



ORGULJE ~ ORGAN

# Edmund Andler-Borić

*Sisačka orguljaška baština ~ Sisak Organ Heritage*



ORGULJE JENEČEK, 1777. CRKVA SV. MARIJE MAGDALENE, SELA  
JENEČEK ORGAN, 1777, ST MARY MAGDALENE CHURCH, SELA

GIROLAMO FRESCOBALDI (1583. - 1643.)

**1** Toccata II (iz druge knjige ~ from second book) ~ 4:43

BALDASSARE GALUPPI (1706. - 1785.)

Sonata in d

**2** *Andante* ~ 2:44**3** *Allegro* ~ 1:56**4** *Largo* ~ 2:13**5** *Allegro spiritoso* ~ 2:12

ANONIMUS, 18. ST., HRVATSKA ~ ANONYMOUS, 18TH CENTURY, CROATIA

Sonata in D

**6** *Allegretto* ~ 2:20

Sonata in F

**7** *Andante* ~ 2:17

Sonata in C

**8** *Allegro* ~ 1:50

JOHANN PACHELBEL (1653. - 1706.)

**9** Ciacona in D ~ 7:11

JAN KRČITEL KUČAŘ (1751. - 1829.)

**10** Partita in C ~ 8:05ORGULJE HEFERER, 1882. CRKVA SV. MARTINA BISKUPA, MARTINSKA VES  
HEFERER ORGAN, 1882, ST MARTIN THE BISHOP CHURCH, MARTINSKA VES

JULIJE BAJAMONTI (1744. - 1800.)

Sonata in F

**11** *Allegro* ~ 3:15

ANONIMUS, 18. ST., HRVATSKA ~ ANONYMOUS, 18TH CENTURY, CROATIA

Sonata in F

**12** *Adagio* ~ 2:59ORGULJE KUHN, 1937. CRKVA SV. NIKOLE BISKUPA I SV. VIDA, ŽAŽINA  
KUHN ORGAN, 1937, ST NICHOLAS THE BISHOP AND ST VITUS CHURCH, ŽAŽINA

JOHANN SEBASTIAN BACH (1685. - 1750.)

Koncert u a-molu, BWV 593 ~ Concert in A minor BWV 593

**13** *Allegro* ~ 4:01**14** *Adagio* ~ 3:25**15** *Allegro* ~ 4:22

JOHANN SEBASTIAN BACH (1685. - 1750.)

**16** Koralni preludij "Ich ruf' zu dir, Herr Jesu Christ" BWV 639

Chorale prelude "Ich ruf' zu dir, Herr Jesu Christ" BWV 639 ~ 2:35

ORGULJE WINTERHALTER, 1973. CRKVA SV. KVIRINA, SISAK  
WINTERHALTER ORGAN, 1973, ST QUIRIN CHURCH, SISAK

FELIX MENDELSSOHN (1809. - 1847.)

Sonata u A-duru, OP. 65, BR. 3 ~ Sonata in A major, OP. 65, NO. 3

**17** *Con moto maestoso* ~ 7:23**18** *Andante tranquillo* ~ 3:54

FRANO PARAĆ (1948.)

**19** Varijacije za orgulje, na temu iz Pavlinske pjesmarice "Kristuš je gore vstal" ~ Organ variations on Paulin Songbook theme "Kristuš je gore vstal" ~ 5:11

ANĐELKO KLOBUČAR (1931.)

Intrada, Pastorale i Toccata

**20** *Intrada ~ Allegro moderato* ~ 1:53**21** *Pastorale ~ Allegretto* ~ 1:51**22** *Toccata ~ Vivace* ~ 1:48

**EDMUND ANDLER-BORIĆ (ZADAR, 1975.)** diplomirao je klavir u klasi prof. Ide Gamulin, a orgulje u klasi prof. Ljerke Očić, te magistrirao u klasi prof. Maria Penzara, sve na Muzičkoj akademiji u Zagrebu. Usavršavao se u majstorskim klasama Jaroslava Tuma, Pietera van Dijka i Daniela Rotha.

Godine 1999. odnio je apsolutnu pobjedu na II. hrvatskom natjecanju orguljaša Franjo Dugan. Ističe se izvedbama virtuosnih skladbi iz razdoblja romantizma i suvremene glazbe. Osobito je aktivan kao solist o čemu govori nekoliko stotina održanih koncerata po Europi, Južnoafričkoj republici, SAD-u i Rusiji što ga čini jednim od najistaknutijih mladih umjetnika orguljaša.

Godine 2010. dobitnik je nagrade Franjo Dugan za poseban doprinos očuvanju i promociji orguljske baštine. Osim što je gostovao na mnogim festivalima, pokretač je sličnih manifestacija u Hrvatskoj: ravnatelj je festivala "Orgulje Zagrebačke katedrale", jedan je od pokretača, te ravnatelj međunarodnog orguljaškog festivala "Ars organi Sisciae" u Sisku, kao i festivala

**EDMUND ANDLER-BORIĆ (ZADAR, 1975)** has graduated from Music Academy in Zagreb, the piano in the class of professor Ida Gamulin, the organ in the class of professor Ljerka Očić and got his masters degree in organ in the class of professor Mario Penzara. He perfected himself in the master classes of Jaroslav Tuma, Pieter van Dijk and Daniel Roth.

In 1999 he was the absolute winner of the 2nd Croatian organ-player competition Franjo Dugan. He is prominent for his performances of virtuoso pieces of music from Romanticism as well as contemporary music. Being especially active as a concert soloist, he is one of the most prominent young organ players with several hundred concerts held around Europe, South Africa, the USA and Russia.

In 2010 he won the Franjo Dugan award for special contribution to preservation and promotion of organ heritage. Besides being the guest performer on numerous festivals, he is the initiator of similar events in Croatia: he is the manager of festival

"Orgulje otoka Visa". Kao solist nastupao je sa Simfonijskim orkestrom HRT-a te surađivao s dirigentima Nikšom Barezom i Paolom Dešpaljem.

Izdavačka kuća Croatia Records izdala mu je prvi solistički CD 2009. godine koji je i nagrađen hrvatskom diskografskom nagradom Porin 2010.

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Zahvaljujemo se Ministarstvu kulture Republike Hrvatske, Sisačko-moslavačkoj županiji i Gradu Sisku koji su financijski pomogli izdavanje ovog CD-a.

Zahvaljujemo se sisačkom biskupu mons. Vladi Košiću, Sisačkoj biskupiji, vlč. Mladenu Vidaku, vlč. Mati Sukaliću, vlč. Dragi Koziću, mons. Dragutinu Novaku, orguljaškoj zakladi don Petar Nakić i Prvoj hrvatskoj gradioni orgulja, harmonija i glasovira "Heferer".

"Organs in Zagreb Cathedral", one of the initiators and the manager of the international organ festival "Ars organi Sisciae" in Sisak and festival "Organs of the island of Vis". As a concert soloist he performed with the HRT symphony orchestra and cooperated with conductors Nikša Bareza and Paole Dešpalj.

The record company Croatia Records published his first solo CD in 2009, and in 2010 it won the Croatian record award Porin.

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*U Hrvatskoj je tijekom evidencije orgulja (1972. – 1975.) zabilježeno oko 800 orgulja i orguljskih pozitivna, među kojima je velik broj povijesno i spomenički vrijednih starih glazbala od 16./17. do 20. stoljeća. U Sisačkoj biskupiji crkvene orgulje pratimo od 18. stoljeća. Tek je manji broj njih u dobrom stanju i redovitoj upotrebi, a veći je dio bio kontinuirano zapuštan i izložen propadanju. Četrdesetak orgulja uništeno je ili ukradeno na okupiranom teritoriju tijekom Domovinskog rata, a samo na području Sisačko-moslavačke županije uništeno je više desetaka crkvi i instrumenata: u Petrinji (Heferer, 1913; Župna crkva Sv. Lovre), Glini (Johann Heilinger, 1829; Župna crkva Sv. Ivana Nepomuka), Gorama (A. Schimenz, 1870; Župna crkva Uznesenja Blažene Djevice Marije), Viduševcu (Pumpp, 1858; Župna crkva Sv. Franje Ksaverskog), Topuskom (Ovčarić, 1927; Župna crkva Pohoda Marijina), Divuši (P. Pumpp, 1844; Župna crkva Sv. Katarine), Kostajnici (A. Scholz, 1797; Franjevačka crkva Sv. Antuna Padovanskog), a još sakupljamo uništenu i razasutu dokumentaciju o orguljama koje su nekada postojale u Maji,*

*During the organ register in Croatia (1972 – 1975) 800 organ and organ positives were recorded, amongst which a large number of historically and monumentally valuable old instruments from the 16th and 17th to the 20th century. In Sisak diocese church organ have been recorded since the 18th century. Only a small number of instruments are in good shape and used regularly, while most have been continuously neglected and exposed to decay. About forty organ were destroyed or stolen on the occupied territory during the Croatian War of Independence, and on Sisak and Moslavina County area alone scores of churches and instruments were destroyed: in Petrinja (Heferer, 1913; Parish church of St. Lovro), in Glina (Johann Heilinger, 1829; Parish church of St. Ivan Nepomuk), in Gore (A. Schimenz, 1870; Parish church of the Assumption of Blessed Virgin Mary), in Viduševac (Pumpp, 1858; Parish church of St. Franjo Ksaverski), in Topusko (Ovčarić, 1927; Parish church of Mary's Visit), in Divuša (P. Pumpp, 1844; Parish church of St. Katarina), in Kostajnica (A. Scholz, 1797; Franciscan church of St. Antuna Pa-*

Šišincu, Hrastovici, Maloj Solni, Dubici, Čuntiću, u samostanskoj crkvi u Kostajnici i drugdje. Osim navedenih orgulja, još su neke uništene za vrijeme II. svjetskog rata: u Komarevu (J. Brandl, 1911.), Sunji, Prelošćici i dr.

U Sisačkoj biskupiji imamo par sačuvanih povijesnih instrumenata, kao što su orgulje u Selima i Martinskoj Vesi na kojima je snimljen dio programa s ovog nosača zvuka. Doduše, imamo i veći broj zapuštenih orgulja u čiju bi se obnovu trebalo hitno krenuti. Riječ je o instrumentima u Maloj Gorici (Heferer), Farkašiću Starom (P. Pumpp, 1848; Župna crkva Sv. Marije), ali i u Sisku, koji je nekada imao četiri instrumenta: orgulje u Župnoj crkvi Uzvišenja Sv. Križa (tvrtka Brandl, 1912.), u kapeli Sv. Kvirina (P. Pumpp, 1855.), u tadašnjoj kapeli Sv. Marije (P. Pumpp, ugradba Brandl, 1855; uništene u II. svjetskom ratu) i u nekadašnjoj židovskoj sinagogi (Heferer, 1914.).

Prvi dio programa sniman je u predivnom ambijentu jedne od najljepših baroknih crkava u Hrvatskoj - Sv. Marije Magdalene

dovanskog), and we are still collecting the destroyed and scattered documents about organ which used to exist in Maja, Šišinac, Hrastovica, Mala Solna, Dubica, Čuntić, the monastery church in Kostajnica and other places. Besides the listed organ, some others were destroyed during the Second World War: in Komarevo (J. Brandl, 1911), Sunja, Prelošćica etc.

There are several preserved historical instruments in Sisak diocese like the organ in Sela and Martinska Ves which were used to record a part of the programme on this CD. However, there are a large number of untended organ and their restoration should be promptly initiated. Those are the instruments in Mala Gorica (Heferer), Farkašić Stari (P. Pumpp, 1848; Parish church of St. Mary) and in Sisak which used to have four instruments: the organ in Parish church the Assumption of St. Cross (Brandl company, 1912), the chapel of St. Quirin (P. Pumpp, 1855), in which used to be the chapel of St. Mary (P. Pumpp, installed by Brandl, 1855; destroyed in the Second World War) and the previous Jewish synagogue (Heferer, 1914).

u Selima kod Siska, na orguljama češkog graditelja Franciscusa Jenecheka iz 1777. godine. Girolamo Frescobaldi, najveći i najoriginalniji skladatelj talijanskog i europskog baroka djelovao je i živio na prijelazu renesanse u barok. Najviše je pisao za instrumente s tipkama. Njegove Toccate ubrajaju se među bisere europske i svjetske glazbe. Frescobaldi je bio daleko ispred svog vremena, njegova je glazba često bila nerazumljiva njegovim suvremenicima. Kasnije su ga prozvali talijanskim Bachom, iako je on živio puno ranije od tog velikog njemačkog skladatelja. Pouzdano znamo da je Bach učio upravo iz Frescobaldijeve skladateljske ostavštine, osobito zadivljen njegovim Toccata, ali i cijelim opusom. Frescobaldi orgulje tretira prilično solistički što se može i uvidjeti iz vrlo virtuozno pisanih Toccata. Baldassare Galuppi jedan je od vodećih skladatelja zrelog baroka. Rođen je u Veneciji, tada glazbenom središtu Europe. Zbog svoje popularnosti, iznimno lijepih i melodioznih skladbi bio je popularan i van Italije te jedno vrijeme boravi i u St. Peterburgu na poziv ruske carice Katarine II. gdje radi kao dvorski sklada-

The first part of the programme was recorded in the spectacular ambiance of one of the most beautiful Baroque churches in Croatia – St. Mary Magdalene in Sela near Sisak, on the organ made by the Czech builder Franciscus Jenechek in 1777. Girolamo Frescobaldi, the biggest and most original composer of Italian and European baroque lived and worked at the turn of Renaissance and Baroque. He mostly wrote for instruments with keyboard. His Toccate are considered pearls of European and world music. Frescobaldi was far ahead of his time and his music was often incomprehensible to his contemporaries. Later he was called the Italian Bach, even though he had lived long before that great German composer. We know for a fact that Bach had learnt from Frescobaldi's composed legacy, being especially impressed with his Toccatae, as well as with his entire opus. Frescobaldi treats the organ in a rather solo fashion, which is obvious from very virtuoso-written Toccatae. Baldassare Galuppi is one of the leading composers of mature Baroque. He was born in Venice, the music centre of Europe at that time.



telj i dirigent. Ostavio je veliki broj opera, oratorija, skladbi za instrumente s tipkama. Sonate su mu bile jako popularne i mnogi kažu u duhu i stilu njegovih raspjevanih i melodioznih opera. Hrvatska orguljaška baština kroz stoljeća možda i nije osobito velika i za europske poglede značajna, ali je ipak iznimno vrijedna za nas i za vrijeme u kojem je nastala. Ne zaboravimo da je Hrvatska dugo bila izložena ratovima s Turskom i u takvim prilikama gospodarski iscrpljena. Nisu to bila vremena za visoku glazbenu umjetnost, ali ipak u jednom nešto mirnijem dijelu tadašnje Hrvatske, u našem Hrvatskom Zagorju, po franjevačkim samostanima djeluju anonimni skladatelji koji pišu kratke sonate, minuate, arove, pastorale i slično da bi obogatili tadašnju liturgiju ni ne sluteći kakve su bisere 18. stoljeća ostavili nama danas. Ove tri sonate snimljene na Jenechekovim orguljama u Selima i još jedna snimljena na Hefererovim orguljama u Martinskoj Vesi primjer su već prave predklasičke, vedre, optimistične, lagane za slušanje i pomalo naivne i nevine, ali ipak za nas iznimno vrijedne. Veliki skladatelj njemač-

*Due to his popularity and extremely beautiful and melodious pieces of music he was popular outside of Italy, so he spent some time in St. Petersburg on the invitation of the Russian emperor Catherine II where he worked as the court composer and conductor. He had written a large number of operas, oratorios and pieces of music for the instruments with keyboard. His sonatas were very popular and many believe in the spirit and style of his rhapsodic and melodious operas. Croatian organ heritage throughout centuries may not be as big and significant from the European point of view. However, it is extremely valuable for us and for the time it was created in. Let us not forget that Croatia was exposed to long wars with Turkey and economically exhausted by such circumstances. Those were not the times suitable for high music art. Nevertheless, in Hrvatsko Zagorje, the somewhat more peaceful part of Croatia at the time, anonymous composers in Franciscan monasteries were writing short sonatas, minuets, airs, pastorals etc., in order to enrich the existing liturgy without premonition what pearls of the 18th century*

*kog baroka Johann Pachelbel za razliku od sjevernonjemačkog Bacha ubraja se u južnonjemačku baroknu školu. Pachelbel je još za života bio jako popularan, pisao je za razne instrumente, djela su mu prilično pod utjecajem talijanskog pjevnog i bezbrižno razigranog baroka. Njegova Ciacona in D s varijacijama jedno je od njegovih uspješnijih djela za instrumente s tipkama. Budući da se dio ovog programa snimao na orguljama češkog graditelja Jenecheka iz 1777. godine, pružila se izvrsna prilika predstaviti jednog klasičnog češkog skladatelja na prijelazu iz 18. u 19. stoljeće Jan Křtitel Kuchař. Njegova Partita in C zvuči kao pravi klasični koncert za orgulje i orkestar. Iznimno talentiran skladatelj i sam je bio veliki orguljaš.*

*Drugi dio programa snimali smo na orguljama Heferer iz 1882. godine u mjestu Martinska Ves pored Siska. Izvrsna prilika za predstaviti jednu sonatu hrvatskog i splitskog skladatelja Julija Bajamontija. Bajamonti je bio osoba zaista širokog spektra obrazovanja: liječnik, književnik, skladatelj, filozof itd. Bavio se aktivno i me-*

*they had left. The three sonatas recorded on the Jenechek's organ in Sela, as well as another one recorded on the Heferer's organ in Martinska Ves are an example of a real pre-classic; serene, optimistic, easy to listen and slightly naive and innocent, yet extremely valuable to us. The great composer of the German Baroque Johann Pachelbel, as opposed to the north-German Bach, is considered the south-German baroque school. Pachelbel was very popular even during his lifetime and he wrote for different instruments. His work is under a significant influence of the Italian rhapsodic and carelessly playful baroque. His Ciacona in D with variations is one of his most successful works for instruments with keyboard. Since part of this programme was recorded on the organ of the Czech builder Jenechek from 1777, it has been a great opportunity to present one of the classic Czech composers at the turn of the 18th and 19th century, Jan Křtitel Kuchař. His Partita in C sounds like a real classical concert for the organ and orchestra. He was an extremely talented composer and a great organ player.*

*dicinom i glazbom. Opus mu je i do danas ostao prilično nedovoljno istražen i predstavljen. Njegova Sonata in F je tipični primjer europske klasike.*

*Na orguljama švicarskog graditelja Kuhna, u mjestu Žažina pored Siska, snimili smo treći dio programa. Odlučili smo se za najvećeg skladatelja orguljaške glazbe Johanna Sebastiana Bacha i njegov koncert u a-molu pisan po Vivaldijevu koncertu za dvije violine i koral "Ich ruf' zu dir Herr*

*The second part of the programme was recorded on the Heferer's organ from 1882 in the village Martinska Ves near Sisak. It was an excellent opportunity to present a sonata by Croatian composer Julije Bajamonti from Split. Bajamonti was a person of an extremely broad education: a doctor, writer, composer, philosopher etc. He was very active in medicine and music. His opus is still rather insufficiently explored and presented. His Sonata in F is a typical example of European classic.*

*The third part of the programme was recorded on the organ by the Swiss builder Kuhn in the village Žažina near Sisak. We have chosen Johann Sebastian Bach, the greatest composer of organ music and his concert in A-minor based on Vivaldi's concert for two violins and chorale "Ich ruf' zu dir Herr Jesu Christ". Bach is not only the composer of European Baroque, but the composer who anticipated many periods of style after his time. He was an organ player, a composer, an improviser, a teacher etc. His opus is the biggest ever written for the organ. Besides the original pieces of music,*

*Jesu Christ". Bach nije samo skladatelj europskog baroka, nego i skladatelj koji je anticipirao mnoga stilska razdoblja nakon njega. Djelovao je kao orguljaš, skladatelj, improvizator, nastavnik, itd. Ostavio je najveći opus ikad napisan za orgulje. Osim originalnih skladbi volio je obrađivati i doradivati djela drugih skladatelja, osobito Antonija Vivaldija.*

*Zadnji dio programa snimljen je na velikim orguljama njemačke tvrtke Winterhalter u sisačkoj crkvi Sv. Kvirina. Skladatelj Felix Mendelssohn bio je osoba koja je ponovno oživjela glazbu Johanna Sebastiana Bacha pred europskom publikom 19. stoljeća i inicirala renesansu Bachova stvaralaštva. Mendelssohn je bio opečaran Bachovim djelima, pokrenuo čitavu izvedbu njegovog opusa. Proučavao je Bacha i nadahnjivao se njegovom glazbom. Njegova treća Sonata u A-duru je jedna od najpopularnijih. Dvostavačna je to sonata sa prvim vrlo svečanim stavkom razrađenim u varijacijama i drugim vrlo tihim stavkom pastoralnog karaktera. Hrvatski skladatelj, glazbeni pedagog Frano Parać iznimno je cijenjen i*

*he liked interpreting and modifying the works of other composers, especially Antonio Vivaldi.*

*The last part of the programme was recorded on the large organ by the German company Winterhalter in the church of St Quirin in Sisak. The composer Felix Mendelssohn was the person who revived the music of Johann Sebastian Bach for the European audience in the 19th century and initiated the renaissance of Bach's creativity. Mendelssohn was fascinated with Bach's work so he initiated the performance of his entire opus. He studied Bach and was inspired by his music. His third Sonata in A major is one of the most popular. It is a two-movement sonata with the first very solemn movement elaborated in variations and the other very quiet movement of a pastoral character. The Croatian composer and music teacher Frano Parać is an extremely appreciated and popular composer of modern Croatian classical music. His work is frequently on the repertoire of solo performers as well as orchestras. The organ variations on the theme "Kristuš je*



CRKVA SV. KVIRINA  
ST. QUIRIN CHURCH



CRKVA SV. MARIJE MAGDALENE  
ST MARY MAGDALENE CHURCH

popularan skladatelj moderne hrvatske klasične glazbe. Njegova djela često se nalaze na repertoaru kako solista tako i orkestrara. Varijacije za orgulje na temu "Kristuš je gore ustal" iz Pavlinske pjesmarice su djelo koje je uistinu obogatilo hrvatsku orguljašku literaturu. To je suvremena skladba koja plijeni pozornost slušatelja, u kojoj se orgulje mogu predstaviti u čitavoj neobičnoj zvukovnoj paleti. Program zaokružuje glazba našeg nezaobilaznog skladatelja hrvatske suvremene glazbe, poglavito one orguljaške, akademika Anđelko Klobučara koji je i sam veliki orguljaš, titularni orguljaš Zagrebačke katedrale. Njegova Intrada, Pastorale i Toccata su minijature iz njegovog opusa, ali zaokružena cjelina ugodna za uho i sjajno orguljaški napisana.



CRKVA SV. NIKOLE BISKUPA I SV. VIDA  
ST NICHOLAS THE BISHOP AND ST VITUS CHURCH

gore ustal" from the Pauline songbook are a piece of work which has truly enriched the Croatian organ literature. It is a contemporary composition which rivets the attention of the listener and can present the organ in its entire unusual scale of sounds. The music of the compelling composer of the Croatian contemporary music, especially that for the organ, academician Anđelko Klobučar, the great organ player himself and the titular organ player of the Zagreb cathedral, gives a well-rounded quality to this programme. His Intrada, Pastorale and Toccata are the miniatures from his opus but a well-rounded unit pleasant to the ear and marvellously written.

*Orgulje ~ Organ*

# Edmund Andler-Borić

*Sisačka orguljaška baština ~ Sisak Organ Heritage*

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*Asistent ~ Assistant: Domagoj Sremić*

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**ORGULJE HEFERER, 1882.**  
HEFERER ORGAN, 1882



**ORGULJE JENECEK, 1777.**  
JENECEK ORGAN, 1777,



**ORGULJE KUHN, 1937.**  
KUHN ORGAN, 1937,



**ORGULJE WINTERHALTER, 1973.**  
WINTERHALTER ORGAN, 1973