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Historic Organs of POLAND

June 10-22, 2015
with J. Michael Barone



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A complete booklet pdf with the tour itinerary can be accessed online at www.pipedreams.org/tour



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Polskie Wirtualne Centrum Organowe: www.organy.art.pl



Welcome Letter from Michael...

Dear Organ-Loving Friends:

Welcome aboard...to a wonderful adventure. I am delighted to note so many 'familiar faces' among those registered...you know, generally, what you are getting into...and also to see so many 'newbies' joining us for the first time. What to expect?

Some years ago, while in Rochester (NY) for a Pipedreams event, I met a young Eastman School organ student from Kracow, Poland, who eagerly encouraged me to consider further investigation of the instruments and musicians of her native country. As this was an area pretty much foreign to me, I was intrigued. But other than a passing familiarity with the famous tabulature of Jan of Lublin, and an awareness of the names of organ composers Nowowiejski and Surzynski, my knowledge of the Polish organ scene was sadly lacking. Well, nearly zero.

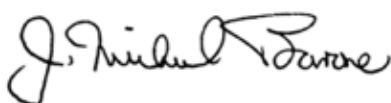
Then last year, one of the members of our group tour in Switzerland, a retired professor from Utah, described his own considerable experience and enjoyment of Polish pipe organs, and my curiosity increased. Contact was made with Michal Markuszewski, and he, naively, agreed to take on our project. And this is, or will be, the result. Though obvious connections to the organ culture of Germany, past and present, will provide some sense of continuity, the religious and political realities of Poland have given organs there their own personality...robust and resilient, and continuously evolving.

And we will have opportunity to experience quite a swath of history, from the earliest surviving Polish pipe organ, dating from ca.1620, to the church where Copernicus is buried, along with contemporary concert hall installations and up-to-the-minute 'historically informed' restorations. The art and architecture of Polish churches will amaze, as will the size of some of these old structures...such as the huge dome of Holy Trinity Lutheran Church in Warsaw and the immense interior of St. Mary's Basilica in Gdansk, the world's largest brick church, from the 14th and 15th centuries.

Your resilience will be called into play, too, as our typical schedule is not for the faint-hearted. We will cover a lot of ground and see and hear instruments from five centuries, but some of the inevitabilities of church schedules and travel necessities may occasionally stretch your patience. Also, since three times as many of you as usual have identified as 'organists', not everyone will be able to play every instrument. But I hope that disappointments will be few and memorable moments multiple.

And away we go!

Cheers,



Hosts



MICHAEL BARONE is a well-known voice on public radio as host for the national broadcasts of American Public Media's *Pipedreams*, which celebrated its 33rd anniversary in 2015. He came to Minnesota Public Radio in 1968, served as the system's music director through 1993, and continues as Senior Executive Producer and the longest-tenured of any present MPR/APM staff.

Barone is a graduate (B.M. in Music History) of the Oberlin Conservatory in Ohio, and an internationally known advocate for the pipe organ. He served as President of the Organ Historical Society and is co-founder of the Chamber Music Society of Saint Cloud. He received the President's Award from the American Guild of Organists (1996), the OHS Distinguished Service Award (1997), and the Deems Taylor Broadcast Award from the American Society of Composers, Authors and Publishers (2001), and was inducted into the Minnesota Music Hall of Fame for his contributions to the musical community at large and to organ music in particular. He was consultant on the Walt Disney Concert Hall organ project and is programming advisor to Philadelphia's Kimmel Center/Verizon Hall organ performance series.



MICHAL MARKUSZEWSKI graduated with honors from the Fryderyk Chopin Academy of Music in Warsaw. He has also completed studies at Universität der Künste in Berlin and at the Hochschule für Musik in Würzburg. Michal has performed recitals at international festivals in Poland, Lithuania, Slovakia, Ukraine, Aland Islands, Czech Republic, Luxemburg, Spain, Holland, Norway, Switzerland, Great Britain and in over 200 cities in Germany. He has perfected his skills during numerous courses taught by such masters as Guy Bovet, Aleksander Fiseyski, Julian Gembalski, Lorenzo Ghielmi, Jean Guillou, Bernhard Haas, Naji Hakim, Rudolf Innig, Edgar Krapp, Olivier Latry, Heribert Metzger, Peter Planyavsky, Martin Sander, and Christopher Stenbridge. Michal has made numerous recordings (Organum Classics, Label Harp, DUX). His album recorded on the historical organ of the Reformed Church in Warsaw (DUX 0707) was nominated for the "Fryderyk" award. He has also recorded for radio and television. Michał Markuszewski is also active in the area of the preservation of historical organs. He is a member of the Society for Research and Preservation of Silesian Organs, and a member of the German Society of Friends of Organs. He has also participated in numerous projects of restoration of historical organs, as well as serving as a consultant for the construction of new instruments. www.michalmarkuszewski.pl



EWA MAŁGORZATA CZACHOROWSKA-ZYGOR is a professional tour host for English- and Italian-speaking groups traveling to Poland and Central Europe. Born and raised in Poland, she is also fluent in English and Italian and has a working knowledge of German. Ewa also has a strong background in music and dance, having studied for a master's degree then a PhD in music theory at Kraków's Academy of Music. Since 2002 she has continued at the Academy, first as an assistant, and since 2013 as a doctor, in the Faculty of Composition, Interpretation and Musical Education. Her main fields of interest are Polish contemporary music, film music, ballet and interdisciplinary studies.

Organists

JERZY DZIUBIŃSKI graduated from the Fryderyk Chopin Music Academy in Warsaw. He has studied under Lionel Rogg, Christianne Jaccottet, Marie-Claire Alain, Gaston Litaize, Michael Radulescu, Harald Vogel and others. Jerzy won the special prize of the Leipzig Neue Bach-Gesellschaft for the most outstanding interpretation of Bach's works at the Franz Liszt International Organ Competition in Budapest. He is assistant professor at the Fryderyk Chopin University of Music in Warsaw where he conducts organ classes. He sits on the juries of numerous organ competitions and is frequently invited to give masterclasses or lectures. Much of Jerzy Dziubiński's repertoire has been recorded on Dux, Acte Préalable, SEM Gramophone and by the Polish and Swiss Radios. Polish music holds a special place in his large repertoire. He performs as a soloist with Polish orchestras and also performs with his wife Emilia Dziubińska. Jerzy has performed in concert halls throughout Europe, the U.S. and South America. <http://www.chopin.edu.pl/en/people/jerzy-dziubinski/>

JAKUB GARBACZ (1975) is an organist, music producer and sound engineer. In 2000 he attained a diploma with distinction and graduated from the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź, and in 2011 he finished postgraduate studies in sound engineering. Jakub Garbacz participated in master classes with H. Vogel, L. Lohmann, J. Guillou, L. Digris, B. Haas, P. van Dijk, J. Gembalski, K. Ostrowski, R.M. Stangier, B. Oberhammer, M. Czajka, J. Serafin, J. Regnere, F. Klinda. Currently he is the first organist of St. Stanisław Kostka Archcathedral in Łódź where he is in charge of music production for special occasions, festivals, and concert series as well as organizing musical events elsewhere in Łódź and its surroundings. Jakub Garbacz is a co-founder of the Polish Virtual Organ Center (www.organy.art.pl). He has played in organ festivals throughout Europe and his other rich field of endeavour as a chamber musician collaborating with choirs, soloists and ancient music ensembles. Jakub works closely with the local media (radio, press, TV) promoting organ music and producing audio recordings. In addition he also heads a classical music recording studio and CD publishing house. <http://www.garbacz.art.pl/en/about-us/jakub-garbacz>

BOGUSŁAW GRABOWSKI (1955) graduated from the Music Academy in Warsaw in 1982 under the tutelage of Joachim Grubich. A year earlier, he participated in the International Master Course Interpretation of Organ Music in Belgium under the direction of Floor Petersa. Since 1985 he has been the principal organist at St. Mary's Church in Gdańsk. In the same year he joined the Academy of Music in Gdańsk, where he has been an organ professor since 1998. at the Gdańsk affiliated Institute of Theology at the Catholic University of Lublin and at the School of Social and Media Culture in Toruń. He has performed concerts throughout Europe and has recorded for radio and television in Poland, Germany, Sweden and Ukraine with ten digital record-

ings to his name. Since 1978 has developed and presented more than 500 concerts with the greatest organists, chamber musicians, choirs and orchestras from Poland, Europe, and the Americas, Australia and Japan. He is highly regarded for his commitment to regional cultural initiatives and has received numerous honors for his work. http://www.organy.art.pl/organisci.php?org_id=33

CYPRIAN JAGIEŁŁO is a graduate of the Academy of Music in Kraków where he studied with Prof. Józef Serafin. His postgraduate studies were at the Johannes Gutenberg University in Mainz-Konzertexamen with Prof. Gerhard Gnann. He was the 3rd place award winner of the international contest of W. A. Mozart's organ music "Musik in Kloster Saarn", the 2nd place award winner of the international organ contest „Orgues sans frontières” in Luxembourg, and was granted the Johannes Gutenberg University Award for Artistic Work and Accomplishments. Currently, he supervises the organ faculty at the Archdiocesan School Music School of F. Cardinal Macharski in Kraków. Cyprian is also an organist at the Sts. Peter and Paul Church in Kraków. He gives regular concerts at home and abroad (Germany, Luxembourg, Lithuania, Italy, Switzerland). His wealth of repertoire includes all organ works by W. A. Mozart; and he often performs organ improvisations during his concerts.

ADAM KLARECKI (1969) graduated in 1994 from the Karol Lipinski Academy of Music in Wrocław achieving a first in the class of Romuald Sroczyński and later Andrew Chorościński. In 2004 he completed postgraduate studies with Prof. Chorościński and has participated in numerous master classes in music interpretation. Adam Klarecki serves as organist of the Basilica Cathedral of the St. Mary Assumption. He teaches organ at the State Secondary Music School, Włocławek, and Diocesan College Organ Department. Adam is the organizer of the concert series "Cathedral Organ Concerts" in Włocławek and has also participated in organ concert development with other churches in the region. He recently recorded an album documenting the sound of the Cathedral organ in Włocławek. [http://www.cieplce.luteranie.pl/?p3_15-lipca-2012-adam-klarecki-\(wloclawek\),22](http://www.cieplce.luteranie.pl/?p3_15-lipca-2012-adam-klarecki-(wloclawek),22)

LUKASZ KMIECIK (1973) studied organ with Andrzeja Białko, and graduated from Kraków University of Technology School of Electrical Engineering. In 2001 he graduated from the Kraków Academy of Music where he studied with Joachim Grubich. Presently Lukasz Kmiecik is organist at the Collegiate Church of St. Anna in Kraków. As a soloist he has performed in many cities of the country. He is also a co-organizer of Wieliczka Organ Recitals in which he has performed as both a soloist and an accompanist. Lukasz works with the choir Schola Cantorum Cracoviensis, which has recently performed in Italy and Austria. For nine years he has been involved in maintenance, repair and construction

of organs, thereby combining the knowledge and skills gained at both universities. For this reason, he is often called upon to prepare instruments for concerts and recordings.

http://www.muzycznespotkania.pl/wykonawca_lukasz_kmicik,50.html

ROMAN PERUCKI (1961) graduated in 1985 from the Music Academy in Gdańsk in the organ class of Leon Bator. He has been teaching there since 1985 and is now a full professor of organ studies, and also teaches in secondary schools. He has completed master classes in Poland and abroad. Roman Perucki is the principal organist at the Archbasilica Cathedral in Gdańsk Oliwa. He is managing director of the Baltic Philharmonic Orchestra, President of the Sacred Music Society, and Society of Friends of the Cathedral in Gdańsk Oliwa. He is also the manager of the International Organ Music Festival at the Cathedral in Oliwa and International J.P. Sweelinck Competition in Gdańsk, as well as other international organ-music cycles. He is a jury member of various international organ competitions. Roman has played more than 2000 organ concerts worldwide: solo recitals, as well as with chamber and symphonic orchestras, soloists and duo-concerts with his wife Maria Perucka (violinist). He has led masterclasses in Poland, Portugal, Mexico, Russia and France; has made multiple recordings and received many honors including the Vatican's highest distinction "Pro ecclesiae et pontifice", which he appreciates the most.

<http://www.concertartistcooperative.com/perucki.html>

ARKADIUSZ POPLAWSKI (1975) studied organ in Rybnik and at the Metropolitan School of Church Music in Katowice. He graduated from the School of Instrumental Music (organ studies) and the Department of Art Education at the University of Silesia in Katowice, obtaining the title of Master of Arts. He has followed with participation in multiple international organ improvisation master classes. After graduation Arkadiusz Poplawski served as an organist at churches in Raciborzu and from 1996-2010 was principal organist at the Basilica of the Nativity of the Blessed Virgin Mary in Pszów. Since 2012 he has been organist at the Archcathedral Basilica of the Assumption of the Blessed Virgin Mary and St. Andrew in Frombork. Has been performing in Poland and abroad as a soloist and accompanist for various organ festivals, concert series, and special events. He collaborates with many choirs as an accompanist and conducts organ master classes in the region. Arkadiusz has received multiple honors - in 2014 he received the Bronze Cross of Merit awarded by the President of the Polish Republic for lifetime artistic activity in Silesia, with particular emphasis on social activities to promote a culture of amateur musical appreciation.

<http://katedra-frombork.pl/organista.html>

PIOTR RACHOŃ is a graduate of the Fryderyk Chopin Academy of Music in Warsaw where he earned two master degrees in music (cum laude), one from the academy's Piano, Harpsichord and Organ Department in 1994, and the other from the school's Church Music Division in 2004. He trained at the Academia Mu-

sicale Chigiana in Sienna in 1994, and in Academie d'Orgue in Saint-Maximin la Sainte-Baume in 2009. He is also a 1999 alumnus of the Papal Theological Department's Institute of Professional Organ Training in Warsaw. Postgraduate studies in organ performance took place with Prof. Andrzej Chorościński at Warsaw's Academy of Music in 2006. Rachoń leads an active concert life performing as soloist, chamber musician and accompanist both in Poland and abroad. Since 2002, Rachoń has been an organist at the Warsaw Archdiocesan Cathedral-Basilica of St. John the Baptist, and since 2006, he has been the cathedral's principal organist. Currently, he is a lecturer at the Cardinal Wyszyński University. He has also been a member of the Archdiocese of Warsaw's Church Music Commission since 2004. He is also a co-organizer of the Summer Organ School of Italian Music in Perinaldo (Italy). In August 2008, Piotr Rachoń began his doctoral studies at the Moores School of Music at the University of Houston. He has made five recordings and received multiple awards.

KRZYSZTOF SIEWKOWSKI was born in Inowrocław, where, as a young pupil, he was already an organist at St. Nicolas Basilica. He moved to Krakow where he studied Musicology and graduated from Krakow University. He was for many years an organist in Sts. Peter and Paul Church and presently he is the organist of St. Barbara's Church in Krakow.

KAMIL STEĆ (1984) graduated from Cardinal Wyszyński University in Musicology. From 2008-11 he studied conducting at Fryderyk Chopin University in Warsaw. Since 2009 Kamil Steć has been an organist in the St. Anna Church in Warsaw.

RAFAŁ SULIMA is a graduate of the Fryderyk Chopin Music Academy in Warsaw, Białystok branch, in three disciplines: organ (Prof. Maria Terlecka), church music, and solo singing. In 2013 he completed his Doctor of Musical Arts in the discipline of Instrumental Studies at the Fryderyk Chopin University of Music in Warsaw. Since 2003, he has been the organist at the Church of the Blessed Virgin Mary in Święta Lipka, where in addition to the traditional liturgical duties, he presents the sound of the great and well-known baroque organ. In 2008 he released his solo album recording of this instrument, which in 2009 gained a gold status. Rafał Sulima is also a professor of improvisation, singing and liturgical accompaniment at the Fryderyk Chopin University of Music in Białystok. He has performed numerous organ and chamber music concerts, as well as vocal concerts. He works with the Podlasie Philharmonic and Opera Choir and academic choirs. In 2009, he began a collaboration with the Kontrapunkt Choir engaging in social activities for the city and county of Elk for which they were recognized as a Talent of the Year in 2011.

<http://www.bazylikamariacka.pl/wydarzenia/385>

ANDRZEJ SZADEJKO (1974) graduated with honors from the Academy of Music in Warsaw where he studied with Joachim Grubich and from the Schola Cantorum Basiliensis in Basel where he studied with Jean-Claude Zehnder. He also studied singing under Richard Lewitt and composition under Rudolf Lutz. Other

important teachers were Andrea Marcon (harpsichord) and Gottfried Bach (basso continuo). Andrzej Szadejko has participated in many master classes in Europe and has been a finalist and prizewinner in numerous international organ competitions. He has performed throughout Europe, and has been teaching organ music and basso continuo at the Gdańsk Music Academy since 2006. Andrzej is the Artistic Director of the Project of Science Bibliothéque of Gdańsk (re-editing and recording of musical manuscripts from local libraries), Artistic Director of the Festival of Young Organists and Singers in Bydgoszcz, and leader of the Goldberg Ensemble (baroque vocal and instrumental players). He has recordings on the Polish label DUX and the German label MOTTETTE. Andrzej also heads a reconstruction of the Merten Friese organ in Trinity Church in Gdańsk.

<http://www.szadejko.com/en/szadejko.html>

MARCIN SZELEST studied organ at the Academy of Music in Krakow with Mirosława Semeniuk-Podraza (M. A. with honors, 1997), and as a Fulbright scholar at The Boston Conservatory with James David Christie (Artist Diploma in Organ Performance, 1999). He won the first prize at the Second Jan Pieterszoon Sweelinck Organ Competition in Gdańsk, Poland, in 1995. Since then he has performed in Europe and the U.S.A. as a recitalist with numerous choirs, orchestras and period-instrument ensembles under such conductors as Manfred Cordes, Paul Esswood, Barthold Kuijken, Seiji Ozawa, Andrew Parrott and Joshua Rifkin, as well as with his own Kraków-based early music ensemble Harmonia Sacra. Marcin Szelest is professor of organ and Chair of the Early Music Department at the Academy of Music in Kraków. He published several articles on Polish Baroque music, and has prepared an annotated edition of the complete works of Stanisław Sylwester Szarzyński (to be published in the Monumenta musicae in Polonia series). His doctoral dissertation, *Stylistic Changes in Italian Organ Music at the Turn of the Sixteenth and Seventeenth Centuries*, won the prize of the Prime Minister of Poland in 2008. He is also organist of the restored 1704 organ at the Church of the Holy Cross in Krakow.

<http://www.amuz.krakow.pl/en/3/120/310/Prof-Dr-hab-Marcin-Szelest>

Polish History

The history of Poland is complex due to its position on the European continent where it was continually pushed and pulled through territorial disputes from earliest times. Throughout the centuries the Polish people have continually strived to preserve their cultural identity regardless of whether they were in power or not. You may wish to read a synopsis of Polish history at Wikipedia: http://en.wikipedia.org/wiki/History_of_Poland.

A timeline follows.

Poland Profile: A Chronology of Key Events

prepared by the BBC News, March 12, 2015

<http://www.bbc.com/news/world-europe-17754512>

- 966** Duke Mieszko I, the historically recognized founder of the Polish state, adopts Catholic Christianity.
- 1025** Boleslaw I proclaims the Kingdom of Poland.
- 1569** Poland signs Union of Lublin with the Grand Duchy of Lithuania to establish the Polish-Lithuanian Commonwealth, a major power in Europe unusual for its powerful parliament of noblemen and its elected kings.
- 1772** The Commonwealth is subjected to the first of three major partitions by its neighbors Prussia, Russia and Austria following an anti-Russian revolt.
- 1791-1793** A program of political and social reform culminates in the 3 May Constitution in 1791, which promises civil rights to the urban and peasant population of the Commonwealth. Russia invades to prevent liberal change. Prussia also sends in troops, and the two powers carry out a second partition in 1793.

Independence lost

- 1794-1795** Reformers lead an armed uprising against the partitioning powers. Following its failure the Commonwealth is finally partitioned among Prussia, Russia and Austria. Independent Poland disappears from the map of Europe.
- 1807** Napoleon creates the Duchy of Warsaw as a client state to rally Polish support for his cause.
- 1815** The Congress of Vienna creates a rump Kingdom of Poland, ruled by Russia.
- 1830-1831** Military revolt in protest at Russian erosion of the Kingdom's political autonomy and civil liberties.
- 1863-1864** Another revolt against Russian rule is defeated and the Kingdom annexed to Russia.
- 1864-1914** The Polish national movement in Russia, Prussia and Austria focuses on strengthening the grassroots through education, culture and political parties.

Independence restored

- 1918** Independent Polish state restored after the end of World War I. Marshal Jozef Pilsudski becomes head of state.
- 1920** Soviet Red Army offensive repulsed.
- 1926** Pilsudski stages a military coup. There follow nine years of autocratic rule.
- 1932** Poland concludes non-aggression pact with the Soviet Union.
- 1934** Poland signs similar 10-year pact with Nazi Germany.
- 1935** Pilsudski dies. The military regime continues.

Invasion and subjugation

- 1939** Nazi Germany invades Poland. Beginning of World War II as the United Kingdom declares war on Germany in response to the invasion. The Soviet Union invades from the east. Germany and the Soviet Union divide Poland between them and treat Polish citizens with extreme brutality. Germany begins systematic persecution of the large Jewish population.
- 1940** Soviet secret police carry out systematic massacre of about 22,000 Polish army officers, professionals and civil servants mainly in a forest near Katyn in Russia's Smolensk Region. The Soviet Union attributed the crime to the Nazis until acknowledging responsibility in the late 1980s.
- 1941** Germans start to build concentration camps in Poland. Their names - Auschwitz, Treblinka, Majdanek - become synonymous with the Holocaust.
- 1943** Warsaw ghetto uprising against German attempts to transport the remaining Jewish inhabitants to concentration camps. Resistance lasts nearly four weeks before the ghetto is burned down. The Germans announce the capture of more than 50,000 Jews.
- 1944** Polish resistance forces take control of Warsaw in August. The Germans recapture the city in October and burn it to the ground.
- 1945** Soviet forces capture Warsaw in January. All German forces are driven from Poland by March. Poland's borders are set by the post-war Potsdam conference; Poland loses territory to the Soviet Union but gains some from Germany.

Communist rule

- 1947** Poland becomes a Communist People's Republic after Soviet-run elections, under the Stalinist leadership of Boleslaw Bierut.
- 1955** Poland joins the Soviet-run Warsaw Pact military alliance.

- 1956** More than 50 people killed in rioting in Poznan over demands for greater freedom. Liberal Communist leader Wladislaw Gomulka takes over.
- 1970** Food price riots in Gdansk. The protests are suppressed, hundreds are killed. Edward Gierek becomes party leader.
- 1970s** Poland enjoys relative economic prosperity based on foreign loans. Successive US presidents Nixon, Ford and Carter visit Poland.
- 1978** Karol Wojtyla, Cardinal of Krakow, elected Pope.
- 1980** Disturbances at the shipyard in Gdansk lead to the emergence of the Solidarity trade union under Lech Walesa.
- 1981** Martial law imposed. Many of Solidarity's leaders, including Walesa, are imprisoned.
- 1983** Martial law lifted.

Success for Solidarity

- 1989** Round-table talks between Solidarity, the Communists and the Catholic Church. Partially free elections see widespread success for Solidarity, which helps form coalition government.
- 1990** Walesa elected president of Poland. Market reforms, including large-scale privatization, are launched.
- 1992** Soviet troops start to leave Poland.
- 1993** Reformed Communists enter coalition government. They pledge to continue market reforms.
- 1994** Poland joins NATO's Partnership for Peace program.
- 1995** Aleksander Kwasniewski, a former Communist, narrowly beats Lech Walesa to become president.
- 1997** Polish parliament adopts a new constitution. General election is won by the Solidarity grouping AWS. Jerzy Buzek forms a coalition government.

Towards EU membership

- 1998** The EU opens talks on Polish membership.
- 1999** Poland joins NATO.
- 2000** Aleksander Kwasniewski re-elected as president.
- 2001** Poland permits citizens to apply to see the files kept on them by the secret police during the communist era.
- 2001** October - New coalition between the Democratic Left Alliance (SLD) and the Peasants' Party forms government with SLD leader Leszek Miller as prime minister.
- 2002** December - EU summit in Copenhagen formally invites Poland to join in 2004.
- 2003** March - Polish Peasant's Party ejected from ruling coalition over failure to vote with government on tax. Leszek Miller carries on as PM in minority government.

- 2003** June - Poles vote in referendum in favor of joining EU.

EU era dawns

- 2004** May - Poland is one of 10 new states to join the EU. Prime Minister Miller resigns. Former finance minister Marek Belka succeeds him.
- 2005** September - Conservative Law and Justice party comes first in general elections.
- 2005** October - Law and Justice candidate Lech Kaczynski wins presidential election. Minority government led by Kazimierz Marcinkiewicz of Law and Justice sworn in.
- 2006** May - Law and Justice Party reaches majority coalition agreement with Self-Defense Party and League of Polish Families.
- 2006** July - Kazimierz Marcinkiewicz resigns as prime minister. President Lech Kaczynski's twin brother, Jaroslaw, becomes premier.
- 2007** January - Recently-appointed Archbishop of Warsaw Stanislaw Wielgus resigns over revelations about his co-operation with the secret police under communist rule.
- 2007** April - Prosecutors bring charges against former communist leader General Jaruzelski over his role in introducing martial law in 1981.
- 2007** October - Liberal, pro-EU Civic Platform party wins early general election after coalition government collapses.

Defense agreement with US

- 2008** February - The government forges an agreement with the US in principle to host a controversial American missile defense system.
- 2008** September - Poland's last Communist leader, General Wojciech Jaruzelski, goes on trial in connection with the imposition of martial law in 1981.
- 2009** May - The IMF approves a one-year credit line for Poland of \$20.6 billion to help it weather the global economic crisis.
- 2010** April - President Lech Kaczynski and many other senior officials are killed in a plane crash while on his way to a ceremony in Russia marking the 70th anniversary of the Katyn massacre during World War II.
- 2010** July - Parliament Speaker and Acting President Bronislaw Komorowski of the centre-right Civic Platform defeats former prime minister Jaroslaw Kaczynski in the second round of presidential elections. US Secretary of State Hillary Clinton oversees amended agreement to station US missile defense shield base in Poland.
- 2010** December - Nigerian-born John Abraham Godson becomes first black member of Polish parliament.

- 2011** January - Russia's aviation authority blamed Polish pilot error for the Smolensk air crash in which President Lech Kaczynski and many other officials were killed in April 2010.
- 2011** July - Poland takes over EU rotating presidency for first time since it joined the bloc in 2004.
- 2011** October - Prime Minister Donald Tusk's centre-right Civic Platform party wins parliamentary elections.
- 2012** January - A court gives communist-era interior minister Czeslaw Kiszczak a two-year suspended prison sentence in absentia for his role in the martial law crackdown in 1981. The Communist Party leader of the time, Stanislaw Kania, is acquitted.
- 2013** September - Tens of thousands of protesters march through Warsaw in one of the largest demonstrations in years, organized by trade unions, to demand more jobs and higher pay.
- 2014** March - Prime Minister Donald Tusk says that Russia's annexation of Crimea cannot be accepted by the international community.
- 2014** April - Poland asks NATO to station 10,000 troops on its territory, as a visible mark of the Alliance's resolve to defend all its members after Russia's seizure of Crimea.
- 2014** June - Mr Tusk's ruling coalition narrowly survives a confidence vote triggered by a scandal prompted by leaked tapes of senior government officials appearing to disparage Poland's allies.
- 2014** September - Prime Minister Donald Tusk resigns to take up the post of president of the European Council. Ewa Kopacz takes over as head of government.
- 2014** November - Poland adopts a new National Security Strategy that states the country is threatened by war and names Russia as an aggressor in Ukraine. Poland and Russia engage in tit-for-tat diplomatic expulsions over spying claims.
- 2014** December - Poland complains of "unprecedented" Russian military activity in the Baltic Sea region, saying NATO is being tested but is not at risk of attack. Former president Aleksander Kwasniewski admits the CIA ran a secret prison on Polish territory where it interrogated terror suspects.
- 2015** March - Members of parliament in Poland are to be offered military training because of fears that the war in Ukraine could spread to neighboring countries.

Polish Organ History

From *The Polish Organs and Its Music* (1972) by Jerzy Gołos.

The Middle Ages

The actual beginning of the history of the organ in Poland may be considered as the 12th century, since it was then that the first reliable mention occurred of the organ at the court of King Casimir the Just (1177-1194). A bit later (1218), there is information about instructions concerning organ playing in the Cistercian abbey at Trzcbnica in Silesia. The Dominican monastery at Sandomierz (St. James Church) must have had an organ before 1260, since it is known from its chronicles that among the monks killed by the Tartars there was also an organist. Scarcity of written records about the organs before the advent of detailed church inventories, is thus supplemented by such mentions of organists.

Non-Polish sources also confirm indirectly the early appearance of organs in Poland. The 17th century German theoretician Matthaeus Hertel states, on the basis of a report of the Polish organ-builder Piotr Ostrowski, that in one of the places near Cracow there was c.1650, an organ which was 556 years old. In the light of this interesting information, though it is second-hand, it can be seen that organs were in use in Poland even in the 11th century.

Wiktor Łyjak reports that King Casimir the Great gave funds for the organ in Wieluń, 1343. From the same year comes the often quoted reference to an organ at Toruń "with 22 pipes" built by a Franciscan monk of unknown name, which must have been the first organ in the area. As to the number of pipes, it is most likely that the number 22 referred to the keyboard compass or display pipes. In the opinion of some authors, this organ preceded the instrument built at Halberstadt in 1361, as regards the use of chromatic keyboard. The Cracow archives from a rather later period note the repair of the organ in Corpus Christi church: in 1373 there appears a note that a certain sum of money was given to Marcin the organist for that purpose; further on, in 1385, there are many mentions of payments to Jan for the repair of the organ. At the same period (1381) at nearby Kęty, Jan Wanc of Zywiec built an organ in St. Margaret's Church. Studies up to the present time have not made known the source of this important information. A search by the author through the parish chronicles brought more information, among other things, news of the use of pedals, of the endower Piotr Kmita and «repairers» Wawrzyniec Hermanowski and Antoni Konecki in the year 1425. The name of the former of these two was cited incorrectly until now as «Herman,» and the other was completely unknown. Similar developments took place in the north of Poland. In a 14th century codex from Płock entitled *Stella chori* there is a reference to an organ in the cathedral. In the years 1403-1411 a new organ was built at Kalisz.

Cracow was even then a very active centre of organ-building. The municipal records note in 1421 the organ-builder Zygmunt; in 1460, Szymon, who undertook to build an organ at Wolbronn;

between 1464 and 1470, Jerzy, who built and later repaired the organ in the cathedral; between 1487 and 1497, Jan - constructor of the organ at Olkusz, and between 1489 and 1490, Jan Niedziela, in connection with work on the organ in St Mary's Church. In 1490 there also appears in the records Brother Wolfgang, a Franciscan from a Cracow monastery, prosecuted in the Consistory Court by his pupil Paulus Althoffor for negligence in teaching him the art of organ-building. The organbuilder Stefan from Przerzysl is mentioned in Cracow archival sources in 1491 and 1494. Finally, in 1495 there is the contract for the building of a new organ in St. Mary's Church by Petrus Handlar of Kietzing. After Cracow, Poznań is the most prominent. In many other cases we possess indirect information, which does not make it certain that the instrument mentioned was built in the locale mentioned; however there is no doubt that since there is a reference to an organist there must also have been an organ. These references are all the more interesting for being early, e.g., in Lwów the organist Piotr was active c. 1409-10, and in Łowicz at the same time Mikolaj (Nicolaus). The organist Jan (Johannes) was employed in Gniezno or Brudzew around 1417. Materials concerning the church of St. Michael in Lublin give the names of the organists: Jakub of Lublin in 1433, and Mikolaj Lubelczyk in 1489.

Most information about the building and repairing of organs or about organbuilders comes from legal documents, and we know more about the different parties, the method of negotiating contracts, sanctions and so on, than about the instruments themselves or the construction details.

Builders appear in these documents under the designation *magister organorum*, *laborator organorum*, *organorum structor*, *organorum confector* or *organifex*. According to Tomkowicz - *organarius* usually means an organist; an organbuilder is known as *organoruni magister* or *organorum confector*. The author warns that the terminology is loosely applied. The term *organarius*, which at times means an organbuilder, causes the most confusion. It is not always possible to establish whether it concerns an organist who also builds organs, or an organbuilder who has been wrongly described as an organist. It is worth emphasizing that even the term organist itself is not clear, and does not conclusively designate someone playing the organ exclusively. It seems that it had a wider meaning - a player on keyboard instruments. This is evident from the designation *organista ad lyres et virginalis*.

Sometimes one comes across the designation *artis structurarum organorum magister*, which may mean literally the builder of the organ case. Such differences occur also in other documents, where, e.g., there is mention of «structures for the organ» made by members of the joiners' guild.

In light of the documents mentioned, organ-builders at that time were citizens of the larger towns, or members of monastic orders. This is quite understandable, with regard to the need for a fairly advanced backing of technology and raw materials. Only the towns and monasteries had such resources. At the same time, since the most appreciative employers were the parishes in the towns, it is not strange that the most active centres of organ building in those days were the large towns. It is unnecessary to

add that the town, which had active contacts abroad grew to be the first and most important “nurseries” of all the innovations. Cracow fulfilled the role in the south, Poznań in the west and Toruń in the north, the latter indirectly through Gdańsk. At a further stage of diffusion, the large centers influenced their satellites and the provincial centres connected with them. It must be stated that in spite of difficulty in communications the change followed relatively quickly, and the presence of an organ even in small towns witnesses to the spread of organs in the northwest parts of the country even in the 15th century.

As is well known, the organ reached Poland from the west, so it is only natural that among the builders active in its territory in the Middle Ages we encounter foreigners, even from such distant places as Kietzing and Nuremberg. Settlement in Silesia and the neighbourhood of Cracow after the Tartar invasions is responsible for the appearance of non-Polish names in the documents investigated. By the way, in the 16th century we shall have to deal with the phenomenon of rapid Polonization of the foreign element. In Silesia – especially in the towns – where foreign settlement was on a much larger scale, the organ and organ-building does not properly belong from then on to the history of Polish organ building.

As for legal records concerning the organ and the activities of organbuilders, we can see in them the crystalization of certain methods of procedure, which remained unchanged from the Middle Ages to the present day. For example, calling on experts to supervise the construction, and on a committee to accept the instrument on its completion, or to submit opinions on the handing over of the organ to the committee, as well the decisions about the payment of fees.

References to technical details or the appearance of the organ are scanty. More precise contracts, going into great detail, date only from the 16th century. It would be difficult even to decide on the size of the undertaking on the basis of 15th century documents if the cost was not given. One of the few references to building details concerns the purchase of metal for the pipes. It is evident from that, that tinsmiths as well as the organbuilders themselves made pipes, since the organbuilders used to obtain raw materials from the tinsmiths. Another note confirms the custom, known from another source, of applying painted decorations on organ cases in the Middle Ages.

The matter of iconographic sources from the time of the Middle Ages looks no better. We find only two large church organs depicted in miniatures.

On the other hand, portatives of the Middle Ages are relatively well represented, as details of the equipment of angelic choirs. The earliest example is a miniature from the Missal in Wrocław University Library, from the workshop of Mikołaj of Nysa (c.1415). It represents an angel playing on a portative with 10 pipes of uniform scaling and equipped with keys in the shape of rectangular push-buttons. Another early example is to be found in a stained glass window of 1430-1440, representing the coronation of the Virgin, in the Dominican Church in Cracow. It depicts an angel playing on a small portative with 9 pipes widening towards the top. It is not known if such a shape of pipe is due to

distortion on the part of the painter, and has no real significance in characterizing the instrument. A photograph of a similar object is to be found in the work of Hickmann. The portative, which is nearest in age to that of the Dominicans, is the carved portative in the hands of one of the angels on the Holy Trinity altar in Cracow Cathedral (1467). In it the details are very distinct: 14 pipes in two ranks of 7 pipes, with one bellows in a vertical position. We can see an increase in the number of pipes on the portative from the Wit Stwosz altar in Cracow (1477-1489). It has 18 pipes in two ranks, as well as a small bellows in the rarely encountered horizontal position, constituting – together with the increase in the number of pipes, the transition from the portative to the positive. Hickmann inserts an example of a similar instrument. The shape of the pipes is normal in both cases; the scaling in Stwosz's work already decreasing.

From the the 16th century representations of portatives in the plastic arts become extremely rare. A woodcut from a Cracow print, the work of Caesarius, shows a portative with 9 pipes, keys in the form of square buttons, and – what is more interesting – with reverse arrangement of the pipes. viz. placing the largest pipes not from the left but from the right side. The still later representation of a portative with 14 pipes on the sarcophagus of Sigismund III Vasa in the Wawel Castle, Cracow (c. 1630) has the same arrangement. Rare examples of such an arrangement are to be found also in the work of H. Hickmann. It is hard to say whether this is a result of the artist's ignorance, or a witness to the existence of a “left-handed” portative. In the case of examples from Poland, originally from a very late period, when the portative of this type had already gone out of use, the possibility of a mistake is highly probable. One of the latest painted representations is found on the *predella* of the side altar in the parish church at Zazimierz) from the 16th century.

Research conducted recently by Wiktor Łyjak resulted, among others, in finding some early specifications, e.g., the one in Płock, by Mikołaj of Szarbia, 1508:

1. Cimbali maius (plus five other unnamed stops)
2. Cimbali minus
3. Rorfayf
4. Cink
5. Principalis sponthowany (stopped)
6. Fleyth
7. Flethnye

Rebuilt by Stefan of Cracow, 1516, it featured M + P/14 including six pedal stops. A smaller nine-rank organ in Pultusk, by Urban of Kloczew, contracted 1524, had the following stops:

1. Principale
2. Octava
3. Quindecima
4. Quinta
5. Mixtura
6. Cimbali
7. Fletna
8. Czink
9. Pusan

An idea about the extent of organ-building activity in the country can be formed by sampling the situation in one rather small and

peripheral diocese of Płock near Warsaw, in Northern Poland. It counted over twenty larger organs in the 16th century, most of them built after 1550, yet some coming from the preceding century (Płońsk 1492, Zakroczym 1466) and earlier vintage, in addition to ten portable organs.

Another good clue lies in the number of recorded builders. We know of some twenty builders in the 15th c. Even if we disregard records that have not been preserved to this day, the estimate is close to one hundred building sites, for each builder must have built (unless he was solely a repairman) at last three or four instruments in his lifetime.

The Renaissance

The reason for discussing the 16th century separately was not so much that it was a clear boundary between the late Middle Ages and the early Renaissance in the history of organ building, as the specific situation on the Polish territory with regard to the availability of factual and source material. If the Middle Ages are very sparsely documented with specific information about instruments, the 16th century already produces a series of details contained either in contracts and descriptions, or from indirect sources, such as organ music surviving from that time. Besides, from the second half of the 16th century, and especially from c. 1600, some instruments have been partially preserved, and in spite of later changes they give some idea of their original state.

For the first time we record the activities of organbuilders in such towns as Łuck, Przemyśl, Grodno and Wilno. At the same time, in the territories of the Cracow, Poznań and Kielce voivodships, which had long been under cultivation, we see that new places, even small ones, acquire an organ, which formerly was part of the equipment only of the more important places of worship. The number of instruments in the large towns also grows, partly due to the endowment of smaller instruments in addition to already existing ones.

As to the actual builders, besides those who commenced their activities at the end of the 15th century, besides the already mentioned Mikołaj, Stefan and Urban, we note the series of new names, as well as numerous anonymous builders (at least at this stage of research). Stanisław Komorowski of Cracow is mentioned in the records of the cathedral in 1502.

In the years 1505-1512 there appears frequently in documents the name of Stanisław Zelik (also spelled Hermanzelig, Selig or Szelig) who is identical with Stanisław Warpaski. He built the organ in St. Mary's Church in Cracow (1506), in Brzesc Kujawski (1512), Wawrzyniec Lorek in Szreńsk (c. 1513), in Gniezno cathedral (1522) and Włocławek cathedral. The earliest mention of Zelik in Gniezno (1505) concerns roofing the church tower with lead. Although he is described as an organist, he undoubtedly could also undertake tinsmith's work. In the 1520s Andrzej of Alkuz and Stefan were active in Cracow. In 1522 he made alterations to the organ in St. Mary's Church providing it with new stops to the satisfaction of the commissioners of the work. It is not quite clear whether Wawrzyniec (Laurentius) who died in Poznań in 1528 is the Laurentius of Nuremberg who was active in the 15th century. From an extensive note, it appears that the man who

died in the 16th century had a workshop in Poznań and built the organ in St. Adalbert's Church. His widow Margareta carried on the workshop after his death, employing there Wojciech of Szadek whom she later sued for appropriation of goods and tools from the workshop. Wojciech defended himself, stating that he had not received a certain sum due to him for his work. A short reference in 1529 concerns Maksym Dubrawski, organbuilder (and organist?) who repaired the organ in St. Mary's Church in Cracow. Rather earlier, in 1536, there is a mention of the building of some new organ in the same church by the organ builder Mikołaj. Since there is a note again a few years later (1540) about the repair of an organ, evidently they refer to different instruments in that church. The affairs of the organ builder Jozef, whose name appears repeatedly in documents in the 1542-1570, are quite confusing.

Once he appears as a Cracow maker of stringed instruments and organbuilder at the king's court who was active also in Warsaw and Wilno, another time as a master-builder who repaired the organ in St. Mary's Church in Cracow (151-1562) and Cracow Cathedral, the latter in conjunction with Maciej of Pabianice. Since it concerns the same region and period, it may be supposed that they refer to the same person. The two Kichers – the father, Barthłomiej and his son, Krzysztof – were reputed to be organbuilders as well as creating other instruments. They had a large establishment for making various instruments, mainly wind instruments. If they did build any organs, they were probably regals and chamber organs. Krzysztof also repaired instruments at the Royal Castle in Warsaw. The inventory drawn up after the death of Bartłomiej contains a reference to two regals, a large number of assorted instruments, and parts for them. He must also have been an experienced musician and a man of culture, since we also find in the inventory items such as the Polish Psalter by Jan Kochawnoski, "eight tablatures" and "a quire of paper for tablature". Wiktor Łyjak reports that Johannes Wyszcznki built an organ in Łuck cathedral (1550) and in Plonka (c. 1553), whereas Jan Coravla of Łomża supplied an organ for the cathedral of Płock and covered its roof with copper. Abroad, in the years 1499-1507, a Polish Dominican monk Mikołaj Załęcki (Nicolaus Schalentzky) built organs, as German sources note. He built an organ in St. Peter's Church at Budziszyn (Bautzen) in St. Mary's Church at Zwickau. It is worth emphasising that the well known 16th century German builder Blasius Lehmann was a pupil of Załęcki.

Later in the century, Jacob Leidens of Lwów built an instrument in Bistrita Vallachia (now Rumania).

The picture of the spread of organs in the 16th century would not be complete without information about new organs built by anonymous builders. For the first time there are references to new or replaced organs in Kraśnik, Trzemeszno, Śrem, Ciechanów (1591), Grodzisk Wielkopolski, Gródek Jagielloński near Lwów, Kurzelów, Jędrzów, Mogiła, Oliwa, Pelplin, Płock (3 instruments), Stary Sącz, and Jarosław. In addition to actual organs there are mainly references to the activities of organists. A good example is Kraśnik, information about which comes from the famous collection of organ music - the Tablature of Jan of Lublin (1540). Nor must we forget information about new structures being built in the 16th century in place, which already had an organ in the 15th century or even earlier. As for example Cracow, which in the 15th century had about 7 instruments, and a century later about 12. In Poznań in the same period, the number of recorded

organs rose from one, c. 1400, to three in the 16th century. The number of organs reported increased considerably in Lwów, Łowicz, Warsaw and Przemyśl. As has been mentioned earlier, a single modest diocese of Płock counted (acc. to Wiktor Łyjak), 25 stationary instruments by the end of the 16th c. Of course it must be stressed that we are dealing with the known examples, and not with the actual state of affairs, which was certainly higher. If we agree that, because of the fragmentary state of research, we know only part of the whole, even that allows us to recognize that the increase in the number of organs and their territorial dispersion was rapid.

From the 16th century come also the first exact details about contemporary instruments - their size, appearance and so on, based not only on iconographic or archival sources, but also on the remains of preserved instruments. Remains, because as far as I know, not one mechanism has survived complete. We know only of the surviving portions or parts of an organ (Toruń, Grywałd, Wąchock). Extant organ cases are more numerous and monumental, e.g. Chelmno: St. John's Church; Toruń: Church of St. Mary and St. James, mainly from the turn of the 16th/17th centuries. It is possible that an exact investigation of organs built c. 1600 will show a substantial number of 16th century pipes and mechanisms, since, in rebuilding at that period, a large part was played by retaining the external appearance and at the same time making use of working parts that were not worn out. As can be judged on the basis of extant later Renaissance organ cases, the normal thing was for the large church instruments to have two manuals and pedals. This is attested by the characteristic high turrets in which the longest pedal pipes were placed, and the positive case built into the gallery balustrade. Brustwerks were, however, scarce (Chelmno, Peplin), or were later removed.

Although we do not know exactly when the pedalboard appeared on Polish organs, it was known in 1381 (Kety) and common before 1500, since the contract with Stanislaw Zeilk for building the organ in St. Mary's Church in Crakow (1506) and Plock (1520) provides for pedals, and both the great organ tablatures - that of Jan of Lublin and that of the Holy Ghost Monastery in Krakow from the first half of the 16th century, clearly mention the use of the pedal board in performance instruction, such as *Preambulum pedale*, *pedaliter* and *Peduum applicare*. From a musical analysis of these works a wide pedal compass, for those times is seen: C- b», or 19 notes, (assuming that the Great Octave C-B did not have chromatics apart from Bb). The existence at that time of such a developed pedal board testifies to an even longer tradition.

Apart from large organs, positives were used in the churches and for chamber music. As is seen from archival references, chest-like positives with two-foot or one-foot display pipes, were in general use. Regals, of local or Nuremberg make, appear very often in 16th century documents. After 1600 they were used chiefly for secular music, chamber music and out-of-doors. At that time, regals with an additional flue stop were very widespread in Poland. This variety was known as a «regal with flute» and was also known in England.

In the chapel of the Royal Castle at Grodno there was in 1586 a regal with flute of this type, and one similarly named, though small, in the castle at Cracow. The combination of instruments

was fashionable. For example, a combination of organ and harpsichord (positive with spinet, harpsichord with flute) was known. It is worth noting that the bourgeoisie as well as other rich people had chamber organs or regals. This is good testimony to the wealth of the bourgeoisie and their musical culture, as well as to the great popularity of organ music.

The 17th Century

With the beginning of the 17th century the history of organ-building in Poland enters a period of unusually exciting development. Richly documented in archival sources as well as in the scores of more or less well preserved instruments, to say nothing of the great number of organ cases that have survived to the present day. For the first time, we can rely in our considerations on accurate data obtained from inspections and measurements; we can also attempt classification and comparisons with foreign building.

With regard to the territorial extent and density, the far-reaching saturation of the whole area of the Republic of that time with new structures must be mentioned. Besides the old centers of organ-building, new ones spring up; a whole series of provincial workshops, based on journeymen, appears. The process of Polonization of the few masterbuilders of foreign origin, which began in the 16th century comes to an end in the following century, and apart from the terminology, leaves little trace. The few examples of the building of new instruments by foreign organbuilders form a quite insignificant percentage, and are good testimony to their strength, and the independence and level of that art in Poland. A still more weighty proof of this is the activity of some Polish builders outside Poland. Concrete proof of the high technical level, in spite of the lack of theoretical treatises, is the series of original technical and acoustic solutions, complicated arrangements and mechanisms, which will be dealt with at greater length in a separate section.

The early years of the 17th century are regarded in Poland as belonging to the late Renaissance, in music as well as in literature and art. Numerous large organs built and rebuilt then were given a late Renaissance artistic framework. It may be supposed that their interior retained many earlier characteristics. One of the reasons for the failure to survive of a large number of actions from the first half of the 17th century was the Swedish invasion and its consequences. In the Tarnów diocese it was ascertained that the organs were destroyed by the Cossacks. In the Lublin diocese, Cossacks destroyed the organ, and the Swedes badly damaged the famous instrument in the parish church at Kazimierz. The next wave of destruction fell during the Northern War (1700-1721). In that period the organs at Grodek and Mniszew and at Tyszowce and Uchanie were among those devastated. The destruction carried out by the invaders in the sad years of the so-called "Deluge" (Swedish invasion, 1655) scarcely equalled the confiscation of tin pipes by Austria and Prussia during the First World War.

The earliest instrument to survive intact is the organ built in 1612 by Jan Hummel in the parish church at Olkusz. It shows no traces of major alterations in the succeeding centuries. Its builder was, by the way, severely battered by fate: at the time he was building the

organ at Olkusz he lost his son, and he himself died a tragic death a few years later while building the organ at Lewocza in Spisz. Hummel's activities in Poland are well documented, starting with his becoming a citizen of Cracow (he came from Nuremberg) through various constructions to his tragic death. We know particulars of contracts, prices, names of stops and so on, and two surviving instruments: one in Poland (Olkusz) and the other on the Slovakian side of the border at Lewocza, completed by Jerzy Nitrowski. According to Mirosław Pen, Hummel also built the organ in the monastery church of the Canons Regular of the Holy Sepulchre at Miechow in 1613. An inscription was supposed to have been found inside a pipe no longer in existence.

If fate was unjust to Hummel, it spared his work, which only the richly decorated organ-case survived of the organ in St Mary's Church at Toruń started by Johann Hellwig in 1609, which was earlier than the Olkusz organ. Of the works of other early 17th century constructors, not even as much as that was left. Apart from archival references, there is no trace of the instruments of Wolfgang and Johann Kuntz or Kline, Fridrich Bock of Stuttgart, Sulek or Melchior Kuchta, Blazej Frunkowicz, Marcin Bochcnczyk, Eustachy Malcher, Andrzej of Lwów, Bernard Przcworski and other organbuilders. We know also many instruments from that time, the constructors of which remain undefined. One of these instruments is the organ in the parish church at Kazimierz, from 1607-1620. The organ-case shows Flemish influence, and yet bears characteristics of the Gdańsk workshop.

Both instruments - at Olkusz and Kazimierz - constitute unusually valuable proof of the level of the art of organ-building on Polish territory at the beginning of the 17th century. They are of similar size, and survived to the present day without major changes. The southern type of instrument which they represent is already clearly crystallized, and the majority of later constructions of that size do not differ much from it. A different model is favored in a few instruments built in the areas under the influence of the Netherlands and North German school, viz. in Pomerania, Warmia, the northern Mazowsze and Ducal Prussia. In this case we must differentiate between the internal characteristics and the external characteristics of the structure examined, since they do not necessarily coincide. So, for example, northern influences in the architecture of the organ-case and woodcarving penetrated deep into the south, which does not mean that the presence of northern characteristics in the specification can be taken for granted.

Of the people mentioned already, it is worthwhile taking a further look at those whose activity was especially interesting. Among these are the Kunces of Regensburg, not only on account of their being one more proof of lively contacts abroad, but also with regard to their brisk activity and rapid settling down in new surroundings. The brothers Wolfgang and Jan settled in Cracow. Wolfgang died in 1617, leaving a son Matczus, but the work he started in Lanckorona was finished by Jan, who with his sister-in-law inherited his estate. In 1618 he confirms taking over the workshop after his brother died.

He finished in 1618, to the satisfaction of the customers, the organ at Lanckorona, the building of which he started in 1616.

He apparently died before 1632, since in that year his nephew Matczus inherited his workshop and completed instruments. Tracing archival references concerning the Kunces we see how Polonization proceeds. Wolfgang is still designated in a Latin document as «Wolphgang Kunc organarius germanus», Johann is already known by the Polish Jan or Hanusz «orgielmacher z Regenspurgu» (organbuilder of Regensburg), the youngest is referred to as Matys Kunc. The whole inventory was drawn up in Polish. The Kichers already referred to became Polonised just as quickly. Similarly, Hanus Lenfeld, Hanus Lenin, and Caspar Czajdler, reported by Wiktor Lyjak as working together in Warsaw and its area c. 1621, must have been of German origin, but only Lenin is specified as German in the documents.

In the case of both these families, but in particular the Kunces, family tradition in the history of craftsmanship can be seen frequently: the inheriting of workshop and profession, sometimes over a span of a whole century. This was a phenomenon connected not only with the natural tendency of members of a family towards the same profession, but for property reasons, and the guild constitution of the crafts in Poland and beyond her frontiers. Of the nearest foreign examples, the «dynasty» of German organbuilders, the Silbermanns, and the Silesian/Lusatian Casparinis, may be mentioned.

The Kunces settled in Poland for good, while Johann Hellwig of Neustadt stayed and worked in Poland only temporarily in the years 1602-1611. In 1609 he completed the building of the organ started by Wawrzyniec Wcistock in 1601 in St Mary's Church in Toruń. He was probably also the builder of an organ in St James's church there in 1611. He repaired an old organ and built a new one in St Catherine's church in Gdańsk (1611) for the sum of 1,500 thalers; in 1609 he built an organ, no longer in existence, in the cathedral at Kwidzuri (Queiss), and also repaired the large organ in St. Mary's Church for 2,000 thalers in the same year.

The activity of Christian Neymann from Ducal Prussia is less clear. In view of his nationality it is difficult to compare him with Hellwig. The basis for considering him in a history of organ building in Poland is his connection with Chelmno, Pułtusk and Oliwa, where in 1603-1604 he built an organ for the Cistercian monastery (now the Cathedral). This lasted until the 18th century, and therefore to the time when the present instrument was built. We do not know much of the activity of another foreigner, S. Staub, supposedly a Hungarian, who in 1628 repaired the organ in the Dominican Church at Sieradz.

Instruments the builders of which are known are in a decided minority. At the present stage of research the great majority of builders are anonymous. The builders themselves made it very difficult to identify them: they did not generally leave inscriptions and tablets in visible spots. If they perpetuated their name at all, the place favoured was the inside of the bellows or windchest, or the inner surface of a pipe. It is understandable that looking for inscriptions in such inaccessible places is very difficult, since it requires the dismantling of the instrument. Most often it is the repairmen who overhaul or rebuild an organ who come across them, but unfortunately rarely keep a record.

The organ in the parish church at Kazimierz, very similar to the Olkusz one and not much later (1620), is just such a work of an

anonymous builder. In spite of sustained interest in it, from the middle of the 19th century, researchers did not succeed in finding traces of the builder's name. Recently Kazimierz Parfianowicz put forward a very interesting hypothesis. He considers that he may be Szymon Liliusz of Kazimierz, who is mentioned in Cracow records in 1626. In contrast to the Olkusz organ, the Kazimierz organ shows certain later changes in the specification, established by a comparison of the 19th century description with its present state. However it is, along with Hummel's work, one of the earliest monuments still surviving of the art of organ building on Polish territory.

Information is also lacking about the constructors of early baroque organs and some other instruments at Koscielce and Bodzentyn, Pozdzenice and Sedziejowice and Czeladz. Of course it is possible that further research may produce this information, and investigation should include the question of the reliability of the tradition asserting that a master from Sweden built the organ in St John's Church in Warsaw, endowed in 1617 by Sigismund III. We know that the Cistercians had their own workshops, e.g. at Szczyrzyc, however further details are lacking of their activity, traces of which are the instruments at Wachock, Sulejow, Jedrzejow, Oliwa and Lad. Owing to the Cistercians having their own supplies of tin and lead, their organs have characteristically a preponderance of metal stops.

Among the known builders, the three Nitrowskis – Jerzy, Andrzej and Daniel - were masters on a European scale. The oldest, Jerzy, was very active in various districts in Poland. He himself was entrusted in 1638 with the alterations to the organ over the pulpit in St Mary's Church in Cracow, which Hummel was to have rebuilt. Jerzy Nitrowski also completed the organ begun by Hummel in Levoca in 1632. and in 1672- 1673, together with his son Andrzej, he repaired one and completely rebuilt another organ of the church of Our Lady in Gdańsk. The fact that this work was entrusted to Nitrowski testifies to his capabilities and authority. After all, it concerned the famous large instrument by the well-known 16th century master-builder - Julius Anton Lehmann of Bautzen - in a prominent place of workshop in a town, which had wide contracts with western Europe, and above all with the Netherlands and North Germany. N.B.: it was mainly German master-builders who were working there. It is doubtful whether the patricians of this town would have entrusted such responsible work to a little known provincial master. At the time of the rebuilding, the German builder Johann Balthasar Held, well known later on, was a pupil and journeyman assistant of Nitrowski. It is hardly to be wondered at that Jerzy Nitrowski's son, Andrzej, became an equally esteemed master-builder. In 1693-1698 he built a large organ for the church of the BVM (now the cathedral) at Sandomierz. It was one of the most renowned and most valued instruments in Poland and abroad. However, later rebuilds destroyed its historic character completely, and at present only the organ case has historic value. Less well-known, but perhaps no worse a builder of the three from that family, was Daniel Nitrowski, builder of the organ in Pelplin Cathedral. In 1683 a large organ for Frombork Cathedral was ordered from him. In spite of later alterations, which removed the historic parts of the instrument, it is still possible to reach positive conclusions as to the quality of its original state.

With the discussion of the activities of the Nitrowskis, we have entered the middle baroque period. In the second half of the 17th century there were active: Albert Chrostkowski, Jan Zlocki, Andrzej Lochmann, Tornasz Rayber, Tornasz Gogola, Kazimierz Kowalewicz (or Koralewicz) Bartlomiej Juskiewicz, Stanislaw Studzinski, Piotr Dowksza and Krzysztof Lenartowicz. About Albert Chrostkowski or Gostkowski (1627 - c. 1670) we know very little beyond the fact that he came from Secemin and was active in Warsaw. Also in Warsaw about the middle of the 17th century are recorded the already mentioned Gogola and Lochmann repairing the positives in the castle at Warsaw, and Zioeki. Rayber continued certain work on the organ in St Mary's Church in Cracow, begun by Jerzy Nitrowski in 1638 and completed by Mateusz Brandtner. Juskiewicz built the organ at Spytkowice in 1687. Kowalewicz undertook in 1678 to repair the instrument at Kobylin Wielkopolski. Lenartowicz worked in Stary Sacz in 1695-1696 on the rebuilding of the organ in the church of the Poor Clares and repairs in St. Elizabeth's Church.

The building of the large instrument in the Bernardine Church at Lezajsk was a real milestone in the history of organbuilding in Poland. A very ambitiously drafted building plan was put into operation by Stanislaw Studzinski, probably before 1680 and he continued with it for many years without positive results. In this situation, the further work was entrusted to Jan Glowiriski of Cracow. The exact date is lacking, but it is known that in 1688 he had already finished the organ case in the nave. He had to carry out a complete rebuild («de novo»), so the final form of the work must be ascribed to him and not to Studzinski. In 1693 the successful conclusion of construction was entered in the monastery chronicles. Monks known only from their initials, L. Franciszck and O.T. of Buczacz, carried out the unusually rich wood-carving of the main organ-case, and of the positives in the aisles, also the work of Glowinski. So far as the artistic design is concerned, the Lezajsk organ is one of the richest in Europe; its construction and the number of stops place it in the ranks of the largest and most interesting organs of the 17th century. After later rebuilds, chiefly that of Roman Duchenski in 1852 and of Aleksander Zebrowski in 1903-1905, about 50% of the old stops are left, and a considerably modified tracker action (Barker lever on manuals I and III). The positive was dismantled, and inside its empty casing was placed a new console, facing the altar.

The Lezajsk organ is not the only work of Glowinski, who was also the constructor of a large Franciscan organ in Cracow (1704) and the much smaller and, it seems, less successful instrument in St. Elizabeth's Church at Stary Sacz. In 1712 he signed a contract for the building of a 30-stop organ at Zywiec, but for reasons unknown he did not build it. That is the last reference to him in documents.

During this period, Matthaues Brandtner was active in Toruń. In 1685 he built the organ in the Dominican Church of St. Nicholas. It was almost finished when a fire destroyed it completely. In the following year Brandtner again undertook the building of this same instrument, and completed it in 1687. In 1691 he completed the cathedral organ (II + P/32) in Wloclawck and in 1693 he carried out alterations to a larger organ in St. John's church. The alterations involved extending the keyboard from compass of F - a^{'''} to C - c^{'''}.

Further discussion is due also to Wojcicch Libowicz, known mainly because of the contract for the overhaul of the monastery organ at Luin Wielkopolski in 1670, in which he is described as a citizen of Gostyn. Thanks to an old though little known German work, he has now gained fame as the successor of Georg Adam Casparini in the building of the organ at Leszno Wielkopolskie in circumstances historically similar to those of the organ-building at Lezajsk. The organ in the Protestant church of the Holy Cross was ordered from the said organbuilder of the Casparini family, Georg Caspar or Casparini of Sorau. Inspections and trials of the instrument by two specially invited organists did not reveal any defects. However, there soon came to light a series of technical faults, which Casparini did not wish to rectify, and at one time, threatened with arrest, he even escaped from the place he was living in. In these circumstances Libowicz was asked to carry out a complete rebuild and new specification (Libowicz's specification has survived). The work lasted 22 weeks and was finished in 1682. In 1690 Samuel Naser of Wschowa carried out only minor repairs, and the addition of two stops to the pedal. However in 1707 the Libowicz organ fell victim to another fire. For us, the mere fact that a Polish builder was engaged by a German community, and after lack of success in his collaboration with a renowned foreign builder at that, shows the state of that craft in Poland in a good light. This is not the only proof; there is evidence of contacts abroad - as in earlier centuries - the activities of Polish constructors outside Poland. Italian and German achievements were known in Poland, and conversely, Polish achievements in Germany. At the beginning of the 17th century there is a reference to the «Venetian» organ in Dębica. In one of the German treatises ancient Polish organs and the method used by Polish masters to tune them are mentioned and described. The same treatise gives many details of the life and work of the organbuilder Piotr Ostrowski not recorded in Polish sources. He traveled widely in Germany and Italy in the first half of the 17th century, and while he was in Venice became acquainted with the organ in St. Mark's Church. He built the organ at Międzyrzecz Śląski (Meseritz) in 1667 and also carried out repairs at Sulechów (Züllichau), also in Silesia, where he became friendly with the German organist and theoretician Matthaeus Hertel. In the opinion of Schünemann, it is Ostrowski that Hertel had to thank for his good knowledge of the practical side of the organ, which appears in his writings. At this same time and place, Grzegorz Bartoszewski was active. The organ in the Wrocław (Breslau) church of St. Maurice built in 1653, was his work.

As I have already mentioned, Johann Balthasar Held was an apprentice to Jerzy Nitrowski at the time of the rebuilding of the organ of the Church of Our Lady in Gdańsk (Danzig). Later, Held transferred to the famous Arp Schnitger workshop in Hamburg, and after setting up on his own, he built many valuable instruments, as well as completing the organ built by Schnitger in St. James's Church at Szczecin.

Interest in the organ as a secular instrument at the Moscow court is not widely known. In this connection, several organists and builders went to Moscow. One of the first was Jerzy Proskurowski, and later, Bogdan Zawalski, both of whom were active at the court of the Tsar Mikhail Feodorovich from 1629 to 1638. Besides them, Szymon Gutowski is mentioned as an organbuilder or organist. The Czar entrusted him the construction of a lavishly decorated

and complicated mechanical organ meant as a gift to the Shah of Iran.

In secular music, and partly religious music, portable positives and regals continued to play a large part; we very often find references to them in the inventories of court and town bands of musicians, their composition, and information about particular instrumentalists. From information contained in various sources, including literary sources, it appears that they performed church music, secular music or theatrical music equally well.

The so-called portable or chest organ can be regarded as a Polish speciality. Although known also in other Catholic countries, including the Hapsburg Empire, it differed in structure and was not equally popular. It was intended for accompanying singers during processions, and its special construction and modest dimensions enabled it to be carried easily from place to place. In a few small churches, portatives are used to this day as permanent church instruments, and - apart from processions - probably always fulfilled such a function. Iconographic sources confirm the reports that secular bands of musicians also made use of portatives. In spite of their small dimensions, portatives were equipped with a keyboard having a normal compass for those times - one short and three full octaves, and 3-8 stops. This is possible because of very compact construction. This aim was achieved in various ways: by mitering the longer pipes, or placing them horizontally on the vertical windchest. Also, two types of portable positives can be distinguished: with the keyboard on top, and at the base. The first can be played when the instrument is standing on the floor, the other needs a separate base. The bellows problem is also solved in different ways: in a few portatives a pair of manifold bellows makes up the upper part of the case; in others, it is placed in a separate box which acts as the base. Quite a lot of portable positives are still extant, some of them from the beginning of the 17th century. A thorough search of church and monastery lofts or lumber-rooms would certainly lead to the discovery of further examples before they disappear completely, like the baldachin organ in Górka Stogniowska, now missing.

In the absence of the long-awaited monograph on the chest organ in Poland, I would like to present a few observations which may facilitate a better appraisal of this autonomous phenomenon in organ history. To be sure, portable organs (not to be confused with organetto) had always been a part of the European musical scene, yet this particular kind, with built-in bellows and compact design for quick and easy transport, was a geographically localized affair. It surely is not accidental that (besides hundreds of historical mentions) Poland possesses about twenty preserved specimens. No other country can boast of so many examples, and the few that are found outside Poland all point to the same area, which roughly corresponds to the territory of the old Polish Lithuanian Commonwealth and the ethnically Polish, Catholic districts of Prussia and Silesia. I have in mind the chest organ by J. Haas of Wschowa (Fraustadt) near Poznań, now in Noel Mander's collection in London, two such instruments in Prague and Brno (Czech Republic). Another Fraustadt builder, Gottlieb Naser, is the author of the chest organ in Nuremberg Germanisches Nationalmuseum collection. In the opinion of its custodian, Dr. John H. Van der Meer, both this and the Berlin Instrumentensammlung organ come from the same area. It is quite possible that it might also be true of the Jacob Hannss

chest organ in The Shrine to Music Museum (The University of South Dakota, Vermillion SD). Finally, there is the well-known specimen in the Hague's Gerneente Museum, which comes from Lwów.

A clue to this curious territorial idiosyncrasy lies in the peculiar religious ceremonial that evolved here during the Counter-Reformation, combined with the basso-continuo style.

In order to be really portable the instrument had to be of compact and rugged construction. As has been mentioned earlier of the two types that developed in the early 17th century the table organ, i.e., the one with bellows on top, was a model of compactness, but lacked a stand and protective casing. The other one, which eventually prevailed, had a protective casket for storage and transport. It served also as a base and bellow compartment, when in playing position. When closed, there were no protruding vulnerable parts, as even the bellows were operated by concealed pulleys.

Only sporadically do we encounter different technical solutions, as for instance the 17th century baldachin organ in Gorka Stogniowska or the drawer-like portable of c. 1620, that may turn out to be the smallest four-stop, full-compass (E/C-c3) organ in existence. Believed to be a part of King John III's (Sobieski) field chapel, it looks more like a regal than an organ, because of the fully enclosed, invisible, horizontally situated pipework. While some other portable organs indeed had a row of regal pipes, this particular one does not have any, but instead, a Polish II-rank cymbal with a transmission that allows six double pipes to serve the whole 45-key compass. The remaining stops are regular stopped flute 4', 2', and Principal 1'.

The builders of such instruments show amazing ingenuity in space economy. This, plus tight-fitted ranks, required only a few securing hooks and pipe-racks. It was, then, a versatile and ubiquitous instrument serving religious ceremonies inside and outside the church, as well as secular music. Far from being musically inferior, preserved specimens play well after restoration and are often used by old music ensembles. Their construction is, in a sense, a challenge to the modern builder, some enthusiasts try to make more or less successful copies. One of the earliest in Poland was the organbuilder Jozef Sobiechowki of Bydgoszcz (1960) and Jan Chwalek of Lublin (1970) who copied the Stary Sacz positive.

The 18th Century

The early years of the 18th century did not bring any fundamental changes in organ building methods, so it cannot be spoken of as a turning point. Master builders were still active, always rooted in 17th century traditions and keeping to the same rules. The most responsive to the stylistic changes was the artistic form and architecture of the organ case and organ case front. Here there were changes from one decade to another, which is why we often term an instrument more precisely. When we use the terms «baroque», «rococo» and so on, we have in mind the outside appearance rather than the musical characteristics, which remain unchanged and constitute a reflection of what we call baroque in music.

In spite of considerable devastation of the country in numerous wars, and armies marching through, at the beginning of the 18th century, interest in organbuilding did not flag; the same applied to the building of sacred edifices and palaces. A series of new names appears. Scores of constructions, large and small, were carried out, including ambitious works such as the organs at Jedrzejow, Oliwa, Polock, and many others. Regions hitherto little involved come to life. Instruments of imposing size or quality appear in places as distant from the main centers as Rozanystok, Sejny or Polock, to say nothing of the regions priding themselves in the old traditions, in which large, good organs were built there at that time, and mentioning only the existing ones at Sulejow, Zywiec, Jedrzejow, Cracow (St. Anne's Church) and Oliwa. Alongside the numerous Polish organbuilders from Silesia, Prussia and the bordering territories of Germany and Austria (Slovakia) were working in Poland. As in the 17th century, some monastic orders maintained their own workshops on a large scale and employed excellent workmen. New technical treatments appear; equal temperament spreads. In sum, the 18th century is very active, and only c. 1800 can we see the first signs of decline, brought about in Poland not only by new stylistic factors in music, but also by the disaster of the partitions of Poland.

At the beginning of the 18th century nothing yet foretold the changes that would follow in just under 100 years. New works begun or projected at the turn of the century are continued. In Zywiec, Ignacy Ryszak of Opawa finished in 1714 the building of a new organ, which Jan Glowiriski was to have built. He and his son Jakub worked mainly in Silesia. In the same year as at Dabcze, Krystian Seidler built an organ in the large gallery of the church of the Missionaries at Chelmno, and died soon afterwards. This was the second Seidler instrument in this church; the earlier one, in the Lady Chapel, was completed in 1696. In 1714 Wawrzyniec Smarzewski of Barwald, of whom no further details are known, built the organ at Rajcza, Zywiec and Pszczyna. Piotr Kosmowski, bearing the title of Court organbuilder, also constructed there the organ for the Lady Chapel at the Jasna Gora monastery (Czestochowa). After it was finished, the organ was taken to Czestochowa and assembled there. The excellent organ still extant in St Anne's Church in Cracow, bearing the date 1724, is the work of Szymon Sadkowski. One of the most active builders in Cracow was Wawrzyniec Harbutowski of Kety, who from 1729-1778 built many instruments. However, the organ at Tenczynek, badly damaged during the war, was replaced by a new instrument in 1953, and the one at Wilarnowice was burned down along with the whole church in 1957. In these parts there are also three instruments known to be by Jakub Stankiewicz of Zator at Babice (1770), Alwernia (1789) and Barwald Dolny (1794).

It has already been mentioned that some monastic orders maintained their own workshops and had experienced organbuilders. From the Bernardines were recruited the monks Antoni of Wilno, Klemens Lopinski (d. 1735) from the monastery at Warta, and Euzebiusz Pasierbski. The first two built jointly the organ at Warta monastery. Pasierbski (d. 1710) was organist and organbuilder at the monastery at Kalwaria Zebrzydowska. He constructed two large instruments for the Bernardine Church in 1702 and the Dominican Church in Cracow. It is possible that he also built the organ in his own monastery, especially since the date of its building (1706) falls within the period of his activities. Jozef Sitarski was a Cistercian layman working at the abbey at

Jedrzejaw. Wojciech Pankiewicz, a Piarist monk, repaired the organs in the churches of his order in 1706-1713. He built an organ for the Dominican Church in Cracow in 1765-1768. The Cistercian monk Michal, in secular life Jan Wulf of Orneta, son of an organ builder, was the most famous. The cause of his repute was mainly one work, but one of imposing dimensions, the organ in the Cistercian Church at Oliwa.

As we see from biographical details of the monk, and later from Michal's father, he was already an organbuilder when he came to Oliwa in 1758, still a layman, to conduct negotiations concerning the building of a new organ. After 1758 he went to Germany and Holland for three years' training. There was a smaller instrument before 1763, in an old case dating from 1680, and in which old parts had been used. In the same year, he entered the Order and began building a larger organ, which took 25 years to build, to 1788, but actually it took even longer, since immediately after the handing over of the instrument for use, certain alterations and changes were made. These were done not by Wulf, who took his monastic vows in 1776, but by Friedrich Rudolf Dalitz, a pupil of Silbermann, in 1791-1793. The exceptionally lengthy building period is explained by the size of the instrument (83 stops) and the difficult working conditions due to lack of space. It was undoubtedly one of the largest and most interesting structures of that time, in spite of its original specification already having signs of the mannerist characteristic of the work of J. Gabler at Weingarten, and expressing themselves in the trend towards unusual size and showy effects. The later fortunes of the Oliwa organ were quite regrettable. The abbey deteriorated after the Partitions of Poland. Means were lacking for the proper conservation of such a large structure, to say nothing of painting and gilding the organ-case, which never was done. By the first half of the 19th century the state of the organ was very poor. Certain structural defects and faults in the workmanship came to light. F.W. Kaltschmidt undertook an overhaul in 1863 and finished it in 1865. It was an overhaul, which ended in practically rebuilding, since it included the changing of the windchest, console, replacement of trackers, repair of the bellows, and specification changes. There is a printed description from that date of the organ before and after the rebuild, compiled by one of the members of the commission accepting the organ after the overhaul.

A complete rebuild finally ruining the historic character of the Oliwa organ took place in 1935 and was carried out by J. Goebel of Gdańsk. At that time electro-pneumatic action replaced the tracker action, the keyboard compass was extended and it was pitched according to modern standards. Also, the large organ was connected with the small organ, obtaining in this manner 101 stops. Henceforth it was under the curse of monstrosity, since the changes made then were towards enlargement, and that of an instrument already so large, without any sort of attempt to preserve its original specification.

In the 18th century the most important event in the history of the building of this instrument in Poland, besides the Oliwa organ, was the undertaking of another Cistercian abbey, Jedrzejaw. This organ, less well-known now than the Oliwa organ, is much smaller, but incomparably more historic. In spite of its great virtues, recognized by all Polish and foreign specialists, it was in a lamentable state for many years. This 37-stop instrument is the work of Jozef Sitarski and was built between 1745 and 1760. It still

has a device for automatic transposition, in the shape of a separate (fourth) manual, retractable from beneath the manual connected to the positive. This device was only discovered in the course of a pre-war overhaul, and is one of very few examples extant, if not the only one, of this kind of device in Europe.

Next in size to the Oliwa organ on Polish territory at that time was the organ constructed at Połock. It had 60 stops, and a member of the Casparini «dynasty» - Dominik Adam built it c. 1750. This organ was transferred from the Church of the Jesuits at Połock to St. John's Church at Wilno in 1837, where the Wilno organbuilder Tytman assembled it and enlarged it with an additional manual. The activity in Poland of builders from the Casparini family is a question demanding special though brief, discussion. This Silesian/Lusatian family had entered the field of organbuilding already in the 17th century, in Poland as well as in their native district. Information about the activity of particular members of the family comes from the area of present Katowice and Poznań, from the former Wilno area, from Ducal Prussia, and finally from former Vitebsk. A fundamental difficulty in determining which member of the family is concerned arises from inaccurate and often contradictory information about the first name or surname. Even in the 17th century it was recorded in various forms, most often Caspari, Caspar and Casparini. In addition, most of the relatives had two Christian names, and showed a great attachment to the same first names, only changing their order, or more often adding another. German historiography has still not solved this complicated genealogy, but meanwhile new details have turned up. The unfortunate construction at Leszno Wielkopolskie by Georg Adam Casparini and his nephew Adam Horatius Casparini of Wroclaw has been described above. Adam Horatius also built the large organ at the Jasna Gora monastery in 1725. Another member of the family, Adolf Gottlieb, together with Josue Mosengel, built the organ at Koningsberg in 1721, while the organ in the Church of the Holy Ghost at Wilno was built in 1777 by the son of Adam Horatius Casparini, Jan Bogumil Casparini, constructor of the instrument at Rozanystok near Grodno. Here certain obscurities arise, since Galicz considers that he also built the Krolcwiec instrument. Further, Kreth states that in 1788 a Casparini «grandson», without giving the Christian name, built the organ at Reszel, and that he also inspected the organ in Frombork (Frauenburg) Cathedral. There is thus no doubt that in spite of certain obscurities, the activity of the Casparinis on Polish soil was very vigorous and was certainly the cause of changes of methods and experiments. The Josue Mosengel mentioned in passing in the discussion on the Casparinis built the large organ in the Jesuit monastery at Swieta Lipka in 1721. Another foreign master builder, Christian Wilhelm Scheffler of Brzeg, built the organ in the collegiate church at Łask in 1787, and Michael Engler built the instrument in the Bernardine church in Poznan (1742-44).

It is also worth mentioning Poles active abroad. Daniel Wroblewski, who is not recorded in Polish literature, was born on 24 May 1744, at Lisewo: he built the organs in the Danish towns of Nystedt, Marib, and Skanderborg. In 1780 he was granted the royal privilege of building organs in Denmark and Norway. The Silesian builder Jerzy Wojcik executed an order in Stockholm.

In Wilno there arose a powerful centre of organbuilding, which could boast such masters as the Bernardine monk Jozef Olszynski

(first half of the 18th century), Mikolaj Janson (c. 1764), builder of the organ for the Bernardines in Wilno and the Dominicans in Rozanystok, as well as Fryderyk Szell (active in 1761-1789), who built the organs in St. John and St. Catherine churches in Wilno. The Kedlarskis, Stanislaw and Jan (Lwów) flourished c. 1750.

As regards the building of smaller instruments in the 18th century, plainly the production of portable organs slowed down and regals were discontinued. Extant examples or information about the use of them comes from the first half of that century. Both were then still in general use by itinerant bands of musicians, including rural ones. G.F. Telemann observed the use of the regal in the latter. One of the scenes from *Taniec smierci* (Dance of Death) in the Bernardine monastery at Kalwaria Zebrzydowska portrays a typical secular band of musicians with a portable organ accompanying the dance. It must be supposed that the disappearance of those instruments is connected with the new style in chamber music, which abandoned the so-called continuo.

On the other hand, there are no indications that the popularity of the positives or chamber organs diminished. Quite the opposite - we find signs of increased interest in this instrument in domestic music-making. This is very interesting information, since it constitutes the first recorded reference to public organ recitals outside the church, and confirms details known from elsewhere of the type of music performed (arias, concerti, and so on).

A measure of the activity prevailing in this craft in 18th century Warsaw is the large number of names of the master builders active during that period. Some of them rented premises in properties belonging to the Dominican monastery near St. Hyacinth's Church. Among them were Jozef Antoni Wierzbowski, building organs and harpsichords, the inventor of a combination of pianoforte and organ, Jozet Janiczek Rafal Ostrowski and Michal Domanski.

The 19th Century

In consequence of the conservatism of Polish organbuilders, the general tendency reigning at that time in Europe to change the tonal character of the organ for a long time found little response in Poland. An analysis of the specifications of organs built in the early years of the 19th century does not show major differences in comparison with the specifications of 18th century instruments. The old baroque tradition lasted more or less to the middle of this century, and only sporadically did stops of a romantic nature appear in this period. The Portunal stop, invented at the beginning of the 19th century, does not belong to these. It swiftly gained popularity among Polish builders, and was found on most instruments built or rebuilt in the first half of that century. Fortunately, this is a stop belonging to the flute family, and as such it did not change the sound structure of the organ in the way that the narrow scaled romantic string stops and those belonging to the freely vibrating reed family did. The latter came into use only in the 1830s, and from then on began the gradual supplanting of mutations and mixtures by the fashionable Aeolina, and numerous varieties of delicate imitative stops (Vox Humana, Amabilis, Coelestis, Dolce), Gambas etc., to which were added somewhat later the solo orchestral stops: clarinet, oboe, flute and so on. In time, when the invention of the swell box and the

divided chest were added to the innovations in the stops, the sound characteristics and method of playing on that instrument changed radically. In the second half of the 19th century only very few Polish master builders maintained the link with the old tradition. Most of them did not understand the character of the old instruments, and regarded mixtures and mutations as barbaric ideas. They did not plan them in new constructions, and eliminated them from the old ones. It was precisely at that time that most of the valuable instruments were annihilated. The larger the structure and the richer the community, the less there was left of the former splendor. According to the new notions on organ music prevailing in those times, it should be «reverent» and in practice quiet, slow and - let us add - dull. What is more interesting, these 19th century opinions became so ingrained in the clergy and many organists that they persist to the present day, and influence not only music, but also organbuilding, which, alas, goes on paying homage to romantic concepts long since outdated in European building, and not in their best manifestations either. Thus the same conservatism, which from the beginning of the last century delayed the introduction of innovations is now hampering the revival of the art of building tracker organs based on the best traditions.

However, at the beginning of the 19th century nothing presaged such far-reaching changes. One of the most prominent Cracow organ builders, Ignacy Ziernicki (also known as Zernicki or Ziarnicki), active at the turn of the 18th/19th centuries and the maker of the cathedral organ in 1790, built a new instrument in St. Mary's Church in 1800, making use of the bellows and stops of the old organ for this purpose. The fact that in the new specification he retained the proportion characteristic of the baroque between the 8' stops and the rest, in which the former are in the minority, shows his attitude to the old tradition.

On the other hand, the organ of the Lutheran church in Warsaw, from the first half of the 19th century, shows a tendency to a romantic specification. Besides the Portunal, characteristic of the beginning of the 19th century, we find in this specification typically romantic stops such as clarinet, violin and violondo. The proportions are also greatly changed: the 8' stops on the manuals: the 16' stops on the pedals, make up about 50% of all the stops.

A similar tendency can be seen in the specification of manual III of the old Casparini organ in St. John's church in Wilna; this manual was replaced by a local organbuilder, Tytman. He installed the organ, from Połock in 1837, and enlarged it with an additional manual, departing considerably in character from the original two manual pedals. We notice the co-existence of old and new parts in numerous structures built or rebuilt at that period. Alongside organs with a completely romantic set of stops, instruments of a traditional baroque specification emerge, making no concessions, or very few, to the new fashion. As an example may be mentioned the Kazimierz Krzanowicz organ still in use at Borek Stary near Rzeszow from 1847, the Antoni Sapalski instrument, no longer existing, in St. Joseph's Church at Sandomierz, as well as the large organ in St. Mary's Church in Cracow rebuilt by the same builder in 1858. The specification of the 1857 Franz Ulman (Uhlmann) organ in Zydomierz Cathedral, and the 1861 organ of Jan Bielawski at Koroleszczewice and several other examples, testify to the great vitality, although it was already declining, of the old tradition in the disposition of the organ. Basically, the second half

of the 19th century brought the almost complete romanticization of most specifications, and, what is worse, of instruments from earlier centuries. We can distinguish only master builders of a greater or lesser conservationist tendency to sparing use of mixtures and mutations. The more «progressive» did not install them at all on smaller instruments, and on larger ones they treated them unfavorably by avoiding multi-rank sets.

Before the second half of the 19th century, one could not speak of the adoption and spread of new technical and acoustic designs either. It is worth pointing out that, for example, freely vibrating reeds, although invented at the beginning of the century, were not adopted on a wider scale in church organs before 1850. The valve chest came into use a bit later - J. Szymanski, 1880; L. Blomberg, 1888. We do not have exact dates for the introduction of Barker levers, engine-driven bellows, pneumatic action and swell boxes, but from research to date it seems that they did not occur before the end of the 19th century. Hence most instruments even at that late date were equipped with tracker action, with possibly the detached console, said to be introduced for the first time in 1860 by M. Mielczarski.

Certain baroque vestiges persisted for a long time, as for instance the Tympani still made in the 1860s and later even in the smaller church positives. On the other hand, in the first quarter of the 19th century, the chamber positive for domestic music-making almost disappeared, in favor of newly invented harmoniums.

Great building activity continued - we know the names of scores of organbuilders who were active in the 19th century. Naturally we refer here only to selected builders. Although those times are not too distant, even here we encounter serious gaps and a general lack of biographical information about the builders and their shops. It seems that in the early 19th century Warsaw became the main center of organbuilding. According to Benjamin Vogel, there were, in 1810, 25 masters of that craft in the Warsaw district, whereas there were only five in the Cracow district and two in and around Poznan. Płock and Lublin had one organbuilder each, and Bydgoszcz, Kalisz, Łomża and Radom had none.

Besides those already mentioned, Jozef Janiczek, Michal Domanski and Ignacy Zernicki, there were working at the turn of the 18th/19th centuries: Szymon Gasiorowski and Jakub Kramkowski in Cracow; Ignacy Lachowicz in Chelmnio; Jozef Waszelewski in Zarnbrow; and Jan Czapucinski in Lublin. In the first decade, the activities of Waclaw Bauer and Braun in Warsaw and Wojciech Rudzinski in Podkarnieri are recorded. In 1814 there is a record of Dominik Pilichowski, who lived in Warsaw from 1809 to 1833. Very important is Karol Zakiewicz of Brzeziny, active about the same time, author of several fine large organs and founder of the so-called Warsaw School (Mateusz Mielczarski Stanislaw Przybylowicz, Jozef Szymanski, Leopold Blomberg). In 1817 there is a note about Majer of Brzezany, who repaired the organ at Podkamien. Rafal Ostrowski (a nobleman!) lived and worked in Warsaw in 1818-1830 building many good organs, among them in Pułtusk, 1830. The smaller organ in Warsaw Cathedral (Chapel of the Literary Brotherhood), installed in 1829, was his work. It was replaced in 1860 by the Mielczarski organ. The larger organ, dating from 1841, was the work of Wilhelm Bredow, a Warsaw organ builder active in the first half of the 19th century. Fryderyk Buchholtz (d. 1837), builder of the Chelmnio

cathedral organ, had a workshop in Warsaw. Jan Ciezartowicz is known from his building the in Płock cathedral in 1822, and Feliks Klosiński from the repair of the instrument at Jankowice. Eliaz Milewski, Anotni Panicki, Jan Piotrowski and Antonii Zakrzewski c. 1838 in Warsaw. The two Gryglinskis – father and son – from Solec and Wisła built the small instrument in the church of the Holy Spirit at Sandomierz in 1842. Konstanty Kaminski was active in Szamotuły in 1844-1847. From 1845 there is information about the building of an organ at Szbnia by Michal Raychel. Jan Długi of Nowy Targ is known from the area of Cracow, among other things from work finished at Kalwaria Zebrzydowska in 1846. In the Cracow area there worked in 1846-1866 one of the best master builders of the 19th century, Ignacy Wojciechowski, and his son Tomasz (organ in the Dominican Church at Cracow). Also recorded there is Karol Kuttler from Opawa, organbuilder at Włosienice and Biała (Lutheran church), in 1847-1848, and a certain Baczkiewicz, who tuned the organ in the church of Corpus Christi in Cracow in 1850.

The second half of the 19th century saw the flourishing of the greatest activity of the Warsaw organ-builders Mateusz Mielczarski and his son-in-law Stanislaw Przybylowicz, as well as a relative of the latter, Waclaw Przybylowicz, who had his own workshop at Płock. In Warsaw there is also an 1864 Henryk Hartman organ. In the 1850s, Roman Ducheriski was active in Lwów and Cracow. He is known for, among other things, the rebuild of the Lezajsk organ in 1852-1854. At that same time Jan Bandulski was building and altering organs in Cracow, as was Robert Potocki in the 1870s; M. Wiza of Wagrowiec and Stanislaw Buczynski of Poznan in Szamotuły in 1855; in Lublin Wladyslaw Szymkiewicz (c. 1864); and in Kielce, Andrzej Gasiorowski of Kalisz (1877), perhaps a relative of Szymon.

About 1860, Jan Bielawski was active in the districts of Wilno, Kovno and Minsk Litewski. Wilno, which in the first half of the 19th century was the scene of Tytman's activity, was also that of Mackiewicz, who in 1859 carried out alterations to the organ in the Ostra Brama church and chapel. At the same period, Stanislaw Dłuzewski, builder of the organ at Dukszty (1856) was active in the Wilno district. The years 1850-1895 were a time of rich building activity by Jan Sliwinski of Lwów, a pupil of the famous French organ builder Aristide Cavaillé Coll. We note a preserved organ of Szymanski from c. 1850, first Jozef then his sons - Jan and Antoni. Family involvement in the profession is also seen in the case of the Blombergs: Leopold and his son Andrzej, who had their own workshop in Warsaw from 1840; and the Zebrowski family, active from the middle of the 19th century up to the early years of the 20th century.

At the end of the 19th century we record the brisk activity of Kazirnierz Potulski in the Warsaw region; there also - Wojciech Gadko and Adam Karczewski; Antoni Sapalski in Cracow; Florian Ostrornecki in Białystok; Apolinary Donulewicz in the Bydgoszcz; Jan Grocholski in Stary Sacz; Stanislaw Kaliszek of Zelechów and Stanislaw Romanski in Lublin; Stanislaw Krukowski of Piotrków in Warsaw and Łódź; Tadeusz Zebrowski in Gniezno; and Czeslaw Kumuerski in Warsaw.

Among the above-mentioned, non-Polish organ-builders (apart from Kuttler) whose activities were connected to a greater or

lesser degree with Poland are not discussed. The penetration was simplified by the fact that certain areas were incorporated into foreign states. Johann Rothe of Sulechów rebuilt the organ at Przeret in 1818; and Anton Simonaire of Vienna, settled in Lwów, rebuilt the organ of the Dominican monastery at Zolkiew in 1831. Wenzel Thiel of Opava carried out alterations to the instrument in St. Martin's Church in Opatów (1846). Moritz Robert Muller of Wrocław, and Riemer (Rimmer) the organ for the church of the Holy Cross in Warsaw in 1851. A year or two later Riemer undertook work at Cieladz. At Kamieniec Podolski a large organ by Karl Hesse of Vienna was installed in 1858, and the Franz Ulman organ in Zytomierz cathedral. The respected German builder Friedrich Ladegast built the organ in the collegiate church at Poznań, as well as other organs in the Poznań area. The Walther brothers (Guhrau) enlarged the organ at Przeret, already mentioned, at the end of the 19th century and the beginning of the 20th century there was increased activity by foreign firms. From this period are dated numerous works of the Wrocław firm, the brothers Karol and Spiegel; Emil Sauer, E.P. Walcker in Ludwigsburg and Frank-Oder, Otto Rieger.

The ease with which German firms negotiated contracts in the Prussian and Austrian sectors needs no explanation, while low customs duties ensured the import of instruments into the Russian sector. Since the above-mentioned firms, in contrast to the majority of Polish constructors, had turned to factory methods of production, there was nothing to hinder the rapid penetration of the Polish market by foreign firms, with undeniable damage to the interests of Polish builders, damage not balanced by the benefits from contact with foreign technology. Of the Polish workshops, only the larger firms - Mielczarski, Szymanski, Biernacki, Blomberg and Hermann - could compete with them, though it must be understood that with the exception of Biernacki they were not so extensively industrialized. There are no traces of any sort of common action in the matter of limiting foreign competition, in spite of the existence from c. 1800 of an organbuilders' guild in Warsaw, of which the senior warden was in 1859 Tomasz Max. Extremely difficult and laborious investigation of the contemporary press adds little to our knowledge of commercial establishments engaged in selling organs. Information about warehouse stores of foreign musical instruments, including the organs of Fryderyk Buchholtz and J. Hermann in Warsaw, dating from 1860, is one of the few items of information of this type.

Of the large firms mentioned earlier, there was above all the workshop of a good and unusually industrious organbuilder, Mateusz Mielczarski (1811-68), a pupil of Zakiewicz. From the opus numbers it seems that from 1836 to 1868 he built more than a hundred instruments, large and small. He enjoyed the widespread recognition and support of musical circles and of the Warsaw press. After all, most of his work was done in Warsaw and its surroundings. He was one of the few Polish organbuilders of that time who was well trained and who showed considerable initiative in the sphere of new technical designs. He died as a result of an accident while at work on the large organ he had started building in Warsaw Cathedral; the organ was later completed by Walcker. Although he did not leave a successor, his

son-in-law, Stanisław Przybyłowicz, the designer of many small instruments (own shop from 1848), adopted his methods, and so also, to a greater degree, did a pupil and close collaborator of Mielczarski, Józef Szymanski, founder of a firm carried on by his sons Jan and Antoni.

At the same period, the Warsaw firm of Leopold Blomberg & Son was in operation from c. 1854, working on orders from the Warsaw and Łódź areas. The establishment of Henryk Hartman was founded in 1864; his best works date mainly from around 1880. He was succeeded by his son Leopold.

Finally, a word or two about the organ-building family of Biernacki, of which it is already the third generation overseeing this firm of organbuilders established over a century ago. Its founder was Hugon Ernest Biernacki of Osiek, who obtained his master-builder's diploma in Elbląg and after his return to Osiek founded an organbuilding workshop in 1860. Dying young at 35 years of age, he left it to one of his two sons Dominik I (1870-1928), who then bought from Waclaw Przybyłowicz an establishment at Płock and for a short time managed his there. In view of the large number of orders, he built a factory at Dobrzyn and Wisła in 1896, equipping it with machines imported from Germany. There were 80 people working in it c. 1900. Thus it was as a matter of fact the first organ factory in Poland on an industrial scale. Its production was aimed at the Kingdom Poland, Lithuania and Russia.

To finish the discussion of the events of the 19th century, it is worthwhile devoting a few words to the appearance of a new instrument related to the organ, which to a certain extent replaced it, and spread chiefly as an instrument for domestic music making, as a reserve instrument in church, accompanying choir practices. It concerns of course the so-called «Physharmonica» or harmonium, appearing in its early form under various names, mainly connected with the Aeolian harp - hence Aelodion, Aelodicon, Aelomelodicon (for short, melodicon), the organ stop with the name Aeolina, and so on. The connection is correct insofar as the sound is created by a flow of air causing the freely vibrating reeds to oscillate. Thus, in contrast to an organ, which is an aerophone, the new instrument belongs to the idiophone family. Since the source of the flow of air is the bellows, and access of air to the reeds is made possible by pallets and the key mechanism, the relationship with the organ, especially with the regal, is evident. The sound thus obtained is metallic, soft and not too resounding, and this had an influence on its limited installation in large spaces. It is very probable that the idea itself came from the Asiatic mouth-organ, known in Japan as *sho*, and in China as *sheng*, which reached the West via Russia.

Poles participated to a large extent in the development of this instrument. In order to increase the loudness of the sound, Fidelis Brunnen in Warsaw provided the reeds of the Aelodion according to a design by Hoffman with resonators similar to those on the regal, and patented the modified instrument in 1824. A year later he took out a patent on a still more resounding variety under the name of Choraleon, intended for the smaller churches, particularly for accompanying the choir (hence the name). In that same year Fryderyk Chopin himself appeared at a concert on the so-called Aelopantaleon, or a cross between the piano and

the Aelodion, patented in the preceding year by Jozef Dlugosz in Warsaw.

Ultimately the Debain harmonium was the most widely adapted, and from then on it spread over the whole of Europe and Poland. The lack of Polish monographs on this problem leaves us uncertain as to the number and identity of the Polish firms which produced these instruments. At the end of the 19th century organbuilders Slliwinski, already mentioned, and Kotykiewicz were producing high quality instruments. There are also well preserved specimens of Debain's work. The early varieties of the harmonium fascinated music-lovers interested in the technique of building instruments, and so there appeared many varieties of this instrument under different names.

In this connection we note curious experiments of incorporating reed organs in otherwise standard pipeorgan. Preserved are three examples of such hybrid instruments.

Brief Notes about the Organ Builders Represented on the Tour

Dominik Biernacki took over his father's workshop in Osiek at the age of 14 when his father died. With a large number of orders, Dominik, despite his young age, built a factory in Dobrzyn and installed equipment imported from Germany. As of 1900 he employed 80 people making it the first "industrialized" workshop in Poland. Its production was focused on Poland, Lithuania, and Russia. Dominik received the title of "Supplier to the Tsar's Court." Dominik's brother Waclaw I joined the company in 1905 and was put in charge of the Vilnius branch. In 1912 the company was divided between the brothers. In 1919, Waclaw Biernacki, because of the impending war, built a new factory in Warsaw. In 1928, upon Dominik's death, his sons: Waclaw II (1901-1954) and Dominik II (1906-1970) took over the company. In the early 1930s the economic recession brought about the collapse of their business. In 1934 Dominik's son-in-law, Stefan Truszczyński, bought the firm and built organs under his own name until his death in 1966. After WWII Waclaw I reopened his Warsaw plant and also opened a workshop in Krakow. After his death, his daughter, Wanda Biernacka, took over the Kraków workshop. By the 1990s both the Warsaw and Krakow workshops were closed.

Carl August Buchholz (1796-1884) was a German organ builder based in Berlin. He learned his craft from his father Johann Simon Buchholz. Buchholz's first instrument was created in 1817 for the Prenzlauer Sabine Church. He took charge of his father's workshop in 1821 and brought his son Carl Friedrich Buchholz into the family business. Father Carl handed over the reins of the shop to son Carl in 1850. In 1853 he was appointed to the Berlin Academy of Arts in recognition of his services to the academic artist. Overall, between 1817 and his death in 1884, he built 140 organs and rebuilt or restored 20 organs. All of Buchholz's organs feature mechanical action of his own invention. Buchholz's most important works include the 1839 organ in the Protestant Black Church in Transylvania. With 63 stops on four manuals, it is the largest of his instruments and is still preserved.

Friedrich Rudolf Dalitz (1721-1806) was Andreas Hildebrandt's most famous pupil, and he took over his master's workshop in 1756. His instrument at the Gdańsk Corpus Christi Church (1767, II/34) survived unaltered; it was dismantled in 1943 to prevent war damage, but was pillaged where it was hidden. The Rococo case has now been restored. Dalitz later finished the large organ at Oliwa (1791-93, III/83), which was begun by Johann Wulff.

Eisenbarth Orgelbau was established in Passau in 1945. From its humble beginnings during the post-war period it was developed by its founder Ludwig Eisenbarth (1909-1992) into a leading organbuilding shop with 22 employees. In 1987 his son, Wolfgang Eisenbarth, took over the management and artistic direction of

the company. His wife, Hermine Eisenbarth, is responsible for the secretarial and public relations functions in this traditional family business. Since 2001 the company has operated a pipe workshop under the direction of Rudi Bauer. Since 2004 Wolfgang Eisenbarth has been in partnership with his daughter, Agathe Eisenbarth. Combining a well-balanced sound impression with a precise mechanical action has always been a priority for Eisenbarth Orgelbau, so as to integrate aesthetics and technology.

Eule Orgelbau. Hermann Eule registered his trade as an organ builder in Bautzen on 26 January 1872, an apprenticeship of many years lay behind him. When Hermann Eule died in 1929 at the age of 83, his daughter, Johanna Eule, continued to run the company. The influences of the organ reform movement also reverberated in Bautzen. Thus, in 1936 the first new slider chest (Schleiflade) organ in Saxony was built for the Pauli-Kreuz Church in Chemnitz (III / 39). At this time restoration activities also began on significant historical organs, largely in Saxony and Thuringia. In 1957 Hans Eule took over the management of the company. He brought it to a new peak with considerable personal commitment. He created 134 new organs, one of which was the largest church organ built in the GDR, in Zwickau Cathedral. The creation of his works also took him beyond the border to Sweden, the former Soviet Union and to West Germany. After his death in 1971 his wife and long-term staff member, Ingeborg Eule, carried on the running of the company. She even ran it as a "People's Workshop" during the years of dispossession between 1972 - 1990 in such a farsighted and forward-looking manner that the company was able to return to family ownership in summer 1990 almost undamaged. Between 1971 and 2005, 231 new organs were built and 43 historical instruments were restored. At the beginning of 2006 the leadership of the company passed into younger hands of the family. New construction and restoration carry the same weight at Eule Orgelbau allowing knowledge gained from activities involving historical organs to be brought to bear on new constructions. The safeguarding of the spirit of the Saxon Silbermann school combined with the newest artistic and technical knowledge is characteristic for the workshop.

Bruno Goebel (1896-1945) took over the Terletzki workshop in Königsberg in 1903; his sons continued the company until 1944. Goebel built some 450 organs in East Prussia (today Warmia in Poland), but many were destroyed in WWII. There are perhaps 50 remaining instruments in Poland and many are in need of repair.

Ekkehart Gross founded his German company in 1990 specializing in restoration and maintenance of German symphonic organs in particular. The workshop also creates new instruments as seen in the organ of the Church of the Holy Cross in Kraków.

Emil Hammer Orgelbau started with the 1883 creation of P. Furtwängler & Hammer. After Pius Furtwängler separated from the company in 1892, and after the death of Adolf Hammer, his son Walter Hammer (1901-?) continued the company. Adolph's nephew, Emil Hammer (1878-1958), who since 1904 had worked as an attorney for the firm, took over as its sole owner in 1937, renaming the company Emil Hammer Orgelbau. After Emil's death, his grandson Christian Eickhoff (b. 1935) took over management of the company, and by 1966 had moved the enterprise into a new workshop in Arnum and doubled his workforce to 40. In 2007, due to the unsettled economic climate, Christian Eickhoff sold the enterprise to Orgelbaugesellschaft Reichenstein, which continued the enterprise under the new name, though in 2009 moved into a smaller workshop near Hiddestorf. Starting from 1893, tubular-pneumatics and key-channel chests were manufactured and in 1907 the first organ with electro-pneumatic action was installed. In this creative period, the largest work of the company, in the Hanover town hall, was created. From 1921 to 1931, Hammer sometimes built church and concert organs in joint ventures with the Walcker and Sauer companies.

Andreas Hildebrandt was an 18th century Gdańsk organbuilder, creator of some fifty works, most all of which have survived to this day. There was certainly a relationship between him and Arp Schnitger's workshop due to structural similarities within their instruments. He was a teacher to Friedrich Rudolf Dalitz (one of the builders of the great organs of Oliwa) and Christoph Heinrich Obucha. Andreas Hildebrandt was probably born about 1680 in Gdańsk and died there in 1762. He was buried in the church of St. Gdańsk on April 29, 1762.

Gebrüder Hillebrand organ building was founded in Hannover in 1948 by Hermann Hillebrand who trained with Lothar Wetzel and at the Emil Hammer workshop. His sons, Harry and Guntram took over the company at Hermann's death in 1966 and managed it until the grandson, Martin, took over in 1992. Martin Hillebrand trained with Metzler, Kuhn, Marcussen & Son, Vleugel and Carl Giesecke (Göttingen). Hermann created over 90 organs and as of 2011, the firm had created an additional 120 instruments.

Kamiński (or Kamiński Brothers: Janusz and Zygmunt, both deceased) is at present one of the most well-known organbuilders in Poland. It is a small company with more than 120 years tradition. They have built and repaired many of the organs in Poland. In the 1960s, 70s, 80s there were few Polish organbuilders and the company was responsible for many organs in Poland. At the beginning of the 2000s they built in Katowice-Zawodzie the first classical French style organ in Poland.

The Kemper Organbuilding Company was founded by Emanuel P. Kemper in 1868, Lübeck, Germany. He apprenticed with the Marucssen Company in Denmark and studied with Johann Stiehl and the organist of the Reformed Church, Konrad Geibel. When Kemper acquired Theodor Vogt's workshop, he became responsible for virtually all of the organs in Lübeck. From 1872 to 1930

he also served as the organist at the Lübeck Jakobi Church. His son Karl R. Kemper took over in 1910 and the company became an important representative of the organ reform movement. A branch was opened in East Prussia in the late 1920s. The grandson, Emanuel M. Kemper, contributed greatly to new and restored works in Northern Germany and the Middle Rhine after WWII. The company dissolved after his death and was resurrected by the great-grandson, Emmanuel Kemper III as Lübeck Organ Builders Ltd.

Klais Orgelbau is a German firm that designs, builds and restores pipe organs. It is a family run company, founded in 1882 by Johannes Klais senior and is now run by his great-grandson Philipp Klais. The firm is based in Bonn, Germany, and has completed many large-scale building and restoration projects around the globe in more than a century of organ building. Johannes Klais studied organ building in Alsace, Switzerland and Southern Germany. He founded his own organ building workshop in Bonn in 1882. His way of building organs was closely bound up with traditional construction methods using slider windchests. As early as before the turn of the century he built high pressure stops with two mouths on pneumatic cone valve chests. In 1906, together with his son Hans, he introduced electric action. Hans Klais took over in 1925. In his time, facade design began to come under the influence of the modern age, ergonomic console designs were also being developed. Hans Gerd Klais, the founder's grandson, took charge in 1965. Philipp Klais, the great-grandson of the founder, studied organ building in Alsace, France; in Germany; and overseas. He now runs the company.

Jozef Mollin completed his apprenticeship under Joseph Sobiechowskiego in Bydgoszcz, in 1953 and his masters in 1961. His first instrument was an eleven-stop tracker pneumatic organ, built in 1958 for the local parish church. He created instruments for churches throughout Poland and in 1968 carried out the first historic restoration according to Poland's recently enacted principles of conservation. Mollin was one of the first modern organbuilders in Poland to build a tracker action organ at the parish church in Jaktorowie near Warsaw in 1979. In addition to large instruments he also built 4-register positifs for small churches, chapels, chamber ensembles and orchestras in the country and abroad (Italy). In 1983 Jozef was recognized as a Master of Arts and Crafts by the Polish Ministry of Culture. Since 1980, Jozef's son, Zdzislaw Mollin, has followed in his footsteps. Zdzislaw completed his master classes with the German companies Heuss and Kreienbrink. Father and son carried out both new construction and reconstruction. Their highest achievement was the restoration of the 1679 Wolff baroque organ at the Pelplin Cathedral. Jozef died in 2005.

Johann Josua Mosengel was born in 1663 in either Stolzenau or in Eisenach. He created his first independent work in 1695 in Hannover. He then went to Königsberg, Prussia, in 1698, and installed an organ at the Burgkirche between 1698 and 1701, and was responsible for many others in the East Prussia region. He died in Königsberg. During his lifetime Mosengel made about 40 organs

and about 20 modifications to existing ones. Few of his works survived the Second World War; in former East Prussia there are only the works in Święta Lipka and in the Evangelical Church of Pasm.

Pflüger Organ Building is an Austrian company based in Feldkirch in Vorarlberg. The company was founded in 1979 by Martin Pflüger (b. 1941), a former employee of the Rieger Company. In 1995 Pflüger welcomed his sons, Bernhard, Hans-Jörg and Michael into the business. Since 2001, the management has been in the hands of Bernhard and Hans-Jörg. Pflüger organs are to be found in Austria, Germany, Switzerland Italy, Japan, Poland, Belarus, Kazakhstan and Slovakia. Martin Pflüger has made a synthesis of the Alsatian organ reform movement the decisive factor in his workshop.

Johann Friedrich Rhode (d. 1770 Gdańsk) was an organbuilder and piano master; the namesake son of an organist and teacher in Gdańsk (d. before 1761). He was probably a student of Andreas Hildebrandt. In 1749, he worked as a journeyman with Christoph Heinrich Obucha (1713-1787) in Morag, helping in the construction of organs. From about 1755 to 1769 he headed his own workshop in Gdańsk. He built organs in the following Gdańsk churches: St. Nicholas Church (1755) St. John (1760-1761) and Sts. Peter & Paul (1767-1769). His disciple was Gottlieb Paschke.

Rieger Orgelbau is an Austrian firm of organ builders, known generally as Rieger. The firm was founded by Franz Rieger. From 1873 it was known as Rieger & Söhne, and from 1879 as Gebrüder Rieger, after his sons took over. At the end of World War II, the firm was nationalised by the Czech government and merged with another workshop as Rieger-Kloss. The Rieger tradition was also continued by the owners and workers of the original firm, who moved to Austria and founded a new workshop as 'Rieger Orgelbau'. Rieger currently employs approximately 40 people. In their organ design and manufacture, they do not aim to copy any specific style, but rather create a new tradition which allows the interpretation of the full range of organ repertoire. Study of organs of all periods informs this design philosophy, with the result that the resulting sound is not 'authentic', but rather serves the music effectively. They write: 'In any case it is our goal to build instruments not as much for the past, as certainly for the present and the future.'

Schlag and Sons. In 1831 Christian Gottlieb Schlag established his workshop in Jawor and moved it to Świdnica in 1834. Schlag and Sons emerged in 1889 when Christian's sons Theodor and Oscar joined the firm. By 1914 their 1000th instrument was inaugurated and the company was well regarded far beyond Silesia for their numerous innovations. The firm was greatly diminished by the effects of WW I and was sold off by 1923.

The Karl Schuke Organ Workshop, Berlin, with more than 500 organs and over 8,500 stops to its name, has become internation-

ally recognized over the last fifty years. Their instruments range in size and purpose: university organs for teaching, residential organs, Positivs and chest instruments, concert hall organs with over ninety stops and up to six keyboards – always built with mechanical action – and more than 350 church organs. Restoration is also a major part of their work.

Józef Sitarski built the famous organ at Jędrzejów. He also built an organ for the Dominican Church in Krakow in the years 1765-1768. There is little information about him. Andrzej Sitarski was also a member of this famous organbuilding family – in 1755 he repaired the organ in the Bernardine Church at Alwernia. The third Sitarski was Kazimierz Sitarski an organbuilder in Kraków. He built an organ for the Protestant chapel in Pszczyna in 1746 or 1747. In 1789 he transferred an organ from Miechów to the parish church at Chorzów, and built a Positive for the church of Holy Spirit at Bytom.

Jan Spiegel of Rychtal was active in the second half of the 19th century. He repaired the organ in Jarocin in 1861 and 1867. We have no more information about him other than letters of his written in Polish and signed "Jan Szpigel organ-builder."

August and Max Terletzki dominated organbuilding in East and West Prussia in the second half of the 19th c. Max was a pupil of Cavaillé-Coll; together they opened their own workshop in Königsberg in 1857. They built organs with mechanical tracker action and slider chests as well as cone chests and added Barker Lever action to larger instruments.

The Wegscheider workshop was founded in 1989 in Dresden as a private company. Kristian Wegscheider (b. 1954) began as a cabinet maker, then trained as an organbuilder with the Jehmlich workshop in Dresden. He further studied organ restoration in Berlin and Leipzig. Since opening his own company he has built forty new organs and performed more than sixty restorations.

The tradition of **Westfälischer Orgelbau S.Sauer**, of Hoexter-Ottbergen, dates back to the year 1805 when it began as a carpenter's workshop founded by the Prussian soldier Georg Josias Eggert. In 1840, his son, Karl Joseph, took over the workshop and expanded it to include organ building. The most important representative of the Eggert era was Karl Joseph's son, Francis, who headed the company from 1874 to 1902 and expanded it with instruments particularly suited for Catholic worship. With no children to take over the business, Francis sold it to Anton Feith, Sr. who continued the organbuilding traditions of his predecessor. The life's work of his son and successor Anton Feith, Jr was essentially determined by Nazi rule and World War II, and by the period of reconstruction in the 50s and 60s. As a result of destruction, especially in the big cities, demand for organs was high. From 1902 until Anton Junior's retirement in 1972, the company produced 800 organs. In 1973 Siegfried Sauer purchased the company and expanded it to become a leading organbuilding company in the

Federal Republic of Germany. Committed to the classic organ-building technology and sonority, Sauer has built nearly 300 instruments, in large part 4-manual instruments such as the new Paderborn Cathedral organ (1981), St. Sophia in Hamburg (1997) and the Great Concert Organ with Fernwerk in the Historic Stadthalle Wuppertal (1997).

Johann Wilhelm Wulff (Brother Michael) (1735-1807) inherited his family's organ workshop in Wormditt in 1751 – it originated with his grandfather in the 17th century. In 1758 Wulff came to Oliwa and met Jozef Jacek Rybinski, the Abbot of Oliwa. Wulff was commissioned to rebuild his grandfather's organ from 1680. Rybinski, apparently satisfied with Wulff's work, ambitious and with his mind set on the Abbey's possibility to save money, made an agreement with the young organbuilder. The Abbey would send Wulff to The Netherlands and Germany, at the abbey's expense, to study the great organs that had already been built or were just in the process of construction. Wulff would deepen his knowledge of organbuilding and refine his skills by learning directly from great organ masters. In return for this study voyage Wulff would join the Cistercian convent in Oliwa upon his return and use all his acquired knowledge to build a new great organ for the Abbey to eclipse all other instruments of that time. It is unknown to which places Wulff travelled during his voyage in the years 1760 – 1762, but it can be assumed that he stopped at various Cistercian abbeys in the regions he was visiting. Upon his return to Oliwa, Wulff did his part to fulfill the agreement with the Abbot and joined the Cistercian convent on 21 January 1763, assuming the name Brother Michael. The same year he started work on the construction of a new great organ on the west end gallery of the nave.

Ignacy Ziernicki (b 1752; d 1829). Polish organ builder active in Kraków and its environs.

Zych Zaglady Organs was created in 1967 by Jan Zych (born in 1935, Płock), who made his first steps in the profession of master organbuilding in 1958. In 1982, Dariusz Zych, an electrician by profession, began work under his father's supervision. He introduced electronic control in the place of the pneumatic action applied previously. The company experienced steady growth, and in the early 1990s, political and economic changes made contacts with Western companies possible. Such mutual contacts were fruitful in the implementation of mechanical action in keeping with the best of models. This development was a great watershed in the company's activity. From 1995 onward all its organs were built on the basis of this system. In 2002 Zych Zaglady Organs was asked to create the organ for the newly built Licheń Basilica. The result was a 157-stop instrument, the third largest such instrument in Europe and twelfth in the world.

Some Polish Organ Composers

The history of organ music in Poland essentially begins with the *Tablature of Jan of Lublin*. Jan z Lublina, or Joannis de Lublin, was a Polish composer and organist who lived in the first half of the 16th century. Not much is known about his life - he was a member of the Order of Canons Regular of the Lateran, circa 1540 he was possibly the organist at the convent in Kraśnik, near Lublin. Jan was probably the first owner of the manuscript now kept in the PAN Library (Academy of Sciences Library) under the signature Ms. 1716. Perhaps he wrote some of it himself; his name is only given embossed on the cover, while on one of the pages inside the signature "*Valentinus scripsit*" appears. The tablature, numbering 260 pages, is considered the most comprehensive source of organ music in Europe. It includes more than 250 works, including transcriptions of religious and secular vocal music, and independent religious organ music, as well as preludes and dances. It also contains a treatise and exercises of a didactic nature in the fields of composition and organ improvisation plus advice for tuning organs. Most of the repertoire is preserved anonymously, but with many works the authorship has been identified, and some compositions have been identified from other sources. In total we can name 20 French, Dutch, German and Italian composers whose work is represented in the manuscript, including Josquin, Heinrich Finck, Janequin, Ludwig Senfl, Claudin de Sermisy, Philippe Verdelot, Johann Walter, etc., and from the Poles, Seweryn Koń and the initials of Mikołaj of Krakow and Mikołaj of Chrzanów (NC N.Ch., NZ).

Additional historical collections include:

CRACOW TABLATURE (Nicolaus Cracoviensis, 1548) also known as the Holy Ghost tablature, contains 101 pieces, most of which are intabulations of vocal works by well-known composers. Some compositions are also found in the Lublin tablature. Unique items include several preludes, liturgical pieces, and three settings of Polish church songs.

LOWICZ TABLATURE (also known as the Martin Leopolita tablature, ca. 1580) contains 75 liturgical pieces: 47 introits, 8 sequences, 12 pieces for the Mass ordinary (including a group of four, titled *Missa solenne*), and 8 Magnificat settings.

DANIEL CRONER TABLATURE (1681), a collection assembled by Daniel Croner (1656-1740), a Lutheran priest from Kronstadt (in today's Romania), who assembled "a series of preambles, fugues and fantasies, etc." representing some of the foremost composers of his time, including Froberger.

THEOPHIL ANDREAS VOLCKMAR (1684 - 1748), also known as Theophilus Andreas Volckmar, was a German composer and organist of the Baroque period. He was the son of Johann Arnold Volckmara, a former church organist at St. Gertrude (now Evangelical Church of the Holy Trinity on Łasztownia) and at Sts.

Peter and Paul. In the latter church from 1708, he served as his father's successor, but already in 1712 he moved to Gdańsk, where he was organist at the local church of the Holy Trinity, and after 1717 at St. Catherine's. In 1730, he moved to Koszalin, and in 1733 returned to his hometown, Szczecin, where he was organist at the church of St. James. Volckmar was a virtuoso organist, also a composer, attuned stylistically to the late phase of the Baroque. The design of his works is often under the influence of Italian music, which distinguishes his pieces from most contemporary composers of provincial northern Germany. He composed works for organ (Six Sonatas), also sonatas for violin and organ accompaniment. In addition, his credits include arias, cantatas, an oratorio, and Protestant hymns.

AUGUST FREYER (1803-1883) was the foremost Polish organ virtuoso of his day, performing works by past masters and other contemporaries, plus his own compositions, published between 1839 and 1857. These include a Concert Fantasy (Op. 1), Variations on a Russian Song (Op. 2), Concert Variations on a Church Chant by Bortnyansky (Op. 3), Twelve Easy Pieces (Op. 4) and Eight Pieces (Op. 5).

WLADIYSŁAW ZELENSKI (1837-1921) composed four operas, two symphonies, nearly a hundred songs to Polish texts, and numerous other instrumental pieces. Though not himself a performing organist, his studies in Prague helped him create a remarkable collection of didactic yet artistic pieces for organ or harmonium, Twenty-five Preludes (Op. 38)

MIECZYSLAW SURZYŃSKI (1866-1924) was Poland's most prominent organ virtuoso/composer in the late 19th and early 20th centuries. His 1904 Organ Concerto, thought to be lost in a fire at the Warsaw Philharmonic in 1939, resurfaced in 1990 when a manuscript copy was discovered at the University of Poznan and subsequently published. Surzyński's concerto is an interesting work that seems stylistically regressive for 1904. Indeed, much of the first movement sounds like second-tier Mendelssohn, although the lovely singing secondary theme (introduced from on high by the organ) does make a lasting impression. The second movement features a similarly affecting waltz tune that's rudely interrupted by an angry organ outburst. The finale offers standard middle-romantic rhetoric, with a wonderfully solemn brass chorale at its center. Surzyński's organ writing throughout is quite inventive, making clever use of the instrument's lower registers, and it certainly seems to present little challenge for Jerzy Dziubiński, who performs with considerable skill and aplomb. Jacek Rogala and the Polish Radio Symphony provide first rate accompaniment.

Surzyński's solo compositions also receive powerful presentations in Dziubiński's hands. Of those on offer here, the Organ Sonata, in which the first movement's dark main theme returns in the finale

as a grim fugue, is the most substantial. However, it's the three selections from Surzyński's Improvisations for Organ that provide the truly compelling interest on this disc. These fascinating pieces show the composer venturing far from his otherwise conservative compositional method. The recording was made in Warsaw's Lutheran Holy Trinity Church, a spacious acoustic that renders the organ with considerable depth, presence, and impact, but also tends to wash out the orchestra in tutti passages. All told, this novelty should prove a necessary acquisition primarily for organ enthusiasts.

FELIKS NOWOWIEJSKI (February 7, 1877 – January 18, 1946) was a Polish composer, conductor, concert organist and teacher, the fifth of 11 siblings. His father had Polish roots and was a master tailor with his own workshop in Barczewo, where he also managed a public library of Polish books. Feliks Nowowiejski's mother was a German. While the father enthusiastically promoted Polish culture, Feliks' mother displayed a strong interest in the arts, particularly as a pianist. With her participation in performances of Polish folk songs and recitations of noted poets from Poland and Germany as well as her own poetry, she fostered the formidable musical talent of her son, likely an inheritance from her. Despite the patriotic Polish stance of their father, his children spoke better German than they did Polish. As a result, even before his time in Berlin, Feliks Nowowiejski could only write in German.

Due to Feliks' musical talent (his first piano composition was a suite of classical and contemporary dances), he entered the convent school in Święta Lipka, where he was taught harmony, violin, cello, French horn, piano, and organ. However, he was unable to complete his studies, because of the necessity of providing the sole support for his family. With the bankruptcy of his father's workshop, the impoverished family resettled in Olsztyn in 1893, at which time Nowowiejski became a violinist in the orchestra of the Prussian Regiment of Grenadiers, a development that enabled him to support his parents and siblings. He then composed works for military bands and amateur orchestras.

Thanks to a composition prize for his march *Pod sztandarem pokoju* (*Under the Banner of Peace*), he was able to study at the Stern Conservatory from April to September of 1898. From 1888 to 1900 he assumed the post of organist at St. James' Church in Olsztyn. After being awarded a second prize, he completed a three-month course in counterpoint, Palestrina, and Gregorian chant at the College of Catholic Church Music and Musical Education in Regensburg, Bavaria. He subsequently studied at the Stern Conservatory in Berlin, simultaneously perfecting his organ playing under Otto Dienel and playing in the orchestra under the baton of Gustav Hollaender. After submitting a cantata to the Royal Academy of Arts, Berlin, he was accepted into a master class for composition under Max Bruch from 1900-1902. At the same time he began studies in musicology and aesthetics at Frederick William University. In Berlin he came into contact with Polish intellectuals and developed a strong Polish patriotism that would often later be reflected in his works.

For his oratorio *Powrót syna marnotrawnego* (*Return of the Prodigal Son*) Nowowiejski won his first Giacomo Meyerbeer Prize. With the prize money, he financed an educational tour of Germany, Bohemia, Moravia, Austria, Italy, Africa, France and Belgium, during which he made acquaintance with Gustav Mahler, Camille Saint-Saëns, Pietro Mascagni and Ruggero Leoncavallo. In 1903 he won the Ludwig von Beethoven Prize for his overture *Swaty polskie* (*Polish Courtship*). In 1904, for two symphonies (one in A minor, which he later withdrew, and the Symphony No. 1 in B-flat minor), he was awarded his second Giacomo Meyerbeer Prize, which allowed him to continue his studies under Bruch. He became a composition teacher and choir director at St. Hedwig's Cathedral in Berlin, and later at the Dominican Church of St. Paul.

In 1907 he won a composition competition in Lviv (Lemberg/Lwów) with the song *Żałobny pochód Kościuszki na Wawel* (*Funeral Procession of Kościuszko to Wawel*). In 1907 he composed the massive oratorio *Quo vadis*, based on the biblical novel by Polish compatriot Henryk Sienkiewicz. After its Amsterdam premiere in 1909, the oratorio was performed in more than 150 cities in Europe, and North and South America, securing Nowowiejski's international reputation.

In 1909 Nowowiejski returned to Poland (then the Duchy of Warsaw), and settled in Cracow, where he served as Director of the Cracow Music Society. Simultaneously he was organist and director of the Warsaw Symphony. On July 15, 1910, on the 500th anniversary of the Battle of Tannenberg, the citizens of Cracow gathered in Jan Matejko Square to sing the *Rota* by Maria Konopnicka under Nowowiejski's direction. *Rota* was a patriotic poem protesting germanisation that Nowowiejski had set to music. In 1910, with his song *Zagasty już* (*Extinguished*), Nowowiejski took first prize in a Lviv competition commemorating the 100th birthday of Frédéric Chopin. In March of 1911, Nowowiejski married the Wawel music student Elżbieta Mironow-Mirocka. The couple had five children, a daughter Wanda and four sons: Feliks, Kazimierz, Adam and Jan. In 1914, Nowowiejski won the Lviv Music Prize for his choral work *Danae*.

Facing increasing hostility in Poland at the outbreak of World War I in 1914, Nowowiejski returned to Berlin. He came under military service, swore an oath to Kaiser Wilhelm, and served as a conductor to a military orchestra. At the end of the war, he returned to the now-Polish city of Poznan. He became a docent at the Ignacy Jan Paderewski Music Academy of Poznan, where he served as composer, conductor, and organist. His appearances as a pro-Polish speaker at the 1920 plebiscite campaigns in Warmia and Masuria (which determined whether these territories would be German or Polish) revealed his increased Polish patriotism. This in turn led to a quarrel with his former teacher Bruch, who successfully called for a German boycott of Nowowiejski's works. Thereupon Nowowiejski fell into obscurity in Germany as his music was no longer performed. In 1935 Nowowiejski received the title of Papal Chamberlain from Pope Pius XI for his many

religious works. The next year he received the *Order of Polonia Restituta (Poland Restored)*, one of the nation's highest honors.

At the invasion of Poland in 1939, Nowowiejski hid first among the nuns of St. Elizabeth's Hospital in Poznan, afterwards fleeing to Cracow. He had briefly been detained under suspicion of spying for Russia (upon denunciation by a passerby). After World War II, when the People's Republic of Poland gained the territories such as Poznan and portions of East Prussia, Nowowiejski was seen increasingly as a Pole due to his pro-Polish views and Polish themes in so many of his works. He thereupon received many honours. After a severe stroke in December 1941, Nowowiejski ended his musical productivity. After a return to Poznan in 1945, he died in January 15, 1946. His memorial grave is located at St. Adalbert's Church in Poznan.

Nowowiejski's Nine Organ Symphonies (Opus 45) likely were composed between 1920 and 1931. He also wrote four solo Organ Concertos (Opus 56), *In Paradisum* (Opus 61, 1941), a major organ tone-poem, and various shorter organ works.

FELIX BOROWSKI (March 10, 1872 - September 6, 1956), of Polish descent, was a British/American composer and teacher. He is also known as professor of Mexican composer Silvestre Revuelettas at Chicago Musical College during a period between 1918-1922. He composed three Organ Sonatas and other shorter works for the instrument.

JAN JANCA (b. 1933), a native of Gdańsk, studied in Cracow and Stuttgart, as well as with Marcel Dupré in Paris. He was organist in Stuttgart (1958-1965) and Tübingen (1872-1996), and taught at the Catholic Wilhelmsstift seminary. His compositions include works for organ solo, trombone and organ, and chorus with organ.

MARIAN SAWA (January 12, 1937 – April 27, 2005) was a Polish organist, composer, improviser, musicologist and pedagogue. He graduated from the Chopin Academy of Music in Warsaw in Feliks Rączkowski's organ class and Kazimierz Sikorski's composition class. As a pedagogue he worked in Warsaw music education at the higher and academic level...the Elsner and Szymanowski Music Schools, the Chopin Music Academy and Kardynal Stefan Wyszyński University. He toured as a soloist and accompanist around the country and abroad and recorded many LPs and CDs for such companies as Polskie Nagrania, Veriton, Polonia, Arston, DUX, and Acte Preamble. He was a laureate of many composition prizes, as well as civil prizes and distinctions (Ministry of Culture and Art, Ministry of National Education). He composed more than 1,000 works, many for the organ.

A Selective Poland Organ Discography:

NOTE: accessing some of these items may be problematical, as several now are out-of-print and others are from catalogs with uncertain USA distribution. Suggested access routes:

Acte Prealable (www.acteprealable.com)
 Aulos Musikado (classical.premieremusic.net)
 cpo (www.arkivmusic.com)
 Dabringhaus & Grimm (www.arkivmusic.com)
 DUX (www.dux.pl) (www.ohscatalog.org)
 Polskie Radio Bialystok (www.radio.bialystok.pl)

*Those cities listed in **bold type** are places we will visit during this tour.*

Acte Prealable AP0005 – New Polish Panorama of Organ and Choral Music (various artists and ensembles)
 (works by Gorecki, Luciuk, Lukaszewski, Sawa, Wecowski, Moryto, Borkowski)

Acte Prealable AP0007 – Poznan, Holy Cross Church (1934 Goebel) – Julia Smykowska
 (works by Wladyslaw Zelenski)

Acte Prealable AP0030 – **Warsaw**, Holy Trinity Lutheran Church (1998 Hillebrandt) – various soloists
 (works by Marian Sawa, Volume 1, including Concerto #5 for Organ and Orchestra)

Acte Prealable AP0053 – Wloclawek, Cathedral (1893 Spiegel) – Wiktor Lyjak
 (works by August Freyer)

Acte Prealable AP0081 – **Warsaw**, Holy Trinity Lutheran Church (1998 Hillebrandt) & **Warsaw**, St.
 Anne's Church (1992 Pflüger) Jan Bokszzanin (works by Marian Sawa, Volume 3)

Acte Prealable AP0093 – Warsaw, Sts. Peter and Paul Church (Kaminski) – Joachim Grubich & Jan
 Bokszzanin (works by Marian Sawa, Volume 4)

Acte Prealable AP0095 – Altona (Germany), St. John's Church (1998 Kuhn) Zygmunt Strzep (works by Felix Borowski)

Acte Prealable AP0125 – **Warsaw**, Holy Trinity Lutheran Church (1998 Hillebrandt) – Michal Slawecki
 (works by Marian Sawa for choir and organ)

Acte Prealable AP0148 – Koszalin, Immaculate Conception Cathedral (1980 Kaminski); Darlowo, St.
 Gertrude's Church (1993 Mollin); Bialogard, St Mary's Church (1930 Grüneberg) – Bogdan Narloch (works by Volckmar,
 Lorenz, Rudnick, Cwojdzinski, Rozbicki, Wenzel, Reger, Hecht)

Ars Sonora 23 – **Łódź**, Saint Stanislaw Kostka Cathedral (1971 Eisenbarth) – Jakub Kwintal
 (works by Hakim, Alain, Litaize, Langlais, Messiaen; with Piotr Lis, oboe)

Aulos Musikado 66132 – **Kazimierz Dolny**, St. John's Church (1620 Anonymous) – Jozef Serafin
 (works by Sowa, Hofhaimer, Kotter, Lublin, Frescobaldi, A. Gabrieli)
Cracow, St. Nicholas Parish Church (1900 Falla) – Miroslawa Semeniuk-Podrawa
 (works by Frescobaldi, Lublin, Pachelbel, Podbielski, Warsaw Tabulature)

Aulos Musikado 66134 – **Cracow**, Pauline Cloister (1984 Truszczynski) – Joachim Grubich
 (works by Bach, Zipoli, Surzynski)
Gdańsk, St. Nicholas Cloister (1977 Hammer) – Jan Jargon
 (works by Bach, Nowowiejski, Jargon)

- cpo 999 274-2 – Beckum (Germany), St. Stephanus Parish Church (1910 Klais) – Jerzy Erdman
(works by Feliks Nowowiejski: Symphonies 4, 6, & 7, Concerto 4)
- Dabringhaus & Grimm MD&G 317 0757-2 – Bremen (Germany), Cathedral (1894 Sauer) – Rudolf Innig
(works by Feliks Nowowiejski, Volume 1: Symphonies 1-9)
- Dabringhaus & Grimm MD&G 317 0973-2 – Bremen (Germany), Cathedral (1894 Sauer) – Rudolf Innig
(works by Feliks Nowowiejski, Volume 2: miscellaneous pieces)
- Dabringhaus & Grimm MD&G 317 1591-2 – Bremen (Germany), Cathedral (1894 Sauer) – Rudolf Innig
(works by Feliks Nowowiejski, Volume 1: Concertos for Solo Organ)
- Dabringhaus & Grimm MD&G 319 0274-2 – Organ Landscape **Gdańsk** and **West Prussia** – Jan Janca
(various composers and instruments in Gdansk, Oliwa, Torun Bydgoszcz, Pelplin, etc.)
- Dabringhaus & Grim MD&G 606 1104-2 – Tübingen (Germany), St. John's Church (1990 Rieger) Ludger Lohmann (works by Jan Janca)
- DUX 0181 – **Cracow**, St. Mary Basilica (1800 Ziernicki-1986 Truszczyński) – Marek Stefanski
(works by Marek Stefanski)
- DUX 0225 – **Cracow**, St. Mary's Basilica (1800 Ziernicki-1986 Truszczyński) – Marek Stefanski
(works by Bach, Buxtehude, Mendelssohn, Franck, Nowowiejski, Moszumanska-Nazar)
- DUX 0247 – **Warsaw**, Archcathedral of St. John (1987 Eule) – Jan Szypowski
(works by Vierne and Tournemire)
- DUX 0271 – **Oliwa**, Archcathedral Basilica (1788 Wulff-1968 Kaminski) - Roman Perucki
(works by Handel, Bach, Roman, Mendelssohn, Luciuk, Vask)
- DUX 0322 – **Jędrzejów**, Cistercian Abbey (1754 Sitarski) – Robert Grudzien plus panpipe
(works by C.P.E. Bach, Agratina, Jan of Lublin, Stadler, Schubert, Wroclawski, etc.)
- DUX 0360 – **Warsaw**, Holy Trinity Lutheran Church (1998 Hillebrandt) - Jerzy Dziubinski
(solo works by Mieczyslaw Surzynski, plus Concerto for Organ and Orchestra)
- DUX 0413 – **Frombork**, Archcathedral Basilica (1935 Kemper) - Julian Gembalski
(works by Drusinski, Buxtehude, Gronau, Hanff, Bach, Gembalski)
- DUX 0418 – **Gdańsk**, Church of the Holy Cross (1728 Hildebrandt) – Roman Perucki
(works from the Gdańsk Tabulature, 1591)
- DUX 0442 – Lublin, Philharmonic Hall (1997 Schuke-Potsdam) – Joachim Grubich
(works from Lublin Tabulature, and by Surzynski, Nowowiejski, Luciuk, Bach, Mendelssohn, Bach, Franck, Messiaen)
- DUX 0707 – **Warsaw**, Evangelical Reformed Church (1900 Schlag & Söhne) – Michal Markuszewski
(works by Gade, Mendelssohn, Markuszewski, Reubke, Reger)
- DUX 0729 – **Cracow**, St. Mary's Basilica (1800 Ziernicki-1986 Truszczyński) – Marek Stefanski
(works by Nowowiejski, Jargon, Luciuk, Skoczylas, Machl, Kaszychi, Stefanski)
- DUX 0911 – **Kazimierz Dolny**, Parish Church (1620 Anonymous) – Andrzej Biakło
(works from the Daniel Croner Tabulature, 1681)
- Olympia OCD 314 – **Oliwa**, Archcathedral Basilica (1788 Wulff-1968 Kaminski) – Joachim Grubich & Feliks Raczkowski (works by Freer, Moniuszko, Zelenski, Roguski, Nowowiejski, Paciorzewicz, Machl, Bloch)
- Olympia OCD 399 – Lowicz, Cathedral (1992 Lyjak-Zyck) – Wiktor Lyjak
(works by Louis Lewandowski)

Polskie Radio Bialystok BK 01 – Bialystok, Cathedral (1908 Rudowicz) - Jozef Kotowicz
(works by Mendelssohn, Boellmann, Surzynski, Lindblad, Reger)

Polskie Radio Bialystok BK 2004 – Bialystok, Cathedral (1908 Rudowicz) – Jozef Kotowicz
(works by Jeppesen, Sark, Højberg, Lindberg, Lindblad)

Studio S Production 017 – Poznan, Cathedral of Saints Peter & Paul (2001 Drozdowicz) – Joachim Grubich
(works by Bach, Surzynski, Nowowiejski, Luciuk, Franck, Mulet)

Organ Observations: Some Useful Terms

Since we will be visiting organs built over a period of more than five centuries, you'll be exposed to a variety of different 'schools of thought' as regards the layout and mechanism of the instruments. Though a large book is really required to cover every detail, we provide you with a few explanations, in hopes that they, and your subsequent questions, and the instruments themselves, eventually will make things clear.

Blockwerk, and the Evolution of 'Stops':

The primary distinction between church organs of the Middle Ages and those of the Renaissance is found in the widespread appearance of 'stop' controls on the later instruments. This characteristic is common to organs of all parts of Europe, and the success of this innovation can be seen even today in the way that almost all organs are built. Although some small instruments still are made without stops, they usually are meant for use in intimate environments such as a home or studio.

Although we expect an organ to have stop controls today, this was not the case with large Medieval blockwerk organs, where the entire chorus, or *pleno*, played as a totality...full organ, all the time. Wow, what a noise! But what if you wanted to use only a specific rank of pipes?

To be sure, stop controls in the form of slider or spring chests were developed before the 16th century, but it is only then that the practice of building large instruments with such mechanisms became common throughout all of Europe. The earliest descriptions of 'stop controls' show a separate keyboard used to play only the front pipes of a blockwerk. Other accounts mention a similar technique of construction which allowed the organist to play

- only the front pipes,
- or a small chorus made up of ranks sounding two or three pitches,
- or the complete ensemble

Although it is impossible at this date to reconstruct the manner in which different mechanisms developed in separate locations and then spread throughout the continent and to England, it is nevertheless true that the widespread use of stop control mechanisms ranks as one of the major distinguishing features of the "new" church organ in the 16th century. From that time forward, organists have had the ability to use separate ranks of pipes - - or groups of ranks, in the case of mixtures - - to build choruses of different color and strength and to play those ensembles from a single keyboard. But to understand how the stop controls work, you need to know something about the wind chest upon which the pipes stand, and the mechanism that links the keys to the valves/pallets in the wind chest that allow air to enter the pipes and make them speak.

Slider Chest - Spring Chest:

The **slider chest** is the oldest, most reliable form of pipe organ chest still in use today. Originally, wind chests had only one style, the blockwerk chest, in which all ranks for any given note played all the time, with each note/pitch standing above its own 'note channel' in the wind chest. When a key was depressed, various mechanical linkages opened the valve of that 'note channel,' and the pipes, as many of them as the builder had provided, spoke. In some large organs the tutti was comprised of twenty or thirty ranks. These blockwerk instruments were excellent at creating an impressive 'din' during the church service, but weren't very useful for anything more subtle. By the 15th century, organists had a desire to 'stop' some of these sounds, and thus the slider was invented.

The slider is a thin board with holes that match the holes in the toe-board upon which the pipes stand. When the organist wants a particular rank of pipes to sound, he simply pulls a drawknob which, through various mechanisms, moves the slider so that the holes in the slider line up with holes in the toe-board and the 'note channel' in the wind chest, allowing the air to pass through to the pipe if a key is pressed to open the 'note channel' valve (see *Figures 1 and 3a*).

In another early 16th-century variant, the **spring chest**, the slider is replaced by separate, spring-loaded secondary pallets ('groove valves') for each pipe, spring-loaded and operated by stop-lever bars (*Figure 2*).

Where the action is:

On the earlier organs, the pipes for each note stood directly in front of its key on the keyboard. By the mid-14th century the **tracker action** had been invented. Depressing a key with the finger pulled down a rod called a 'tracker', the upper end of which was attached to one end of a long horizontal 'roller' (a rod mounted on a rollerboard), and caused the roller to rotate through 90°. At the other end of the roller was another tracker, which was pulled down in turn, its upper end opening the pallet for the relevant pipe or pipes (see *Figure 3b*). The great advantage of the rollerboard and trackers was that they could be as long as required, so that the pipe could, within reason, be at any distance from the key. Pipes could now be placed to the left or to the right of the keys, permitting the symmetrical arrangement of the front pipes, with sets of the longest pipes at each end. Indeed, that became the norm. The tracker mechanism allowed for the inclusion of separate chests of pipes, expanding the organ into an 'ensemble of organs'. Sometimes, a secondary manual would play pipes in a totally separate part of the instrument, located in a case behind or sometimes below the organist's bench or chair. This was called the Rückpositiv (Ger., 'back positive') or 'chair organ'.

The organ's basic and time-honored mechanical action displays a remarkable ingenuity. Such a system served the instrument well into the 1800s and has been revived and incorporated into the work of some of the best makers of new instruments today, too. But technology waits for no one, and by the middle of the nineteenth-century, mechanical action was proving to be insufficient for some builders. The desire for louder and different sounds required higher wind pressures within the pipe chests, and those higher pressures resulted a stiffer playing action caused by the increased resistance when pulling open the tone channel pallet/valve.

Several pneumatic assists were developed to overcome that stiffness and make the key response at the console lighter. Englishman Charles Spackman Barker developed a system that multiplied the force of the finger on the key of a tracker action pipe organ by employing a small pneumatic bellows to overcome the resistance of the pallets/valves in the wind-chest. This '**Barker Lever**', inserted between the mechanism of the console and the tracker-action of the organ, was first famously applied to organs in France

by Aristide Cavaillé-Coll, but a similar system soon became quite common throughout Europe.

Next, the traditional tracker/mechanical linkage was eliminated altogether and replaced by **tubular-pneumatic action**, whereby a complex forest of quarter-inch-diameter lead tubes connected the playing console to the wind-chests, with one tube for each note-key. Press a key and the pressurized air within the tube is discharged, causing a small pneumatic bellows in the chest to collapse and open a valve below a pipe, allowing it to speak.

Eventually, these leak-prone lengths of pneumatic tubing were replaced by electric wires. With **electro-pneumatic action**, when a key is depressed at the console, an electrical connection is made that activates a small magnet within the wind chest. This exhausts the pneumatic pouch that opens the valve below the pipe. In a further 'evolution' of organ playing action, the pneumatic pouch in the wind chest was replaced by an electro-magnetic valve directly opening the windway to the pipe. In all of these post-tracker systems, from the Barker Lever through tubular- and

Figure 1

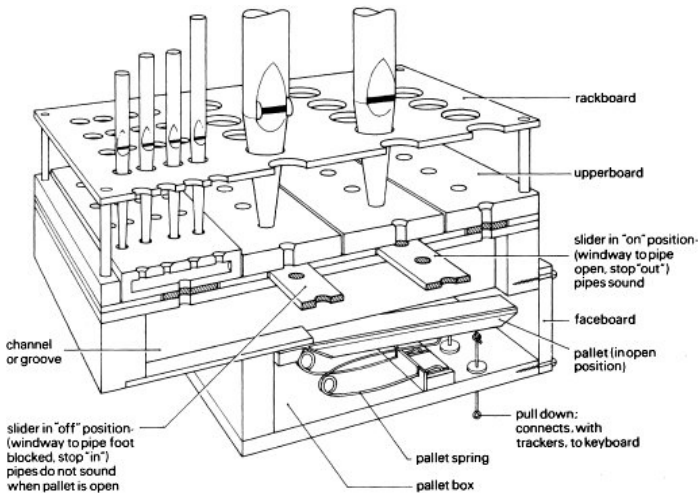


Figure 2

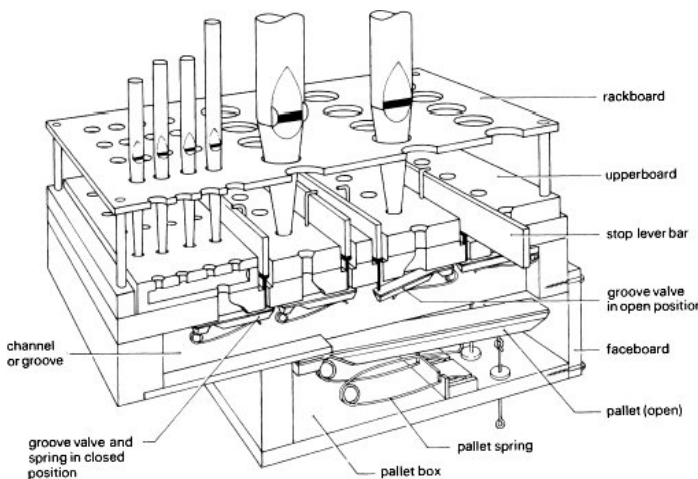
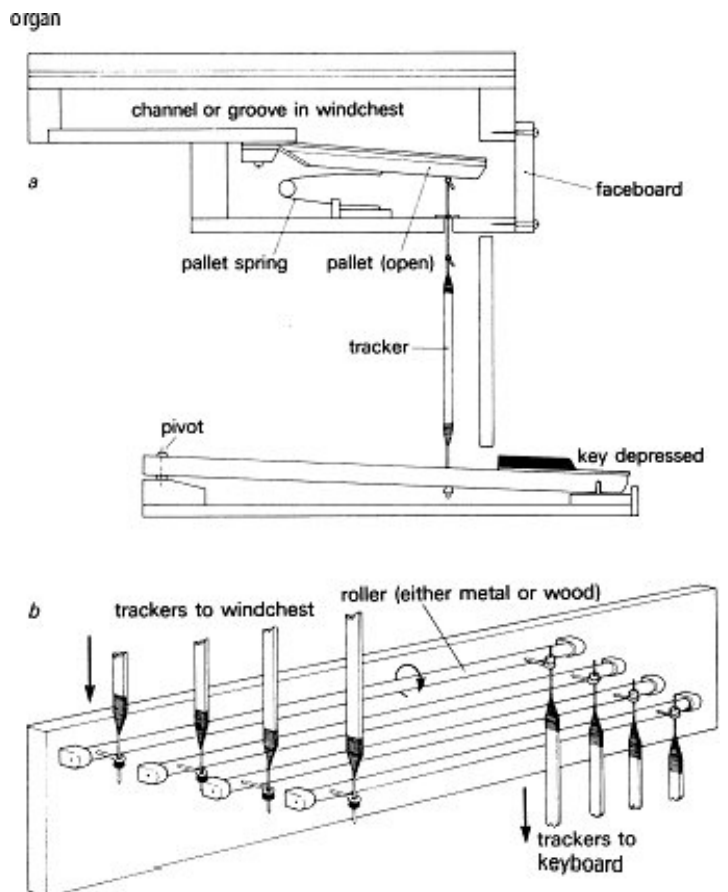


Figure 3 Connections between key and chest:(a)suspended action;the keys are pivoted at the back and hang on the trackers from the pallet valve; (b)detail of the rollerboard



electro-pneumatic and **'direct-electric' actions**, the pipe valve opens with either an 'on' or 'off' signal, and the player's finger has no control over speed or attack, as was the case with the pure mechanical action.

But within the past several decades, a complex computer-driven system has been developed that incorporates a speed/touch-sensitive **servo-mechanical valve** that exactly mimics the motion of the player's fingers and feet, so that the difference between a swift, incisive attack and a smooth, legato touch is conveyed to the pallet in the pipe chest. Though subtle, the effect of this difference has implications in the way pipes are voices, and also in the quality of music made. All this can seem quite confusing but, as with the centipede's many legs, please don't think about it...just play!

A "Short Octave" or . . . "What in the world is going on at the bottom of this crazy keyboard?"

Some of the older organs we'll visit have "short octave keyboards." This is a keyboard or pedal board with a short bottom octave, which appears to begin on low E and hence appears not to have the bottom four notes – C, C#, D, and D#. However, this is a good example of appearances being deceiving. Actually,

- The E key plays low C
- The F# key plays D
- The G# key plays E
- The F key plays F
- The G key plays G
- The A key plays A, etc.

Therefore, the bottom octave actually lacks C#, D#, F# and G# and consequently has only the 8 pitches C, D, E, F, G, A, A#, and B. The reason for this was to save space in the organ and construction cost by omitting four of the larger pipes for pitches that were almost never needed in keyboard music prior to about 1700. Another advantage on instruments without pedals (or for keyboard players who could not play the pedals) was that larger intervals could be spanned by the left hand, and players could reach the low notes on the keyboard more easily. Presumably this is the main reason for such short octaves on early harpsichords.

The Key of H or . . . "Huh?"

Remember that in German, the note B is called H, and B-flat is called B. Hence, the theme of B-A-C-H.

Octave Designations or . . ."That keyboard goes from low C to two and a half octaves above middle c"

On the organ, the notes in the various octaves are usually designated as follows:

Bass octave = C, C#, D, etc.

Tenor octave = c, c#, d, or c⁰, C#⁰, d⁰

Middle octave = c1, c#1, d1 or c', c#', d'

Next octave = c2, c#2, d2 or c", c#" , d"

Next octave = c3, c#3, d3, or c"', c#"', d'''

(Text by Bruce Stevens of 'Historic Organ Tours')

What is a "Free Reed," and will you be handing out souvenirs for all of us?

Invented in the 19th century, the "free reed" is most commonly encountered as the tone-generating element in harmoniums, pump organs, harmonicas and accordions. Because of their characterful sound quality (and space-saving dimensions), free reed stops were briefly attractive to pipe organ builders in the middle/late 19th century.

Unlike the 'beating reed' elements found in the usual pipe organ stops (such as trumpets, clarinets, oboes, even French horns), which operate on the principal of a beating tongue (usually brass), secured at one end and vibrating over and on a 'mouthpiece' element (the shallot...think of a clarinet or saxophone mouthpiece), the free-reed tongue (also secured at one short end) swings freely in a slot and, by its motion, sets the adjacent wind into pitched activity. Free reeds usually have a somewhat softer 'edge' than their equivalent 'beating reed' cousins. -- JMB

Tour Itinerary

A comprehensive hourly itinerary will be provided via email one week prior to departure and printed copies will be available on arrival in Warsaw.

THURSDAY 11 JUNE: Arrive Warsaw

20:00 **National Philharmonic Hall**
(2001 Schuke, 71/III+P)
Organist: Michał Markuszewski

Overnight: Radisson Blue Sobieski Hotel (Dinner)

FRIDAY 12 JUNE: Warsaw

10:00 **St. Anne's Church**
(1992 Pflüger, 30/II+P)
Organist: Kamil Steć

13:30 **Evangelical Reformed Church**
(1900 Schlag und Söhne, 24/II+P, rest. 2008 Nowakowski)
Organist: Michał Markuszewski

15:00 **St. John's Archcathedral**
(1987 Eule, 60/III+P)
Organist: Piotr Rachoń

17:00 **Holy Trinity Lutheran Church**
(1998 Hillebrandt; 30/II+P)
Organist: Jerzy Dziubiński

Overnight: Radisson Blue Sobieski Hotel (Breakfast)

SATURDAY 13 JUNE: Warsaw – Święta Lipka – Pasłęk – Elbląg

13:00 **Święta Lipka: Church of the Blessed Virgin Mary**
(1721 J. Mosengel; 40/II+P; rest. 1905 Goebel)
Organist: Rafał Sulima

19:00 **Pasłęk: St. Bartholomew Church**
(1719 Hildebrandt; 36/II+P; rest. 2013 Wegscheider)
Organist: Michał Markuszewski

Overnight: Hotel Elbląg (B, D)

SUNDAY 14 JUNE: Elbląg – Frombork – Stegna - Gdańsk

12:05 TO 12:45 **Frombork: Archcathedral Basilica of the Assumption of the Blessed Virgin Mary & St. Andrew**
(1934 Kemper; 51/IV+P; rest. 2012)
Organist: Arkadiusz Popławski

14:30 **Stegna: Church of the Sacred Heart of Jesus**
(1914 Schlag und Söhne; 34/II+P)
Organist: Michał Markuszewski

20:00 **Gdańsk: St. Mary's Basilica**
 (1985 Hillebrand Bros.; 46/III+P)
 Organist: Prof. Boguslaw Grabowski

Overnight: Golden Tulip Gdańsk Residence (B, D)

MONDAY 15 JUNE: Gdańsk

10:00 **Dominican Church of St. Nicholas**
 (18th C. J.F. Rhode - 1907 Goebel; 35/II+P; rest. 1977 Hammer)
 Organist: Michał Markuszewski

11:30 **St. Brygide Church**
 (1996 Kaminski; 45/III+P)
 Organist: Michał Markuszewski

13:00 **Franciscan Church**
 (1618 Martin Friese; 37/II+ P; 1757 Dalitz; rest. 2008 Wegscheider)
 Organist: Andrzej Szadejko

16:00 **Archcathedral Basilica of the Holy Trinity, Blessed Virgin Mary & St Bernard Oliwa**
 Great Organ (1788 Wulff; 94/V+P - 1968 Kaminski; 96/V+P)
 Choir Organ (2003 Kemper; 17/II+P)
 Organist: Prof. Roman Perucki

Overnight: Golden Tulip Gdańsk Residence (B)

TUESDAY 16 JUNE: Gdańsk – Pelplin - Toruń

10:00 **Pelplin Abbey Cathedral**
 Baroque organ (1679 Wolff; 42/III+P; rest. 2003 Mollin)
 Main organ (1845 Buchholz; 72/III+P)
 Organist: Michał Markuszewski

14:00 **Toruń: Cathedral of Sts. John the Baptist and John the Evangelist**
 Small Organ (1688 Unknown; 15/I+P)
 Main Organ (1878 Terletzki; 40/III+P)
 Organist: Michał Markuszewski

16:30 **Toruń : Holy Spirit Church, Nicolaus Copernicus University**
 (1757 Dalitz; 63/IV+P)
 Organist: Michał Markuszewski

19:00 **Toruń: St. Mary's Basilica**
 (1878 Terletzki; 52/III+P)
 Organist: Michał Markuszewski

Overnight: Hotel Bulwar (B, D)

WEDNESDAY 17 JUNE: Toruń – Włocławek – Domaniewice - Łódź

- 10:00 **Włocławek: Basilica Cathedral of the St. Mary Assumption**
(1893 Spiegel; 32/II+P)
Organist: Adam Klarecki
- 14:00 **Domaniewice: Chapel of the Nativity of the Blessed Virgin Mary**
(1795 Unknown; 8/I)
Organist: Michał Markuszewski
- 19:30 **Łódź: Cathedral of St. Stanislaus Kostka**
Grand Organ (1971 Eisenbarth; 58/IV+P)
Small Organ (1974 Eisenbarth; 10/II+P)
Organist: Jakub Garbacz
- Overnight: Hotel Łódź (B, L, D)

THURSDAY 18 JUNE: Łódź – Jędrzejów - Kraków

- 8:30 **Łódź: Lutheran Church of St. Matthew**
Great Organ (1928 Rieger; 60/III+P)
Chapel Organ (pre-1900 Schlag und Söhne, 12/II+P)
Organist: Michał Markuszewski
- 14:00 **Jędrzejów: Cistercian Abbey Church**
(1754 Sitarski; 40/IV+P)
Organist: Michał Markuszewski
- Overnight: Grand Hotel, Kraków (B, D)

FRIDAY 19 JUNE: Kraków

- 8:00 **Church of the Holy Cross**
(1996 Gross; 18/II+P)
Organist: Marcin Szelest
- 9:30 **Collegiate Church of St. Anna**
(1724 Sitarski presumed; 26/II+P)
Organist: Lukasz Kmicik
- 11:00 **Collegiate Church of St. Florian**
(1761 Sitarski presumed; 23/II+P)
Organist: Michał Markuszewski
- 15:00 **Philharmonic Hall**
(1996 Klais; 50/III+P)
Organist: Michał Markuszewski
- Archbasilica of the Assumption of Mary**
(1800 Ziernicki; 56/III+P)

Informal visit

20:00 Private concert

Overnight: Grand Hotel, Kraków (B)

SATURDAY 20 JUNE: Kraków –Kazimierz Dolny

11:00 **Kraków: Sts. Peter & Paul**
(1970 Biernacki; 45/III+P)
Organist: Cyprian Jagiełło

12:00 **Kraków: Parish Church of St. Barbara**
(1894 Rieger; 16/II+P)
Organist: Krzysztof Siewkowski

Overnight: Pensjonat Kazimierski (B, D)

SUNDAY 21 JUNE: Kazimierz Dolny - Warsaw

13:00 **Parish Church of Kazimierz Dolny**
(1620 Unknown; 36/II+P)
Organist: Janusz Adam Glos

Farewell dinner
Overnight: Westin Hotel (B, D)

MONDAY 22 JUNE: Warsaw - Return to U.S.

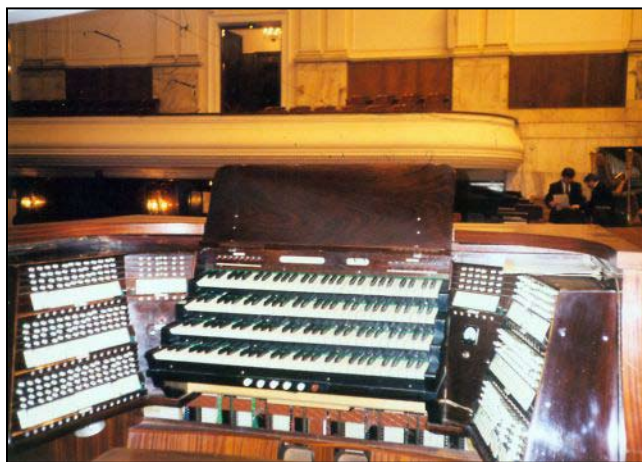
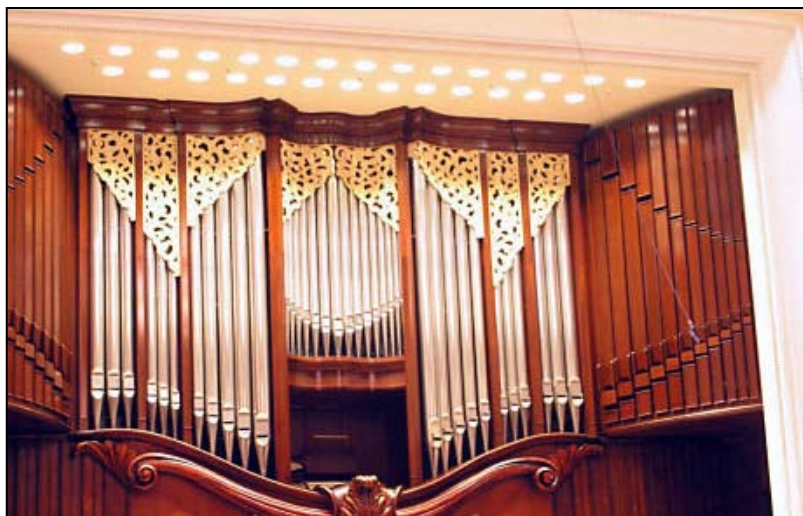
Warsaw

National Philharmonic Hall

Organ: (2001 Schuke, 71/III+P)

Organist: Michał Markuszewski

The Karl Schuke Organ Workshop of Berlin built this instrument in 2001. An older instrument from the 1950s was dismantled and reinstalled at the Our Lady Queen of Poland Church in Torun.



Stop List:

Manual I	Manual II	Manual III	Pedal
Principal 16'	Positiv im Schweller	Schwellerk	Untersatz 32
Gedackt 16'	Salicional 16'	Bourdon 16'	Principal 16'
Principal 8'	Principal 8'	Diapason 8'	Subbaß 16'
Gedackt 8'	Unda maris ab c 8'	Holzflöte 8'	Violonbaß 16'
Flute harm.8'	Konzertflöte 8'	Rohrgedeckt 8'	Zartbaß 16' *
Salicional 8'	Holzgedackt 8'	Gambe 8'	Baßalquot III 10 2/3' *
Großquinte 5 1/3'	Aeoline 8'	Voix celeste ab c 8'	Octavbaß 8'
Octave 4'	Octave 4'	Octave 4'	Flotbaß 8' *
Blockflöte 4'	Rohrflöte 4'	Flute octaviante 4'	Cello 8' *
Großterz 3 1/5'	Viola 4'	Fugara 4'	Choralbaß 4'
Quinte 2 2/3'	Sesquialtera II 2 2/3'	Nasard 2 2/3'	Flote 4' *
Superoctave 2'	Waldflöte 2'	Doublette 2'	Hintersatz III 5 1/3'
Cornett V ab f 8'	Quinte 1 1/3	Tierce 1 3/5'	Mixtur IV 2 2/3'
Mixtur major V-VI 2'	Mixtur VI 2'	Fourniture V 2 2/3'	Bombarde 32'
Mixtur minor IV 1'	Flageolett 2'	Basson 16'	Posaune 16'
Trompete 16'	Harm. Aeth. III 2 2/3'	Tromp. Harm. 8'	Fagott 16' *
Trompete 8'	Englischhorn 16'	Hautbois 8'	Trompete 8'
Zink 4'	Cromorne 8'	Voix humaine 8'	Clairon 4'
		Clairon 4'	
Super III-I	III-II Super		III-P Super
Sub III-I	III-II Sub	III-III Super	III-P
III-I	III-II	III-III Sub	II-P
II-I **			I-P
	Tremulant	Tremulant	
III-I	III-II	III-III Sub	II-P
II-I **			I-P
	Tremulant	Tremulant	
Setzer mit 4000 Kombinationen			
Diskettenlaufwerk			
Crescendo			
* im Schweller (positionen auf-zu setzbar)			
** mechanicznie, lub elektrycznie			

About the Hall

The Warsaw Philharmonic (Filharmonia Narodowa w Warszawie) was founded in 1901 on the initiative of a group of Polish aristocrats, financiers and representatives of the music world. Notable members of this group included Natalia, Stefan and Stanislaw Lubomirski, Maurycy and Tomasz Zamoyski, Wladyslaw Tyszkiewicz, Leopold Julian Kronenberg, Ludwik Grossman, Emil Mlynarski, Aleksander Rajchman, Marian Sokolowski.

Architect Karol Kozlowski designed the institution's building in an eclectic style, modeling it on the Paris Opera.

A concert inaugurating the activities of the Philharmonic was held on November 5th, 1901. The orchestra performed under the baton of Emil Mlynarski while the featured soloists on this occasion were Wiktor Grabczewski (bass) and Ignacy Jan Paderewski, the world famous pianist, composer and future statesman.

The orchestra underwent an eclipse during the Second World War, during which it lost half its members to the war, as well as its elegant building. In 1947, the orchestra resumed its regular season, but had to wait until 1955 for its home to be rebuilt, albeit in a new style. When the building was dedicated on 21 February, the Philharmonic was proclaimed the National Orchestra of Poland.

The current Warsaw Philharmonic building has two halls: the main concert hall with 1072 seats and the chamber music hall with 378 seats. Gala concerts, congresses, symposia, presentations and meetings are organized in them as well as in the adjoining rooms. The Warsaw Philharmonic has since its inception remained Poland's leading musical institution. Under the new Artistic Director Maestro Antoni Wit, the Warsaw Philharmonic is maintaining a high artistic level and ranks among the leading European symphony ensembles. It is a place for people wishing to immerse themselves in music of the best quality, as well as a place for meetings of the representatives of the international cultural, social and political establishment. A place visited by music-lovers from all over the world and by kings, presidents and prime ministers. The Philharmonic Hall is an attractive venue not only for music-lovers. This place, normally peopled with musicians in black tailcoats, has a unique climate which suits academics, artists and businessmen equally well, and makes them frequently choose the Philharmonic as their choice for meetings.



Warsaw

St. Anne's Church

Organ: (1992 Pflüger, 30/II+P)

Organist: Kamil Steć

This instrument was newly built in 1992 by Pflüger Organbuilders using the historic casework. The disposition of the new instrument follows the original order according to the stops on the console.



Stop List:

Manual I	Manual II	Pedal
Bourdon 16'	Pryncypał 8'	Pryncypałbas 16'
Pryncypał 8'	Viola 8'	Violonbas 16'
Gemshorn 8'	Bourdon 8'	Subbas 16'
Gedeckt 8'	Aeolina 8'	Oktawbas 8'
Fugara (4) 8'	Flet 8'	Kwintbas 10 2/3'
Octawa 4'	Praestant 4'	Cello 8'
Szpicflet 4'	Trversflet 4'	
Kwinta 5 1/3'	Progresja 2 2/3'	
Kwinta 2 2/3'		
Kornet 2 ch		
Mixtura 4 ch		

About the Church

St. Anne's Church (Polish: Kościół św. Anny) is in the historic center of Warsaw, adjacent to the Castle Square, at Krakowskie Przedmieście 68. It is one of Poland's most notable churches with a Neoclassical façade. The church ranks among Warsaw's oldest buildings. Over time, it has seen many reconstructions, resulting in its present-day appearance, unchanged since 1788. Currently it is the main church parish of the academic community in Warsaw.

In 1454 Duchess of Masovia Anna Fiodorowna (in some old books mistakenly called Holszanska), founded this church with a cloister for the Franciscan friars (Order of Friars Minor).

The square in front of the church was a place of solemn homages to Polish monarchs by the rulers of Prussia (the first one in 1578, the last one in 1621). In 1582 a slender tower was added to the church. Some time later it was encompassed with a rampart and incorporated into the city fortifications.

St. Anne's Church was reconstructed several times in 1603, 1634, 1636 and in 1667 (it was heavily damaged during the siege of Warsaw and plundered by Swedish and German troops in the 1650s). Between 1740 and 1760 the façade was reconstructed in rococo style according to Jakub Fontana's design and decorated with two filigree belfries. The walls and semicircular vault ceilings of the church, divided into bays, were decorated at that time with profuse paintings in perspective, using illusionary techniques and depicting scenes in the life of Saint Anne. A chapel of Saint Ładysław was also decorated in this fashion. All paintings were by Friar Walenty Żebrowski.

The church was reconstructed for the last time between 1786 and 1788 by order of King Stanisław August Poniatowski.

During the Warsaw Uprising of 1794, Bishop Józef Kossakowski, considered the traitor of the nation, was executed in front of the church (hanged with a great applause by Warsaw inhabitants).

The church was slightly damaged in a German air raid on Warsaw in 1939 (the roof and turrets were destroyed by fire and reconstructed by the architect Beata Trylińska). The roof was later seriously damaged by Wehrmacht soldiers after the collapse of the Warsaw Uprising.

The present façade was built in 1788 in a Neoclassical style typical of the reign of King Stanisław August Poniatowski, by Chrystian Piotr Aigner. Sculptors of that time were Jakub Monaldi and Franciszek Pinck, who carved statues of the Four Evangelists which decorate the façade. The interior of the church is now in high-baroque style with several chapels. The church makes an overwhelming impression on the visitor with its surprisingly rich interior filled with frescoes.

The only example of a diamond vault preserved in Warsaw can be seen in the cloister leading to the vestry.



Warsaw

Evangelical Reformed Church

Organ: (1900 Schlag und Söhne, 24/II+P,
rest. 2008 Nowakowski)

Organist: Michał Markuszewski

This organ was dedicated on June 10, 1900. Unfortunately, soon after the dedication its gradual destruction began. In 1917 pipes were requisitioned for war and in subsequent years it was further damaged and had more pipes stolen. There were repeated attempts at renovation (1910, 1937, 1944, 1958, 1975, 1989), but never successfully. Finally from 2004-08, an extensive restoration was undertaken for the casework and virtually all elements of the organ works. The work was carried out by Olgierd Nowakowski of Zabrze, Poland. It is now one of the great Romantic organs of Warsaw.



Stop List:

Manual I	Manual II (Jalousieschweller)	Pedal
Bordun 16'	Gedackt 16'	Principalbass 16'
Prinzipal 8'	Geigen Principal 8'	Violon 16'
Gamba 8'	Liebl. Gedackt 8'	Subbas 16'
Hohlflöte 8'	Flüte harm. 8'	Octavbass 8'
Gemshorn 8'	Aeoline 8'	Violon Cello 8'
Octave 4'	Vox coelestis 8'	Posaune 16'
Offenflöte 4'	Traversflöte 4'	
Rauschquinte 2 2/3' u. 2'	Fugara 4'	
Mixtur 4 fach 2'		
Trompete 8'		

Skala instrumentu: manualy C-f3, pedał C-d1.

Koppeln:
Man.coppel II.z.I, Superoct.coppel II.z.I (do f4), Suboct.coppel II.z.I, Ped.coppel I.M., Ped.coppel II.M.

Nebenzüge:
Piano Pedal, Rohrwerkabsteller, Registerausschalter, Tutti, Forte, Mezzoforte, 4 Auslöser



About the Church

The parish was registered in Leszno in 1776, when a decree from 1525, banning dissenters settling in Mazovia, was withdrawn. A year later, the first Reform church (now the headquarters of the Warsaw Chamber Opera) and the rectory were built and designed by Szymon Bogumił Zug.

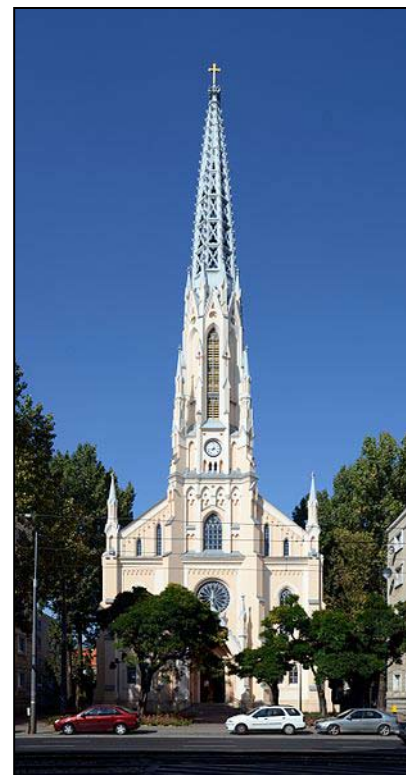
On October 30, 1866, the construction began of a new church in the Gothic style, designed by architect Adolf Loewe. Construction lasted 14 years and on October 24, 1880, the church was dedicated. A high tower with a shawl helmet is modelled on the tower of The Cathedral of Our Lady in Freiburg im Breisgau. Among the elements that draw attention are the oak pulpit made and designed by Konstanty Wojciechowski.

In 1881 the parish founded in the Działyński Palace included a hospital, an elementary school, a home for orphans, and a nursing home.

In 1940 the buildings of the parish including the church, Działyński Palace, the hospital and several other buildings in the so-called "Evangelical enclave" near the Warsaw ghetto area were destroyed during the defence of Warsaw in September 1939. Parishioners and clergy helped save Jews from the ghetto, which is commemorated by one of the monuments on the boundaries of the ghetto, located behind the parish.

During the Nazi occupation, many parishioners were killed, and several priests murdered. Evangelicals also took part in the Warsaw Uprising.

After the war, the first church services were held in the Methodist chapel in Savior Square. Renovations started on the church on Aleja Solidarności. It served Warsaw's Lutherans, whose church burned down in 1939. In 1958, the parish rectory was restored (the original Zug designed church), where its headquarters were, and in 1957 the editors reactivated the "Unity" magazine. The Polish Ecumenical Council was based there from 1960 to 1974.



Warsaw

St. John's Archcathedral

Organ: (1987 Eule, 60/III+P)

Organist: Piotr Rachoń

This instrument was built by Eule Orgelbau in 1987. Manual compass from C to a3, Pedal compass from C to f1. Mechanical action, 58 notes. The previous instrument from the 1960s, was moved in 1987 to the Cathedral of St. Florian in Warsaw.



Stop List:

Manuał I	Manuał II	Manuał III	Pedał
Prinzypal 16'	Prinzypal 8'	Bordun 16'	Majorbass 32'
Prinzypal 8'	Holzgedackt 8'	Metallflöte 8'	Prinzypal 16'
Gambe 8'	Quintadena 8'	Bellgambe 8'	Violon 16'
Rohrflöte 8'	Unda maris 8'	Flute harmonique 8'	Subbass 16'
Quinte 5 1/3'	Oktave 4'	Vox coelestis 2x 8'	Oktave 8'
Oktave 4'	Rohrflöte 4'	Prinzypal 4'	Bassflöte 8'
Koppelflöte 4'	Salizet 4'	Flute douce 2x 4'	Cello 8'
Quinte 2 2/3'	Nasard 2 2/3'	Quintflöte 2 2/3'	Quinte 5 1/3'
Superoktave 2'	Superoktave 2'	Blockflöte 2'	Oktave 4'
Cornett 5x 8'	Quinte 1 1/3'	Terz 1 3/5'	Flöte 4'
Grossmixture 4x 2'	Echocornett 5x 8'	Siffelöte 1'	Dolkan 2'
Kleinmixture 4x 1 1/3'	Scharff 4x 1'	Mixture 4-5x 2'	Mixture 4x 2 2/3'
Trompete 16'	Cromorne 8'	Trompete harmonique 8'	Posaune 16'
Trompete 8'	Clairon 4'	Hautbois 8'	Holtrompete 8'
Spanische Trompete 8'	Tremulant	Vox humana 8'	Clarine 4'
II/I	III/II	Clairon 4'	I/P
III/I		Tremulant	II/P
Super I			III/P

Tremulanty z płynną regulacją częstotliwości za pomocą potencjometrów.

About the Church

St. John's Archcathedral (Polish: Archikatedra św. Jana w Warszawie) is in Warsaw's Old Town. St. John's stands immediately adjacent to Warsaw's Jesuit church, and is one of the oldest churches in the city and the mother church of the archdiocese of Warsaw. It is one of three cathedrals in Warsaw, but the only one which is also an archcathedral. St. John's Archcathedral is one of Poland's national pantheons. Along with the city, the church has been listed by UNESCO as of cultural significance.

Originally built in the 14th century in Masovian Gothic style, the Cathedral served as a coronation and burial site for numerous Dukes of Masovia.

The Archcathedral was connected with the Royal Castle (Zamek Królewski w Warszawie) by an elevated 80-meter-long nave that had been built by Queen Anna Jagiellonka in the late 16th century and extended in the 1620s after Michał Piekarski's failed 1620 attempt to assassinate King of Poland Sigismund III in front of the Cathedral. The John III Sobieski Tower was built 1688–1692.

The church was rebuilt several times, and most notably in the 19th century, it was preserved until World War II as an example of English Gothic Revival.

In 1944, during the Warsaw Uprising the Cathedral was a place of struggle between insurgents and advancing German army. The Germans managed to send a tank loaded with explosives into the Cathedral, and a huge explosion destroyed a large part of the building. After the collapse of the Uprising, German Vernichtungskommando (Destruction Detachment) drilled holes into the walls for explosives and blew up the Cathedral destroying 90% of its walls.

Leveled during the Warsaw Uprising (August–October 1944), the church was rebuilt after the war. The exterior reconstruction is based on the 14th-century church's presumed appearance (according to an early-17th-century Hogenberg illustration and a 1627 Abraham Boot drawing), not on its prewar appearance.

The profuse Early Baroque decoration inside from the beginning of the 17th century and magnificent painting on the main altar by Palma il Giovane depicting Virgin and Child with St. John the Baptist and St. Stanisław were destroyed in German bombing of the church on August 17, 1944. The remains of the church were blown up by the Germans in November 1944. One wall that somehow managed to survive was all that was left of the six hundred year old edifice. This devastation of a Polish national monument was a part of the planned destruction of Warsaw, which had officially begun after the collapse of the Warsaw Uprising.

The interior reconstruction design considerably differed from the pre-war Cathedral, taking it back in time to its raw Gothic look, because very little of the cathedral's original furnishings has been preserved. The Cathedral is a three-nave building, two aisles are the same height as the main nave. On the right side from the front a belfry is situated, a passage to Dziekania Street is situated underneath it. There is a pulpit from 1959, designed by Józef Trenarowski and stalls which are a replica of the destroyed baroque ones, founded by King John III Sobieski. Moreover, there are many chapels, gravestones and epitaphs in the Cathedral. By the left aisle are numerous chapels.

Among the reconstructed elements of the original interior is the rococo altar in the Chapel of the Immaculate Conception, the so-called Literary Chapel, with an effigy of the Virgin Mary from the destroyed St. Andrew's Church at the Theatre Square, dating back to the 17th century.

The painting that once belonged to the Polish kings John II Casimir Vasa, Michael Korybut Wiśniowiecki and John III Sobieski, was used during the battles.



Warsaw

Holy Trinity Lutheran Church

Organ: (1998 Hillebrandt; 30/II+P)

Organist: Jerzy Dziubiński

An earlier organ (pneumatic) built E.F. Walcker was a big romantic instrument, one of the best in Warsaw of its time. Unfortunately the church and the Walcker organ burned when bombed by the Germans in WWII. Shortly after the rebuilding of the church in 1958 a Kuhn organ was presented to the church by Swiss parishes. The instrument was used until 1998, when the church ordered a new organ from the Hillebrandt Brothers in Germany.



Stop List:

Hauptwerk (C - g ^m)	Oberwerk (schwellbar (C - g ^m))	Pedal (C - f')
Bordun 16'	Gedackt 8'	Prinzipalbass 16'
Prinzipal 8'	Gambe 8'	Subbas 16'
Rohrflöte 8'	Quintade 8'	Octavbass 8'
Octave 4'	Prinzipal 4'	Gemshorn 8'
Traversflöte 4'	Holzflöte 4'	Octave 4'
Quinte 2 2/3'	Nasat 2 2/3'	Nachthorn 2'
Octave 2'	Waldflöte 2'	Posaune 16'
Cornet 5f	Terz 1 3/5'	Trompete 8'
Mixtur 4f 1 1/3'	Quinte 1 1/3'	Trompete 4
Trompete 8'	Scharf 3f 1'	
	Dulzian 8'	Koppeln
	Tremulant	OW/HW
		HW/ P
		OW/P

About the Church

The Holy Trinity Evangelical Church of the Augsburg Confession (Polish: Kościół Świętej Trójcy), also known as Zug's Protestant Church (Polish: Zbór Zuga). This is one of two Augsburg Evangelical churches in Warsaw, one of the largest churches in the city, and one of the most notable for its design.

The king's banker, Piotr Tepper, made efforts to build the church and in 1777 he obtained the appropriate privilege from King Stanisław August Poniatowski. The king however reserved for himself the right of choosing the design of the building. The church was designed by Szymon Bogumił Zug and constructed in 1777–1782. It is a Classical rotunda based partly on the Roman Pantheon. The Lutheran church was the highest and at the same time one of the biggest buildings of 18th century Warsaw. The diameter of the dome was 33.4 meters and the height was 58 meters. The huge dome with magnificent lantern tower still dominates the nearby buildings. It upholds the spirit of pure classicism. As the tallest building in Warsaw at that time it served as vantage point for the Polish Army during the Kościuszko Uprising.

In the beginning of the 19th century the church was renowned for the music performances accompanying the service. Among the famous musicians who gave concerts here was Frédéric Chopin. In April 1825 in the presence of Tsar Alexander I of Russia, he played on the choralion (aeolimeledicon).

The church fell into ruin when bombed and burnt by the Germans on September 16, 1939. It was rebuilt after the war. Inside, visitors are impressed by its double gallery encircling the interior. Because of its acoustic improvements and a splendid organ, the Warsaw Chamber Opera (Warszawska Opera Kameralna) regularly organizes concerts of classical music here.



Święta Lipka

Church of the Blessed Virgin Mary

Organ: (1721 J. Mosengel;
40/II+P; rest. 1905 Goebel)

Organist: Rafał Sulima

This baroque organ was built in 1719-1721 by Johann Mosengel. A work of art in itself, the organ has a set of statues such as an angel playing the mandolin and cherubim with bugles, which move while the instrument is played. The instrument was originally designed as an 18-stop, two-manual (no pedal) organ, and was increased in 1721 to three manuals and pedal, and 40 stops. Like all instruments of that time, the necessary air to play the organ was pumped by a 4 foot wedge bellows operated by the so-called organ treader. The interior of the instrument was thoroughly renovated in 1905, converting the tonal design according to romantic tastes and applying pneumatic action. Later, the majority of the romantic voices were replaced by new baroque voices, and mechanical action replaced the pneumatic. Since that time the organ has been comprised of only two manuals and pedal. During World War I, the tin pipes were replaced with zinc, and in 1944 the instrument ravaged. After the war, the missing pipes were replaced. At this time, the organ has two manuals with a C - f' and the pedal C - d1.



Stop List:

Manual I	Manual II	Pedał
główny	szafa eksp.	Salicet 16'
Gross-Gedeckt 16'	Bordun 16'	Subbas 16'
Rohrflöte 8'	Gedackt 8'	Violon 16'
Flaute harmon. 8'	Flauto dulce 8'	Principal 16'
Salicional 8'	Aeoline 8'	Nasard 10 2/3'
Gemshorn 8'	Unda-maris 8'	Octave 8'
Schalmey 8'	Quintadena 8'	Cello 8'
Principal 8'	Viola di Gamba 8'	Super-Octave 4'
Flote 4'	Principal amabile 8'	Posaune 16'
Octave 4'	Flauto amabile 8' (1)	
Piccolo 2'	Prestant 4'	
Rausch-Quinte 2 2/3' (2)	Progressiv 4 fach (3)	
Mixtur 3-4 fach	Oboe 8' (4)	
Cornett 4 fach		
Fagotto 16'		
Trompete 8'		
Hautbois 8' (5)		
Trompete 8' (6)		
Cornettino (7)		
<p>Połączenia: Diskant-Koppel (8); Manual-Coppel; z. I. M. Pedal-Coppel; z. II. M. Pedal-Coppel; II. z. I. M. Suboctav-Coppel; II. z. I. M. Super-Oct.-Coppel Glocken-Spiel (c-f3) Ausloser, Piano, Mezzoforte, Forte, Fortissimo, Tutti</p>		
<p>(1) jest Terz 1 3/5' (2) jest 1 1/3' + 1' (3) włącza się razem z Prestant 4' (4) jest Trompete 8' (5) nieoryginalna tabliczka, jest Krumhorn 8' (6) nieoryginalna tabliczka, jest Trompete 16' (7) nieoryginalna tabliczka, jest Mixtur 3 fach (8) nieoryginalna tabliczka, jest Tremulant</p>		

About the Church

Święta Lipka is known for Poland's oldest Marian sanctuary which has been attracting pilgrims since the Middle Ages. The church is also a historic monument of outstanding value listed as one of the most magnificent examples of Baroque architecture in Poland. It enchants with its beautiful interior with rich décor and a unique 18th century organ case with moving figurines and bells. The importance and popularity of Święta Lipka can be shown by the fact that it is sometimes called "Czestochowa of the North".

It may surprise that this beautiful church was built in such a desolate place amid woods and marshes with its foundations actually set partly on bogs. The explanation comes with a legend. In the 14th century a convict sentenced to death in Ketrzyn prison had a revelation of Virgin Mary telling him to carve a wooden statuette of Madonna with the Child. He made a figurine overnight. When the judges found it the following morning, they took it as a sign and released the man. Full of gratitude, he then placed the statuette on a roadside linden tree. The place became famous for miracles and recoveries and attracted lots of pilgrims. Soon a brick stone chapel was built around the tree. The name of the village, Święta Lipka, derives from that Holy Linden tree.

The beginnings of Marian sanctuary in Święta Lipka date back to the 14th – 15th centuries. The first chapel was destroyed during the Protestant Reformation around 1525, and the linden tree was cut down. The chapel was rebuilt in 1619 and handed over to Jesuits who have been looking after the place to this day. Święta Lipka became a popular pilgrimage site and the need for a bigger church arose.

The present church was built by the Jesuits in the 17th -18th centuries. The architectural complex consists of a church, cloisters and a monastery. Rich and varied ornamentation consisting of stone and wooden sculptures, paintings, frescos, golden objects, artistic metal craftwork and a valuable polychrome work have been preserved in an almost unchanged state. The most revered object in the sanctuary is the 17th century painting of Our Lady of Święta Lipka in the high altar. A linden tree trunk with a statuette of the Madonna is situated in the place where the holy tree once stood. A great attraction of the Basilica of the Visitation of the Blessed Virgin Mary is the extraordinary Baroque organ with moving figurines of angels playing instruments. Organ concerts here are a truly unforgettable experience.



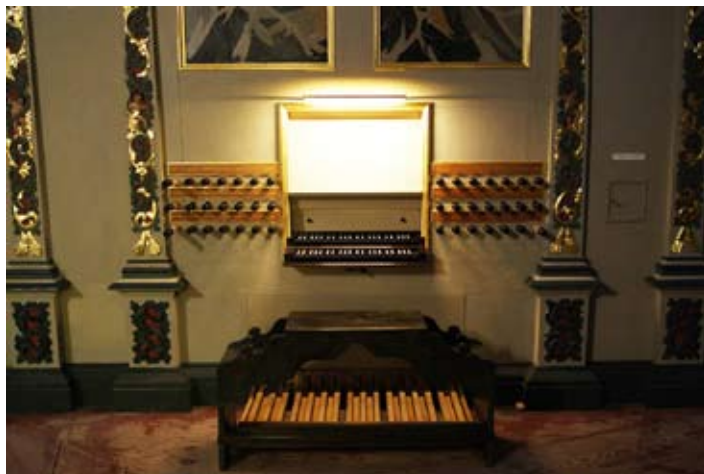
Pasłek:

St. Bartholomew Church

Organ: (1719 Hildebrandt: 36/II+P;
rest. 2013 Wegscheider)

Organist: Michał Markuszewski

In the years 1717-1719 Andreas Hildebrandt worked to create this instrument in collaboration with a sculptor from Elbląg, using some parts of an earlier organ from 1597. This was the first major instrument of Hildebrandt's own workshop. Over the next 250+ years, the instrument was given multiple cleanings, repairs, changes and updates. By 2009 it was decided to do a careful review of the instrument with a conservation expert and committee of consultants. Preliminary comparative studies were made of other partially preserved, eighteenth-century organs by Andreas Hildebrandt and his disciples. In 2010 the first stage of the work began consisting of a total renovation of the organ and the bellows, as well as dismantling and detailed documentation of the interior of the instrument. In 2011, 2012 and 2013 the subsequent stages were completed.



Stop List:

Pasłek (ehem. Preußisch Holland), Bartholomäuskirche, Polen
 erbaut 1717 - 1719 von Andreas Hildebrandt (Danzig)
 restauriert 2010 - 2013 von Kristian Wegscheider (Dresden)
 2 Manuale und Pedal, 36 Register

Hauptwerk (Manual II, Südgehäuse), C - c⁵

1. Quintatön x	16'
2. Principal x	8' Südprospekt
3. Quintatön x	8'
4. Hol Flöte x	8' rohrgedeckt, ab c zugelötet
5. Gedackt Flöte x	8' Holz, gedeckt
6. Viol di Gamba	8' trichterförmig
7. Octaf x	4'
8. Rohr Flöte x	4' zugelötet
9. Quinta x	2 ³ / ₅ '
10. Octaf x	2'
11. Tertie	(1 ³ / ₅ ')
12. Mixtur	4fach (1 ¹ / ₅ ', 1', ² / ₅ ', ¹ / ₂ ') rep. auf jedem c
13. Trompet	8' Weißblechbecher

Pedal C - d¹**Unterlade** (Nordgehäuse):

1. Unter Bas Off. x	16' Holz, offen
2. Hoflöte x	8' Holz, rohrgedeckt
3. Octaf	2'
4. Nacht Horn x	2' rohrgedeckt, zugelötet
5. Fagot x	16' Holzbecher
6. Trompeten Bas x	8' Weißblechbecher
7. Schalmey x	4' Weißblechbecher
4 Sperrventile	HW, OW, Unterpedal, Oberpedal
Glockenstern	8 Glockenengel und 2 Sterne
Tremulant	auf beide Manuale wirkend
Transposition OW	a ¹ = 465 / 415 Hz

Einweihung 26.6.2013

Intonation: Reinhard Schäbitz

Oberwerk (Manual I, Südgehäuse), (B₁, H₁), C - c⁵

1. Flöte douce Ged. x	8' Holz, gedeckt
2. Kurtz Flöte	8' rohrgedeckt, Innenrohr
3. Principal x	4' Südprospekt
4. Fleute douce x	4' Holz, konisch
5. Salicional x	4' trichterförmig
6. Nasat x	2 ³ / ₅ ' konisch
7. Octaf x	2'
8. Traverse	2' Holz, gedeckt, überblasend
9. Sesquialter	2fach (2 ³ / ₅ ', 1 ³ / ₅ ') ohne Repetitionen
10. Schalmose	8'
11. Vox humana	8'

Oberlade (Nordgehäuse):

8. Unter Bas Ged. x	16' Holz, gedeckt (doppelte Labien)
9. Quinta x	10 ² / ₅ ' gedeckt, z.T. Nordprospekt
10. Principal x	8' Nordprospekt
11. Octav x	4'
12. Rausch Quinta	2fach (1 ¹ / ₅ ', 1') ohne Repetitionen

Winddruck:
 Temperatur:
 Stimmtonhöhe:
 x - mit historischem Bestand

64 mm Wassersäule
 Neidhardt große Stadt (1724)
 a¹ 465 Hz bei 18° Celsius

About the Church

The first parish church of St. Bartholomew was built in gothic style around 1350 and destroyed by fire in 1543. It was rebuilt in the second half of the sixteenth century with a gothic exterior and baroque interior. The main altar comes from 1687 and is the work of Master Riga of Königsberg. The main feature of the altar is the crucifixion complemented by biblical scenes. The central base of the altar shows a seventeenth-century panorama of Pasłęk with the crucifixion of Christ. An important element of the baroque interior is the pulpit from 1690. This unique pulpit, supported by the figure of an angel, is polychrome gold and black, and decorated with numerous statues of apostles, evangelists, and prophets. The church tower is shaped like a pyramid with a square base. Since 1993, the Catholic radio station, Quo Vadis, has broadcast from the church.



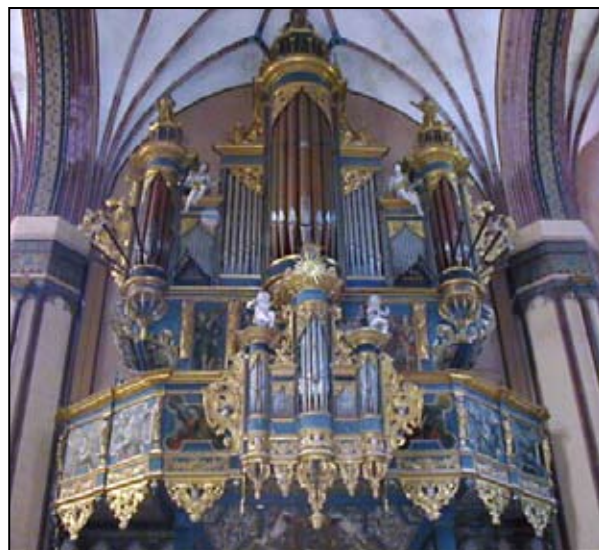
Frombork

Archcathedral Basilica of the Assumption of the Blessed Virgin Mary & St. Andrew

Organ: (1934 Kemper; 51/IV+P; rest. 2012)

Organist: Arkadiusz Popławski

The earliest mention of a cathedral organ dates back to the early sixteenth century. In 1683. Bishop Michael Radziejowski entrusted the construction of a new organ to the illustrious master of Gdansk, Daniel Nitrowski. This instrument consisted of two manuals with pedal and 27 stops. For about 250 years this organ was attended by companies such as Casparini, Frolich, Mittke, Terletzki, Goebel. In 1934 it was determined that the original was not salvageable and Emanuel Kemper built a new instrument within the original casework. Because the Kemper organ was larger than the original Nitrowski, 43 stops were placed outside the cabinet and electronically connected to the keyboard. A good half of the instrument was destroyed during WWII and the rebuilding took place in stages during the 1960s and 1970s with the Kaminski company doing a large portion of the work.



Stop List:

Manuał I (pozytyw)	Manuał II (główny)	Manuał III (w szafie ekspr.)	Manuał IV	Pedał
1. Kwintadena 8'	1. Kwintadena 16'	1. Flet kryty 8'	1. Flet kryty 8'	1. Pryncypał 16'
2. Rurflet 8'	2. Pryncypał 8'	2. Salicjonał 8'	2. Flet 4'	2. Subbas 16'
3. Pryncypał 4'	3. Flet otwarty 8'	3. Unda maris 8'	3. Pryncypał 2'	3. Bas kwint. 10 2/3'
4. Gemshorn 4'	4. Gemshorn 8'	4. Prync. włoski 4'	4. Kwinta 1 1/3'	4. Oktawa 8'
5. Oktawa 2'	5. Oktawa 4'	5. Rurflet 4'	5. Oktawa 1'	5. Flet kryty 8'
6. Flet 1'	6. Flet kryty 4'	6. Flet leśny 2'	6. Terc-cymbel 3x	6. Chorałbas 4'
7. Tercjan 2x	7. Kwinta 2 2/3'	7. Sesquialtera 2x	7. Vox humana 8'	7. Alikwoty 4x
8. Mixtura acuta 4x	8. Oktawa 2'	8. Mixtura 5x		8. Mixtura 5x
9. Róg krzywy 8'	9. Mixtura 5x	9. Cymbel 3x	Tremolo	9. Puzon 16'
	10. Trąbka hiszp. 8'	10. Dulcjan 16'		10. Trąbka 4'
	11. Trąbka franc. 4'	11. Obój 8'		faktycznie jest to głos 8'
		12. Szałamaja 4'		
		13. Dzwony		
		Tremolo		
			Połączenia: I/II, III/II, IV/II, III/I, I/Ped, II/Ped, III/Ped, IV/Ped	
			4 WK, Tutti, Cresc., GJ, Angelica, Stella	

About the Church

The Archcathedral Basilica of the Assumption of the Blessed Virgin Mary and Saint Andrew (Polish: Bazylika archikatedralna Wniebowzięcia Najświętszej Maryi Panny i św. Andrzeja we Fromborku) in Frombork, was originally constructed from 1329 to 1388.

The basilica is one of Poland's official national Historic Monuments, as designated September 16, 1994, and tracked by the National Heritage Board of Poland.

The astronomer and mathematician Nicolaus Copernicus worked here as a canon (1512–16 and 1522–43). He wrote his epochal work, *De revolutionibus orbium caelestium* in Frombork. Shortly after its 1543 publication, Copernicus died there and was buried in the cathedral where his grave was thought to have been found by archaeologists in 2005. This was subsequently confirmed in November 2008 by

the publication of the results of DNA tests on fragments of bone and hair found on the skeleton; hair that matched two strands of hair which belonged to Copernicus and are currently located in Uppsala University.

In the northwest corner of the cathedral grounds is Copernicus' tower, and in the southwest corner an octagonal building with a square bell tower and a small planetarium and a Foucault's pendulum.

The city suffered destruction during the Polish–Swedish wars. Between 1626 and 1635 it was occupied by Gustavus Adolphus of Sweden who looted the cathedral and removed many cultural artefacts, including Copernicus' manuscripts to Sweden.

The town and cathedral were badly damaged in World War II. After the war the cathedral was meticulously reconstructed.



Stegna

Church of the Sacred Heart of Jesus

Organ: (1914 Schlag und Söhne; 24/II+P)

Organist: Michał Markuszewski

This gorgeous organ case from before 1681 was rescued from a fire in the old church, and the instrument therein dates to 1914. But the story began ten years earlier, when Otto Conrad arrived from Berlin. He admired the exquisite instrument and was looking for opportunities to build the most modern organ. Conrad then decided to buy the right equipment and asked for help from the authorities of Gdansk. They refused, so Conrad took it upon himself to carry out the fundraising through concerts and donations. Within nine years he had collected half of the amount needed and turned once again to the authorities in Gdansk. This time they agreed. The organ was made by Schlag und Sohne, and was inaugurated only three days before the outbreak of WW I.



Stop List:

Manual I	Manual II	Pedał	Połączenia
1. Bourdon 16'	13. Liebl.Gedeckt 16'	25. PrinzipalBass 16'	1. Pedal-koppel II
2. Prinzipal 8'	14. Prinzipal 8'	26. Violon 16'	2. Pedal-koppel I
3. Gamba 8'	15. Schalmei 8'	27. Posaune 16'	3. Sub-Octavkopp. II an I
4. Gemshorn 8'	16. Konzert-Flöte 8'	28. Subbas 16'	4. Super-Octavkopp. II an I
5. Flute-harm. 8'	17. Salicional 8'	29. Aeoline 8'	5. Manual-koppel
6. Quintaton 8'	18. Portunal 8'	30. Gedeckt-Bass 16'	Piano Pedal
7. Gedeckt 8'	19. Vox Coelestis 8'	31. Violoncello 8'	Glockenspiel I, II
8. Rohrflöte 4'	20. Aeoline 8'	32. Octavbass 8	
9. Octave 4'	21. Trvers-Flöte 4'	33. Octave 4'	Walze
10. Rauschquinte 2 fach	22. Fugara 4'	34. Quintbass 10 2/3'	
11. Mixtur 4 fach	23. Flautino 2'		Schweller
12. Trompete 8'	24. Progressiv 2-3 fach		Tutti
			Windanzeiger
			Rollschweller Anzeiger
			0 - 12

About the Church

The church is a half-timbered structure built in 1681-83 in the place of a former Gothic structure that was consumed by fire.

On entering the interior, you can admire the incredible decoration of the ceiling which is covered with a thin 35x18 m canvas, featuring Reinhold Schneider's paintings from 1688. In the centre of this extraordinary work there is the Resurrection scene, while the Final Judgment is located over the presbytery, and scenes from the New Testament are situated in the corners. In the frames of his work, the artist placed the images of 12 Apostles.

Under the ceiling hangs a tremendous model of a ship, which was constructed by F.W. Wehlm. The work was created in 1872 and is a gift from the members of a crew who were delivered from death. The walls are also decorated with Schneider's works.

The church's furnishings are Baroque, and particular attention should be given to the main altar, with a copy of Caravaggio's *The Entombment of Christ*, fonts, and beautiful decorations of the pulpit.

Up until the end of World War II the temple was in Evangelical hands, and later it was taken over by Catholics. Thanks to the efforts of historic building enthusiasts, the 1643 bell, which during WW2 had been taken by the Germans along with 2 other bells, was returned to the belfry

Each year the International Organ Festival is organised here by the Polish Baltic Frédéric Chopin Philharmonic in Gdańsk.



Gdańsk

St. Mary's Basilica

Organ: (1985 Hillebrand Bros.; 46/III+P)

Organist: Prof. Boguslaw Grabowski

St. Mary's Basilica has a long organ history dating back to at least 1385. Various instruments by noted builders filled the church with their sounds over the centuries. In March 1945, the Basilica lost its important great organ as a result of fire bombing. In 1979 the surviving organ case from St. John's Church was presented to St. Mary's.

This original instrument was built 1625-1629 by Merten Friese, the son of Julius Anthoni (Friese) who had built the original great organ for St. Mary's. Fundraising became a joint Polish-German venture. The Polish part was to restore the beautiful organ case and place it on a balcony which was to be placed on the west end of the main nave. The German part of the joint venture would supply a brand new instrument and fit it into the restored case. The brothers Harry and Guntram Hillebrand from near Hannover were contracted for the job. The principle leading the work on the new instrument was to faithfully reconstruct the sound of the old Merten Friese organ. Together with the organ expert Helmut Winter a specification concept was designed which was based on the instrument's original renaissance specification of 1629. The Hillebrand brothers performed acoustical measurements in the huge basilica and found out that the church reinforced low pitch voices and adsorbed high pitch voices. For this reason the principle stops of the Hauptwerk and Rückpositiv received a second rank from c1 onwards.

The instrument was designed with a tracker action, mechanical registration action, and slider chests. The pipes were treated according to historical customs with hammering and thinning out the material to achieve the desired tonal characteristics. The covers of the stopped pipes were soldered to the pipe bodies. All reed pipes were made according to 17th century methods of construction. Based on historical examples, the wind supply to the chests was achieved through wedge-shaped bellows. The front pipes from the original Merten Friese organ were preserved: the entire Prinzipal 8' from the Rückpositiv and the Prinzipal 16' from the Hauptwerk. Only the seven tallest pipes from the Hauptwerk (Prinzipal 16') were missing and had to be rebuilt.

In 1983 the Hillebrands installed the first part of the organ with 25 stops and it was ready to play. The rest of the instrument was assembled during the succeeding months and on 18th August 1985 at noon the organ with 46 stops on three manuals and pedal was officially opened.



Stop List:

Manual I	Manual II	Manual III	Pedal
Ruckpositiv	Hauptwerk	Brustwerk	Prinzipal 16'
Prinzipal 8'	Prinzipal 16'	Gedackt 8'	Subbas 16'
Gedackt 8'	Oktave 8'	Trawersflöte 8'	Oktave 8'
Quintadena 8'	Hohlflöte 8'	Prinzipal 4'	Gedackt 8'
Oktave 4'	Spillpfeife 8'	Gedackt 4'	Quinte 5 1/3'
Rohrflöte 4'	Oktave 4'	Spitzflöte 2'	Oktave 4'
Nasat 2 2/3'	Spillflöte 4'	Terz 1 3/5'	Quintade 4'
Oktave 2'	Quinte 2 2/3'	Quinte 1 1/3'	Bauernflöte 1'
Waldflöte 2'	Oktave 2'	Sifflöte 1'	Mixtur 5x
Scharff 5x	Sesquialtera 2x	Regal 8'	Posaune 32'
Zimbel 4x	Mixtur 7x	Schalmey 4'	Posaune 16'
Trompete 8'	Trompete 16'		Trompete 8'
Dulcian 8'			Cornett 4'
	III/II		
	I/II		II/P
			I/P

2 tremulanty, Zimbelstern.

About the Church

St. Mary's Church (Polish: Bazylika Mariacka, German: St. Marienkirche), or formally the Basilica of the Assumption of the Blessed Virgin Mary (Polish: Bazylika Mariacka Wniebowzięcia Najświętszej Maryi Panny w Gdańsku), is currently the largest brick church in the world. Its construction began in 1379.

At the turn of the 14th and 15th centuries the church was rebuilt and greatly enlarged. The final shape of the church was achieved over 150 years after initial building work had begun. At this time the side aisles and the stellar vaulted ceiling, the most beautiful in Poland, was added. The dimensions of this temple are very impressive – the nave is 105m long and 66m wide.



Between 1536 and 1572 St. Mary's Church was used for Roman Catholic and Lutheran services alike. From the 16th century until 1945, when the Germanic Danzig became the Polish Gdańsk, it was the largest Lutheran church in the world. It is 105.5 metres (346 ft) long, and the nave is 66 metres (217 ft) wide. Inside the church is room for 25,000 people. It is an aisled hall church with a transept. It is a co-cathedral in the Roman Catholic Archdiocese of Gdańsk, along with the Oliwa Cathedral.

The church was severely damaged late in World War II, during the storming of Danzig city by the Red Army in March 1945. The wooden roof burned completely and most of the ceiling fell in. Fourteen of the large vaults collapsed. The windows were destroyed. In places the heat was so intense that some of the bricks melted, especially in the upper parts of the tower, which acted as a giant chimney. All remaining bells crashed down when their bell cages collapsed in the fire. The floor of the church, containing priceless gravestone slabs, was torn apart, allegedly by Soviet soldiers attempting to loot the corpses buried underneath.

The reconstruction started shortly after the war in 1946. The roof was rebuilt in August 1947, using reinforced concrete. After the basic reconstruction was finished, the church was reconsecrated on November 17, 1955. The reconstruction and renovation of the interior is an ongoing effort.

The exterior is dominated by plain brick plains and high and narrow gothical arch windows. Such construction was possible due to placing corbels and buttresses inside of the church and erecting chapels between them. Gables are divided by a set of brick pinnacles. All corners are accentuated by turrets crowned by with metal headpieces (reconstructed after 1970).

The roof is covered with more than 8000m² of red ceramic tiles. The ceiling vaults – net, stellar and crystal vaults are stretched nearly 30m above the floor and are supported by 27 pillars. The church has an area of nearly half a hectare and can hold over 25,000 people. The massive tower, clearly visible on the City's landscape, is around 80m high. In the old days it served an important function but today it is just an observation platform.

The church is decorated within with several masterpieces of Gothic, Renaissance and Baroque painting. The most notable, The Last Judgement by Flemish painter Hans Memling, is currently preserved in the National Museum of Gdańsk. Other works of art were transferred to the National Museum in Warsaw in 1945. It wasn't until the 1990s that several of them were returned to the church. The most notable parts of internal decoration are:

- Jerusalem Altar, 1495-1500 (currently in the National Museum in Warsaw)
- High Altar, 1511–1517, Michael of Augsburg
- Ten Commandments, approx. 1485
- Gravestone of Simon and Judith Bahr, 1614–1620, Abraham van den Blocke
- Pietà, approx. 1420
- Holy Mother of God sculpture, approx. 1420
- Gdańsk Astronomical Clock, 1464–1470, Hans Düringer of Toruń, reconstructed after 1945

Gdańsk

Dominican Church of St. Nicholas

Organ: (18th c. J.F. Rhode - 1907 Goebel; 35/II+P; rest. 1977 Hammer)

Organist: Michał Markuszewski



In 1755 Johann Friedrich Rhode, who had just started as an organ builder, secured his first contract to build a new organ at St. Nicholas Church. The new instrument was located on the gallery on the west wall and placed into a horizontally undulating two part case, each with three sections: a central 8' tower hemmed in by a 4' tower to either side. Both parts of the case are joined by a small field of pipes in the middle just above the console above which is a statue of the Immaculate Conception adorned with acanthus – the focal point of the organ case. The case occupies the whole width of the central nave. The instrument was a one manual organ with pedal. Bruno Goebel carried out a pneumatic rebuilding of the organ in 1907. In 1932 Josef Goebel rebuilt the organ again and changed the stop list considerably. The Oberwerk in its own case was moved away from the main organ case and placed on the gallery of the south nave. This, apparently, was done for acoustic considerations, however, that separate section was oddly linked into the Hauptwerk, and contained five smaller stops as well as the Hauptwerk mixtures. Post war repairs were carried out by Zbigniew Zając, presumably around 1953. Under the supervision of Prof. Jan Jargoń, the organ builders Emil Hammer, from Hannover, and Włodzimierz Truszczyński, from Warsaw, began rebuilding the instrument to a stop list based on the original 18th century organ at St. Nicholas. It was discovered that apart from the organ case and case pipes, all pipework had been replaced during the various rebuilds after 1755. A new console was integrated into the organ case again, and the division located in the south aisle, and placed there in 1932 by Josef Goebel, was put back in its original place on top of the main organ case. The wind chests and pneumatic action of the instrument were replaced with mechanical slider chests and a tracker action.

Stop List:

Manual I	Manual II	Pedał
Bourdon 16'	Quintadena 8'	Subcontra 32'
Pryncypał 8'	Flet drewniany 8'	Pryncypał 16'
Flet rurkowy 8'	Salicjonał 8'	Subbass 15'
Viola 8'	Bifra 8'	Oktawa 8'
Oktawa 4'	Praestant 4'	Gemshorn 8'
Flet 4'	Flet prosty 4'	Oktawa 4'
Nasard 2 2/3'	Róg nocny 2'	Flet polny 2'
Oktawa 2'	Quinta 1 1/3'	Mixtura 6x
Tercja 1 3/5'	Sesquialtera 2x	Alikwoty 3x
Mixtura 6x	Acuta 4-6x	Puzon 16'
Fagot 16'	Dulcian 16'	Trompet 8'
Trompet 8'	Regał 8'	

About the Church

The Dominican Church of St. Nicholas is one of the oldest churches in Gdańsk. Its history begins in the 12th century. It was built at the junction of two important trade routes: the ancient mercantile path (*via mercatorum*) and the route leading from the royal castle of Gdańsk's estate in Pomerania. The church from the beginning served both the local population, as well as many merchants and sailors who came here from all parts of the world. St. Nicholas was known in the Middle Ages as the patron of both sailors and merchants.

On January 22, 1227, the Pomeranian prince Svatopluk entrusted the Church of St. Nicholas to the Dominicans, who had just arrived in the Polish territories. Immediately they began intensive pastoral activities both within the city and in neighboring Prussia. The church became the site of a thriving Dominican priory, which soon had a population of nearly two hundred brethren.

The most dramatic period in the history of the church was the 16th century, the age of the Reformation. The church was repeatedly destroyed and plundered during the riots. The friars were expelled, and several of them lost their lives. In 1578 they returned to the priory and assumed the pastoral care of the Catholic population in the increasingly Protestant Gdańsk.

Since that time, St. Nicholas became once again a celebrated church. Within the walls of the priory lived more and more friars, and the intellectual life and preaching of the brethren thrived. The church received new and significant appointments (the main altar, choir stalls, pulpit, organ). Visits by Polish kings on the occasion of their trips to Gdańsk attest to the centrality and importance of St. Nicholas Church.

The diocesan priests who served the church until the outbreak of World War II were German, but their names (Maćkowski, Bruski) indicate Polish roots. Their vicars and associates were largely native Poles. German and Polish Masses were celebrated until the outbreak of World War II. The year 1945 proved to be disastrous for Gdańsk. The city was 90% destroyed, and the people were expelled. All the downtown churches were reduced to rubble, except one. This sole survivor was in fact St. Nicholas. Dominicans credit Fr. Stanislaus with saving the church by convincing Russian soldiers not to destroy it.

In April 1945, the Dominicans returned to Gdańsk (112 years after their departure in 1833). They had come mostly from Lviv, which had been abandoned by the Poles. They brought from there a medieval icon of Our Lady of Victory, the patroness of the city, which today is in the church.

In Gdańsk, the Dominicans took up pastoral work among the increasing numbers of Poles arriving in the city. The parish, which they received, included a large part of the city. Over time, when there were more parishes, the friars could also give other types of pastoral ministry more connected with their charism.

The Church of St. Nicholas of the Dominicans in Gdańsk is an extraordinary place. It is the oldest church in the city and thus one of the most important witnesses to its beautiful and dramatic history. It has survived all the turmoils of the World Wars and its rich and varied history gives it a unique atmosphere.



Gdańsk

St. Brygide's Church

Organ: (1996 Kaminski; 45/III+P)

Organist: Michał Markuszewski

The organ of St. Brygide's Church is a modern instrument. It was built by Kaminski in 1996 as a three manual organ. It's a new "universal" 45-stop instrument designed for playing all types of music. The modern case features a main organ case and a positiv section.



Stop List:

Manual I	Manual II	Manual III	Pedał
Flet kryty 8'	główny	Flet kryty 16'	Pryncypał 16'
Kwintadena 8'	Pryncypał 16'	Pryncypał 8'	Subbas 16'
Pryncypał 4'	Pryncypał 8'	Flet rurkowy 8'	Oktawa 8'
Flet rurkowy 4'	Flet otwarty 8'	Salicet 8'	Flet 8'
Sesquialtera 2 2/3'	Gamba 8'	Unda maris 8'	Chorał 4'
Oktawa 2'	Oktawa 4'	Oktawa 4'	Róg nocny 2'
Kwinta 1 1/3'	Flet szpicz. 4'	Nasard 2 2/3'	Mikstura 2 2/3'
Róg krzywy 8'	Kwinta 2	Flet 2'	Fagot 32'
	Oktawa 2'	Tercja 1 3/5'	Puzon 16'
Tremolo	Mixtura 2'	Mikstura 1 1/3'	Trąbka 8'
	Bombardon 16'	Cymbałki 1/6'	Trąbka 4'
III/I	Trąbka 8'	Fagot 16'	
	Klarnet 4'	Obój 8'	I/P
		Klarnet 4'	II/P
	I/II		III/P
	III/II	Tremolo	
		Dzwony	



About the Church

Best known as a sanctuary for the leaders of Solidarność under martial law, St. Bridget's Church was almost completely destroyed during WWII. It was reconstructed in 1973, based on an original plan dating from 1394-1420. The church was founded as a place of worship for members of St. Bridget's Order. Legend has it that the saint was laid out in the church for a few days after her death.

Today it is an impressive and at the same time simple place of worship. Decorating the walls are numerous memorials to various conflicts including the Soviet massacre of Polish officers at Katyń as well as crosses used during the Solidarność strikes. Particularly poignant is the small shrine to Father Jerzy Popiełuszko, the chaplain of Solidarność who was murdered by secret police in 1984. There is also a small display of religious artifacts.

Formerly the parish of controversial priest Father Henryk Jankowski (whose tomb can be found inside), the church was granted the title of Lesser Basilica by the Pope in 1991.



Gdańsk

Franciscan Church

Organ: (1618 Martin Friese; 37/II+ P;
1757 Dalitz; rest. 2008 Wegscheider)

Organist: Andrzej Szadejko



The Franciscan Church of the Holy Trinity is one of the three churches, which along with their organs survived the ravages of war in Gdańsk. The first mention is of an organ built by Balzer Stürmer from Malbork in 1568. Martin Friese built another in the years 1616-1618. The instrument featured 37 stops on three manuals. Despite the variety of work carried out on the instrument in the years 1641, 1648, 1684 and 1697 there were no major changes in it until 1703 when the organbuilder Tobias Lehmann made major renovations. Finally, in 1757, Rudolf Friedrich Dalitz added two more voices and changed the intonation of the instrument. There are no known information about the work with the instrument in the 19th century, so it probably survived in its baroque form until 1914 when the Heinrichsdorff company made far-reaching changes that influenced the tone and style of the music, but did not result in significant changes to the appearance of the case. During the Second World War, based on the guidelines developed by the so-called Keibelgruppe - a team of experts assessing the value of the Third Reich sights - the instrument was dismantled and transported to the village Lichnowy in the region of Żuławy. After the war, it was returned to Gdańsk and stored in the attic of the church. In 1960 the instrument was reconstructed by Richard Chartreux Plenikowski as a 24-voice, pneumatic organ. In the 1980s, the Mollin company carried out repair work. At the beginning of the 21st century, Dr. Andrew Szadejko developed the concept for reconstruction of the instrument corresponding to the original design, which was hidden behind the 1618 mannerist prospectus and the 1703 baroque case. The project was launched in 2008 according to a long term plan.



Stop List:

Manual I	Manual II	Pedał
Pryncypał 16'	Bourdon 16'	Pryncypał 16'
Pryncypał 8'	Rurflet 8'	Wiolon 16'
Kwintadena 8'	Salicet 8'	Subbas 16'
Flet łagodny 8'	Woxcaelestis 8'	Flet kryty 8'
Rożek 8'	Pryncypał 4'	Chorał 4'
Gamba 8'	Oktawa 2'	Flet 2'
Róg nocny 4'	Flet leśny 2'	Puzon 16'
Oktawa 4'	Siflet 1'	
Flet 4'	Sesquialtera 2x	
Kwinta 2 2/3'	Szarf 4x	
Oktawa 2'		
Mixtura 3-4x		

połączenia: M II-I; Suboktaw II-I; Superoktaw II-I; I-Ped.; II-Ped.
Tremolo (MII)
2 wolne kombinacje

About the Church

The Holy Trinity Church is a part of the former monastic complex of the Lesser Brothers, which is composed of St. Anna's Chapel, the half-timbered house and the monastery buildings with the garden adjoining the church from the south side. It was built by the Gdańsk Franciscans. The church and its adjoining monastery comprised one of the centres, which hosted monks from various parts of the world, who also brought, besides the idea initiated by Giovanni Bernardone, i.e. St. Francis of Assisi, elements of the cultures in which they were raised.

The 16th century arrival of the Franciscan group of monks from Wittenberg – the centre of Martin Luther's religious "revolution" – at the monastery can be seen as the cause of the fact that it was the Franciscans who were the precursors of the reform in Gdańsk. This action was concluded with the gathering's liquidation and the transfer of the church and monastery to the city in 1555 by its final guardian. This was the beginning of the various operations of the different institutions within the walls of the post-Franciscan complex.

The most important historical aspect of the monastic complex was its role as home to the Academic Gymnasium. This school, which fell just short of becoming a regular university, provided education to the Gdańsk intellectual and political elite for centuries, up to 1817.

The former Franciscan monastery was also the first home of the city library. Its foundation was associated with an Italian immigrant, who had to abandon his homeland after endangering himself with the Inquisition through his progressive opinions and sympathy for the Reformation. His name was Giovanni Bonifacio, the Marquis d'Oria. He did not take much on his long wanderings, other than an enormous number of books. He wandered around Europe from country to country, getting acquainted with people, meeting the luminaries of the erstwhile science and the leaders of new outlook movements. This was how he spent most of his adult life.

An unfortunate circumstance turned out to be beneficial to Gdańsk. The ship carrying the marquis and his book collection had a malfunction on 25 August 1591 at the entrance to the Gdańsk port and started to sink. The effective rescue operation saved not only the wanderer, but also most of his valuable collections. Tired with life, and almost blind, the Italian entered an agreement with the City, according to which the ownership of his books, almost one thousand of them, was to be handed over to Gdańsk. In return, their erstwhile owner was to be supported from the city's treasury for the rest of his life. This was the beginning of the city library, which was initially called the Council Library, then the Senate Library, and is currently the core of the PAN Gdańsk Library. The epitaph of the Marquis d'Oria, who lived out his days in the former Franciscan monastery in accordance with the contract, can be seen to this day in the Holy Trinity Church.

During the years of the French "free city", the church was transformed into a clothing store used by the French, after which it became a hospital, together with the monastery. The French had a hay storehouse in the largest room of the monastery. The military and hospital designation of the monastic buildings was also preserved when the rule of Gdańsk was returned to the Prussians.



Gdańsk

Archcathedral Basilica of The Holy Trinity, Blessed Virgin Mary & St Bernard Oliwa

Great Organ: (1788 Wulff;
94/V+P - 1968 Kaminski;
96/V+P)

Choir Organ: (2003 Kemper; 17/II+P)

The Organist: Prof. Roman Perucki

Great Organ:

In 1763, Brother Michael (Johan Wilhelm Wulff) started work on the construction of a new great organ on the west end gallery of the nave of the Archcathedral Basilica of The Holy Trinity, Blessed Virgin Mary & St Bernard Oliwa. This endeavor would prove a big challenge as his task was to build an 83-stop organ on three manuals and pedal into a relatively narrow nave. To cope with the difficult spatial conditions Wulff designed a U-shaped case which occupied the entire depth of the west gallery. The case is richly decorated with rococo carvings. The console was separated from the case and located in the middle of the choir gallery. It had three manuals, each with 54 keys, and a pedal board. There were 100 stop knobs of which 83 were for speaking stops and 17 for playing aids. It was the first free standing console built in northeast Europe. With the rise and fall of fortunes in the region, so the organ. The first major reconstruction was done in 1863-65 by Friedrich W. Kaltschmidt. During WWI the pipes were requisitioned and it was not until 1934-35 that Joseph Goebel restored the instrument (a travesty according to some). After completion of the work, the Oliwa organ counted 6800 pipes in 101 stops, including the 14 stops from the choir organ. It was the biggest organ in the Baltic area until 1938, when Kemper's great organ at St. Mary's Basilica moved into the top spot. The organ survived WWII quite well and was given a complete overhaul again from 1966-68 by Kaminski of Warsaw. From 2000-04, the Mollin company was engaged for a structural overhaul.

Choir Organ:

It was probably Johann Georg Wulff (father to Brother Michael) who in 1680 built a new choir organ for the Abbey. The instrument was placed in the southern aisle of the transept. In 2003 the choir organ was rebuilt with an instrument built by the Emanuel Kemper Company. The organ features three more stops than before and has some stop list changes compared to its predecessor.



Great Organ Stop List:

Manual I	Manual II	Manual III	Manual IV	Manual V	Pedal
Seitenpositiv	Hauptwerk	Oberwerk	Schwellwerk (w pudle ekspr.)	Kronwerk	
1. Gedackt 8'	1. Principal 16'	1. Nachthorn 16'	1. Quintadena 16'	1. Hornprinci- pal 8'	1. Kontraprinci- pal 32'
2. Quintade 8'	2. Gedacktpommer 16'	2. Italienisch Princi- pal 8'	2. Principal 8'	2. Gedackt 8'	2. Principalbass 16'
3. Principal 4'	3. Principal 8'	3. Kupfergedackt 8'	3. Meerflöte 8'	3. Gambe 8'	3. Subbass 16'
4. Rohrflöte 4'	4. Offenflöte 8'	4. Violflöte 8'	4. Salicional 8'	4. Octave 4'	4. Violonbass 16'
5. Octave 2'	5. Rohrflöte 8'	5. Octave 4'	5. Vox coelestis 8'	5. Flöte 4'	5. Quintbass 10 2/3'
6. Superquinte 1 1/3'	6. Viola 8'	6. Flachflöte 4'	6. Principal 4'	6. Viola 4'	6. Octavbass 8'
7. Sifflöte 1'	7. Grossnasat 5 1/3'	7. Quinte 2 2/3'	7. Traversflöte 4'	7. Quintflöte 2 2/3'	7. Bassflöte 8'
8. Scharff IV	8. Octave 4'	8. Principal 2'	8. Zartquinte 2 2/3'	8. Waldflöte 2'	8. Rohrflöte 8'
9. Musette 8'	9. Blockflöte 4'	9. Terz 1 3/5'	9. Flötenprincipal 2'	9. Terzflöte 1 3/5'	9. Choralbass 4'
	10. Gemshorn 4'	10. Gensquinte 1 1/3'	10. Terzflöte 1 3/5'	10. Septime 1 1/7'	10. Bassflöte 4'
	11. Quinte 2 2/3'	11. Sedecima 1'	11. Mixtur II-IV	11. Nona 8/9'	11. Rauschpfe- ife II
	12. Superoctave 2'	12. Tertian II	12. Acuta III-IV	12. Principalm- ixtur III-IV	12. Ocarina 1'
	13. Kleinmixtur III-IV	13. Mixtura III-V	13. Rankett 16'	13. Scharff V	13. Mixtur V
	14. Grossmixtur V-VI	14. Quintcymbel III	14. Oboe 8'	14. Terzcymbel III	14. Kontrapos- aune 32'
	15. Scharff IV	15. Trichterregal 8'	15. Vox humana 8'	15. Dulzian 16'	15. Posaune 16'
	16. Bombarde 16'	16. Bärpfeife 8'	I-IV	16. Trompete 8'	16. Trompete 8'
	17. Trompete 8'	17. Geigendregal 4'	V-IV	17. Krummhorn 8'	17. Clairon 4'
	18. Clairon 4'		Glocken	18. Schalmei 4'	
	I-II	I-III		Tremolo	I-P
	III-II	IV-III		I-V	II-P
	IV-II	V-III	"ENGELKON- ZERT"	Glocken	III-P
	V-II	Glocken	Glöcklein		IV-P
	Glocken		Cymbelstern		V-P
			Trompeten		
			Orgellicht		

Choir Organ Stop List:

Hauptwerk	Brustwerk	Pedał
12 Prynypał 8'	1 Copula 8'	9 Subbas 16'
13 Flet major 8'	2 Flet minor 4'	10 Pommer 8'
14 Oktawa 4'	3 Prynypał 2'	11 Dulcjan 16'
15 Flet drewniany 4'	4 Sesquialtera 2x	21 I/Ped.
16 Nasard 2 2/3'	5 Scharff 2-4x	22 II/Ped.
17 Szpicflet 2'	6 Regał 8'	
18 Mixtura 4-6x	7 Tremolo II	
19 Trompet 8'		
20 II/I	8 Stella	

About the Church

The archcathedral in Oliwa is a three-nave basilica with a transept and a multi-sided closed presbytery, finished with an ambulatory. The façade is flanked by two slender towers, 46-metres tall each with sharply-edged helmets. It is enlivened by a baroque portal from 1688, as well as three windows of different sizes and three cartouches. The crossing of the naves is overlooked by a bell tower, a typical element of the Cistercian architecture. The cathedral is 17.7m high, 19m wide and 107m long (97.6m of the interior itself), which makes it the longest Cistercian church in the world. It holds works of art in Renaissance, Baroque, Rococo and Classical styles of great artistic value.

All the 23 altars of the cathedral are of great historical value. They are mainly baroque and rococo, partly made of marble. Their iconography depicts the main principles of the post-Trent church. Most outstanding are the present High Altar (1688), which is the most profound baroque work of art in Pomerania; and the Netherland Renaissance style altar, which until 1688 played the role of the main one. The paintings in the altars, presbytery and main nave were made by the famous 17th-century artists: Herman Han (1574–1628), Adolf Boy (1612-1680), Andrzej Stech (1635–1697) and Andreas Schlüter (1660–1714). The interior also holds rococo chapels of the Holy Cross and St John of Nepomuk, an ambo, tombstones, epitaphs, the Pomeranian Dukes tomb, the Kos family tomb, bishop's crypt, antique chandeliers, canopies, and many other antiquities, including a feretory of great cultural value, showing Our Lady of Oliwa with an Infant Jesus. The feretory is always carried during the annual walking pilgrimage to the Calvary of Wejherowo. The archcathedral holds organ concerts all year round and the beautifully restored monastery (now belonging to Gdańsk Seminary) displays the collection of the Diocesan Museum. Oliwa Cathedral is very important place for the Kashubian culture.



Pelplin

Pelplin Abbey Cathedral

Baroque Organ: (1679 Wolff; 42/III+P; rest. 2003 Mollin)

Organist: Michał Markuszewski

The main case and the facade pipes date from 1679 - Johann Georg Wolff. The organ has four wedge bellows. It was reconstructed in 2003 by Joseph and Zdzislaw Mollin.



Baroque Organ Stop List:

Ruckpositiv	Hauptwerk	Brustwerk	Pedal
1. Gedact 8'	11. Bordun 16'	23. Floit 8'	31. Subbas 16'
2. Principal 4' 1679 r.	12. Principal 8' 1679 r.	24. Blockfloit 4'	32. Octava 8'
3. Rohrfloit 4'	13. Salicional 8'	25. Octava 2'	33. Viola di Gamba 8'
4. Octava 2'	14. Floit 8'	26. Nassat 1 1/2'	34. Quinta 5 1/3'
5. Waldfloit 2'	15. Octava 4'	27. Sedecima 1/2'	35. Octava 4'
6. Siffloit 1 1/3'	16. Spillpfeife 4'	28. Scharff 3 fach	36. Gemshorn 4'
7. Sesquialtera 2 fach	17. Rauschquinte 2 fach	29. Regal 8'	37. Superoctava 2'
8. Superoctava 1'	18. Octava 2'	30. Trechter Regal 4'	38. Bauerfloit 2'
9. Dulcian 16'	19. Sedecima 1'		39. Mixtur 5 fach
10. Krummhorn 8'	20. Mixtur 5 fach		40. Posaune 16'
	21. Trombet 16'		41. Trombet 8'
Sperrventil	22. Trombet 8'		42. Cornet 2'
Tremulant			
Tympani, Trommel			
III/II Schiebekoppel			

**Main organ:
(1845 Buchholz; 72/III+P)**

**Organist:
Michał Markuszewski**

This neo-gothic organ was built by Carl Buchholz (Berlin) 1844-1845. It is one of the biggest in Pomerania. The instrument was rebuilt several times: B. Goebel in 1908 and M. Cepka in 1998.



Main Organ Stop List:

Manual I	Manuał II	Manuał III	Pedał
Principal 16'	Liebl. Gedackt 16'	Quintaton 16'	Subbas 32'
Bordun 16'	Gamba 16'	Praestant 8'	Principal 16'
Principal 8'	Principal amabile 8'	Viola di Gamba 8'	Violone 16'
Schalmei 8'	Gedackt 8'	Konzertflöte 8'	Subbas 16'
Gemshorn 8'	Fugara 8'	Liebl. Gedackt 8'	Salicional 16'
Rohrflöte 8'	Quintaton 8'	Aeoline 8'	Nassard 10 2/3'
Flauto trav. 8'	Salicional 8'	Vox Coelestis 8'	Principal 8'
Nassard 5 1/3'	Octave 4'	Octave 4'	Violon 8'
Octave 4'	Rohrflöte 4'	Rohrflöte 4'	Bassflöte 8'
Spitzflöte 4'	Gemshornq. 2 2/3'	Viola d'amour 4'	Terz 6 2/5'
Quinte 2 2/3'	Superoctave 2'	Nassard 2 2/3'	Octave 4'
Superoctave 2'	Blockflöte 2'	Decima Quinta 2'	Flaut minor 4'
Nachthorn 2'	Terzflöte 1 3/5'	Quinte 1 1/3'	Mixtur 5x
Terz 1 3/5'	Quinte 1 1/3'	Rauschquinte 2x	Posaune 32'
Sifflöte 1'	Sesquialter 2x	Progr. Harm. 2-4x	Posaune 16'
Cornett 5x	Piffaro 2'	Hautbois 8'	Trompete 8'
Scharff 5x	Progr. Harm. 3-5x	Vox angelica 8'	Cornett 4'
Cybmel 5x	Mixtur 4x		
Trompete 8'	Englisch Horn 8'	Tremulant	I-P
			II-P
II-I	III-II	Glocken	III-P
III-I	Super III-II	Jemfung-ab	
Super II-I			
Super III-I	Tremulant		
Super I-I			

About the Church

Pelplin Abbey is a former Cistercian abbey, founded in 1258 by Sambor II, Duke of Pomerania, as “Samboria”, and was a daughter house of the Cistercian Doberan Abbey. It was first sited in Pogódki (Pogutken) near Kościerzyna (Berent) and re-located in 1276 to Pelplin. By decree of the Prussian government of 5 March 1823 it was dissolved.

Since 1824 the church, as Pelplin Cathedral, has been the cathedral of the Roman Catholic Diocese of Pelplin.

Work on the Brick Gothic building (length 80 m, height 26 m) began in 1289. The church was finished in 1323; additional work was completed in 1557.



Toruń

Cathedral of Sts. John the Baptist and John the Evangelist

Small Organ: (1688 Unknown; 15/I+P)

The Organist: Michał Markuszewski

This instrument originated with an unknown builder in 1688 to replace an earlier organ from 1497. By 1731 extensive renovations were carried out. Then, in the years 1821-1822 the entire case was repainted to a light ocher. At a later date an unknown organbuilder made radical changes according to the prevailing Romantic era conventions. The organ needed a full restoration following the ravages of WWII and by 1979 the effort was underway. The case was returned to its original beauty, but the organ was still silent. From 1981-83 the Mollin workshop repaired the mechanism and pipes, and after 38 years the organ was heard again.

Small Organ Stop List:

Manual	Pedal
Principal 8'	Pusan 8'
Flet 8'	Octava 8'
Quintadena 8'	Subbas 16'
Spilflet 4'	Super Octava 4'
Salicional 4'	Quinte 3'
Quinte 3'	Mixtura 3x
Octava 2'	
Sedecima 1'	Tympani
Mixtura 4x	



Main Organ: (1878 Terletzki; 40/III+P)
Organist: Michał Markuszewski

This instrument of 40 stops and three manuals with pedal was completed by Max Terletzki in 1878. Though originally with mechanical action, the organ now plays from a tracker-pneumatic console installed by Dominik Biernacki.



Main Organ Stop List:

Manual I	Manual II	Manual III	Pedal
Prinzival 16'	Bourdon 16'	Vox coelestis 8'	Bourdon 16'
Prinzival 8'	Flöte harm. 8'	Flöte dolce 8'	Subbass 16'
Salicet 8'	Gambe 8'	Gemshorn 8'	Violonbass 16'
Gedackt 8'	Prinzival 8'	Flöte 4'	Prinzival 16'
Rohrflöte 8'	Waldflöte 4'	Oboe 8'	Gedackt 8'
Rohrflöte 4'	Prinzival 4'		Flöte harm. 8'
Octave 4'	Octave 4'		Cello 8'
Superoctave 2'	Quinte 2 2/3'		Octavbass 8'
Cornett 4 fach	Superoctave 2'		Octave 4'
Mixtur 4 fach	Terz 1 3/5'		Posaune 16'
	Progression 4 fach		Clarnett 8'
	Clarnett 8'		Trompete 8'
	Trompete 8'		

About the Church

The Church of St. John the Baptist and St. John the Evangelist, since 1935 Minor Basilica, since 1992 the Cathedral of Toruń Diocese, is the former main parish church of Old Town of Toruń. It is one of three Gothic churches of the town, built from brick, an aisled hall with a monumental west tower.

The first church from the 13th century was a small hall without aisles and with polygonal presbytery. This was replaced by an aisled hall church in the first half of the 14th century, which has been rebuilt many times and extended until it reached its present form at the end of 15th century.

The interior is richly decorated and furnished. The earliest painted decorations in the presbytery date back to the 14th century and depict the Crucifixion and the Last Judgement. One of the side chapels is connected with Nicolaus Copernicus. There is a 13th-century baptismal font, supposedly used for baptizing the astronomer, a 16th-century epitaph to him, and an 18th-century monument. At the tower hangs Tuba Dei, the third-largest bell in Poland, cast in 1500.



Toruń

Holy Spirit Church, Nicolaus Copernicus University

Organ: (1757 Dalitz; 63/IV+P)**Organist:** Michał Markuszewski

The original organ of the Holy Spirit Evangelical-Augsburg Church in Toruń was built by the famous Gdańsk organbuilder Frederick Rudolf Dalitz. It was dedicated on July 24, 1757, and featured two manuals and pedal, 34 voices and mechanical action.

The cabinet was the work of the Gdańsk sculptor John Anthony Langenhanna the Younger. The northern-style case, although stylistically rococo, was characterized by a fairly traditional grouping of pipe towers. In 1873 the instrument was rebuilt in the spirit of Romanticism by Wilhelm Sauer of Frankfurt. On the night of May 8, 1989, a fire of unknown origin started in the church. The organ was completely destroyed. Ten years later a committee was appointed to consider reconstruction. They recommended in 2004 to purchase from Germany a 63-voice instrument to be installed in a reconstructed case, similar in concept to the original Dalitz.



Stop List:

Manual I	Manual II	Manual III	Manual IV	Pedał
Rückpositiv	Hauptwerk	Schwellwerk	Brustwerk	1. Principal 16'
1. Musiziergedeckt 8'	1. Rohrpommer 16'	1. Gemshorn 16'	1. Metallgedeckt 8'	2. Subbaß 16'
2. Quintade 8'	2. Principal 8'	2. Bleioktave 8'	2. Septade 4'	3. Holzoktave 8'
3. Principal 4'	3. Gedackt 8'	3. Trichtergedeckt 8'	3. Liebl. Flöte 4'	4. Spillflöte 8'
4. Pommernachthorn 4'	4. Gemshorn 8'	4. Spitzgambe 8'	4. Schweizerflöte 2'	5. Oktave 4'
5. Oktave 2'	5. Oktave 4'	5. Flauto dolce 5 1/3'	5. Überbl. R. Gemsqu. 1 1/3'	6. Rohrflöte 4'
6. Singend Nachthorn 2'	6. Spitzflöte 4'	6. Oktave 4'	6. Oktave 1'	7. Dolkan 2'
7. Quinte 1 1/3'	7. Schweizerpfeife 4'	7. Singend Nachthorn 4'	7. Zimbel 2 f. 1/4'	8. Hintersatz 4 f. 5 1/3'
8. Oktave 1'	8. Quinte 2 2/3'	8. Dulzian 2'	8. Untredzime 2 f.	9. Mixtur 5 f. 2'
9. Sesquialtera 2 f. 2 2/3'	9. Oktave 2'	9. Cornett 4 f. 4'	9. Vox virginea 8'	10. Kontrafagott 32'
10. Zimbelmixtur 5 f. 2/3'	10. Überbl. D. Rohrflöte 2'	10. Span. Hintersatz 3 f. 2 2/3'		11. Posaune 16'
11. Rohrkrummh. 16'	11. Mixtur 6-7 f. 2'	11. Doppeloktave 2' 2 f.		12. Trompete 8'
12. Gemshornregal 8'	12. Scharf 4 f. 1'	12. Mixtur 6 f. 1'		13. Helle Trompete 4'
	13. Fagott 16'	13. Stillposaune 16'		
	14. Trompete 8'	14. Clarine 8'		
		15. Rohrschalmey 4'		

Połączenia: HW/Ped, SW/Ped, RP/Ped, BW/Ped, SW/HW, RP/HW, RP/SW
Wyłączniki indywidualne głosów językowych oraz głosu Cornett
General Zungen ab
4 wolne kombinacje ogólne; 2 wolne kombinacje pedałowe; Tutti; Zungen ab; Grand Jeu; Organo Pleno; Wałek crescendowy; Żaluzja III manuału;
Tremolo: I manuału; III manuału; IV manuału;

About the Church

Holy Spirit Church is a university church affiliated with Nicolaus Copernicus University, the oldest and biggest university in the north of Poland, founded in 1945.

The church was built in late baroque style in the mid-18th century by the Protestants, who were dispossessed of St. Mary's Church as a result of the Tumult of Toruń in 1724. The slender church tower was added later, i.e. at the end of the 19th century.

The interior of the church underwent changes in 1945 (some elements were removed), when it was taken over by the Jesuits. In 1989, the valuable organ was burnt, and underwent reconstruction in 2005-06.

Many admire the mid-18th century rococo high altar and the beautiful door with intarsia on the axes of the aisles near the presbytery, depicting Christ's death and resurrection. The door is an example of Toruń's high standards of artistic woodwork.



Toruń

St. Mary's Basilica

Organ: (1878 Terletzki; 52/III+P)

Orgnist: Michał Markuszewski

The ornate Renaissance case gives the impression of being suspended over the gallery, and the size of the Positive division is so tall as to nearly obscure the view of the main case from some perspectives. Despite the historic case, the instrument within dates from 1878 by Max Terletzki, with a specification typical of that era. The firm Cepka installed the present electro-pneumatic console.



Stop List:

Manual I	Manual II	Manual III	Pedał
16. Pryncypał 16'	48. Flet rurkowy 8'	32. Bordun 8'	1. Prync-bas 16'
17. Pryncypał 8'	49. Prync-szkrzyp. 8'	33. Kwintadena 8'	2. Violonbas 16'
18. Gamba 8'	50. Flet harmonic- zny 8'	34. Pryncypał 4'	3. Subbas 16'
19. Dubletflet 8'	51. Salicjonał 8'	35. Trawersflet 4'	4. Kwintbas 10 2/3'
20. Oktawa 4'	52. Aeolina 8'	36. Oktawa 2'	5. Oktawbas 8'
21. Flet rurkowy 4'	53. Vox celestis 8'	37. Flet leśny 2'	6. Fletbas 8'
22. Kwinta 2 2/3'	54. Waltornia 4'	38. Kwinta 1 1/3'	7. Chorałbas 4'
23. Oktawa 2'	55. Prestant 4'	39. Tercja 1 3/5'	8. Mixtura 4x
24. Cornet 3-5x	56. Nasard 2 2/3'	40. Sifflet 1'	9. Puzon 16'
25. Szarf 4x	57. Pikolo 2'	41. Cimbel 3x	10. Dulcjan 16'
26. Mixtura 5x	58. Mixtura 4x	42. Krzywy Róg 8'	11. Trompet 8'
27. Trompet 8'	59. Obój 8'	43. Clairon 4'	12. Clairon 4'
28. Klarnet 8'	60. Vox humana 8'	44. Tremolo	13. Kornetino 2'
29. Tremolo	61. Szafamaja 4'	45. III-II	14. II - Ped.
30. II-I	62. Tremolo	46. III-I	15. III - Pe
31. I-Ped.		47. Vacat	
4 wolne kombinacje			
Tutti			
Pleno			
Crescendo			
Gen. Koppel			

About the Church

The post-Franciscan Church of the Assumption of the Blessed Virgin Mary (Polish: Kościół Wniebowzięcia Najświętszej Marii Panny or in short: Kościół Mariacki), erected in the second half of the 14th century, is one of the most outstanding artistic and architectural achievements of sacred architecture in Poland. In the 14th century it was the highest hall church in Central Europe with the naves and aisles 26.8 metre (88 feet) high. The church provided inspiration for the extension of St. John's Church in Toruń and St. Mary's Church in Gdańsk in the 15th century. According to the Franciscan rule, the church does not have a tower but three rather small ave-bell towers instead. The church and the cloister remained in Franciscan hands up to the Reformation period, i.e. up to 1559.

The cloister, which was the oldest and most significant in the whole of the Teutonic state, was the residence of the Prussian custos. Here during the synod of 1243 a papal bull was announced dividing the Teutonic state into four dioceses.



Włocławek

Basilica Cathedral of the St. Mary Assumption

Organ: (1893 Spiegel; 32/II+P)

Organist: Adam Klarecki

The organ in the Basilica in Włocławek was built in 1893 by Jan Spiegel from Rychtal in Silesia and is a typical example of romantic organbuilding in Poland at the turn of the century. The facade was created in neo-gothic style by Konstatnty Wojciechowski from Warsaw; it is decorated with four angels made in Oberammergau, Bavaria. As a result of damage over the years, the organ was completely restored in the years 1987-1989 by Józef Mollin. The restoration was thanks to the efforts of Prelate Stanisław Waszczyński, a parish priest and patron of the church. The instrument has 32 voices, two manuals of C-f scale (54 keys) and C-d1 pedal (27 keys). The instrument is mechanical action with one exception – manual no. 1 is aided by Barker lever. Spiegel was not fluent in the Polish language, therefore the disposition is astonishing due to its originality and was given with no correction. Since 1990, the organ has been used not only for liturgical purposes, but also as a concert instrument. Adam Klarecki, MA, the cathedral organist, is the instrument keeper and has made recordings with the organ.



Stop List:

Manual I	Manual II	Pedał
Pryncypał 16'	Burdon 16'	Pryncypał bas 16'
Pryncypał 8'	Burdon 8'	Violon 16'
Gemshorn 8'	Pryncypał skrzypcowy 8'	Subbas 16'
Fugara 8'	Flet koncertowy 8'	Puzon 16'
Flet otwarty 8'	Salicet 8'	Kwintbas 10 2/3'
Flet podwójny 8'	Aeolina 8'	Oktawbas 8'
Viol-Gamba 8'	Oktawa 4'	Cello 8'
Kwinta 5 1/3'	Flet trawers 4'	Gambabas 8'
Oktawa 4'	Flet rurkowy 4'	
Fugara 4'	Progresja III-IV	
Flet koncertowy 4'		
Kwinta 2 2/3'		
Kornet II-III		
Mikstura IV-V		

Traktura mechaniczna, I manual wspomagany dźwignią Barkera.
 Zakres manualów: C - f3
 Zakres pedału: C - d1
 Stałe kombinacje: forte I manualu, forte II manualu, forte pedału, Tutti
 Połączenia: II/I, I/P, II/P

About the Church

This Gothic Cathedral, under the name of the St. Mary Assumption (Polish Katedra pw. Najświętszej Marii Panny), was originally built in 1340-1411. It was followed by several rebuilds. It is one of the oldest and highest (86 m) churches in Poland. The most important monuments are:

- Tombstone of Piotr from Bnin, sculpted by Wit Stwoszl, 1493,
- Chapter house - 1521,
- Renaissance chapel - 1604-1611,
- Gothic stained glass windows - 1360, oldest ones in Poland
- Tombstone of Marcin Talibowski (1493),
- Painting of Francisco de Zurbarán - 17th century,
- The Tumski Crucifix,
- Largest painting on a single board in Poland dating - 1470,
- Stained glass windows - by Józef Mehoffer
- Sculpture The Last Supper (1505)
- Painting of Juan Correa de Vivar - 1565,
- Eucharistic Throne – one of the most magnificent silver masterpieces in Europe - 1744,
- Candelabrum by Hans Meyer - 1596



Domaniewice

Chapel of the Nativity of the Blessed Virgin Mary

Organ: (1795 Unknown; 8/I)

Organist: Michał Markuszewski

Church documents indicate that as of 1759 there existed a 7-register instrument at the chapel. In 1795, a new instrument was built similar to the original with a case in the image of an eagle with crown and gilded outstretched wings. This case is considered unique in the world. The modest disposition is best suited to performing early music. The facade was refurbished and the organ restored in 1994 by Zych Zakłady Organ Workshop. The current disposition follows that of the original.

Stop List:

<p>Regał 8' Cymbel 2x Sedecyma 1' Kwinta 1 1/3' Flet kryty 4' Oktawa 2' Bourdon 8' Pryncypał 4'</p>
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About the Church

The brick chapel of the Nativity of the Blessed Virgin Mary in Domaniewice was built in the years 1631 to 1633 with the aid of the Krakow merchant brothers, Wojciech-Albert and James Celestów. It was consecrated on 15 October 1633 by the Archbishop of Gniezno. This early, one-nave building is built on a rectangular plan and covered with a dome. A portico was added in 1795. Preserved inside are the rococo pulpit and altars (one with a statue of "The Lord Jesus Scourged on the Cross," the second with the painting "Porcjuncula"), the recently restored organ in the shape of a crowned eagle with outstretched wings dating from approximately 1759, and the bronze bell cast in 1628. In the western part of the region, the chapel is the oldest place of worship honoring The Mother of God. In 1975 the Polish Primate Cardinal Stefan Wyszyński, recognized the chapel as the Shrine of Our Lady of Consolation of the Afflicted. At the main altar there is the miraculous image of Our Lady Domaniewickiej, crowned 8 September 2000, as "Our Lady of Consolation the Afflicted and Mother of Beautiful Love." At the sanctuary there is a pilgrimage square on which stands the statue of Cardinal Stefan Wyszyński.



Łódź

Cathedral of St. Stanislaus Kostka

Grand Organ: (1971 Eisenbarth; 58/IV+P)
Organist: Jakub Garbacz

Following a major 1971 fire in the cathedral, it was determined the original instrument by Dominik Biernacki was unsalvageable. The new organ was undertaken by Eisenbarth (Passau) and inaugurated on September 3, 1978. Thanks to the considerable height of the nave it was possible to arrange the layout of individual sections at four levels: positive on the balustrade, the Brustwerk over the console, Hauptwerk next and the Schwellwerk at the top. Pedal section is traditionally divided into two parts by the side towers of the case. This soaring case is modeled after 17th century organs. In 2006, the stop action was rebuilt with electro-pneumatic action and Setzer combination.



Grand Organ Stop List:

Manual I	Manual II	Manual III	Manual IV	Pedal
Hauptwerk	Positiv	Schwellwerk	Brustwerk	1. Prinzipal 32'
18. Prinzipal 16'	34. Koppel 8'	48. Rohrgedeckt 16'	63. Liebl. gedackt 8'	2. Prinzipal 16'
19. Prinzipal 8'	35. Quintadena 8'	49. Prinzipal 8'	64. Salicional 8'	3. Subbass 16'
20. Amorosa 8'	36. Praestant 4'	50. Flute harm. 8'	65. Holzflöte 4'	4. Oktavbass 8'
21. Gemshorn 8'	37. Blockflöte 4'	51. Gamba 8'	66. Prinzipal 2'	5. Ged. flöte 8'
22. Oktave 4'	38. Nasat 2 2/3'	52. Viola celeste 8'	67. Quinte 1 1/3'	6. Choralbass 4'
23. Rohrflöte 4'	39. Terz 1 3/5'	53. Weitprinzipal 4'	68. Cimbrel 3x 1/2'	7. Rohrpfefe 2'
24. Quinte 2 2/3'	40. Schwegel 2'	54. Dulzflöte 4'	69. Vox humana 8'	8. Basszink 3x 5 1/3'
25. Oktave 2'	41. Flageolett 1'	55. Waldflöte 2'	70. Tremulant	9. Mixtur 5x 2 2/3'
26. Cornett 5x 8'	42. Scharff 4x 2/3'	56. Terzsept. 1 3/5'+1 1/7'		10. Bombarde 32'
27. Grossmixtur 5x 2'	43. Holzdulzian 16'	57. Fourniture 5x 1 1/3'		11. Posaune 16'
28. Kleinmixtur 4x 1'	44. Cromorne 8'	58. Basson 16'		12. Trompete 8'
29. Trompete 16'		59. Trompete 8'		13. Clarine 4'
30. Trompete 8'	45. Tremulant	60. Franz. oboe 8'		
		61. Clairon 4'		14. I/P
31. II/I	46. III/II			15. II/P
32. III/I	47. IV/II	62. Tremulant		16. III/P
33. IV/I				17. IV/P

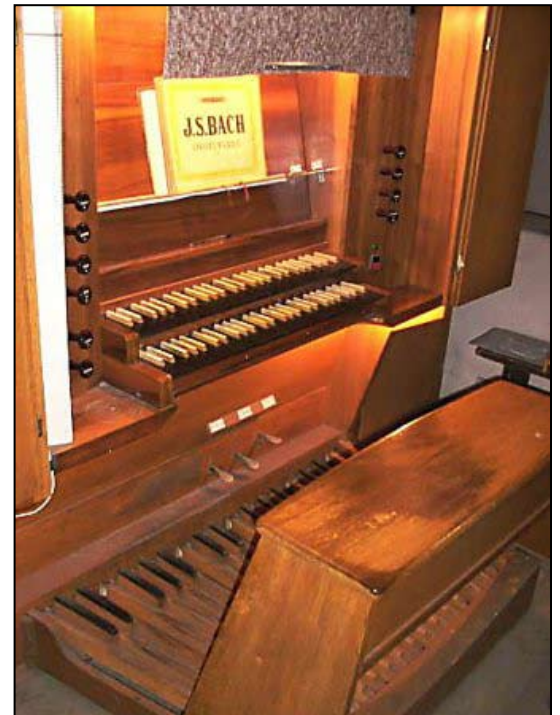
Small Organ: (1974 Eisenbarth; 10/II+P)
Organist: Jakub Garbacz

The small organ was built in 1974 by Eisenbarth (Passau). It is located on the side of the nave with the chancel choir. The instrument has two manuals and pedal with 10 stops; the scale C-a3 manuals, pedal C-f1.



Small Organ Stop List:

Manual I	Manual II	Pedal
Prinzpal 8'	Gedackt 8'	Subbas 16'
Spitzflöte 8'	Koppelflöte 4'	Offenbass 8'
Oktave 4'	Prinzpal 2'	
Mixture 4x 2'	Cornettino 3x 1 1/3'	
Połączenia: II/I, I/P, II/P		



About the Church

This Roman Catholic Cathedral is the biggest church in Łódź. A true neo-Gothic masterpiece, it was built between 1901 and 1912 by the famous Łódź builders Wende & Zarske from original drawings supposedly supplied by the Berlin architect, Emil Zillmann. Styled along the lines of a typical medieval cathedral with three aisles, transept, choir, ambulatory and Lady Chapel, the interior is famous for being rather severe. Damaged by a fire in 1971, the Cathedral has been painstakingly restored including the addition of a new roof supported by modern steel trusses. On the Chancery's side find a small Cenotaph dedicated to the Unknown Soldier, and on the opposite side a monument to Father Skorupka, a Roman Catholic priest who is believed to have made a great contribution to the country's victory over the Bolsheviks in 1920.



Łódź

Lutheran Church of St. Matthew

Great Organ: (1928 Rieger; 60/III+P)

Organist: Michał Markuszewski

The instrument was built in 1928 by Rieger, Opus 2360 with 60 registers and pneumatic action. The instrument was rebuilt several times, including moving the pedal sections forward and placing them symmetrically on both sides of the original of the organ. The organ was reconstructed after the war and retained a large portion of the original pipes, action and console. Today this is one of the most valuable concert organs in Lodz.



Great Organ Stop List:

Manual I	Manual II (żaluzja)	Manual III (żaluzja)	Pedal	Połączenia
1. Principal 16'	15. Bourdon 16'	30. Stillgedeckt 16'	46. Principalbass 16'	61. I-P
2. Principal 8'	16. Hornprincipal 8'	31. Flötenprincipal 8'	47. Kontrabass 16'	62. II-P
3. Gedeckt 8'	17. Gamba 8'	32. Salicional 8'	48. Subbass 16'	63. III-P
4. Fugara 8'	18. Quintatön 8'	33. Vox coelestis 8'	49. Bourdonbass 16'	64. Super I
5. Hohlflöte 8'	19. Konzertflöte 8'	34. Fernflöte 8'	50. Echobass 16'	65. Super II-I
6. Rohrflöte 4'	20. Lieblich Gedeckt 8'	35. Rohrflöte 8'	51. Quintbass 10 2/3'	66. Super II
7. Oktave 4'	21. Gemshorn 4'	36. Prästant 4'	52. Oktave 8'	67. Super III-I
8. Viola 4'	22. Principal 4'	37. Dolce 4'	53. Prästant 4' 4)	68. Super III-II
9. Oktavin 2'	23. Wienerflöte 4'	38. Nachthorn 4'	54. Gedeckt 8'	69. Super III
10. Rauschquinte 2x	24. Flageolet 2'	39. Waldflöte 2'	55. Flöte 4'	70. II-I
11. Kornett 3-5x	25. Quintflöte 2 2/3'	40. Sifflöte 1'	56. Rauschpfeife 4x 2 2/3'	71. III-I
12. Mixtur 5x 2 2/3' 1)	26. Terzflöte 1 3/5'	41. Sesquialtera 2x 2 2/3'	57. Bombarde 16'	72. III-II
13. Fagott 16' 2)	27. Scharff 3x 1'	42. Mixtur 4x 2 2/3'	58. Basstrompete 8'	73. Sub II-I
14. Trompete 8' 3)	28. Clarinette 8'	43. Clairon 4'	59. Oboe 8'	74. Sub II
	29. Geigenregal 4'	44. Dulcian 16'	60. Clairon 4'	75. Sub III-I
	Tremulant II	45. Oboe 8'		76. Sub III-II
		Tremulant III		77. Sub III
Przyciski umieszczone pod I manuałem	Włączniki umieszczone nad klawiaturą pedałową			
Auslöser	Normalkoppeln	1) nieoryginalna, w brzmieniu bardziej północnoniemiecka niż romantyczna		
Fr. Komb. I	Oktavkoppeln	2) nieoryginalny, wcześniej stała tu prawdopodobnie mikstura, Scharff lub Cymbel		
Fr. Komb. II	III-Ped.	3) brak piszczałek		
Auslöser	II-Ped.	4) nieoryginalny		
Piano	I-Ped.			
Mezzoforte	Koppeln ab Walze			
Forte	Crescendo ab			
Fortissimo	Walek crescendo (1-12)			
Tutti	Schweller II M.			
Handregister ab	Schweller III.M.			
Rohrwerke	I ab			
Aut.Pedal	16' ab			
Tremolo II Man.	Tutti			
Tremolo III Man.				

Chapel Organ: (pre-1900 Schlag und Söhne, 12/II+P)
Organist: Michał Markuszewski



This is Opus 399 by Schlag und Sohne built prior to 1900. Manuals scale: C-f3; pedal scale: C-d1; pneumatic tracker action. The organ has been well maintained. According to church records the organ was relocated. The current disposition, as well as the appearance and Polonized stop-names are proof that certainly there have been changes to the original features and sound of the instrument.

Chapel Organ Stop List:

Manuał I	Manuał II	Pedał
Pryncypał 8'	Flet kryty 8'	Subbas 16'
Gamba 8'	Gemshorn 4'	Oktawbas 8'
Holflet 8'	Sesquialtera 2 ch	
Oktawa 4'	Quinta 2 ch	
Flet leśny 2'		
Mikstura 3-4 ch	Tremolo	
Połączenia: I-P, II-I		
włącznik: TUTTI		

About the Church

Today St. Matthew's is the only Lutheran church in the city. It was built in unstable times of the 1905 revolution and during the First World War. It took almost 20 years to complete (1908-1928). The architecture of the building resembles Romanesque models found in Rhineland. The church is based on the plan of the Greek cross with extended front section topped with a huge 80-metre tower, which in an upper part takes octagonal form. The central portal is particularly eminent due to its richly decorated reliefs. The interior in the central section is covered with a dome made of reinforced concrete, supported by four pillars. The highest point of the dome is set at the height of 26 metres, whereas the diameter at the bottom ridge is 17 metres. A massive chandelier with 241 light bulbs hangs from the centre of the dome. There is also an impressive presbytery.

The altar section is made of white marble and it depicts the figure of Christ praying in the Olive Garden. It was designed and sculpted by Paweł Senff. The walls of the apse are covered with a colourful mural made with the fresco method (painting on a wet plaster). It presents the Stations of the Cross, the Crucifixion, the Deposition and people going to meet the Saviour. Among the characters there are William Tell with his family and Dante. The motif brings the message pointing the direction a human being should follow.



Jędrzejów

Cistercian Abbey Church

Organ: (1754 Sitarski; 40/IV+P)

Organist: Michał Markuszewski



One of the prime examples of the craft of Polish organ building, the organ in Jędrzejów was constructed between

1745-1754 in the workshop of Józef Sitarski. This followed a fire in 1723 which destroyed the previous instrument. Of the four manuals, the lowest keyboard is a 'transposing manual', a very rare feature that allows music to be played one whole tone lower. The stop handles are cast in bronze. The original mechanism of the organ has survived intact.

The monumental and unusual case, inspired by the Book of Psalms, was created in the wood shop of the monastery with ornamental carvings by Kornecki of Kraków. At the foot of the positive is an eagle with spread wings, symbolic of God's love and the glory of the church. The sculptures at the sides of the case are personifications of music: King David with his harp (to the left) and Saint Cecilia, holding a scroll and portative (to the right). They are accompanied by a chorus of putti seated on the mouldings of the positive and main case, accompanied by a man playing a bassoon and a woman playing a zinck/cornetto. The decoration is completed by motives of acanthus, cartouches, vases and flowers.

In the 1920s, repairs were made by Maurycy Saganowski from Kielce. A major conservation scheme, undertaken by a team of experts from Kraków, was begun in 1978 and took twenty-one years to complete.

The unique sound of the Jędrzejów organ attracts connoisseurs from throughout Europe. The instrument is featured during an International Festival of Organ and Chamber Music that takes place in July and August.

Stop List:

Manuał główny	Pozytyw górny	Pozytyw	Manuał IV	Pedał
Pryncypał 8'	Pryncypał 8'	Pryncypał 4'	Wysuwany spod	Pryncypał Bas 16'
Pryncypał 2x 4'	Flet Major 8'	Quintadena 8'	Manuału I -	Salices Bas 16'
Baor Flet 8'	Oktawa 4'	Gembs horn 8'	transponujący o	Super 8-va Bas 4'
Salicinał 8'	Fugara 4'	Salicinał 8'	cały ton niżej	Baor Flet 4'
Unda maris 8'	Quinta 3'	Flet Minor 4'	sekcję pozytywu.	(?) brak piszczałek
Octava 4'	Super Octava 2'	Quinta 3'		Puson Bas 16'
Vald flet 4'	Ror Flet 2'	Octava		brak piszczałek
Flet Minor 4'	Mixtura 3-chórowa	Quinta 2'		Sub Bas 16'
	1			
Quinta 3'	Sałamaja brak	Mixtura 3-chórowa		Octava Bas 8'
	piszczałek	1 1/2		
Super Octava 2'				Quintadena 16'
Piccolo 2'				Major Bas 32'
Mixtura 5-chórowa				
Cymbał 6-chórowy				Tympan
1/2				
Quintadena 16'				

About the Church

Jędrzejów Abbey is a former Cistercian abbey founded in the 12th century. The town of Jędrzejów grew around it. Blessed Polish Bishop of Kraków and historian, Wincenty Kadłubek, lived in this monastery for 5 years and was buried there. In the 15th century, the sculptor Veit Stoss (Polish: Wit Stwosz) worked there.

In the mid-18th century, large parts of the monastery burned down, to be rebuilt in baroque style.

In 1819, the abbey was closed, but monks dwelled in the complex until 1855 when the last Cistercian monk, Wilhelm Ulawski, died. In 1858, Franciscans moved in, but Russians kicked them out in 1870, opening a teachers college in the monastery. The Cistercians did not return until 1945. Residents of Jędrzejów actively supported the November Uprising; in the cellars of the monastery a Polish military hospital was opened, with 400 beds.



Kraków

Church of the Holy Cross

Organ: (1996 Gross: 18/II+P)

Organist: Marcin Szelest

Based upon architectural analysis, it was presumed the original organ dated to the late 17th century, but during the 1995 restoration an inscription was discovered that dates it to February 1704. The builder is unknown. The first mention of this organ is made in 1748. Restoration work was carried out on both the church and the organ from 1896-98. The organ was treated to further restoration in 1912 and 1927. At the latter date the organbuilder Stanisław Toboła convinced the church committee to replace the instrument within the old casework, though fortunately, a comprehensive assessment of the organ in 1923 was preserved and described a baroque organ still largely as originally built. By 1995, a preliminary examination showed the organ to be in alarming condition, in part attributable to the 1927 work when the historic instrument was 90% replaced. The case was restored by Polish craftsmen. A careful analysis determined that the original pipes were pressed metal alloy comprising: 84.1% lead, 8.65% tin with copper, antimony and silver. All new pipes were crafted of an identical alloy. Ekkehart Gross Orgelbau (Waditz, Germany) created all the new elements, restored the remaining stops, and installed and mounted the organ. The current organ is possibly the most faithful reconstruction of the original instrument, which was equipped with two manuals with a suspended pedal.



Stop List:

Manuał I	Manuał II - Pozytyw	Pedał	Połączenie szufladkowe manuałów
Pryncypał 8' (1704) 1	Flet 8' (1704) 2	Sub-Bas 16' (2003)	Połączenie I/P
Flet major 8' (1704)	Pryncypał 4' (1704) 3	Pryncypał 8' (2003) 2	Calcant
Octava 4' (1704)	Quinta 3' (koniec XVIII w.?) 4	Quinta Major 6' (2003)	
Gemshorn 4' (2003)	Octava 2' (2003)	Octava 4' (2003)	1. powlekany srebrem, w całości w prospekcie
Sedecima 2' (1704)	Tertia (2003)	Puzan 8' (2003) 5	2. drewniany
Mixtura IV-V (2003)	Quinta Minor 1 1/2' (2003)		3. powlekany srebrem, F-h' w prospekcie
Cymbał XI (1704)	Tremulant		4. koniczna
			5. drewniane stopy, metalowe rezonatory

About the Church

This Gothic church is one of the prettiest in Kraków. Located behind the Słowacki Theatre, you may think this church looks bland on the outside, but the fact that the entrance is far below modern-day street level gives a hint that it's older than it looks: 14th century, to be precise.

This was the parish church of the members of the order of the Holy Ghost of Saxia, which was founded in Montpellier and came to Kraków in 1244. Its current guise dates mostly from the 14th and 15th centuries.

The nave, with its almost square layout, has a Gothic palm vault resting on a single central pillar with an arborescent capital, a symbol of the new tree of life embodied by the cross of Christ, characteristic of the order and omnipresent inside the church. The lateral walls are decorated with a wealth of paintings. The late medieval frescos in the choir were restored by Wyspiański at the turn of the last century.



Kraków

Collegiate Church of St. Anna

Organ: (1724 Sitarski presumed; 26/II+P)

Organist: Lukasz Kmiecik

The attribution remains uncertain although it seems most likely that this is the work of Jozef Sitarski – more research is needed. The present organ preserves the original case as well as fourteen original pipes. The late-baroque case was made most likely in 1728 and is recognized as the work of Anthony Frąckiewicz who was active in Kraków at that time. The oldest document that mention this organ is a relatively detailed inventory made in 1795. In the first half of the 19th century Blazej Glowacki worked several times on the organ; he extended the scope of the manual keyboards by adding pipes. At the end of the 19th century Antoni Sapalski moved and reconstructed the instrument according to romantic conventions. The organ was unplayable after the devastation of WWII and it was not until 1958-63 that Robert Polcyn of Poznan renovated the instrument. Not everybody was satisfied with the results, although the restored instrument was much closer to the original than prior to the restoration. As part of the renovation of the collegiate church, in 1997 funds were earmarked for the renewal of the organ case. Eight layers of paint were removed from the casework under which was discovered the deepest green with traces of marbling. The restoration work returned the case to its authentic colors, namely green marble enriched with gilding. A full restoration of the organ itself was not carried out then due to lack of funds. In November 2000, Fryderyk and Lukasz Kmiecik modernized the system by adding a coupler II-P and freeing the coupler I-P connection from II-I. In addition, in 2002 Lukasz Kmiecik replaced the pneumatic windchest which had been added in the 60s with mechanical action. There are fourteen original pipes which have a particular historic value, but the organ itself should be defined as baroque and neo-baroque with a quasi-romantic intonation. This intonation is the result of multiple revisions occurring primarily in the 19th century



Stop List:

Manuał I	Manuał II	Pedał
Kwintadena 16'	Flet kryty 8' *	Subbas 16' *
Pryncypał 8' *	Flet dolce 8'	Pryncypał basowy 16' *
Flet major 8' *	Pryncypał 4' *	Oktawa basowa 8'
Gemshorn 8' *	Flet amabilis 4' *	Kwintadena 8' *
Oktawa 4' *	Schwiegel 2'	Pryncypał 4' *
Flet minor 4' *	Superkwinta 1 1/3'	Flet polny 2'
Kwinta 2 2/3' *	Syfflet 1'	Mixtura wielka IV
Superoktawa 2' *	Cymbałka III	
Mixtura IV-V	Tercja 1 3/5'	
Scharf IV		

Połączenia: II/I, I/P, II/P
* piszczałki z XVIII wieku

About the Church

The Church of St. Anna (Polish: Kolegiata św. Anny) is one of the leading examples of Polish baroque architecture. The church's history dates back to 14th century.

The church was first mentioned in 1381 in the deed of donation of Sulisław I Nawoja of Grodziec. In 1407 the church was completely destroyed during a fire, but it was rebuilt the same year in the gothic style by King Władysław II Jagiełło. The king also attached the church formally to the Jagiellonian University by giving it the right to nominate the parish priest. In 1428 the choir was reconstructed and enlarged. By a charter dated October 27, 1535 St. Anna's was raised to the rank of a collegiate church.

In 1689 the gothic edifice was demolished as it proved too small for the growing cult of Saint John Cantius, the patron saint of the Jagiellonian University who is laid to rest there. In 1689-1705 the new baroque church was erected, modelled on Sant'Andrea della Valle in Rome. The architect was a Polonized Dutchman, Tylman van Gameren, a chief architect at the court of John III Sobieski. The interior stucco decoration is the work of Baldassare Fontana, and the polychromy assisted by painters and brothers Carlo and Innocente Monti and Karl Dankwart of Nysa. The painting of St. Anna in the high altar is the work of Jerzy Siemiginowski-Eleuter, court painter of King John III Sobieski. The 18th-century paintings in the stalls showing the life of Saint Anna are by Szymon Czechowicz. In the transept there is an altar of the adoration of the cross to the left, and the tomb of John Cantius, patron saint of the university, to the right.



Kraków

Collegiate Church of St. Florian

Organ: (1761 Sitarski presumed; 23/II+P)

Organist: Michał Markuszewski

A fire in 1755 destroyed the previous organ(s) at the Collegiate Church. According to archival records, a new instrument was built between 1756-1761. The name of its creator remains unknown, but one can assume that it was Joseph Sitarski, because of a number of design features typically associated with his work. Originally, this was a mechanical organ with one manual. The rococo case has been preserved to the present, while the sonic matter has undergone many transformations. Antoni Sapalski restored the organ between 1871-1872. In 1907 Alexander Zebrowski added a second manual and extended the disposition to 19 voices. It should be noted that after performing this work, the organ still had a mechanical action. In 1925 Rudolf Haase from Lviv did further work, while in 1945 repair was needed following the war. The next reconstruction, led by Waclaw Biernacki from Kraków, took place in 1961-1963. The console with two manuals and pedal was made free-standing. The disposition was extended to 21 voices. Of interest is that during the restoration the cymbal pipes were taken to the Biernacki workshop where a factory worker mistook them for scrap and started melting them. Some were saved and ultimately not used in the restoration, so they are now stored at the church. Following this restoration the technical and musical qualities of the organ were dim. In 1998 the J. Siedlara workshop was given the task of a new renovation. Under the direction of Tomasz Nowak mechanical tracker action and a mechanical windchest were reconstructed. The new console was built into the left side of the organ. The renovated instrument features twelve historic pipes, including nine from the 18th century and three made by A. Zebrowski in 1907. As a result of this work the organ has been given a baroque specification based on the 18th century original.



Stop List:

Manual I	Manual II	Pedał
Pryncypał 8'	Flet kryty 8'	Subbas 16'
Gamba 8'	Pryncypał 4'	Oktawbas 8'
Cymbał	Flet kryty 4'	Chorałbas 4'
Flet major 8'	Kopelflet 2'	Fagot 16'
Oktawa 4'	Sesquialtera 2x	
Szpicflet 4'	Kwinta 1 1/3'	I/P
Kwinta 2 2/3'	Sedecima 1'	II/P
Flet minor 4'	Regał 8'	
Superoktawa 2'		
Mikstura 5x	Tremolo	
Trąbka 8'		
II/I		

About the Church

The Collegiate Church of St. Florian (Polish: Kościół św. Floriana w Krakowie) stands at the northern end of Matejko Square and the former centre of the medieval city of Kleparz, now a district of Kraków.

Legend has it that in 1184 oxen carrying the remains of St. Florian – the future patron saint of Poland – came to a halt at a place where the church now stands. The relics miraculously grew too heavy to be taken any further into the city and remained in Kleparz until it was decided for the church to be built at that exact spot. The martyr had had nothing to do with Poland before his relics were brought from Rome to Kraków. Kraków needed a saint for political reasons, in order to reaffirm its role as Poland's capital, which was contested by the city of Gniezno.

St. Florian's Church was built between 1185 and 1216. It was burnt down many times in the 12th, 16th and 17th centuries. Notably, during the Swedish siege of Kraków, General Stefan Czarniecki ordered the city's suburbs burned down. However, during the city-wide fire which consumed a considerable part of Kraków in 1528, the church – containing St. Florian's relics – survived. Since then St. Florian, usually portrayed as a Roman legion officer carrying water, has been revered in Poland as patron saint of firefighters and chimneysweeps. The church's present appearance is the result of a baroque renovation after the Polish-Swedish wars.

Since the 16th century, this was the University Collegiate Church. The coronation route began here, with the rector of the university senate welcoming new kings. The church was also the starting point for royal funeral processions to Wawel Cathedral.

In 1667 the remains of Queen Ludwika Maria Gonzaga, wife of King Jan II Kazimierz, were placed there temporarily, and in 1818 the remains of Tadeusz Kościuszko were placed there. From 17 September 1949 to September 1951, Father Karol Wojtyła, who later became Pope John Paul II, worked there as a vicar. As Pope, in 1999 he elevated the church to a minor basilica. He also visited the church on his papal pilgrimage to Poland on 18 September 2002.

The district of Kleparz was founded by Casimir the Great in 1366 as a separate town, around St. Florian's Church. It was named by King Casimir as Florencja (English: Florence) after its centrally located church, or in Latin, Clepardia. Kleparz remained an unofficial suburb of Kraków till 1792, when the Polish Parliament incorporated it within the city.



Kraków

Philharmonic Hall

Organ: (1996 Klais; 50/III+P)

Organist: Michał Markuszewski

The Krakow Philharmonic Hall was built and designed by Joseph Pokutyński, and its construction was completed in 1931. The first organ was installed in 1950. Prior to 1976 that instrument was modernized and the number of pipes increased. In 1982 a new organ (56/III+P) was built by Schuke, which burned along with the building in December 1991. The existing instrument was built by Klais Orgelbau (Bonn) and its inauguration took place on 25 October 1996. The Positiv is located on the lower level within the organ, while the Schwellwerk is located on the upper level.



Stop List:

Manual I	Manual II	Manual III	Pedał
Hauptwerk	Positiv	Schwellwerk	
Praestant 16'	Praestant 8'	Bourdon 16'	Principal 16'
Principal 8'	Holzgedackt 8'	Holzprinzipal 8'	Subbas 16'
Bourdon 8'	Quintadena 8'	Rohrflöte 8'	Violon 16'
Gemshorn 8'	Prinzipal 4'	Gamba 8'	Quinte 10 2/3'
Octave 4'	Rohrflöte 4'	Vox coelestis 8'	Octave 8'
Blockflöte 4'	Waldflöte 2'	Fugara 4'	Koppelflöte 8'
Superoctave 2'	Larigot 1 1/3'	Traversflöte 4'	Tenoroctave 4'
Quinte 2 2/3'	Sesquialtera 2f. 2 2/3'	Doublette 2'	Hintersatz 4f. 2 2/3'
Cornet 5f. 8'	Scharff 4f. 1 1/3'	Nasard 2 2/3'	Posaune 16'
Mixtur 4f. 2'	Dulcian 16'	Terz 1 3/5'	Trompete 8'
Cymbel 4f. 1'	Cromorne 8'	Plein Jeu 5f. 2 2/3'	Schalmey 4'
Trompete 16'		Basson 16'	
Trompete 8'	Tremulant	Tromp. Harm. 8'	
		Hautbois 8'	
		Clairon 4'	
		Tremulant	

Połączenia: II/I, III/I, III/II, I/P, II/P, III/P
 64 wolne kombinacje typu Setzer, wyłącznik mikstur, wyłącznik głosów językowych, Tutti

About the Hall

The building used by the Kraków Philharmonic from its beginning, i.e. since February 1945, was completed in 1931 according to the design by Józef Pokutyński. The main initiator of the building was Prince Adam Cardinal Sapieha. The initiators of the building were guided by a famous building of a similar use, the Maison du Peuple in Brussels, designed in 1897 by Viktor Hort.

The building facade and the concert hall have a neo-baroque character compared to other rooms kept in modernistic style. The building was

designed in the shape of a letter L. The structural volume of the building is 24,000 cubic meters, floor space is 4,550 sq.m. The facade of the Philharmonic building is crowned with a cartouche with a "Three Crowns" coat of arms.

The concert hall (20 x 28 m) with 693 seats is the largest concert hall in Kraków. It was located from the side of ul. Zwirzyniecka, where exits for the audience were also designed. The main element of its decor, and the most magnificent instrument at the same time, is the organ by Johannes Klais Orgelbau, Bonn (put to use in October 1996, replacing the Schuke organ that was burned in the building fire in December 1991).

Apart from the concert hall, the Philharmonic has also two rooms for chamber music (Golden Hall and Blue Hall in which, on 15.10.1938, Karol Wojtyła, John Paul II, debuted as a poet).



Kraków

Archbasilica of the Assumption of Mary

Organ: (1800 Ziernicki; 56/III+P)
Informal visit

At present three organs have been preserved: the great organ in the western organ loft, the one in the presbytery and the one in the southern nave. The one in the main nave was built around 1800 by Ignacy Ziernicki and decorated by Ignacy Kornecki. It was rebuilt in 1908 in a romantic spirit by Kazimierz Żebrowski but kept its classical character. A further radical reconstruction took place between 1987-89 managed by Jan Jargon. At present the instrument has 56 stops and Ignacy Ziernicki's original sound has not been changed. The organ in the presbytery has 12 stops and was made by Kazimierz Żebrowski in 1912. Tomasz Fall's organ in the southern nave, with its 7 stops, was rebuilt in 1899 to replace a Baroque instrument from 1733.



Stop List:

Manual I	Manual II	Manual III	Pedał
pozytyw	główny	w szafie ekspresyjnej	
1. Flet kryty 8' *	1. Quintadena 16'	1. Bourdon 16' *	1. Subcontra 32' *
2. Quintadena 8' *	2. Prynypał 8'	2. Prynypał smyczkowy 8' *	2. Majorbas 16' *
3. Prynypał 4'	3. Flauto major 8' *	3. Flauto armonioso 8' *	3. Subbas 16' *
4. Flet otwarty 4' *	4. Viola da Gamba 8' *	4. Flet rurkowy 8'	4. Quinta 10 2/3'
5. Flet leśny 2' *	5. Oktawa 4'	5. Viola 8' *	5. Oktawa 8' *
6. Quinta 1 1/3'	6. Flauto minor 4' *	6. Vox coelestis 8' *	6. Flet basowy 8'
7. Oktawa 1'	7. Quinta 2 2/3'	7. Oktawa 4'	7. Oktawa tenor. 4'
8. Sesquialtera 2f.	8. Superoktawa 2'	8. Flauto traverso 4' *	8. Piffaro 2f.
9. Mixtura acuta 4f.	9. Tercja 1 3/5'	9. Nasard 2 2/3' *	9. Mixtura 5f.
10. Clarinette 8' *	10. Mixtura 6f.	10. Flautino 2' *	10. Bombarde 32' *
11. Vox humana 8' *	11. Cornett 5f. (ab f) 8' *	11. Tercja 1 3/5' *	11. Puzon 16' *
	12. Trompet 16'	12. Plein jeu 5f.	12. Fagot 8' *
Tremolo	13. Trompet 8'	13. Cymbel 3f.	13. Szalámaja 4'
Stella I	14. Prynypał 8' **	14. Fagot 16'	
Stella II	15. Stentor solo Gamba 8' **	15. Obój 8' *	
	16. Tuba mirabilis 8' **	16. Clairon 4' *	
	Campane (c-f2)	Tremolo	
		Campanelli (c1-f3)	

* głos pochodzący z poprzednich instrumentów
** głos wysokociśnieniowy (300 mm WS)

Połączenia: III-I, I-II, III-II, I-P, II-P, III-P
Setzer: 32 kombinacje (4x8)
Wyłączniki indywidualne dla głosów języzkowych
Generalne wyłączniki głosów języzkowych, mikstur i głosów 16'
Register zbiorowy: Pleno

About the Church

Church of Our Lady Assumed into Heaven (also known as St. Mary's Church; Polish: Kościół Wniebowzięcia Najświętszej Maryi Panny (Kościół Mariacki)) is a Brick Gothic church re-built in the 14th century (originally built in the early 13th century), adjacent to the Main Market Square. Standing 80 m (262 ft) tall, it is particularly famous for its wooden altarpiece carved by Veit Stoss (Wit Stwosz).

On every hour, a trumpet signal—called the Hejnał mariacki—is played from the top of the taller of St. Mary's two towers. The plaintive tune breaks off in mid-stream, to commemorate the famous 13th century trumpeter, who was shot in the throat while sounding the alarm before the Mongol attack on the city. The noon-time hejnał is heard across Poland and abroad broadcast live by the Polish national Radio 1 Station.

St. Mary's Basilica also served as an architectural model for many of the churches that were built by the Polish diaspora abroad, particularly those like St. Michael's and St. John Cantius in Chicago, designed in the so-called Polish Cathedral style.

According to chronicler Jan Długosz, the first parish church at the Main Square in Kraków was founded in 1221–22 by the Bishop of Kraków, Iwo Odrowąż. The building was destroyed during the Mongol invasion of Poland. Between 1290–1300 the new early gothic church was built on the remaining foundations. It was consecrated twenty years later, in 1320.

The church was completely rebuilt under the reign of Casimir III the Great between 1355 and 1365 with substantial contributions from wealthy restaurateur Mikołaj Wierzynek. The presbytery was elongated and tall windows added. The main body of the church was completed in 1395–97 with the new vault constructed by master Nicholas Werhner from Prague. However, the vault over the presbytery collapsed in 1442 due to a possible earthquake, which has never happened before nor after in Kraków.

In the first half of the 15th century, the side chapels were added. Most of them were the work of master Franciszek Wiechoń. At the same time the northern tower was raised and designed to serve as the watch tower for the entire city. In 1478 carpenter Maciej Heringh (or Heringk) funded a helmet for the tower. A gilded crown was placed on it in 1666, which is still present today. At the end of the 15th century, St Mary's Church was enriched with a sculptural masterpiece, an Altarpiece of Veit Stoss (Ołtarz Mariacki Wita Stwosza) of late gothic design.

In the 18th century, by the decision of vicar Jacek Augustyn Łopacki, the interior was rebuilt in the late baroque style. The author of this work was Francesco Placidi. All 26 altars, equipment, furniture, benches and paintings were replaced and the walls were decorated with polychrome, the work of Andrzej Radwański.

At the beginning of the 19th century, the city had decided that a cemetery near the Basilica was to be shut down and made into a public square. Today it is known as Plac Mariacki (The Marian Square). In the years 1887–1891, under the direction of Tadeusz Stryjeński the neo-gothic design was introduced into the Basilica. The church gained a new design and murals were painted and funded by Jan Matejko, who worked with Stanisław Wyspiański and Józef Mehoffer - the creators of stained glass in the presbytery.

On 18 April 2010, in St. Mary's Basilica, a funeral ceremony for Polish President Lech Kaczyński and his wife Maria was held. The coffins were later transported and buried in one of the crypts of Wawel Cathedral.



Kraków

Saints Peter and Paul Church

Organ: (1970 Biernacki; 45/III+P)

Organist: Cyprian Jagiełło

The church was destroyed by fire in 1719 and presumably also the original organ. When the church was rebuilt in 1734 there was no mention of an organ, although it is likely one was included in the project. The first half of the 19th century brought the liquidation of the Krakow Collegiate Church of All Saints, and the Church of Saints Peter and Paul acquired that organ, which had one manual plus pedal. The instrument was restored in 1881. In 1966, Biernacki built a new organ retaining the late-baroque case and some pipes. The rebuild was not aesthetically pleasing to all. Two rows of new zinc pipes (Violonbas 16' from the pedal section) were "crammed into a shoddy screen." Portions of the prospectus were removed to better accommodate the location. The project was completed in 1970. Today's instrument consists of three manuals and pedal. It should be noted that pipes belonging to M-III Swell can be found in the chancel of the church, within a sheltered baroque balcony balustrade.



Stop List:

Manual I	Manual II	Manual III	Pedał
Kwintaton 16'	Pryncypał fletowy 8'	Koncertflet 8'	Kontrabas 16' (brak)
Pryncypał 8'	Viola 8'	Róg kozi 8'	Violonbas 16'
Holflet 8'	Vox coelestis 8'	Flet podwójny 8'	Subbas 16'
Gamba 8'	Kwintadena 8'	Flet łagodny 8'	Echobas 16'
Salicet 8'	Flet major 8'	Flet minor 4'	Pryncypałbas 8'
Bourdon 8'	Praestant 4'	Bachflet 4'	Cello 8'
Oktawa 4'	Rurflet 4'	Nasars 2 2/3'	Fletbas 8'
Szpicflet 4'	Sesquialtera 2x	Róg nocny 2'	Chorałbas 4'
Gedeckt 4'	Flet leśny 2'	Piccolo 2'	Mixturbas 3ch.
Superoktawa 2'	Tercja 1 3/5'	Sifflet 1'	Puzon 16' (brak)
Kwinta 2 2/3'	Kwinta 1 1/3'	Mixtura 2x	I/P
Szarf 4 ch.	Mixtura 4ch.	Obój 8' (brak)	II/P
Mixtura 3-4 ch.	Cymbel 3x	Tremolo	III/P
Trompet 8' (brak)	Vox humana 8' (brak)		
II/I	III/II		
III/I			
Super II/I			
Sub III/I			

About the Church

The Church of Saints Peter and Paul was built between 1597–1619 by Giovanni Maria Bernardoni who perfected the original design of Józef Britius. It is the biggest of the historic churches of Kraków in terms of seating capacity. It is the first structure in Kraków designed entirely in the baroque style, and perhaps the first baroque building in present-day Poland. It was funded by the King Sigismund III Vasa (Zygmunt III) for the Jesuit order. The plan of the church as a cruciform basilica was drafted by an Italian architect Giovanni de Rossi. His design was carried out by Józef Britius at first (from 1597), and then modified by Giovanni Maria Bernardoni. The final shape of the present day façade, the dome and its baroque interior belongs to Giovanni Battista Trevano, who completed them in the years 1605–1619. The church was ceremonially consecrated on 8 July 1635.

In the years 1809–1815, at the time of the Partitions of Poland, the place of worship served as an Orthodox church. From 1842 until now, it has belonged to the Roman Catholic All Saints Parish. In 1960 the church was raised to the rank of the Smaller Basilica.

The facade was constructed with dolomite. It resembles that of the Church of Santa Susanna in Rome by Carlo Maderno, but also, it contains similarities with the facade of the main Jesuit church of Il Gesù. In its niches are statues of Jesuit saints: Ignatius of Loyola, Francis Xavier, Aloysius Gonzaga, and Stanisław Kostka made by Dawid Heel. Above the main portal, there's the emblem of the order of Jesuits with Saints Sigismund of Burgundy and Ladislaus I of Hungary. The church interior has a broad, single-nave with two aisles consisting of chapels, as well as the transept with a dome at the intersection, and a short rectangular chancel around the altar, with semicircular apse covered with a hemispherical vault.

In front of the church grounds there are several plinths with raised sculptures of apostles designed by Kacper Bażanka. They were made with Pińczów limestone, and completed in 1722 by Dawid Heel. Today, in place of the original 18th century statues, which were very much damaged by acid rain, there are contemporary copies made of the same material by Kazimierz Jęczyńsk.

Stucco decorations of the interior, mainly on overhead vaults, belong to Giovanni Battista Falconi of Milan who spent most of his adult life working in Poland. In the apse of the presbytery, there are also his scenes from the life and death of Saints Peter and Paul, and the statues of patrons of Poland – Saint Wojciech and Saint Stanisława. In the aisles, his artwork becomes much more joyous and includes figures of angelic putti woven into ornamental compositions and plafonds.

The late baroque high altar from 1735 with the image of Józef Brodowski “giving keys to St. Peter” was designed by Kacper Bażanka. Among the accessories in the interior, a sarcophagus of the Bishop Andrzej Trzebicki from late 17th century stands out prominently, as well as the receptacles of Branicki family (from 1720–1725) and Brzechffs, from 1716 by Bażanka. The interior lighting is subordinate to the baroque dramatization of liturgy and focussed on the priest celebrating Holy Mass. The side pillars supporting the dome were supposed to create the impression of the theatre stage inside.

Every Thursday inside the church, demonstrations are held of the longest Foucault pendulum in Poland (46,5 m), suspended for the popular display of the Earth's rotation. Named after the French physicist Léon Foucault, the experimental apparatus consists of a tall pendulum free to swing in any vertical plane. The actual path of the swing appears to rotate; while in fact the plane is fixed in space, but the Earth rotates under the pendulum once a sidereal day. It is a simple and easy-to-see proof of the Earth's movement. The pendulum weights 25 kg and is fitted with the red laser marking a clock face at the floor. It takes about an hour to notice a significant difference in its path, and the explanation is provided in Polish.

The history of the pendulum at the church is several decades long. For the first time, it was hung in 1949 on the initiative of professors Kordylewski and Horbacki. It was put on display again in 1991 on the anniversary of the arrival of Mikołaj Kopernik in the city. However, the renovations two years later required that the pendulum be taken down. In 2000, said Dr Henryk Brancewicz, astronomer at the Jagiellonian University, a local daredevil clambered from the outside and again hung the string in the telescope of the dome.



Kraków

St. Barbara Church

Organ: (1894 Rieger; 16/II+P)

Organist: Krzysztof Siewkowski

This organ was installed in 1894 by the Rieger Company, Opus 457. At the end of September, 1913, the instrument was dismantled in connection with restoration work inside the church. In December of that same year after the completion of the church renovation, Rieger reassembled the organ, subjecting it to thorough cleaning and replacing two stops (Aeolina 8' and Vox coelestis 8'). In 1918 pipes were requisitioned for war purposes and a year later new pipes were installed by Rieger. Unfortunately the new pipes were of low grade zinc sheet metal. In September 2008 a major renovation was undertaken by Michael Klepacki including restoration of the baroque case.



Stop List:

Manual I	Manual II	Pedał
1. Principal 8'	1. Geigen-principal 8'	1. Subbas 16'
2. Bourdon 16'	2. Rohrflöte 8'	2. Violon 16'
3. Hohlflöte 8'	3. Aeoline 8'	3. Violoncello 8'
4. Salicional 8'	4. Vox coelestis 8'	
5. Dolce 4'	5. Flöte 4'	
6. Octave 4'	6. Violine 4'	
7. Mixtur 4 fach		

Urządzenie dodatkowe: Tremolo manuału II (dobudowane?).

Włączniki nożne: Manual-coppel; Pedal-coppel; Forte I Man.; Forte Volles Werk; Wałek Crescendo; Forte II Man.

About the Church

St. Barbara Church started here with a graveyard chapel in the 14th century and progressively enlarged to a church.

In 1488-1518, it had a late-gothic Garden of Olives added, inside which there stands a group of sculptures carved by the Wit Stwosz (Veit Stoss) related group of stonemasons. In the 17th century, the gothic church was redeveloped; the effects of that baroque transformation are visible from the side of the Small Market Square. At the same time, the church interior received a decidedly baroque appearance.

Father Jakub Wujek, the author of the late-16th century Polish translation of the Bible from Latin, found his last resting place under the church. His translation of the Bible remained the official Polish translation for 350 years.

All this ended when Pope Clement XIV in 1773 dissolved the Jesuit order. The Jesuit house was transformed into an academic hospital. The church was handed over to the Canons Guardians of the Holy Sepulchre. When the Jesuit order was restored (1814) the church became again theirs and since 1931 has been an historical monument.

Adjacent to the church to the south is the Jesuit monastery. After the order was disbanded in 1780, the building became a clinical hospital of the University where a surgeon, Professor Rafał Józef Czerwiakowski, conducted the first post-mortem in Kraków. For a century the monastery changed hands until finally returned to the Jesuit Order in 1908.



Kazimierz Dolny

Parish Church of Kazimierz Dolny

Organ: (1620 Unknown; 36/II+P)

Organist: Janusz Adam Glos

The organ of the parish church in Kazimierz Dolny is most likely the oldest instrument of its kind in Poland. The instrument dates back to the beginning of the 17th century and the casework dates from 1620. It may have been built by Thomas Gogoliński, Stanislawus Organarius or more likely Simon Lilius. In 1656 the organ was destroyed by the Swedes and then renovated. Following work in 1721 the organ gradually declined until 1860, when the instrument stopped working. In 1883, major repairs were carried out and to date there have been five reconstructions. Presently an electric blower conveys air into the eight (!) wedge bellows. It is a return to the original structure which had been replaced in 1902 with two bellows. The instrument retains most of the original pipes and is completely mechanical.



Stop List:

Manual I	Manual II	Pedał
Pozytyw		
Flet Major 8'	Spicflet 16'	Pryncypałbas 16'
Pryncypał 4'	Pryncypał 8'	Subbas 16'
Flet Minor 4'	Flet Major 8'	Salicet 16'
Spicflet 4'	Portunal 8'	Flet Major 8'
Salicet 4'	Octava 4'	Bourdon 8'
Quinta 2 2/3'	Portunal 4'	Spicflet 8'
Octava 2'	Spicflet 4'	Vox amabilis 4'
Sedecyma 1'	Salicet 4'	Flet Minor 4'
Superoctava 1'	Flet Minor 4'	Flet otwarty 2'
"Mixtura" 1'	Superoctava 2'	Octava 2'
"Mixtura" 1/2'	Sedecyma 1'	Quinta 1 1/3'
	Mixtura 4x	"Mixtura" 1'+1'
		Sedecyma 1'
		brak piszczałek

About the Church

The oldest sanctuary in Kazimierz Dolny (the parish existed there already in 1325), the church was first gothic, then developed in the style of “Lublin renaissance” (between 1586-91 and then 1610-13 under supervision of Italian architect Jakub Balin). Next to the church, there are renaissance chapels: the chapel of the Górski family, the chapel of the Borkowski family and the “Różańcowa” chapel (in English: the rosary chapel). Especially the top of the sanctuary looks grand, with its pinnacles, pilasters, volutes and fixture ornaments. The ceiling of the church is covered in stucco decorations, geometric, mannerist, shaped in circles, squares, hearts, stars and rosettes. In the interior of the church, there are a few items particularly worth noticing: late gothic main portal, 1620 organ inspired by Flemish art (the oldest one in Poland), stalls in the presbyterium (from the 1st half of the 18th century), a baptismal font made of stone

(by Santi Gucci, a Florence artist), 17th and 18th century cordovan antependia (the covers of the front part of the altar made of press-worked and dyed leather), an inlaid pulpit from 1615 with a rococo cap attached later on, a late renaissance bust of Mikołaj Przybyła and a rococo tabernacle. The main altar is decorated with 19th century paintings by J. Urbański from Lublin, which depict St Casimir of the Jagiellon dynasty, a crown prince of the Kingdom of Poland, and the martyrdom of St Bartolomew. The church was thoroughly renovated between 2010 and 2012.



Rooming List

Double Rooms

Michael Barone*St. Paul, MN
Lise Schmidt.....St. Paul, MN

Barbara Blackinton.....La Mesa, CA
Lyle Blackinton.....La Mesa, CA

Emily Dunagin.....McAlester, OK
Jim Dunagin.....McAlester, OK

Bela Feher San Diego, CA
Jan Feher San Diego, CA

Dianne Hay Mountain View, CA
Elton Hay Mountain View, CA

Chwen-Huei Tsai..... New Taipei City, Taiwan
Chien-Chang Yang..... New Taipei City, Taiwan

Twin Rooms

Peter Boysen..... New York, NY
Jim Larkee.....Hartford, WI

Ballard Coldwell El Paso, TX
Sharon Polome..... Lockhart, TX

Jo Ann Condry..... Eckhart Mines, MD
Sheri Masiakowski..... Greendale, WI

AB Culver LaCrosse, WI
Doris Dabrowski..... Philadelphia, PA

Allen Dreyfuss Kew Gardens, NY
Walter Whipple.....Provo, UT

Single Rooms

Grete Anderson Cleveland Heights, OH

Matthias Blumer Romanshorn, Switzerland

Penny Campbell..... Decatur, GA

Costa Constantine New York, NY

Larry Cook Lakeland, FL

Larry Donaldson Birmingham, AL

Alan Edgar..... Co. Antrim, United Kingdom

Mike Esch St. Paul, MN

Kevin Grose..... New York, NY

Charles Harder..... Mountain Lake, MN

Eileen Knopp..... Toledo, OH

Joe Kuznik St. Paul, MN

Susan Mackensen Los Angeles, CA

Joseph Novak Ontario, Canada

Roland Rutz..... Northfield, MN

Chester Summers Ormond Beach, FL

* *Group leader*

Traveler Profiles

MICHAEL BARONE, a Pennsylvania native, has been playing keyboards since age 5 and organ since age 13. He earned a BM in Music History from the Oberlin Conservatory in 1968, was Music Director of Minnesota Public Radio from 1968-1993 and continues there as the longest continuously-tenured person on staff. He has been a national/international presence with American Public Media's PIPEDREAMS since January 1982. He also enjoys sailing and cats (not necessarily together), accumulates Citroen cars, and will co-chair the upcoming Organ Historical Society National Convention in Minnesota in 2017.

MATTHIAS BLUMER 1972-1982 Studies in musicology and Germanics at university of Zurich (Diss. "Organ music of Heinrich Kaminski"), organ studies at academy of music in Zurich and studies in music pedagogics at conservatory in Zurich. First introduction of handbell playing in Switzerland. Professor for the subjects as well as German language and literature as music at secondary school in city of Romanshorn and organist in several churches at Lake Constance.

PETER BOYSEN continues to be engaged in investment management albeit as a retired professional. New York has much to offer in the fine and performing arts, as we all know, both of which he attends regularly. Among the several forms of music that hold my interest, pipe organ music is paramount. Having been on many P.D. tours previously, I am looking forward to this tour. Other pursuits include volunteer gardening, serious literature discussion groups, doubles squash, auditing humanities courses, and spending summers in Europe.

PENNY CAMPBELL is a Marylander who has lived most of her adult life in Georgia where she served on the history faculty of Agnes Scott College. She travels a good deal, particularly to Africa and Asia.

BALLARD COLDWELL is a native of El Paso, Texas, where he is the organist of St. Alban's Episcopal Church, a position he has held for 20 years. He received a BA in English from the University of Texas. In graduate school at Indiana University he sang in the choir of Trinity Episcopal Church under Marilyn Keiser from whom he derived great inspiration and much practical advice. He is also the accompanist for the local Gilbert & Sullivan Society.

JO ANN CONDRY is native of western Maryland. Does not play but enjoys the pipe organ. This will be her second Pipedreams tour.

COSTA CONSTANTINE is a resident of New York City and has traveled on several past Pipedreams tours.

LAWRENCE K. COOK aka "Larry" was born and educated kindergarten thru college in Stevens Point, WI. Matriculated at Marquette University Dental School, Milwaukee, Internship and

Residency, Cleveland Metro General Hospital, didactic year, Boston University School of Graduate Dentistry, where he was certified as an Oral & Maxillofacial Surgeon. Enlisted USAF, served as Chief of OMS at Homestead, AFB, 1965 - 67, set up OMS practice, Lakeland, FL, 1968 and still at it! Lover of music since infancy, History Major, double Music Minor in college, has sung in men's choral groups, choral societies and church choirs everywhere he has lived -- and with all that, considers Michael Barone to be his absolute alter-ego. Can't wait for this tour!

ANNA BETH (AB) CULVER, a Belmont Wisconsin native, attended all but the Netherlands Pipedreams Tours. Participant and teacher of piano and instrumental music in Wisconsin public schools. Faculty member University of Wisconsin- La Crosse in Health and Exercise Science, specialty Anatomy/Sexuality; now a Retired Professor Emeritus, enjoying travel with J. Michael.

DORIS DABROWSKI was awarded a service playing certificate from the American Guild of Organists. Substituting as a church organist and playing chamber music complement her law practice. She is admitted to the bar in Pennsylvania, New Jersey and federal courts. Doris and husband, Richard Stoy, share their Victorian twin home in Philadelphia with their cats Voltaire and Sam.

LARRY DONALDSON was born and raised in Birmingham, Alabama. With a lifelong interest in organ music, at age 15, I finally got an opportunity to study organ with Joseph Schreiber. My talents were found to be more towards engineering instead of music, so attended University of Montevallo and University of Alabama, competing a degree in Chemical Engineering. During this time, I was introduced to the Wurlitzer organ in the Alabama Theatre. I now head up the organ maintenance crew for the Alabama Chapter, ATOS.

ALLEN DREYFUSS Born & raised in New York City [Queens], graduate of Wesley College, Dover, DE. Majored in chemistry with side course in organ performance. After a short career in quality control in the vinyl plastic industry, switched to organ building & maintenance through mostly the Midmer-Losh Organ Co, [last full time employee before the death of George Losh {Easter 1975}]. Started my own business just before this time and had at its peak at 60 organs in churches to maintain. Have built a few new ones. At this time nearing retirement. Have been on most OHS and successive HOST organ tours.

JIM AND EMILY DUNAGIN Jim is an ophthalmologist practicing medical ophthalmology in McAlester, a small city in south-east Oklahoma. Both Jim and Emily grew up in musical families and enjoy all types of music. Jim studied piano for a number of years and has always loved organ music. The Dunagins have a twenty two rank Rieger V tracker pipe organ in their living room. Silviya Mateva played a recital on the organ in November, 2014, to celebrate Jim's 70th birthday. Emily has a degree in architecture

and is an accomplished artist. She is listed on portraitartists.com and stays busy with commissions. Jim and Emily have enjoyed participating in the Pipedreams trips to France and England and look forward to joining Michael and friends from previous trips as we explore Poland.

ALAN EDGAR is a retired mechanical engineer who has spent most of his working life investigating failed components. He is a resident of Belfast, Northern Ireland, though he spent some time in Birmingham, England, where he gained his Masters Degree in Metallurgy. He is divorced with three children and four grandchildren. Music has been part of his life from school days and organs have always interested him. His playing ability is next to zero. On the various tours he spends his time recording the organs so that he can listen to them later. He listens to Pipedreams regularly via the Internet and was a member of the American Theatre Organ Society for a short time. The use of computers to drive instruments including organs is of current interest. He is a member of the Railway Preservation Society of Ireland, and railway trains figure a great deal in previous holidays across Canada, USA, New Zealand, Australia, Switzerland, Panama, Europe and the Arctic Circle.

MICHAEL (MIKE) ESCH. St. Paulite all my life, B.S. in Chemistry from St. Thomas College, six years more pursuing law, organic chemistry, Russian, German, and business marketing at the U of Minnesota. Travel is my hobby. My most memorable experiences were attending the 50th anniversary of the Bolshevik Revolution in Leningrad and Moscow and running with the bulls in Pamplona. I'm still working, manufacturing a ground thawing device.

BELA FEHER is a Michigan native with degrees from Michigan State, U of Michigan, and Wayne State. He retired from a Navy research career, and now enjoys pursuing his lifelong loves – photography and computers. His photos from the annual organ tours enhance Jan's organ concerts. Photos (and videos) from recent tours are available to tour members in the Copy folder for the tour. Some are available in photobooks published by Blurb. Photos of organs in the Austro-Hungarian Empire are available through the U of M Organ Department website.

JAN FEHER is a Michigan native with degrees in music (performance and history) from Michigan State and University of Michigan. She has played organ since she was 9 years old. She is presently organist at First Presbyterian Church, San Diego, where she enjoys playing a 101-rank Casavant organ for services and concerts. Organ tours with Marilyn Mason and Michael Barone have proven to be delightful musical experiences and educational opportunities.

KEVIN GROSE I live in New York City as a bit of an eccentric with interests in music, art, architecture, history and LGBT politics. For the pipe organ community, I produce the live webcasts for the Organ Historical Society's annual Conventions - this year it is Nathan Laube at Abbey Chapel, Mount Holyoke College on 2 July 2015. I am as well the editor of The Organ Club Journal in

the United Kingdom for which I redesigned its Journal this year in preparation for the Club's 90th Anniversary in 2016. Do let me know if you would like to see a copy! Nearer to home, I am working on a blog in support of the Kips Bay Neighborhood Association's "One Steward One Tree" campaign in cooperation with the NYC Parks Department - we are trying to save the trees on 2nd Avenue. I am looking forward to the Poland Tour - as it was one of my suggestions to Michael some years back.

CHARLES HARDER is an early retired organist and public school music teacher with degrees in choral music education and organ from both St. Olaf College and the University of Illinois. In retirement he moved from his home in Eagan, MN, back to his hometown of Mountain Lake, MN. Singing with the Dale Warland Singers as well as playing the organ every Sunday were things he enjoyed. Summers were spent on his boat on Lake Superior. Now in retirement he likes to travel. His most recent time-consuming hobby has been acquiring, transporting, and reconstructing a 31-rank Noack organ in his house.

ELTON HAY works in Silicon Valley as a privacy and security officer. He repaired a second-hand pump organ for his family, and at Colorado College maintained and repair the Welte-Tripp organ in Shove Chapel which is a summary of the beginning of his interest in organs--especially repairing them.

DIANNE HAY has a recent Masters degree from Sarah Lawrence College in woman's history. She is learning to play the piano, and working on Chopin's Nocturnes and Etudes. She has a 9-ft concert grand piano--a Weber--from around 1905 that was designed and very likely played by Paderweski. It has four strings per key from C4 upward. She bought it from a used piano dealer in Palo Alto who sent it to Poland to be refurbished as new.

EILEEN KNOPP began playing at age 14 in a small town Lutheran church with a solid background in piano. Have attended various organ workshops over the years to improve since I only had a summer with lots of practice and a Sir John Stainer book to learn the organ. Earned a Master of Liberal Studies with a thesis on "The Theology of Luther in the Music of Bach" which deepened my knowledge and love of the liturgy. Worked as an RN over the years to support my music habit. Really appreciate the intensity of Michael's tours.

JOE KUZNIK, a Minnesota native, is a retired social worker. His undergraduate degree was in humanities which still reflects his interest in many things without having become expert at any. Currently he is especially interested in travel, music, Slavic culture and churches--architecture, history, rites and denominations.

JIM LARKEE is a 15-year retired electrical engineer that has recently become a widower. He has had a lifelong interest in organs and organ music going back to late grade school and then the performances of Virgil Fox and has listened to Michael's programs regularly while they were available locally. Jim does not play, but takes an active role in the modernization and maintenance of his

local church Schaefer organ. Jim is a 'Friend' of the 72 rank Klais Overture Organ in Madison, WI, currently celebrating its tenth anniversary. He lives northwest of Milwaukee.

SUSAN MACKENSEN As a church service organist in college, next began playing at parent's retirement chapel for need. Very much a stretch tho wonderful to return to the instrument.

SHERI MASIAKOWSKI, studied organ at Alverno College (Milwaukee WI) and Westminster Choir College (Princeton NJ) before the price of gas rose. She has worked for many years as a church musician and small business owner. She currently lives in Greendale WI, a national historic landmark area (1938 WPA project). She co-habitates her "Greendale Original" with Miss Kitty (gray tabby) and Rafi (full name—Serafina, red Golden Retriever).

JOSEPH A NOVAK is a native of Chicago, who earned a PhD in Philosophy at the University of Notre Dame in 1975. He taught as an assistant at the University of Fribourg, Switzerland (briefly) and later at universities in Saskatchewan and Alberta. From 1985 until retirement in 2013 he taught Ancient and Medieval philosophy in the Philosophy Department at the University of Waterloo in Ontario (Canada). He is continuing his academic research in philosophy and theology and enjoys listening to organ music and has attended many organ conventions and festivals.

SHARON POLOMÉ recently moved to Lockhart, Texas, from Austin. I have a B.A. in Liberal Arts from The University of Texas at Austin, worked at UT and am now retired. I love to read English "golden age" detective fiction, cozy mysteries, social comedies of manners, history, epidemiology, hot and emergent virus disease demographics and disease in history. Sadly I am not a real musician. In high school I "got to" play whatever stringed instrument nobody else could play -- if a viola was needed for the year, I was issued a viola, and VOILA! I was first chair violist! Next year, magically I was first chair cellist! My sole experience on the ORGAN arose serendipitously when my grandson and I discovered an old Baldwin for \$75 at a nearby garage sale. One look at this battered brown beauty and we knew it was OURS. Griffen was only 2 but already he had a list of favorites he would ask me to play for him. We spent many happy hours over the years, playing Griffen's requests, banging out such wonderful things as the dramatic opening chords of PHANTOM OF THE OPERA, Grieg's IN THE HALL OF THE MOUNTAIN KING, all of which thrill a small boy as well as a GRANDMOTHER. If I could get so much undiluted joy from a cheap broken down Baldwin, I can hardly WAIT to see what it will be like to experience the magnificent organs awaiting me in POLAND.

ROLAND RUTZ, a Minnesota native who has been interested and involved in music, keyboards, and organs from a very early age. He has several advanced degrees in music and is CEO of Rutz, Inc., a company that has either built or restored approximately 100 instruments over the past thirty years; and has been a technician working on over 300 instruments in that time. He loves

travel, concerts, and people. He and his wife, Carol, live on a small acreage near Northfield, MN, and what ever time not spent on the job is spent taking care of the lawns, garden, and tree trimming.

LISE SCHMIDT was born in Cambridge, Massachusetts, but raised in Bemidji, Minnesota. She earned a BA in Sociology, a Masters in Geographic Information Science, and a law degree, all from the University of Minnesota. She has been employed as a compensation attorney at the Minnesota Workers' Compensation Court of Appeals for 26 years. Lise plays the piano and has sung in various choirs over the years. She has been taking organ lessons, hoping to improve the few simple pieces she can manage now. She shares 2 cats with, and enjoys concerts and recordings, theater, sailing, bicycling, camping, and cars with Michael Barone in her spare time.

CHESTER SUMMERS, a Michigan native, was a substitute organist in the Detroit area during the 1950's and 60's. In 1961, he graduated from The University of Michigan, School of Dentistry, specializing in orthodontics. He had practiced in Brighton, MI, for 20 years, and then became a contract orthodontist for the US Army from 1995- 2014, practicing in Germany. He enjoys traveling, and HO model trains. He now spends the winters near Daytona Beach, Florida, but returns to the Traverse City, Michigan, area for the summers.

CHWEN-HUEI TSAI (with **CHIEN-CHANG YANG**) is organist at Suang-Lien Presbyterian Church, Taipei, Taiwan. She studied organ with Dr. John Walker at Duquesne University, Pittsburgh. Chwen-Huei is an adjunct faculty member at Taiwan University of Arts, Taipei.

WALTER WHIPPLE, a native of Idaho Falls, ID, began playing the organ at age 11. Studied with Alexander Schreiner and ended up with a DMA in Organ Performance, University of Southern California. Taught music at Rockford College, Illinois. Spent a sabbatical year in Zakopane, Poland, as an apprentice to Franciszek Mardula, artysta lutnik (that means violin maker, not lunatic). Resided in Warsaw from 1990 to 1993 on a church assignment. Joined the faculty of Germanic & Slavic Languages at Brigham Young University in 1993. Has given organ recitals in Warsaw, Koszalin, Gdańsk-Oliwa, Włocławek, Toruń, Pelplin, Lublin, and Aalborg. Has translated a bit of Polish poetry into English. Served as Organist at the Brigham Young University Jerusalem Center for Near Eastern Studies. Currently plays cello in the Utah Valley Symphony. He and his wife, Mary, reside in Provo, UT and are proud parents of two and grandparents of eight.

Hotel List

June 11-12 Warsaw

Radisson Blue Sobieski

Plac Artura Zawiszy 1

02-025 Warsaw

tel: 011 48 22 579 1000

www.radissonblu.com/sobieski-warsaw

Hairdryers Wifi available



June 13 Elbląg

Hotel Elbląg

Stary Rynek 54-59

82-300; Elbląg

tel: 011 48 55 611 66 00

www.hotelelblog.eu/en

Hairdryers Wifi available



June 14-15 Gdańsk

Golden Tulip Gdańsk Residence

Piastowska 160

80-358 Gdansk

tel: 011 48 58 511 56 60

www.goldentulipgdanskresidence.com/en

Hairdryers Wifi available



June 16 Toruń

Hotel Bulwar

Bulwar Filadelfijski 18

87-100 Toruń

tel: 011 48 56 62 39 400

www.hotelbulwar.pl

Hairdryers Wifi available



June 17 Łódź**Holiday Inn Łódź**

Piotrkowska 229/231

90-456 Łódź

tel: 011 48 42 208 20 00

www.hilodz.com/en*Hairdryers Wifi available***June 18-19 Kraków****Grand Hotel**

Sławkowska 5/7

31-014 Kraków

tel: 011 48 12 424 08 00

www.grand.pl/en--index-1*Hairdryers Wifi available***June 20 Kazimierz Dolny****Pensjonat Kazimierski**

Tyszkiewiczza 38

24-120 Kazimierz Dolny

tel: 011 48 81 881 08 22

www.pensjonatkazimierski.eu/en*Hairdryers Wifi available***June 21 Warsaw****Westin Warsaw**

Jana Pawla II 21

00-854 Warsaw

tel: 011 48 22 450 80 00

www.westin.pl/en*Hairdryers Wifi available*

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Lithuania

Belarus

Ukraine

POLAND

★ **Warsaw**

Gdańsk

Stegna Frombork

Elbląg

Pelplin

Toruń

Włocławek

Domaniewice

Łódź

Kazimierz Dolny

Jędrzejów

Kraków

Slovakia

Czech Republic

Germany

100 km