

Church Music in the Archdiocese of Krakow in 1997–2017

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The situation of Church music in individual centers in Poland and around the world depends on various factors. Without a doubt, foremost among them are human factors, because the clergy and lay faithful either are interested in these topics, or, unfortunately, they are completely apathetic to the quality of music in the liturgy. Another factor that influences the state of music is the attitude of Church authorities to this, because in this respect much depends on the diocesan bishop. Economic conditions also must be favorable. They are not insignificant, because investing in, for example, the education of young organ players or conductors is a long-term effort whose effects are not immediately visible and that are very expensive.

The events and documents related to Church music that are presented in this article span the last twenty years (1997–2001), because during those years this author along with Prof. Józef Serafin, Dr. Mieczysław Tuleja, Rev. Prof. Andrzej Zajac, Jacek Kulig, Prof. Wiesław Delimat, Dr. Hab. Witold Zalewski, Sister Dr. Hab. Ferfogli, Dr. Krzysztof Michałek, Rev. Dr. Wojciech Kałamarz, CM, Rev. Dr. Dawid Kusz, OP, Prof. Włodzimierz Siedlik, Prof. Jerzy Kurcz, Marek Walczak, Tomasz Kuc, and many others dealt with Church music in the Archdiocese of Krakow. It should be emphasized that the episcopal leadership of Cardinals Franciszek Macharski and Stanisław Dziwisz was very fruitful for those involved in music in the Archdiocese of Krakow. Today, we see the positive effects of the decisions that had been made during this time, previously also by Cardinal Karol Wojtyła, his predecessors, and their collaborators among both the clergy and the lay faithful. They deserve genuine respect and gratitude for laying the right cornerstone on which we could build. At this point, it is worth mentioning such persons as Rev. Jacek Żurek, Prof. Marian Machura, Irena Pfeiffer, Alojzy Poziorski, Bogusław Grzybek, Dr. Jan Rybarski, and Prof. Jan Jargoń as well as many others.

Next, the author will present legal regulations related to the work of organ players, concern for pipe organs, and efforts to support church choirs and educational initiatives, and thus first and second level music schools for organ players regulated by state laws as well as the Interuniversity Institute of Church Music. This article also discusses concern for the spiritual formation and growth of professional organ players. The musical preparations for papal pilgrimages (1997, 1999, 2002, 2006) as well as World Youth Day (2016) are also important. Here, it is necessary to mention numerous efforts by the members of the Archdiocesan Church Music Committee in Krakow and in particular the partner cultural institutions and those providing musical education in Krakow and the archdiocese.

1. Legal Regulations Related to the Work of Organ Players

In 1997–2000, the Archdiocesan Church Music Committee along with many organ players in the diocese worked on updated regulations for organ players. Ultimately, on October 28, 2000, Cardinal Franciszek Macharski approved regulations that were supposed to be binding for five years.¹ In the introduction to the printed edition of the regulations, Bishop Kazimierz Nycz, then the vicar of the archbishop of Krakow, wrote that “these regulations are a new tool in the hands of priests and organ players. If it helps in resolving matters related to employment, salaries, and above all in making the music that serves the liturgy beautiful, then it will have completed its mission.”² The regulations were divided into several sections: The Authorities of Organ Players, The Aims and Purposes of the Sub-committee on Organ Players, The Legal Nature of the Organ Player, The Division of Offices and Required Qualifications, The Assumption of Duties, Legal Work Contracts, An Organ Player’s Duties, The Organ Player’s Salary, Insurance and Retirement Pensions, The Right to Vacation Days, Termination of the Employment Contract, and Final Provisions. A model for a job contract was included.

New regulations for organ players were announced in the Archdiocese of Krakow on November 22, 2005, on the feast of St. Cecilia, the patroness of

1 Cf. *Regulamín organistów Archidiecezji Krakowskiej*, Kraków 2000.

2 K. Nycz, *Wprowadzenie*, [in:] *Regulamín organistów Archidiecezji Krakowskiej*, Kraków 2000, p. 2.

Church music, by Archbishop Stanisław Dziwisz, the archbishop of Krakow.³ They were an amended version of the previous regulations and another attempt at the systematization of matters related to organ players in the Archdiocese of Krakow.

In 2011, the most recent currently binding regulations for organ players in the Archdiocese of Krakow,⁴ which is the effect of the work of organ players, priests, and civil and canon lawyers, was released.⁵ Cardinal Stanisław Dziwisz, the archbishop of Krakow, approved these regulations on June 23, 2011, on Corpus Christi.⁶ In the introduction to this document, he wrote: “Thank you for having finalized the document that I had announced in my November 2010 letter to organ players. Today, it is published and binding in the portion of the Church that is the Archdiocese of Krakow. I ask that all consistently follow its contents. It is vastly important that good collaboration between priests and organ players will be achieved. It is very important that this relationship is based on social justice and transparency, including financial transparency. Only in this way will we remain faithful to the ideals of the Founder of the Church. This is the aim of this document.”⁷ It contains the following chapters: Introductory Provisions, The Division of Offices and Required Qualifications, Complementing an Organ Player’s Education, The Assumption of Duties, An Organ Player’s Duties, Salaries, Donations Received from the Faithful and Other Benefits, Forms of Employing Organ Players, Employment Based on Permanent Work Contracts, Insurance and Retirement Pensions, Bonuses and Severance Allowances, The Right to Vacation Days, Termination of a Work Contract, Employment Based on Temporary Contracts, Volunteering, Personal Data, and Final Provisions. It also contains an Appendix 1, which proscribes the working hours and salaries of organ players. The regulations also contain twelve chapters of contracts and the personnel of the current Church Music Committee and contact information for the First and Second Level Music Schools as well as the Interuniversity Institute of Church Music.

3 Cf. *Regulamin organistów Archidiecezji Krakowskiej*, Kraków 2005.

4 Cf. *Regulamin organistów Archidiecezji Krakowskiej*, Kraków 2011.

5 Cf. R. Tyrała, *Regulamin organistów Archidiecezji Krakowskiej*, Kraków 2011; R. Tyrała, *Regulamin organistów w archidiecezji krakowskiej*, „Pro Musica Sacra” 10 (2012), p. 9–20, <https://doi.org/10.15633/pms.336>.

6 *Ibidem*.

7 *Ibidem*, p. 3.

These regulations continue to be implemented. This is not an easy task, because employers do not always offer permanent contracts, and employees themselves sometimes avoid them. By February 2017, 416 parishes of the Archdiocese of Krakow were inspected with regards to the contracts that had been signed between parishes and organ players. There were 121 permanent work contracts (30 percent) and 110 volunteers (27 percent); another 12 percent were informal agreements, temporary work contracts, and committees. There still remain 127 parishes (31 percent) to be inspected. Thus in most parishes these regulations are a good tool of appropriate collaboration between the clergy and organ players.

2. Legal Regulations Related to Pipe Organs

Preparations and consultations of the contents of the regulations of the construction of organs, repairs and renovations, and acquisition of used organs in the Archdiocese of Krakow lasted for many years.⁸ For ten years (1997–2007), discussions on this topic were held during the sessions of the Archdiocesan Church Music Committee in Krakow. Ultimately, on March 18, 2017, on the fourth Sunday of Lent (Laetare), Cardinal Stanisław Dziwisz signed this document, emphasizing that it is the effect of the work of priests and Church music specialists in Krakow. In the introduction to the regulations, the archbishop of Krakow wrote: “We always have to take care of it [the musical instrument]. When there is a need, the necessary repairs and renovation works should be performed. Where it is possible and where the community of the parish church can afford the purchase of a new or used instrument, which is an expression of concern for beauty and the quality of the worship of God in our churches, may we never lack courage and determination to do so. Please receive these regulations with goodwill and responsibility. The dignity of the matters in which we are participating, and thus sanctity, mobilize us to prepare for them as perfectly as possible.”⁹

The regulations are divided into the following sections: General Principles, The Construction of New Organs, The Alteration and Repair of Existing Organs,

8 Cf. *Regulamin budowy organów, przeprowadzania remontów i renowacji oraz sprowadzania używanych organów w archidiecezji krakowskiej*, Kraków 2007.

9 S. Dziwisz, *Słowo wstępne*, [in:] *Regulamin budowy organów, przeprowadzania remontów i renowacji oraz sprowadzania używanych organów w archidiecezji krakowskiej*, Kraków 2007, p. 3–4.

The Transportation of Organs, and Final Provisions.¹⁰ In principle, the assumption that work on organs in the churches of the archdiocese as well as topics related to the building, renovation, or acquisition of organs require proposals to the Church Music Committee function well. Of course, there are exceptions in parishes or rectories (usually, these are abbeys) in which their administrators take on these initiatives on their own, which unfortunately often has negative consequences. An improper approval of works and incompetent contractors are frequent reasons why valuable instruments are immobile for many years. Current members of the Archdiocesan Church Music Committee include experts on the construction and renovation of organs, thanks to which parish priests who contact the committee requesting help can expect assistance to be professional and correct content wise.

However, not all churches in the Archdiocese of Krakow already have pipe organs, although nearly 300 do. The 2011 regulations on organ players in the Archdiocese of Krakow¹¹ contain a clause dealing with musical visitations in parishes; it also describes the need to check the technical state of an instrument.¹² This provision opens the possibility of giving assistance to individual parishes and pastoral centers on a greater scale. We have made use of it in somewhat complicated situations on many occasions.

In 1997–2017, fifteen new instruments were built in the Archdiocese of Krakow: the parish of the Most Holy Redeemer in Krakow, the parish of St. John Cantius in Krakow, the parish in Rzeszotary, the parish in Bolechowice, the Parish of Divine Mercy in Skawina, the Parish of the Presentation of the Blessed Virgin Mary in Wadowice, the Parish of All Saints in Krakow-Górka Kościelnicza, the Parish of the Holy Cross in Zakopane, the parish in Trzemeszka, the Parish of Divine Mercy in Krakow-Osiedle Oficerskie, the Parish of the Holy Cross in Krakow, the Shrine of St. John Paul II in Krakow, the Parish of Our Lady of Ostra Brama in Krakow-Wieczysta, and the Parish of the Apostles Simon and Jude in Skawina. Meanwhile, organs are being built in three churches: the Basilica of Divine Mercy in Krakow, St. Mary's Basilica in Krakow, and the Parish of the Descent of the Holy Spirit in the

10 Cf. R. Tyrła, *Regulamin budowy, remontu i sprowadzania z zagranicy instrumentów w archidiecezji krakowskiej z 2007 r.*, „*Musica Ecclesiastica*” 11 (2016), p. 77–83.

11 Cf. *Regulamin organistów archidiecezji krakowskiej*, Kraków 2011; R. Tyrła, *Regulamin organistów w archidiecezji krakowskiej*, op. cit.

12 Cf. *Regulamin organistów archidiecezji krakowskiej*, Kraków 2011, § 4, 2–3.

Ruczaj neighborhood of Krakow.¹³ Additionally, twenty-four instruments were acquired from abroad; they can be found in: the Parish of St. Stanislaus Bishop and Martyr in Krakow-Dąb, the Parish of St. John the Baptist in Krakow-Prądnik Czerwony, the Parish of the Blessed Virgin Mary Mother of the Church in Krakow-Prądnik Biały, the Parish of Our Lady of Czestochowa in Krakow-Szklane Domy, the Parish of the Exaltation of the Holy Cross in Krakow-Kurdwanów, the Parish of the Holy Family in Krakow-Bieżanów, the chapel of the Major Diocesan Seminary of the Archdiocese of Krakow, the parish in Naprawa, the parish in Gronków, the parish in Niegowić, the parish in Witanowice, the Parish of St. John Paul II in Nowy Targ, the parish in Brzeźnica, the parish in Jaśkowice, the Parish of St. Brother Albert in Myślenice, the parish of St. Anthony in Krakow-Bronowice, the Parish of St. Stanislaus Bishop and Martyr in Krakow-Tonie, the Parish of St. Barbara in Libiąż, the parish in Tenczynek, the parish in Leńcze, the Parish of Blessed Aniela Salawa in Krakow, the Parish of Our Lady of Perpetual Help in Krakow-Mydlniki, the parish in Czernichów, and the parish in Mogilany. Two churches are in the process of acquiring the instrument: the basilica in Ludźmierz and the Parish of St. Joseph in Krakow's Osiedle Kalinowe. Forty-six instruments were repaired or renovated in forty-five churches (the parish in Groń, the Parish of Our Lady of Perpetual Help in Krakow-Podgórze, the Parish of St. Joseph in Krakow-Podgórze, the parish of St. Casimir in Krakow, the parish in Podstolice, the Parish of St. Clement in Wieliczka, the Parish of Our Lady of Victory in Krakow-Borek Fałęcki, the parish in Piekielnik, the Parish of St. Mary Magdalene in Rabka, the Parish of the Blessed Heart of Our Lord Jesus in Nowy Targ, the parish in Ludźmierz, the parish in Chrzanów-Kościelec, the Parish of St. Nicholas in Chrzanów, the parish in Zabierzów, the parish in Odrowąż Podhalański, the Church of St Michael the Archangel and St. Stanislaus Bishop and Martyr and Pauline Fathers Monastery in Krakow-Skałka, St. Florian's Basilica in Krakow, the Capuchin church in Krakow, the Bernardine church in Krakow, the parish in Brody, the parish in Frydrychowice, the parish in Zator, the Parish of Our Lady of Lourdes in Krakow, the Parish of St. Stephen in Krakow, the Parish of the Apostles Simon and Jude in Skawina, the Parish of the Birth of the Blessed Virgin Mary in Myślenice, the parish in Dobczyce, the seminary chapel in Stadniki, the Parish of the Sacred Heart of Jesus in

13 Cf. R. Tyrła, *Regulamin budowy, remontu i sprowadzania z zagranicy instrumentów w archidiecezji krakowskiej z 2007 r.*, op. cit.

Krakow-Płaszów, the Basilica of the Sacred Heart of Our Lord Jesus in Krakow, St. Barbara's Church in Krakow, St. Mary's Basilica in Krakow (two side instruments), the Parish of St. Nicholas in Krakow, the Church of St. Mark in Krakow, the Carmelite Sanctuary of Our Lady of Piasek, the Parish of St. Catherine in Nowy Targ, the parish in Gdów, the parish in Pcim, the parish in Igołomia, the parish in Łętownia, the parish in Waksmund, the parish in Czulice, the parish in Miętustwo, the parish in Biskupice, and the Parish of Mary Magdalene in Krakow-Witkowiec.¹⁴ In total, changes to musical instruments in eighty-nine places of worship have come under the supervision of the committee. Members of the Archdiocesan Church Music Committee also consult with the clergy and organ players, who help in preserving the pipe organs entrusted to them in a good condition.

3. Church Choirs

In the period under discussion, the Archdiocesan Church Music Committee was the patron of the following choir contests: the Myślenice Choir Festival of Carols and Pastorals as well as the Golden Chord National Contest of Choirs in Niepołomice. Furthermore, for many years the choral contest *Cantante Domino* (which has a category for parish choirs), inspired by committee members, has been held.

Members of the committee were the organizers of the Congress of the Polish *Pueri Cantores* Federation in 2000 under the title *Jubilare Deo*, which was attended by 1,000 participants from across Poland. They also organized the Thirty-Fourth International *Pueri Cantores* Congress in 2007, which was held under the slogan *Misericordias Domini in aeternum cantabo* and was attended by 3,000 choir members from eighteen countries around the world.

A letter by the archbishop of Krakow on the meaning of Church music in the life of the Church was read in all the churches of the archdiocese to coincide with the international congress in 2007. In it, the cardinal wrote: "One of the aims of the *Pueri Cantores* federation of choirs is the education of young people through music and the liturgy. In other words, it is spiritual as well as artistic growth. Education through good music concerns the Church

¹⁴ Information on this topic can be found in the files of parishes of the Archdiocese of Krakow in the Archive of the Archdiocesan Church Music Committee in Krakow.

just like concern for the spiritual development of the participants of liturgical celebrations. The basic and continuing education of organ players, the establishment of and support for church and liturgical choirs, and the shaping of community song in our parishes are the present challenges. This concerns the development of the talent of the spirit. Throughout history, the Church was and is a guardian of good music. Thus it is necessary that we remember this. This mission and task concerns us all.”¹⁵

Currently, one hundred choirs, including parish choirs permanently linked to churches, function in the archdiocese. The Polish Pueri Cantores Federation is headquartered in Krakow.

4. The Education of Organ Players and Choir Conductors

The beginnings of the education of organ players in the Archdiocese of Krakow reach back to the first years following World War II. Then, there was separate education for men and for nuns. Since 1974, three-level education of organ players, which was created by Prof. Marian Machura, has been held at the Liturgical Institute. The education of Church musicians held at the academic level has been taking place since 1981 at the Pontifical Academy of Theology in Krakow and, since 1997, at the Academy of Music in Krakow with a specialization in Church music.

4.1. The Cardinal Franciszek Macharski Archdiocesan Music School of the First and Second Level in Krakow¹⁶

After many years of the co-existence of the course for organ players in the Pontifical Academy of Theology in Krakow, taking into consideration new socio-political conditions Cardinal Franciszek Macharski established an independent course for organ players directly subject to the bishop in 1997.¹⁷

¹⁵ S. Dziwisz, *List pasterski do archidiecezji krakowskiej*, 8 lipca 2007.

¹⁶ Cf. R. Tyrła, *Historia kształcenia w zakresie muzyki kościelnej w archidiecezji krakowskiej po reformie soborowej*, „Ateneum Kapłańskie” 153 (2009) nr 1–2 (599–600), p. 38–54; Ł. Sandera, *Archidiecezjalna Szkoła Muzyczna imienia ks. kardynała Franciszka Macharskiego w Krakowie – historia i terażniejszość*, Akademia Muzyczna w Krakowie Międzyuczelniany Instytut Muzyki Kościelnej, Kraków 2015 (mp3).

¹⁷ Cf. card. Franciszek Macharski, *Dekret ustanawiający Archidiecezjalne Studium Organistowskie*, Kraków, 1 października 1997, Archiwum Kurii Metropolitalnej w Krakowie, NDz. 2885/1997.

Consequently, one year later the cardinal transformed the study for organ players into the Archdiocesan School for Organ Players by decree. In the decree establishing the school, he wrote: “Bearing in mind the need for greater participation of the faithful in the liturgy, on the day of August 1, 1998, I am establishing the Archdiocesan School for Organ Players. [...] The aim of the school is the comprehensive musical preparation of those who would like to play the organ in churches as well as their spiritual formation.”¹⁸ On September 16, 1999, this school received the status of a public school,¹⁹ thus becoming a second-level music school. Students study there for six years,²⁰ learning about harmony, the principles of music, the history of music, liturgics, voice projection, liturgical practice, and Gregorian chant while playing the piano and organ. They are required to sing in the school and Gregorian choirs. A diploma from the school, which is equivalent to a secondary music education, gives every graduate the qualifications to continue his or her education at a university level academy of music. In the Archdiocese of Krakow, this school is the basic place for the education of organ players, after which they can apply to work as organ players in the archdiocese.²¹ The archbishop of Krakow appoints the school principal for five years and is the school’s patron. From its opening, Prof. Wiesław Delimat is the school’s principal.

On March 4, 2006, Cardinal Stanisław Dziwisz, “bearing in mind the adaptation of existing structures to new legal regulations,” renamed the school. It is now called the Archdiocesan Music School of the First and Second Levels.”²² With this decree, he established a music school of the first level. In November 2006, a ceremony was held to rename the school after Cardinal Franciszek Macharski, a great friend and benefactor of Church music. On January 31, 2007, the Archdiocesan Music School of the First Level received the status of a public school.²³

18 Cf. card. Franciszek Macharski, *Dekret ustanawiający Archidiecezjalną Szkołę Organistowską*, Kraków, 30 lipca 1998, Archiwum Kurii Metropolitalnej w Krakowie, NDz. 2096/1998.

19 Cf. Decyzja Podsekretarza Stanu w Ministerstwie Kultury i Sztuki nadania Archidiecezjalnej Szkole Organistowskiej uprawnień szkoły publicznej, 16 września 1999, DSA.I.7755-ps21/A/99.

20 Cf. Ł. Sander, *Archidiecezjalna Szkoła Muzyczna imienia ks. kardynała Franciszka Macharskiego w Krakowie – historia i teraźniejszość*, op. cit., p. 15–16.

21 Cf. W. Delimat, *Archidiecezjalna Szkoła Organistowska*, „Organista” 2000 nr 15, p. 2–3.

22 Cf. card. Stanisław Dziwisz, *Dekret dotyczący Archidiecezjalnej Szkoły Muzycznej I i II stopnia*, 4 marca 2006, Kancelaria Metropolity Krakowskiego, NDz. 625/2006.

23 Cf. Minister Kultury i Dziedzictwa Narodowego, *Decyzja w sprawie nadania uprawnień szkoły publicznej dla Archidiecezjalnej Szkoły Muzycznej I stopnia w Krakowie*, 31 stycznia 2007, DSA II 077/383/2007/IS.

Between 1997 and 2018, 209 students graduated from the Archdiocesan Music School at the First and Second Levels. Currently, forty-eight teachers work at the school, which is home to 191 students.

4.2. The Interuniversity Institute of Church Music²⁴

From the beginning, those responsible for music in the Archdiocese of Krakow were aware of the need for the creation of a concentration in Church music (Church musicians were educated at the Academy of Music in Krakow from 1997 and with a specialization in liturgical music at the Liturgical Institute in Krakow since 1974) with the possibility of receiving a master's degree in Church music. Since 1999, when the Section of Liturgical Music was transferred to the Faculty of Church History and at the same time a concentration in music was created, these efforts have intensified. On March 19, 2001, the senate of the Pontifical Academy of Theology decided that from the new academic year studies in music would be held at the Faculty of Church History. Such a structure of study, which had taken into consideration the minimum curriculum requirements in history, has been binding since the 2001–2002 academic year.²⁵ Ultimately, the new specialization in music was established pursuant to a resolution of the Pontifical Academy of Theology in Krakow on December 10, 2001. In 2002, the Chair in Church Music was established. For almost four years, designs to create a concentration in Church music were underway. Starting in 2006, these efforts took on a new shape, as the rectors of the Academy of Music in Krakow and of the Pontifical Academy of Theology established a committee that documented the concentration. In late 2007, the documentation was submitted to the Ministry of Science and Higher Education. On February 1, 2008, the new concentration in Church music was confirmed by the Minister of Science and Higher Education²⁶ as the only

24 Cf. R. Tyrła, *Kierunek „muzyka kościelna” nową formą kształcenia muzycznego w Polsce*, „Muzyk Kościelny” 2009 nr 1, p. 35–41.

25 Cf. Papieska Akademia Teologiczna w Krakowie Wydział Historii Kościoła, *Informator na rok akademicki 2001/2002*, Kraków 2001, p. 15–16.

26 Cf. Minister Nauki i Szkolnictwa Wyższego, *Decyzja nadająca Wydziałowi Historii Kościoła Papieskiej Akademii Teologicznej w Krakowie uprawnienia do prowadzenia studiów na kierunku „muzyka kościelna”, 1 lutego 2008*, DSW-1-03-4002/14/08; Minister Nauki i Szkolnictwa Wyższego, *Decyzja nadająca Wydziałowi Twórczości, Interpretacji i Edukacji Muzycznej Akademii Muzycznej w Krakowie uprawnienia do prowadzenia studiów na kierunku „muzyka kościelna”, 1 lutego 2008*, DSW-1-03-4002/15/08.

form of educating Church musicians at the undergraduate and master levels. Accreditation was given to two partner universities, the Faculty of Church History (known today as the Faculty of History and Cultural Heritage) of the Pontifical Academy of Theology in Krakow (known today as the Pontifical Academy of Theology) as well as the Faculty of Composition, Interpretation and Musical Education Academy of Music in Krakow. In 2008, these universities created the Interuniversity Institute of Church Music in Krakow.²⁷

First cycle studies include classes in piano (two years), conducting studies, conducting (three years), reading sheet music (one year), and playing the organ (three years). These classes should be taught at an individual level, while classes in liturgical accompaniment (three years) should be taught individually or in two-person groups. Classes in harmony (three years), the history of music (three years), the analysis of musical works (two years), shaping one's hearing (two years), counterpoint (one year), theory, history, the paleography and semiology of Gregorian chants (two years), choir, Gregorian chant (three years), the theology of music (one year), propedeutics of theology (one year), the legislation of liturgical music (one year), liturgics (one year), the history of organ music (one year), and organ studies (one year) are taught in groups. For three years, students learn about voice projection (both individually and in a group). First cycle studies include internships (eighty hours of conducting a choir and playing the organ). These studies end with a bachelor's degree in Church music after one completes the prerequisites of the three years of studies and defends one's thesis. Then, a graduate can take the exam for two-year supplementing Master of Arts studies in Church music. Second cycle studies can last no less than four semesters and the number of hours cannot be less than 800, while the number of ECTS points cannot be less than 120.²⁸ In the program of second cycle studies that has been prepared on the basis of the standards of Church music education, the total number of basic, concentration-related, and other content is 900 hours within two years.

Since the 2009–2010 academic year, the education of Church musicians takes place at the Interuniversity Institute of Church Music in Krakow. Up

27 The Senate of the Pontifical Academy of Theology established the Interuniversity Institute of Church Music during its session on November 17, 2008. The Senate of the Academy of Music in Krakow established the Interuniversity Institute of Church Music during its session on September 29, 2009.

28 Cf. Standardy kształcenia na kierunku muzyka kościelna określone w decyzjach Ministra Nauki i Szkolnictwa Wyższego nr DSW-1-03-4002/14/08 i DSW-1-03-4002/15/08 z dnia 1 lutego 2008 r.

through the end of the 2015–2016 academic year, thirty-eight graduates received bachelor's degrees and thirty-received master's degrees. In 2008–2016, Rev. Dr. Hab. Robert Tyrła served as the first director. Since the 2016–2017 academic year, this function is performed by Dr. Hab. Witold Zalewski.

In the 2016–2017 academic year, upon having the appropriate number of full-time (eight) and part-time (four) staff, the Interuniversity Institute of Church Music in Krakow along with the Academy of Music in Krakow and the Pontifical University of John Paul II in Krakow submitted a request to the Ministry of Science and Higher Education to create the discipline of functional musical art, in which it would in the future be possible to receive a PhD.

5. The Permanent Formation of Organ Players

The formation, both spiritual and that related to furthering education related to music and the liturgy, of organ players working in parishes is very important.

5.1. Spiritual Formation

In the Archdiocese of Krakow, days of reflection are regularly held in November (around the time of the feast of St. Cecilia) as well as on the Saturday before the first Sunday of Lent. Until recently, retreats lasting several days were held. However, they have been discontinued, because organ players in parishes participate in at least two such spiritual exercises throughout the year anyway.

The November day of reflection, which is accompanied by additional education in music and liturgics, is very popular among organ players in the Archdiocese of Krakow. Meanwhile, since 2014 a pilgrimage of Church musicians to the Shrine of St. John Paul II is held on the Saturday before the first Sunday of Lent. This is a time of spiritual preparation for Lent and a whole year of work.

The idea to hold retreats for organ players continues to be brought up, and after a break lasting several years this initiative will probably resume in 2018.

The Archdiocesan Church Music Committee provides pastoral care to nearly two hundred organ players.

5.2. Musical and Liturgical Formation

The previous section deals with the successful efforts to supplement the education of organ players during days of reflection each November in which more than one hundred organ players participate. For several years, continuing education courses were taught at the Archdiocesan Music School of the First and Second Levels. Currently, they are not taught.

For the Archdiocesan Church Music Committee, the promotion of the appropriate kind and quality of Church music is important. This is the case especially in the prepared harmonization of songs and other vocal music, which assist organ players in their everyday work. In 2017, the following were published: *Śpiewnik Wawelski* (Volume I 1999, Volume II 2002, Volume III 2003, Volume IV 2015), *Ciebie Boga wystawiamy – odpowiedzi mszalne* (2000), *Bóg bogaty w Miłosierdzie* (2002), *Pogrzeb chrześcijański* (2001), *Nabożeństwa* (2007), *Śpiewy ku czci św. Jana Pawła II* (2014), and *Śpiewy do św. Jana Kantego* (2012), *Być dobrym jak chleb – śpiewnik albertyński* (2016). These songbooks containing harmonization attract the interest of organ players across Poland.

The chairman of the committee also regularly censures new songbooks approved for use in the liturgy of the Archdiocese of Krakow. Oftentimes, this also occurs with the participation of other members of the committee.

6. Music in the Great Liturgical Ceremonies in the Archdiocese

For obvious reason, members of the Archdiocesan Church Music Committee were among the members of the organizing committees of papal pilgrimages. They prepared the music, conducted choirs, played the organs, or led those gathered in song.

6.1. Papal Pilgrimages (1997, 1999, 2002, 2006)²⁹

6.1.1. The Sixth Pilgrimage of John Paul II in 1997

On Monday, January 13, 1997, Cardinal Franciszek Macharski appointed an organizing committee for the papal pilgrimage. Among its members, Rev.

²⁹ Cf. R. Tyrała, *Muzyka podczas papieskich pielgrzymek w archidiecezji krakowskiej (1979–2006)*, „Pro Musica Sacra” 2016, p. 11–36, <https://doi.org/10.15633/pms.1837>.

Robert Tyrła was responsible for music. The members of the music committee included: Wiesław Delimat, Witold Zalewski, Rev. Marian Błaszczyk, Ewa Sterczyńska, Mieczysław Tuleja, Jerzy Kurcz, and Adam Korzeniowski.³⁰ In 1997, Pope John Paul II visited Zakopane. On June 6, during a Mass by the Wielka Krokiew ski jump in the town, he beatified Bernardyna Jabłońska, among others.³¹ During the Mass, Polish highlander bands consisting of a total of five hundred musicians directed by Stanisław Michałczak played. Meanwhile, children's choirs under the direction of Ewa Sterczyńska and Rev. Marian Błaszczyk sang. The combined choirs of Podhale sang, while the Representative Border Guard Orchestra directed by Captain Stanisław Strączek played.³² The organ players during the ceremonies were: Piotr Augustyn from the Parish of the Sacred Heart of Jesus in Nowy Targ and Andrzej Guziak from the Parish of the Immaculate Heart of Mary in Krzeptówki in Zakopane. All the compositions sung by the choirs can be found in a published volume of sheet music.³³ On June 7, the pope prayed the rosary with the faithful in the Sanctuary of Our Lady of Ludźmierz.³⁴ During this prayer, the following choirs sang: Watra from Raba Wyżna under the direction of Maria Możdżeń-Wójcik, Rabiańskie Dzieci from Raba Wyżna under the direction of the same conductor, Wierchy from Zakopane under the direction of Władysław Kruszewski, Echo Gorczańskie from the Parish of the Sacred Heart of Jesus in Nowy Targ under the direction of Piotr Augustyn, Gorce from Nowy Targ under the direction of Jan Szostek, the choir of the Parish of St. Teresa of Rabka under the direction of Rev. Roman Sapeta, and the choir of the Parish of St. Magdalene in Rabka under the direction of Stanisław Wais. The Representative Border Guard Orchestra directed by Captain Stanisław Strączek also played.³⁵ Piotr Augustyna played the organ. On June 8, the pope canonized St. Jadwiga, Queen of Poland, in Krakow's Błonia Park.³⁶ Before

30 Cf. *Skład komisji muzycznej pielgrzymki papieża Jana Pawła II do archidiecezji krakowskiej w 1997 roku*, Archiwum Archidiecezjalnej Komisji Muzyki Kościelnej, 13 stycznia 1997, bez sygn.

31 Cf. *Modlitewnik pielgrzyma. Z Janem Pawłem II w Archidiecezji Krakowskiej, 4–10 czerwca 1997*, red. S. Koperek, Kraków 1997, p. 50–52, 55–60.

32 Cf. *ibidem*, p. 110.

33 Cf. *Msza święta pontyfikalna o Najświętszym Sercu Pana Jezusa sprawowana przez Ojca Świętego Jana Pawła II, w czasie której dokona beatyfikacji siostry Bernardyny Jabłońskiej i siostry Marii Karłowskiej. Zakopane, 6 czerwca 1997*, red. Komisja Muzyczna Pielgrzymki, Kraków 1997.

34 Cf. *Modlitewnik pielgrzyma...*, *op. cit.*, p. 61–63.

35 Cf. *ibidem*, p. 110.

36 Cf. *ibidem*, p. 64–72.

the canonization liturgy, seminarians from Krakow sang lauds about Blessed Jadwiga written by Marian Machura.³⁷ During the liturgical ceremony, the following choirs sang: Akademicki Organum under the direction of Bogusław Grzymek, Chór Mariński from the parish of Our Lady of Lourdes under the direction of Jan Rybarski, the Faculty of Music Education at the Academy of Music in Krakow under the direction of Jerzy Kurcz, the Major Seminary of the Archdiocese of Krakow under the direction of Robert Tyrała, the Major Seminary of the Society of St. Francis de Sales under the direction of Adam Korzeniowski, the choir of the Life-Light Movement under the direction of Elżbieta Chlebda, Psalmodia of the Pontifical Academy of Theology in Krakow under the direction of Włodzimierz Siedlik, Schola Cantorum Cracoviensis under the direction of Barbara Karpala, Canticum Novum under the direction of Elżbieta Ptak, and Dominanta of the Academy of Economics in Krakow under the direction of Zbigniew Ciuraba.³⁸ All the choirs were directed by Jerzy Kurcz and Adam Korzeniowski, while the organ players were Mieczysław Tuleja from the Church of St. Stanislaus Kostka in Krakow-Dębniaki as well as Witold Zalewski, the organ player in Wawel Cathedral. Juliusz Łuciuk's composition *Niech będzie Bóg uwielbiony*, written to venerate Jadwiga, Queen of Poland, was composed and performed during the liturgy. All the selected compositions sung by the choirs can be found in a published volume of sheet music.³⁹ On June 9, 1997, the pope celebrated a morning Mass in St. Leonard's crypt in Wawel Cathedral, while the students of the Major Seminary of the Archdiocese of Krakow sang Gregorian chants. The male cathedral choir under the direction of Roman Mackiewicz greeted the pope as he entered the cathedral.

6.1.2. The Seventh Pilgrimage of John Paul II in 1999

In a December 7, 1998, decree, Cardinal Franciszek Macharski appointed an organizing committee for the pilgrimage of the Holy Father to the Archdiocese of Krakow. Among its members, Robert Tyrała was responsible for music. The music committee was composed of the following members: Jerzy Kurcz, Jacek Mentel, Włodzimierz Siedlik, Stanisław Krawczyński, Wiesław Delimat, Witold Zalewski, Mieczysław Tuleja, Małgorzata Gawor, Adam Kocyk, Piotr Pałka, and

³⁷ Cf. *ibidem*, p. 85–91.

³⁸ Cf. *ibidem*, p. 110.

³⁹ Cf. *Kanonizacja Błogosławionej Jadwigi Królowej. Błonia Krakowskie, 8 czerwca 1997 roku*, red. Komisja Muzyczna Pielgrzymki, Kraków 1997.

Marek Seyfied.⁴⁰ Pope John Paul II visited the Archdiocese of Krakow in 1999. Unfortunately, the pope himself did not celebrate the liturgy because of his illness. Instead, it was celebrated by Cardinal Angelo Sfondrini, the secretary of state of the Holy See. This was a liturgy on the occasion of the thousandth anniversary of the Krakow diocese. All the songs sung by the choirs were compiled in a special volume of sheet music.⁴¹ During this liturgy, Mieczysław from the Church of St. Stanislaus Kostka in Krakow-Dębniki, Wiesław Delimat from St. Mark's Church in Krakow, and Witold Zalewski from Wawel Cathedral Tuleja played the organ. The orchestra of the Tadeusz Sendzimir Steelworks under the direction of Marek Zeifid played during the liturgy.⁴² Compositions prepared by the academic choir under the direction of Piotr Pałka and Adam Kocyk as well as Małgorzata Gawron were also sung.⁴³ On June 17, 1999, the Holy Father celebrated the Eucharistic liturgy at St. Stanislaus' altar in Wawel Cathedral. During the liturgy, the male cathedral choir sang the chorales, while Witold Zalewski played the organ.

6.1.3. The Seventh Pilgrimage of John Paul II in 2002

On March 19, 2002, Cardinal Franciszek Macharski appointed an organizing committee for the papal pilgrimage to the Archdiocese of Krakow. Among its members, Rev. Robert Tyrała was responsible for music.⁴⁴ The music committee of the pilgrimage consisted of Wiesław Delimat, Witold Zalewski, Mieczysław Tuleja, Sister Katarzyna Kozubek, Sister Ligia Bender, Bogusław Grzybek, and Jan Rybarski.⁴⁵ In 2002, John Paul II visited the Archdiocese of Krakow in what would become his last pilgrimage there. On August 17, he dedicated the Church of Divine Mercy in Krakow-Łagiewniki and entrusted the world to Divine Mercy. The following day, the pope celebrated the Eucharist in Krakow's Błonie Park. On August 19, he celebrated his last Mass in Poland

40 Cf. *Skład komisji muzycznej pielgrzymki papieża Jana Pawła II do archidiecezji krakowskiej w 1999 roku*, Archiwum Kurii Metropolitalnej w Krakowie, 7 grudnia 1998.

41 Cf. *Msza święta sprawowana przez Ojca Świętego Jana Pawła II w Milenium Diecezji Krakowskiej. Błonia Krakowskie, 15 czerwca 1999*, red. Komisja Muzyczna Pielgrzymki, Kraków 1999.

42 Cf. *Pielgrzymka Jana Pawła II w Krakowie w 1999 roku*, Archiwum Kurii Metropolitalnej w Krakowie.

43 The compiled songs were used in future meetings.

44 Cf. card. Franciszek Macharski, Dekret powołujący komitet organizacyjny pielgrzymki Ojca Świętego Jana Pawła II do archidiecezji krakowskiej nr 727/2002, 19 marca 2002; *Pielgrzymka Jana Pawła II do Krakowa w 2002 roku*, Archiwum Kurii Metropolitalnej w Krakowie, bez sygn.

45 Cf. *Skład komisji muzycznej pielgrzymki papieża Jana Pawła II do Archidiecezji krakowskiej w 2002 roku*, Archiwum Kurii Metropolitalnej w Krakowie, 19 marca 2002, bez sygn.

by the image of Our Lady of Calvary. Chór Mariański from the Parish of Our Lady of Lourdes in Krakow under the direction of Jan Rybarski as well as the inter-congregational sisters' choir, which had been assembled for this occasion and direction by Sister Katarzyna Kozubek, a Sister Servant of the Immaculate Conception of the Virgin Mother of God, and Ligia Bender, a Sister Servant of the Most Sacred Heart of Jesus, sang during the liturgy in the church in Łagiewniki. A notebook with sheet music was prepared for the sisters' choir and the choir.⁴⁶ On August 18, the Holy Father celebrated the liturgy in Krakow's Błonie Park. A notebook with sheet music was prepared for this occasion.⁴⁷ During the liturgy, the combined choirs of Krakow and a youth choir sang. The conductors were Włodzimeirz Siedlik and Wiesław Delimat, while Wiesław Delimat, Witold Zalewski, and Krzysztof Michałek played the organ. On August 19, 2002, Pope John Paul II visited the shrine in Kalwaria to celebrate the four hundredth anniversary of its existence. During the liturgy, traditional Calvary hymns were sung along with the faithful.⁴⁸

6.1.4. Pope Benedict XVI's Pilgrimage in 2006

Pope Benedict XVI visited Krakow in 2006. On May 27, he met with young people from across Poland, while on May 28 he celebrated a Mass in Krakow's Błonie Park. An academic choir of students from Krakow was created especially for the youth meeting. A choral songbook was prepared.⁴⁹ Piotr Pałka conducted the choir and orchestra. All the young people present during the meeting sang, making use of special songbooks that had been prepared for them.⁵⁰ On May 28, 2006, which coincided with the Feast of the Ascension, the Holy Father celebrated the Eucharist in Krakow's Błonie Park. Krakow choirs as well as students from the Academy of Music in Krakow provided the music. Meanwhile, the symphonic orchestra of the Academy of Music

46 Cf. *Bóg bogaty w miłosierdzie. Pielgrzymka Jana Pawła II do Polski 2002*, red. Komisja Muzyczna Pielgrzymki, Kraków 2002.

47 Cf. *Bóg bogaty w miłosierdzie. Eucharystia z Janem Pawłem II. Błonia Krakowskie, 18 sierpnia 2002 roku. Zeszyt nutowy*, Kraków 2002.

48 Cf. *Jubileusz 400-lecia Sanktuarium Kalwaryjskiego 1602–2002. Teksty liturgiczne mszy świętej o Najświętszej Maryi Pannie Kalwaryjskiej. 19 sierpnia 2002. II Pielgrzymka Ojca Świętego Jana Pawła II do Kalwarii Zebrzydowskiej*, red. E. Lenart, Kalwaria Zebrzydowska 2002, p. 7–31.

49 Cf. *Ogólnopolskie Spotkanie Młodych z papieżem Benedyktem XVI, Kraków, Błonia 27 maja 2006 r.*, red. Komisja Muzyczna Pielgrzymki, Kraków 2006.

50 Cf. *Ogólnopolskie Spotkanie Młodych z Ojcem Świętym Benedyktem XVI „Trwajcie mocni w wierze”*, krakowskie Błonia 27 maja 2006 r. *Śpiewnik*, red. P. Iwanek, Kraków 2006.

in Krakow played. The conductors were Włodzimeirz Siedlik and Wiesław Delimat, while Wiesław Delimat and Krzysztof Michałek played the organ. A special notebook with sheet music was prepared for the choirs.⁵¹ The pope also celebrated the Mass in Latin in the chapel of the archbishop of Krakow. This was supposed to be a silent Mass. However, the Gregorian choir of the Major Seminary of the Archdiocese of Krakow under the direction of Rev. Robert Tyrała sang during the liturgy. Witold Zalewski and Wiesław Delimat⁵² played a positive organ that had been prepared specifically for this ceremony.⁵³ This positive organ has remained in the chapel of the Krakow bishops as a witness to this ceremony.

6.2. World Youth Day (2016)⁵⁴

In the fall of 2015, the first meeting of the music committee for World Youth Day was held. It consisted of Wiesław Delimat; Father Dawid Kusz, OP; Piotr Pałka (only in the early stages); Janusz Wierzgacz (after Piotr Pałka's resignation); Bartłomiej Karwański; Adam Sztaba, Marek Pawełka; Rev. Łukasz Michalczewski; Łukasz Jarocki, who coordinated the entire musical undertaking as a representative of the World Youth Day office); and Rev. Robert Tyrała, who coordinated the work of this committee. Later, Krzysztof Michałek (who was the second organist during the ceremony), Gabriela Gąsior, and Rev. Lech Dorobczyński, OFM (the latter two persons were responsible especially for the vigil with the pope in Brzegi) joined. Rev. Robert Tyrała was responsible for both Masses (Tuesday and Sunday), while Wiesław Delimat was responsible for the Stations of the Cross and Adam Sztaba for the celebrations that took place on Thursday and Saturday. The music that after many discussions was ultimately selected for the central events, the Mass to greet the pilgrims

51 Cf. *Eucharystia pod przewodnictwem Ojca Świętego Benedykta XVI. Kraków, Błonia, 28 maja 2006 r.*, red. Komisja Muzyczna Pielgrzymki, Kraków 2006.

52 Witold Zalewski's statement for Radio Plus that "there was one pope but two organ players" has become famous.

53 The organ was built by the Kaczmarczyk company from Zabrze. The instrument has four pitches. From that time, it has remained in the chapel of the bishop of Krakow and serves the liturgy.

54 Cf. R. Tyrała, *Muzyka Świątynnych Dni Młodzieży Częstochowa 1991 i Kraków 2016*, [in:] *Et super hanc petram. Księga pamiątkowa z okazji 75-lecia urodzin Księdza Profesora Kazimierza Szymonika*, pod red. M. Sławeckiego Warszawa 2017, p. 225–238.

(Tuesday July 26),⁵⁵ the greeting of the pope (Thursday July 28),⁵⁶ the vigil (Saturday July 30),⁵⁷ and the Mass of sending (Sunday July 31)⁵⁸ consisted of what is known as the World Youth Day repertoire, the Dominican tradition, the musical experiences of the youth meetings in Lednica, the Life-Light Movement, the Pueri Cantores tradition, and several novelties. It could be said that these were old and well-known songs, albeit in new arrangements. We can thank Adam Sztaba, Father Dawid Kusz, OP, Marek Pawełek, and Janusz Wierzgacz for this. The musical conception related to the Station of the Cross on Friday July 29⁵⁹ was authored by Wiesław Delimat. During the Saturday vigil, Krakow nuns prayed the chaplet of Divine Mercy. The melody of this chaplet was prepared in five languages by Stefan Stuligrosz for Sister Faustina Kowalska's canonization in March 2000. After individual auditions, which took place from October 2015 to March 2016, a 320-member choir and eighty-person orchestra were selected.⁶⁰ The World Youth Day Choir performed for the first time on May 8, 2016, during the celebrations related to St. Stanislaus Bishop and Martyr in Krakow-Skałka. Many compositions that would later be performed during the World Youth Day events in Krakow, including the *Mszy Jana Pawła II* written for World Youth Day by Henryk Jan Botor, premiered during a mass attended by the Polish Episcopal Conference. The composer completed it on April 2, 2016, for the eleventh anniversary of John Paul II's passing to his Father's house.

7. Other Forms of Activity

Other initiatives of the members of the Archdiocesan Church Music Committee include the bulletin *Organist*, which was published in 1998–2000 and whose

55 Cf. Program muzyczny Mszy otwarcia, 26 lipca 2016 roku, Kraków-Błonia, Archiwum Kurii Metropolitalnej w Krakowie, ŚDM Kraków 2016, zeszyt II.

56 Cf. Program muzyczny Powitania papieża, 28 lipca 2016 roku, Kraków-Błonia, Archiwum Kurii Metropolitalnej w Krakowie, ŚDM Kraków 2016, zeszyt II.

57 Cf. Program muzyczny Czuwania z papieżem, 30 lipca 2016 roku, Wieliczka-Brzegi, Archiwum Kurii Metropolitalnej w Krakowie, ŚDM Kraków 2016, zeszyt II.

58 Cf. Program muzyczny Mszy posłania, 31 lipca 2016 roku, Wieliczka-Brzegi, Archiwum Kurii Metropolitalnej w Krakowie, ŚDM Kraków 2016, zeszyt II.

59 Cf. Program muzyczny drogi krzyżowej, 29 lipca 2016 roku, Kraków-Błonia, Archiwum Kurii Metropolitalnej w Krakowie, ŚDM Kraków 2016, zeszyt II.

60 Cf. Ł. Jarocki, Raport muzyka ŚDM Kraków 2016, Archiwum Kurii Metropolitalnej w Krakowie, ŚDM Kraków 2016, zeszyt II.

publication resumed in 2017 and which is a supplement to the *Biuletyn Duszpasterski* monthly and is addressed to all organ players in the archdiocese as well as the reviewed academic journal *Pro Musica Sacra*, which since 2004 is published by the Pontifical University of John Paul II in Krakow (since 2012, an online edition is available in open access: <http://czasopisma.upjp2.edu.pl/promusicasacra>). In 2004, the First National Congress of Liturgical Music was held in Krakow.⁶¹ Since 2005, the Days of Church Music in the Archdiocese of Krakow (liturgies, concerts, national and international symposia, and master courses) are held on the liturgical feast of St. Cecilia. In 2005–2011, Cardinal Stanisław Dziwisz, the archbishop of Krakow, published letters to musicians in the archdiocese.⁶² Since 2008, the committee organizes the Contest of Young Organ Players. In 2011, the committee prepared the music for the Second International Congress of Divine Mercy in Krakow. In 2015, the members of the committee were engaged in bestowing on Pope Emeritus Benedict XVI honorary doctorates of the Academy of Music in Krakow and the Pontifical University of John Paul II in Krakow.⁶³ In 2015, a new edition of *Śpiewnik Siedleckiego*, which was edited by one of the committee's members, was published. Audio and video publications are cyclically published (these are the works of Church musicians in Krakow). The committee gives opinions on liturgical music performed during television broadcasts from the Divine Mercy Sanctuary in Krakow-Łagiewniki (Fridays on TVP Krakow and Sundays on TVP 1). Gregorian choirs, such as Flores Rosarum, are established. The members of the committee engage in academic research on Gregorian chant, and since the 2016–2017 academic year a Post-Diploma Certificate in Liturgical Monody is offered at the Pontifical University of John Paul II in Krakow. The members of the committee are the organizers of the Festival of Organ Music (Zakopane, Skawina), St. Mary's Organ Festival in Krakow, and the Musical Encounters in Wzgórze Krzesławickie in Krakow-Nowa Huta.

61 Cf. R. Tyrła, *I Ogólnopolski Kongres Muzyki Liturgicznej Musicam Sacram Promovere na tle wcześniejszych inicjatyw odnowy muzyki kościelnej w Polsce*, „Ruch Biblijny i Liturgiczny” 58 (2005) nr 3, p. 218–232, <https://doi.org/10.21906/rbl.598>.

62 Cf. <http://www.diecezja.pl/wierni/muzyka-koscielna.html> (19.02.2017).

63 Cf. R. Tyrła, *Benedykt XVI doktorem honoris causa Akademii Muzycznej i Uniwersytetu Papieskiego Jana Pawła II w Krakowie*, „Pro Musica Sacra” 13 (2015), p. 9–43, <https://doi.org/10.15633/pms.1111>.

Conclusion

In 1997–2017, the Archdiocesan Church Music Committee, educational activity organized or initiated by the diocese, and major liturgical events in which three popes participated had the greatest impact on Church music in the Archdiocese of Krakow. In the period under discussion, the Archdiocesan Church Music Committee took part in the preparation of two sets of regulations. One was related to the work of organ players (the most recent version was published in 2011) and its proscriptions are still implemented, while the other set of regulations deals with pipe organs and dates to 2007. The committee also was the patron of contests for more than one hundred choirs and parish choirs that are active in the archdiocese. During the twenty years under discussion, institutions responsible for the education of organ players in the three-level model of education were established: first and second level music schools that qualify as public schools as well as an inter-university institute that provides education at the undergraduate and master's levels to organ players. The Archdiocesan Church Music Committee also was responsible for providing the required education to organ players during retreats, days of reflection, workshops, and courses. The papal pilgrimages of John Paul II in 1997, 1999, and 2002, Benedict XVI in 2006, and World Youth Day attended by Pope Francis in 2016 were not only an organizational challenge but also an opportunity to present traditional and new compositions performed in the archdiocese.

Abstract

Church Music in the Archdiocese of Krakow in 1997–2017

This article deals with the institutions and events that in 1997–2017 had a decisive impact on Church music in the Archdiocese of Krakow. It discusses the activity of the Archdiocesan Church Music Committee, the Archdiocesan Music Schools of the First and Second Level, the Interuniversity Institute of Church Music, and major liturgical events in which three popes participated.

Keywords: Archdiocese of Cracow; church music; John Paul II, Benedict XVI, Pope Francis

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