

Pipe organ and organ music in Poland as a part of world heritage

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The pipe organ, as a musical instrument and an important object of cultural heritage, has been gaining increasing interest from the international community in recent years. This paper aims at examining the possibilities of preserving organs and organ music in Poland in an international context. As part of the study, an analysis of UNESCO lists was conducted. Furthermore, the organ-building assets in Poland and tourist products developed on their basis (including cultural trails dedicated to organs and organ museums) were studied. Attention was also drawn to other sites and forms of the organ of possible interest to tourists, and to the functioning of organ festivals during the COVID-19 pandemic and virtual organ projects implemented in that period. In addition, public awareness concerning the organ in Poland and Europe as well as organ festivals and other associated tourist products was examined. Finally, actions aimed at preserving Poland's organ heritage were proposed with reference to practices in other European countries. It was concluded that one of the possible ways to integrate the conservation of organ heritage is a comprehensive approach through the landscape. Organs and their music also form a part of the local landscape, both as landforms reminiscent of the instruments and as artistic installations and sounds, shaping a sense of local and regional identity. It is also very important to engage in cross-border cooperation (including an exchange of good practices) and educational projects with regard to the safeguarding of organ heritage.

Keywords: sound heritage, cultural landscape, UNESCO, COVID-19, sound tourism

Introduction

The pipe organ is referred to as the “king of instruments”¹ thanks to its numerous “regal characteristics”, such as its monumental size, extraordinary shape and decorative elements displayed on a gallery (as if on a high throne) and exceptional sound properties (the broadest range of pitches, the richest range of timbres, the greatest dynamic possibilities). As an element of the furnishings of religious sites, it has attracted international attention due to disastrous events in recent years. The fire of the Notre-Dame de Paris that broke out on April 15, 2019 raised concerns about the fate of the historic instrument inside the cathedral. Unfortunately, a similar event on July 18, 2020 caused the total destruction of the huge 400-year-old organ in Nantes Cathedral in western France even though the instrument had survived numerous tragic events before that.²

¹ ANGSTER, Judit, MIKLOS, Andras & RUCZ, Peter. Acoustics of Organ Pipes and Future Trends in the Research. In: *Acoustics Today*, 13, 2017, pp. 10–18.

² BORDAS, Julien (2020). Grand orgue de la cathédrale de Nantes: son titulaire espère la construction d'un orgue « exceptionnel, accessed January 5, 2021, <http://www.classicagenda.fr/orgue-cathedrale-nantes-michel-bourcier/>

Historic organs are an important part of world cultural heritage.³ The late nineteenth and early twentieth centuries saw an increased interest in historic organs with regard to their characteristic structure determining their unique sound.⁴ In Europe at that time, a social movement was born that initiated comprehensive studies of old instruments and called for preserving them in their original state. In 1926, many countries in Western Europe gradually began to place organs under official conservation protection. In justified cases, measures were taken to restore the original sound of organs by removing later additions from the organ mechanisms and restoring original parts to bring back their historical sound. Nowadays, research on historical organs is mainly concerned with the preservation of their unique sound, subject to changes due to the passage of time and the influence of environmental factors on the materials from which they are made.⁵ However, so far there has been no geographical research on the organ, that is synthesising and generalising (comprehensively), and studying the surrounding reality in natural, social and human aspects, using the map as a presentation and analysis tool. As Urbańczyk (2011) observes, topics related to the organ are rarely explored scientifically.⁶ Due to its complex, multi-faceted ideological meaning, complicated functional programme and its dual nature – as a musical instrument and element of interior decoration – the organ is characterised by multidimensionality. Added to that is the inherent relationship of the organ with the space which it co-creates and forms a part of. While comprehensive approaches are adopted very rarely, the organ remains a subject of human fascination.

Historic organs provide exceptionally valuable evidence of times gone by, showing considerable geographic diversity. In European organ building, features characteristic of the individual countries and centres appeared as early as the end of the fifteenth and beginning of the sixteenth centuries.⁷ Eventually, the seventeenth century saw the crystallisation of what could be called the national styles in European organ building (e.g. North-German, French, Spanish, Italian). In the eighteenth century, many famous organ builders were active in Europe, e.g. Gottfried Silbermann in Saxony. With the development of colonialism, organs were also built in the colonies, according to the style characteristic of the colonial empire. In the nineteenth century, the technology of organ building in Europe changed considerably, which often led to the reduced value of historic instruments. The factory production of organs, including instruments intended for export, was also developed at that time. As Urbańczyk observes,⁸ the search for new forms of organ instruments throughout history was related not only to the discovery

³ CHIAVARI, Cristina, MARTINI, Carla, PRANDSTRALLER, Daria, NIKLASSON, Annika, JOHANSSON, Lars-Gunnar, SVENSSON, Jan-Erik, ÅSLUND, Alf, BERGSTENET, Carl Johan. Atmospheric corrosion of historical organ pipes: The influence of environment and materials. In: *Corrosion Science*, 50, 2008, pp. 2444–2455; ŠERCER, Mario, KAVIĆ, Zlatica. The organ: queen of instruments and part of cultural heritage. In: *Economy of eastern Croatia yesterday, today, tomorrow: Proceeding GIH Osijek, Croatia*, 2, 2013, pp. 266–273.

⁴ DORAWA, Marian. *Organy Torunia i okolicznych kościołów* [Pipe organs of Toruń and surrounding churches]. Toruński Oddział Stowarzyszenia Historyków Sztuki Toruń 2011.

⁵ ANGSTER, Judit, MIKLÓS, Andras. Documentation of the sound of a historical pipe organ. In: *Applied Acoustics*, 46, 1995, pp. 61–82.; CHIAVARI et al., Atmospheric corrosion... p. 2444; ALESCIO, Adriana, SEBASTIANELLI, Mauro. Limits in the Restoration of Historical Organs. In: *Conservation Science in Cultural Heritage*, 10, 2013, pp. 101–116.

⁶ URBAŃCZYK, Marek. *Ochrona i konserwacja organów zabytkowych na tle rozwoju sztuki organmistrzowskiej: wybrane problemy* [Protection and conservation of historical organs against the background of the development of organ-building art: selected problems]. Akademia Muzyczna im. Karola Szymanowskiego w Katowicach 2011.

⁷ ERDMAN, Jerzy. *Organy. Poradnik dla użytkowników* [Pipe organs: A handbook for users]. Wyd. Archidiecezji Warszawskiej Warszawa 1992.

⁸ URBAŃCZYK, Marek. *Ochrona i konserwacja...*, p. 177.

of more and more efficient conditions of generating sound, but also to the enrichment of the visual aspects, expanding the impact of the organ to senses other than hearing. Historic instruments are being widely documented in Poland along with in many other countries in Europe,⁹ and the fate of organ-building firms is being examined.¹⁰ In 2021, a very valuable publication on the subject of organs as a source of inspiration was published, which includes rankings of the greatest organs in Poland, Europe and the world.¹¹ This proves the topicality of organ heritage, encompassing artifacts (organ craftsmanship, instruments) and people (organ builders, organists, listeners) as well as intangible elements (compositions, performances, improvisations, concerts and festivals), a reflection of the various traditions and styles over the centuries. Europe's organ heritage is an important part of European cultural heritage rooted in Christianity. Attention is drawn to the need for research on organ culture, understood as the totality of issues related to the organ and organ music.¹² The term primarily includes all factors related to the instrument itself, its construction, maintenance and use. It also includes public attitudes towards the organ and organ music related to the place of the organ and organ music in the public consciousness, education and the activities of organ builders and organists, organ experts, publications about the organ and organ music and forms of their promotion.¹³

As Wrona (2007) observes, not only the organ, but also the musical pieces composed for the organ constitute testimony of a given era and the changes and experiments taking place at the time.¹⁴ Organ music has long held a particularly prominent place in the entire body of musical creation in successive historical epochs. However, it was not until the late nineteenth century that, while still a significant part of religious ritual, it began to additionally become an autonomous part of secular performances, attracting a multitude of music lovers fascinated by this music.¹⁵ Works by many composers of various nationalities were written to be performed on the organ.

This paper aims at examining the possibilities of preserving organs and organ music in Poland in an international context. The study was conducted due to the lack of a comprehensive analysis of the organ as an element of cultural and natural heritage, and an insufficient understanding of public awareness on the topic, which is important from the perspective of conservation and protection. It was assumed that it is necessary to intensify actions aimed at

⁹ E.g. publications: ŁYJAK, Wiktor. *Organy Kolegiaty w Ostrowcu Świętokrzyskim* [Organ of the Collegiate Church in Ostrowiec Świętokrzyski]. WSBiP Ostrowiec Świętokrzyski 2017; SZYMANOWICZ, Maria. *Organy w kościołach Radomia* [Organs in the churches of Radom]. Polihymnia Lublin 1997; TRZASKALIK-WYRWA, Małgorzata. *Organy diecezji siedleckiej. Instrumentarium diecezji siedleckiej. Katalog* [The organ of the diocese of Siedlce. Instruments of the diocese of Siedlce. Catalogue]. Siedlce-Warszawa 2016.

¹⁰ E.g. POŹNIAK, Grzegorz. *Powojenne losy firmy organmistrzowskiej „Berschdorf” z Nysy* [The post-war fate of the organ-building company “Berschdorf” of Nysa]. *Opoliensis Musica Ecclesiastica* 7. Opole 2020.

¹¹ SZOSTAK, Michał (2021). The Organ as a Source of Inspiration: The Rebirth of a Giant (Paris-Vatican-Licheń). *Opoliensis Musica Ecclesiastica*, 9. Opole.

¹² BABNIS, Maciej. *Kultura organowa Galicji ze szczególnym uwzględnieniem działalności organmistrza lwowskiego Jana Śliwińskiego* [Organ culture of Galicia with special reference to the activity of the Lviv organ master Jan Śliwiński]. Akademia Pomorska w Słupsku 2012.

¹³ The separation of organ culture within the musical culture is justified by the special place of organs and organ music in culture, resulting, among other things, from their connection with religious worship. Besides, the organ, in many villages remote from the cultural centres, was often the only professional instrument whose sound was for the local community a model shaping their musical taste.

¹⁴ WRONA, Mariusz. *Tradycje sztuki organowej we współczesnej Polsce* [Traditions of organ art in contemporary Poland], accessed February 2, 2021, <https://culture.pl/pl/artykul/tradycje-sztuki-organowej-we-wspolczesnej-polsce>

¹⁵ DORAWA, Marian. *Organy Torunia...*, p. 7.

protecting organs as a significant element of world cultural and natural heritage. Therefore, it is necessary to carry out an appropriate analysis and present guidelines involving a comprehensive approach to the organ. The article is not a historical study on organ heritage, but emphasises the aspect of tourism as a form of sharing and promoting cultural heritage.

As part of the study, an analysis of UNESCO lists was conducted. Furthermore, the organ-building assets in Poland and tourist products developed on their basis (including cultural trails dedicated to organs) were studied. Attention was also drawn to other sites and forms of the organ of possible interest to tourists, and to the functioning of organ festivals during the COVID-19 pandemic and virtual organ projects implemented in that period. In addition, public awareness concerning the organ in Poland and Europe as well as organ festivals and other associated tourist products was examined. Finally, actions aimed at preserving Poland's organ heritage were proposed with reference to practices in other European countries.

Material and methods

The research was undertaken to answer the following research questions:

- What pipe organ assets exist in Poland and what organ-related tourist products exist in Poland?
- What national and international initiatives (projects) are undertaken with regard to protecting and popularising pipe organ heritage?
- What is the public awareness concerning organs in Poland and Europe as well as organ festivals and other associated tourist products?
- Why protect organs and create “organ tourism products”?

Answering these questions should help answer the main question about the possibilities for preserving pipe organs and organ music in Poland in an international context.

The achievement of the study objective required the use of many sources of information and the application of various research methods in accordance with the mixed-methods research approach.¹⁶ First, these were to include methods of collecting information concerning organs (review of literature and online sources). Because of the comprehensive approach, no instrument-specific searches of archival materials were conducted. The next stage of research consisted of an analysis of the applicable laws in Poland and the European Union with regard to cultural heritage as well as applications for inscription on the UNESCO list. The results of a survey of students were used to examine the public awareness related to pipe organs.

The survey was conducted twice, using a survey questionnaire, at the end of 2020. The first one was a pilot survey that encompassed an international group of 38 Spatial Management students (28 women and 10 men, living mostly in the Lublin Province). The survey questionnaire consisted of seven questions testing the knowledge of organs in Poland and Europe, organ festivals, forms of land relief referred to as “organs” (due to reminiscent appearance), a tourist attraction known as the “Sea Organ” and organ trails. In addition, the respondents were asked about the need to create tourist products based on organs (both instruments and land relief forms). For most of the questions, the respondents were asked to provide reasons for their answers. The second questionnaire, targeted at students of tourism and recreation, was slightly modified in comparison with the first one. This survey encompassed 48 students: 31 women and 17 men, living mostly in the Lublin Province (including 11 persons living in

¹⁶ CRESWELL, John W., CRESWELL, J. David. *Research design: qualitative, quantitative & mixed methods approaches*. SAGE Publishing 2018.

the city of Lublin) as well as in Belarus and Ukraine (18 persons). The two surveys were conducted synchronously at the end of 2020 among first- and second-year students who received a link to the online questionnaire which was active for about 5 minutes. This was meant to prevent students from using knowledge gained from additional sources. It was expected that the respondents would answer the questions based on their personal experience. The deliberate choice of students as representatives of the society resulted from the conviction that they are a characteristic social group of similar age (19–21 years), open to the world, whose preferences and decisions will impact actions taken in the future. The two fields of study they represented enabled a comparison of the survey results. All respondents agreed to participate in the study.

The social survey was complemented with field research (including observation). Thus, the research had a predominantly qualitative, descriptive and exploratory character. An important part of this research was case studies based on the analysis of records of available data sources: publications, websites (desk research) and field observations in different regions of Poland. The qualitative research was complemented with quantitative research related to the diagnostic survey and collation of statistical data on pipe organs. The use of both types of research was aimed at a comprehensive analysis of the research problem. The approach based on analysing records of the available data sources is a basis for preparing conclusions on the investigated sites and phenomena, subsequently verified during field observations and surveys.

The main focus was on Poland, but the international (particularly European) context was also taken into account. Poland is a Central European country with huge tangible assets with regard to instruments and forms of land relief. These are supplemented with a rich tradition of organ building and organ festivals, which is influenced by historical, cultural and natural determinants. Over the course of history, the Catholic church has played an important role within the present-day borders of Poland while in territories of the former Prussian Partition, the influence of Protestant churches was predominant. In both cases, the pipe organ has had an important function as an instrument accompanying the liturgy. Despite the communist domination in the second half of the twentieth century, religion and sites of worship have not disappeared from the landscape of Polish cities and villages, and after the fall of communism, organ tradition was reborn with great impetus. It should be added that Poland is a country with a diverse cultural landscape developed in all zones (belts) of land relief: from old and young mountains to uplands, lowlands, lakes and coastal regions.

Inscription in the UNESCO List and other initiatives in European countries

Inscription in the UNESCO World Heritage List is a special way of appreciating the historic value of a building or site. At present, the list features six cathedrals in Germany whose furnishings include valuable pipe organs. The largest pipe organ in Europe, with 203 stops, is also in Germany – in St Stephen's Cathedral in Passau (Bavaria).¹⁷ Germany also boasts three pipe organs that are among the oldest in Europe. Besides Germany, the UNESCO list features many other cathedrals and religious sites from all over the world. Usually, thanks to being entered in the UNESCO list, the individual objects/sites/locations are more easily recognised as

¹⁷ SZOSTAK, Michał. *The Largest Pipe Organs in the World*, accessed February 12, 2021, <http://www.voxhumanajournal.com/szostak2018.html>

particularly interesting and attractive to tourists.¹⁸

In 2017, organ craftsmanship and music in Germany were inscribed by UNESCO on the Representative List of the Intangible Cultural Heritage of Humanity because they have been shaping the “music landscape” and manufacturing of instruments in that country for many centuries.¹⁹ Thus UNESCO appreciated the organ-building skills developed (and passed down to successive generations) in numerous organ-building workshops as well as the organ music created in Germany as a universal language conducive to interreligious understanding. The knowledge and specialist skills needed to nurture this part of heritage have been uniting craftspeople, composers and musicians working together throughout organ history. Usually passed on in an informal manner, they are an important marker of community identity.

It was found that organ-related events dedicated to children and youth are an investment in the future. Therefore, it was proposed to organise organ-themed tours (including guided workshop tours) and regional concert series more often. This will support cultural tourism. A new network called European Pipe Organ Routes (EPOS) seeks to interconnect major historic and newly-built organs for the promotion, cooperation and coordination of European organ culture.

Organ craftsmanship and organ music are present nearly all over the world. Organ-building workshops, organ concerts and church services with the accompanying sounds of the pipe organ take place not only in all of Germany and nearly all European countries, but they have also been exported to many countries around the world. Therefore, the inscription of this element can help make organ heritage more recognisable worldwide, particularly in Europe.

In recent years, more and more network initiatives (national and international) have been developed with regard to the protection and popularisation of pipe organs and organ music. As part of the European Network for Historic Places of Worship, an interesting initiative aimed at the growth of organ culture has been implemented in Flanders.²⁰ It includes the “Day of the Organ” as part of the annual “Day of Historic Monuments”, a website (orgelinvlaanderen.be), a record company, a periodical and Days of the Organ (a weekend with a competition for non-professional organists, concerts, workshops and seminars for teachers). To raise awareness about the organ among children and youth, an educational project has been launched in cooperation with Orgelkids in the Netherlands. Another aspect of the association’s work is consultancy and assistance in local projects that help promote organ heritage among the wider public. Church boards and other entities are supported in their efforts to replace instruments and use organs in the context of reusing church buildings. Concepts are developed where “experience” is crucial.

In the French-Swiss borderland, the unique Belfort-Delémont railway was brought back into operation in 2019, facilitating a cultural project with the goal of promoting ten historic and

¹⁸ E.g. HALL, C. Michael, PIGGIN, Rachel. Tourism and world heritage in OECD countries. In: *Tourism Recreation Research*, 26, 1, 2001, pp. 103–105.; JIMURA, Takamitsu. The impact of world heritage site designation on local communities: A case study of Ogimachi, Shirakawa-mura, Japan. In: *Tourism Management* 32, 2, 2011, pp. 288–296.; ROMÁNKOVÁ-KUMINKOVÁ, Eva. Lists of intangible cultural heritage: the beginning or the end of sustainability? In: Schreiber H (ed.) *Intangible Cultural Heritage: Safeguarding Experiences in Central and Eastern European Countries and China 10th Anniversary of the Entry into Force of the 2003 UNESCO Convention through the Prism of Sustainable Development*. National Heritage Board of Poland Warszawa, 2017, pp. 352–370.; SKOUNTI, Ahmed. The Intangible Cultural Heritage System: Many Challenges, Few Proposals. In: *Santander Art and Culture Law Review*, 2, 2017, pp. 61–76.

¹⁹ Intangible Cultural Heritage, accessed September 23, 2020, <https://ich.unesco.org/en/RL/organ-craftsmanship-and-music-01277>

²⁰ European Network for Historic Places of Worship, accessed February 7, 2021, <https://www.frh-europe.org/>

recently-built organs at religious sites along the trail, representing various schools of European organ building.²¹ The establishment of the Line of Remarkable Organs is associated with a cross-border project that also envisages the organisation of concerts, educational courses and master classes as well as the promotion of natural, historical and food attractions of the region.

Another unique initiative is called European Cities of Historical Organs (*Europae Civitates Historyorum Organorum*), established in 1997 by Alkmaar (Netherlands), Innsbruck (Austria), Lisbon (Portugal), Roskilde (Denmark), Treviso (Italy), Toulouse (France) and Zaragoza (Spain) – cities with historic organs as well as international organ festivals and competitions.²² The goals of this association of cities include sharing documentation on historic instruments, conducting joint projects and exchanges (including student exchanges) and promoting the construction of new instruments based on historical examples. The association particularly supports: the publishing of books, audio and multimedia materials on organs; the maintenance and restoration of historic organs; the organisation of master classes open to the general public; and the organisation of rotating competitions in music played on historic instruments.

One of the biggest tourist attractions of the Croatian city of Zadar is the Sea Organ (in Croatia: *Morske Orgulje*) built in 2005.²³ It is a unique sound art installation whose operating principle is similar to that of the traditional pipe organ.²⁴ The sea waves lapping against the shore push the air through a system of pipes placed beneath the stone stairs on Zadar's waterfront. The pipes are tuned so that they can play seven chords in five keys. Thus, people standing on the waterfront can listen to an exceptional “concert of the sea”. The sounds of this untypical organ are of interest to sonic tourists searching for unique sonic landscapes around the world.²⁵

Organ assets and tourist products in Poland

The online database of organ instruments and organ-building firms features 39 firms and about 3,300 instruments from all over Poland (*Musicam Sacram*). They include both historic and modern instruments. Among the largest organs are those in Licheń Stary (basilica, 157 stops), Wrocław (archcathedral, 151 stops), Częstochowa-Jasna Góra (basilica, 120 stops), Gdańsk-Oliwa (archcathedral, 111 stops) and Częstochowa (archcathedral, 118 stops).²⁶ The pipe organs in Olkusz and Kazimierz Dolny, dating back to the early seventeenth century, are recognised as the oldest functioning organs in Poland.²⁷ The enormous organ-building resources in Poland are evidenced by numerous monographs/guides and records, and extensive organ bibliography.²⁸ Historical instruments are protected by being entered in the register of histor-

²¹ *Ligne des Orgues Remarquables*, accessed January 20, 2021, <https://ligneorguesremarquables.com/la-ligne/>

²² *European cities of historical organs*, accessed February 7, 2021, <https://www.echo-organs.org/>

²³ *CroLove.pl*, accessed September 23, 2020, <https://crolove.pl/morskie-organy-w-zadarze/>

²⁴ STAMAC, Ivan. *Acoustical and Musical Solution to Wave-Driven Sea Organ in Zadar*. In: *Proceedings of the 2nd Congress of Alps-Adria Acoustics Association*, Opatija, Croatia, June 23–24, 2005.

²⁵ *Sound Tourism*, accessed December 16, 2020, <http://www.sonicwonders.org/great-stalacpipe-organ-usa/>; BERNAT, Sebastian. *Soundscapes and tourism: Towards sustainable tourism*. In: *Problems of Sustainable Development*, 9, 1, 2014, pp. 107–117.

²⁶ SZOSTAK, Michał. *Licheńskie organy na tle największych instrumentów Polski, Europy i świata* [The Lichen organ against the background of the greatest instruments of Poland, Europe and the world]. Wyd. Zakład Gospodarczy „Dom Pielgrzyma” Licheń Stary 2017.

²⁷ ERDMAN, Jerzy. *Organy. Poradnik dla użytkowników...*

²⁸ SZYMANOWICZ, Maria. *Polska bibliografia organów [Polish pipe organ bibliography]*. T.1-4. Polihymnia Lublin 2011–2020.

ical monuments under the Act on the Protection and Care of Historic Monuments (in Polish: Ustawa o ochronie zabytków i opiece nad zabytkami, 2003).²⁹

Numerous religious sites recognised as monuments of history feature valuable organs (e.g. Częstochowa, Frombork, Kamień Pomorski, Krzeszów, Leżajsk, Święta Lipka, Świdnica). Some of the monuments of history have been inscribed in the UNESCO list (e.g. Churches of Peace in Świdnica and Jawor).

Unfortunately, electronic digital instruments, expected to imitate the sound of the authentic pipe organ, are becoming more and more widespread in churches in Poland. However, even the best electronic instrument cannot replace the real pipe organ.³⁰ On the other hand, historic organs are reconstructed in historic churches, while used pipe organs are transferred from Western Europe to modern churches and concert halls where they find a home and regain their lost lustre.

The Museum of Silesian Organs has been functioning at the Karol Szymanowski Academy of Music in Katowice since 2004.³¹ Its goal is to collect, secure and protect organ instruments and historic documents related to the organ and scientific research, and making them accessible to the public in the form of a permanent museum exhibition.³² More than 500 exhibits have been collected so far. In 2017, the museum had about 20,000 visitors, including from abroad (Germany, Egypt, France, Hungary, Ukraine and other countries). Since 2010, the Museum of Silesian Organs has been participating in the “Night of Museums” initiative, combined with a presentation of music played on the pipe organs at the Academy of Music, including the playable museum exhibits. It is the only museum devoted to the pipe organ in Poland. Local associations also work for the preservation of historic organs. For example, the Association for the Historic Hans Hummel Organ in Olkusz was established in 2005 at the initiative of enthusiasts and connoisseurs of the beauty of the Olkusz pipe organ. Its primary objective is the broadly understood care of the organ and, in particular, restoring the instrument to its magnificence. The association organises organ concerts, cooperates with cultural institutions and non-governmental organisations, and is involved in the promotion and dissemination of knowledge about the organ by organising conferences and by the publication of materials for the public and experts. In Poland, there are universities teaching organ-building and organ music performance. Given the above-mentioned facts, at least a dozen or so “pipe organ centres” can be distinguished in Poland (Fig. 1).

Recently, the interest in pipe organs in tourism has been fostered by the establishment of a few organ trails in Poland (Fig. 1), belonging to the category of cultural trails, whose main goal is to promote the organ and organ music as elements of cultural, material and spiritual heritage. The oldest one is the Lubusz Organ Trail established in 2012, encompassing 18 churches in Lubusz Province located along two thematic paths associated with two outstanding organ-builders: Ludwig Hartig and Wilhelm Sauer.³³ Besides the above, the Organ Trail in Eu-

²⁹ Act on the Protection and Care of Historic Monuments of July 23, 2003. Dz.U. 2003 nr 162 poz. 1568.

³⁰ KEARNEY, Michael R. The Phenomenology of the Pipe Organ. In: *Phenomenology & Practice*, 15, 2, 2020, p. 29.

³¹ The National Organ Museum in Elburg, the Netherlands, has been in operation since 1997. More information is available at: <https://www.nationaalorgelmuseum.nl/>

³² The Museum of Silesian Organs, accessed September 23, 2020, www.am.katowice.pl/?a=315_muzeum-organow-slaskich

³³ OLEJNIK, Adam, TOMCZYK, Sebastian. *Lubuski Szlak Organowy. Śladami wielkich budowniczych organów [Lubuski Organ Trail. In the footsteps of great organ builders]*. Sulechowski Dom Kultury im. Fryderyka Chopina, Adam Olejnik, Zakład Organmistrzowski „Ars Organum” Sulechów 2012.

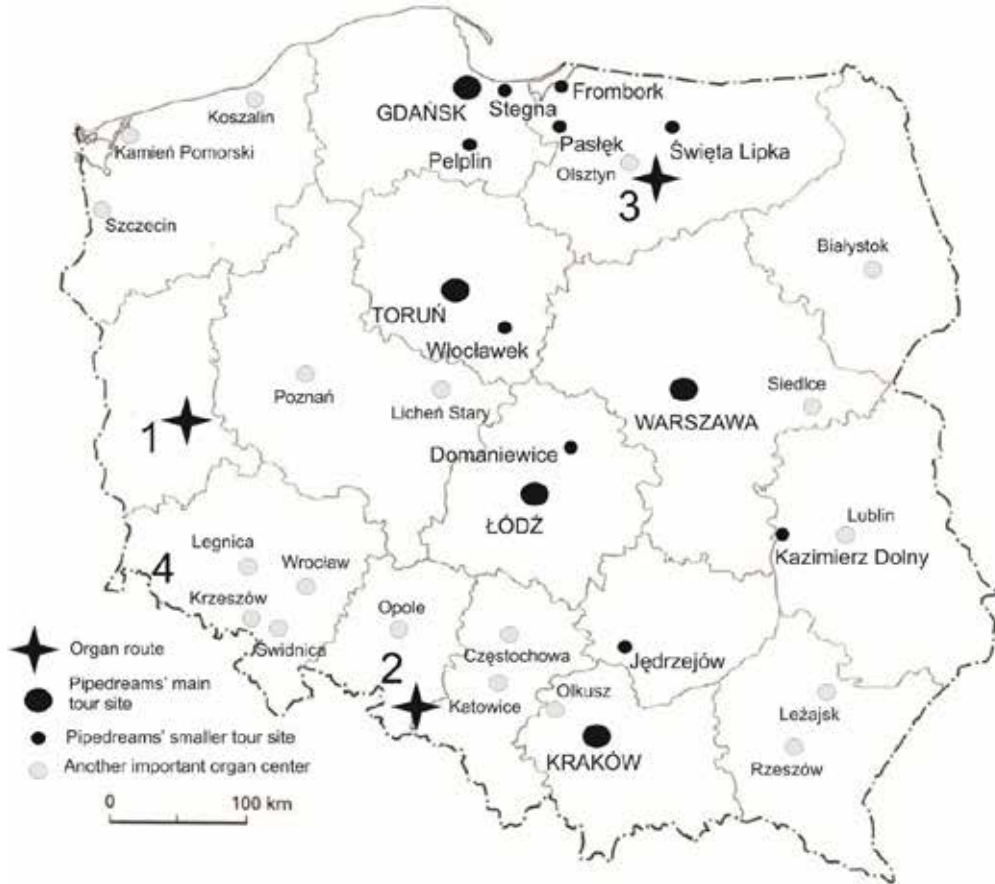


Fig. 1: *The location of organ trails, places visited during the Pipedreams organ trip, and other important organ centres against the administrative division of Poland (prepared by the author): 1. Lubusz Organ Trail, 2. Organ Trail in Euroregion Silesia, 3. Trail of Gothic Churches and Organ Music of Southern Masuria, 4. Romantic Organ Trail of Upper Lusatia*

roregion Silesia, functioning since 2019, connects 35 churches in the Polish-Czech borderland with its rich organ-building traditions manifested in numerous preserved historic instruments built mostly in the workshop of the Rieger brothers. In addition, the Trail of Gothic Churches and Organ Music of Southern Masuria was established in Warmia-Masuria Province, while in Upper Lusatia, the Romantic Organ Trail of Upper Lusatia was created on the Polish and German sides of the border. It should also be mentioned that organ concerts are organised in several churches in Kuyavia-Pomerania Province and Malopolska Province, under the slogan “organ trail”, while in Masovia Province, a tour was organised along the “organ trail” in 2020. Interest in organ-themed trips around Poland is also evidenced by the activity of the American Public Media programme Pipedreams that organised an 11-day trip in 2015, during which 31, mostly historic, instruments were presented in 14 localities (Fig. 1).³⁴

Organ festivals have been held in various places around Poland for many years. They can be regarded as a cultural phenomenon because, usually during the season when cultural institutions are closed, churches open and become not only places of worship but also “concert

³⁴ Historic Organs of Poland, accessed December 16, 2020, <https://pipedreams.publicradio.org/pdf/2015tourbook.pdf>

halls”, attracting lots of listeners of organ and religious music. The festivals include those with rich traditions, featuring the most valuable, historic instruments, as well as those in smaller urban or rural centres where organs are not unique but have the capacity to bring high culture, through live performances, to ordinary citizens who rarely take advantage of what cultural institutions have to offer. As Wrona (2007) observed, the successive emergence of such events, accompanied by bringing forgotten or neglected historic organs back to “concert life” or building new, fully-fledged concert instruments, is conducive to the present-day interest in the pipe organ in Poland.³⁵ Thanks to publicly accessible festivals, concerts and recordings, organ music has become freely available and, consequently, better understood and appreciated. In 2020, under the circumstances of the COVID-19 pandemic, organisers of organ festivals were faced with several questions: should festivals be continued and if so, in what format – traditional, virtual or mixed? The mixed format was adopted in the case of the Kazimierz Dolny Organ Festival featuring a pipe organ built 400 years ago by an Italian, Szymon Lilius, during an economic boom of the town described as Europe’s granary as it was an important grain trade centre situated on the Vistula River. The event was organised in two dimensions – real and online – under the constraints of the pandemic, but in the belief that continuity (the festival was started in 1972) was also a way of successfully overcoming the crisis. Since the participants of live performances had to follow the pandemic safety rules, their number had to be restricted, and the online broadcast helped reach a much larger audience (all over the world). A similar solution was adopted by other renowned organ festivals, e.g. in Leżajsk, Kamień Pomorski and Licheń Stary. The traditional format was maintained in just a few cases (e.g. in Gdańsk-Oliwa) while in others the event was cancelled altogether (e.g. in Legnica). In some cases (e.g. the Podkarpacie Organ Festival), it was decided to use the online format exclusively. In that period, numerous virtual projects were also developed to popularise the subject of the pipe organ in society (e.g. Pipe Organ Travels; Organ Holiday Trail; Winning the Future; Treasures Enchanted in the Pipes).³⁶ Besides presentations of interesting instruments – their structure and sonic characteristics – interviews with persons associated with the pipe organ as well as performances and courses of organ improvisation were published online. In addition, the uniqueness of the architecture of the building in which the instrument is located and the local landscape at the time of the pandemic are shown.

Tourists’ interest can be triggered by sculptures or installations located outside buildings, associated, for example, with the tradition of organ festivals. “The Playing Organ” (in Polish: “Grające organy”), an interesting, albeit controversial installation by Władysław Hasior (1928–1999), was mounted in 1966 on Snozka Pass, a location known for the beautiful views of the Czorsztyn Reservoir and the Pieniny and Tatra Mountains. Hasior’s artistic vision was to create an organ “playing the sound of the wind” in memory of all the victims of the war. However, contrary to the artist’s idea, the pipes were not installed; instead a plaque was placed at the foot of the sculpture, bearing the inscription “To the faithful sons of the motherland, fallen in Podhale in the fight for the consolidation of the people’s power [i.e. communist rule]”. Neglected for years, the sculpture had become a threat to visitors. Several associations demanded the dismantling of the monument, describing it as a symbol of the communist regime. Artists and others came to the defence of the sculpture, asking the government of Czorsztyn municipality to change its function from a commemorative to an educational and artistic one.

³⁵ WRONA, Mariusz. *Tradycje sztuki organowej...*

³⁶ Treasures Enchanted in the Pipes, accessed November 17, 2020, <http://spmo.pl/organy-w-piszczalkach-zaklete/>

In 2010, on commission from the government of Czorsztyn municipality and the Foundation for the Development of Czorsztyn Lake, the renovation of the “Organ” was begun with a view to make it a tourist attraction. The controversial inscription was removed, and the metal elements were renovated and put back into their former place.³⁷

In the landscape of various regions around Poland and the world, one can also encounter sites referred to as “organs”, owing to their shape being similar to the organ façade.

“Organs” also occur as proper names of sites that are typologically different forms of relief (microrelief), e.g. Wielkie Organy Wielisławskie (Great Organ) in the Kaczawskie Foothills, and the eastern slope of Kościeliska Valley, known as “The Organ”, in the Western Tatra Mountains. These names were most probably coined by the local people, and became rooted in popular tradition. They can be described as geomorphological organs, i.e. “forms of meso- and microrelief of the Earth’s surface, characterised by the presence of steep convex forms in the form of pillars and ribs separated by concave forms”.³⁸ They typically occur within rock faces although they can also occur as autonomous forms. The formation of geomorphological organs is associated with exogenous (karst, weathering) and endogenous (plutonism, volcanism, orogenic movements) processes. Their exposure on the surface most often results from human activity (mining, quarrying).

Public awareness of the organ and organ music

A considerable proportion of the respondents were able to identify the locations of historic organs in Poland. Tourism and recreation students indicated the following: Częstochowa (including the Jasna Góra Basilica) – 5 indications; Toruń and Kraków – 4 indications each; Warszawa, Gdańsk, Łódź, Lublin, Święta Lipka – 2 indications each; and Kazimierz Dolny, Kamień Pomorski, Woźniki, Mariańskie Porzeczce, Poznań and Wrocław – 1 indication each. Besides these, churches in general were indicated (6 answers). 25 respondents replied that they did not know about such places.

Most of the spatial management students surveyed (27 persons) answered the questions and indicated the following: Gdańsk (including the Holy Trinity church in Oliwa) – 8 persons; Wrocław (including St Elisabeth’s church) – 5 persons; Warszawa (including the Archcathedral) and Kazimierz Dolny – 3 persons each; Toruń (including St Mary’s Church) and Licheń Stary – 2 persons each; and Frombork, Górecko Kościelne, Kamień Pomorski, Katowice, Kraków, Krasnobród, Krzeszów, Leżajsk, Lublin, Malbork, Sandomierz, Tarnobrzeg, Trzebieszów – 1 person each.

Tourism and recreation students identified the following locations of historic organs in other European countries: Germany – 5 indications; France – 4 indications; and Italy – 2 indications; as well as Spain, Iceland, Austria, Belarus, Lithuania and the Czech Republic – 1 indication each. Furthermore, they mentioned: Rome – 4 indications; and Passau, Olomouc, Kaliningrad and Notre Dame (without specifying the city), as well as churches and museums in general – 4 indications. 21 respondents replied that they did not know about such places.

Spatial management students gave fewer answers (19 respondents), and they indicated mostly cities: Paris (including Notre-Dame Cathedral) – 5 indications; and Rome, London, Birmingham-Leicester and Bratislava – 1 indication each. Furthermore, they mentioned: Germany and

³⁷ Podhale24.pl, accessed September 23, 2020, http://podhale24.pl/aktualnosci/artykul/13153/Kluzzkowce_odnowione_8222Organy8221_Hasiora_graja_na_Snozce_zdjecia.html

³⁸ BERNAT, Sebastian. Organy w muzyce i przyrodzie [Organs in music and nature]. *Geografia w szkole*, 2, 2001, p. 111.

Portugal – 1 indication for each country. Two persons noted that the largest pipe organ in the world is in Convention Hall, Atlantic City (United States).

A vast majority of tourism and recreation students (42 persons) replied that they did not know any organ music festivals. Only 5 persons did, indicating the following festivals: in Gdańsk-Oliwa (2 persons); and Grodno, Warsaw and Lublin (1 person each).

Spatial management students mentioned the following festivals: at the Warsaw Archcathedral (4 persons); Gdańsk-Oliwa (2 persons); and Lublin Archcathedral, Kazimierz Dolny, Koszalin, Oleśnica and Łuków county (1 person each). In addition, the International Organ Music Festival was mentioned without specifying the location (3 persons). 26 persons replied that they did not know any organ music festivals.

Pipe organ themed trails, presenting historic instruments and their builders, are unfortunately unknown. Only one tourism and recreation student and one spatial management student replied that they knew about such a trail, but only the student of the latter indicated a specific trail (the Lubusz Organ Trail).

Similarly, landforms known as “organs” are unknown. Only two students from either field of study replied that they knew such landforms and gave an example of a rock in Armenia and the Tatra Mountains (tourism and recreation students) and convex, concave and flat forms of relief, moraine hills, river valleys and streams in the Tatra Mountains (spatial management students). Furthermore, one person noted that corrugated sheet materials are colloquially referred to as organs.

The tourist attraction known as the “Sea Organ” (outdoor installation) is known to few persons: 5 tourism and recreation students who correctly named the city of Zadar in Croatia or just the country – Croatia; and 6 spatial management students (the same indications as above).

The need for the creation of tourist products based on the pipe organ (instrument, form of land relief) was recognised by more than half (26) the students of tourism and recreation. However, only 8 of them provided reasons for their answer. The affirmative answers include the following: “I think it’s an interesting idea, very modern, and it will attract tourists’ attention” and “I think that many people would surely be interested”.

Furthermore, it was noted that the organ is an interesting, beautiful, unique and “very strange” instrument – an element of cultural heritage, and a valuable landscape and tourist asset. A pipe organ trail can be a tourist attraction and an interesting form of promotion. As reasons for negative answers, the respondents usually indicated that it would not be interesting to everybody or that interest in such a form of tourism is too small.

In the case of spatial management students, the explanation for the affirmative answers (20 persons) included the following: “an interesting element adding variety to landscape” and “such tourist products can be interesting”. Furthermore, the respondents noted that “it is important to show the world the beauty of parts of nature as well as the beauty of music, to make it accessible while not overwhelming its beauty by the tourism aspect alone”. The negative answers (18 persons) were justified by the fact that “tourism can destroy such valuable areas” and that “these products are unnecessary and there is a low demand for such things”.

From the results presented above, it can be inferred that the students surveyed, as representatives of society, have certain knowledge about organs. This knowledge is probably related to their individual experiences and interests. While the indications of the respondents can be regarded as typical and similar (e.g. Germany as a country most strongly associated with organs), some differences between the two fields of study can be observed (Fig. 2). Spatial management

students are more familiar with cities, while tourism and recreation students – with countries. Similarly, the former are more familiar with organ music festivals. However, there are generally fewer answers indicating festivals than those indicating places featuring historic monuments (this applies particularly to tourism and recreation students). It is surprising because organ music festivals take place in most of the previously mentioned localities, and also in the Lublin Province (Lublin, Kazimierz Dolny). Perhaps the lack of answers resulted from the uncertainty related to the pandemic. A clear majority of the respondents are not familiar with organ trails and landforms referred to as “organs”. Few respondents know about the “Sea Organ”. It is promising that most of the respondents (students of both fields) recognise the need to create tourist products based on the pipe organ (both the instrument and forms of land relief). Spatial management students substantiate their answer mainly with the variety added to landscape. Similarly to most of the tourism and recreation students, they also recognise the increased tourist attractiveness of localities and regions associated with the presence of valuable instruments and forms of land relief.

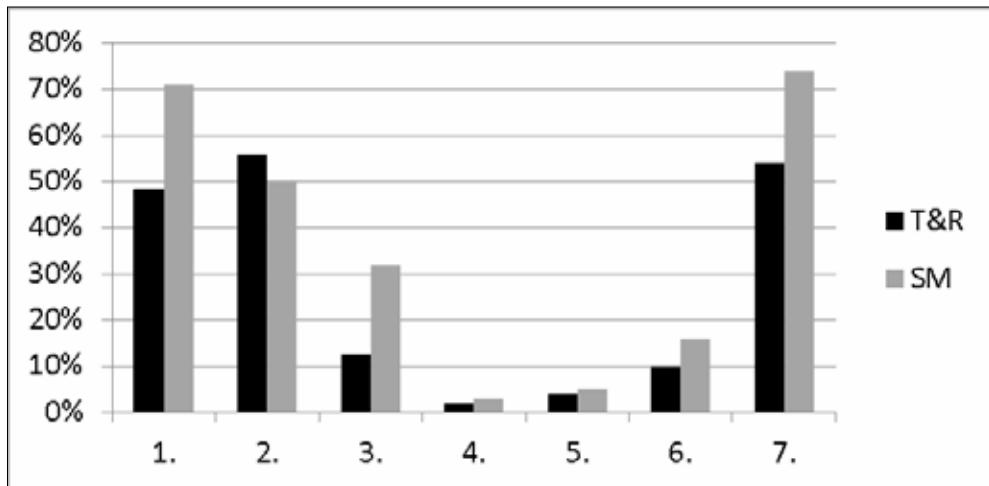


Fig. 2: Comparative analysis of the responses of tourism and recreation (T&R) and spatial management (SM) students. Familiarity with: (1) locations of historic organs in Poland, (2) locations of historic organs in other European countries, (3) organ music festivals, (4) organ trails, (5) forms of relief referred to as “organs”, (6) a tourist attraction known as the “Sea Organ” and (7) the need to create tourist products based on organs (instrument, form of land relief) (prepared by the author)

The research presented here was not directly about organ music. However, research conducted using an online survey technique on a representative sample of 500 people shows that 68% of respondents find organ music interesting and declare an interest in learning more about it.³⁹ The proportion of people finding organ music interesting is higher in the group that has ever attended an organ concert. The deciding factor for choosing a concert is primarily its programme, and less often the name of the performer and the concert setting. This indicates the important role of well-prepared concerts in the development of interest in the organ and organ music.

³⁹ STEFEK, Jakub. Odbiorcy muzyki organowej – definiowanie grupy docelowej [Audience of organ music: defining the target group]. In: *Konsumpcja i Rozwój*, 2 (23), 2018, pp. 94–108.

An analysis of the literature has shown that the sound of the organ is associated with the topos of sublimity, majesty and power as well as religious contemplation and “heavenly” mood, associated with images of solemn church events or emotions close to states of spiritual rapture.⁴⁰ The organ is ascribed an emotional dimension, but also an eschatological dimension and an aspect of timelessness. J. Gembalski notes that organs, through their multilayer character, lead to a state of communing with integrated beauty, affecting the whole personality of the recipient.⁴¹ Even when they are silent, they offer the listener several areas of fascination and do not leave him in a situation of aesthetic chaos. They evoke in their contemporary recipients positive emotional states. In many churches they become a work of art enriching man through the sound, reaching the depths of the human soul, building his sensitivity to beauty and directing his thoughts towards God. No wonder that organ music helps to reduce stress and to reduce emotions experienced especially during Christmas time: tension – anxiety, depression – rejection, anger – hostility and fatigue. Interestingly, digital organs have been shown to be just as effective in inducing beneficial mood changes as pipe organs.⁴² However, in Gembalski’s opinion the sound of pipe organs, especially those built in Baroque style is unique. They are characterised by an extraordinary richness of timbres and colour sets, enabling the creation of countless expressive and dynamic combinations. The descriptions of their sound refer to purely aesthetic categories (monumental sound, beautiful sound, subtle timbre, sweetness of sound, angelic sound etc.) and emotional impressions (comparison with the power of the heavens or angelic chants, feelings of sublimity or terror etc.), thus showing the organ as a mystical, religious reality, a transmitter of the most important values for man: the senses of sacrum, beauty and spiritual balance. Additionally, the uniqueness of the sound is strengthened visually by the architecture and the artistic decoration of the organ prospect.

Conclusions and discussion

The organ is undoubtedly an important element of world heritage, requiring protection and actions aimed at popularising it in society. The conducted survey suggests, however, that the public is not entirely unfamiliar with the subject of organs. This familiarity is probably related to the individual experiences and interests of the respondents. The analysis of the source materials proves that Poland has significant organ heritage assets (instruments, landforms and music) whose potential is quite huge. Some of the valuable organs in Poland and around the world are part of the furnishings in historic churches, cathedrals and abbeys inscribed on the UNESCO World Heritage List. It is commendable that the organ craftsmanship and music in Germany have been inscribed on one of the UNESCO world heritage lists as it may lead to an increased interest in organ heritage among the public at large. The inscription on the UNESCO list is an appreciation and recognition of many centuries of organ heritage of not just one country but also the entire world as well as its contribution to sustainable development.⁴³ It may lead to an increased interest in organ heritage among the public at large. As Spennemann

⁴⁰ SZOKA, Marta. *Potwór kontra nowa muzyka: o współczesnej twórczości organowej nieco subiektywnie* [Monster versus new music: a bit subjective about contemporary organ music]. Akademia Muzyczna im. Grażyny i Kiejstuta Bacewiczów w Łodzi 2021.

⁴¹ GEMBALSKI, Julian. Piękno zintegrowane. Organy jako synteza sztuk [Integrated beauty: The organ as a synthesis of arts]. In: *Śląskie Studia Historyczno-Teologiczne*, 30, 1997, pp. 175–179.

⁴² MARLEY, John E., SEARLE, Paula, CHAMBERLAIN, Nicole L., TURNBULL, Deborah R., LEAHY, Catherine M. Carols in the wind. In: *The Medical Journal of Australia*, 175, 2001, pp. 11–12.

⁴³ GERNER, Martin. Her majesty, the queen of sounds: Cultural sustainability and heritage in organ craftsmanship and music. *International Journal of Cultural Property*, 28(2), 2021, pp. 285–310.

observed, places and elements of heritage contribute to the mental health and wellbeing of individuals and the society at large.⁴⁴

Recent years have seen a growing popularity of the UNESCO List of the Intangible Cultural Heritage of Humanity and intensified efforts undertaken by local communities towards having elements of heritage inscribed on the list.⁴⁵ Submitting an application for inscription requires, among other stipulations, carrying out an inventory. The inscription on the UNESCO list leads to an improved recognisability of a phenomenon (element), encourages discussion, and may increase the commitment of decision-makers to safeguarding heritage. It can also foster the inscription and safeguarding of similar phenomena (elements) occurring in other countries or regions of the world.⁴⁶ The current legal regulations are conducive to a fragmented perception of heritage and sectoral character of its protection. On the one hand, there is tangible heritage protected under the UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (1972).⁴⁷ On the other hand, intangible heritage is protected under the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003).⁴⁸ The World Heritage Lists prepared based on these conventions complement each other, but they also contain entries featuring the same areas but with different aspects of culture. A comprehensive approach through landscape is one of the possible ways of integrating heritage protection. In 1992, the category of cultural landscape was introduced to the UNESCO Convention system; this category allows taking into account various manifestations of interactions taking place between humans and nature, also in the sphere of religious, artistic and cultural practices.⁴⁹ Such an inscription can also be introduced in the “cultural spaces” category for areas where organ music plays a particularly important role. The organ as a landform is also an important local landscape asset and a permanent feature of the local soundscape present in the memory of residents, shaping the auditory awareness of the place of residence (as well as the sense of local identity and pride) and having a real impact on the sonic space of the surroundings.⁵⁰

Organ festivals have been held in various places around Poland for many years. The recent COVID-19 pandemic highlighted the role of the popularisation of organs online. The sound of the organ along with the visual context is available to a wide spectrum of internet users as part of musical projects and festivals. The popularity of the virtual presentation of organs and organ music “offers the chance to make sense out of a confusing and depressing time. Paradoxically, however, the success of these concerts also points to audiences’ longing

⁴⁴ SPENNEMANN, Dirk. H. R. The Nexus between Cultural Heritage Management and the Mental Health of Urban Communities. *Land* 11(2), 2022, p. 304.

⁴⁵ ROMÁNKOVÁ-KUMINKOVÁ, Eva. Lists of intangible..., pp. 352–370.

⁴⁶ DRÁPALA, Daniel. Niematerialne dziedzictwo kulturowe w kontekście badań nad kontaktami i sieciami społecznymi [Intangible cultural heritage in the context of research on social contacts and networks]. In: *Studia Etnologiczne i Antropologiczne*, 20, 2020, pp.1–11.

⁴⁷ UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage, 1972 [in Polish:] Konwencja UNESCO w sprawie ochrony światowego dziedzictwa kulturalnego i naturalnego, Paryż 1972. Dz. U. 1976 nr 32, poz. 190.

⁴⁸ UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, 2003 [in Polish:] Konwencja UNESCO w sprawie ochrony niematerialnego dziedzictwa kulturowego, Paryż 2003. Dz.U. 2003 nr 172, poz 118.

⁴⁹ LUENGO, Ana, RÖSSLER, Mechtild (eds). World Heritage Cultural Landscapes. Elche: Ayuntamiento de Elche 2012.

⁵⁰ LOSIAK, Robert. Instrumenty muzyczne w pejzażach dźwiękowych – instrumentologia wobec soundscape studies [Musical instruments in soundscapes: instrumentology and soundscape studies]. In: *Audiosfera. Koncepcje – Badania – Praktyki*, 2, 6, 2017, pp. 11–19.

for the irreplaceable experience of a flesh-and-blood musical event”.⁵¹ Despite the high audio and video quality, however, nothing can be a substitute for the authentic on-site experience enriched with a variety of stimuli (including the olfactory ones). Nonetheless, online projects are an interesting alternative because they can reach countless internet users interested in the topic regardless of where they live. They also enable looking inside the instrument. Thanks to them, organ culture becomes more easily accessible. It should also be noted that the restrictions related to the COVID-19 pandemic have led people to learn more about their regions and areas close to where they live, and to notice things that may have eluded their attention before, e.g. pipe organs. In addition, the changes in the urban audiosphere (reduced noise levels) have encouraged people to rediscover various sounds of their surroundings, including organ music. In the light of the COVID-19 pandemic, Spennemann and Parker point out the necessity to examine which sounds and soundscapes should be preserved for future generations as part of the heritage of humanity.⁵² The sounds of the organs and their soundscapes are certainly worth preserving if only by association with the sacred sphere around which religious worship is centred. It should be emphasised that the value of sound in the modern world was recognised by UNESCO in 2017. Indeed, the sound environment is a key component in the equilibrium of all peoples in their relationship with the world.⁵³ Concern for the sound environment is a response to noise pollution. However, already in 1969, the International Music Council of UNESCO, at the request of the Polish composer W. Lutoslawski (also composing for organ), adopted the first law on the human right to silence. Its aftermath was a 1985 European Parliament resolution on sound privacy and the right to individual choice of music.⁵⁴

The existing organ trails in Poland are few and not well known. A clear majority of the respondents were not familiar with organ trails and landforms referred to as “organs”, however recognised the need to create tourist products based on the pipe organ (instruments and landforms). They argued that this would add variety to the landscape and increase the tourist attractiveness of localities and regions associated with the presence of valuable instruments and forms of land relief. Organ trails are worth establishing in other regions of Poland as well as on the scale of the whole country and continent (European Pipe Organ Routes). Such products can enrich the tourist offering of a given country or region, and can contribute to rescuing the unique cultural heritage and sounds of the past from oblivion and destruction. These products should also encompass natural heritage sites as a manifestation of geodiversity. It was concluded that one of the possible ways to integrate the conservation of organ heritage is a comprehensive approach through the landscape. Similar thoughts and recommendations are expressed in the European Landscape Convention with regard to the protection, management and planning of landscape as part of Europe’s heritage.⁵⁵ Organs are also part of the local landscape, both as landforms, artistic installations and sounds, shaping a sense of local and regional identity. It is also very important to engage in cross-border cooperation (including an exchange of good practices) and educational projects with regard to the safeguarding of organ heritage.

⁵¹ KEARNEY, Michael R. *The Phenomenology of...*, p. 33.

⁵² SPENNEMANN, Dirk H.R., PARKER, Murray. Hitting the “pause” button: What does COVID-19 tell us about the future of heritage sounds? In: *Noise Mapping*, 7, 1, 2020, pp. 265–275.

⁵³ UNESCO 39C/49. General Assembly Resolution – The Importance of Sound in Today’s World: Promoting Best Practices. Paris: Secretariat of the United Nations, 2017.

⁵⁴ GWIZDALANKA, Danuta. Strojenie trąb jerychońskich. Rewaloryzacja homo musicus [Tuning the Jericho trumpets: Revival of homo musicus]. In: *Ruch Muzyczny*, 24, 1987.

⁵⁵ European Landscape Convention of the Council of Europe, Florence 2000.

As an important part of world heritage, the organ undoubtedly requires the measures outlined above to be taken not only nationally but also internationally.

The organ is a “living organism”, a mechanism whose elements are subject to gradual wear.⁵⁶ Many historic instruments lose their playability or simply cease to work due to their long use, often for several centuries, and advance of ageing processes. In such cases the organ loses its significant value as an instrument to create music. Many historic organs in Europe have ceased to exist as a result of various factors. They have been destroyed by climatic conditions and as a result of biological degradation caused by wood worm, and some have been altered by organ builders who have sometimes been guilty of extensive interference with the technical and sonic aspects of organs. Urbańczyk notes that the preserved organs, despite protection and conservation measures, are continually impacted by unfavourable factors, mainly economic problems, as well as carelessness and negligence resulting from ignorance or incompetence. Each instrument should be recognised for its usable, architectural, tonal and visual function.⁵⁷ That is why an individual approach should be taken to each instrument. Documentation and inventory-taking work should be intensified as it is a prerequisite for safeguarding this part of European cultural heritage. Furthermore, the topics related to the preservation of organ heritage should be disseminated at various levels of society, from primary education to public discourse. Employing only technical sciences, without the humanistic underpinning, in the preservation of organ heritage will not yield satisfactory results. It should be remembered, however, that the instrument is not the only manifestation of organ heritage. Less well known but also worthy of appreciation, if only through the creation of cultural trails, are the organs in the local landscape, both as landforms, artistic installations and sounds, shaping a sense of local and regional identity. Such forms, as well as contemporary threats to Europe’s organ heritage, will be the subject of further research, the beginning of which is this article.

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⁵⁶ TRZASKALIK-WYRWA, Małgorzata. Zrozumieć zabytkowe organy [Understanding historic organs]. In: *Ruch Muzyczny* 50, 2, 2006, p. 22.

⁵⁷ URBAŃCZYK, Marek. *Ochrona i konserwacja...*, pp. 314–340

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