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## The History of the Organs in the Cistercian Abbey in Kraków-Mogiła

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Kwartalnik Młodych Muzykologów UJ nr No. 36 (1), 5-31

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2018

Artykuł został opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej [bazhum.muzhp.pl](http://bazhum.muzhp.pl), gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

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# Piotr Matoga

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ARS ORGANI FOUNDATION

## The History of the Organs in the Cistercian Abbey in Kraków-Mogiła

### Abstract

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The history of the organs in the Cistercian Abbey in Kraków-Mogiła has not been studied so far. The article elaborates this topic based on the results of an archival query. Most of the sources are preserved in the Cistercian Archive in Mogiła. Examining them, the author discusses the history of instruments in the monastic church and in the former St Bartholomew church. On the basis of the sources, it was stated that at least in the 18th century the monastery church was equipped with two pipe organs. This fact has not been pointed out so far by researchers. The following article is supplemented by archival photographs.

### Keywords

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Organs, Cistercian Abbey, Kraków-Mogiła

Cistercian Abbey in Mogiła, similarly to the entire order, cultivated musical traditions over the centuries. Hitherto, this issue has been discussed only by a few authors. The first of them was Adolf Chybiński, who in 1925 concentrated on studying 17th- and 18-century musical sources, compared personal data of the organists and presented the first sketch of the chapel.<sup>1</sup> In 1984, Tadeusz Maciejewski published the article, which shortly described the musical culture of Polish Cistercians.<sup>2</sup> In 2000 the same author wrote the text about musical sources of the chapel from Mogiła.<sup>3</sup> The article of Paweł Szywański, published in 2009, is the detailed research on the 18th-century musical collection preserved in Mogiła.<sup>4</sup> The most general sketch about the convent's music in the 2nd half of the 18th century, printed in 2013, was prepared by Father Augustyn Ciesielski.<sup>5</sup>

As the papers written so far contain only short notes about pipe organs, the author of the following article, aiming at filling the gap in literature, decided to investigate archival sources in order to reach information about the pipe organs, which over the centuries were heard in Mogiła's churches: both in the convent's church and the old parish church.

### **Pipe organs in the convent's church (today's basilica) of Our Blessed Mary Rapturous and St Vaclav**

The Cistercian Abbey in Mogiła near Kraków (currently a part of the city) was founded in 1222 by Kraków's bishop Iwo Odrowąż.<sup>6</sup> The consecration of the convent's church took place in 1266, but it must be highlighted that only presbytery was ready by then.<sup>7</sup> The naves were ulti-

<sup>1</sup> A. Chybiński, *Przyczynki do historii krakowskiej kultury muzycznej w XVII i XVIII wieku* (ciąg dalszy), "Wiadomości Muzyczne" 1925, No. 8, pp. 218–224; *idem*, *Przyczynki do historii krakowskiej kultury muzycznej w XVII i XVIII wieku* (ciąg dalszy), "Wiadomości Muzyczne" 1925, No. 9, pp. 246–250.

<sup>2</sup> T. Maciejewski, *Kultura muzyczna cystersów w Polsce od średniowiecza po barok*, "Nasza Przyszłość" 1994, Vol. 83, pp. 505–512.

<sup>3</sup> *Idem*, *Rękopisy muzyczne po kapeli cysterskiej w Mogile*, [in:] *Cystersi w społeczeństwie Europy Środkowej*, A.M. Wyrwa, J. Dobosz (eds.), Poznań 2000, pp. 649–662.

<sup>4</sup> P. Szywański, *Osiemnastowieczne zbiory muzyczne archiwum klasztoru mogińskiego (kontekst historyczny)*, "Nasza Przyszłość" 2009, Vol. 112, pp. 235–267.

<sup>5</sup> A. Ciesielski, *Dziedzictwo Cystersów. Prace wybrane*, Kraków 2013, pp. 435–438.

<sup>6</sup> I. Kołodziejczyk, *Przewodnik. Kraków-Mogiła*, Kraków 2005, p. 13.

<sup>7</sup> *Ibid.*, p. 15.

mately built in the 14th century.<sup>8</sup> Despite later modifications due to fires and destruction, the church is generally preserved in the medieval character of Cistercian style (transitional between Romanesque and Gothic).<sup>9</sup>

Although as soon as in 1496 the convent's authorities allowed to use organs during the liturgy,<sup>10</sup> the first instrument of this type appeared in the Mogiła's convent in the next century. It is known that the abbot Erazm Ciołek, managing the convent in the years 1522–1546, "introduced organ that had been not present before".<sup>11</sup> The oldest notes about monks being organists come from the second half and the end of the 16th century.<sup>12</sup> Unfortunately, examined sources do not contain detailed information about the first instrument. It may have been destroyed in years 1655–1656, when the Swedish army and then folk attacks devastated the church.<sup>13</sup>

The process of building the new organs at the end of the 17th century is much better documented. The first payment for the organ builder was noted in December 1685.<sup>14</sup> Next expenses appear between April and November 1686. The information about money given to the organ builder for progressing work are the most frequent.<sup>15</sup> It is worth noting that monks cared about the employee. It is confirmed by the following payments from September and October 1686, e.g. "For Mister Organ Builder, ill in Kraków", or "For Mister Organ Builder for Beer and

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<sup>8</sup> *Ibid.*, pp. 15–16.

<sup>9</sup> *Ibid.*, p. 15.

<sup>10</sup> J. Janca, *Zarys historii muzyki w klasztorze oliwskim w latach 1224–1831*, Gdańsk 1991, p. 18.

<sup>11</sup> Orig. "organy, których do tąd niebyło zaprowadził". The Cistercian Archive in Mogiła (Archiwum Cystersów w Mogile, further ACM), cat. No. 68., *Tom I. Inwentarz klasztoru ks. Cystersów w Mogile. Okaz IIgi*, p. 66. In all quotations the original spelling has been preserved.

<sup>12</sup> J. Mizgalski, *Organiści i organmistrze polscy jako źródła rozprzestrzeniania się muzyki profesjonalnej na terenie Polski do końca XVIII w.*, "Prace Naukowe Instytutu Muzykologii UW" 1 (1961), Vol. 1, p. 85; A. Chybiński, *Przyczynki...*, No. 8, *op. cit.*, p. 220; J. Rajman, *Organy, organmistrzowie i organiści w średniowiecznym Krakowie*, [in:] *Cracovia—Polonia—Europa. Studia z dziejów średniowiecza ofiarowane Jerzemu Wyrozumskiemu w sześćdziesiątą piątą rocznicę urodzin i czterdziestolecie pracy naukowej*, W. Bukowski et al. (eds.), Kraków 1995, p. 151.

<sup>13</sup> S. Tomkowicz, *Powiat krakowski*, "Teki Grona Konserwatorów Galicyi Zachodniej" 2 (1906), p. 144.

<sup>14</sup> ACM, cat. No. 429, *Percepta [et expensa] provisionalis pecuniae in anno 1685 a die 9 Augusti*, p. 41.

<sup>15</sup> *Ibid.*, pp. 42–45.

other needs in illness”.<sup>16</sup> If the first note could refer to the place of the organ builder’s activity, it would be probably Jan Głowiński, active at the turn of the 17th and 18th centuries.<sup>17</sup>

The only known person engaged in the process of building the organ in Mogiła is the woodcarver Sopinski, who in 1686 was paid the honorary in rates.<sup>18</sup> From other notes in financial book it can be assumed that the convent bought wood,<sup>19</sup> nails<sup>20</sup> and wire.<sup>21</sup> There are also once-time payments for calf leather<sup>22</sup> and “pilusz”.<sup>23</sup> Moreover, the payment was given to different artisans: blacksmith, bricklayer, carpenter, “little carpenter” (carpenter’s student?) and two locksmiths: the first one from Mogiła, the second one from nearby Bieńczyce. The last settlement with organ builder and paying off the debt for wire took place in March 1687. The organ building cost 1420 zlotys and 8 cents.<sup>24</sup> Money for this aim came from the lease of the village Sędowice and funds written for the convent by Stefan Żółtkowski.<sup>25</sup>

<sup>16</sup> Orig. “P. Organistrzowi choremu w Krakowie [...] P. Organistrzowi na Piwo ŷ inne potrzebŷ w chorobie”. *Ibid.*, p. 45.

<sup>17</sup> A. Chybiński, *Słownik muzyków dawnej Polski*, Kraków 1949, p. 36; J. Gołos, *Polskie organy i muzyka organowa*, Warszawa 1972, p. 273. It is known that in 1691 Jan Głowiński built the pipe organ for the Benedictine church in Tyniec near Kraków (not existing today), with a signature on one of the pipes: “Anno Domini 1691 Die 19 octobris Jan Głowienský organmaister Crakowsky Miescanin” (the Benedictine Archive in Tyniec, without cat. No., Father Paweł Szczaniecki OSB’s notes).

<sup>18</sup> ACM, sygn. 429, *Percepta [et expensa]...*, *op. cit.*, pp. 43, 45.

<sup>19</sup> *Ibid.*, pp. 42–44, 47 Soft linden wood was used for making wooden ornamentations, what is proven by the note: “Snŷcerzowi na forztŷ Lipowe” (*ibid.*, p. 44).

<sup>20</sup> *Ibid.*, pp. 42–44.

<sup>21</sup> *Ibid.*, pp. 45–46. Iron wire could have been used to make springs in windchests and to coat the tips of the slats. The brass wire could have had the similar application, but it is not excluded that its purchase is the evidence of the existence of undulating stops, having brass wires for tuning.

<sup>22</sup> *Ibid.*, p. 42. Leather could have been used to cover bellows or the elements of windchests.

<sup>23</sup> *Ibid.* Pilusz (falendysz), as a thin woolen fabric, was probably used in the console as the pad for keys.

<sup>24</sup> *Ibid.*, p. 46.

<sup>25</sup> *Ibid.*, pp. 45–46. The knight Stefan Źółtkowski, grateful to Mogiła’s Jesus for saving his life during the battle of Cecora, from 1636 lived in the house built by himself next to the Abbey’s walls. He spent his time praying, and his wealth for furniture of the chapel of the miraculous crucifix. He died as an oblate of the Cistercian Abbey in 1653. *Vide*: B. Deptuła, K. Jankosz, *Krótkie opowiadanie o cudownym Panu Jezusie Mogiłskim*, Kraków 2007, p. 10; I. Kołodziejczyk, *op. cit.*, p. 21.

The new instrument was splendid. The information from the time of its construction proves that it had twelve voices in the main manual and seven in the positive organ.<sup>26</sup> On the contrary, the descriptions from 1874 and 1889 have notes about eight pedal voices.<sup>27</sup> Assuming that until the second half of the 19th century there were no changes in terms of the number of voices (and there are no notes in sources about it), we can claim that the organ had as many as twenty seven voices. The Baroque casing was impressive, with ornaments made by a woodcarver with the auricular motives. Two organ cases, with the pipes of a main manual and pedalboard, were in the main nave, and next to musical choir and central window in the west side of a church. The case of the positive organ was built in the balustrade of a *matroneum*.<sup>28</sup> The console was located in the *matroneum* between side cases, and a player sat back to the presbytery. The register stops, running the voices of a main manual and a pedalboard, were next to the keyboards, whilst of the positive organ stack out from its case, so were behind the organ player.<sup>29</sup> Air was provided by eight bellows<sup>30</sup> located above the southern side-aisle, in the room next to the *matroneum*.<sup>31</sup>

The instrument was preserved despite destructions of the church at the beginning of the 18th century. A less known organ located in the presbytery (small *matroneum*) over the monks' stalls was unlucky, as

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<sup>26</sup> The proof for it is spending: "Slusarzowi Bienczyckiemu od zrobienia 12 kluczy do Manualu oraz Slusarzowi Bienczyckiemu za kluczy Siedm do Pozytywu" (ACM, cat. No. 429, *Percepta [et ex pensa]...*, *op. cit.*, p. 44).

<sup>27</sup> ACM, cat. No. 68, *Tom I. Inwentarz klasztoru...*, *op. cit.*, p. 220; ACM, cat. No. 429, *Percepta [et expensa]...*, *op. cit.*, p. 139.

<sup>28</sup> The National Digital Archive (Narodowe Archiwum Cyfrowe, further: NAC), cat. No. 1-U-4123, *Kościół Matki Boskiej Wniebowziętej i św. Wacława w Mogile. Chór i organy w kościele. 1926*; the Archive of the Provincial Office for the Protection of Monuments in Kraków (Archiwum Wojewódzkiego Urzędu Ochrony Zabytków w Krakowie, further: AWUOZ), without cat. No., *Mogila. Kościół O.O. Cystersów—Wnętrze—Nawa główna*.

<sup>29</sup> ACM, cat. No. 549, *Rachunki oraz akta dotyczące kościoła i klasztoru*, card 142.

<sup>30</sup> ACM, cat. No. 66, *Inwentarz konwentu WW. XX. mogińskich Cystersów w roku 1821m spisany*, p. 16; ACM, cat. No. 67, *Inwentarz kościoła konwenckiego w wsi Mogile gminie tegoż nazwiska w okręgu wolnego miasta Krakowa sytuowanego a do W.W. X.X. Cystersów należącego, w roku 1833m spisany*, p. 8; ACM, cat. No. 68, *Tom I. Inwentarz klasztoru...*, *op. cit.*, p. 220; ACM, cat. No. 549, *Rachunki oraz akta...*, *op. cit.*, pp. 142a–142b.

<sup>31</sup> ACM, cat. No. 11, *Materiały do kroniki klasztoru mogińskiego*, p. 58.



Illus. 1: The matroneum and organ case in the convent's church in 1926. Source: NAC, cat. No. 1-U-4123, *Kościół Matki Boskiej Wniebowziętej i św. Wacława w Mogile. Chór i organy w kościele. 1926.*

the instrument was burnt during the fire in 1708.<sup>32</sup> Not long after, in 1712, the part of a roof fell down.<sup>33</sup> Before 1723 another small organ was bought as there is the note preserved about such an instrument from that year; it was placed in the southern part of a transept opposite to the chapel of a miraculous crucifix. The organ was placed at the matroneum, from which the polyphonic singing was performed during votive masses about St Crucifix.<sup>34</sup> It is possible that the drawings of

<sup>32</sup> ACM, cat. No. 9, *Kronika klasztoru mogilskiego, przypisywana Mikołajowi Metnerowi*, pp. 18–19.

<sup>33</sup> S. Tomkowicz, *Powiat krakowski, "Tekę Grona Konserwatorów Galicyi Zachodniej"* 1906, Vol. 2, p. 144. It is known that the organ was preserved in spite of the fires due to the fact that the preserved side cases are ornamented in the way, which is typical for the 17th century. Additionally, the number of voices in the main manual and the positive organ given in the 19-century sources is equal to the number of register stops, noted in the bills from 1686. *Vide*: ACM, cat. No. 68, *Tom I. Inwentarz klasztoru...*, *op. cit.*, p. 220; ACM, cat. No. 429, *Percepta [et expensa]...*, *op. cit.*, p. 44; ACM, cat. No. 549, *Rachunki oraz akta...*, *op. cit.*, p. 139.

<sup>34</sup> ACM, cat. No. 549, *Rachunki oraz akta...*, *op. cit.*, p. 26.

organ cases preserved in archive, different in ornamentation details, are connected with the process of building the organ.<sup>35</sup>

In the years 1730–1734 the expenditures connected with building new matronea led by Ostecki, a Kraków's carpenter, were noted.<sup>36</sup> They were located in the southern part of a transept.<sup>37</sup> The entrance to such a matroneum—where probably the organ mentioned in 1723 was placed—was from the convent's corridor over the southern side-aisle (the level of the first floor).<sup>38</sup> Such a spatial solution had its analogy in the localization of a small matroneum in the current archcathedral basilica in Gdańsk-Oliwa, which primarily belonged to the Cistercians and is an example of sacral architecture, which is typical for this order.<sup>39</sup>

In 1731, chamois leather and glue were bought, then used to repair all bellows,<sup>40</sup> but the repaired instrument is not named. Similarly, we do not know, which organ was repaired four years later.<sup>41</sup>

It seems that the smaller instrument was burnt during the fire in 1743<sup>42</sup> and was not reconstructed after that, if the later sources do not provide any information about it. Assuming this, the more serious renovation of an organ, indicated by the bills from 1746, can be linked with the instrument in the main nave. Besides spending on wire, leather, deerskin, the purchase of tin for soldering the pipes was noted

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<sup>35</sup> ACM, without cat. No., *Remonty—początek XX w.—organy klasztorne*, folder.

<sup>36</sup> ACM, cat. No. 435, *Percepta i expensa pieniężna z opactwa mogińskiego sede vacante a die undecima Iulii in anno 1733*, pp. 23, 67; ACM, cat. No. 539, *Regestra fabryczne collegii Mogilensis od roku i dnia na karcie następującej wyrażonych wypisane*, p. 24.

<sup>37</sup> The proof for such a localisation is the note from December 1733: “Od przerobienia Ołtarza S. Floryana który był w kosciele gdzie teraz Chory nowe stoią na Ołtarz NMPanny w Dormitarzu wschodnim [...]” (ACM, cat. No. 539, *Regestra fabryczne...*, *op. cit.*, p. 24) (ACM, cat. No. 539, *Regestra fabryczne...*, *op. cit.*, p. 24). It is known that the St Florian's altar, founded by the abbot Michał Szembek between 1720 and 1726 was in the southern part of the transept, next to the entrance to the vestry (S. Tomkowicz, *op. cit.*, p. 144).

<sup>38</sup> Today, the trace of the entrance is visible from the side of the convent's corridor (from the current interior chapel), but it was half walled up. As a result, the window was created (smaller than the previous door), also visible today from the interior of the door).

<sup>39</sup> M. Odyniec, *Organy oliwskie*, Gdańsk 1958, pp. 5–6.

<sup>40</sup> ACM, cat. No. 539, *Regestra fabryczne...*, *op. cit.*, pp. 19, 51.

<sup>41</sup> ACM, cat. No. 435, *Percepta i expensa...*, *op. cit.*, p. 109.

<sup>42</sup> S. Tomkowicz, *op. cit.*, p. 144.



then.<sup>43</sup> The purchase of wire “for Organ” in 175 indicates its another renovation.<sup>44</sup> From years 1758,<sup>45</sup> 1767<sup>46</sup> and 1779,<sup>47</sup> there are further notes about gluing the bellows. In 1781 the instrument was repaired by the local organ builder Laurenty. The spending indicates that he did not only worked on repairing bellows and the mechanism, but also installed “five bells”,<sup>48</sup> obviously being the elements of cymbelsterns.<sup>49</sup> Not long after this the covering of the bellows needed seal again. It was done in 1783.<sup>50</sup> In 1787 the same “Laurenty Organist to prepare organ” was paid.<sup>51</sup> The preparation comprised of gluing the bellows.<sup>52</sup> They were repaired (together with the mechanism of the instrument) also in 1790.<sup>53</sup> *Reiestr Instrumentow y Papierow Horu Figuralnego klasztoru Mogilskiego*, prepared in 1798, contains, among others, the following position: “over Organ 5 bells”,<sup>54</sup> what confirms the number of bells installed in 1781.

From October 1801 to May 1802 numerous expenditures connected with the serious renovation were noted in the financial book. The most significant notes are in November 1801: “for Stones Lead to fill the new

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<sup>43</sup> ACM, cat. No. 452, *Regestra bursarii expensoris inchoata a die 20 Junii 1746 conscripta per Rdum Patrem Gierardum Coron. S.O.C., S.T.A.*, pp. 25, 43.

<sup>44</sup> ACM, cat. No. 454, *Regestra bursarii expensoris inchoata a die 24 10-bris anno 1749 in 1750, conscripta per R.P. Tobiam [Fliger], profes. Obrens. S.O.C., S.T. ac SS. Can. A*, p. 46.

<sup>45</sup> ACM, cat. No. 455, *Rachunki bursarii expensoris R.P. Anselmi [Powalski?] Pelplinensis a 1mis Januarii 1754ti ad mensem Julii 1755ti w Mogile*, p. 46.

<sup>46</sup> ACM, cat. No. 459, *Rejestr bursarii expensoris a die 5ta Julii 1758*, p. 5.

<sup>47</sup> ACM, cat. No. 469, *Expensa pieniędzy ex 1765 in 1766*, p. 96.

<sup>48</sup> ACM, cat. No. 474, *Regestra percepty y expensy pieniędzy a die 24 Junii 1775*, p. 215.

<sup>49</sup> Orig. “piec Dzwonków”. ACM, cat. No. 475, *Regestra percepty y expensy piniężney zaczynaiące się w roku 1780 od dnia 1 sierpnia*, p. 30.

<sup>50</sup> Cymbelstern—a spinning star with bells, a movable part of the cases’ decoration. Vide: J. Erdman, *Organy. Poradnik dla użytkowników*, Warszawa 1989, p. 28.

<sup>51</sup> ACM, cat. No. 475, *Regestra percepty y expensy...*, *op. cit.*, p. 161.

<sup>52</sup> Orig. “Laurentemu Organiscie od wyporządzenia Organ”. ACM, cat. No. 476, *Regestra expensy piniężney zaczynaiące się w roku 1785 od dnia 7 sierpnia*, pp. 54, 58, 91.

<sup>53</sup> *Ibid.*, p. 130.

<sup>54</sup> Orig. “nad Organami dzwonkow 5”. ACM, cat. No. 549, *Rachunki oraz akta...*, *op. cit.*, p. 133.

Pipes for the Positive Organ”,<sup>55</sup> “for 6 pounds Tin for these Pipes”<sup>56</sup> and “for the Pan for Organ builder to Melt Lead”,<sup>57</sup> which clearly indicate that at least some of the pipes were casted (from lead-tin alloy) for the section of the positive organ. What is more, the organ builder sealed the top of bellows,<sup>58</sup> repaired the mechanism<sup>59</sup> and the cover of the positive organ.<sup>60</sup> Unspecified works concerning the organ were also done in 1816.<sup>61</sup>

The renovations made at the beginning of the 19th century did not have the expected result, as not long after that the instrument needed renovation. The partial improvement of this was in 1822, when the positive organ was repaired and launched, whilst the pedalboard and main manual remained out of use.<sup>62</sup> In the investigated sources there is a lack of information about launching the organ. However, it is known that in 1852 the instrument was tuned.<sup>63</sup>

Inventories from 1821 and 1833 contain short descriptions of an instrument, but their content is not reliable, mainly due to the wrong number of voices given.<sup>64</sup> The correct number (twenty seven) was indicated in the inventory from 1874.<sup>65</sup>

*Kosztorys na gróntowne odrestaurowanie organ w kościele W:W: Księży Cystersów w Mogile*, dated on 16 March 1889, was prepared by the Kraków’s organ builder Tomasz Wojciechowski.<sup>66</sup> What is particularly interesting there is the description of an existing instrument:

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<sup>55</sup> Orig. “Za Kamien Ołowiu do lania nowych Piszczalek do Pozytywu”. ACM, cat. No. 481, *Regestra wydatku pieniędzy zaczynające się dnia 16 października 1801 R*, pp. 71–72.

<sup>56</sup> Orig. “Za Patelkę dla Organmistrza do Topienia Ołowiu”. *Ibid.*, p. 71.

<sup>57</sup> *Ibid.*, p. 22.

<sup>58</sup> *Ibid.*, pp. 71, 74.

<sup>59</sup> *Ibid.*, pp. 22, 74.

<sup>60</sup> *Ibid.*, p. 72.

<sup>61</sup> ACM, cat. No. 494, *Rachunki pienezne dochodów i wydatków klasztoru mogilskiego od dnia 1 Januarii 1815 roku*, pp. 55–56.

<sup>62</sup> ACM, cat. No. 12, *Notatki kronikarskie X. Adama Franosza do historii klasztoru mogilskiego*, pp. 8–9.

<sup>63</sup> ACM, cat. No. 509, *Rozchód pienezdy na podatki i wszelkie potrzeby Zgromadzenia*, p. 18.

<sup>64</sup> ACM, cat. No. 66, *Inwentarz konwentu...*, *op. cit.*, p. 16; ACM, cat. No. 67, *Inwentarz kościoła...*, *op. cit.*, p. 8. The inventories provide false information that the organ had 19 voices in the main manual, 7 in the positive organ and two in the pedalboard.

<sup>65</sup> ACM, cat. No. 68, *Tom I. Inwentarz klasztoru...*, p. 218–220.

<sup>66</sup> The full text of a document in the article: T. Maciejewski, *Rękopisy...*, *op. cit.*, pp. 661–662.

The pipe organ in the monastery consists of 27 voices or registers. Manual of 12 voices—Pedal 8—and Positive Organ 7.—This organ, because of the size of the voices as well as the number of these, and structure construction, deserves the name of the great organ. Once this instrument was made by a good artisan; today, although the organ is ruined, and from time to time for a long period of time it passed through various improvements, you can still know that it was a real work of art.<sup>67</sup> Then the organ builder explained: Over the course of several years, there have been some changes in the art of the organ building for the better, in the construction of bellows, a type of voices, mechanics etc.—Wanting to restore properly the organ built over a hundred years ago, it is necessary—as much as possible—to comply the work with requirements present in organ music. Therefore, to the monastic authority one must necessarily have a large cylinder=scissor-type bellow with two pumps together with a regulator. Windlads /windchests/ the main components of the organ, and there are four of them, must be removed, dismantled, a new mechanism bearing etc.—3 Keyboards already worn out need new to replace them with a new mechanism belonging to these keyboards. In the main organ i.e. / manual / a few new voices are necessary to make the organ raise the strength and melody, in a positive organ also at least 2 or one should be changed etc:—in the pedalboard, the pipes also require large restaurants.<sup>68</sup>

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<sup>67</sup> ACM, cat. No. 549, *Rachunki oraz akta...*, *op. cit.*, p. 139.

<sup>68</sup> Orig. “Organy w klasztorze składają się z 27 głosów czyli registrów. Manuału 12 głosów – Pedału 8 – i Pozytywu 7 – Organy te tak rozmiarem głosów jak i ilością tychże, i budową struktury, zasługują na nazwę organ wielkich. Niegdyś instrument ten wykonał dobry majster; dziś choć zrujnowane, i od czasu do czasu przez przeciąg długich lat przez różne poprawy organy te przechodziły, poznać można jeszcze, iż były prawdziwym sztuki dziełem. Dalej organmistrz tłumaczył: Z biegiem szeregu lat zaszły pewne zmiany w sztuce organmistrzowskiej na lepsze, w budowie miechów, gatunku głosów, mechanice ect – Chcąc organy budowane przed stokilkadziesiąt lat odrestaurować należycie, wypada koniecznie o ile się to tylko da, z robotą zastosować się do wymagań obecnych w muzyce organowej. Zatem do klasztornych organ potrzebny jest koniecznie jeden miech duży cylindrowo=nożycowy o dwóch pompaczach wraz z regulatorem. Windlady /wiatrownie/ najgłówniejsze składowe części organ, a jest tychże cztery, muszą być zdejmowane, rozbierane, nowem mechanizmem opatrzone ect – Klawiatury 3 już zużyte nowemi zastąpić potrzeba wraz z nowem mechanizmem należącym do tychże klawiatur. W głównym organie czyli /manuale/ pare głosów nowych wypada zrobić potrzebnych do podniesienia siły i melodyi organ, w pozytywie także przynajmniej 2 odmienić lub jeden ect: ect – w pedale piszczałki także wielkiej restauracyi wymagają.” *Ibid.*, p. 140.

Although Wojciechowski decided that the detailed plan of renovation was impossible before dismantling the instrument, he gave the approximate price: 200 Rhenish zlotys. This price contained payment for two carpenters. What is more, the organ builder wanted to have alimentionation from the convent and sharing the room for the workshop. The general renovation was supposed to take a year, but it was a possibility that for the Autumn indulgence the bellow and a section of a positive organ would be launched.<sup>69</sup>

As the estimate of Wojciechowski was not realized, the next opinion about the organ was prepared by the company Gebrüder Rieger from Jägerndorf. The paper is dated on 17th August 1897. Then, it was claimed that the instrument has twenty four voices (in reality it had three more voices) in manuals and the pedalboard. The register stops were noticed, placed in front of, next to and partly behind the player. Eight multi-folded bellows were mentioned, primitively made metal pipes (almost exclusively from lead), and manual keyboards with worn pads and broken pedal keys.<sup>70</sup> As the state of organ was bad, the representatives of a company decided that the best solution would be to build a totally new instrument, obviously produced by their factory. They sent the estimate dated on 17th August 1897, containing the precise description and disposition of the proposed organ. There were to have twenty two voices (fourteen of which real, and eight made by multiplex system), two manuals and pedalboard, mechanical tracker action and conical windchests. Together with the estimate of 4450 florens a project of a organ case with eclectic features was attached.<sup>71</sup>

At the end of the 19th century not only the instrument, but the whole convent's church was in "a very bad condition".<sup>72</sup> A prior Maurus Holba, trying to rise the temple from the ruins, made the attempts to raise the monastic income, but the defeat of crop failure and low prices of agricultural products put an end to his intentions. After two years of holding the position, he turned to the Governorship in Lviv, writing in a letter on 11 September 1897, that the pipe organ is

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<sup>69</sup> *Ibid.*, pp. 140–141.

<sup>70</sup> ACM, cat. No. 549, *Rachunki oraz akta...*, *op. cit.*, pp. 142a–142b.

<sup>71</sup> The manuscript, estimate and the project of the organ case from 17.08.1897 are in: ACM, without cat. No., *Remonty...*, folder.

<sup>72</sup> Orig. "nader oplakanym stanie". ACM, cat. No. 549, *Rachunki oraz akta...*, *op. cit.*, pp. 107, 111.



Illus. 2: The unrealized project of an organ case prepared by the company Rieger for the convent's church. Source: ACM, without cat. No., *Remonty—początek XX w.—organy klasztorne*, folder.

out of use, so the organ builder Wojciechowski asked for the estimate for its renovation, counted in 1889 the cost of 2000 Rhenish zlotys, but from that time the organ was even more destroyed,—so currently there is no way to repair it, but there is a necessity to buy a new one, which costs about 4300 Warsaw's zlotys.<sup>73</sup>

Wishing to renovate the church and buy a new instrument, the clergyman sent a request to the Governorship for permission to take a loan with the possibility of repayment for the next fifteen years. Attached, he sent the cost estimate of the architect Zygmunt Hendel

<sup>73</sup> Orig. “w stanie prawie nieużywalnym, przeto wezwany do zrobienia kosztorysu na ich restaurację orgarmistrz Wojciechowski obliczył jeszcze w r. 1889 koszt ich restauracji na 2.000 Złr., od którego jednak czasu organy te znacznie większej uległy dezolacji,—tak że obecnie o ich poprawie mowy być nie może, lecz konieczność zachodzi sprawienia zupełnie nowych kosztem około 4.300 Zł.w.a.”. *Ibid.* The given price is 150 zlotys lower than in the estimate.

for the restoration of the temple and Rieger's opinion about the state of organs.<sup>74</sup> The matter, however, got stuck. In the photograph from 1926 the defects of the woodcarving decoration of the organ case as well as the deficiencies and deformations of the front pipes (especially in the positive) are visible.<sup>75</sup>

Ultimately, in 1926 the real action was undertaken to replace the 17th-century instrument with a modern one. From the convent's side Grzegorz Recelj from Jugoslavia was in charge of it.<sup>76</sup> On 28th August of the same year Stanisław Tobola from Kraków confirmed receiving the first rate "on account building the organ".<sup>77</sup> The organ builder, due to the spoken agreement, promised to make 32-voice pneumatic instrument of two manuals and a pedalboard, with four undulating voices<sup>78</sup> (imported from the factory in Hanover)<sup>79</sup> and bells for the first and second manual. During building the old organ cases were to be used, which—obviously—needed to be refurnished. As late as on 17th March 1928, all arrangements of the contract were written down, including the project of a disposition. The document was seen as an agreement.<sup>80</sup>

In the years 1926–1929 Tobola repeatedly confirmed receiving subsequent installments of remuneration (in total it cost 29850 zlotys and 652 dollars).<sup>81</sup> It must be added that, apart from money, the organ builder was to receive a plot in Czyżyny, which the Cistercians

<sup>74</sup> ACM, cat. No. 549, *Rachunki oraz akta...*, *op. cit.*, pp. 108, 112.

<sup>75</sup> NAC, cat. No. 1-U-4123, *Kościół Matki Boskiej Wniebowziętej i św. Wacława...*

<sup>76</sup> *Vide*: The letter from Father Grzegorz (Gregorius) Recelj to the editorial staff, "Hosanna" 1928, No. 5, pp. 77–78; a list-agreement from 17.03.1928, the archivist's note from 17.06.1998, the note without date, [in:] ACM, without cat. No., *Remonty...*, folder.

<sup>77</sup> Orig. "a conto budowy organu". The bill from 28.08.1926, [in:] *ibid.*

<sup>78</sup> The list-agreement from 17.03.1928, [in:] *ibid.*

<sup>79</sup> *Ibid.*; the letter from Father Grzegorz (Gregorius) Recelj to the editorial staff, *op. cit.*, p. 78.

<sup>80</sup> The list-agreement from 17.03.1928, [in:] ACM, without cat. No., *Remonty...*, folder.

<sup>81</sup> Bills from: 28.08.1926, 7.10.1926, 24.11.1926, 7.12.1926, 13.12.1926, 21.12.1926, 1.03.1927, 28.04.1927, 14.05.1927, 4.06.1927, 25.06.1927, 9.07.1927, 6.08.1927, 30.08.1927, 8.09.1927, 24.09.1927, 30.09.1927, 5.11.1927, 17.11.1927, 1.12.1927, 12.12.1927, 30.12.1927, 16.01.1928, 23.01.1928, 9.02.1928, 25.02.1928, 7.03.1928, 27.03.1927, 3.04.1928, 13.04.1928, 21.04.1928, 25.04.1928, 1.05.1928, 5.05.1928, 9.05.1928, 19.05.1928, 26.05.1928, 31.05.1928, 26.06.1928, 27.06.1928, 3.07.1928, 14.07.1928, 25.07.1928, 28.07.1928, 1.09.1928, 12.09.1928, 14.09.1928, 26.09.1928, 9.10.1928, 13.10.1928, 6.11.1928, 15.12.1928, 5.01.1929, 10.01.1929, 12.01.1929, 9.02.1929, [in:] ACM, without cat. No., *Remonty...*, folder.

Manual I	Manual II	Pedalboard
Bourdon 16'	Pryncypał skrzypcowy 8'	Pryncypałbas 16'
Pryncypał 8'	Flet rurkowy 8'	Subbas 16'
Flet major 8'	Flet amabilis 8'	Oktavbas 8'
Portunalflet 8'	Aeolina 8'	Fletbas 8'
Quintaton 8'	Vox coelestis 8'	Cello 8'
Salicjonał 8'	Klarnet 8' <sup>82</sup>	Quintbas 6'
Gamba 8'	Traversflet 4'	Puzon 16'
Cello 8'	Dolce 4'	
Oktawa 4'	Flecik 2'	
Flet minor 4'	Kornet 4 rzęd.	
Piccolo 2'	[Obój 8'] <sup>83</sup>	
Mixtura 5 rzęd.	Campanelli	
Trąba 8'		
Cor anglais 8'		
Campanelli		

Combinations: Combination II–I, Pedal cop. I, Pedal cop. II, Octave cop. I, Sub-octave cop. I, Octave cop. II.  
 Permanent combinations: Piano, Mezzoforte, Forte, Fortissimo, Tutti, Pleno.  
 Two free combination.  
 Automat. dim. pedal (automat of pedal).  
 Foot levers: Crescendo-Decrescendo, Expression.

Table 1: Voices of the organ of S. Tobola according to the project from 1928.

promised to hand over to him after finishing and positive reception of the work.<sup>84</sup> At the turn of the years 1927–1928, the monastery also paid to Teofil Kowalczyk, who was employed to paint and golden the organ cases.<sup>85</sup>

The date of finishing building the organ, which was 1st August 1928,<sup>86</sup> was delayed, although in May of that year in the journal “Hosanna” there is the information that it will be ready soon.<sup>87</sup> In reality, the last

<sup>82</sup> A labial voice.

<sup>83</sup> The voice omitted by mistake in the project of the organ. It is confirmed by the analysis of the voices: from 1928 (the list-agreement from 17.03.1928, [in:] ACM, without cat. No., *Remonty...*, folder), from 1982 (AWUOZ, without cat. No., *Kraków /Nowa Huta-Mogila/, kościół par. p.w. św. Bartłomieja [sic!] OO. Cystersów*, record card of the antique organ, E. Kubała (ed.), 1982) and the present one.

<sup>84</sup> The list-agreement from 17.03.1928, [in:] *ibid.*

<sup>85</sup> Bills from: 22.09.1927, 5.01.1928, 28.01.1928, 27.02.1928, [in:] *ibid.*

<sup>86</sup> The list-agreement from 17.03.1928, [in:] *ibid.*

<sup>87</sup> The letter from Father Grzegorz (Gregorius) Recelj to the editorial staff, *op. cit.*, p. 78.

confirmation is dated on 9th February 1929, and as late as on 20th April of that year the organ builder and his wife Marta wrote the paper:

We, signed Stanisław Toboła and Marta Tobołowa, guarantee the Convent of Cistercians in Mogiła that the organ [...] is good and prepared from the good material, and therefore we give [...] five-year guarantee to the Convent. Simultaneously, we both vouch for the solidity of this organ, with all our movable and immovable property, and especially I, signed Marta Tobołowa, with the property given by the Cistercian Convent in Mogiła.<sup>88</sup>

It seems that the mentioned property is the same with the plot in Czyżyny mentioned in the contract from 1928.

Three pictures from the organ builder's workshop are an extremely valuable and rare iconographic material: in two of them, the finishing works on the counter were preserved (illustration 3), while on the third—a ready console. Men, which are visible in the pictures, are probably Stanisław Toboła (elder) and his student or colleague (younger).<sup>89</sup> The free-standing counter was set in the central part of the matroneum, under the window, in the way that the player sat face to the presbytery<sup>90</sup>.

In the organ from 1926–1929, although 17-century side organ cases were used, the positive organ on the railing of the matroneum was defunct. Instead, Toboła introduced a quasi-positive organ between the cases (under the window), as well as the type of Kronnwerk (above the window) using the antique cases. The decor of both added elements of the case was maintained in neo-Baroque style.<sup>91</sup> In this state, the external structure has been preserved until today.

Finally, discussing the topic of the construction of the new instrument, it is worth adding that father Recelj planned to equip the temple with another, much smaller, five-voice organ that would be in the presbytery. He intended to use some good voices from the old instrument for their construction.<sup>92</sup> These plans were not implemented.

<sup>88</sup> The statement from 20.04.1929, [in:] ACM, without cat. No., *Remonty...*, folder.

<sup>89</sup> Photos (loose), [in:] *ibid.*

<sup>90</sup> NAC, cat. No. 1-U-4124-5, *Kościół Matki Boskiej Wniebowziętej i św. Wacława w Mogile. Widok ogólny chóru i organów. 1937-01.*

<sup>91</sup> NAC, cat. No. 1-U-4123, *Kościół Matki Boskiej...*, *op. cit.* and 1-U-4124-5, *Kościół Matki Boskiej...*, *op. cit.*

<sup>92</sup> The letter from father Grzegorz (Gregorius) Recelj to the editorial Staff, *op. cit.*, p. 78.





Illus. 3: Building of the counter for the convent's church. Source: ACM, without cat. No., *Remonty—początek XX w.—organy klasztorne*, folder.

All parts of the dismantled organs that were still possible to use were taken by Tobola as a part of the salary and transferred to the nearby Koszice,<sup>93</sup> where they probably were taken to the instrument in the local parish church.<sup>94</sup>

The estimate of Tobola for installment of electrical action for organ is dated on 31th October 1937. The price together with installation was (depending on the brand of it) 1450 or 1800 złotych.<sup>95</sup> As between 31th October 1937 and 16th February 1938 the organ builder confirmed together receiving 1410 złotych,<sup>96</sup> it can be assumed that the convent decided to buy cheaper action.

The original pneumatic action of Tobola's organ was replaced by the electropneumatic system in 1966<sup>97</sup> by Michał Grygorowicz from Kraków,<sup>98</sup> while the current selenium rectifier was produced in 1971<sup>99</sup> and probably installed around that year. In 1982, Ernest Kubala prepared the record card of the instrument, recording the instruction at that time. There are only two differences to the project from 1928: no

<sup>93</sup> T. Maciejewski, *Rękopisy...*, *op. cit.*, p. 652.

<sup>94</sup> The estimate from 31.10.1937, [in:] ACM, without cat. No., *Remonty...*, folder.

<sup>95</sup> The estimate from: 31.10.1937, [in:] ACM, without cat. No., *Remonty...*, folder.

<sup>96</sup> Bills from: 31.10.1937, 9.01.1938, 16.02.1938 [in:] *ibid.*

<sup>97</sup> The Institute of National Heritage in Warsaw (Narodowy Instytut Dziedzictwa w Warszawie, further NID), without cat. No., *Kraków-Mogiła, kościół p.w. św. Wacława, cystersów*, questionnaire about the organ, 1970.

<sup>98</sup> The information comes from the organ builder Lech Skoczylas.

<sup>99</sup> The plate on the rectifier.



Illus. 4: The matroneum and organ case in the Convent's church, 1937. Source: NAC, cat. No. 1-U-4124-5, *Kościół Matki Boskiej Wniebowziętej i św. Wacława w Mogile. Widok ogólny chóru i organów. 1937–01.*

bells in the first keyboard (appearing only in the second manual) and the existence of the voice Kwinta  $2 \frac{2}{3}$ ' instead of the undulating voice Cor anglais 8' in the first manual.<sup>100</sup> Whilst the bells may not have been installed already at the stage of building the instrument, the change of voices can be combined with Grygorowicz's works.

After 1982, Tomasz Nowak from Kraków modified voices by changing the pedal voice of Cello 8' into Chorał 4' by shortening the bodies of the pipes. It is possible that he also made other changes in the selection of voices.<sup>101</sup> The voices were later modified in 1988–1989, during the renovation made by Marcin Białkowski from Świeradów-Zdrój. At that time, the works included the replacement of the original windchest of the second manual with two new ones. In addition, the enclosure of this section and the bells were liquidated.<sup>102</sup> The unfortunate alterations from the 1980s destroyed the Romantic character of the instrument, as

<sup>100</sup> AWUOZ, without cat. No., *Kraków /Nowa Huta-Mogila/, kościół par. p.w. św. Bartłomieja [sic!]..., op. cit.*

<sup>101</sup> Information from Lech Skoczylas.

<sup>102</sup> Information from Lech Skoczylas and gathered by dr Andrzej Prasał Turing the interview with Marcin Białkowski.

the new voices of neo-Baroque character were implemented. In 1989 there were thirty-six voices.

Manual I (C–f <sup>3</sup> )	Manual II (C–f <sup>3</sup> )	Pedalboard (C–d <sup>1</sup> )
Burdon 16'	Pryncypał skrzypcowy 8'	Pryncypałbas 16'
Pryncypał 8'	Rurplet 8'	Subbas 16'
Flet major 8'	Amabilis 8'	Oktawbas 8'
Portunalflet 8'	Eolina 8'	Fletbas 8'
Kwintadena 8'	Vox celestis 8'	Kwintbas 5 1/3' <sup>106</sup>
Salicet 8'	Klarnet 8' <sup>103</sup>	Chorał 4'
Viola 8'	Oktawa 4' <sup>104</sup>	Puzon 16'
Czelo 8'	Flet kryty 4'	
Oktawa 4'	Traversflet 4'	
Flet minor 4'	Superoktawa 2'	
Kwinta 2 2/3'	Flecik 2'	
Piccolo 2'	Kwinta 1 1/3'	
Mixtura 4x	Kornet 4x	
Trąba 8'	Cymbel 3x	
	Obój 8' <sup>105</sup>	

Combinations: II–I, I–P, II–P, Super I, Super II–I, Subo II–I, Super II.  
 Additional devices and permanent combination: lack of data.<sup>107</sup>  
 Two free combinations.  
 Foot lever: Crescendo, Enclosure.

Table 2: Disposition of organ until 2006.<sup>108</sup>

The current shape of the organ is the result of the reconstruction carried out in 2006–2007 by Lech Skoczylas, organ builder from Kraków during consultations with Marek Stefański, a concerting organist and an employee of the Faculty of Organ at the Academy of Music in Kraków. Using the existence of two windchests of the second keyboard, this section was divided into two independent ones, thus increasing the number of hand-held keyboards to three. This fact was decisive in replacing the existing counter with the used three-keyboard table imported from Germany. The whole was complemented by a change in the disposition, partially reinforcing the eclectic feature given to it in the 1980s. The instrument is currently equipped with thirty-six votes.

<sup>103</sup> Labial voice.

<sup>104</sup> Wrong name on the stop: Viola 4'.

<sup>105</sup> Wrong name on the stop: Kwintbas 6 2/3'.

<sup>106</sup> Wrong name on the stop: Obój 4'.

<sup>107</sup> Lack of the tables on the counter.

<sup>108</sup> Information from L. Skoczylas and the examination of the counter functioning since 2006.



Illus. 5: Table in the convent's church, current state (ph. P. Matoga).<sup>109</sup>

Manual I (C–g <sup>3</sup> ) <sup>109</sup>	Manual II (C–g <sup>3</sup> )	Manual III (C–g <sup>3</sup> )	Pedalboard (C–f <sup>1</sup> )
Burdon 16'	Pryncypał 8'	Rurflet 8'	Pryncypał 16'
Pryncypał 8'	Amabilis 8'	Kwintadena 8'	Subbas 16'
Flet Major 8'	Klarnet lab. 8'	Pryncypał 4'	Oktawbas 8'
Portunal 8'	Aeolinia [sic!] 8'	Flet kryty 4'	Fletbas 8'
Cello 8'	Vox coelestis 8'	Oktawa 2'	Kwinta 5 1/3'
Salicet 8'	Travers flet 4'	Kwinta 1 1/3'	Chorałbas 4'
Oktawa 4'	Fugara 4'	Vox humana 8'	Puzon 16'
Flet minor 4'	Obój 8'	Dzwonki	
Kwinta 2 2/3'			
Piccolo 2'			
Tercja 1 3/5'			
Mixtura 5–6x			
Kornet 4x			
Trompet 8'			
Combination: II–I, III–I, III–II, I–P, II–P, III–P, Super I, Super II, Super II–I. Permanent combination: Tutti. Two free combinations. Tremolo II, Tremolo III. Foot lever: Register-schweller (crescendo), Jalousie-schweller (enclosure—out of use).			

Table 3: Current voices of the organ in the convent's church.<sup>110</sup>

<sup>109</sup> Real scale of manuals: C–f<sup>3</sup> (when the counter was changed, the windchests and supplementary pipes were not added).

<sup>110</sup> From own research.

## Organ in St Bartholomew's church

Three-nave wooden church built in 1466 and next re-built in 1740 was a parish church until the middle 20th century.<sup>111</sup> The first note about organ existing there ("Organum musicum") comes from 1629.<sup>112</sup> The local instrument (it is impossible to state if there is still the same) was repaired in 1747.<sup>113</sup> In the next year, it was mentioned in visitation acts as "Organum vulgo Pozytew".<sup>114</sup> The inventory from 1783 notes "the positive organ of 6 voices, not painted".<sup>115</sup> The term "not painted" (Polish niemalowany) may indicate that the instrument was created not so far before 1783, and its prospect was not finished. Laconic description of the same six-voice positive organ appears in the inventory from 1786.<sup>116</sup> In 1790, the instrument was "besides windchest repaired with everything".<sup>117</sup> After thirty years, its state was bad as in the inventory from 1822 there is a note about an old, destroyed positive organ.<sup>118</sup> The number of voices given by the investigators (five) can be a mistake or indicate the changes made at the end of the 18th and at the beginning of the 19th centuries. The improvement of the instrument's state was in 1828, when it was repaired by Makuszewski.<sup>119</sup>

In 1861, the parish priest Tomasz Szczepanowski founded a new, five-voice positive organ, in which three voices consisted from tin pipes, and two—wood pipes. It cost over 5000 Rhenish złotys. It consisted of cylinder bellow, and a case was covered with blue painting.<sup>120</sup> The

<sup>111</sup> I. Kołodziejczyk, *op. cit.*, pp. 41–42.

<sup>112</sup> The Archive of Archdiocesan Curia in Kraków (Archiwum Kurii Metropolitalnej w Krakowie, further AKMKr), cat. No. AV Cap. 42, *Acta Visitationis* (1629), card 20v.

<sup>113</sup> ACM, cat. No. 452, *Regestra bursarii...*, *op. cit.*, pp. 88.

<sup>114</sup> AKMKr, cat. No. AV Cap. 67, *Acta Visitationis* (1748), card 240.

<sup>115</sup> ACM, cat. No. 400, *Opisy i nadania pamiątkowe, restauracya kościoła parafialnego ś. Bartłomieja w Mogile*, p. 23.

<sup>116</sup> ACM, cat. No. 402, *Opisanie wyposażenia dochodów kościoła farnego pod imieniem świętego Bartłomieja apostoła w Mogile stojącego*, p. 3.

<sup>117</sup> Orig. "oprócz Lady de nowo ze wszystkim zreparowany". AKMKr, cat. No. IPK A 137, *Opisanie Kościoła Farnego Mogińskiego*, p. 7.

<sup>118</sup> ACM, cat. No. 407, *Inwentarz kościoła parafialnego w wsi Mogile*, p. 21.

<sup>119</sup> ACM, cat. No. 399, *akta dotyczące parafii mogińskiej. Nadanie parafii klasztorowi (1442). Prezentacye proboszczów (1644). Parafia w rękach świeckiego duchowieństwa (1786, 1819). Uposażenie. Dochody i rozchody. Rozporządzenia w sprawie prowadzenie metryk*, p. 10.

<sup>120</sup> ACM, without cat. No. *Inwentarz Kościoła Parafialnego w Mogile 1889*, pp. 7–8; AKMKr, cat. No. APA 202, *akta parafii Mogiła*, cards 317–318.

time of creating the instrument and the characteristic form of a case as well as the console allow us to assume that the builder was Antoni Sapalski from Kraków.<sup>121</sup>



Illus. 6: The organ case in St Bartholomew's church, current state (ph. P. Matoga).

As in the report from canonic visitation in 1954 there was a notice about the necessity to provide a solid renovation,<sup>122</sup> yet in the same year the company of Waclaw Biernacki from Kraków was engaged to work on the positive organ.<sup>123</sup> Then, pipes of Flet kryty 8' were replaced, electric action was installed as well as a new bellow of a higher air pressure, because the company employees were forced to reduce the holes in the legs of the pipes. However, they did it in a highly unprofessional way.<sup>124</sup> In 1969 Michał Grygorowicz from Kraków made an unspecified renovation work.<sup>125</sup> Then, in 1972, Józef Mamel from Tynieć added

<sup>121</sup> The form of a case and how the console looks like indicate the high similarity with the organ built by A. Sapalski in 1854 for the Immaculate Conception's Church at the St Lazarus' Hospital in Kraków (contract from 23.08.1854, [in:] the Archive of the Congregation of Sisters of Our Lady of Mercy in Kraków, cat. No. AD 157).

<sup>122</sup> AKMKr, cat. No. APA 203, *Akta parafii Mogiła*, card 485.

<sup>123</sup> *Organy w kościele św. Bartłomieja w Mogile*, opis z 12.03.1977, [in:] AKMKr, without cat. No., *Organy, podkomisja organistowska (instrumenty)*, folder; NID, without cat. No., *Kraków-Mogiła, kościół pw. św. Bartłomieja*, questionnaire about the organ, 1970.

<sup>124</sup> *Organy w kościele św. Bartłomieja w Mogile*, description from 12.03.1977, [in:] AKMKr, without cat. No., *Organy, podkomisja...*, folder.

<sup>125</sup> NID, without cat. No., *Kraków-Mogiła, op. cit.*

a two-voice pedal section with a one octave scale (C–c), a mechanical tracker action and a flap-lock windchest.<sup>126</sup>

Soon after, in March 1977, Marian Machura and Mieczysław Tuleja (members of the Archdiocesan Subcommittee of Church Instruments) inspected the instrument for its planned renovation. They suggested lowering the air pressure, changing the intonation or replacing the pipes of Flet kryty 8', extending the scale of the pedal (by adding a second octave supported by sounds from the first octave), replacing the bench, adding a connection between manual and pedalboard, finally refurbishing the organ case with insecticide.<sup>127</sup> In December 1977 father Józef Hajduk (chairman of the Subcommittee) asked the Henryk Siedlar's company from Kraków to carry out renovation according to the mentioned guidelines.<sup>128</sup> It seems that the work was not realised, as in 1982 it was noticed that the instrument needed to be cleaned up.<sup>129</sup>

The last renovation was carried out in 1998 by Lech Skoczylas from Kraków. He replaced the destroyed voice of the Flet major (kryty) 8' with Bourdon 8', and in place of Wiola 8' (consisting of pipes of various origins) he installed Flet minor 4' with the first four pipes, which are common with Pryncypał 4'. The works also included sealing windchests and blocks, lowering the tune, reducing air pressure and launching a new electric action.<sup>130</sup>

Manual (C–c <sup>3</sup> )	Pedal (C–c)
Flet major 8'	Subbas 16'
Pryncypał 4'	Oktawbas 8'
Flet minor 4' <sup>131</sup>	
Oktawa 2'	
Sifflet 1'	

Table 4: A current voices of the organ in St Bartholomew's church.<sup>132</sup>

<sup>126</sup> Information from Maciej Mamel.

<sup>127</sup> *Organy w kościele św. Bartłomieja w Mogile*, opis z 12.03.1977, [in:] AKMKr, without cat. No., *Organy, podkomisja...*, folder.

<sup>128</sup> Letters of Priest Józef Hajduk from 6.12.1977, [in:] *ibid.*

<sup>129</sup> AWUOZ, Kraków /Nowa Huta-Mogiła/, St Bartholomew's church, record card of the antique organ, E. Kubala (ed.), 1982.

<sup>130</sup> *Opis prac wykonanych przy pozytywie w Kościele św. Bartłomieja w Mogile*, Kraków 1998 (the document shared by L. Skoczylas).

<sup>131</sup> Until 1998: Wiola 8'.

<sup>132</sup> From own research.

## Conclusion

The history of the organs in Mogiła Abbey is a part of the rich history of Polish organ building, which has developed also thanks to the order's circles. Over the centuries Cistercian churches had magnificent instruments, partly preserved until today. In the first place, the famous pipe organ of post-Cistercian church in Gdańsk-Oliwa should be mentioned, built by Jan Wulff, who—after joining the Cistercian order—became a priest and was called Michał.<sup>133</sup> Oliwa's masterpiece of Father Michał was later rebuilt many times.<sup>134</sup> However, it does not change the fact that it remains a great proof of the Order's care for the level of music and organ building. Valuable organs, which retain a significant part of historical sonorous matter, are also found in the Cistercian churches in Jędrzejów<sup>135</sup> and Wąchock.<sup>136</sup> Each of these instruments undoubtedly deserves further attention of researchers. Although the organ currently serving at the Mogiła Abbey is not particularly valuable, the 17th-century parts of their cases are among the oldest monuments of this type in Krakow.

The considerations undertaken in this article, apart from possibly detailed presenting the past of the Mogiła instruments, may be a contribution to the biography of an organ builder, Stanisław Tobola, who was working there. They are also the next step in developing the history of Kraków's pipe organs.

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<sup>133</sup> M. Odyniec, *op. cit.*, pp. 10–14.

<sup>134</sup> *Ibid.*, pp. 14–18.

<sup>135</sup> P. Rosiński, *Zabytkowe organy w wojewódzkie kieleckim*, Kraków 1992, pp. 111–120.

<sup>136</sup> *Ibid.*, pp. 309–312.



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