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# Organs as an exemplification of Montenegro's material cultural heritage

## Part 1: St. Tryphon's Cathedral in Kotor – Our Lady Help of Christians' Church in Muo

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### ABSTRACT

The article is the first part of a series of texts dedicated to the organ in Montenegro, in which the organ from the Cathedral of St. Tryphon's in Kotor and the parish church of Our Lady Help of Christians' in Muo will be presented. The presentation of these instruments will include their history and description as well as contemporary and archival photographs. Being a distinct musical instrument the organ is an important example of the material achievements of musical culture. Being a country with a prevailing role of Orthodoxy and lack of instrumental and vocal-instrumental music, Montenegro cannot pride itself on a large number of organs. Nonetheless, some important parts of them are historically significant instruments.

**A**fter World War II, Montenegro became a union republic of the Socialist Republic of Yugoslavia (1945–1992). The collapse of this socialist statehood and a number of transformations and wars occurring in the Balkans at the turn of 20th and 21st centuries led to the crystallization of the current *status quo* in the domains of statehood and sovereignty of the former Yugoslav republics and to the proclamation of Montenegro's independence which occurred on 21th May 2006. Montenegro is currently a small country which lies on the Adriatic coast, bordering Serbia, Kosovo, Croatia, Bosnia and Herzegovina, and Albania. The picturesque landscape corresponds to the name of the country which has a predominantly mountainous landscape. The towns of the Bay of Kotor and other coastal locations are characterized by their extraordinary charm and utter uniqueness.

The cultural heritage of Montenegro is impressive. Unfortunately, collecting and describing this heritage still requires a lot of effort. Folk culture and Orthodoxy represent *sui generis* features of this entire composition. Naturally, this statement does not describe the whole picture. The Academy of Music in Cetinje, which is part of the University of Montenegro, should be thus viewed with admiration. It started a scientific project aimed at a comprehensive description of this cultural heritage. The ideas of the project are presented in its program con-

tent: “Montenegrin Musical Heritage – Music Practices And Their Potentials MusiH” enables a new overview of our musical legacy and its revival through applicative aspects, which have not been applied so far in Montenegro. The project goal is the intensification of activities with the aim of encouraging scientific and artistic researches in the field of the Musical heritage of Montenegro that will, through cooperation of ethnomusicologists, music theorists and creators in the field of musical art, give contribution for the purpose of its further preservation and affirmation in new interpretations” (Arch1).

Culture and its achievements are largely associated with a level of the society’s religiousness. According to data from the 2011 census, the dominant denomination in Montenegro is Orthodoxy (72.07%). Muslims also constitute a statistically important group (19.11%). Other Christian denominations and other religious groups statistically oscillate around a few percentages or their fractions. Catholics make up a group of about 3.5%, which amount to a number of about 21 000 believers (Statistical Office of Montenegro: Census 2011). Though it is a small community, it has also left its mark on Montenegrin culture (www1).

Pipe organs have been one of the important factors of Catholic worship. This article, which will be the first in the series, will present the history of both the organ and instruments from the Cathedral of Tryphon in Kotor and the Church of Our Lady Help of Christians in Muo.

## 1. St. Tryphon's Cathedral in Kotor

The Cathedral of St. Tryphon in Kotor is one of the two cathedrals of the Roman Catholic Church in Montenegro. Located in the middle of the old town it is embedded in a historical architectural arrangement which is surrounded by historic walls. Its construction was completed in 1166. There can be distinguished four periods of the church’s reconstruction, which among others were caused by numerous earthquakes and the ensuing damage:

- 1584–1613;
- 1671–1683;
- 1892–1908;
- 1987–2001.

The last reconstruction brought back the cathedral to its Romanesque appearance (www2).

The cathedral contained an organ that was thought to have been built by Francesco de Gabrielli in 1488 (M. Radulović-Vulić 2009: 1–4; Z. Blažeković 2006: 131; B. Grga 1996; M. Milošević 1979; I. Stjepčević 1938). M. Milošević (1982: 7–30) brilliantly described those 15th-century organs in his article *Najstariji arhivski podaci iz muzičke prošlosti Kotora (Izgradnja orgulja od XV do XVII stoljeća)*. He used the Latin-Italian archival records for his analysis (we publish them below for potential further research). Based on them he maintained that this instrument had 6 organ sounds:

- Principal (8') – li tenori
- VIII (4') – octava

XV (2<sup>o</sup>) – quintadecima  
 XIX (1 1/3<sup>o</sup>) – decimona  
 XXII (1<sup>o</sup>) – vigesimasecunda  
 XXVI (2/3<sup>o</sup>) – vigesimasexta

The organ manual included 47 keys and at least 282 pipes. They were supplied with the help of wind by bellows. M. Milošević (1982: 7–30) also points to several other attributes of that instrument, e.g. the use of fir peanut wood, or the price of construction and work on the organ. This historical data which is based on comprehensive archival research also allows one to draw a number of conclusions regarding the music performed in the Kotor cathedral: the use of other instruments, vocal polyphony, etc.

Eiusdem millesimo [1488] et indictione (VI), die XXVI<sup>o</sup> martii.

Ibique dominus frater Franciscus de Gabriellis, ordinis minorum organista es una, et viri nobiles ser Jacobus Gabro et ser Marinus de Tripentiis, procuratores fabricae sancti Triphonis de Cataro, cum licentia et voluntate magnifici et clarissimi domini provisoris antefati et suorum ec communitatis Catari egregiorum iudicum antedictorum, presentaverunt michi cancellario pactum infrascriptum in scriptis, promittentes omnia et singula in eo contenta habere firma et rata et in nullo contrafacere aliqua questione vel causa, sub obligatione omnium suorum bonorum etc.

Cuius pacti tenor est talis: Sia noto a chi vedera el presente scripto, comme io fra Francesco de Gabrielli, magistro de organi, ho facto acordo cum li nobeli ser Jacobo de Gabro e ser Marini de Tripentiis, comme procuratori de misser san Triphon, de far uno organo alla moderna cum registri sei, zoe: el primo registro sera li tenori anteriori, che sera tuto de stagno, el secondo sera la octava, el terzo sera la quintadecima, el quatro sera ladecimanona, el quinto sera la XXII<sup>a</sup>, el sexto sera XXVI<sup>o</sup>. Li quali cinque registri seran tuti de piombo le sue canne, et la prima canna, cum il suo pe, sera pie otto e mezo. Et che habia dito organo tasti quarantasete, cum i semitoni, comenzando dala octava fa, et habia mantici quatro, et che habia castelli cinque; et diti procuratori promettono a me, comme procuratori de dita chiesa, per mia manifatura ducati d' oro venetiani trenta, et darmi la santia apta per lavorar, et pane perfin che forniro dicto organo, et prometeno diti procuratori dar tute cose, a dito organo pertinenti, comme son: legnami de nogara e d' albedo et tuto altro legname pertinente a ditto organo et far li ponti et armadure; et promettono dar stagno, piombo, ferro secondo che bisognera, corami, soatii, chiodi, brochete, laton filado e colla, prometendo che tuti lignami e ferri perinenti al dito organo, sian lavorati a spexe de diti procuratori, secondo che io ordinario, e che io non habia a spender alcuna cosa; et la mercede mia se intenda in tre termini, zoe: el primo quando io comenzaro a lavorar, el secondo quando seran fate tute le canne, la terza quando seran fornituti li organi, li quali io prometo dar et assig-

nar ben facto, construtto e concordato per man de uno bon sonadore moderno, e star a suo bon iuditio. Et essi procuratori prometono dar la stancia e formento per mexi otto, salvo iustoinpedimento de infirmita. Et io prometo insegnar a uno zago, che me sera ordinado per misser lo vicario, sonar competentemente a una messa e a uno vespero. Actum in presentia iurati iudicis ser Tomasi Vrachien et iurati auditoris ser Basilli, quondam ser Zane de Besantis.

(Ivo Stjepčević, Juraj Celidonio splitski kanonik graditelj orgulja u Kotoru god. 1518, Vjesnik za arheologiju i historiju dalmatinsku, sv. L, god. 1928–1929, Split 1932, str. 383–384; isti, Katedrala Sv. Tripuna u Kotoru, Split 1938, str. 19. Original u Istorijском arhivu u Kotoru SN XVII, str. 78.)

## II

## DIE XVIII JULI 1518

Spectabiles domini iudices et Minus ac Secretum Consilium magnifice Communitatis Cathari, facientes per se et successores suos, in dictis officiis cupientes organum ecclesie sancti Tryphonis reparari et in optimum statum reduci, convenerunt ad infrascripta pacta et conventiones cum reverendo domino presbitero Georgio Celidonio, canonico spatatensi, magistro et opifice organorum, presente et ad infrascripta se obligante et stipulante, videlicet: quod ipse reverendus dominus presbiter Georgius teneatur dictum organum ecclesie sancti Tryphonis, quod est pedum quinque, reficere et in optimum statum reducere, reparando et instaurando omnia et singula ad ipsum organum spectantia, ita quod opus laudabile et probatum iuditiobonorum et expertorum opificum et magistrorum. Pro cuius mercede dicti spectabiles domini iudices et consilium teneantur et ita promiserunt dare ipsi domino presbitero Georgio de bonis dicte ecclesie et procuratie sancti Tryphonis, ducatos sexagintaquinque in tribus rattis, quarum una sit: cum primum ipse reverendus dominus presbiter Georgius redierit ad hanc civitatem, pro reparando dicto organo; secunda autem ratta quando reparaverit et apaverit primum registrum, sive magistrum, sic ut in eo sonari possit; tertia autem ratta quando in totum perfecerit dictum opus laudatum et probatum, qui autem spectabile domini iudices et consilium teneantur dare de sumptibus ecclesie omnia que fuerint necessaria pro dicta reparatione organi. Quo organo completo et perfecto ipse reverendus dominus presbiter Georgius teneatur manere et habitare in ista civitate per annum unum continuum, et toto illo anno diebus festivis sonare in dicto organo. Pro cuius mercede prefati domini iudices et consiliiarii teneantur et ita promiserunt eidem dare pro illo anno ducatos quindecim de imbotatura et duas capellanas dicte ecclesie sancti Tryphonis, quas obtulit reverendum capitulum ipsius ecclesie sine aliquo gravamine: que sunt in totum ducati decem. Hoc autem addito quod si ipsi reverendo domino presbitero Georgio placuerit missas celebrare, tunc ipsi domini iudices et consiliiarii teneantur eidem providere et ipsi assignare aliquam mansionem ducatorum decem, pro qua teneatur singulis diebus toto anno celebrare. Promittentes ambe partes etc. sub obligatione etc. Actum

Cathari coram magnifico et eccellentissimo domino Bernardino Ripò, dignissimo et provisoro Cathari.

(Ivo Stjepčević, Juraj Celidonio, n. dj. 384; isti, Katedrala..., n. dj. 20; Original: IAK, SN XXXII, 61)

## II

1518 ADI 28 SEPTEMBRIO

Comprassemò le infrascripte robe secondo que appare per la opera delli organi. Et pagato a ser Michaelè Bistoevich lire 82 de piombo, montano... perperi 5, grossetti 5, follari...

Item de Bernardo Orese comprassemò lire 4 de stagno montano... perperi... grossetti 8.

Item coprassemò una tolla cum tavula d' arixo da ser Tryphon Marculin, Montano: perperi -, grossetti -, follari 8.

Item per li portadori di piombo et delle tavole, montano: perperi -, grossetti -, follari 8.

Item comprassemò da messer Zuan pellizer et da moier di quondam Marco, pelli suati: perperi -, grossetti 9.

Item da Nicolo Valentini comprassemò lire 4 di colla: perperi - grossetti 10.

Item comprassemò da ser Tripuniza agui numer 100: perperi -, grossetti 3, follari 10.

Item comprassemò da ser Francesco Crastich lire 42 di piombo: perperi -, grossetti 9, follari 18.

Item comprassemò da ser Vincenzo de Mechsa e da ser Francesco Danculi lire 7 di stagno, perperi 1, grossetti 10, follari 6.

Item comprassemò da Nicolo de Zenta lire 31 de stagno, perperi 9, grossetti 4.

Item comprassemò da ser Palma de Michiel lire 13 de stagno, perperi 4, grossetti 9.

Item comprassemò da una donna lire 3, perperi 1, grossetti -.

Item comprassemò uno legno storto da Zuan pillizer: perperi -, grossetti -, follari 6.

Item comprassemò da Bernardo Orese anneleti 6 de laton, perperi -, grossetti 8.

Item comprassemò da fioli di maestro Bernardo marangon, tavule d' albedo et una de nogara: perperi -, grossetti 6.

Item comprassemò da maestro Francesco Chasalier tavole doi: perperi 1, grossetti -, follari 3.

Item comprassemò da ser Palma de Michiel conate tre de oio: perperi -, grossetti 9, follari 18.

Item comprassemò da ser Antonio Capricich lire 7 de stagno: perperi 1, grossetti 10, follari 12.

Item comprassemò da pater (?) Piero Bielusich lire 11 onze (?) 6 de stagno: perperi 3, grossetti 10.

Item comprassemo da ser Urban Palmiza lire 4 onze (2) 6 de stagno: perperi 1, grossetti 2, follari 12.

Item comprassemo a Venexia per fil di ferro e laton: perperi 6, grossetti 3, follari 16.

Item dessemo a maestro Andrea, depentor, per ingessar la cassa d' organo: perperi –, grossetti 4.

Item comprassemo da maestro Jacomo Spicier foi 6 d' oro: perperi 1, grossetti 7, follari 6.

Item dessemo a Nicolo marangon, per haver lavorato sulla cassa d'organo zorande 3: perperi –, grossetti 2.

Item comprassemo da ser Antonio Boliza broche numero 200: perperi –, grossetti –, follari 3.

Item comprassemo da ser Mathio de Besanti quondam ser Marian broche 200: perperi –, grossetti –, follari 3.

Item comprassemo da maestro Dobrin Caleger una pelle bovina per li mantexi: perperi 1, grossetti 9.

Item comprassemo de sonza lire 2 per onzer la pelle: perperi –, grossetti 2, follari 12.

Item dessemo a maestro Zan Andrea depentor, per haver indorado quadri doi: perperi –, grossetti 8.

Item comprassemo de broche da Mara, relicta di quondam maestro Matcho, numero 600: perperi 1, grossetti 5.

Item comprassemo de sonza lire 2 per onzer le pelle: perperi –, grossetti 2, follari 12.

Item comprassemo una pelle bovina da ser Paulo Maich: perperi 2, grossetti –.

Item comprassemo da Marin Zozin una pelle bovina: perperi 2, grossetti 11.

Item comprassemo da maestro Nicolo Valentin lire 2 de colla: perperi –, grossetti 6.

Item comprassemo da Nicolo Boliza, quondam ser Piero, braza 5 de tella per tamburlo di organo: perperi –, grossetti 7.

Item dessemo a maestro Nicolo marangon, per haver lavorato zornade doi: perperi 1, grossetti 4.

Item comprassemo de sonza lire 2, perperi –, grossetti 2, follari 12.

Item comprassemo da Mara de quondam Matcho favro, broche numero 620: perperi 1, grossetti 6.

Item spendessemo per haver aconzado pelle 4 bovine, per molificarle ali tabachi: perperi –, grossetti 4.

Item comprassemo una pelle bovina da ser Nicolo Boliza: perperi –, grossetti 8.

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Item dati ai fachini perportar organo della giexia de misser san Nicolo ala giexia de misser San Tryphon: perperi 1, grossetti 2.

(Ivo Stjepčević, Juraj Celidonio ..., n. dj. 385–387. Računska knjiga crkve Sv. Tripuna, I, 53, 54.)

## IV

## DIE XVII DECEMBRIS 1519

Sectabilis Dominus Luca Pelegrina et Dominus Nicolaus Buchia, iudices civitatis Cathari, et Spectabiles Domini Basilius Pelegrina, Nicolaus de Drago, Marinus de Bisantis, Laurentius Zaguri, Ludovicus Buchia et Franciscus Grubogna, consiliarii Minoris et Secreti Consilii, nomine et vice Magnifice Communitatis Catharensis, et prefatus Dominus Marinus de Bisantis, ac Dominus Nicolaus Bona, uti procuratores ecclesie Sancti Tryphonis reparavit et extruxit, potius ac perfecit, teneaturpost organum perfectum per annum unum in hac civitate morari et in ipsa ecclesia organo sonare, ad quem annum complendum, adhuc ei desunt circiter mensas quattuor. Volentes eidem gratificari ob virtutes eius et merita non vulgaria, quem habet necesse ob negotia eius grandia in patriam redire, concesserunt eidem liberam facultatem et potestatem quod possit ad presens ab hac civitate descendere, non obstante antedicta eius obligatione. Hac cum conditione apposita quod si intra dictos menses quattuor ipsum organum, culpa et incuria ipsius opificis, a temperie sua et vocum consonantia ceciderit, quod idem opifex teneatur propriis sumptibus ad hanc urbem redire et ipsum organum ad debitam harmoniam reducere. Pro quo Reverendo Domino presbitero Georgio fideiussit Reverendus Dominus presbiter Petrus Bielusich, qui eum reducet propriis sumptibus, si, casu, accedente, eius redditus fuerit necessarius, salvo tamen impedimento adverse valetudinis, vel ipsius fideiussoris vel opificis. Promittentes prefati Spectabiles Domini iudices et consiliarii ac procuratores ecclesie quod ipse Reverendus Dominus presbiter Georgus et Reverendus Dominus presbiter Petrus antescripta omnia et singula habere semper firma rata et grata, sub obligatione omnium eorundem bonorum presentium et futurorum. Actum coram Magnifico et Collendissimo Domino provisoro (provisor Vincentius Tronus).

(IAK, SN XXXIII, 12.)

Na margini: 1520 die 6 Iulii. Ser Michael Buchia et ser Tryphon Pelegrina, uti procuratores ecclesie sancti Tryphonis, facientes pro se etc. absolverunt Dominum presbiterum Petrum Bielusich, presentem etc. a fideiussione eis contrascripta eo quod Dominus presbiter Georgius Celidonius, iuxta promissionem accessit et organum debite aptavit. Promittentes etc. sub obligatione etc. Actum presentibus Domino Frano Boliza, iudice, et Domino Francesco Mexa, auditore.

## II

## DIE ANTESCRIPTA

Reverendus Dominus presbiter Georgius Celidonius, canonicus Spalaten-sis, faciens per se, heredes et successores suos, ad instantiam Domini Marini de Bisantis et Domini Nicolai Bona, tamquam procuratorum ecclesie Sancti Tryphonis, dixit et confessus est sibi per eosdem procuratores plenne et ad integrum satisfactum fuisse pro mercede sua organi, per eundem reparati et extracti in



dicta ecclesia Sancti Tryphonis, faciens eisdem Dominis Procuratoribus, presentibus et vice ac nomine ipsius ecclesie stipulantibus, finem, remissionem ac irrevocabilem quietationem de dicta mercede sua organi extracti et pactum speciale non ulterius molestandi aut quidquid petendi, promittens presentem quietationem habere semper firmam ratam et gratam, sub obligatione omnium suorum bonorum presentium et futurorum. Actum coram egregio iudice Domino Luca Pelegrina et Domino Mariano de Tripenciis, auditore.

(Ivo Stjepčević, Juraj Celidonio ..., n. dj. 388–389. IAK, SN XXXIII, 12)

## II

DIE XIX APRILIS 1520

Dominus Nicolaus Bona, tamquam procurator ecclesie Sancti Tryphonis, suo et Domini Mariani de Bisantis, college sui, nomine literis (?) eius consensu, hanc infrascriptam conventionem et stipulationem approbante et autorisante Spectabili Minore et Secreto Consilio, convenit cum Reverendo Domino presbitero Bernardo Carelli, organista, presenti et stipulante, et eundem conduxit in organistam proximis annis prefate ecclesie Sancti Tryphonis, quod teneatur singulis diebus festis et aliis consuetis eiusdem ecclesie, organo sonare officiis et missis consuetis. Pro cuius autem mercede iidem domini procuratores, per se et successores eorum, tenentur et sic promiserunt dare eidem domino presbitero Bernardo ipperperos sexaginta de pecuniis ipsius procuratie, ultra id quod reverendissimum capitulum eiusdem ecclesie promisit eidem dare in partem dicte eius mercedis. Obligantes eidem spetialiter pecunias imbotature, seu redditus eiusdem defectu aliarum pecuniarum eiusdem procuratie. Quod ypperperos sexaginta debeant eidem persolvere singulis mensibus ipperperos quinque. Qui annus presentis conditionis debeat incipere connumerari a die Pasche, proximo preterito, VIII die aprilis. Promittentes etc. Sub obligatione ets. Actum presente egregio iudice Basilio de Besantis et domino Tryphone de Nesantis, auditore.

(IAK, SN XXXIII, 47.)

## VII

DIE 31 AUGUSTI 1527

Dominus presbiter Bernardus Carellus de Trano, olim organista in ecclesia Sancti Tryphonis, civitatis Cathari, quia nunc recedit ab hac civitate et vadit ac redit ad patriam suam, omni meliori modo ac via, constituit suum procuratorem Joannem de Ruligliano, soldatum nunc in Catharo, in conducta serenissimi domini Gasparis de Terzio (?) comestabilis, presentem ac acceptantem, ad exigendum a quocunque ipsidomino constituti, dare debentibus tam de affectu domus, quam alia quacumque causa et ratione et de exactis quietandum et ad solvendum residuum affectus domus, domino Dobruscho Boliza et domino Triphoni Pelegrina. Sicut dabit in poliza ipse constituens, et generaliter pro predictis. Si opus fue-

rit coram clarissimoregimine comparendum, dans et promitens sub obligatione. Actum Cathari presentem spectabili domini Ludovico Buchia, iudice, et domino Marino Grubogna, filio domini Joane, auditore.

(IAK, SN XXXVIII, 181.)

VIII

DIE 31 AUGUSTI 1527

Ditati pro die veneris 31 marzii 1536

Milobio de Sipaze

Ser Augustino, organista

(IAK, SN XXXIX, 161.)

IX

DIE 9 DICTI (APRIL 1539)

Domina Pera de Ragusio, uxor relicta quondam magistri Augustini, organiste in hac civitate, constitut suum procuratorem procuratorem ser Sebastianum de Rigino, bombardierum in Catharo, presentem et acceptantem, in causa quam habet cum magistro Zaruto, marangono, ad comparendum, pretendum et respondendum similiter iurandum, exigendum et de exactis finem faciendum. Et generaliter promitens ut supra se obligante. Actum Cathari, presente spectabile domino Laurentio Zaguri, iudice, e domino Pasquali Vrachien, auditore.

(IAK, SN XLVI, 560.)

X

DIE 13 MARZII 1554

Spectabiles domini iudices et Minus ac Secretum Consilium, cuius magnifice comunitatis ex una, et dominus Sebbastianus quondam domini Nicolai Carmiliani, civis Ragusii, ex altra, convenerunt et ad infrascriptum pactum et concordium devenerunt, videlicet: Dictus dominus Sebbastianus, faciens per se etc. se obligavit et in se obligat ac convenit venire ad hanc civitatem ad diem 15 aprilis, proxime futuri, et aptare organos in ecclesia divi Triffonis, et perficere omnia et singula continentia interius in infrascripta polica, obligando se facere operam ipsam prout convenit et decet bonum magistrum. Qui etiam Sebbastianus se obligavit a tempore quo aptaverit dictos organos ad unum annum subsequentem venire ad hanc civitatem euis propriis expensis, et absque aliqua soluzione sibi fienda, ad acordandum et readaptandum dictos organos, si quid opus fuerit readaptari. Qui spectabiles domini iudices ac Minus et Secretum consilium predictum promisserunt ac se obligarunt, dare et solvere dicto domino Sebbastiano de bonis procuratie dicte ecclesie divi Trifonis pro mercede ipsius domini Sebbastiani et aptatione ut supra fienda dictorum organorum et prout continetur infrascripto

apodisie, scutos auri in auro quinquaginta. Ad computum et pro parte quorum dominus Trifon Buchia, quondam domini Michaelis, ed presens procurator dicte ecclesie, ministravit et exbursavit ipso domino Sebastiano cechinos viginti, in rationes grossorum quadraginta quatuor ragusiorum pro quoque cechino, in presentia mei infrascripti notari et vicecancelarii. Declarando quod folia vetera, seu mantici cum canalibus sint dicti Sebastiani et habere debeat omnia in donum, promittentes habere firma, rata et grata omnia supra, ac in polica inferius registrata, ac non controvenire sub obligatione omnium suorum bonorum et supra, et ipsorum partium intervenientium, presentium etc. Presentibus domini Francisco Claudio, filio spectabilis domini comitis, et domino Joanne de Castello, ad presens milite in committum magnifici domini Joannis Baptiste, gubernatore etc.

Tenor apodisie de qua supra

Organo incordar et intonar, cane che mancano a far et le scambiar.

Una tastadura nova copritta (!) di busso dum sei semittoni di buffallo, fornida tutta.

La casa di dentro, et suo sommiero, tutti quanti li suoi ingegni dentro camiar, et farli novi.

Canalli di vento et paraventi, con suo tremoloalla fiamenga, computando tutte lespese in li detti canalli, quli vanno da persi.

Item folli numero quarto alla moderna, con le sue casse fornite et cassoni.

Et il detto Sebastiano promette tutto questo contiar et acordar, principia et compir, promettendo io l'obligatione che sia tutto alle spese del detto Sebastiano.

Et più promette maestro Sebastiano dar li pedalli nuovi et ordine.

In margine: die 26 maii 1554. Constitutus officio cancelarie contrascriptus dominus Sebastianus dixit confessus et manifestus fuit an facit habuisse et recepisse in contratis spectabili consilio et domino procuratoribus ecclesie Sancti Triphonis, videlizet dominis Buchio Buchia et Triphone Bisantio, contractis scutos quinquaginta pro mercede et adaptatione organorum et rebus in contractu infrascripto contentis superius suprascripto divi Triphoni procuratio nomine intervenienti presenti, confessus remissionem quetationis et presentem de ulterius non petendo, promittente sub obligatione, Actum Catari etc.

Actum Catari presentibus domino Francisco Ptichovich et Francisco de Claudis.

(IAK, SN LIV, 369.)

## XI

ADI 25 GENARO 1600, ET FU A DI 20 DETTO

Quietazione del organista. Constituito personalmente, alla presentia di me cancelaro et del magnfico signor Vincenzo Pellegrini, honorando giudice, e del Marco Bucchia, honorando auditore, maestro Simon da Zara, organista, et spontaneamente, con ogni miglior modo etc. ha confessato d' aver hato et recepto

dalli magnifici signori Mariano Bucchia et Zuanne Boliza, honorandi procuratori del glorioso san Triffone, sicome alla presentia di me, predetto cancelaro, hebbe et riceve ducati numero trecento, da lire 649 pro ducato, et sono per finito convegno della opera fatta per esso maestro Simone nelnovo organo, posto nella chiesa di detto glorioso santo, delli qual denari esso recipiente ha fatto et fa ad essi signori procuratori fine et perpetua quietazione in solita forma, renontiendo etc., promettendo etc., sotto obligatione etc., et di più li predetti signori procuratori hanno dato in dono ad esso maestro Simone tallari diece.

(IAK, SN LXX, 238.)

However, the wonderful regions of the Bay of Kotor are unfortunately seismically active. So the consequences have affected the organs. Nowadays, the cathedral in Kotor uses a small organ from the *Fischer + Krämer Orgelbau* factory in Endingen for liturgical celebrations. This German organ-building company was founded in 1970 as a result of a collaboration between Friedrich Wilhelm Fischer and Johannes Krämer. The company has been in liquidation since 2019. During all the years of its activity *Fischer + Krämer* has built about 200 instruments. One of them was donated to Kotor cathedral. The organs were intended to be used “at home”. They were located on the right side of the altar, near the sanctuary. Their role consists in being a liturgical instrument. There is two manual, 9-stop organ. They have a mechanical action, slider windchest. According to the current trends, storing and compressing the wind is based on a small concussion bellow under the windchest and another small bellow.



## Specification

Manual I C - g <sup>3</sup>	Manual II C - g <sup>3</sup>	Pedal C - f <sup>1</sup>
Rohrbourdon 8'	Bourdon 8'	
Praestant 4'	Flûte à cheminée 4'	
Octave 2'	Flageolet 2'	
	Larigot 1 1/3'	
Dulcian 8'	Sesquialter 2 fach	

Couplers: II/I - I/P - II/P



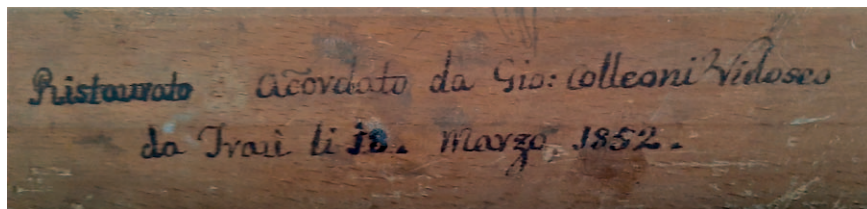
## 2. Our Lady Help of Christians in the Muo Parish Church

Muo is a small, old fishing village, which is located at the foot of the majestic mountains in the bay, opposite the old town in Kotor. The origins of the village go back to the Middle Ages, and those times are still visible in its preserved architecture. The villagers used to worship St. Cosmas and St. Damian who were martyrs from the 3rd century AC as their patrons as well as St. Elizabeth of Hungary. The Church of St. Cosmas and Damian was built on the slope of Vrmac hill, 200 metres from the shore in the heart of the village; it was consecrated in 1864. Blessed Gratia (1438–1508), who comes from the village and whose cult is constantly developing, is worshipped there. In addition, the composer, Franciscan brother Corrado Ebert, who comes from Venice but with German roots, was also active in the village. His artistic achievements include 3 Masses for a 3-voice male choir with organ, 4 *Tantum ergo* referring to Mass cycles, and a hymn in honour of Blessed Gratia (verbal information: Fr. R. Tonsati, 13th March 2020). The pieces prepared for the local community were performed by a local group.

The church contains a pipe organ which is located on the music choir, opposite the main altar, above the entrance to the church. It was built by Domenico Moscatelli in 1784 in Zadar (Zara). This is proved by a record inside the windchest of the manual: *Io Domenicho Moscatelli feciti lanó 1784 in Zara*. The parish in Muo purchased the instrument in 1880. Though the original organ was small with only eight voices, its sound corresponded to the acoustic space of a very intimate church, and concurrently the small instrument was financially affordable for the local community.

The organ builder, Domenico Moscatelli (1744–1788) belonged to a family with organ-building traditions, whose activity is described as an Italo-Dalmatian school of organ building. Domenico's father, Nicolo, was a student of Peter Nakić, also known in contemporary literature as Nachielli, a Dalmatian organ-builder who was famous for his numerous instruments.

The organ was renovated in March 1852, which is evidenced by the inscription inside the instrument, on the outside of the plate that closes the windchest: *Ristaurato acordato da Gio: Colleoni Vidoseo da Traù li 18 marzo, 1852*. The organist was Zuane Vidošević of Trogir, about whom Domenico Moscatelli's son, Gaetano (c. 1865–1822) did have a good reputation. When Vidoseo was repairing the organ from Muo, it was installed in another place (a church?), which regrettably remains unidentified. As already mentioned above, having been repaired by the Italian organist Ettore del Chiaro (1852–1892), whose father was the famous Italian organist Camillo, the organ was transported to Muo in 1880 and installed in its current place (www3).





In August 1926, Venceslav Holub (1877–1939), an organist from Prague in the Czech Republic who moved to the Balkans 1907 opening his factory in Požega, was working on the organ (www4).

Another organist's intervention in the instrument took place at the turn of 1972–1973. While working on the instrument Filip Antolić (1926–1992) installed an electric blower in the organ (www4).

A number of the above information comes from Ladislav Šaban, who catalogued and described the organ in 1975 while simultaneously collecting and assembling a lot of information (Arch1). Šaban also submitted an evaluation of this instrument which according to his opinion is a high class monument. He wrote in his evaluation: *Orgulje predlažem za prvu kategoriju* (L. Šaban 1975). In the context of Šaban's scientific works (1967; 1974) and in relation to the Muo organ, numerous works written by Emin Armano should also be mentioned (2006; 2019).

Below is a catalogue of the Muo organ (L. Šaban 1975).

Područje evidencije: JUG	Godina evidencije: 1974/75	Redni broj evidencije: 56	Datum evidencije: 8.VII.75	2A
Mjesto: N. u. o.	Općina: Kotor	Interni broj:		
Ustanova: muzej-privatnik šupeta crkva kapela-samostan: Sv. Kuzma i Damjan		(Biskupija): Kotorška		
Pregled obavio (i): Božidar Šega				

**GLAZBALO**  
(muzički instrumenti)

**ORGULJE**

1. OPĆI PODACI — Tip, sastav, autor, provenijencija: Snajestane su na pjevalištu. Talijansko-dalmatinske, po veličini male, p o v i j e s n e. Traktura je mehanička.  
Zapisi u zračnici manuala: "io Domenico Montatelli fecit in 1784 in Zara"

— Opis općeg stanja i uporabivost instrumenta:

Tako ih je Antolić popravljao 1972/73, može se slobodno reći da su i z v a n uporabe. Instrument inače cjelovit.

2. SVIRAONIK — Snajestaj, opta, broj ključatura: Manual i pedal.  
Ugrađen podno prospekta. Nije izvoran.

— Membriji (tip, snajestaj, raspored):

Točakreni u drvu, okončiti niz sviraču s desna.

3. MANUAL-KLAVIJATURA — Opseg i širina u cm:  $K/S - c^3$   
a) donje tipke (materijal, boja, izrada, posebnosti):

Standard

— mjer: d. 1)

Š. .... f. ....

b) gornje tipke (materijal, boja, izrada, posebnosti):

Standard

— mjer: d. 2)

Š. .... f. ....

- 1) Brojka u zagradama odnosi se samo na dajući prednje dijelove tipke; brojka označena s minus označije samo obrnuti dio prostora iste površine, koji sadrži ureni ili umetke.  
2) Brojka se odnosi na dajući gornje plohe tipke; brojka u zagradu na dajući tipke u osnovi.  
3) Brojka se odnosi na širinu gornje plohe; brojka u zagradu na osnovu.

Područje evidencije: JUG	Godina evidencije: 1974/75	Redni broj evidencije: 56	Datum evidencije: 8.VII.75.	2B
Mjesto: N. u. o.	Općina: Kotor	Interni broj:		
Ustanova: muzej-privatnik šupeta crkva kapela-samostan: Sv. Kuzma i Damjan		(Biskupija): Kotorška		
Pregled obavio (i): Božidar Šega				

4. PEDAL — Opseg:  $B/C - a^3$  broj tipaka 17  
sposobnost-pukljenom — Posebne opaske: 8 otvorenih 8' svira-  
1a. Repeticijska i posuivlje is manuala.
5. ZRAČNICE I TRAKTURA — Tip, snajestaj i snage zračnic-traktura:  
Manualna zračnica s posuivljama je u visini prospekta. Pedalna je iza i niže. Ispravne. Traktura ispravna (mehanička).

6. MIJEHOVI — Crpeći: broj ....., veličina ....., nabori ....., nabori ....., nabori .....

— Pregled i stanje snajestaj:  
Zila su 2 kerjenično-crpeća denno od orgulja. Šupnik ih je spalio nakon što je Antolić ugradio električno puhalo.

7. DISPOZICIJA (registri pod rednim brojevima):
1. Principale bassi (C-d<sup>3</sup>) 8' pokloplj u velikoj okt. uvijek uključene
  2. Principale soprani (izgleda započinju s b<sup>2</sup>)
  3. Ottava
  4. Quintadecima
  5. Decima nona
  6. Vigesima seconda
  7. Voce umana
  8. Flauto (zapčinje na d<sup>0</sup>)
  9. Corneta (izmakazena, sad je 1'zeg + sa pol' tona višocije)
  - xxx "Contrabassi" bez manualija. Zih 8 svirača kao i poklopljeni- ce C - d<sup>3</sup> u Princip. izgledaju kao kasniji dodatak.

8. POREDAK REGISTRARA NA ZRAČNICI (brojkama):

1. 2. 7. 8. 3. 9. 4. 5. 6

9. POMAGALA I SPOJEVI:

10. DODATNI PODACI O INSTRUMENTU: Na poklopcu zračnice napisano olovkom:  
"Ristorato accordato da Gio: Colleoni Vidossio/ da Traž II  
18. marzo 1852"

11. FOTODOKUMENTACIJA (sadržaj snimaka, sliče): Orgulje predlažem za prvu kategoriju.

TJMAC RUSRIKA: Rubrika 1. za sve vrste glazbala; rubrike 2 i 3 za instrumente s tipkama; rubrike 4–9. samo za orgulje; rubrike 10 i 11 za sve vrste glazbala.

THE ORGAN FRONT: single-section, Italian type, with dimensions: 160.2 x 93.6 x 295.5; painted with oil in shades of white

The Muo organ front organ clearly accords with the Italian organ tradition. A. Tañcula (2011: 343) maintains that “in northern Italy, the architectural shape of the organ’s front became recognised as early as the 15th century, strictly observing the principles of symmetry. Depending on the era, the forms of the Italian organ front underwent various modifications, but the compositional principle, grouping the pipes according to their size, which derives from the construction of the mechanism, remained unchanged”. In turn, Tañcula (2011: 343–344) points out that “since the 16th century, Italian organ’s fronts have taken shapes which were in line with the architectural form of the triumphal arch. The interior of this arch is filled with symmetrically grouped sets of pipes in architectural frames. The characteristic feature of this organ’s front is mostly its flatness, interrupted by the only frame divisions determined by the architectural articulation of the shallow and wide arcade (it. *l’arcada*), and the horizontal accents of ledges (it. *la cornice*). The organ front of all instruments is flat, i.e. the organ’s front pipes are placed straight in one row, while the only difference in the front of the Italian organ is the richly decorated cabinets. The mouth of the pipes in the individual cuts and sometimes in the whole width of the organ are kept on one level. The pipes in the individual cuts have a symmetrical spacing. Occasionally, the middle pipes in the individual segments are significantly higher than the others. These descriptions are also confirmed by the Italian literature”.



Pictures of the Muo organ front from 1975 (www4).



ATTACHED CONSOLE: built-in in the cabinet base, centrally; register stop-knob on the right-hand side of the manual.



The current photo





ACTION: mechanical

WINDCHEST: slider windchest

WIND STORAGE: two wedge bellows were installed in the instrument, acting alternately, which - according to the 1975 report - were destroyed after the installation of the electric blower by Antolić.

### Specification

Manual C/E - c <sup>3</sup>	Pedal C/E - gis
Principale bassi (C-d') Principale soprani (from d') Ottava Quintadecima Decima nona Vigesima seconda Voce umana Flauto (from d') Cornetta	Contrabassi [without its own stop-knob]

The selection and naming of the stops reflect the Italian tradition of organ building. Open pipes are central in the Muo organ. The instrument's intonation is gentle, soft sound. What draws attention is the division of the principal stop, which enables the organist to independently use the stops. The pedal Great does not have its own stop-knob and is turned on all



times. The pedal is suspended. This section keyboard's construction indicates that the pedal was only used in cadences or in playing long notes in the base line. Another purpose was to support hands when too wide harmonic facture did not allow to cover all the stops with hands (i.e. *terza mano*). O. Mischiati (1988: 33) and M. Szelest (2007: 158) write about.

The condition of the organ in Muo is disastrous. Despite being a valuable cultural monument the instrument is deteriorating. The organ is completely dysfunctional. Conducting urgent reconstruction and renovation works is necessary in order to restore the instrument's full functional and sound efficiency. This will allow to use it in liturgy, but also as a concert instrument. Commending the work to qualified organ masters and experts is essential as they have knowledge and skills in specific areas of organ restoration and repair work. The organ requires special care as it is a material testimony of trends in European organ building. Respect for music in its material (an instrument with a beautiful organ front) and spiritual (beauty of sounds) dimensions is required. Respect for European culture is required!

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This article is the first part of a series of texts dedicated to the Montenegrin organs. It describes the organ from the Cathedral of Tryphon in Kotor and the parish church of Our Lady Help of Christians in Muo. The research conducted in Montenegro demonstrates that this country, with the dominant role of the Orthodox Church which does not provide for any instrumental and vocal-instrumental music, cannot be proud of a large number of organs. However, some important parts of them are historically significant instruments which record remarkable pages of Italian and Italian-Balkan organ building traditions. Therefore, Boka Kotorska is not only a charming, mountainous and seaside resort, but also a place with a vital role in the contemporary account of the material heritage of Montenegrin culture.

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## SUMMARY

Montenegro became a union republic of the Socialist Republic of Yugoslavia (1945–1992) after the Second World War and the political changes and wars in the Balkans at the turn of the 20th and 21st century. Montenegro proclaimed its independence on 3rd June 2006. As an independent state, this former republic of socialist Yugoslavia takes action to gather and scientifically describe its remarkable cultural heritage. In 2019 Cetinje Academy of Music, which is part of the University of Montenegro, decided to carry out a scientific project aimed at depicting this entire cultural heritage. Folk culture and Orthodoxy are the dominant features of this whole *opus*, thus it is not surprising that cultural products are mostly associated with these two cultural factors. Catholics constitute a group of about 3.5%, which amounts to a relatively small number of believers. Though they are a small community, they also left their mark on culture. One of the important factors in the Catholic worship is the pipe organ. The article is the first part of a series of texts dedicated to the organ in Montenegro, in which the organ from St. Tryphon's Cathedral in Kotor and from the parish church of Our Lady Help of Christians in Muo is described. The presentation of these instruments comprises their history and description as well as contemporary and archival photographs.

The contemporary instrument in St. Tryphon's Cathedral in Kotor is a small contemporary instrument which comes from the German organmaster's factory *Fischer + Krämer*. The factory was founded in Schlatt, near Bad Krozingen, in 1970. The firm builds its instruments with mechanical key actions in wood and their pipe measurements are based on the Baden-Alsace tradition of Stieffell and also on the pattern of Andreas and Johann Andreas Silbermann. However, the history of the organ in Kotor Cathedral is relatively well documented and has been depicted by musicologists from the former Yugoslavia. The organ preserved in the church of Our Lady Help of Christians in Muo is, in its construction, an instrument belonging to the Dalmatian-Italian tradition of the organ building, which derived from Domenico Moscatelli's factory. It was built in 1784 in Zadar and brought to Muo in 1880. The organ is a mechanical instrument containing Italian sound concept and stop naming. Its current condition is disastrous. The organ requires special care due to the fact that it reflect a substantial document of European organ building's trends. Respect for music in its material (an instrument with a beautiful organ front) and spiritual (beauty of sounds) dimensions is required.

Therefore, Boka Kotorska is not only a charming, mountainous and seaside resort, but also a place with a vital role in the contemporary account of the material heritage of Montenegrin culture.

**Keywords:**

organs • Montenegro • Italian tradition • Balkan tradition • organ building

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