

Jan Śliwiński: a Polish apprentice to Cavaillé-Coll

Dr Michał Szostak

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INTRODUCTION

The importance of the person and work of Aristide Cavaillé-Coll (1811-1899) for the organ world is well known and undeniable. His Parisian company hosted large number of apprentices from all over Europe who wanted to learn the secrets of the profession from the best here¹. In the last issue, I described one person who had been working at Cavaillé-Coll company and then started his own professional activity in Prague – Emanuel Štěpán Petr (1853-1930)². In this article, I will follow the same path of Cavaillé-Coll's pupils but focusing on the Polish lands. This time, it will be a story of Jan Śliwiński (1844-1903), one of the finest Polish organ builders of the 19th century being active in lands of Galicia.

On the base of – very well described in the literature – Romantic tendencies in organ building in Western Europe³, I described lately the different situation regarding the subject of our interest in Eastern Europe. All crucial factors referring to the Czech lands are similar to the Polish lands. Perhaps, we can even find the Polish situation more complicated due to the fact that many nationalities (Polish, Ukrainian, Jewish) were combined there creating a vibrant mix of cultures.

The political history of the described geographical area was complicated and that's why we cannot use the name Poland here. We consider the lands of Galicia which up to the end of the 18th century were incorporated into the Polish Kingdom, for the next 123 years were divided between Russia and Austria-Hungary, after World War 2 were incorporated – as the Ukrainian Soviet Socialist Republic – into the Soviet Union, and after 1991 has been finally located in borders of independent Ukraine.

It should also be noted that in the 19th century no organs significant in comparison to the achievements of Western Europe were built in Galicia. The reasons for this situation were following: 1) Political issues in the form of frequent changes of state borders, which resulted in administrative and ownership consequences; 2) Property issues in the form of limited resources of the population, which were exploited by the partitioning powers as capture areas and from which all resources were used before the lands would fall into the hands of enemies; 3) Cultural

¹ Szostak Michał, "An appreciation of Aristide Cavaillé-Coll on the 120th anniversary of his death", in: "The Organ", No 387, February-April (Winter) 2019, pp. 6-21. Szostak Michał, "Aristide Cavaillé-Coll: a Biographical Sketch", in: "Organ Canada", Vol. 33, No 1, Winter 2020, Royal Canadian College of Organists, Toronto, pp. 15-19

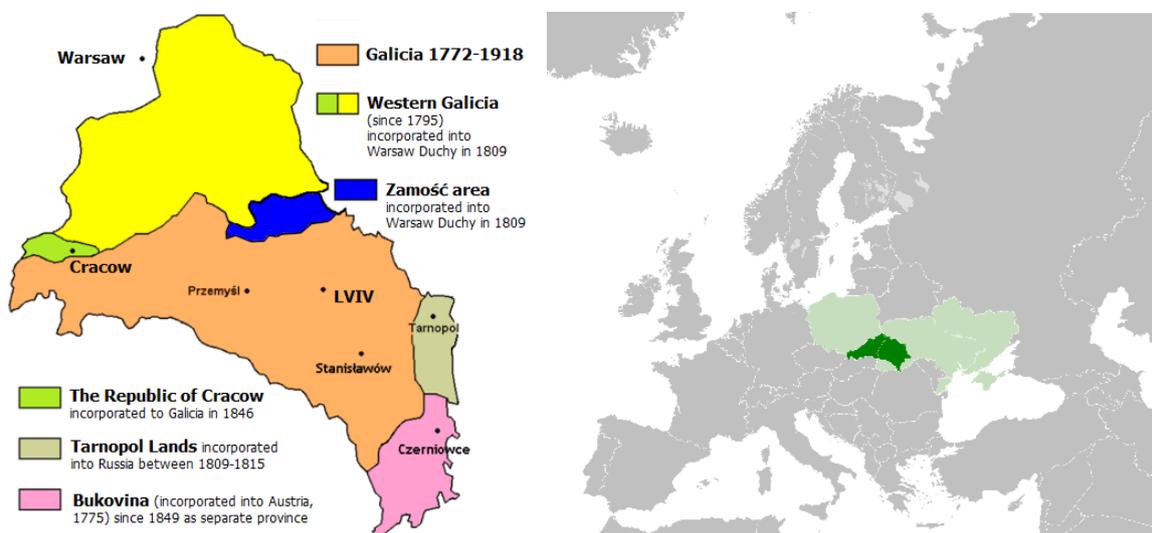
² Szostak Michał, "Emanuel Štěpán Petr a Czech Cavaillé-Coll", in: "The Organ", No 394, Nov.2020-Jan.2021.

³ Szostak Michał, "Romantic tendencies in 19th-century organ building in Europe", in: "The Organ", No 385, Summer 2018, pp. 10-27.

and religious issues in the form of treating the organs as strictly liturgical instruments without concert inclinations.

All these elements contributed to the limited size, the lowest possible price and high reliability to reduce maintenance costs – implies Galician instruments were mainly small organs (1- or 2-manual), devoid of expensive reed stops. Everything indicates that the local organ builders had the technical capacity to build larger instruments but the political, social and economic situation inhibited the implementation of such undertakings effectively. This argument is supported by the fact that there was a short distance and easy accessibility to large organ factories, such as the Rieger Brothers from Krnov, and yet the lack of large instruments of this company in Galicia in the discussed period⁴.

We should mention some Polish organ builders being active in Galicia on the romantic wave (in alphabetical order): Waław Biernacki, Roman Ducheński, Tomasz Fall, Franciszek Gajda, Jan Grocholski, Rudolf Haase, Mieczysław Janiszewski, Antoni Klement, Jakub Kramkowski, Bronisław Markiewicz, Andrzej Sitnicki, Mikołaj Sojkowski, Bartłomiej Ziemiański, Franciszek Zuch, Ignacy Żebrowski, Aleksander Żebrowski, Kazimierz Żebrowski⁵ and also Jan Śliwiński who is the main person of this article.



Picture 1. Galicia on the map of current Europe and its historical changes of borders.

BIOGRAPHICAL FACTS

Jan Śliwiński was born on February 19, 1844 in the village of Pistyń in the Kołomyja district, in Stanisławów (today Ivano-Frankivsk) region. Due to historical turbulences – including two world wars and over 50 years of communism – only fragmentary information about his private life has survived to our times. We know that he was interested in organ building from an early age. In 1863 (at the age of 19) he took part in the January Uprising of Polish citizens against the Russian invader, which was considered a patriotic act, but participants of this unsuccessful military action, were harassed by the Russian authorities.

⁴ Maciej Babnis, “Organy lwowskiego organmistrza Jana Śliwińskiego na zamojszczyźnie”, in: “Zamojski Kwartalnik Kulturalny”, No. 1 (98), 2009, p. 16-27.

⁵ Сергій Каліберда, “Органи Львова і Галичини”, Видавництво Апріорі, Львів 2014, p. 362-400.

Cavaillé-Colls' Workshops

Probably for this reason – and in search of further professional development – around 1865 (at the age of 21) he went abroad, first to Vienna (Austria), and then to France, to work at Cavaillé-Colls' company for the next 10 years⁶. The choice of the Cavaillé-Colls' company shows that Śliwiński set the bar high for himself, wanting to learn from the best.

Historical sources show that Śliwiński gained his experience at Cavaillé-Colls' both in their famous Parisian workshop (run by Aristide) and in their less-known workshop in the south of France, in Nimes (run by 3 years older brother of Aristide, Vincent Cavaillé-Coll, 1808-1886). There is no evidence about detailed dates and order of these educational paths but we are sure that Śliwiński worked with both Cavaillé-Coll brothers. He initially worked as a helper assembling and tuning small organs, and then dealt with large instruments. From Śliwiński's account we know that at Cavaillé-Colls' he got quite high, because in one of his first advertisements he recommended himself as “the former factory manager of the organ builder famous all over Europe.” He gained there proper practice and thorough knowledge in the art of organ building.

Own Workshop in France

After education at Cavaillé-Colls', Śliwiński started an independent organ building activity in the south of France, in previously mentioned Nimes. He run his own partnership company, “Jean Sliwinski et Cie – Nimes”, with unknown partner(s), but without doubt, he was the main person in this business⁷. Probably Śliwiński company worked at many instruments there (his press obituary mentioned also Cannes and Madrid) but we can find only two permanent traces of his activity in France: at Saint-Sauveur collegiate in Grignan (Drôme department, 60 miles east from Nimes) and at Saint-Pierre du Vigan church in Le Vigan (Gard department, 50 miles west from Nimes).



Picture 2. Śliwiński organ built in the church of Saint-Pierre, Le Vigan (France).

⁶ Jan Śliwiński, “Katalog Fabryki Organów kościelnych i Harmonium Jan Śliwiński we Lwowie, ul. Kopernika 16”, Drukarnia Związkowa, Lviv 1892, p. XI-XII.

⁷ Maciej Babnis, “Jana Śliwińskiego organmistrza lwowskiego pobyt we Francji”, in: Maria Szymanowicz (edit), “Artificium Ars Scientia. Księga Jubileuszowa w 80. rocznicę urodzin Ks. Profesora Jana Chwałka”, Instytut Muzykologii KUL, Lublin 2010, p. 249-262.

About Śliwiński's organ work in Saint-Sauveur collegiate in Grignan there is no detailed information. We know only that he run a restoration of an organ built by Charles Le Royer in 1662⁸. Afterwards, the organ was rebuilt in 1883 by Eugène Puget (1838-1892) with notably enlargement of the original organ case. The church was built between 1535 and 1542. One of its specificities is to be located on the side of the rock that bears the castle, which helps to accentuate the majestic character of the site.

About Śliwiński's organ works at Saint-Pierre du Vigan church in Le Vigan, there is more information. We know that three offers (repair of the old organ, restoration of the old organ, construction of a new organ) referring to an instrument in this church was prepared by Vincent Cavaillé-Coll in 1872. Due to uncertain circumstances the work of construction of the new instrument with the use of parts of the previous organ was done by Śliwiński. The works were held around 1872-1876. The organ (12 stops, 2M+P), until today, after many further changes, has a nameplate of Śliwiński in the console. Due to the last rebuild done in 1987 (changes in the façade included), we are not able to know the detailed specification of the Śliwiński work.

Due to uncertain circumstances, Śliwiński left France and visited organ building companies in England and Germany to learn about their activities, instruments and methods of running a large factory operating in the free market⁹. Until then – due to technological and transportation limitations – organ building companies operated rather locally; the industrialization and new technical solutions have expanded the possibilities of doing business in this field as well.



⁸ Pierre-Marie Guéritay & Michelle Guéritay, "Inventaire des orgues de la région Rhône-Alpes : département de la Drôme", Lyon: A.R.D.I.M, 199?.

⁹ Maciej Babnis, "Organy lwowskiego organmistrza Jana Śliwińskiego na zamojszczyźnie", in: "Zamojski Kwartalnik Kulturalny", No. 1 (98), 2009, p. 16-27.



Picture 3. Grignan (France): city, castle, Collegiate Church of Saint-Sauveur.

Own Lviv Workshop

In 1876 (at the age of 32), after his long stay abroad, enriched with new experiences and professional knowledge, Śliwiński returned to his homeland to set up own organ company in Lviv. Like every beginning craftsman, he undoubtedly had difficulties selling his products, but with time he became a valued or even famous organ builder in Galicia. The advertising activities distinguishing him from other Polish organ builders were not without significance.

In September 1877, a year after the company's opening, he presented his third instrument at the National Agricultural and Industrial Exhibition in Lviv. This organ, well received and being praised for its strong sound and good intonation, brought Śliwiński the first major success: the jury awarded him with a medal of merit¹⁰.

In 1878, the factory built the instrument at the request of the management of the Galician Music Society for the Conservatory in Lviv. In the years 1878-1880, Śliwiński built several instruments, including an instrument for the Greek Catholic church in Hławcz. In 1888, he built organ for the church of the Franciscans in Krosno. Before April 9, 1891, the second of the then largest instruments was built – the 20-stop organ in the Lutsk cathedral. The local chapter in the gratitude stated that the organ belong to “the most beautiful instruments of this type in the Łuck-Żytomierz diocese.”

Over time, the company has grown into a large enterprise offering, apart from the organs, other own and foreign-made instruments. In 1885, Śliwiński enlarged the plant and started additional production of harmoniums. At that time, he signed a number of contracts for the sale of these instruments: in Warsaw the sales was done by the Gebethner & Wolff company, in Berlin by the company of Johannes Kewitsch (1847-1909), who was a manufacturer of own pianos and harmoniums. Wanting to be noticed by the Warsaw clientele, Śliwiński gave one of his harmonium to the local musical society¹¹.

¹⁰ Marek Gierczak, “Jan Śliwiński – najwybitniejszy polski organmistrz”, in: “Kurier Galicyjski” No. 2 (102) 2010.

¹¹ Maciej Babnis, “Organy z kościoła Franciszkanów w Krośnie (obecnie w Wyszatycach) i ich budowniczy – organmistrz lwowski Jan Śliwiński”, in: “Kościół i klasztor franciszkański w Krośnie – przeszłość oraz dziedzictwo kulturowe”, Krosno 1998, p. 203-228



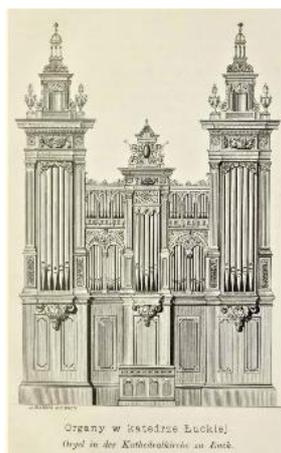
Picture 4. The façade of the buildings of Jan Śliwiński organ factory at 16 Kopernika street, Lviv (Ukraine).



Picture 5. One of the press advertising of Jan Śliwiński company.

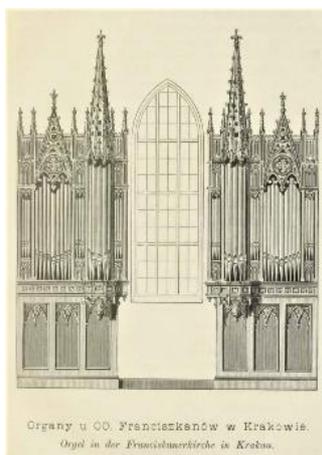


Picture 6. Façade of Jan Śliwiński organ (1890, 12 stops, 1M+P) in Holy Trinity church in Bieżdziej (Poland) on the drawing and in real.



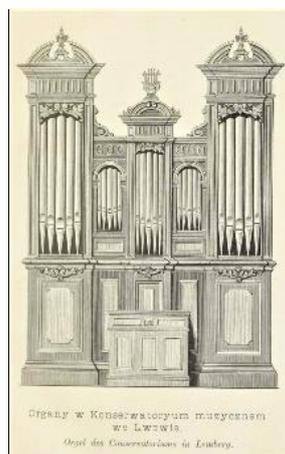
Picture 7. Śliwiński organ in Łuck cathedral.

Source: Jan Śliwiński, “Katalog Fabryki Organów kościelnych i Harmonium Jan Śliwiński we Lwowie, ul. Kopernika 16”, Drukarnia Związkowa, Lviv 1892, p. 15.



Picture 8. Śliwiński organ in franciscans church in Cracow.

Source: Jan Śliwiński, “Katalog Fabryki Organów kościelnych i Harmonium Jan Śliwiński we Lwowie, ul. Kopernika 16”, Drukarnia Związkowa, Lviv 1892, p. 17.



Picture 9. Śliwiński organ in Music Conservatory in Lviv.

Source: Jan Śliwiński, “Katalog Fabryki Organów kościelnych i Harmonium Jan Śliwiński we Lwowie, ul. Kopernika 16”, Drukarnia Związkowa, Lviv 1892, p. 23.



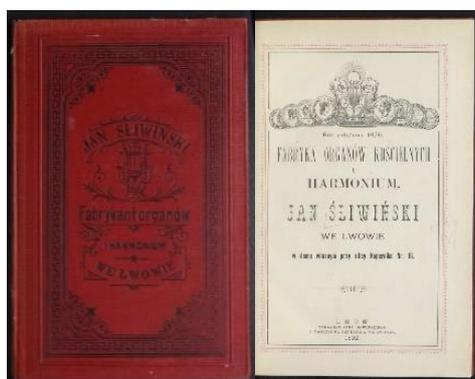
Picture 10. Śliwiński organ in the church of Our Lady of the Snow in Lviv.

Source: Jan Śliwiński, “Katalog Fabryki Organów kościelnych i Harmonium Jan Śliwiński we Lwowie, ul. Kopernika 16”, Drukarnia Związkowa, Lviv 1892, p. 19.



Picture 11. Śliwiński harmoniums.

Source: Jan Śliwiński, “Katalog Fabryki Organów kościelnych i Harmonium Jan Śliwiński we Lwowie, ul. Kopernika 16”, Drukarnia Związkowa, Lviv 1892, p. 51.



Picture 12. Cover of Śliwiński’s catalogue of organs and harmoniums (1892).

Source: Jan Śliwiński, “Katalog Fabryki Organów kościelnych i Harmonium Jan Śliwiński we Lwowie, ul. Kopernika 16”, Drukarnia Związkowa, Lviv 1892.



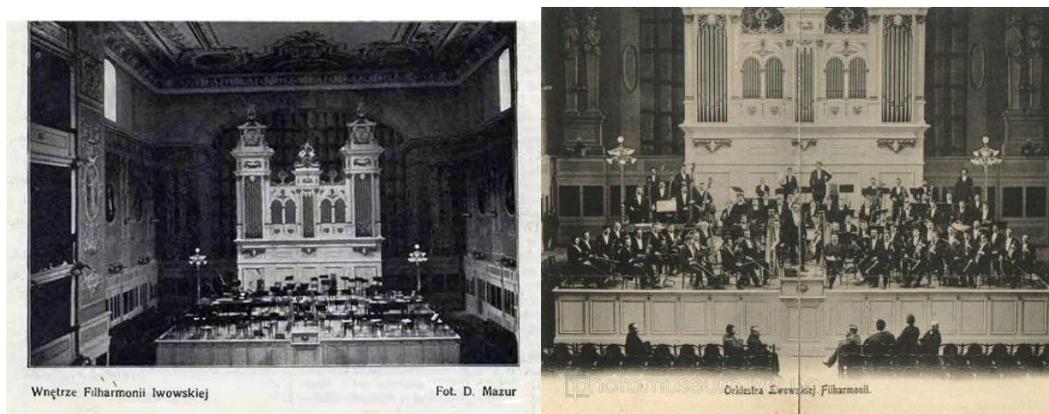
Picture 13. The main organ rebuilt by Śliwiński (1899) in Latin Cathedral in Lviv.

Source: Сергій Каліберда, "Органи Львова і Галичини", Видавництво Апріорі, Львів 2014, р. 26, 28.



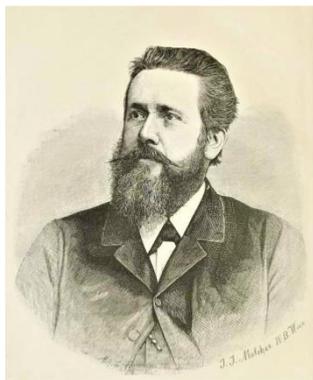
Picture 14. Śliwiński organ in the church of St. Catherine, Cracow.

Source: Muzeum Narodowe w Krakowie; Jakub Hałun; Musicam Sacram.



Picture 15. Śliwiński organ (32 stops) in Lviv Philharmonic.

Source: Sergiej Kaliberda.



Picture 16. Jan Śliwiński.

Source: Jan Śliwiński, “Katalog Fabryki Organów kościelnych i Harmonium Jan Śliwiński we Lwowie, ul. Kopernika 16”, Drukarnia Związkowa, Lviv 1892.



Picture 17. Zamość Collegiate.

Source: Michał Szostak, Ewa Maziarz.

Prizes and Awards

In 1886, Śliwiński took part in the exhibition in Czerniowce (Bukovina) and “won the priority over Viennese manufacturers.” He exhibited there an own organ and a harmonium, for which he received the first state award.

In 1887 – 11 years after its opening – Śliwiński already employed 20 workers. At the time, at Śliwiński’s factory worked, among others, Tomasz Fall (1860-1922), Bronisław Markiewicz, and Waclaw Biernacki – names that were written in capital letters in the history of Polish organ building.

Another important event was the National Agricultural and Industrial Exhibition in Cracow, which lasted from 1 to 30 September, 1887, where Śliwiński received the first medal of merit and a government award for his organ and harmoniums.

From 1888, the factory was located in its own building at No. 16 Kopernika street. The building was built especially for Śliwiński by Jan Lewiński's company on the basis of a design by Jan Tomasz Kuleski (the stucco work on the façade was made by Piotr Harasimowicz). The tenement house, still at the same address and number, has survived to this day. The facade of the building overlooks Kopernika Street, while the main production rooms were located in the side wings of this spacious building. The façade of the house is still decorated with reliefs depicting musical emblems. In the yard, the wood used for making organs was dried under natural conditions.

One of the most carefully made instruments was undoubtedly the organ in the parish church of Our Lady of the Snow in Lviv. On April 9, 1891, a reception of the organ took place in the presence of music lovers and members of the city council. In 1891, Śliwiński undertook two major renovations – he restored the organ in the Przemyśl Cathedral and the St. Mary's Church in Cracow.

Catalogue

In 1892, an extensive and carefully prepared "Catalogue of the Organ and Harmonium Factory" was published, in which Śliwiński proudly wrote that his "factory rivals first-class factories of the organ building profession abroad." The author probably meant the scale of activity (factory production, even mass production, compared to a craft manufactory) and the market methods of running a business, because he had to be well aware that his instruments were inferior to the size and sound possibilities of the instruments created at that time in Western Europe by companies of Cavaillé-Coll, Sauer and Willis. Taking care of advertising his products as the only one of his contemporary Polish organ builders, he emphasized that his products do not change over the years and do not need any repairs.

It is worth paying attention to certain considerations that Śliwiński was able to keep contacts with the Polish aristocracy. For example, the organ in Szczepieszyn (built in 1893) was funded by the Lubomirski family, and the organ for the Collegiate of Zamość was founded in 1895 by Count Maurycy Zamojski (1871–1939).

Around 1895, the company was enriched with a steam engine, which significantly improved the work of the factory, and in the last years of the 19th century the company extended its offer to the production and rental of pianos and grand pianos (this area is not well documented but we know that Śliwiński developed his piano building skills at Dumas company during his stay in France¹²). Śliwiński's professional competences were gaining more and more recognition, which resulted in his appointment to the judges of the national exhibition in Lviv in 1894. In 1896 he was appointed to the board of the Austro-Hungarian Association of Organ Builders based in Vienna, where he was the only one to represent non-German nationality¹³.

Concert Organs

In the Lviv Opera House, built in 1895-1900, the Śliwiński's company installed their first concert instrument. For this purpose, a special gallery was built above the stage. The organ had

¹² Maciej Babnis, "Jana Śliwińskiego organmistrza lwowskiego pobyt we Francji", in: Maria Szymanowicz (edit), "Artificium Ars Scientia. Księga Jubileuszowa w 80. rocznicę urodzin Ks. Profesora Jana Chwałka", Instytut Muzykologii KUL, Lublin 2010, p. 249-262.

¹³ Maciej Babnis, "Organy lwowskiego organmistrza Jana Śliwińskiego na zamojszczyźnie", in: "Zamojski Kwartalnik Kulturalny", No. 1 (98), 2009, p. 16-27.

a solid, dense sound and was used in performances (its specification nor remains not last to our time).

In 1902, Śliwiński signed a contract to build another large, this time strictly concert instrument for the Lviv Philharmonic. It was the last and largest (32 stops) organ that came out of his factory (the organ does not exist anymore and its specification is unknown). Unfortunately, Śliwiński did not hear its finished sound. We know that before death, he made an offer to build an organ in the Pauline Basilica in Częstochowa (Jasna Góra) – the largest Polish Marian shrine.

End

Jan Śliwiński died at the age of 59, on January 29, 1903, after long suffering and many operations at the Dr. Rudolf Weigl sanatorium in Lviv (diagnosis: twist of the intestines)¹⁴ and he was buried at the Łyczakowski Cemetery in Lviv. After his death – as regards the realization of previously ordered organs and harmoniums – the company was run for several years by Aurelia Śliwińska, the widow of the organ builder. Probably it was related to the advance payments taken for the commencement of work on specific instruments, their advanced condition in the factory and the desire to maintain a well-functioning business as long as possible. The rest of the remaining business activities were limited to the trading and lending of pianos and grand pianos only. In 1907, Mieczysław Janiszewski, a former student of Śliwiński, took over the organ activities. Between 1909 and 1911, the piano business became the property of the company Konrad Kaim & Son (located on the same street at No. 11)¹⁵, and then, during the First World War, the business was liquidated completely.



Picture 18. Family Śliwiński's grave at the Łyczakowski Cemetery in Lviv

ORGAN BUILDING ACTIVITY

The factory, which was the largest company of this type in Galicia, offered various organs: from instruments of small dimensions and possibilities – with 4 registers and one keyboard (no pedal section), to large organs with 50 registers with three manuals and a pedalboard. The organs with 10 to 26 registers were in the greatest demand. Although Śliwiński based on standard patterns (described in the catalogue), his instruments were adjusted to the specific requirements of the client and with regard to the acoustics of the building where they were to be installed. In 1892, i.e. after 16 years of existence, the company had more than 120 new or rebuilt instruments to its credit. The vast majority of organs were commissioned by small Catholic churches. Only at the turn of the 19th and 20th centuries we note the construction of larger organs for churches and the appearance of buyers for concert and salon instruments.

¹⁴ Ibidem, p. 16-27.

¹⁵ Michał Piekarski, "Muzyka we Lwowie. Od Mozarta do Majerskiego – kompozytorzy, muzycy, instytucje", Wydawnictwo Akademickie SEDNO, Warszawa 2018.

Jan Śliwiński offered seventeen basic organ models, which, if necessary, were adapted to the requirements and circumstances. In the sound layer, we can find distant analogies to the work of the Parisian master, Cavaillé-Coll, but much more closely his instruments drew on the patterns of the German Romantic organs. He was probably the first (or one of the first) to offer convenient installment repayment options for its instruments. This kind of solution shows that for Śliwiński, the business approach was no less important than the artistic approach.

The organs of Śliwiński company, made of fine wood, well dried in a natural way, did not require complicated adjustments. The air mechanism was simple and reliable, each register received a sufficient amount of air. For large organs, having several keyboards, a pneumatic Barker system machine was used, which served well and allowed not only to easily connect the keyboards (couplers), but also to easily trigger the stops¹⁶. Each register – sonorous and melodic – had a sound well-balanced with the other registers.

SELECTED MEDIUM AND LARGE ORGANS

Not many instruments built from start to finish by the Śliwiński's factory, has survived until today, but we find numerous traces of its activity. If we want to investigate the characteristics of his instruments, we need to do some special adjustments. I combine here 3 existing medium instruments in their original form (before rebuilds), as well as two examples of organ specifications (40- and 50-stop) taken from the catalogue published in 1892. Having this kind of materials we will be able to draw some general conclusions.

The first organ was built in the years 1893-1896 in the church of St. Catherine (western gallery) in Cracow in the organ case designed by Karol Knaus (1846-1904). The instrument – existing to this day – has 28 stops, two manuals with a pedal and fully mechanical action – for both keyboards and registers. We know that pipes for Vox humana stop were ordered in 1893 by Śliwiński in company of G. Masure in Paris¹⁷.

The second instrument was built in 1894-1895 in the Collegiate in Zamość (today a diocesan Cathedral of the Lord's Resurrection and St. Thomas the Apostle). The instrument – existing to this day (but rebuilt slightly in the sonic structure) – has 25 stops (the contract said about 24 stops), two manuals with a pedal and fully mechanical action – for both keyboards and registers. This instrument was fully built by Śliwiński on the place of an old organ – the only remain from the old instrument is the King David figure put on the top of the new organ façade.

The third organ for my research is an instrument (25 stops, 2M+P) built by Roman Ducheński in the Lviv Latin Cathedral in 1839 and rebuilt by Śliwiński in 1899. The instrument – existing to this day – got 23 stops, two manuals with a pedalboard and fully mechanical actions. It was decided to keep the neo-Gothic style of the Ducheński's instrument façade. The organ was made in the form of two neo-Gothic sections, between which a large window with a beautiful stained glass window by Teodor Axentowicz (1859-1938), "Our Lady, Queen of Angels" (1895), remained.

¹⁶ Jan Śliwiński, "Katalog Fabryki Organów kościelnych i Harmonium Jan Śliwiński we Lwowie, ul. Kopernika 16", Drukarnia Związkowa, Lviv 1892, p. X.

¹⁷ Maciej Babnis, "Jana Śliwińskiego organmistrza lwowskiego pobyt we Francji", in: Maria Szymanowicz (edit), "Artificium Ars Scientia. Księga Jubileuszowa w 80. rocznicę urodzin Ks. Profesora Jana Chwałka", Instytut Muzykologii KUL, Lublin 2010, p. 249-262.

I. Manual (C-f ³ = 54 t.)	II. Manual (swell box) (C-f ³ = 54 t.)	Pedal (C-c ¹ = 25 t.)
1. Pryncypał 8'	1. Bourdon 16'	1. Principalbass 16'
2. Flet major 8'	2. Geigen principał 8'	2. Subbas 16'
3. Waldhorn 8'	3. Gemshorn 8'	3. Violonbass 16'
4. Rurflet 8'	4. Gamba 8'	4. Contra cello 16'
5. Holflote 8'	5. Flaut harmonic 4'	5. Oktavbas 8'
6. Salicjonał 8'	6. Nasard 2 2/3'	6. Doppelflet 8'
7. Quinta mora 8'	7. Tercflet 1 3/5'	I/P
8. Octava 4'	8. Vox humana 8'	II/P
9. Flauton 4'		
10. Dolcan 4'		
11. Kwinta 2 2/3'		
12. Piccolo 2'		
13. Flautino 1'		
14. Mixtura harm. V		
II/I		mechanical key and stop action

Table 1. Specification of the Śliwiński organ (built in 1893-1896) in the church of St. Catherine, Cracow (Poland).

Source: Jacek Kulig, "O organach historycznych Małopolski", XX (2018) Małopolska, p. 191-226.

I. Manual (C-f ³ = 54 t.)	II. Manual (swell box) (C-f ³ = 54 t.)	Pedal (C-c ¹ = 25 t.)
1. Bourdon 16'	1. Gemshorn 8'	1. Subbas 16'
2. Pryncypał 8'	2. Kwintadena 8'	2. Contrabas 16'
3. Flet major 8'	3. Gamba 8'	3. Flauto 8'
4. Portunal 8'	4. Amabilis 8'	4. Cello 8'
5. Geigen Pryncypał 8'	5. Vox coelestis 8'	5. Waldhorn 4'
6. Valtornia 8'	6. Flet major 4'	6. Basson 16'
7. Salicjonał 8'	7. Piccolo 2'	Copula pedale
8. Octava 4'		
9. Flet travers 4'		Fortissimo
10. Dolce 4'		Mezzoforte
11. Flet minor 4'		Expression (open/closed)
12. Mixtura IV		Tympanon
Copula manual (II/I)		mechanical key and stop action

Table 2. Specification of Jan Śliwiński organ (built in 1893-1895) in the Collegiate in Zamość (Poland).

Source: Own elaboration.

I. Manual (C-f ³ = 54 t.)	II. Manual (swell box) (C-f ³ = 54 t.)	Pedal (C-c ¹ = 25 t.)
1. Pryncypał 8'	1. Flute major 8'	1. Subbas 16'
2. Portunal 8'	2. Gamba 8'	2. Violin Bas 16'
3. Salicjonał 8'	3. Julla 8'	3. Contrabas 16'
4. Unda maris 8'	4. Celeste 8'	4. Principal 8'
5. Amabilis 8'	5. Octave 4'	5. Cello 8'
6. Octave 4'	6. Dolce 4'	6. Flute 8'
7. Flute travers 4'	7. Flute 4'	I/P
8. Flute minor 4'		II/P
9. Piccolo 2'		
10. Mixture IV	Mezzoforte	

II/I Fortissimo mechanical key and stop action

Table 3. Specification of the Śliwiński organ (rebuilt in 1899) in Latin Cathedral in Lviv (Ukraine).

Source: Сергій Каліберда, “Органи Львова і Галичини”, Видавництво Априорі, Львів 2014, p. 28.

I. Manual (C-f ³ = 54 t.)	II. Manual (C-f ³ = 54 t.)	III. Manual (swell box) (C-f ³ = 54 t.)	Pedal (C-c ¹ = 25 t.)
1. Principal 16'	1. Bourdon 16'	1. Flauto amabilis 8'	1. Subbas 16'
2. Principal 8'	2. Geinenprincipal 8'	2. Flauto harmon. 8'	2. Contrabas 16'
3. Bourdon 8'	3. Gemshorn 8'	3. Viola de Gamba 8'	3. Contra Cello 16'
4. Waldhorn 8'	4. Portunal 8'	4. Voix Celeste 8'	4. Flute gross 16'
5. Flauto major 8'	5. Undamaris 8'	5. Euphone 8'	5. Quintatön 10 2/3'
6. Salicional 8'	6. Octave 4'	6. Rohrfllet 4'	6. Flauto 8'
7. Quintatön 5 1/3'	7. Flauto minor 4'	7. Piccolo 2'	7. Violoncello 8'
8. Octave 4'	8. Quintatön 2 2/3'	8. Basson-hautbois 8'	8. Waldhorn 4'
9. Flauto 4'	9. Cornet II-V		9. Bombard 16'
10. Dolciana 4'			10. Trompett 8'
11. Septima 2 2/7'			Copula pedal I/P
12. Mixtura IV-VII			Copula pedal II/P
13. Trompett 8'		Mezzoforte	
Copula manual II/I		Fortissimo	
Copula manual III/I		Crescendo/Decrescendo	

Table 4. Specification of Jan Śliwiński 40-stop organ (not built) from his catalogue.

Source: Jan Śliwiński, “Katalog Fabryki Organów kościelnych i Harmonium Jan Śliwiński we Lwowie, ul. Kopernika 16”, Drukarnia Związkowa, Lviv 1892, p. 8-9.

I. Manual (C-f ³ = 54 t.)	II. Manual (C-f ³ = 54 t.)	III. Manual (swell box) (C-f ³ = 54 t.)	Pedal (C-c ¹ = 25 t.)
1. Principal 16'	1. Bourdon 16'	1. Flauto amabilis 8'	1. Subcontrabass 32'
2. Principal 8'	2. Geinenprincipal 8'	2. Rohrfllet 8'	2. Subbas 16'
3. Bourdon 8'	3. Gemshorn 8'	3. Viola de Gamba 8'	3. Principalbass 16'
4. Waldhorn 8'	4. Portunal 8'	4. Voix Celeste 8'	4. Contrabas 16'
5. Flauto harmon. 8'	5. Undamaris 8'	5. Flet octaviante 4'	5. Violonbass 16'
6. Flauto major 8'	6. Octave 4'	6. Rohrfllet 4'	6. Quintatön 10 2/3'
7. Salicional 8'	7. Flauto minor 4'	7. Doppelflet 4'	7. Flauto 8'
8. Quintatön 4 4/7'	8. Nazart 2 2/3'	8. Piccolo 2'	8. Violoncello 8'
9. Octave 4'	9. Cornet II-V	9. Superoctava 1'	9. Bourdon 4'
10. Flauto 4'	10. Cor Anglais 8'	10. Tuba magna 16'	10. Waldhorn 4'
11. Dolciana 4'		11. Basson-hautbois 8'	11. Bombard 16'
12. Tertia major 3 1/5'		12. Voix humana 8'	12. Trompett 8'
13. Septima 2 2/7'			Copula pedal I/P
14. Mixtura IV-VII			Copula pedal II/P
15. Bombard 16'			
16. Trompett 8'		Mezzoforte	
Copula manual II/I		Fortissimo	
Copula manual III/I		Crescendo/Decrescendo	

Table 5. Specification of Jan Śliwiński 50-stop organ (not built) from his catalogue.

Source: Jan Śliwiński, “Katalog Fabryki Organów kościelnych i Harmonium Jan Śliwiński we Lwowie, ul. Kopernika 16”, Drukarnia Związkowa, Lviv 1892, p. 9-10.

CHARACTERISTICS OF ŚLIWIŃSKI'S ORGANS

On the base of above described organs as well as the projects of dispositions of large organs, we can draw some facts characteristic to Śliwiński's instruments.

The specification of sound of Śliwiński instruments can be described in general as German romantic aesthetics with some influences of French symphonic tendencies. Considering all his organs, we can see the domination of 8' stops of all types in each section and quite a lot of 4' stops. The main manual section was equipped with 16' own flue stop (first Bourdon, next Principal). We will not find any 2' Principal (Octave) in his instruments; instead we can see 2' Piccolo and 1' Flautino (in larger specifications only), but these stops are voices very gentle and give only additional "shade" to the basic 8' and 4' stops. Second manual was always softer and equipped with lower number of stops. Śliwiński rarely used the harmonic stops. Very sparing use of reeds was caused by reducing the costs of the instrument but still it allow us to see this tendency as German root. In his *opus magni*, we can find maximum two reeds in each section – 8' Trompet and 16' Bombarde in the pedal and in the main manual. This is the evidence of German-type thinking: reeds were added at the end of crescendo. Reeds in side manual sections were gentle and used for solo purposes mainly (the only difference is in his 50-stop specification). No 4' reeds were planned at all. Śliwiński used low-sounding aliquots mainly (fifths, thirds and sevenths). Higher aliquots (1 1/3' and above) were placed as elements of mixtures. Śliwiński's pedal stops were built as the sounding base for the whole instrument consisting up to 4' size stops only. His windchests had the same wind pressure in the whole range of scales.

Śliwiński initially used in his organs a fully mechanical tracker action with cone valve windchests, being able to add the Barker levers if needed. Next, the company was able to apply the tubular pneumatic action with cone valve windchests only. All remained instruments are fully mechanical without Barker levers.

His all works were equipped with typical scale for early romantic organs: 54 tones (C-f³) for keyboards and 25 tones (C-c¹) for pedalboards. He did not build keyboards with wider scales than mentioned above. The reasons were: 1) church destiny; 2) reduction of production costs to reduce the selling price.

Śliwiński's organs were characterized by the fine intonation, both of the individual stops and their groups as well as the whole instrument. The sound of the stops is generally gentle and smooth. The shape of the volume for each stop is characteristic to German romantic tendencies. It can be an example of flexibility of the organ builder, who having European perspective, was able to adjust to the local aesthetics of sound. From the geographical perspective, the Polish lands were always closer to the German aesthetics.

At first glance, the Śliwiński's consoles refer to the aesthetic and technical patterns of early Cavaillé-Coll solutions and were generally of the detached type. They were characterized by precise craftsmanship and made of soft wood mainly. Śliwiński's workshop produced uniform type of consoles, which was characterized by following features: 1) Manubria, in the form of draw knobs, were always located on both sides of keyboards; 2) Couplers and fixed combinations in the mechanical action were in the form of small lever-pedals placed above the pedalboard (similar to Cavaillé-Coll); descriptions of these switches were put onto plates above the manuals, for better view of the organist; 3) When pneumatic action was applied, the fixed combinations were usually placed in the form of small knobs below the lower keyboard; 4) The swell box shutter control was located in the right part of the console above the pedalboard in the form of a lever-pedal; it had only two options (full open, close).

The display of divisions inside of the organ case allowed, generally, for easy maintenance works and tuning. Pipes were mainly built exact on the size of sounding tone which reduced the tuning works to minimum.

CONCLUSIONS

Referring to the topic of this article, let's compare achievements of Śliwiński and Cavaillé-Coll – remembering of course that both figures were working in different political, social and economic circumstances. Among similarities we can mention: 1) Both came from rural areas from local or totally unknown in organ business families; 2) Both started their professional activities in the most important cities of their countries (Lviv, Paris); 3) Both were very dynamic persons in their profession – contacts with aristocrats was natural way of looking for business opportunities; 4) Both companies, after the death of the main person, reduced their power significantly and closed activities very fast; 5) Both introduced revolutionary solutions in their profession and were open for the best practices from other masters; 6) The quality of their instruments and the sound aesthetics (especially voicing) were above other competitors level; 7) The design of detached consoles with draw knobs located on both sides of keyboards in the cascade style; even the way of closing the consoles is the same; 8) Enough space in an organ case for service and maintenance works.

Speaking about differences we need to mention: 1) Different sound aesthetics (Śliwiński: German romantic school with some French influences; Cavaillé-Coll: his own symphonic school); 2) Different technical solutions (Śliwiński: German fixed combinations, Crescendo roller, Cavaillé-Coll: own invention of *appels d'anches*, windchests with 2-3 different wind pressures); 3) Different role of the expression box (Śliwiński: for lower dynamics levels: pianissimo-piano/mezzoforte on the pattern of German school; Cavaillé-Coll: for much wider scope of dynamics because of reach battery of reeds in Récit-expressif section: pianissimo-forte/fortissimo); 4) Different business approach (Śliwiński built instruments up to – and not beyond – the customer's requirements and financial possibilities; Cavaillé-Coll very often exceeded customer's requirements and financial possibilities causing own financial problems predestining art beyond the mundane issues).

The company of Jan Śliwiński, one of the finest romantic organ builders in this area of Europe, was a shining star on the Polish firmament. He represented the best skills and trends in organ building art which were bring to his homeland from abroad, adjusting them to the financial possibilities of local customers. During the 26 years (1867-1903) of its operation, the company produced approx. 135 organs and approx. 650 harmoniums (the number of pianos produced is not possible to determine). Śliwiński's legacy must have been large, because even after his death, the pupils advertised their advantages mentioning who they studied with. It should be marked here, that many of Śliwiński's organs were destroyed or rebuild, and those, which are still present at the organ lofts, are mainly in poor condition due to lack of funds for needed works. Śliwiński actually gave his whole life to his organ job. In the history of organ building, this figure was one of the most outstanding on the Polish lands at the end of the 19th and the beginning of the 20th century. He deserves to be remembered for his contribution to the development of musical and craft culture of the Eastern Europe.

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