka tako v snovi kot v obliki in dispoziciji, naj se zamenja, kolikor je to mogoče, morda oboje; to pomeni, naj bo mehanizem tako glede na snov kot glede na obliko nov, če je le mogoče. Zatorej:

sound quality, rendering it effectively new, although it would not improve its versatility of playing. Consequently, an additional renovation is required to enhance the deficiencies of the mechanical action, rendering the organ tranquil, adaptable, and efficient in operation. I assert that the mechanism requires immediate repair; yet, it can only be repaired by replacement.

The tracker mechanism necessitates replacement; given that the defect lies in both the material and the configuration, it should be replaced to the greatest extent feasible, potentially encompassing both aspects. This implies that the mechanism ought to be entirely new in terms of both material and design, if possible. Consequently:

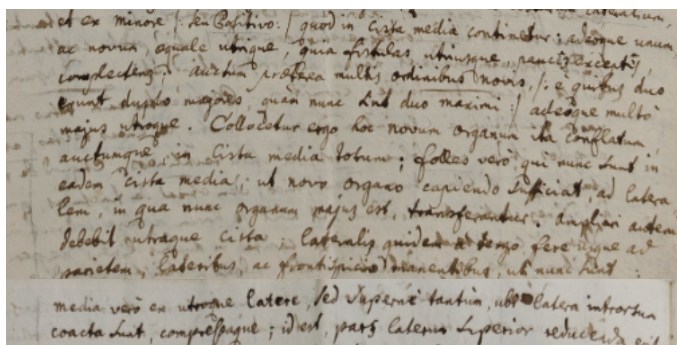


Naj se prvič zamenja snov: to pomeni, ker so sedaj vse trakture lesene, zato počasne in ki vedno nekaj zamujajo; poleg tega, ker so izpostavljene razjedanju črvov in trohnobi (kot je razloženo v Prikazu), naj se odstranijo in dajo napraviti nove iz železa (so namreč primernejše za vleko in trajnejše); katere sicer spadajo k registrom, vse do zadnje, katere pa h klaviaturi, pa ne vse, vendar večina. Toliko glede snovi.

Drugič naj se zamenja tudi oblika in cela dispozicija na ta način, ki je naravnost potreben, ker je povsem edini. Orgle, ki so prikazane v gornjem Načrtu, so enotne in enostavne (formalno gledano), čeprav so enakoveljavno dvojne; sestavljene iz večjih, ki so v eni od stranskih omar,

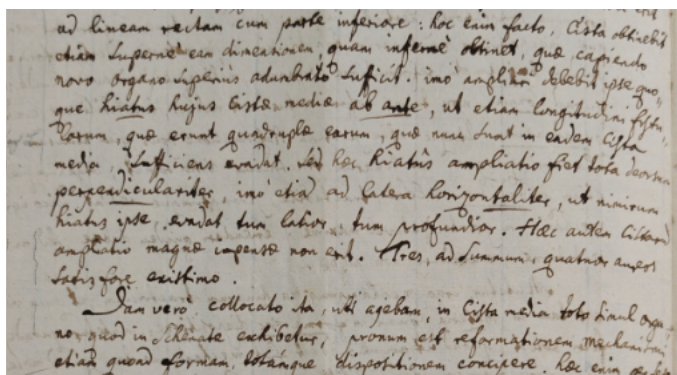
Initially, the material must changed: this indicates that, as all the pipes are currently wooden, they are sluggish and consistently slow in outspeaking; moreover, due to their susceptibility to worm infestation and decay (as detailed in the Critical review), they ought to be replaced with new, made of iron (which are more appropriate for this type of action and exhibit greater durability); this applies to those associated with the registers, extending to the final one, and to the majority of those linked to the keyboard, though not all. That concludes the discussion on the material.

Secondly, the form and the stop disposition must be altered accordingly, as this is important due to its uniqueness. The organ described in the aforementioned Critical review is uniform and simplistic in design, albeit a two-manual, which means, it consists of Great located in one of the side organ cases



in iz manjših (ali Pozitiva), ki so v srednji omari; in tako bi enojne in nove bile enakovredne obojnim, ker bi vsebovale piščali obojnih, izvzemši nekatere; razen tega bi bile povečane z mnogimi novimi registri (od katerih bosta dva dvakrat večja, kakor sta sedaj dva največja) in tako mnogo večja od obeh. Te tako sestavljene in povečane nove orgle naj se torej v celoti namestijo v srednji omari; mehovi pa, ki so sedaj v isti srednji omari, naj se prenesejo v stransko, kjer so sedaj velike orgle, da bo srednja lahko sprejela nove orgle v celoti. Obe omari pa bo treba povečati; stransko zadaj skoraj do stene, na straneh in spredaj pa ostane nespremenjena. [6] Srednja [omara se poveča] na obeh straneh, toda samo zgoraj, kjer so strani zožene navznoter in stisnjene; to je, zgornji stranski del bo treba

and Positive situated in the central case. In a similar way, the new instrument would be equally installed in two cases, as they would encompass the pipes of both sections, with some exceptions. Additionally, they would be augmented with numerous new stops, two of which will be twice the size of the current largest ones, and significantly larger of both. The newly constructed and enlarged organ must be fully installed in the central case, while the bellows currently located in the central case should be relocated to the side case, which presently houses the Great, to ensure the central case can entirely accommodate the new organ. Both cases require enlargement; the rear side must extend nearly to the wall, while the sides and front remain unaltered. [6] The central case will be enlarged on both sides, but exclusively at the top, where the sides taper inward and compress. Specifically, the upper section

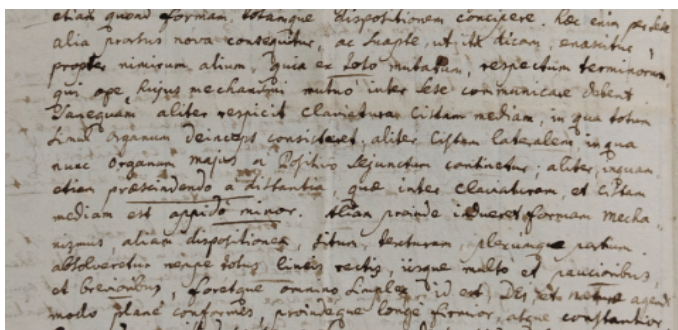


v ravni liniji izravnati s spodnjim delom: ko bo to narejeno, bo omara tudi zgoraj dobila tisto dimenzijo, ki jo ima spodaj in zadošča za sprejem novih, zgoraj opisanih orgel. In povečati bo treba tudi samo odprtino te srednje omare s sprednje strani, da bo zadoščala tudi dolžini piščali, ki bodo četverne glede na tiste, ki so sedaj v isti srednji omari. Toda to povečanje odprtine se bo celo izvršilo nizdol v navpični smeri, pa tudi vodoravno ob straneh, tako da bo sama odprtina seveda postala širša in globlja. Vendar to povečanje omar ne bo zahtevalo velikih stroškov. Mislim, da bodo zadoščali trije, kvečjemu štirje zlatniki.

In če se, kot sem rekel, v srednji omari skupaj namestijo cele orgle, kar je prikazano v Načrtu, bi bilo primerno, da zasnujemo prenovitev mehanizma tudi glede oblike, torej celo dispozicijo.

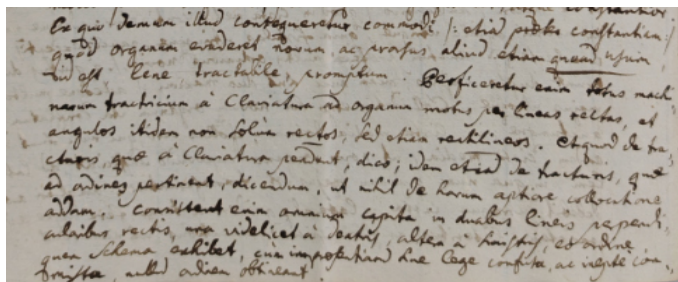
must be aligned with the lower section in a straight line. Upon completion, the case will possess uniform dimensions at both the top and bottom, adequately accommodating the aforementioned new organ. The front pipe-flat of the middle case must be extended to accommodate pipes that are four times the length of those now in the case. The rise in this flat will continue vertically downward and horizontally along the sides, resulting in a naturally broader and deeper opening. Nevertheless, this augmentation in organ caases will not necessitate substantial expenses. I believe three, possibly four gold coins will enough.

If the organ is installed entirely in the central case, as proposed in this Outline, it would be prudent to plan the mechanism refurbishment in terms of both form and specification.



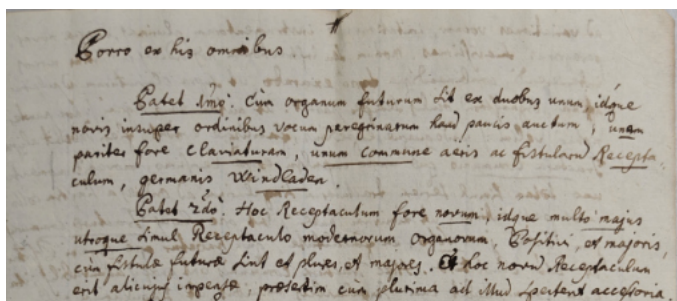
Le-tej namreč po sebi sledi povsem druga [in] nova in vzraste, da tako rečem, sama od sebe, zaradi seveda drugega (ker je zamenjan v celoti) pogleda zaključkov, ki s pomočjo tega mehanizma morajo vzajemno biti povezani med seboj. Povsem drugače gleda klaviatura proti srednji omari, v kateri bodo končno postavljene cele orgle; drugače proti stranski omari, v kateri so sedaj nameščene velike orgle, ločene od pozitivu; drugače, rečem, tudi če zmanjšamo oddaljenost, ki je med klaviaturo in srednjo omaro, bo nekoliko manjša. Drugačno obliko bi si torej nadel mehanizem, drugačno dispozicijo, položaj, prepletenost večine delov. V celoti bi se namreč zaključil z ravnimi linijami in to zelo maloštevilnimi in krajšimi in bi bil povsem enostaven, se pravi, po Božjem in naravnem načinu ravnanja povsem soglašajoč in torej daleč trdnejši ter stanovitnejši.

The latest follows a completely different and fresh path and grows, so to say, on its own, due to a different (since it is completely replaced) viewpoint on the findings, which must be interconnected with each other mechanically. The keyboard trackers head now towards the middle case, where the new organ will be installed; the mechanism differs in comparison to that towards the side case, where the Great is presently installed, apart from the Positive; I assert that even if we diminish the distance between the keyboard and the middle case, this reduction would be marginal. The majority of the mechanism would assume an alternative configuration and complexity. It would be composed of straight lines, which would be brief, resulting in a fundamentally simple design perfectly, aligned with the principles of divinity and nature, thereby significantly more robust and stable.



Na osnovi tega bi bila končno dosežena tista prednost (tudi mimo enakomernosti), po kateri bi orgle postale nove in povsem druge tudi glede rabe, se pravi mirne, voljne in prožne. Celotno premikanje mehanskih traktur od klaviature do orgel bi se namreč izvršilo po ravnih linijah in prav tako po kotih ne samo pravih, temveč tudi pravilno linijskih. In kar rečem o trakturah, ki potekajo od klaviature; isto je treba reči tudi o trakturah, ki zadevajo registre, tako da ničesar ne dodajam o njihovi primernejši namestitvi. Manubriji vseh bodo namreč obstajali v dveh ravnih navpičnih vrstah, ena seveda z desne, druga z leve, v tem zaporedju, ki ga prikazuje Načrt, medtem ko za sedaj, skupaj spojene brez reda in brez veze zmešane, ne bi dosegle nobenega drugega [zaporedja].

Consequently, the benefit (extending beyond uniformity) would ultimately be realized, resulting in the organ becoming novel and entirely distinct, particularly in its application, characterized by tranquillness, willingness, and adaptability. The complete motion of the mechanical action system from the keyboard to the organ would occur in straight lines and at [proper] angles, including both, in right angles and accurately aligned. What I state regarding the trackers operated from the keyboard applies equally to those pertaining to the stops; therefore, I will not comment on their optimal positioning. All the drawstops will be organized into two straight vertical rows, one on the right and the other on the left, following the sequence depicted in the Outline. Currently, they are disordered and lack any specific arrangement or purpose, preventing the attainment of any proper order.



Nadalje iz vsega [tega sledi]

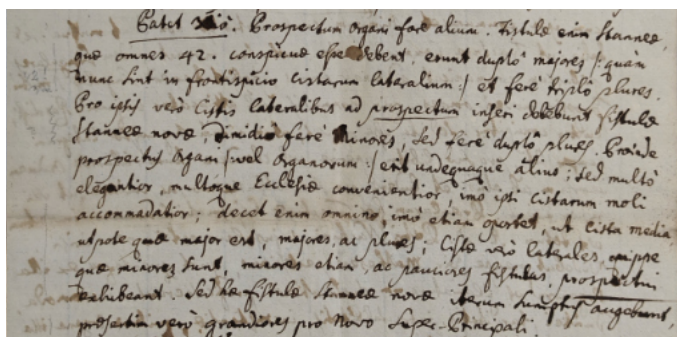
Jasno je prvič. Ker bodo iz dvojnih orgel nastale samo ene in to celo povečane z mnogimi novimi registri tujih zvokov, bo enako seveda tudi klaviatura samo ena, ena in skupna bo tudi sapnica piščali, nemško Windladen.

Jasno je drugič. Ta sapnica bo nova in to mnogo večja in hkrati z obojno sapnico modernih orgel, pozitivna in velikih [orgel], medtem ko bo piščali več, pa tudi večje bodo. In ta nova sapnica bo nekaj stala, posebno ker k njej pripada več dodatnih [stvari].

Moreover, from all of this [it follows]

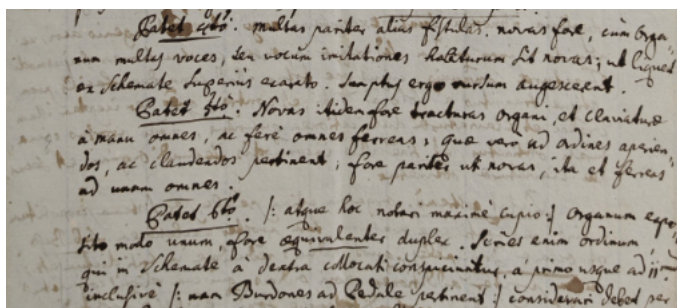
First, to be clear. As only a single set of double pipes will persist, which will be augmented with several new stops of innovative timbres, the keyboard will consequently be single one, and the wind chest for the pipes, in German 'Windladen', will likewise be unified and common for all [pipes of manual].

Second, to be clear. This windchest will be new and significantly larger, combining and including both the Positive and the Great, with an increased number of larger pipes. This new windchest will incur a cost, particularly as it includes numerous additional parts.



Jasno je tretjič. Zunanji izgled orgel bo drugačen. Piščali iz zmesi kositra in svinca, ki prav vse, [namreč] 42, morajo biti vidne, bodo dvakrat večje (kot so sedaj na pročelju stranskih omar) in jih bo skoraj trikrat več. Za same stranske omare bo zaradi videza treba vnesti nove piščali iz zmesi kositra in svinca, skoraj za polovico manjše, toda skoraj za polovico več. Zatorej bo izgled orgel (ali orgelskega inštrumenta) povsem drugačen; toda mnogo bolj eleganten, mnogo bolj primeren za cerkev in celo za samo omaro primernejši; povsem se spodobi in je celo potrebno, da srednja omara, ki je pač večja, [vsebuje] večje in bolj številne; stranske omare pa, ki so manjše, naj omogočajo pogled na manjše in manj številne piščali. Toda te nove piščali iz zmesi kositra in svinca bodo spet povečale stroške, še posebej večje za novi superprincipal.

Third, to be clear. The external appearance of the organ will differ. The pipes of a tin and lead alloy, all 42 of which must be visible, will be twice the current size (as they now appear on the facade of the side cases) and nearly three times in quantity. New pipes of a tin and lead alloy must be inserted in the side cases for aesthetic purposes, nearly half the size but nearly double in quantity. Consequently, the organ's appearance will be markedly distinct; it will be significantly more elegant, more fitting for the church, and even more appropriate for the existing cases. It is entirely suitable and indeed essential that the central case, being larger, accommodates more substantial and numerous pipes, while the smaller side cases should permit a view of fewer and smaller pipes. The introduction of new pipes composed of a tin and lead alloy may further escalate costs, particularly for the new stop Superprincipal.



Jasno je četrtič. Enako bodo nove tudi mnoge druge piščali, ker bodo orgle imele mnogo glasov novih oziroma nove imitacije glasov; tako je razvidno iz zgoraj izdelanega Načrta. Stroški bi se torej spet povečali.

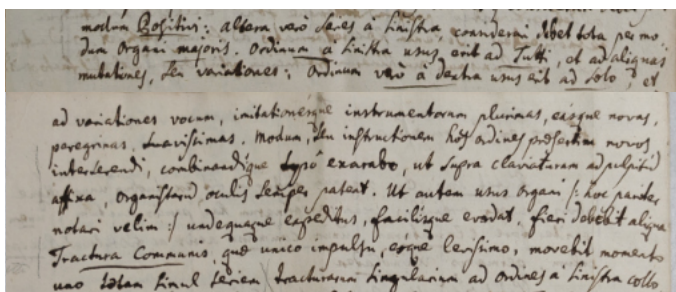
Jasno je petič. Prav tako bodo nove trakture orgel in manualne klaviature vse, in skoraj vse železne; katere pa se nanašajo na odpiranje in zapiranje registrov, bodo enako kakor nove, tako tudi železne vse do zadnje.

Jasno je šestič (in želim, da se to še posebej poudari). Orgle bodo na prikazan način ene in enakoveljavno dvojne. Na vrsto registrov namreč, ki jih v Načrtu vidimo nameščene na desni, je od prvega do vključno enajstetga (kajti zadevajo burdone pri pedalu) treba gledati

Fourth, to be clear. Likewise, numerous other pipes will be newly installed, as the organ will feature various new sounds or imitations thereof; this is apparent from the aforementioned Outline. Consequently, expenses would escalate once more.

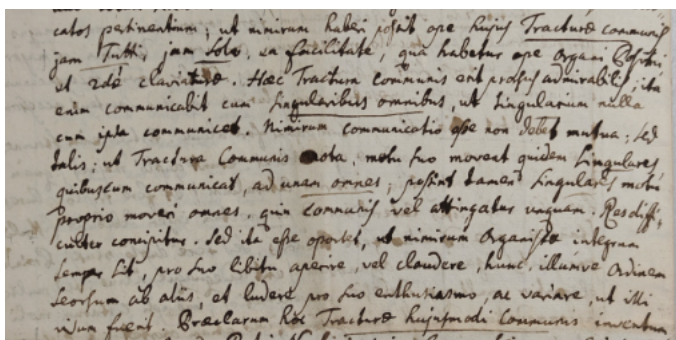
Fifth, to be clear. The new stops' and manual keyboards' trackers will predominantly consist of iron; those associated with the operation of the stops will also be iron, extending to the last one.

Sixth, to be clear, and I wish to underscore this particularly. The organ will be presented in a manner that appears as [with] one [manual] and at the same time as [with] two [manuals]. The series of drawstops positioned on the right in the Outline, from the first to the eleventh inclusive (pertaining to the Bourdons at the pedal), should be interpreted



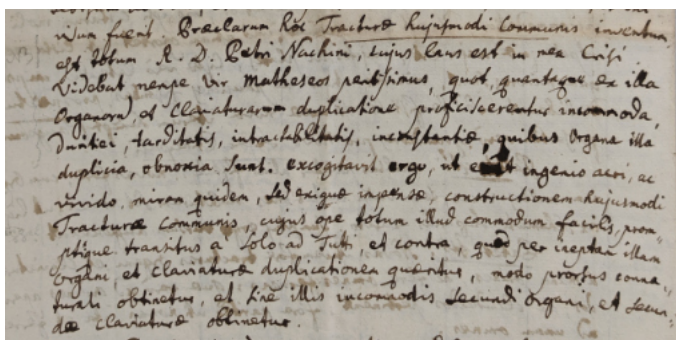
po načinu pozitivna: na drugo vrsto na levi pa je na celo treba gledati po načinu velikih orgel. Raba registrov na levi bo za tutti in za druge spremembe ali variacije; raba registrov na desni pa bo za solo [7] in variacije glasov in številne imitacije inštrumentov in to nove, tuje, zelo prijetne. Način ali navodilo, kako te registre, zlasti nove, vključiti in jih kombinirati, bom izdelal s [posebno] shemo, ki bo pritrjena nad klaviaturo pri odru in bo organistu vedno pred očmi. Da pa bo uporaba orgel postala vsekakor (in to želim enako poudariti) neovirana in lahka, bo treba napraviti neko skupno trakturo, ki bo z enim premikom, in to zelo rahlim, v enem trenutku hkrati premaknila celo vrsto posameznih traktur, ki spadajo k registrom, nameščenim na levi.

as a Positive Organ; conversely, the second series on the left must be regarded totally as a Great Organ. The drawstops on the left will be utilized for tutti and other modifications; the drawstops on the right will serve for solo performances and [7] variants of voices, as well as countless imitations of instruments, which will be novel, exotic, and highly enjoyable. I will prepare a table, positioned above the keyboard, that will remain inside the organist's line of sight, illustrating how to combine various stops, particularly the new ones. To facilitate the unobstructed and effortless use of the organ, it is imperative to establish a unified mechanism that, with a singular, delicate motion, concurrently activates a series of individual levers associated with the stops on the left.



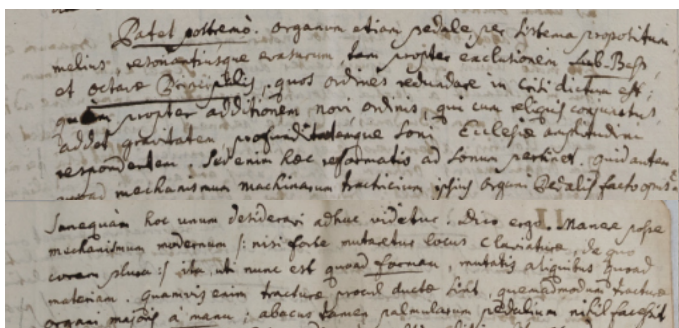
Tako bi se namreč s pomočjo te skupne trakture lahko dosegla tista lahkotnost že pri tuttih, pri solu, kakršna [se doseže] s pomočjo orgel pozitivna in z drugo klaviaturo. Ta skupna traktura bo povsem občudovanja vredna; tako bo namreč povezana z vsemi posameznimi, da nobena od posameznih ne bo povezana z njo. Povezava namreč ne sme biti vzajemna, temveč takšna, da bo skupna traktura ob premikanju premaknila posamezne, s katerimi je povezana, prav vse do zadnje; posamezne bi se vendar vse lahko premikale tudi neodvisno, ne da bi se kdaj dotaknila skupna [traktura]. Stvar si je težko predstavljati. Toda tako mora biti, da bo organist imel proste roke, ko bo po svoji volji hotel odpirati ali zapirati ta ali oni register, ločen od drugih in igral po svojem navdušenju ter variiral, kakor se mu bo zazdelo.

This common mechanism would enable the same level of ease in both the tutti and solo settings as is experienced with the [existing] Positive Organ on the second Manual. This collective mechanism will be entirely commendable; it will be so integrated with all individual levers but at the same time not fixed to them. The connection need not be mutual; instead, it should facilitate collective traction that propels each individual lever to the common one. Nevertheless, the individual components may operate independently without ever engaging with the collective traction. Envisioning the scenario is challenging. However, this arrangement allows the organist unrestricted control to independently open or close specific stops, enabling him to perform according to his creative impulses and make variations as he deems appropriate.



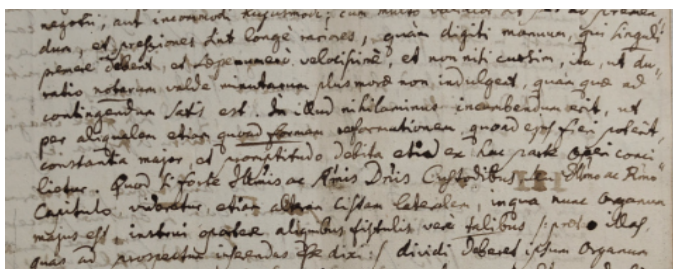
Ta čudoviti [način] tovrstne skupne trakture je ves iznašel Petar Nakić, čigar pohvala je izkazana v mojem Prikazu. Videl je namreč mož, zelo izkušen v znanosti, koliko in kakšne nevšečnosti izvirajo iz te podvojitve orgel in klaviatur; te dvojne orgle so izpostavljene trdoti, počasnosti, nevlčnosti, nestanovitnosti. Izmisлил si je torej, saj je bil živahnega in iskrega duha, sicer čudno, toda ne predrago konstrukcijo tovrstne skupne trakture, s pomočjo katere se vsa ta prednost lahkega in urnega prehoda od sola k tutti in obratno, kar se poskuša s tisto nespametno podvojitvijo orgel in klaviature, sedaj doseže povsem naravno in brez tistih neprijetnosti vzporednih orgel in vzporedne klaviature.

This remarkable mechanism of common fracture was primarily developed by R. D. Petri Nachini, whose commendation is included in my Critical review. He had observed the numerous and specific problems resulting from the duplication of organs and keyboards; and being a man well-versed in science, he recognized that such a double organ is prone to rigidity, sluggishness, lack of fluidity, and stability. He devised a novel construction of this combined structure, which, despite its peculiarities, remained cost-effective. This innovation facilitates seamless and swift transitions between solo and tutti, effectively eliminating the drawbacks associated with the redundant doubling of the organ and keyboards.



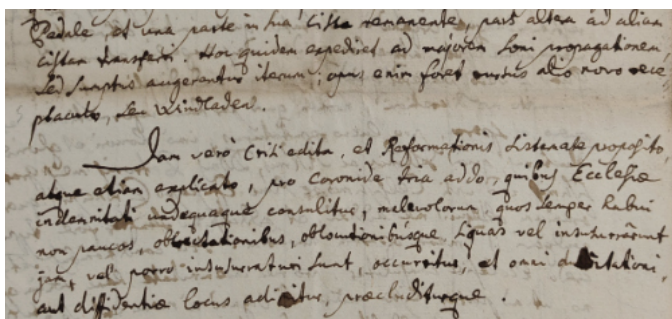
In končno je očitno. Tudi pedalne orgle bodo po predloženem sistemu postale boljše in bolj zvočne, tako zaradi izključitve subbasa in oktave principala, za kar je bilo že v Prikazu povedano, da sta v vrsti odveč; zaradi dodajanja novega registra, ki bo v povezavi z drugimi dodal resnobo in globočino zvoka, ki pripada prostornini cerkve. Toda ta prenovitev zadeva namreč zvok. Kaj pa bi glede mehanizma mehanskih traktur pri samih pedalnih orglah bilo treba napraviti? [8] Vsekakor se zdi, da je to edino, kar je še želeli. Pravim, da sedanji mehanizem lahko ostane (razen če se ne spremeni mesto klaviature, o čemer več osebno), tako kot je sedaj glede oblike, spremeni pa se samo nekaj glede materiala, čeprav so namreč trakture vodene bolj daleč, kakor trakture manualnih orgel.

Ultimately, to be clear. The Pedal section will improve in resonance according to the proposed system, owing to the elimination of the Subbass and the Octave to the Principal, previously identified in the Critical review as extraneous within the range; and the incorporation of a new register, which, in conjunction with others, will enhance the gravitas and depth of sound appropriate to the church's acoustics. This complete restoration pertains to acoustics. What actions are required concerning the mechanical action of the Pedal Organ? [8] The following appears to be the sole remaining object of desire. So I say, the existing mechanism may persist unchanged, excepting any alterations to the [Pedal] keyboard's position, which I will address in person. Its shape would remain the same, with only minor modifications to the materials, despite the trackers being positioned distantly, like to those of the Manual.



Pedalne tipke ne bi povzročile nobenega opraviła ali tovrstne nevšečnosti; saj je noga mnogo močnejša za pritisk in so pritiski mnogo redkejši kot pri prstih rok, ki morajo pritisniti posamično, včasih zelo hitro in samo bežno, tako da trajanje zelo kratkih not ne vzame več časa, kot je dovolj za sam dotik. Zato se bo prav tako treba potruditi, da bo tudi pri nekaki prenovitvi glede oblike, kolikor bo to možno, delu tudi v tem pogledu posvečena večja vztrajnost in dolžna urnost. Če se bo prečastitim in spoštovanim gospodom ključarjem ali prečastitemu in spoštovanemu kapitlju zdelo potrebno, da se tudi druga stranska omara, v kateri so sedaj velike orgle, opremi s kakimi piščalmi prav takimi (razen tistih, za katere sem rekel, da jih je treba vstaviti zaradi videza), se bo moral razdeliti tudi

The Pedals would not induce any labor or inconvenience of that nature; as the foot possesses significantly greater strength for pressing, and the presses occur far less frequently than with the fingers, which must engage individually, often in rapid succession and only momentarily, ensuring that the duration of very short notes does not exceed the requisite time for the touch itself. Consequently, it is imperative to exert additional persistence and due attention in this endeavor, even throughout potential renovations. Should the esteemed church commissioners or the distinguished Chapter find it imperative to furnish the opposing case, presently housing the Great, with analogous pipes (excluding those specified for aesthetic purposes),

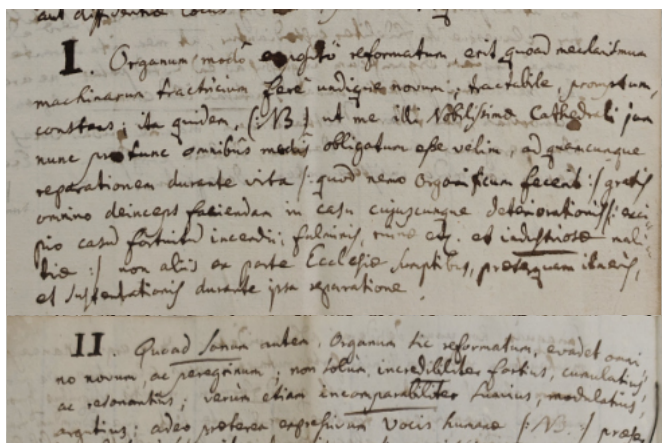


pedalni del, tako da bi en del ostal v svoji omari, drugi pa bi se prenesel v drugo omaro. To bi koristilo večjemu širjenju zvoka, toda bi se spet povečali stroški; spet bi bila namreč potrebna neka nova sapnica ali Windladen.

In ker sem že podal kritičen prikaz, pa tudi predložil in utemeljil sistem prenovitve, naj kot krono vsega dodam tri [točke], s katerimi vsekakor želim pomagati cerkvi, odvrniti obrekovanja in opravljanja zlobnežev, ki sem jih vedno imel ne malo, in so bodisi že šušljali ali šele nameravajo, ter odvzeti in preprečiti vsak dvom ali nezaupanje.

Pedal section must also be partitioned, with one segment retained in its original case and the other relocated to the alternate case. This would enhance the broader dissemination of sound; nevertheless, expenses would escalate once more, necessitating the acquisition of a new windchest or Windladen.

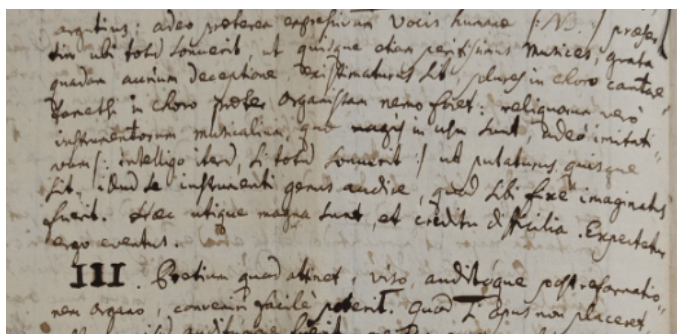
Having already provided a critical review and proposed a System of renewal, I will now present three points as the summary of my efforts, aimed at assisting the church, countering the slander and gossip of malevolent individuals – of whom I have encountered many – who are either currently whispering or contemplating doing so, and to eliminate any potential doubt or distrust.



I. Orgel, prenovljene na prikazani način, bodo glede mehanizma mehanskih traktur skoraj povsem nove; prožne, urne, vztrajne; zato hočem, da sem oni preslavni stolni [cerkvi] že sedaj za pozneje zavezan glede vseh stroškov, za kakršnokoli popraviljanje v času [mojega] življenja (česar ne bo napravil noben izdelovalec orgel); povsem zastonj bom to napravil v primeru kakršnegakoli poslabšanja (razen v primeru požara, strele, rušenja itd. in namernega uničevanja); cerkev ne bo imela drugih stroškov kot za pot in vzdrževanje [mene] v času samega popraviljanja. [9] II. Kar zadeva glas, bodo tako prenovljene orgle povsem nove in tuje; ne samo [to, tudi] neverjetno močnejše, popolnejše in bolj zvočne; pa tudi neprimerljivo prijetnejše, bolj melodične in živahne;

I. The organ, refurbished as demonstrated, will possess an entirely new tracker mechanism; it will be flexible, agile, and durable. I wish to be committed to that magnificent Cathedral for all future repair costs during my lifetime (which no organ builder would undertake). I will provide this service entirely free of charge for any deterioration (excluding instances of fire, lightning, collapse of the structure, or intentional damage); the church will incur no expenses other than for my travel and sustenance during the repair process. [9]

II. The renovated organ will produce a novel and unfamiliar sound; it will be significantly more powerful, richer, and more resonant, as well as markedly more pleasing, melodic, and vibrant.

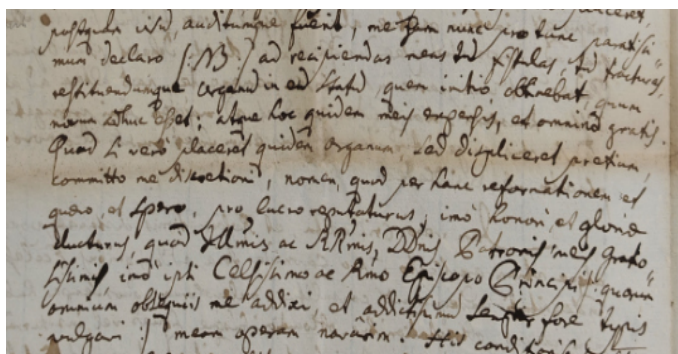


Poleg tega bo vox humana tako izrazita, posebno ko bo [ta register] zaigral v celoti, da bo vsak, tudi najboljši poznavalec glasbe, po nekaki razveseljivi prevari ušes najbrž mislil, da jih na koru poje več, čeprav razen organista na koru ne bo nikogar; glede ostalih glasbenih inštrumentov pa, ki so bolj v rabi, bo posnemanje tako [močno] (se spet razume, če bo zazvenel [pravi] ton), da bo vsakdo mislil, da posluša tisto vrsto inštrumenta, ki si ga je trdno predstavljal. Te stvari so vsekakor veličastne in jih je težko verjeti. Naj se torej pričakuje uspeh.

III. Kar zadeva ceno, se bo lahko dogovoriti potem, ko se bo po prenovitvi orgle dalo videti in slišati. Če delo ne bo ugajalo,

Moreover, the Vox humana will exhibit such expressiveness, particularly when this register is fully engaged, that even the most discerning music enthusiast may be led to believe, through a delightful auditory illusion, that multiple voices are singing from the balcony, despite the absence of anyone other than the organist. Additionally, the imitation of other commonly used musical instruments will be so convincing (provided the correct tone is achieved) that listeners will be convinced they are hearing the specific instrument they envision. These entities are universally remarkable and difficult to comprehend. Consequently, anticipate success.

III. The price is subject to negotiation following the inspection and auditory evaluation of the organ post-renovation. If the work is deemed unsatisfactory upon inspection,



že sedaj namesto pozneje izjavljam, da sem povsem pripravljen vzeti nazaj vse svoje piščali in trakture ter orgle postaviti nazaj v tisto stanje, v katerem so bile od začetka, ko so bile še nove: in to na moje stroške in povsem zastonj. Če pa bi orgle ugajale, ne pa tudi cena, se prepuščam odločitvi in upam, da bom namesto dobička dobil [dobro] ime, na katerega po tej prenovitvi računam in upam; in štel si bom v čast in slavo, da sem svoje delo dobro opravil za svoje najbolj priljubljene presvete in prečastite gospode zaščitnike, in celo za samega vzvišenega in prečastitega knezoškofa (prepustil sem se namreč pokorščini vsem tem in bom vedno zelo predan, da pisno razširjam).

I hereby declare my readiness to retrieve all my pipes and machanics and restore the organ to its original condition, at my own expense and entirely free of charge. However, if the organ were in tune but the price were not, I would defer to your judgment, hoping that instead of profit, I would acquire a commendable reputation, which I anticipate following this renovation. I would regard it as an honor and distinction to have performed my duties admirably for my esteemed, illustrious, and honorable patrons, as well as for the most exalted and honorable Prince-Bishop himself, to whom I have submitted out of respect and will remain devoted to documenting this in writing.

vulgari. Meum quidem nomen. Et conditionibus, ut
 ecclesia consultis pro mea incantata hanc solui opo-
 no, ut ad portas huius mense. Organum a manu sua, et ad
 hanc, clavesque ita debitas custodiantur, ut mea vita durante
 nemini unquam organum ingressus ad eam esse potest, ne arcana
 seu mysteria huius profectum quod tractantur illa communem legem
 convertat, seu tubum pithaulicum, maxime quod voces
 illas peregrinas cum meo sacro, si huius profectum pro Eccl-
 esiarum commodo inspicere videat, detegantur.

Mislim, da s takšnimi pogoji pomagam Cerkvi, v svoje zavarovanje pa dodajam samo to, da se pri vratih srednje omare, kjer bo manualni del orgel, doda zapah, ključi pa tako zanesljivo shranijo, da v času mojega življenja noben izdelovalec orgel ne bo imel dostopa do te omare, tako da skrivnost bodisi mehanizma, zlasti glede prej omenjene skupne trakture, bodisi piščali, posebno glede tistih tujih glasov, ne bo odkrita v mojo škodo, če bom pri tej poklicanosti hotel ostati v korist cerkva.

I contend that under these circumstances, I am assisting the Church, and I merely request the addition of a latch to the door of the central organ case, which will house the manuals of the organ, and that the keys be secured in such a manner that no organ builder can access this case during my lifetime, thereby ensuring that the secrets of the mechanism, particularly concerning the aforementioned common action, or the pipes, especially those exotic voices, remain undisclosed to my disadvantage, should I wish to continue in this vocation for the benefit of the churches.

Obiectum, et Obiectum
 Hans. Kar. Kistmann mff.

Ars organi Sloveniae v letu 2025

Raziskava srednjeveških upodobitev 80-ih orgelskih portativov na območju vzhodnih Alp je bila februarja zaključena, zato se delovno območje širi na celotno Evropo. Terensko delo in fotografiranje je bilo izvedeno v umetniških galerijah v Benetkah in na Dunaju ter na terenu v Porenju in italijanski Marki. Osnovne podatke smo sproti vnašali v bazo *e-icon*, v kateri je ob koncu leta 2025 skupaj 2200 zapisov oziroma lokacij z znanimi upodobitvami. Med osnovne podatke uvrščamo kraj, datacijo, likovno tehniko in koordinate. Podrobni organološki podatki so zdaj pripravljeni za 110 upodobitev in vsebujejo 85 parametrov in meritev.

Podatkovna zbirka *Ars organi Sloveniae* je bila dopolnjena s podatki o orglah orglarjev zunaj sedanje Slovenije. Osredotočili smo se na koroške orglarje, pri katerih smo podatke začeli dopolnilnjevati z zapisi o popravilih, ki so jih izvedli. Glavni vir zanje na Koroškem je Arhiv Krške škofije, predvsem vojaški popis ob rekviziciji piščali sredi prve svetovne vojne. Teren po cerkvah v Avstriji je večinoma zaključen. V Italiji je bilo terensko delo s pregledom stanja ohranjenih orgel slovenskih izdelovalcev izveden na Goriškem in delu Tržaške, v Porenju v Nemčiji pregledane orgle iz delavnice Antona Turka in njegovega sina Heinricha.

Sredi leta so se začele priprave na obeležitev **300-letnice rojstva Frančiška Križmana**. Podrobneje smo pregledali vse orgle oziroma dele orgel, ki so se ohranili v Avstriji in nekaj orgel po Furlaniji in Marki njegovega predhodnika Petra Nakića, ki ga je Križman imel za vzornika.

Na mednarodnih dnevih orgel na Akademiji za glasbo Univerze v Ljubljani 19.05 je bil predstavljen referat *Orgle*

slovenskih izobraževalnih ustanov od 1816 do danes. Razstava ob 150-letnici rojstva Ivana Milavca, ki je bila novembra in decembra 2024 na ogled postavljena v stolnici, je bila jeseni 2025 prestavljena v stolnico v Koper, decembra pa v GŠ v Velenje. Na obeh otvoritvah je bila predstavljena kratka predstavitev orglarja in pomena njegovega dela za slovensko orglarstvo.

Za Orgelsko akademijo Univerze v Göteborgu so bili pripravljeni naročeni podatki o delovanju vplivnega orglarja nemške orgelske reforme Hansa Hennyja Jahnnja na Madžarskem. Na daljavo smo se udeležili tudi njihove sklepne konference projekta SONORA (sonora.dh.gu.se), ki smo ga predstavili v Cerkvenem glasbeniku. V tej reviji so bile predstavljene še dvoje orgel in nekaj drugih člankov s področja organografije, na primer o Albertu Schweitzerju, katerega 150-etnice rojstva smo se spominjali.

V omenjeni osrednji slovenski reviji za cerkveno glasbo se je pojavila potreba oziroma želja založnika po povečanju obsega glasbenih vsebin, ki niso neposredno povezane z orglami, ampak bolj s petjem, pevci, zbori in podobno. V tem smislu bo v prihodnje potrebno ugotoviti, koliko teh vsebin lahko prevzamejo medijska orodja Ars organi Sloveniae, predvsem spletne strani in revija Ecce organvm!

Revija Ecce organvm! je sicer redno izšla štiri krat. Z oktobrsko 40. številko smo sklenili že **10-letno izhajanje**. V letu 2025 so številke obsegale skupaj 336 strani (lani 334). Za leto 2026 je načrtovan poudarek prispevkov, povezanih s Frančiškom Križmanom. Spletno stran orgle.si obišče dnevno okrog 70 obiskovalcev (z različnimi IP številkami). V spletnem koledarju smo napovedali 66 orgelskih dogodkov (lani 78).

Od januarja 2025 urednik revije Ecce organvm! opravlja tudi službo odgovornega urednika najstarejše slovenske glasbene revije Cerkveni glasbnik, ki izhaja že od leta 1878 naprej.

Ars organi Sloveniae in 2025

The study of mediaeval depictions of 80 portative organs in the Eastern Alps area concluded in February, leading to an expansion of the project to encompass all portatives in Europe. The database lists 2200 records by the end of 2025. The e-icon database presently comprises basic information like historical period, location, and creative style. It also has extensive organological data and measurements for 110 portrayals. Past year, fieldwork took place in art galleries in Venice and Vienna, as well as in churches of the Rhineland in Germany and Friuli and Marche in Italy.

The Ars organi Sloveniae database of Slovenian organs includes now information about organs made by Slovenian masters who lived in periods of history outside of what is now Slovenia. We focused on organ builders from Carinthia, and in addition to information on the new opuses, we started adding information about the repairs they made. The Archive of the Diocese of Gurk/Krka is the main source for this in Carinthia, where the Military census collected during the World War I requisition of pipes seems to be the most relevant. In addition, fieldwork was done on preserved organs made by Slovenian builders in the Gorizia/Gorica and part of Trieste/Trst regions in Italy. Organs from Anton Turk and his son Heinrich's workshop in Rhineland, Germany, were also examined in the field.

In the middle of the year, work began on the preparations to the **celebration of Frančišek Križman's (Franz Christmann's) 300th birthday in 2026**. We thoroughly studied the documents and all organs that have survived or partly survived in Austria, as well as certain organs in Friuli and the Marche region that were connected to Križman's predecessor, Peter Nakić (Pietro Nacchini), whom Križman mentioned in superlatives.

At the International Organ Days at the Academy of Music of the University of Ljubljana on May 19, the paper *Pipe organs in Slovenian Educational Institutions from 1816 to the Present* was read. The exhibit marking the 150th anniversary of Ivan Milavec's birth was on display in the Ljubljana Cathedral once it opened in November 2024. It was subsequently moved to the Koper Cathedral in the autumn of 2025 and to the Velenje Music School in December. At both openings, there were short speeches on this organ builder and how his work was vital for Slovenian organ culture of 20th century.

For the University of Gothenburg, we provided information about Hans Henny Jahnn's organ-building activities in Hungary. We also appeared at their final SONORA project conference (sonora.dh.gu.se) and wrote an article about it for the *Cerkveni glasbenik* journal. As for the updated publishing policies of this Slovenian church music journal, which will now focus more the choral singing and composing, it will be important to find out in the future how much content of organology can be added to the media platforms of *Ars organi Sloveniae*, especially the website www.orgle.si and the journal *Ecce organvm!*.

In 2025, the periodical **Ecce organvm!** came out four times. The 40th issue in October **marked 10 years of publication**. This year's overall page count was 336 (compared to 334 in the previous year). The most famous Slovenian organbuilder, Frančišek Križman, will be the focus of the year 2026.

On average about 70 people visited the www.orgle.si web page per day. Compared to 78 previous year, we included 66 organ events on our web calendar.

Since January 2025, editor of the journal *Ecce organvm!* also serves as the editor-in-chief of the oldest Slovenian music journal, *Cerkveni glasbnik*, which has been published since 1878.

ECCCE ORGAN! VI!