

ORGANS OF KALOTASZEG

JÁNOS MOLNÁR¹

SUMMARY. This study is about the singing and the actions connected to the singing both of the Old Testament and The New Testament. This study presents the musical, artistic and theological significations of some biblical concepts and also, their semantic entourage. An interesting part would be the part that describes the biblical instruments, which are those instruments which were known and used at the religious ceremonies in Israel and to the profane actions, too. This study will deal separately with the spreading if the usage of the organ into the church environment and the measurements of certain synods that are connected to the church music that is previous to the Reformation. After this, this study presents the history of the organ in Țara Călatei. It communicated the well-known biographic data of the maestros that built the organ, the years of the construction of the organ that belong to a congregation and also the archive information that refers to the history of the instruments that have been before the existing organs.

Keywords: psalms, musical instruments, singing, worship, organ, sinat

Singing and music in the congregation and during divine services, i.e. ecclesiastical singing and music is deeply rooted in the biblical tradition.

In the Old Testament there are many passages, which account that the congregation or the pilgrims sing in the temple or on the way to the temple and the singing is accompanied by instrumental music. Singing and music are a familiar phenomenon also outside the temple, in everyday life. Servants or family members were sent off on long journeys with singing and music. However most of the accounts on singing and music are related to community or congregational singing.

There are several summons urging singing and music in the Old Testament. Isaiah himself also urges the congregation: „Sing to the LORD” (Isa 12,5). While the author of Psalm 147 states: “How good it is to sing praises to our God” (Psalm 147,1).

¹ PhD, university professor at Babeş-Bolyai University, Reformed Theology Faculty, director of the Ecumenical Doctoral School. E-mail: janos_molnar@yahoo.com

It is known that there were persons who sang and even composed songs already at the beginning of biblical times. For example: the thanksgiving song of Miriam (Ex 15,21), Moses (Ex 15,1-19) and Deborah (Judg 5). After the establishment of the kingdom musical life absolutely flourished. King David (1010-970 B.C.) played music, knew how to play the lyre and composed songs (1Sam 16,16-18). According to a document found in Cave no. 11 at the Dead Sea David composed a total of 4050 songs. According to the annalist he planned the program for singing and music in the temple. But the temple was not the only place where singing men, women and girls could be seen, there was also the royal court (2Sam 19,35; Eccles 12,6). The passage of 1Kings 10,12 accounts that King Solomon (970-931 B.C.) had instruments for the musicians made from ebony.

The Book of Psalms in the Old Testament is in fact a hymnbook. Many of the psalms have notes containing musical directions regarding the instrument by which the psalm should be accompanied and the melodic style according to which it should be sung. Several notes mention also the composer. In this hymnbook we find one psalm by Moses (Psalm 90), 73 psalms by David, two songs by Solomon who - according to 1Kings 4,32 - composed 1005 songs (Psalms 72 and 127), twelve songs by Asaf, the leader of one of the choirs, one by Heman who is called lead musician in 1Chron 6,33; 11 songs by the sons of Korah, three songs by Jeduthun and one song by Ethan. The latter were singers in the temple as well.

In the times of the Old Testament many instruments were used to accompany songs and also musical interlude and responsorial singing were practiced. The Bible calls several instruments by name: the lyre (KINNOR), the harp (NÉBEL), the dulcimer (MÖCILTAJIN), the hand drum (TOF), the horn (SÓFÁR), the trumpet (KHACOCÖRÁH), the flute (UGÁB), the cymbal (CELCÖLIM) and the pipe (KHÁLIL).

It is uncertain how the instrument called MÉN should be translated. In Psalm 45,9 we find it in plural: MINNIM. The old Hungarian translation translates it „music”, while the modern version talks about „the lyre”. But it is also possible that it is not the name of an instrument, but one of the specialized terms for playing a stringed instrument.

Another word of whose translation we are not certain is MÖNAANÖIM in 2Sam 6,5. The old Hungarian translation translates it „quill”, but the translation of the Vulgata seems more correct: „sistra”. The modern translation also uses the word „sistrums”.

In the old Hungarian translation the violin is mentioned several times. Yet the Old Testament knows nothing about this instrument. In the old Hungarian translation the word KINNOR in 2Sam 6,5, then the word MINNIM in Psalm 150,4 and the word NÉBEL in 1Chron 13,8 are all translated as „violin”.

Singing is part of community life, used for praising and adoring the Lord in the New Testament as well, even though the New Testament has no mention of the ecclesiastical singing and music in the times of Jesus. There are few mentions of singing and music at all.

However in the gospels we read that after the last supper Jesus and his disciples sang hymns and then they went to the Mount of Olives (Matt 26,30; Mark 14,26).

The apostle Paul and his coworker, Silas not only prayed, but also sang hymns at midnight in the prison of the town of Philippi. And the other prisoners heard the Christian prisoners sing (Acts 16,25). Paul not only sang, but he was also familiar with the various musical genres. He mentions three musical genres in Eph 5,19 and Col 3,16. The first is the psalm, which is a song accompanied by a stringed instrument, the second is the hymn and the third is the song from the Spirit. All three musical genres are means, occasions and opportunities for teaching and admonishing one another. But he also mentions that this should come from the heart and should be performed with thankfulness. Thus singing, the songs themselves are not only adorations for God, but also means of thanksgiving. And in the teaching of the apostle James they are the expression of joy. In James 5,13 he asks: „Is anyone happy?”... and his answer is: “Let them sing”.

Singing and playing instruments, i.e. music, mainly playing the harp is not only an expression of laudation, thanksgiving and joy, but also an occasion for veneration and adoration. We read about this in Rev 5,8-9 where the 24 elders have harps and sing a new song to the Lamb. In 14,1-3 the 144000 who have the name of the Lamb and his Father written on their foreheads also play the harp on Mount Sion. In 15,2-3 they do the same thing at the sea of glass. Such eschatological playing of the harp and singing can even be considered the introductory symphony to the Kingdom of Heavens by the army of the Lamb Jesus.

Considering biblical mentions and data on singing and music from a primarily theological point of view one may look at ecclesiastical music and singing as a liturgical act having serious biblical foundation. It is founded in the Bible even though the most relevant instrument accompanying ecclesiastical music today, i.e. the organ does not have any biblical foundation.

Organs in Christian Churches

The history of the creation and development of the organ and the history of how it entered the realm of ecclesiastical music was studied by many contemporary Transylvanian researchers, historians, musicians and theologians. I will mention only a few relevant names from the Hungarian

specialized literature: István Dávid, Erich Türk, László Dávid, Éva Péter, Erzsébet Windhager Geréd, Előd Ősz and Dávid Sipos. This blueprint to the album by Tamás Szabó and Szabolcs Vincze presenting the organs of Kalotaszeg makes reference mostly to the results of their study, results that even led to PhD theses.

Today using the organ in the church and organ music are a natural phenomenon for both believers and non-believers. It makes services and other community events ceremonial, reverential, cathartic and of a true aesthetic value. However this was not the case earlier neither in the Christian Europe, nor in Transylvania.

The Mongol invasion of Europe is of utmost importance in the history of the organ as an instrument. There are no data referring to organ building in Transylvania before the Mongol invasion. Even in the rest of the Christian Europe the organ appears only after the Mongol invasion as an instrument accepted in the church. In Milan they were still debating in 1287 whether the organ should be allowed in churches or not. For example in 1290 in Ferrara the organ was banned from the church.²

According to research in Transylvania the organ was introduced by the Saxons who immigrated here after the Mongol invasion and spreading of the organ in Hungarian congregational singing is their merit.

The first written document mentioning the organ is the cantors' list of the Bishopric of Gyulafehérvár in 1258. The specialized literature still debates whether this document can be considered one attesting the existence of the organ, since cantors are not called also organists until 1520.³

Further documents attest that for example in Szeben there was an organ builder as early as 1367. Another document relates that an organ builder called Stephanus Renispringar from Szeben builds an organ in a settlement located in contemporary Slovakia.⁴

However no organ is left from this period, only representations of organs. According to István Dávid the two oldest representations of organs are the organ carved in stone from 1377 above the western entrance of the church in Péterfalva (Petersdorf, the county of Beszterce) and the representation of an angel playing a portable organ on a fresco at the Reformed Church of Nagyalambfalva from the end of the 14th century.

² Dávid Sipos published the results of the studies by Jacob. Friedrich Jakob, *Die Orgel (The Organ)*. Gesamtherstellung Hallwag AG Bern 1969. 35.

³ István Dávid, *Műemlék orgonák Erdélyben (Organ Monuments in Transylvania)*, p.11.

⁴ Franz Xaver Dressler, *Orgelbaukunst in Siebenbürgen (The Culture of Organ Building in Transylvania)*. In *Karpaten Rundschau*, 1975/11. Quoted by István Dávid, *Erdély XVIII. századi orgonaépítészeté és hatása a magyar református egyházban (Organ Building in Transylvania in the 18th Century and Its Influence in the Hungarian Reformed Church)*. Manuscript. DLA értekezés, Liszt Ferenc Zeneművészeti Egyetem, Egyházzenei Tanszék. Budapest 2001

Further documents attesting the spreading of the organ in Hungarian congregations from the times before the Reformation are the above-mentioned cantors' list from 1520 and a document from 1534 which mentions the organist of the Franciscan church of Kolozsvár by name.

The Reformation and the Organs

There was no unitary view on the usage of organs and congregational singing during the Reformation. The reforms themselves had various opinions on these matters. Luther was for singing and using the organ. He believed organs should be kept in churches. In 1526 he wrote the following in the *Deutsche Messe*: „in places where the bells and the organ facilitate familiarization with the word of God, in those places bells should be left to toll, organs to sound and every ringer to ring”.⁵

On the other hand, Huldrych Zwingli who was musically educated and considered a composer himself banned music and singing completely from the divine service. At his proposal the Council of the Town of Zürich removed in 1524 all hymn books of the choir from the church and in 1527 also the organ was removed.⁶ While Calvin had a view on the matter that unified both the above mentioned positions. He considered instrumental music to be detrimental to the purposes of the divine service, because it can distract attention from the word of God. But he considered singing as recommended, as singing praises the Lord and it is also a testimony.⁷

Naturally, the position and opinion of the reformers defined ecclesiastical life also in Transylvania. While in the Transylvanian Saxon congregations an increasing number of organs could be heard during divine services, in the Reformed and Unitarian churches organs were muted or never built in the first place. The Synod of Medgyes in 1545 firmly supported using the organ during the liturgy.⁸ On the other hand the Synod of Debrecen-Egervölgy favouring the views of Zwingli considered the organ the dancing music of the Antichrist and stated that organs should be removed from the churches along with the icons, since both were symbols and opportunities for idolatry.⁹

⁵ Published by Dávid Sipos in his own translation. Friedrich Jakob, *Die Orgel*. Gesamtherstellung Hallwag AG Bern 1969. 39.

⁶ István Dávid, 2001.6 and Jakob, 1969, 40

⁷ Jakob, 1969.40

⁸ Jenő Zoványi, *Magyarországi Protestáns Egyháztörténeti Lexikon* (Protestant Church History Encyclopedia of Hungary), Budapest, 1977, 79. István Dávid 2001.65 and Dávid Sipos also make reference to this data.

⁹ Kiss 1881.574. Áron Kiss, *A XVI. században tartott magyar református zsinatok végzései* (*Decisions of the Hungarian Reformed Synods of the 16th Century*). Budapest 1881. (The Library of the Protestant Theological Institute XV.) Quoted by Dávid Sipos

It is interesting though that despite of this fact no synodal decision regarding the organ was made in the Reformed Church of Transylvania. The specialized literature has only one piece of information i.e. that in 1565 in Kolozsvár the organ was removed from the Saint Michael Church similarly to the churches of Geneva and Zürich.¹⁰ But based on this information it can be assumed that similar measures were taken also in other churches.

The specialists of this topic make reference to the Synod of Küküllővár in 1619, which banned organ usage. Still such an interpretation of the synodal decision is incorrect. The research conducted by Előd Ósz and Dávid Sipos verify unequivocally that the above mentioned synod did not discuss the usage of instruments for liturgical purposes, but rather the proclamation of a national fasting and a general diminishing and controlling of wedding music and carnivals. A fact sustained also by the response letter of Gábor Bethlen sent to the Synod. Therefore it can be stated that in Transylvania there was no synodal decision banning the organ on dogmatic grounds.¹¹ Still the general feeling regarding the organs was hostile. In 1629 Gábor Bethlen started the building of the organ in the Church of Gyulafehérvár, but after his death his wife, Catherine of Brandenburg had the started organ removed and sent it as a gift to the Saxon Town of Szeben.¹²

Even though there was no synodal decision regarding the organs, still hostility towards organs could be sensed in the ecclesiastical life of Transylvania, especially in the teachings of Transylvanian Bishop István Geleji Katona. In 1636 he published the Old Gradual, which was in fact a hymn book containing Gregorian songs translated into Hungarian. Geleji expresses his opinion and teaching in the foreword of the Old Gradual where he condemns liturgical usage of organs supporting his position with quotes from biblical passages and passages from the writings of the fathers of the church. Congregations – he writes – can spare the roar of organs and what is more it would be even better to remove from the church also the big-bagged pipes and all the other wuthering reeds.¹³

¹⁰ Binder, 2000.18. Hermann Binder, *Orgeln in Siebenbürgen (Organs in Transylvania)*. GMV Kludenbach 2000, Quoted by Dávid Sipos

¹¹ KónyaActa p.1-8, published: Illés Géza: Az 1619.évi küküllővári zsinat felterjesztése Bethlen Gábor fejedelemhez (Presenting the Decisions of the Synod of Küküllővár in 1619 to Prince Gábor Bethlen). RefSz 1934.501-505. Quoted by Dávid Sipos

¹² Kovács 1998.693 András Kovács, Bethlen Gábor fejedelem gyulafehérvári szószék- és orgonarendeléséről (On the Order for a Pulpit and an Organ for the Church of Gyulafehérvár by Prince Gábor Bethlen). In *A magyar művelődés és a kereszténység*. Nemzetközi Magyar Filológiai Társaság, Budapest-Szeged 1998.

¹³ Éva Péter, 2008.28. Quoted by Dávid Sipos. See also: Gabriella H. Hubert: A régi magyar gyülekezeti ének (Old Hungarian Congregational Singing). Universitas Kiadó, Budapest 2004. (Historia Litteraria 17. 425-426. Éva Péter, *Református gyülekezeti énekek az erdélyi írott és szójhagyományos forrásokban (Congregational Singing of the Reformed in the Transylvanian Sources of Written and Oral Tradition)*. Presa Universitară Clujeană, Kolozsvár 2008. 28

The influence of Geleji's teaching is obvious. In the Transylvanian Reformed congregations no organs were built in the next century and it is very likely that even the existing ones were removed. Therefore the first organs appear in Transylvania only at the middle of the 18th century and in this development a great role was played by György Maróthi's modernization of ecclesiastical music. Due to his influence instrument playing was added to the curriculum of the College of Nagyenyed between 1685 and 1704 in order to perfect the ability of singing more easily. It can be presumed that as a consequence the College of Nagyenyed probably had an organ as well by the beginning of the 18th century. And after that even the College of Marosvásárhely and that of Kolozsvár.¹⁴ However Maróthi's influence cannot be measured in organs and there is only one researcher that affirms that the College of Nagyenyed already had an organ by that time, but as István Dávid wrote this is highly improbable, and also organs in the other colleges appeared probably only when they started to be used again in the congregation, i.e. at the middle of the 18th century.¹⁵

However the first data on a church organ is from 1753. The town of Sepsiszentgyörgy bought an organ from the Saxons. In 1756 Köpec, in 1757 Kézdivásárhely, sometime between 1757 and 1760 Marosvécs and 1760 Erdőfüle also acquired organs.¹⁶

Of course, the leadership of the church regarded with disfavour the sudden appearance and spreading of the organs. In 1761 the Synod of Bögöz even discussed the matter. Even though Bishop János Borosnyai Lukács had spoken against the organ several times in the years before the synod, all who were present at the synod sensed that the spreading of the organ could not be stopped, regulated or controlled. Therefore this is what they decided:

1. Congregations should not spend money from the patrimony of the parish to buy an organ. Should the members of the congregation want to buy an organ they should do so from donations collected specifically for such purpose.
2. Neither should the repair works of the organ be paid from parish money, these should also be paid from separate donations.
3. If a congregation has an organ built, but the schoolmaster does not know how to play the organ, he should not be dismissed, but an organist should be hired and pay and lodging should be provided for him. But the decision of the Synod could not stop the spreading of the organ. In the few decades after the Synod almost 100 new organs were built, three times more by the end of the 19th century and almost 150 organs in the first 18 years of the 20th century.¹⁷

¹⁴ István Dávid: Műemlék orgonák Erdélyben, Bpest, 1996, 19

¹⁵ Dávid : Erdély XVIII.századi orgonaépítészete és hatása a magyar református egyházban .2001. 80.

¹⁶ Géza Illyés: Az orgona bevezetése az erdélyi ref. Egyházban (Introducing the Organ in the Transylvanian Reformed Church), RefSz 1935.108

¹⁷ István Dávid, Műemlék orgonák Erdélyben, Budapest, 1996,20-21.

Organs of Kalotaszeg

Kalotaszeg is a region famous for its tradition in folk culture, furniture painting, specific folk costumes, wood carving, garnished rooms, folk music and dance, which are being kept alive consciously up to this day. But Kalotaszeg is also a region where there are churches built in various eras and which has churches built in various styles from Romanticist to Neoclassical style and these styles find their harmony with painted and carved church ceilings, specific handmade pieces ornating the church interior and of course, with the organ or organs.

Therefore, let us review all the organs existing in the churches of Kalotaszeg, the organ-treasure of Kalotaszeg, presented by this album in its entire beauty and richness. Our journey starts at Kolozsvár and ends at Bánffyhunяд, it presents the settlements along and around the main road, and then it turns to the sub regions of Alszeg and Nádas.

-Szászfenes – the organ was built in 1870 as the 91st work of István Kolonics.

-Magyarlóna – the organ was built in 1828 as the work of an unknown master from Nagyvárad.

-Magyarfenes – the first organ was built in 1833 and it was bought in 1936 by the congregation of Bábonь. The new organ was built by Ferenc Szeidl in 1936.

-Tordaszentlászló – according to certain documents Ferenc Simon had the organ built in 1896, but on the console it reads the name of Gyula Csintalan¹⁸.

-Magyarléta –no organ.

-Gyalu – the organ was built by István Kolonics in 1882.

-Magyarkapus – the old organ was rebuilt in 1864 by József Jónás. In the specialized literature there is a debate of whether he is the same person as István Jónás, the builder of the organ of Kispetri.

-Magyarkiskapus – the organ was built by István Kolonics in 1873.

-Magyargyeróvásárhely – they bought in 1841 the organ of the Evangelical church of Kolozsvár, which that church had bought in 1679.

-Jegenye – the organ was built by István Kolonics in 1881.

-Magyargyerőmonostor –István Kerékgyártó built a new organ replacing the old one in 1912.

-Körösőfő – the organ was built in 1841 by an unknown German organ builder.

¹⁸ István Dávid, idem, p.147.

ORGANS OF KALOTASZEG

- Sárvásár** –the organ was built in 1876 by Béla Korik¹⁹.
- Nyárszó** – organ built by István Kolonics in 1881.
- Bánffyhungad** –the organ of today was built by István Kolonics in 1874, replacing an old organ.
- Kalotadamos** – the builder of the organ is unknown. It was built in 1813, but it burned down. The new organ was built in 1836.
- Jákótelke** –no organ.
- Kalotaszenkirály** – the organ was built by Kolonics in 1876.
- Magyarókereke** – the organ was built by István Kerékgyártó in 1906.
- Magyarvalkó** – the organ was built in 1805 by an unknown builder.
- Magyarbikal** – it has an organ from the 18th century bought from the congregation of Farnas. It was renovated by Mihály Magyar in 1857.
- Ketesd** – no organ.
- Váralmás** – the organ was built by Gyula Csintalan in 1902.
- Bábony** – the organ was built in 1833 by Andreas Eitel.
- Középlak** – the organ was built in 1850 by Márton Konnert (his name is spelt also Kommert).
- Nagypetri** – the organ was built in 1858 by Mihály Magyar.
- Kispetri** – the organ is a masterpiece of Master István Jónás from 1862.
- Sztána** – the organ was built by Gyula Csintalan in 1904.
- Farnas** – the organ was built in 1848 by an unknown builder.
- Zsobok** – its first organ was bought in 1819²⁰, but it burned down in the fire of 1876. The organ of today was built by László Simon in 1908, after the third fire.
- Egeres** – the organ was built by István Kerékgyártó in 1911.
- Bogártelke** – it has an organ from the 18th century built by an unknown master.
- Darócz** – no organ.
- Inaktelke** – the organ was built by István Kolonics in 1891.
- Mákófalva** – the organ was built by László Simon in 1906.
- Túre** – the organ was built by Andreas Eitel in 1836.
- Vista** – the organ was built by Andreas Eitel in 1823.
- Méra** – the organ was built by an unknown master in 1851.

¹⁹ According to István Dávid the builder is unknown. *Műemlék orgonák Erdélyben*, Bpest, 1996, p.124.

According to Erich Türk it was built by BélaKorik, see: *Laudes Organi, Magyar Egyházzene XX* (2012/2013) p.184.

²⁰ *Névkönyv* (Name Book), 1872,17.

-Szucság – the organ was built by Márton Konnert in 1843.

-Kisbács – the builder of the organ of the Catholic church is unknown, nor do we know the year it was built. It was rebuilt by István Kolonics in 1879²¹.

E.g. 1²²



The Organ of Középlak

²¹ István Dávid, idem. 91 and Erzsébet Geréd Der Orgelbauer Kolonics im Kontext der zeitgenössischen Orgelbautradition in Österreich-Ungarn (Kolonics, the Organ Builder in the Context of the Contemporary Organ Building Tradition of the Austro-Hungarian Empire). *Studia Musica*, Kolozsvár 1/2015.

²² Photos by Sipos Dávid.

ORGANS OF KALOTASZEG

E.g. 2



The Organ of Szucság

Analyzing the data above it can be said that the oldest organ of Kalotaszeg is that of Magyargyerővásárhely from the 17th century and those of Bogártelke and Magyarbikal from the 18th century. All the other organs have been built either in the 19th century or the first half of the 20th century.

Considering the list of the organ builders it seems that István Kolonics has the most organs to his name. He built 8 of the organs of Kalotaszeg. István Kerékgyártó built 3, Gyula Csintalan 2, Andreas Eitel 3, Márton Konnert 2, László Simon 2, Ferenc Szeidl, József Jónás, Ferenc (?) Simon and Mihály Magyar one each. Although it is possible that the builder of the organ of Tordaszentlászló was Mihály Magyar as well. And there are ten organs whose builders are unknown.

Organ builders known by name

1. ANDREAS EITEL. He was born in Nagysink in 1772. He worked around Fogaras and later in Szeklerland. He moved to Kolozsvár around 1822. He died in 1837. In Kalotaszeg the organs of Túre, Bábony and Vista were built by him.
2. Martin Konnert. He was born at Kolozsvár in 1771 and died in the same place in 1851. It is supposed that he took over Andreas Eitel's manufacture. His partner is József, his son, whose work can be documented up to 1853²³. In Kalotaszeg Martin Konnert built the organs of Középlak and Szucság.
3. Mihály Magyar was born in 1819 and died in 1862. The specialized literature offers few pieces of information about his work. In Kalotaszeg he built the organ of Nagypetri.
4. ISTVÁN JÓNÁS. A master from Nagyvárad, born in 1826 in Kisújszállás. He died in 1898. In Kalotaszeg he built the organ of Kispetri. In the specialized literature it is an issue still to be clarified what his relation to the builder of the organ of Magyarapus was, since on the swell-box of the organ there is the following inscription: József Jónás 1864. Is this about two brothers or a father and a son or a simple misspelling of the name?²⁴
5. István Kolonics. Was born in 1826 in Szabadka. In 1855 he settled in Kézdivásárhely. He built a total of 191 organs. He built organs in Transylvania, in Moldova, in Bucharest and around the town of Szatmár. He died in 1892 at Csíkcsatószeg during the building of an

²³ Erich Türk, idem, p.69.

²⁴ Erich Türk, idem, p.95.

organ. In Kalotaszeg he built the organs of Bánffyhunyard, Gyalu, Inaktelke, Jegenye, Kalotaszentkirály, Magyariskapus, Nyárszó and Szászfenes, and he also rebuilt the organ of Kisbács.

6. ISTVÁN KRÉKGYÁRTÓ. He was born in 1834 and died in 1920. He was a builder from Hungary. He founded his manufacture when he was 59 years old. And he built nearly 300 organs. In Kalotaszeg he built the organs of Magyargyerőmonostor, Magyarókerek and Egeres.
7. BÉLA KORIK. There are few data about him in the specialized literature. He built the organ of Sárvasár and we know that he repaired once the organ of the Reformed church of Farkas street in the town of Kolozsvár²⁵.
8. Gyula Csintalan. A master from Kolozsvár, he was born in 1861 and died in 1905. He built besides organs also pianos and reed-organs. In Kalotaszeg he built the organ of Sztána and Váralmás.
9. LÁSZLÓ SIMON. A master from Kolozsvár. There are few data about him as well. In Kalotaszeg he built the organs of Zsobok and Mákó.
10. FERENC SZEIDL. A master from Kolozsvár, he was born in 1882 and died in 1949. He settled in Nagyvárad and later, in 1931 he moved to Marosvásárhely. In Kalotaszeg he built the organ of Magyarfenes.

Whoever visits the region of Kalotaszeg can see the work of these known and unknown organ builder masters and can hear the sound of the organs even today. The only exceptions are the organs of Bábonny and Farnas.

And whoever hears the sound of these organs can also hear the response of the Lord as we read in Zeph. 3,17 i.e. that the Lord „will take great delight in you; in his love he will no longer rebuke you, but will rejoice over you with singing”.

Translated from Hungarian by Danel Zsuzsa

REFERENCES

- Hermann Binder, *Orgeln in Siebenbürgen (Organs in Kolozsvár)*. GMV Kludenbach 2000.
- Dávid István, *Erdély XVIII.századi orgonaépítészete és hatása a magyar református egyházban (Organ building and its effect upon the Hungarian Reformed Church in Transylvania of the 18th century)*, 2001.

²⁵ Erich Türk, idem, p.173.

- Dávid István, *Műemlék orgonák Erdélyben (Monumental organs in Transylvania)*, Budapest, 1996.
- Franz Xaver Dressler, *Orgelbaukunst in Siebenbürgen (Organ building in Kolozsvár)*. In *Karpaten Rundschau*, 1975/11.
- Geréd Erzsébet, *Der Orgelbauer Kolonics im Kontext der zeitgenössischen Orgelbautradition in Österreich-Ungarn (Kolonics, the organ builder, in the context of contemporary organbuilding tradition)*. *STUDIA UBB MUSICA*, LX, 1, 2015 (p. 19 - 32)
- Illés Géza, *Az 1619.évi küüllővári zsinat felterjesztése Bethlen Gábor fejedelemhez (The nomination of the Synod of Küüllővár to Prince Bethlen Gábor in 1619)*. In *RefSz* 1934
- Illyés Géza, *Az orgona bevezetése az erdélyi ref. Egyházban (The introduction of the organ in the Transylvanian Reformed Church)*, *RefSz* 1935
- Friedrich Jakob, *Die Orgel (The organ)*. Gesamtherstellung Hallwag AG Bern 1969.
- Kiss Áron, *A XVI. században tartott magyar református zsinatok végzései (The orders of the Hungarian Reformed Synods in the 16th century)*. Budapest 1881. (Protestans Theologiai Könyvtár XV.)
- Kovács András, *Bethlen Gábor fejedelem gyulafehérvári szószék- és orgonarendeléséről (About Prince Bethlen Gábor's order of organ and pulpit)*. In *A magyar művelődés és a kereszténység. Nemzetközi Magyar Filológiai Társaság, Budapest-Szeged 1998.*
- Névkönyv (Book of names)*, 1872
- Péter Éva, *Református gyülekezeti énekek az erdélyi írott és szójhagyományos forrásokban (Reformed congregation songs in the Hungarian written and oral traditional sources)*. *Presa Universitară Clujeană, Kolozsvár 2008.*
- Zoványi Jenő, *Magyarországi Protestáns Egyháztörténeti Lexikon (Hungarian Protestant Church History Encyclopaedia)*, Budapest, 1977