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Origins, formation and influence of Lithuanian baroque organ heritage and Organbuilder Nicolaus Jantzon's legacy

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The article presents the Lithuanian Baroque organbuilding art tradition, the existence of the Vilnius School of Late Baroque Organbuilding (VSLBO) as the national identity of Lithuanian organ history, its importance for the formation of the East-European organ art in the 18th century and the most prominent organmaster Nicolaus Jantzon's legacy. Organbuilding traditions have come to Eastern Europe, Lithuania including, from Eastern Prussia (particularly from the region of Königsberg / Kaliningrad, Russia) and various German principalities starting the 16th century. The formation of VSLBO in the Grand Duchy of Lithuania (GDL) in the 2-half of the 18th century emerged. The beginning of Lithuanian organbuilding tradition is noted by the grand organs with 20-36 stops that were built almost exceptionally by Jantzon and his followers (Raczkowski, Griese, etc.), generally called masters of the VSLBO. Most of grand organs were built for churches of the Bernardin order. The types of architectural composition and the organ façade (2-tower structure), the stop list and carved wood ornaments that had original forms and a unique configuration of decorative details attributed to the area of the Vilnius artisans spread across the present territories of Lithuania, Belarus, Poland and Latvia, are easily recognised in the general panorama of Baroque organs. The research focuses on Jantzon's activity and the detailed reconstruction concept of organ in the Bernardine Church in Vilnius.

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Keywords: Vilnius School of Late Baroque Organbuilding, Bernardin order, Gerhardt Arendt Zelle, Nicolaus Jantzon, Joachim Friedrich Scheel, Mateusz Raczkowski, Józef Woyciullewicz, 2-tower organ structure, organ stops Jula, Unda Maris, Salcinal, Sedecima, Flet Major, Flet Minor, Vox humana, Trompette, Vox Campanorum, carved wood ornaments, Baroque organ in the Bernardine Church in Vilnius, reconstruction concept.

Introduction

The first organ in Lithuania was first mentioned in historical documents in 1408, when the Grand Master of the German Order Ulrich von Jungingen from Marienburg sent a present – a clavichord and a portative – to Anna, the wife of Vytautas, grand duke of Lithuania. But the history of the development of the art of organ building in the Grand Duchy of Lithuania as a separate and unique organbuilding school was formed in the eighteenth and the first half of the nineteenth centuries and after that made a great significance to organ heritage in Eastern and Central Europe. Until the beginning of the eighteenth century organ building in Lithuania was influenced by the German (various German principalities) and Prussian (especially of Eastern Prussia – the Königsberg region [present-day Kaliningrad, Russia] where the organ tradition came from the influential schools in Hamburg and Gdansk) organ building tradition.ⁱ At that time, organ builders of the Königsberg school were invited to the Grand Duchy of Lithuania; they also went to Scandinavian countriesⁱⁱ and Livonia [present-day part of Latvia]. However, influenced by foreign and local tendencies the art of organ building in Lithuania formed and grew to be independent – the Vilnius late Baroque organ building school with its own masters and style. Its history encompasses a hundred years – from about 1740 until about 1840–1850.ⁱⁱⁱ

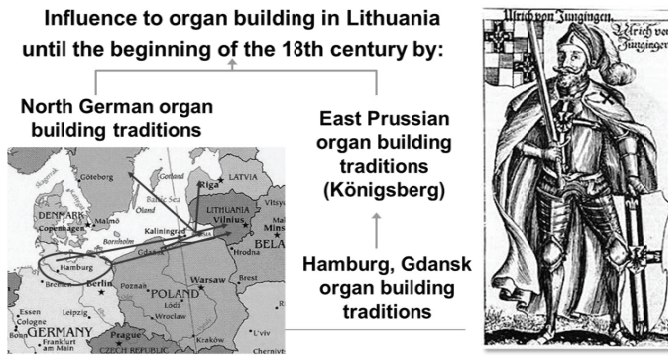


Figure 1. On the left: Influence to organ building in Lithuania until the beginning of the 18th c. On the right: Grand Master of the German Order Ulrich von Jungingen (17th century depiction by Christoph Hartknoch).

It should be mentioned that for a long time historians attributed the instruments made by Vilnius masters to artisans from Königsberg, as the largest part of Lithuanian Baroque organs are small positives of 7–12 voices that were often considered provincial, unoriginal instruments which reminded of or simply copied those made by masters from Eastern Prussia. Indeed, masters from Königsberg travelled to Lithuania to build organs in the latter part of the eighteenth and the beginning of the nineteenth centuries, but they made single instruments.

Small positive, BALBIERIŠKIS CHURCH

Unknown builder, 1802, 1 manual, 10 stops

Manual (C-c''')

- Principal 4 pedum
- Flet 4 pedum
- Flet Major 8 pedum
- Salcynal 8 pedum
- Flet minor 4 pedum
- Quinta 3 pedys
- Oktava 2 pedys
- Waltt Flett 2 pedys
- Tercija 1 3/5 pedys
- Szpilflet 2 pedys

Pauken



Small positive, VĖŽAIČIAI CHURCH

Unknown builder, 1804, 1 manual, 10 stops

Manual (C-c''')

- Principal 4'
- Flet major 8'
- [Qwintadena] 8'
- Undamarys 4'
- Flet minor 4'
- Qwinta 3'
- Waltflet 2'
- Oktawa 2'
- Sedecym 1'
- Mixtur III ch. 1'

Cymbelstern
Pauke



Figure 2. The largest part of Lithuanian Baroque organs – small positives of 7–12 voices.

Stylistic, constructional and musical similarities with instruments built by masters of different schools that mistakenly induced various researchers to attribute the organs surviving in the Grand Duchy of Lithuania to Königsberg artisans are understandable: the organ builders who settled in Vilnius in the mid-eighteenth century came from outside bringing their own traditions. However, so-called Vilnius masters also established their own tradition characteristic of the area of the Grand Duchy of Lithuania and were able to build large instruments on a par with those made in Western Europe. More and more of them arrived as in the eighteenth century when many churches were built or reconstructed all over the Grand Duchy of Lithuania and there was increasing demand for new organs. Some of the artisans stayed in Vilnius, the cultural and political centre of the duchy, where the administrative centres of monasteries were situated and connections with the authorities made it possible to get commissions in the most remote provinces. Therefore, the legacy of the organ builders of the Vilnius School is important not only in the history of Lithuania but also of the mentioned countries. Incidentally, speaking about the Vilnius school of the late Baroque organ building we refer to "Lithuania" with its eighteenth century state administrative borders. In this way, the area where Vilnius masters worked was rather large as the territory of the Grand Duchy of Lithuania in the eighteenth century was ten times larger than it is now: present-day Belarus, parts of Latvia, Poland and Ukraine belonged to it.

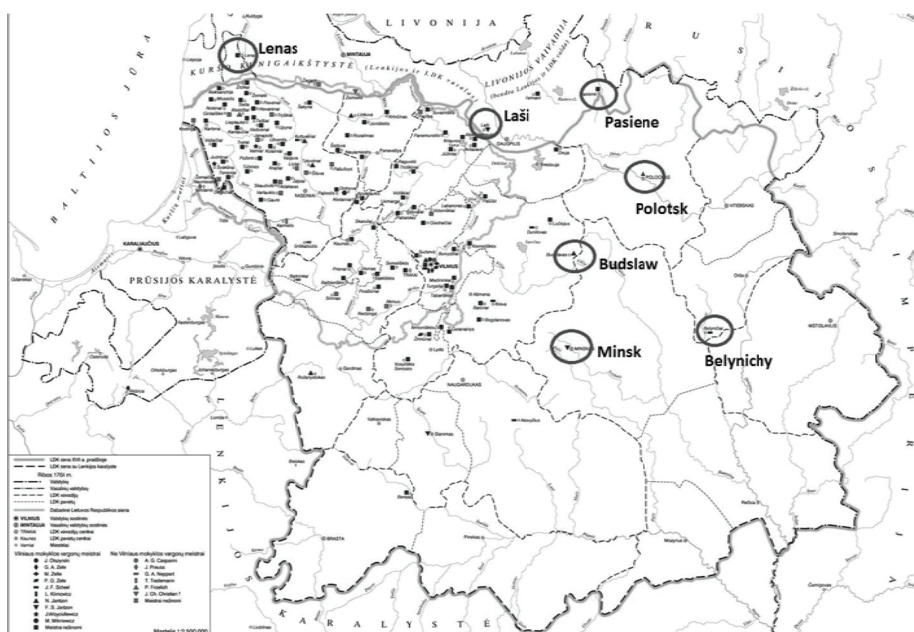


Figure 3. Some important Organs built by Vilnius masters outside present-day Lithuania.

It is interesting to note that those borders did not always coincide with the boundaries of the Roman Catholic Church. Because of this, instruments by Vilnius masters have survived in the neighbouring principalities of Courland and Livonia (present-day Latvia that did not belong to the Grand Duchy of Lithuania at that time) but only in Catholic churches. An interesting fact is known about the religious beliefs of those masters: almost all of them were Lutherans (in Lithuania, Catholics dominated); however, there was no religious intolerance and religious differences were not an obstacle to build organs for Catholics.

Origin of Vilnius masters

First the organs in Vilnius churches were portrayed by J. Galicz in the press in 1861. The archival information about organs in Polish, Belarus and Suvalkija churches is found in publications by W. Łyjak and M. Paknys has gathered archival news about the biographies and instruments of Vilnius organbuilders in 17th–18th c.

Most of the artisans were Vilnius citizens. From 1737 master Gerhardt Arendt Zelle (Celle, ?–1761) who came from Königsberg was mentioned as living in Vilnius. His origins might have been linked with Ostfriesland (present-day part of Germany) or with town Celle (about 40km from Hanover).^{iv} Before settling in Vilnius, he worked for almost ten years at the workshop of Georg Sigismund Caspari (1693–1741) in Königsberg.^v

First mentioned in 1752, Joachim Friedrich Scheel^{vi} (Schoell, Schöl, ?–1782), who was born in the environs of the small town of Schwaan (not far from Rostock, Germany) from the principality of Mecklenburg. He might have been a relative of master August Scheel and his namesake son (b. ~1811) who lived in the town of Kalish, Poland (Vogel et al., 1995, p. 260).^{vii}

Between 1763 and 1765, mention was made of Mateusz Drygalski^{viii}, who came to Vilnius from Prussia.

Nicolaus Jantzon (Mikołaj Janson, Jantzen, 1720–1791), an apprentice of Zelle, who was first mentioned as living in Vilnius in 1752, arrived from Hamburg (Paknys, 2001, p. 57). A year later, he married his master's daughter most probably with a view to establishing himself in the organ building trade in Vilnius.^{ix} It is likely that when his father-in-law died in 1761 Jantzon took over the workshop and became the most distinguished representative of the Vilnius school of organ building in the latter part of the eighteenth century. His son Friedrich Samuel Jantzon (1764–1842?) was also an organ builder.^x

At that time (2nd half of 18th c.–beginning of 19th c.) local masters Ludwig Klimowicz (mentioned between 1752–1794), Jan Pawłowski (mentioned between 1789–1794), Bazili (Bazyli) Sidorowicz

(mentioned between 1789–1794), Antoni Szulk (mentioned at the end of eighteenth century), Jakub Bohdanowicz (mentioned in 1794), Karol Bortkiewicz (mentioned in 1795), Jacob Philipp Gryś (Griz, Griese, Gryze, b. 1762–after 1794), and Józef Kowalski (b. 1782–18??) also worked in Vilnius. Artisans who did not live in Vilnius but collaborated with the masters of the Vilnius school and followed the same style also belonged to the same group: Mateusz Raczkowski (mentioned between 1787–1803), Tomas Franciskus Dreynowski (mentioned in 1808), and Józef Woyciullewicz (mentioned between 1806–1821) from Samogitia (Žemaitija).

Instruments built by the masters of the Vilnius school are spread over a large area. The latest research suggests that the church in Pasiene (present-day Latvia), then a remote part of the Grand Duchy of Lithuania, houses a 1765 organ by an unknown master from Vilnius^{xii}; in the church in Laši (Latvia) stands a 1798 instrument built by Friedrich Samuel Jantzón; the church in Lēnas (Latvia) houses an instrument by Dreynowski; the large instruments in the churches in Polock and Budslaw (Belarus) are attributed to Nicolaus Jantzón^{xiii}; the organ in the Bernardine church in Lvov (Ukraine) must have also been built under the influence of Vilnius masters.^{xiiii}



Figure 4. Organ in Bernardin church (Lvov, Ukraine, master attributed to VSLBO), 2nd half of 18th c.

It can be assumed that organs built in the tradition of the Vilnius school are more widely spread due to the migration of the organ builders. For instance, Johann Christoph Ungefug (Jan Ungefug, Ungefugt, Ungefungt, ~1725–1788) was born and studied the trade under Zelle in Vilnius; he later left for Eastern Prussia. Daniel Wróblewsky (Wrobel, 1744–1818), one of the most distinguished organ builders of Polish origin in Denmark later studied under Ungefug. Therefore, it is likely that so-called Vilnius organ building school “father” master Zelle could have indirectly influenced the culture of organ building in Poland (Mazurian region), and perhaps even in Denmark and Norway, and the significance of Vilnius school reveals its importance to the art of organ building not only in Eastern Europe, but also in the wider area.



Figure 5. Daniel Wroblewsky's organs in Østre Porsgrunn (Norway, 1782) and Nysted (Denmark, 1777).

Organ façades

Architecture

The organs built by the masters of the Vilnius school are distinguished by the original architecture of the façades. Their two-tower structure was a characteristic feature of the school. It is likely that this composition came from Eastern Prussia as it is seen in the mid-eighteenth century instruments in several churches in the environs of Königsberg: in the church in Caymen (present-day Kaliningrad region) and the 1737 organ positiv by Caspari in the Church of Neurosgärten in Königsberg. It is known that Zelle worked under Caspari at that time, and later Jantzon studied under Zelle. The restored façade of the instrument in St Johns' Church in Vilnius can be regarded as a compositional prototype. Its central part is of a typical form on the base of which the façades of most of later Lithuanian organs were built.

The two-tower façade composition is dominated by two polygonal side towers and straight flats surrounding them. This is a double form of a three-part compositional element (3x2) with an extra central tower. This seven-part form is the architectural base of façades that changed depending on the size of the instrument, id est it was narrowed, widened or flats were moved to different places. In this way, new façade forms that could be divided into three groups were created. The Vilnius masters favoured the first two, while the third that was rarely used includes instruments with different forms of the façade. The first group includes one-manual façades, while modifications of the organ façade with two manuals are in the second group.

The oldest two-tower composition organ has survived in the Church of St George in Vilnius and in the church in Joniškis (Molėtai District); the newest one is in the church in Kantaučiai. In Samogitia, the organ builders used this composition until the 1815s, while the church in Žemalė has an 1839 classicist form.

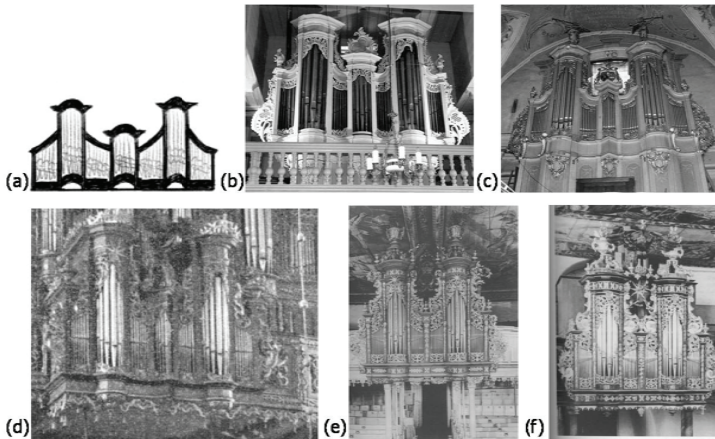


Figure 6. The oldest two-tower composition of Lithuanian Baroque organ façades: (a) model, (b) Joniškis church, 1770, (c) Vilnius St. George church, 1760–1770. Comparison to various organs: (d) G. S. Caspari organ positive in Neurosgärten in Königsberg, 1737; J. J. Mosengel's organs in (e) Schoenbruch, 1714, and (f) Stockheim, 1714.



Figure 7. The latest two-tower composition of Lithuanian Baroque organ façades in Kantaučiai, 1815, and Žemalė, 1839.



Figure 8. The reconstruction of the façade of Nicolaus Jantzon's organ in the St Johns church, Vilnius, 1766.



Figure 9. Organ in St Johns church, Vilnius, as façade model and other organ façades by Vilnius school masters in: (a) Vilnius St. George church, 1760–1770; (b) Joniškis church, 1770; (c) Vilnius All saints church, ~1770; (d) Seda church, 1803; (e) Tverai church, ~1800.

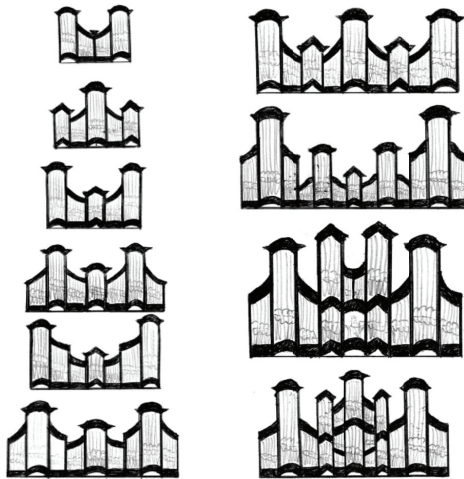


Figure 10. Schemes of façade compositions.

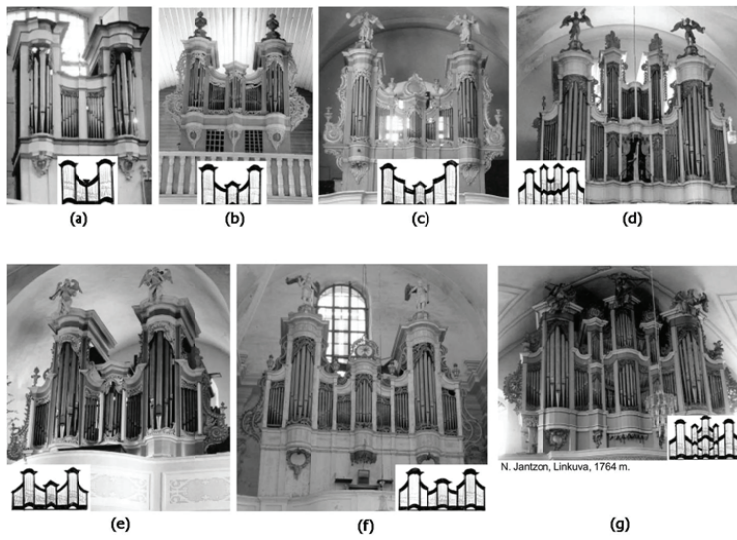


Figure 11. Façade model's variants: (a) Pasiene church (Latvia), 1765; (b) Semeliškės church, 1781; (c) Stakliškės church, after 1782; (d) Kurtuvėnai church, M. Raczkowski, 1792-1794; (e) Šeduva church, till 1792; (f) Budslaw (Belarus), N. Jantzon, 1783; (g) Linkuva church, N. Jantzon, 1764.



Figure 12. The organ façade "triplet" by N. Jantzon in Troškūnai, 1787-1789, and Tytuvėnai, 1789, and by M. Raczkowski in Kurtuvėnai, 1792-1794.



Figure 13. Other organs by N. Jantzon in Bernardine church in Vilnius, 1764-1766, Linkuva, 1764-1765, and Budslaw (Belarus), 1783.

Ornamentation

Organ façades that have survived in Lithuania – baroque, rococo and some neo-classicist ones – altars, pulpits or other elements of church interiors alike, used to be decorated with patterned woodcarvings. At the end of the eighteenth–beginning of the nineteenth century, rococo and neo-classicist motifs used to be combined in the structure and décor of organ façades. Some late baroque organ façades have been attributed to neo-classicism referring to the iconography of décor.

The most valuable is late baroque and rococo décor of organ façades. Traditions of the Vilnius school of organbuilding were the most remarkable in architecture and décor of late baroque organ façades. The integral character of décor established by research is evidence to the fact that permanent woodworkers and carvers most probably used to accompany organbuilders from the Vilnius school both around Vilnius and to more distant areas of GDL. Tendencies in décor of the Vilnius school of organbuilding had influenced the work of provincial masters who took over professional artistic tendencies by adding local elements. Organ façades were remarkable for the shapes of decorative details and patterns often characteristic exclusively to them; a unique configuration of ornamental details was created for every part of organ façades. Elements characteristic to Königsberg and other schools (trumpeting angels and the figure of King David) together with slightly provincial, but unique, enriched with local motifs, iconography of carved wooden patterns (a hagiographic sign of the Eye of Providence and shapes of patterns on wings and little wings of organ façades) have been found in the décor of great organ façades of Vilnius school. The largest number of surviving organ façades attributed to the Vilnius school of late baroque organbuilding were built from the 1760s to the beginning of 19th c.

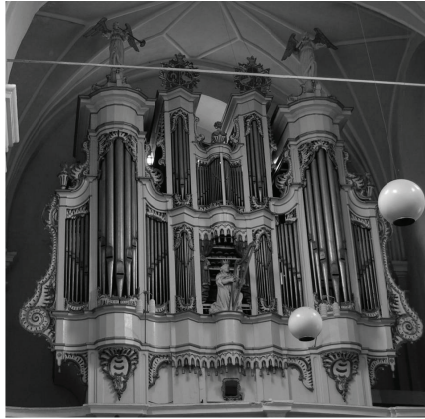


Figure 14. Nicolaus Jantzon's organ in Tytuvėnai church, 1789, as a typical example of Lithuanian Baroque organ ornamentation.

We may state that there were formed the original compositions of plastic woodcarving that decorated the organ façades in Lithuania. For example, late Baroque organ façades as other elements of the church interior were adorned with carved wood ornaments that had original forms and a unique configuration of decorative details. For instance:

- Decorative console at the bottom of every tower;
- Pipe feet and tops covered with an ornamented openwork lattice;
- Façade sides adorned with volute wings;
- Cartouches at the top of towers with the initial letters of the one who funded the instrument (in most cases), monograms, an extract from Psalm 150, a coat of arms or other elements (a star, a clock);
- Eye of Providence in the central part;

Towers of the façades of grand and middle-sized organs often adorned with a composition of several figures: angles with trumpets and a figure of King David.

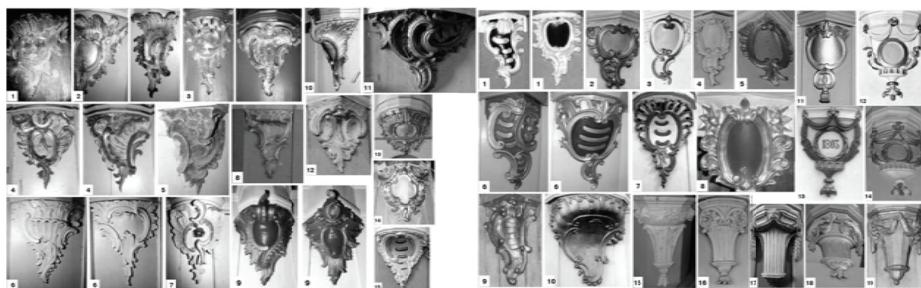


Figure 15. Ornamentation elements (consoles) in Lithuanian Baroque organs.

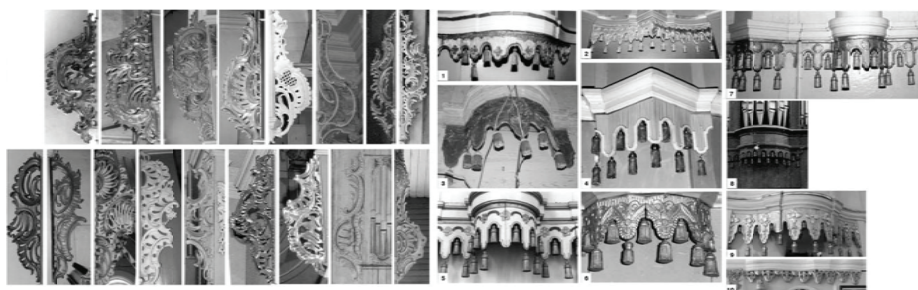


Figure 16. Ornamentation elements (wing carvings and lambrequins) in Lithuanian Baroque organs.

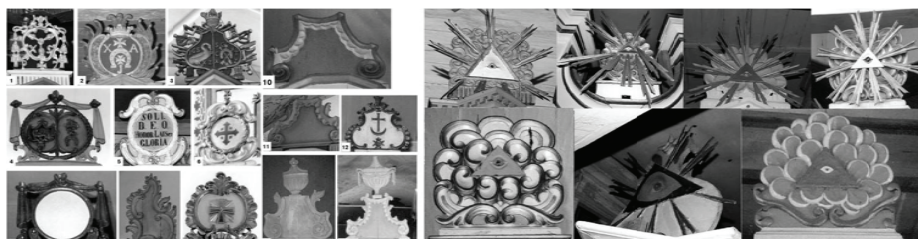


Figure 17. Ornamentation elements (cartouches and Eye of Providence) in Lithuanian Baroque organs.

Instrument

The organ is a complex instrument, technically and technologically, and organ research is a separate field. This article part is concerned with the aspects of stop lists and registers characteristic of the Vilnius school of organ building. This is also associated with the questions of originality and authenticity of organ instruments from the Vilnius School. This question has been raised because this part of late baroque and neo-classicist organs and stoplists of instruments, which have survived and have not survived in Lithuania, has been little researched until now. The stoplists of instruments were changing during repairs, reconstruction or re-building; the names of stops on the console were most often renewed referring to current (and not historical) formulas of the names of stops. Authentic stoplists also perished during fires, wars and replacements of old organs with new ones and other cases. Very few instruments have preserved authentic stoplists on consoles and corresponding authentic pipes until today (for instance, organs from Adakavas, Budslaw [Belarus] churches).

In Lithuania, in Catholic churches unlike in Lutheran ones the role of the organ as a musical instrument was not so great (although the instrument was obligatory in all churches) as organ music most often accompanied liturgy, which did not promote independent and professional playing. So the small organs with one manual (keyboard), without pedals, and stops from 8 to 12 were built in 18th–1st half of 19th c. Lithuania commonly.^{xv} However there are several interesting examples – the instruments with two manuals (keyboards) that were built by organbuilder Jantzon mostly (even 8 organs are attributed to him) in the second half of the eighteenth century.^{xv} We may specify that the most important instruments built by the masters of the Vilnius school are the grand organs by Jantzon in the Bernardine Church in Vilnius, as well as in the churches in Linkuva, Budslaw, Tytuvėnai, and Troškūnai. The stop lists of his instruments stand out by their original register names and pipe scales (*Julā*^{xvi}, *Unda Maris*^{xvii}, *Salcinal*^{xviii}, *Sedecima*^{xix},

Flet Major, Flet Minor, the reed stops *Vox humana* and *Trompete*²³) as well as an exceptionally rare and a highly effective musical instrument used in grand organs – a tuned bell carillon (*Vox Campanorum*), acoustic drums and cimbelstar.



Figure 18. The console of the organ in the church of Tytuvėnai.



Figure 19. The tuned bell carillon – *Vox Campanorum* in Tytuvėnai church organ (built in 1789 by N. Jantzon) and Vilnius St. Spirit (Dominican) church organ (built in 1776 by A. G. Casparini, Königsberg).

1789, 2 manuals, 25 stops, Pauke, Cymbelstern, Vox campanorum	
I Manual (C-f ^{'''}) gs' ~ 440 Hz	II Manual (C-f ^{'''}) gs' ~ 440 Hz
Pryncypał 16'	Pryncypał 8'
Bordon 16'	Flaut travers 8'
Oktawa 8'	<u>Jule 8'</u>
<u>Salicional 8'</u>	<u>Flet Mayor 8'</u>
<u>Undamaris 8'</u>	Oktawa 4'
Hol Flet 8'	<u>Flet Minor 4'</u>
Super Oktawa 4'	Super Oktawa 2'
Flet Amabilis 4'	Walfflet 2'
Qwinta 3'	<u>Sedecyma 1'</u>
Sedecyma 2'	Mixtur III ch.
Terciya 1 3/5'	<u>Vox Humana 8'</u>
Mixtura IV ch.	<u>Vox campanorum (bell carillon, gs- f^{'''})</u>
Trompet 8'	
Manual shove coupler (II/I)	<u>Pauke (Acoustic drum, tone G-Gs)</u>
Calcant	<u>Cymbelstern (tone a-cs'-e'-fs)</u>
Ventyl IM.	
Ventyl IIM.	
4 bellows	

Figure 20. The stoplist of Tytuvėnai church organ: the underlined stops are specific for Jantzon's Organs.

Vilnius organ builder Nicolaus Jantzon

The Vilnius organ builder Nicolaus Jantzon (1720–1791) is one of the most distinguished figures in the history of the art of organ building in Lithuania. Born in the environs of Hamburg, Jantzon was first

mentioned as living in Vilnius in 1752 (Paknys, 2001, p. 57). Then an apprentice under the famous organ master Gerhardt Arendt Zelle, he worked at the new organ for the Church of Evangelical Lutherans. In 1753, Jantzon married his master's daughter Anna Elisabeth (Paknys, *ibid.*) probably trying to establish himself in the trade of organ building in Vilnius. In 1761, when his father-in-law died he could have taken over his workshop.^{xxi} In 1764, Jantzon took an oath of allegiance before the magistrate and became a Vilnius citizen (Urbanavičius, 2005, p. 338). His son Friedrich Samuel (1764–1842?) was also an organ builder, while his other son, (1763–1804) was a famous goldsmith in Vilnius (Laucevičius et al., 2001, p. 220, 337–338).

Nicolaus Jantzon's legacy – the grand Baroque organ – is an important part of the organ heritage. Recently, newly discovered names of forgotten masters were added to the history of the organ building in the Grand Duchy of Lithuania. Therefore, a new controversy arose over the authorship of organs in Tytuvėnai and Troškūnai that had been attributed to N. Jantzon. The authorship of part of the instruments attributed to Jantzon has not been fully established because of the lack of surviving church records. I've attributed to Jantzon the organ in Tytuvėnai and hypothetically the instruments in the Cathedral and the Church of St John in Vilnius besides the ones in the Bernardine churches in Vilnius, Troškūnai and Budslaw that have documented authorship. Unfortunately, only fragments of many of the instruments attributed to Jantzon have survived, while some of them have been destroyed. In order to rebuild the organs made by Jantzon in the Bernardine churches in Vilnius and Troškūnai it is possible to draw on the rather well preserved instruments in Tytuvėnai and Budslaw, and on the surviving fragments in the churches in Linkuva and Simonyš.^{xxii}

Drawing on the results of research into Jantzon and his associates, I would like to attribute hypothetically the instrument in the church in Joniškis (Molėtai District) to him. It was built for the Church of St Nicholas of the order of Bernardine sisters around 1770 and after the church was closed in 1886, it was transferred to Joniškis. No direct proof about the exact date of the organ's construction and the organ builders has been discovered in the archival records, but it was undoubtedly built by Vilnius masters. The wind chests, similarities in the façade and wooden pipes in the organs in Joniškis and Linkuva allow to attribute it to Jantzon. It is impossible to establish the builder by the architectural composition since the composition type of the organ in Joniškis was used by other masters of the Late Baroque of the Vilnius School. However, the organ in the church in Joniškis is one of the oldest of the surviving instruments with such architectural structure. This architectural composition is found in instruments of the mid-eighteenth century in the environs of Königsberg: in the church in Kaymen (present Zarechje in the Kaliningrad region; Ger. Caymendorf, Kaymen; Lith. Kaimė, Kaimis, Kaimiai; mid-18th c., master unknown) as well as in the positive^{xxiii} of the organ in the Neurosgärten church in Königsberg built by Georg Sigismund Caspari in 1737 (Boettlicher, 1891–1898, p. 243). Keeping in mind that at that time Gerhardt Arendt Zelle, a Vilnius master, worked under Caspari and later, in his turn, Zelle later taught Jantzon, the use of the architectural model of the organ in the Church of St Nicholas in Vilnius (later transferred to Joniškis) could be linked to Jantzon.

In the second half of the eighteenth century, Jantzon was the most distinguished organ master in Vilnius. Between 1764 and 1766, and in 1768, he built two organs for the Bernardine Church in Vilnius. It could be surmised that because of this connection he could have received a commission for the organ in the Church of St Nicholas of Bernardine sisters around 1770. His later works – the organs in Troškūnai, Tytuvėnai and Budslaw churches – testify to Jantzon's collaboration with the Bernardine convent. Since the convent was under the jurisdiction of the Vilnius Bernardine administration, Jantzon's authorship of the organ in the Church of St Nicholas is likely.

Similarities between the surviving fragments of the organ in the church in Linkuva attributed to Jantzon and the instrument in Joniškis can be noticed. The construction of the wind chests in both instruments is similar: in the organ in Joniškis, the sliders of the wind chest are linked with wooden couplers and fixed with thick wooden pins, while the ends of the sliders in the old organ in Linkuva have analogous wide holes. The openings in the pallets of the wind chests in both instruments are also almost of the same length, about 33–35 cm (these are rather long pallets).

Reconstruction concept of the Jantzon's organ in the Bernardine Church in Vilnius

The organ in the Bernardine Church in Vilnius, one of the first instruments by Nicolaus Jantzon, was built between 1764 and 1766. All that has survived of the organ is the façade that was expanded at the end of the nineteenth century. Although the original pipes, action system or bellows have not survived it is possible to imagine what the instrument looked like from an eighteenth century archival document that described the organ in detail. All the surviving parts behind the Baroque façade were built by the organ master Juozapas Radavičius at the end of the nineteenth century. The reconstruction of this instrument will require dismantling those parts that later can be used building a new organ with a new façade in the style characteristic of Radavičius.

Organ Façade. The façade of the Bernardine Church in Vilnius is almost identical with the instrument in the church in Linkuva, only larger. At the end of the nineteenth century when the organ of the monks gallery, which stood behind the grand altar, was moved to the present gallery the façade was expanded adding square side flats. The expression box of the second manual was mounted on the top of the central part. When the console on the right side of the organ was dismantled, the carvings that

adorned it were used to cover the pipes of the tops of the new flats. With the panels of the organ socle dismantled and the action system remade, a new console was installed in the opening.

In the 1856 and 1862 inventory books mention is made that the organ was made of ash tree and was lacquered. A closer inspection of the instrument's construction frame and façade revealed that all parts were made of a conifer tree (spruce or pine), no parts of ash tree were discovered. The present façade has been lacquered several times and painted in imitation of wood texture. Some painted spots remind of the texture of ash tree. The façade painted to imitate ash was made to match the interior of the church: ash altars, the pulpit, confessional, etc. At the end of the nineteenth century, the façade and the new side flats were covered in oil paint in some places to imitate wood texture and lacquered. No gilded or silvered spots were discovered on the façade cornices, carvings and sculptures. Therefore, it is possible to claim that the façade with its ornaments was very realistically drawn in imitation of ash wood and looked very convincingly like the altar nearby made from natural ash wood.

The reconstruction of the instrument in the Bernardine Church in Vilnius will require getting rid of the nineteenth-century flats and mismatching expression box as well as sealing the openings in the socle. When the organ depth is reduced to the authentic size, it will be possible to move the instrument closer to the western wall making the passage to the balcony parapet wider.

Not a single original façade pipe has survived in the Bernardine Church organ. The pipe scales can be calculated according to the surviving original wooden pipe stopper handles as well as researching into the façade pipes of the organ in Linkuva that almost all are authentic. They belonged to the first manual registers *Principal 8'* and *Octave 4'* as well as the register *Principal 4'* of the second manual. The pipes are made of high quality but exceedingly thin plain metal. It is written in the archival documents about the organ of the Bernardine Church that all principal registers (most of which stand in the façade) are made of "high-quality English plain metal". In the process of the reconstruction of the façade, pipes of the instrument in the Bernardine Church, the organ in the church of Joniškis that was built at about the same time could serve as a sample.

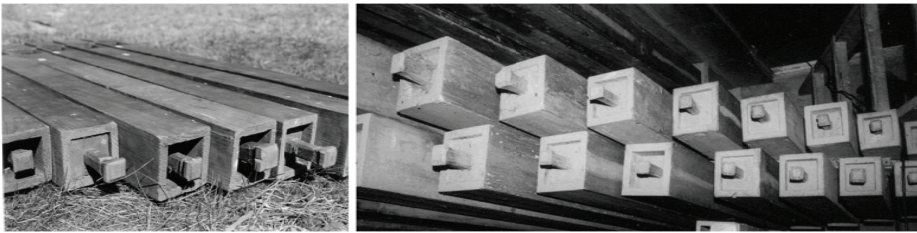


Figure 21. Wooden pipes in the organs in Joniškis and Linkuva churches.

Console. The console of the organ in the church of Bernardine in Vilnius was installed in the right side (facing it from the grand altar), which is a unique case among grand organs in Lithuania. However, in Lithuania in small instruments with a single manual the console is in the centre of the façade only in exceptional cases. (At the end of the nineteenth century when the organ was reconstructed and the panels on the socle were dismantled, the new console was installed.) In all other grand organs built by N. Jantzon and his associates (in the churches in Linkuva, Budslaw, Vilnius Cathedral and the Church of Sts John in Vilnius, Tytuvėnai, Toškūnai and Kurtuvėnai) the console was installed in the centre of the façade.

The range of the keyboard in the Vilnius Bernardine and Joniškis organs unlike in the instrument in Linkuva already has a full great octave. Several fragments of the keyboard of the organ in Joniškis have survived – the frame with profiled tops, as well as several tone keys and one half-tone key. These fragments are the oldest surviving samples of the organs attributed to the Vilnius Organ School. The keyboard frame profile looks very similar to that of the later organ in Budslaw attributed to Jantzon (1783).

The side console in grand two- or three-manual organs was also seldom used in West Europe. The question is why Jantzon designed a two-manual organ played from the side and whose idea he used as it is quite a different mechanical action. When the Vilnius Bernardine Church was being constructed, Jantzon's teacher Zelle was already dead (†1761). In the side of grand organs a console that is seen in the instruments by the masters Stumm who worked in South Germany (e.g. in Kirchheimbolanden) was installed. The Schöller masters belonged to the same professional circle. Perhaps this master was related to the Vilnius master Scheel. Although the Vilnius master claimed that he came from the small town of the Schwaan in the Duchy of Mecklenburg the names like Scheel or Schoel do not figure on the list of the organ builders in the environs of Mecklenburg. Perhaps he was born in Schwaan or vice versa, or maybe he had stopped there on the way to Vilnius? It is not known where he learned the craft of organ building. If the Schöller masters who were mentioned in the Stumms' professional circle had links with the Vilnius organ

builder Schoell, then the Stumms' influence could have been passed on to Jantzon in this way. The two-manual organs by South German masters Stumm and Geib are not tall, with a positive in the choir organ placed in the lower case (since almost everywhere the ceiling of the balcony is low and it is not possible to expand to upwards). There a console was installed in the side of the organ. However, the most interesting thing is that the façade of the organ built by the Stumm brothers in the Friedrichskirche in of the town of Worms (1768) is exceptionally similar to the façades in the instruments in the Vilnius Bernardine and Linkuva churches. The stop list of this instrument has something in common with Jantzon's organs – the registers *Solicional*, *Quintatena*, *Flaut Traversier*, *Vox Humana*, etc. (Bösken, 1981, p. 98). One more question arises: perhaps Jantzon building the grand organ in the Vilnius Bernardine Church kept in touch with French masters as the façade's carving is defined as *francuszczyzna* (like French)? Although it is a general term for Rococo ornamentation, he might have received samples of organ prospects from France through other artisans.



Figure 22. Similarities of the organ façade in churches in Vilnius Bernardine and Worms. Left: Jantzon's Organ in the Bernardine Church in Vilnius. Right: the façade of the organ built by the Stumm brothers in the Friedrichskirche in of the town of Worms (1768).



Figure 23. The organ consoles in the churches of Tytuvėnai and Budslaw.



Figure 24. The consoles in the churches of Joniškis and Budslaw.

Wind Chests. In the Vilnius Bernardine Church, Jantzon's organ had three wind chests: for the first and second manuals and the pedal pipe system. In the side further from the console was the pedal pipes' wind chest, from the middle part towards the console was the first manual's wind chest, and above the latter the second manual's wind chest. The exposition type of the wind chests in this church is somewhat different from that of the organ in the church in Linkuva as the latter had no pedals. Here the pipes of the first manuals are standing on two wind chests, with the chest of the second manual above them.

However, the construction of the wind chests should be similar to that in the Vilnius Bernardine church as the instruments were built almost at the same time. The wind chests in the church in Linkuva (their fragments were discovered in 2001 in the attic of the monastery in Linkuva) look very similar to those of the church in Joniškis.

The wind chest sliders in the organ in Joniškis are interconnected with wooden couplers and fixed with wooden pins. The apertures of the valves of the wind chests of the instruments in the churches in Linkuva and Joniškis are also almost of the same length – around 33-35 centimetres. They are rather long valves.



Figure 25. Wind chests in the churches in Linkuva and Joniškis.

Stops Action. The registers were activated with metal handles in the shape of a key. Action was made of vertical levers and horizontal draw stop rods. It should be recreated according to the organ type with an analogous side console.

Keyboard action. Type of organ with side consoles where the action roller board tracker is installed horizontally.

Bellows. The air feeding system with mechanically operated bellows with six wedge-shaped parts should be restored. The bellows system of the organ in the church in Tytuvėnai should be chosen as an analogue for reconstruction. They should be installed on several levels in a room next to the organ where the bellows by Radavičius are presently stored.

Conclusions

The surviving large organs by the most distinguished Vilnius school master Nicolaus Jantzon define the characteristic features of the instruments in terms of the architecture of the organ façades. In the façades of Jantzon's organs the influence of the compositional details characteristic most probably of the façade of instruments by Hamburg masters (the bottom of a two-stage central part) is seen as well as the features characteristic of the grand instruments of the Königsberg late baroque instruments: a three-part composition on both sides of the organ, side towers with symmetrical outside little windows and a figure of King David in the centre of the façade.

The distinctive features of the grand organs of the Vilnius school are given:

- 1) the pipes in the organ façade in the large side towers and squares are not part of the pedal system as typical of the instruments made by Hamburg and Königsberg masters, but to the first manual; and
- 2) the structure of the façade – a composition with two dominating side towers, while a composition with the central highest tower was typical of Hamburg and Königsberg organ schools' instruments. Analysis of the typical register structure, origin and prevalence in Lithuania proves that the dispositions typical of the Vilnius organ school instruments by its main master – Jantzon – were stable.

Organ building as such formed as an independent school that had influence all over the Grand Duchy of Lithuania. The artisans of various nationalities and religious beliefs who settled in Vilnius in the eighteenth century constituted a large part of the city's population. Nowadays researching in the history of organ building in Lithuania the issue of whether to consider not only Lithuanians, but also Poles, Belarusians, Germans, Latvians and others as part of the country's culture does not arise. The geographical area where the Vilnius organ builders' instruments are found worked testifies to the fact that they were widely spread in the remote places of the Grand Duchy of Lithuania, for instance, in Pasiene (present-day Latvia), Bialynices (present-day Belarus; the church and the organ have not survived), the Jesuit church in Polock (present-day Belarus, the organ from this church now is in Vilnius St Johns church), Budslaw (present-day Belarus), the Dominican Church in Rozanystok (present-day Poland, the organ has not survived), the Bernardine Church in Lvov (present-day Ukraine). Additionally, the presented data makes it possible to argue that the legacy and activities of the masters of the Vilnius school are

important not only in Lithuania, Belarus, Latvia, Poland and Ukraine; they could have influenced indirectly the history of organ building in Denmark and Norway.

It is difficult to speak about whether the organs built by the masters of the Vilnius school could have influenced in any way eighteenth-century organ music composed in Lithuania. Or vice versa – whether organ music written at that time might have made any impact on the building of instruments as only fragments of manuscripts of such music from that time have survived. However, the restored and recreated organs built by Nicholas Jantzon, the most distinguished master of the school and his followers reveal at least part of the musical life of the Grand Duchy of Lithuania and may encourage to continue studies of the organ heritage by a wider circle of experts.

Endnotes

ⁱ Among the privileged Königsberg organmasters are mentioned Johann Josua Mosengel (1663–1731), Georg Sigmund Caspari (Caspar, 1693–1741) and Adam Gottlob Casparini (1715–1788). All of them were associated with the famous family of organmasters Trosts from South Germany. For example, G. S. Caspari and Mosengel were the apprentices of one of most prominent German organmaster Johann Tobias Gottfried Trost (~1650–1719 or 1722), A. G. Casparini was an apprentice of Heinrich Gottfried Trost (1681–1759, son of mentioned J. T. G. Trost) (according to Friedrich, 1989, p. 16–17; Renkewitz et al., 2008, p. 20, 456).

ⁱⁱ It should be noted that the significant organbuilding schools of Stockholm and Linköping were established under the influence of the Königsberg school in the first half of eighteenth century.

ⁱⁱⁱ There is no possibility to mark the concrete date pointing the end of the Baroque and Classicism period in Lithuanian organbuilding art. Therefore a point of interface of Baroque and Romantic organs was chosen: the obvious stylistic modification in the instruments' disposition and façades' composition appears in the middle of 19th c. Secondly, the dates 1740 and 1840–1850 were chosen on the basis of the first and last known Baroque instruments attributed to the masters of the Vilnius school were built in the area.

^{iv} If we assume that Zelle's origins were linked with Ostfriesland, then he could be a relative to Christian Zell, who in 1741 made a harpsichord for Ostfriesland Duke (Vogel et al., 1995, p. 141). Secondly, a nameless Zell is mentioned in the environment of famous South Germany (present-day North France) organmaster Johann Andreas Silbermann (Schaefer, 1994, p. 251). And thirdly the origin may be linked with town Celle (about 40 km from Hanover) based on the different records because in archival documents we find two versions of last name: *Zelle* and *Celle*. It should be recalled that various Lithuanian organmasters in the seventeenth-eighteenth centuries had associated their name with the location. For example Merten FRIESE (from Ostfriesland), Johann GOLANDER (from Holland), Johann Preuss (from Prussia).

^v According to Renkewitz and Janca, Gerhardt Arendt Zelle built the organ in Neidenburg (present-day Nidzica, Poland) in 1732 under the direction of G. S. Caspari (Renkewitz et al., 1984, p. 234).

^{vi} The author of the article takes a notice of the analogous pronunciation and spelling the surnames Zelle and Scheel (Cel, Celé, Celis, Szel, Śelis) and in Lithuanian and Polish historiography was interpreted as one family.

^{vii} It is not clear that Scheel was from Mecklenburg, such as the name is not listed among Mecklenburg organbuilders. However in the territory of present-day Thuringia (Germany) an organmaster Johann Friedrich Scholl was mentioned in the second half of eighteenth century (Pape, 2009, p. 263). Also known an active organmaster Johann Wilhelm Scholer (1723–1793) in South Germany (Rodeland, 1991).

^{viii} The master's life dates are unknown.

^{ix} In 1764 Jantzon swore the citizenship to Vilnius Magistrate and became the real Vilnius citizen (Urbanavičius, 2005, p. 338).

^x Jantzon's son Paul (1763–1804) was a great Vilnius goldsmith (Laucevičius et al., 2001, p. 220, 337–338). In the records of Vilnius Lutheran community among Jantzon's children are mentioned: Anna Elisabeth (1755–1769), Regina Barbara (1756–?), Johann Arendt (1758–1801), Nicolaus Benjamin (1760–1764), Ludovica Susanna (1762–1762), Friedrich Samuel (1764–1842?), Maria Dorothea (1766–?), Paul Nicolaus (1768–1807), Johanna Catharina (1770–1801), Anna Helena (1772–?), Johann Michael (1775–1779).

^{xi} The author of the article has discovered a record *Jula 4. ped 1765 In Wilda* on the organ pipe of Jula register in Pasiene church. *Wilda* in ancient German was called Vilnius.

^{xii} An organ in Rózanystok church (present-day Poland) is attributed to Nicolaus Jantzon also (Smulikowska, 1989, p. 124).

^{xiii} The organ in the Bernardine church in Lvov (Ukraine) was investigated and the data were gathered during expeditions researching all surviving baroque organs attributed to the Vilnius school and its most distinguished master Nicolaus Jantzon in Lithuania, Latvia, Poland, Belarus, and Ukraine in 2011 Spring and Summer. The scientific expeditions were made under the Postdoctoral Fellowship at Lithuanian Culture Research Institute, funded by European Union Structural Funds project "Postdoctoral Fellowship Implementation in Lithuania" within the framework of the Measure for Enhancing Mobility of Scholars and Other Researchers and the Promotion of Student Research (VP1-3.1-SMM-01) of the Program of Human Resources Development Action Plan.

^{xiv} In the catalogue by the author there are represented over 120 organs that were examined personally. There was made the research in nature and collected the historiography information and archival material according author's means. The stop lists of Lithuanian Baroque organs show the variety and uniqueness of this instrument (Girėnas Povilionis catalogue published in Lithuanian with English Introduction: *Vargondirbystės menas Lietuvoje: nuo baroko iki klasicizmo. Vargonų katalogas. XVII a.–XIX a. pirmoji pusė* [Lithuanian Art of Organbuilding: from Baroque to Classicism. Organ Catalogue. 17th c.–1st half of the 19th c.] Vilnius, 2009).

- ^{xv} It is known that Vilnius masters L. Klimowicz and J. Olszynski have built the instruments with two manuals also (not survived).
- ^{xvi} It is the most specific and very often register in Lithuanian Baroque organs and matches the registers *Gemshorn* and *Spitslöte*. The variants of records are *Jula, Iula, Julla, Julia, Jólja, Jola, Julia*, and the pitch amplitude is very wide: 8', 4', 2 2/4', 2', 1'. However it should be noted that the name *Jula* is found only in East Prussia organs: register *Jula 8'* was in Königsberg Cathedral (organ by Mosengel, 1721) (Schaefer, 1994, p. 176) and Evangelical church in Heiligenbeil (organ by Preuss) (Renkewitz, 1984, p. 113). In German organs we may find *Julaquinte* that is absolutely different register.
- ^{xvii} It is something similar to romantic register *Vox Coelestis*. In Latin "unda maris" means "sea wave". This register has survived in the organs, attributed to Vilnius masters, in Pasiene (Latvia, 1765), Dapšionys (1801), Vėžaičiai (1804), Vidsodis (~1807) and other churches. Revording variants: *Undamaris, Unda Maris, Undemaris, and Undamarys*.
- ^{xviii} This register has survived in the Tytuvėnai, Budslaw, Joniškis organs. For the first time in Lithuania this register is mentioned in the beginning of seventeenth century in the organ by unknown master in Bernardine church in Vilnius and in the organ (1647) by Gdansk master Merten Friese in Brigites church in Grodno (Hrodno, present-day Belarus).
- ^{ix} It is believed that the name of this register has come with Gdansk and Königsberg tradition.
- ^{xx} The combination of these registers has survived in Tytuvėnai church organ by Jantzon, also the are found in one manual organ in Žemalė church (1839), other organs in Naujasis Daugėliškis, Kantaučiai, Nevarėnai, Židikai and other churches.
- ^{xxi} Arendt Gerhardt Zelle's sons were rather young (around 20), they did not have the necessary qualifications, therefore it is not likely that they headed the workshop.
- ^{xxii} At the beginning of the 20th century, the organ in the church in Troškūnai was dismantled, leaving only the façade with the pipes standing there. Instead of Jantzon's instrument a new one with two manuals, pedals and 17 registers was installed (it is believed that it was built by the Vilnius master J. Radavičius). Parts of the old instrument were given to the Šimonys parish and in 1921, a new instrument was made from them.
- ^{xxiii} It was found only in one instrument by G. S. Caspari; part of the façades made by him might have been similar but have not survived.
- ^{xxiv} LVIA – Lietuvos valstybės istorijos archyvas [Lithuanian State History Archive].
- ^{xxv} MAB RS – Mokslų akademijos biblioteka, Rankraščių skyrius [Lithuanian Science Academy Library, Manuscript Department].

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