

Baroque Organs in Budslau (Belarus, 1781) and Kurtuvėnai (Lithuania, 1792-93): verification of authenticity and authorship

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ABSTRACT: The article presents the recent investigations of two baroque organs attributed to the Vilnius School of Late Baroque Organ Building. The organ in Budslau church in Belarus in Lithuanian's neighbour (a former part of the territory of the Grand Duchy of Lithuania) has survived in a mostly authentic condition including polychrome paint, wooden and metal pipes, inscriptions on the pipes and console, mechanics etc. In 2014, the records of Jantzon's signature and date (1781) was discovered inside the organ and finally proved its authorship. The organ in Kurtuvėnai church (Lithuania) was built in 1792-93 and attributed to Jantzon's follower Raczkowski. However in 1932, the old instrument was replaced by the new one. In 2014, the authentic wooden and metal pipes were found in a room above church sacristy. Their analysis (the identification of tones, stops, inscriptions, shape of the pipes, materiality etc.) enabled the reconstruction of an unknown authentic stoplist. The collected data was compared to already proven Jantzon organs and led to the creation of historically reasoned restoring programmes.

1 INTRODUCTION

In the second half of the 18th century a unique baroque organ building tradition formed in the Grand Duchy of Lithuania (GDL). It was the so-called Vilnius School of Late Baroque Organ Building (VSLBO) that was particularly influenced by Königsberg, Hamburg and Gdansk organ builders. The originality of the organs of the VSLBO is seen in both the architectural composition (a two tower structure of the organ façade) and the stoplist (the systematic use of some stops, that were written in a rare form: Jula, Unda Maris, Flet travers, Sedecima and Salcinal). The Lithuanian organ building tradition was noted for the grand baroque organs with 20 to 36 stops, that were built almost exclusively by the most famous representative of the VSLBO, the master Nicolaus Jantzon (1720–1791/3) and his later followers; among them: his son Friedrich Samuel Jantzon (1764–1816), Mateusz Raczkowski (mentioned in 1787–1803), Jacob Philipp Griese (1762–after 1798) and others, generally called the masters of the VSLBO¹.

In 2014, two important discoveries were made during expeditions to the churches in Budslau village in Belarus² and the small town of Kurtuvėnai in the Samogitia region in northern-central Lithuania. The 2014-15 investigation of the two unique organs, dated 1781 and 1792-93, which survived in the churches, provided new facts that allowed the expansion of the list of known examples of Nicolaus Jantzon's legacy and confirmed the master's influence on the Lithuanian late baroque organ building tradition.

2 NICOLAUS JANTZON'S ORGAN IN BUDSLAU (1781, BELARUS)

It was considered that the baroque organ in Budslau church in Belarus was built by Jantzon in 1783. The attribution to the master and year of building was based only on a short mention in an archival document³. However, in the autumn of 2014 the authentic signature by Jantzon and date record (*Anno 1781 17 maej*) was discovered inside the windchest of the first keyboard manual. This fact fully confirmed the authorship and corrected the year that the organ was built. Moreover, it is the only known Jantzon signature (Fig. 1).

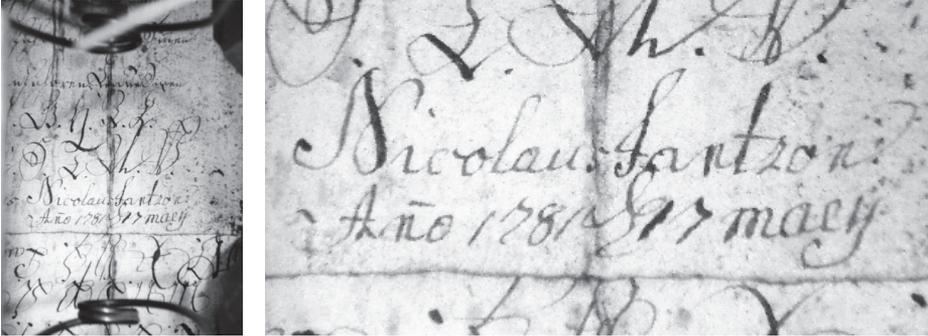


Figure 1. Inscription inside the Budslau church (Belarus) organ: *Nicolaus Jantzon / Anno 1781 17 maej*.

The Budslau organ with two manuals and 21 stop has survived in a mostly authentic condition including polychrome paint, wooden and metal pipes, inscriptions on the pipes and console etc. The organ preserved a professionally planned mechanical action and unique pipe scales. The pipes (both first and second manuals) are installed on the same level: the second manual is placed in the centre and surrounded by sides with the pipes of the first manual. The first manual consists of 12 stops with the basis of the *Principal 8'* stop, the second manual contains nine stops with *Principal 4'*. The organ features four additional mechanical parts (a drum, bells, a signal bell and manual coupler). The authentic wedge-bellows (diagonal bellows) have not survived. It is unique that the organ preserved the old inscriptions of the stops in the console (supposedly made in the 19th c.) that fully coincide the authentic pipes (Fig. 2)⁴.



Figure 2. Authentic inscriptions of the stops in the Budslau organ (Belarus, Nicolaus Jantzon, 1781).

The Budslau instrument has several stops that were characteristic of the organs of the VSLBO (e.g. *Undamarys*, *Jula*, *Flet travers*, *Salcinal*, *Trompete*, *Vox humana*, here given in the standardized form of the name). The sound palette is enriched by two mechanical pieces of equipment, producing colourful acoustic effects, – a wooden drum (*Pauke*) and metal bells (*Cymbelstern*) that were common in VSLBO organs too (Fig. 3). Moreover, the stoplist has four stops of the *Jula* group, the metal pipes are conical and spindle in form: *Jula 4'*, *Flotrower 4'*, *Nasat 3'* and *Spil Flet 2'* (Table 1) and thus confirming the features of the organ builder Jantzon, whose instruments contained not one, but several different variants of *Jula* stops⁵.



Figure 3. The *Cymbelstern* and *Pauke* in the Budslau church organ (Belarus, Nicolaus Jantzon, 1781).

The Budslau organ serves as a source for investigation of the baroque organ, presently existing in the main Lithuanian sanctuary – Vilnius Cathedral Basilica. The organ was built by an unknown master for the Augustinian church in Vilnius (two manuals, 20 stops) between 1780 and 1785. In 1857, it was moved to Vilnius Cathedral, and later it was rebuilt and enlarged. However, a hypothetical reconstruction of the authentic Vilnius Cathedral organ façade (based on an analysis of the inside of the organ: the determination of manufacture at different times according to the processing of wooden parts, the darkening of the wood, the type of mechanical components etc.) produced the obvious architectural similarity with the Budslau organ, but with lower measurements of the façade (Fig. 4).

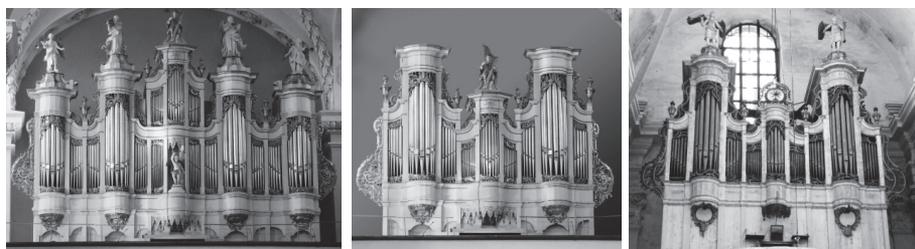


Figure 4. Organs in Vilnius Cathedral (*left*: current view after enlargement in the 19th c., *middle*: hypothetically reconstructed 18th c. façade) and Budslau (Belarus, Jantzon, 1781).

Both organ façades consist of a triple combination of the architectural  element (a multifaceted tower surrounded with two bent planes) that was essential in the composition of Lithuanian baroque organs and was manifested in various forms. So the confirmation of the Budslau organ's authorship allows for the attribution of the Vilnius Augustine church / Cathedral organ to Jantzon, according to the established compliance of both façades. Other research data verify the authorship too. It is based on the comparison of instruments and their parts.

First of all, it should be noted that there is no possibility of examining the instrument in Vilnius Cathedral, because in 1857, after its removal from the Augustinian church, the organ was rebuilt, and information about the authentic stoplist is missing. However, an article by Father Jan Galicz, at that time published in the Polish magazine *Ruch muzyczny* (Galicz, 1861), presents some valuable facts about organs in Vilnius, including the case of Vilnius Cathedral. As Galicz notes, the transferred instrument had two manuals, then pedals were installed (like the Budslau organ with two manuals without pedals). During the rebuilding some old pipes were used too, so it is likely that after the rebuilding some old stops remained in the enlarged instrument. It becomes obvious that the authentic stoplist of the Budslau organ and the stoplist of the rebuilt Vilnius Cathedral organ (provided in Galicz's article) should be compared. Firstly, in the list of the rebuilt Cathedral organ we encountered the stops that are typical of VSLBO organs. Moreover, most of them (in the 1st and 2nd manuals) coincide with the Budslau organ stops (compare Tables 1–2).

Table 1. Authentic stoplist of the Budslau church organ (Belarus, Nicolaus Jantzon, 1781).

Manuałowi Głos (1 st manual, C–d''')		Klawtura Secunda (2 nd manual, C–d''')	
1. Principal	8. pedum	1. Principal	4. pedum
2. Bordon	16. pedum	2. Bordon	8. pedum
3. Flet Maior	8. pedum	3. Undamarys (c'–d''') (<i>Undamarys</i>)	8. pedum
4. Quinta Daena (<i>Qwinta dena</i>)	8. pedum	4. Quinta Daena (<i>Qwinta Denä</i>)	8. pedum
5. Salcinal (<i>Salcynal</i>)	8. pedum	5. Ror Flet (<i>Ror flet</i>)	4. pedum
6. Octava Principal (<i>Oktawa</i>)	4. pedum	6. Flaut Traver (<i>Flotrower</i>)	4. pedum
7. Flet Minor	4. pedum	7. Nassat (<i>Nasat</i>)	3. pedum
8. Jula (<i>Jula</i>)	4. pedum	8. Spiel Flet (<i>Spil Flet</i>)	2. pedum
9. Qwinta (<i>Qwinta</i>)	3. pedum	9. [Vox humana 8'] **	
10. Super Octava (<i>Super oktawa</i>)	2. pedum		
11. Mixtur 3 ch.	1. pedum		
12. Gamba 8' [Trompet 8'] *			
Bembni 12 pedum ***			
Gwiazda z dzwonekami ****			
Signatura [...] Kalkancjstę 8... *****			
Manual Coupler II / I			

Inscriptions in italics in the brackets indicate the authentic titles that were found on the main pipe of the stop – C of the Great octave (however it was impossible to study some of the biggest pipes because they are installed behind other pipes).

* The *Gamba 8'* stop was installed at the beginning of the 20th c. Previously there was a *Trompet 8'* stop.

** Presently the upper board (*Pfeifenstock*) is empty, previously pipes of *Vox humana 8'* were installed in the upper board.

*** The acoustical drum consists of two open wooden pipes; inscriptions on the pipes: C and Cs.

**** The mechanical equipment *Cymbelstern* (i.e. cymbal star) consists of four bells with a fixed melody of tones *d'–e'–a–g'* (if *a'* = 440 Hz) and rotating star.

***** A bellows signal (*Kalkantenglocke*) to warn the pumper (or blower).

Table 2. The Vilnius Cathedral organ stoplist, recorded in 1861 (Galicz, 1861: 130).

Klawiatura 1sza (1 st manual, G'–g''')		Klawiatura 2ga (2 nd manual, G'–g''')		Pedały (Pedals)	
1. Bordun	16'	1. Flet major	8'	1. Bordun	16'
2. Pryncypał	8'	2. Quintadena	8'	2. Pryncypał	8'
3. Flaut major	8'	3. Vox humana	8'	3. Flaut major	8'
4. Salicet	8'	4. Unda maris	8'	4. Salicet	8'
5. Trompet	8'	5. Jula	4'	5. Trompet	8'
6. Flaut minor	4'	6. Pryncypał amabilis	4'	6. Flaut minor	4'
7. Fletravers	4'	7. Flassflet	2'		
8. Octava	4'	8. Octava	2'		
9. Quinta	3'				
10. Mixtura	000				

Generally the re-used specific parts of the old instrument, extant inside the organ, enable the restoration of the authentic stoplist. However, this is not in the case with the Vilnius Cathedral organ. In 1888, the instrument of the Cathedral organ was taken out (except for the façade) and replaced by new one built by Juozapas Radavičius, a famous builder of romantic organs in Lithuania. The old instrument was moved to Naujasis Daugėliškis village in northern-eastern Lithuania (over 100km from Vilnius); in 1893, the master Floryan Ostromecki used some of the parts (windchests and some wooden pipes) in a new organ in the romantic style. Thus, until now the four windchests, manufactured in 1857, and the old wooden pipes, which possibly belonged to the baroque organ in the Augustinian church, remain. Analysis of the wooden pipes indicated that they belonged to the stops *Bordun 16'* and *Flaut major 8'* (currently named *Gedackt 8'*) from the authentic first manual and *Flaut major 8'* (currently named *Lieblich gedackt 8'*) from the second manual. Therefore, the comparative study of the old parts of the Naujasis Daugėliškis organ and the wooden pipes of the Budslau organ confirmed the one authorship of both instruments – attribution to Nicolaus Jantzon: the same wood manufacture method, identical forms of stopper handles and foots of stopped (*gedeckte*) wooden pipes etc. (Fig. 5).



Figure 5. Fragments of the stopper handles in Budslau church (left) and Vilnius Cathedral (right) organs.

3 MATEUSZ RACZKOWSKI'S ORGAN IN KURTUVĖNAI (1792-93, LITHUANIA)

Without knowing the exact date of building, the baroque organ in Kurtuvėnai parish church hypothetically was attributed to Jantzon or his son Friedrich Samuel because of the façade's resemblance to Jantzon's organs in Tytuvėnai and Troškūnai churches, built in 1789 and 1787-89 respectively (Fig. 6). However, in 2006, the Lithuanian historian Raimonda Ragauskienė published new archival facts describing the impressive building processes of the new parish church in Kurtuvėnai in the last decades of the 18th c. (Ragauskienė, 2006). The historian mentions the architect Mateusz Raczkowski, who joined the church building in May 1792, as well as the date of the new organ building – 1792-93. The organ builder Jantzon died in 1791 (or 1793), but in 1787-89 he had met with Raczkowski while building the Troškūnai organ. According to the Troškūnai organ contract, it was rather a team of the organ builder and the architect. Raczkowski was also mentioned as the architect and professional manager in various documents of Kurtuvėnai church: in 1792, he drew the scheme of the Kurtuvėnai church façade, supervised the building of the church vaulting etc. Building of the Kurtuvėnai organ started in May 1792 and possibly Raczkowski conducted the process, for example, he might have ordered the cutting out pine boards for the organ building⁷. Without doubt the organ was sketched and built under the influence of the Jantzon organ building tradition. However, lacking the actual confirmation of Jantzon's participation, the Kurtuvėnai organ is attributed to Raczkowski.

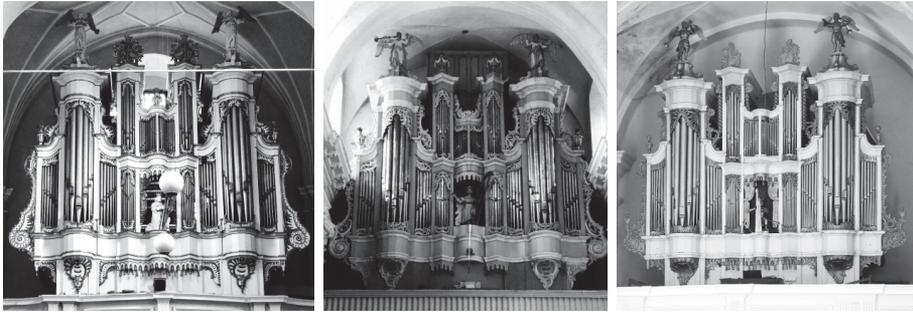


Figure 6. A “Triplet” of organ façades: Tytuvėnai (1789), Troškūnai (1787-89) and Kurtuvėnai (1792-93).

According to the Kurtuvėnai church visitation in 1806, the baroque organ had two manuals and 24 stops⁸. However, the authentic instrument did not survive. In 1932, the organ master Otto Kratokvil took it out and installed a new instrument behind the authentic façade. Only some disconnected pipes of the principal stops were left in the planes of the façade. The baroque windchests, mechanical action and bellows most likely were thrown away or destroyed; some metal and wooden pipes were stored in a room above the sacristy.

The authentic console was in the centre of the façade. 26 small empty holes in the console testify that the organ had 26 stops and mechanical equipments in total. Clef-shaped metal knobs were installed in the holes for turning on / of the stops. The type of knobs resembles the knobs used in the Tytuvėnai church organ by Jantzon (extant 22 metal knobs; Fig. 7).

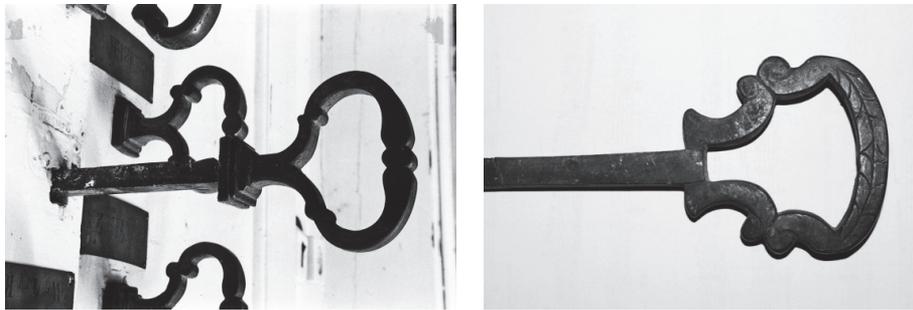


Figure 7. Clef-shaped metal knobs in the organs in Tytuvėnai (1789) and Kurtuvėnai (1792-93).

Till the autumn of 2014, the exact list of stops was unknown. In 2014, the discovery of the remains of the authentic baroque wooden and metal pipes in the room above the church sacristy enabled the reconstruction of the authentic stoplist. In total the organ had over 1500 pipes; to this day there are extant 746 metal pipes and their fragments and over 50 wooden pipes and their fragments. It is likely that some missing metal pipes were melted down and used for the production of new pipes and so on. The missing wooden pipes could have been installed in other organs too. The results of an analysis of the extant pipes (the identification of tones, stops, inscriptions, shape of the pipes, materiality etc.) indicated that originally the Kurtuvėnai organ had two manuals (without pedals), range C–f², 24 stops (including *Vox campanorum* in the second manual) and two additional pieces of mechanical equipment: bells (*Cymbelstern*) and a drum (*Pauke*). The reconstructed authentic stoplist includes stops typical of VSLBO organs (Table 3). According to the length of the surviving metal pipes, Lithuanian organ builders supposedly used the Grand Duchy of Lithuania foot (1 GDL foot = 0,288m) for measurement.

Table 3. Reconstructed stoplist of the Kurtuvėnai church organ (1792-93, Mateusz Raczkowski).

1 st Manual (C–f ^{'''}) gs ^z ~440 Hz		2 nd Manual (C–f ^{'''})	
1. Prynycpał	16'	1. Prynycpał	8'
2. Bordon	16'	2. Flet [traverser ?] *	8'
3. Oktawa	8'	3. Jule	8'
4. Salcynał	8'	4. Flet major	8'
5. Undamaris	8'	5. Oktawa	4'
6. [Quintadena ?] *	8'	6. Flet minor	4'
7. Super Oktawa **	4'	7. Super Oktawa	2'
8. Flet [amabilis ?] *	4'	8. Sedecyma	1'
9. Quinta	3'	9. Mixtura	3 ch.
10. Sedecima	2'	10. Wox humana **	8'
11. Terciya **	1 3/5'		
12. Mixtura	IV ch.	11. Vox campanorum	
13. Trompet	8'		
Cymbelstern			
Pauke			

* Presumptive stop name according to analogs.

** Records of stop names were detected on the pipes.

3.1 Description of Kurtuvėnai organ stoplist and pipes

Table 4.

1 st MANUAL	
<i>Prynycpał 16'</i>	C–F – wooden open pipes (not found) Fs–f ^{'''} – tin, open pipes, installed in six planes of the façade's first level, all extant (48 pcs.)
<i>Bordon 16'</i>	some wooden pipes stored in the church (pcs. undetermined) found two wooden pipes – tones a' and g'' (2 pcs.)
<i>Oktawa 8'</i>	gs–g' – tin, open pipes, installed in two side planes of the façade's first level (outside the big towers), all extant (12 pcs.) gs'–f ^{'''} – plain metal (tin-lead, <i>Orgelmetall</i>), open pipes, installed inside the organ case. Surviving pipes: gs', a' (pipe body / <i>Körper</i>), h'–g'', gs'' (body), a''–h'', c ^{'''} (body), cs ^{'''} –e ^{'''} , f ^{'''} (body) (21 pcs.); C–g – pipes not found
<i>Salcynał 8'</i>	plain metal, open pipes, slightly conical form, with ears surviving pipes: cs', ds', fs', g', gs', e'', e ^{'''} (7 pcs.); from them – ds', fs', g' with ears pipes ds' and g' have authentic rings (supposedly tuning slides) affixed on the body
<i>Undamaris 8'</i>	plain metal, open pipes, conical form two pipes with unidentified tones, other pipes – h, d'', ds'' fs'', g'', gs'', cs ^{'''} , ds ^{'''} , f ^{'''} (11 pcs.)
<i>[Quintadena] 8'</i>	surviving metal, stopped, soldered stopped pipes; tones ds'', e'', fs'', g'', b'', h'', ds ^{'''} (7 pcs.)
<i>Super Oktawa 4'</i>	inscription on C foot – <i>Super Oktawa C</i> plain metal, pipes were installed inside the organ on the windchests surviving pipes and fragments: C (foot), E, G (body), Gs (foot), h (foot), e–g, b–c', d'–d'', e''–fs'', g'' (foot), gs'' (foot), a'', b'' (foot), c ^{'''} –f ^{'''} (38 pcs.)
<i>Flet [amabilis] 4'</i>	plain metal, open cylindrical pipes found pipes: Gs and c' with ears; A and gs without ears (4 pcs.) pipes A and c' have authentic rings (supposedly tuning slides) affixed on the body
<i>Qwinta 3'</i>	plain metal, pipes were installed inside the organ on the windchests surviving pipes: Cs, F, G, A, B, H, cs, ds, e, f, g–b, c', d'–g', gs' (body), a'–ds'', e'' (body), fs'', g'', a'', h'', d ^{'''} , ds ^{'''} , ds ^{'''} (37 pcs.)
<i>Sedecyma 2'</i>	plain metal, pipes were installed inside organ on the windchests surviving pipes: Ds, G, H, c, cs, ds–d'', ds'' (body), e''–f ^{'''} (45 pcs.)
<i>Terciya 1 3/5'</i>	inscription on C foot – <i>Terciya C</i> plain metal, pipes were installed inside the organ on the windchests surviving pipes: C, fs', cs, g–d', e'–g', a'–cs'', d''–fs'', h'', c ^{'''} , cs ^{'''} (28 pcs.)
<i>Mixtura IV ch.</i>	plain metal, pipes were installed inside the organ on the windchests C=1 ⁺ 4/5 ⁺ 2/3 ⁺ 1/2 ⁺ , c ^{''} =2 ⁺ 1 3/5 ⁺ 1 1/3 ⁺ 1 ⁺ surviving inexact number of pcs. *
<i>Trompet 8'</i>	not surviving

Table 4. (continued).

2 nd MANUAL	
<i>Pryncypal</i> 8'	C–H wooden open pipes, not surviving c–f''' plain metal, installed in all planes of the façade's second level, all extant (42 pcs.)
<i>Flet [travers]</i> 8'	plain metal, open cylindrical pipes (7 pcs.) surviving: B (body), g (part of body); a and c' pipes with ears; cs', d' and ds' pipes without ears
<i>Julė</i> 8'	bass pipes – wooden, conical form, some stored in the church smaller pipes – plain metal, open, conical form (narrow scale), surviving: f, b, c', ds', cs'', g''–a'', h'', d'''(body), ds'''–f''' (13 pcs.)
<i>Flet mayor</i> 8'	some wooden pipes stored in the church found wooden, stopped pipes, tones from d' to h' (6 pcs.) discant pipes – plain metal, soldered stopped pipes, tones: cs'', ds'', f'–gs'', b''–c''', ds'''–e''' (12 pcs.)
<i>Oktawa</i> 4'	plain metal, pipes were installed inside the organ on the windchests surviving pipes: gs, b, c' (with authentic rings (supposedly tuning slides) affixed on the body), f, gs'–c'', cs'' (body), d'' (body), ds'' (foot), fs''–g'', c''', d'''–ds''' (17 pcs.)
<i>Flet minor</i> 4'	some wooden pipes stored in the church
<i>Super Oktawa</i> 2'	plain metal, pipes were installed inside the organ on the windchests surviving: C (body), c–f', g–c'', e''–fs'', b''–h'', cs'''–d''', e'''–f''' (33 pcs.)
<i>Sedecyma</i> 1'	plain metal, pipes were installed inside the organ on the windchests surviving pipes: C (body), Cs, Ds, A–ds, f–h, cs'–d', e'–g' (23 pcs.)
<i>Mixtura III ch.</i>	plain metal, pipes were installed inside the organ on the windchests C=1'+2/3'+1/2', c'=2'+1 1/3'+1', c''=4'+2 2/3'+2' surviving inexact number of pcs. *
<i>Vox humana</i> 8'	inscription on C resonator – <i>Vox humana</i> C fully surviving one pipe: Fs – ashen boot, socket and reed surviving one ashen boot with unidentified pitch surviving plain metal resonators: C–E, Fs–h, cs', d', e', fs'–gs', b', h'–d'', e''–b'', ds''', e''', f''' (44 pcs.)
<i>Vox campanorum</i>	possible range (diapason) gs–f'', not surviving
<i>Cymbelstern</i>	not surviving (not found)
<i>Pauke</i>	not surviving (not found)

* Most surviving pipes of the *Mixtura* and/or unidentified stop require further analysis. Surviving pipes: plain metal, various tones of 3', 2', 1 1/3', 1', 1/2' (total 205 pcs.)

4 CONCLUSIONS. RECONSTRUCTION POSSIBILITIES

The detailed description of the Kurtuvėnai organ parts shows that most stops have remained incomplete, except the principal chorus with plain metal pipes (e.g. *Pryncypal*, *Oktawa*, *Super Oktawa*, *Sedecyma*) and the unique *Vox humana* are extant almost completely (nearly all tones). Perhaps the most important treasure are the preserved pipes of *Vox humana* (the inscription starting “W” – [W]ox humana was detected on the pipe). Undoubtedly, this reed stop is considered as proof of the organ builder's excellence due to its subtle manufacture and voicing. There are not many surviving authentic examples of baroque *Vox humana* worldwide. Yet in Lithuania the stop survived in fragments in only a few organs – in the Vilnius church of the Holy Spirit (Adam Gottlob Casparini, 1776), Tytuvėnai church (Nicolaus Jantzon, 1789) and Žemalė church (unknown master, 1839). From now on the list of baroque examples of *Vox humana* in Lithuania is enriched by the remains of the Kurtuvėnai organ (Fig. 8). Moreover, the structure of the examined Kurtuvėnai *Vox humana* components has a certain similarity with the surviving *Vox humana* pipes in the Paślėk church (Poland) organ built by Andreas Hildebrandt in 1719 (Fig. 8)⁹ and two Lithuanian organs in Tytuvėnai and Žemalė churches. The fact again confirms that the Prussian baroque organ building tradition had an influence on the VSLBO.

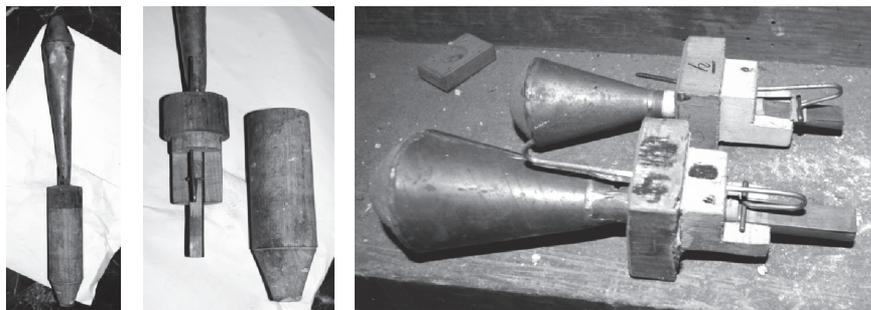


Figure 8. Examples of the *Vox humana* pipes in the Kurtuvėnai (left, middle) and Paslėk (right) organs.

Another important fact is that the Kurtuvėnai organ preserved most of the big pipes of the main stops *Pryncypal 16'* and *Oktawa 8'* in the first manual and *Pryncypal 8'* in the second manual (usually the scale of the main stops determine the scale of the rest organ stops, power of the organ's sound and stoplist in general. So the surviving big pipes greatly facilitate the process of reconstruction). After the organ rebuilding, the big pipes were left in the Kurtuvėnai organ façade as a decoration.

Some extant parts of the Kurtuvėnai baroque organ may be used for the restoration of typologically similar and contemporaneous organs in Lithuania and neighbouring Belarus, Latvia (former parts of the territory of the Grand Duchy of Lithuania), attributed to Jantzon and his environment. And vice versa – the missing components of the Kurtuvėnai organ may be reconstructed using the extant cases. For example, the pipe remains of the *Vox humana* in Kurtuvėnai and restored *Vox humana* in Tytuvėnai enable the restoration of missing the *Vox humana 8'* in Budslau church.

The most authentic remains of the Kurtuvėnai baroque organ (746 metal pipes and their fragments and over 50 wooden pipes and their fragments) may be re-used in the reconstruction of the organ. The level of damage is diverse. Most of the wooden pipes splayed at the sticking points only. However, the metal pipes are covered with a thick layer of dust and calx, are strongly folded, holey and flattened, the feet are broken from their bodies, and many caps and ears are missing. The façade pipes are covered with a thick layer of aluminum and bronze powder paint.

It was observed that the second manual of the Kurtuvėnai organ lacks a 2-foot flute stop that was typical in analogous organs (e.g. *Walflət 2'* in the Tytuvėnai organ or *Spiel Flət 2'* in the Budslau organ). However, due to the 26 empty holes in console and the analysis of the pipe remains, it is likely that the Kurtuvėnai organ authentic stoplist had no 2-foot flute stop.

The Kurtuvėnai organ had four wedge-bellows, set in two levels. The only analogous authentic system of bellows which has survived is in Tytuvėnai church. This has been suggested as an example for the reconstruction of the Kurtuvėnai organ bellows.

The missing grand wooden pipes (*Pryncypal 16'*, *Bordon 16'*, *Salcynal 8'*, *Undamaris 8'*, *Flet mayor 8'*, *Flet minor 4'* etc.) and metal pipes (*Jule 8'*, *Salcynal 8'*, *Oktawa 4'* etc.) of the Kurtuvėnai organ may be restored according to the scales of organ pipes in Tytuvėnai, Troškūnai and Budslau churches while using the extant parts of the Kurtuvėnai pipes too.

The reconstruction of the missing *Quintadena 8'* (or *Rohrflət 8'*, according to analogs) in Kurtuvėnai is possible using the organs in Budslau, Troškūnai / Šimonys, and Siesikai (Lithuania, Michael Zelle, 1782) churches as examples.

The missing *Trompete* stop in the Kurtuvėnai and Budslau organs may be restored using the pipes in the Tytuvėnai church organ as an example.

The confirmation of the authorship of the Budslau organ and results of the analysis of the Kurtuvėnai organ remains provide important knowledge for:

- 1) confirmation of the features that are characteristic of the VSLBO heritage;
- 2) allowing for the comparison of the data with already proven Jantzon's work (the fully authentic organ in Tytuvėnai monastery church and the partly surviving organ in Troškūnai / Šimonys churches) and hypothetically attributed organs in Vilnius Cathedral and St Johns' church;

- 3) enabling the generation of a historically reasoned restoring programme of researched baroque organs.

Moreover the collected information is valuable for investigating the further influence and spread of the VSLBO tradition on the eastern shore of the Baltic Sea, Norway, Denmark and Poland.

ENDNOTES

- ¹ The comprehensive scientific research and analysis of surviving authentic organs, representing the Lithuanian Baroque organ building tradition, was published by Povilionis (2009 & 2013), but it is worth mentioning the earlier investigations by foreign authors that noted the Lithuanian organ heritage as well some of them already raising the concept “Vilnius School” (e.g. Galicz, 1861; Morelowski, 1938–1939; Gołos, 1993; Smulikowska & Gołos, 1993; Grahn & McCrea, 2003).
- ² Budslau (Lithuanian: *Budslavas*, Polish: *Budslaw*, Belarusian: *Будслаў*), a village in present Belarus (150km north of the capital Minsk), was a former part of the territory of the GDL. In the 18th c., the church in Budslau was a Bernardine Basilica under subordination of the Vilnius Bernardine order.
- ³ Archival document stored in the Manuscript Department of the library of the Lithuanian Academy of Sciences (MAB RS, f. 18, b. 191, p. 38).
- ⁴ Usually most inscriptions in the consoles of old Lithuanian organs were rewritten during organ rebuilding or destroyed. In addition to the Budslau organ it is worth mentioning only few other examples, extant to the present day, – authentic inscriptions have survived in the organs of Adakavas village and Vilnius Holy Spirit churches in Lithuania and the church in Zhirmuny village in Belarus.
- ⁵ The organ in Tytuvėnai church, built by Jantzon in 1789, presents an example of four stops with conical form pipes: *Undamaris 8'*, *Flet Amabilis 4'*, *Jule 8'* and *Waltflet 2'*.
- ⁶ Octave ranges and note names here and further are provided according to the German tradition (Great octave – A, small octave – a, first octave – a' etc.); accordingly ‘B’ is replaced by ‘H’, ‘B-flat’ – ‘B’.
- ⁷ Archival documents mentioning Raczkowski in the Kurtuvėnai church building: NMB RS (Rare Book and Manuscript Department at the Martynas Mažvydas National Library of Lithuania), f. 92, box No. 151, unnumbered pages; etc.
- ⁸ The document of the Kurtuvėnai church visitation in 1806 is stored in Lithuanian State Historical Archive (LVIA, f. 669, ap. 2, b. 221, l. 446).
- ⁹ A renowned Prussian organ builder Andreas Hildebrandt (mentioned in 1709–1755) built organs in the present localities of Gdansk, Osice, Rokitnica and Pasłęk in Poland (Renkewitz & Janca, 1984). Hildebrandt’s organ façades had a typical structure of three elements (a tower surrounded with two planes) and specific stops that later became the distinctive feature of Lithuanian baroque organs.
- The practical organ research and documentation in Kurtuvėnai and Budslau churches was carried out in 2014 and 2015 with the support of Lithuanian Council for Culture.

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