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## Education of church musicians in Cracow in the period from the end of the Second Vatican Council to the present day

The Second Vatican Council, which ended in 1965, set church musicians all over the world—including Poland—many new and important tasks. One of these was to adapt the Mass chants to the prosody of the Polish language and to create melodies for the *ordinarium missae* based on Polish translations of Latin texts. These melodies were to be able to be performed by the general faithful gathered at the liturgy. The role of the church organist changed dramatically. From a musician accompanying hymns and sometimes priestly chants, having great freedom in the choice of repertoire and accompanying with his organ playing the silently recited prayers of the priest, he became an active participant in the liturgy. Paradoxically, however, his tasks were clearly limited. Musical display had to give way to simple accompaniment, the style and character of which was bound by numerous regulations and even rigour over time. The organist's main task became helping the faithful to sing the texts, which sounded very different in the national language than in Latin. Solo organ playing, although possible, could not dominate. Preluding and improvisation were relegated to the background, which, for those musically trained and accustomed to great freedom, was not always a cause for satisfaction. Some even contested the conciliar rules, hoping that their application would only be temporary.

Melodies for the texts of the fixed parts of the Mass cycle in Polish translation, as well as other liturgical chants, arose at this time 'like mushrooms after the rain'. Some of them were of obvious musical value, while others turned out to be compositionally weak and sometimes even inept. According to the principle that taste is a matter of individuality, anyone could be a musical composer: an organist, a priest, a nun, a wedding player, a choirboy, etc. The merits of a composition were not assessed by the composer. However, no one was in charge of the substantive assessment of compositions, and the few musical commissions operating under

the auspices of the episcopal curia did not begin to emerge until several years later. One of the earliest active ones was the Commission for Church Music/Commission for Sacred Music in Cracow, established by Karol Wojtyła, Archbishop Metropolitan of Kraków. The decree for its establishment was promulgated in 1973.

A few months later, in 1974, Cardinal Wojtyła also established the Liturgical Institute, and within it the Church Music Section at the Pontifical Faculty of Theology (after 1981 the Pontifical Academy of Theology). In terms of musical activities, the Institute's main task was to train lay people and nuns preparing to take up the ministry of organist in the churches of the Archdiocese of Cracow. Although similar attempts had been made before, e.g. within the framework of the Organist Training College for Religious Sisters and the Organist Training College for Men, led by the organist of St Mary's Basilica, Stefan Profic<sup>1</sup>, it was only the creation of the Institute that gave hope for a permanent action. Suffice it to say that when Cardinal Wojtyła entrusted the direction of the Institute to Father Dr Waław Świerzawski<sup>2</sup>, he surrounded himself with superbly educated Cracovian musicians, including: Marian Machura, Alojzy Poziorski, Danuta Degórska-Czubek, Mieczysław Tuleja, Władysław Radwan, Gerard Mryka, and somewhat later also: Jerzy Rieger, Barbara Kaszycka, Maria Machura, Bogusława Targosz, Jacek Targosz, Jacek Berwaldt, Bogusław Scheller, Jan Kokoszka, Krystyna Suzin, Anna Dzioba, Marek Wołak or Janusz Karteczka. A definitely leading role in this group was played by Associate Professor Marian Machura<sup>3</sup>, organist at the Tyniec Abbey, who for many years was head of the Archdiocesan Organist's

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<sup>1</sup> Stefan Profic (1892–1992), organist, composer and conductor. From 1927 to 1997 he served as organist of St Mary's Basilica in Cracow. There he also led the *Hasło* choir. In 1963 he was awarded the *Pro Ecclesia et Pontifice* medal by Pope John XXII. He was an outstanding authority not only in the field of musical performance, but also in the education of organists.

<sup>2</sup> Bishop Waław Świerzawski (1927–2017), priest, professor of theological sciences, researcher at the Pontifical Academy of Theology in Krakow, rector of the Academy from 1988 to 1992. Rector of St. Mark's Church in Cracow for many years, as well as of the adjacent House of Retired Priests (later PAT professors). Sandomierz diocesan bishop from 1992 to 2002. For more see S. Koperek, *Kapłan Archidiecezji Lwowskiej. Trzy spojrzenia na życie i dzieło Księdza Biskupa Waława Świerzawskiego* [Priest of the Lviv Archdiocese. Three Views on the Life and Work of Priest Bishop Waław Świerzawski], Sandomierz 2022.

<sup>3</sup> Marian Machura (1933–2016), organist, composer, conductor and pedagogue. Since 1953 organist at the Benedictine Abbey in Tyniec. Academic and didactic employee of the Academy of Music and the Pontifical Academy of Theology in Krakow. For many years director of the Archdiocesan Organist's College and the Church Music Section of the PAT. Creator of many liturgical chants. Honoured with papal awards—Medal *Pro Ecclesia et Pontifice* and Order of St Sylvester. For more see D. Sprada, *Marian Machura (1933–2016). Biografia* [Marian Machura (1933–2016). Biography], Tyniec 2023.

Study, operating within the Institute, as well as the Church Music Section. The operation of the latter was similar to that of university education. Its students were mainly graduates of the Archdiocesan Organist's Study who wished to continue their studies at a higher level.

The structure of the Archdiocesan Organist's College was to study for four years. However, many graduates chose to complete their education in a 2-year college, the so-called 'secondary'. The Music Section also trained in a four-year system. Group lessons of each grade were held once a week and lasted from morning to afternoon. Individual lessons were held on all days of the week. In the early days of the College, the teachers had no formal employment. In later years, they worked under civil law contracts. The tuition of College and Section students was self-financing. The House of Retired Priests at 10 St Mark's Street, thanks to the kindness of its rector, Fr. Prof. Świerżawski, lent several rooms free of charge, where collective and individual classes were held. The students paid tuition fees, the sum of which was distributed among the teachers conducting the classes. Although the rates of pay were rather low, voices of discontent were not heard. The unambiguously enthusiastic atmosphere of these educational activities did not allow either the students or the teachers to contest any sphere of the College's operation.

In the course of time, the building on St Mark's Street became too cramped to accommodate all the students. It was possible to move some of the classes to the catechism rooms at the churches of St Anne and St Catherine, the Bernardine Fathers and the Capuchin Fathers, as well as to the treasury, a room behind the sacristy of St Mark's Church.

In total, more than 100 students studied in the above-mentioned rooms, which had at their disposal a single pipe organ made by Truszczyński, based on a multiplex system, donated to the College by the Academy of Music in Cracow, as well as several old, heavily used pianos and harmoniums. In the second half of the 1980s, the Academy of Music donated another organ to the College, this time from the Waclaw Biernacki company, which had previously been installed in the 'Florianka' auditorium. It found its new home in the chapel of the Catholic school at Pędzichów Street. Unfortunately, the cooperation between the school authorities and the Institute's management was not very harmonious. As a result, it became virtually impossible to hold classes and practice with the instrument over time. By the decision of the director of the College, Associate Professor Marian Machura, the instrument was sold to one of the Silesian parishes.

The enormous interest in studying at the College necessitated a constant expansion of the teaching staff. In the 1980s, the teaching staff included, among others: Włodzimierz Siedlik, Teresa Arend, Marek Wolak, Paweł Szywalski, Wiesław Delimat, Monika Rusecka, Ewa Turska, Marta Machura-Czarakciewa and Paweł Bitka.

At the beginning of the 1990s, the College's teaching activities were moved for a few months to a tenement house at 20 Kanonicza Street, and later to what seemed at the time a spacious building at 4 Szujskiego Street, which became the seat of the Organist's College and the Church Music Section for several years, until 2006.

In 1991, the Director of the Liturgical Institute, Father Professor Waclaw Świezawski—at that time also the Rector of the Pontifical Academy of Theology—entrusted the responsibility of directing the Organist's College to Wiesław Delimat, M.A., a graduate of the Academy of Music and organist at St. Mark's Church in Cracow. Associate Professor Marian Machura remained in charge of the Church Music Section.

The following subjects were taught at the Archdiocesan Organist College of the elementary and secondary levels: organ and piano (classes conducted individually), liturgical practice, ear training, harmony and voice emission. In addition, the students of the College sang in the *Psalmodia* choir, led by Danuta Degórska-Czubek, M.A., and later Wiesław Delimat, M.A. In the Church Music Section, similar subjects were taught, only at a correspondingly higher level. An important role was also played, however, by practical classes in Gregorian chant, taught by the Benedictine friar docent Tomasz Dąbek, and elements of conducting, taught by Danuta Degórska-Czubek and Włodzimierz Siedlik. The choir, named *Psalmodia Minor*, was made up of all the Institute's students. Its conductor was a student and later a lecturer at the Institute, MA Włodzimierz Siedlik. This ensemble was the origin of the *Psalmodia* Choir of the Pontifical University of John Paul II in Krakow, which is still active today.

An agreement concluded in 1993 between the Holy See and the Republic of Poland, known as the Concordat, provided the basis for partial funding of selected Church universities, including the Pontifical Academy of Theology. This fact became one of the reasons for the institutional separation of the Archdiocesan Organist College and the Church Music Section. The main reason was that the students of the College were not required to have a general secondary education culminating in a high school diploma. For the students, this requirement was a matter of course. As a result, the Archdiocesan Organist College was taken over by the Archdiocese of Cracow, while the students of the Church Music Section became students of the Faculty of Theology of the Pontifical Academy of Theology in Krakow.

State funding of the Pontifical Theological Academy gave grounds for optimism about the future of the Church Music Section. However, the financial condition of the College of Organists was becoming increasingly difficult. The political and systemic changes of the 1990s, associated with high inflation, caused the cost of living to rise significantly. Students commuting to classes from the

remotest corners of southern Poland not only had to bear transport costs, but also had to pay tuition fees. Although tuition fees were increasing, teachers' salaries were not able to "catch up" with the level of inflation. In this situation, in 1996, the management of the College and the authorities of the Archdiocese of Cracow, supported by the authority of Cardinal Franciszek Macharski, the Metropolitan of Cracow at that time, began efforts to consolidate the Organist's College in the structures of state education. The intensive preparations, which lasted almost two years, bore fruit in 1998 when the Archdiocesan Organist College was transformed into the Archdiocesan Organist School, entered into the register of artistic schools. In addition to Fr. Cardinal Franciszek Macharski, the following persons played an exceptionally important role in the transformation process: Lidia Skrzyaniarz, M.A.—the then inspector of the Centre for Artistic Education in the Małopolska region, Fr. Marek Głównia, M.A.—the treasurer of the Archdiocese of Cracow, Fr. Robert Tyrała, M.A. and the writer of these words, Wiesław Delimat, M.A., the manager of the College.

The non-public Archdiocesan Organist School was put to a difficult test at the very beginning of its existence. Acting on the basis of the Statute approved by the Archbishop of Cracow, it had to demonstrate the reliability of its didactic process. The recruitment process and educational requirements were adapted to those of state schools. Teaching was based on ministerial programmes developed for organ classes of music schools of the second degree. As a result, teaching at the school was extended to include the following subjects: principles of music, musical literature, organ improvisation and organ accompaniment. In addition, subjects that seemed essential for the training of a church organist were introduced into the timetable: liturgy, voice emission and Gregorian chant. In accordance with state regulations, most of the general musical subjects, as well as individual organ classes, were taught at least twice a week. The school operated on a six-class system.

The school's commitment to the Ministry of Culture also included the gradual, full-time employment of teachers. Initially, only a few people were employed on a contract basis, but over time this principle was extended to all teaching staff. As the school was still only supported by tuition fees and a subsidy from the metropolitan curia, this requirement was extremely difficult to meet. After a year of operation, the Ministry of Culture gave a positive assessment of the unit's operation, as a result of which, in 1999, the Archdiocesan Organist School in Cracow was granted the status of a public school. This involved, among other things, receiving a ministerial subvention of half the costs necessary for educational activities. The Ministry's decision was a breakthrough for the school and provided a perspective for development.

At the same time, the authorities of the Pontifical Academy of Theology began efforts to reform the organisation of the Church Music Section. Functioning within the Faculty of Theology, it was not possible to formulate the educational requirements in a way that was consistent with the curriculum minima of the faculty and yet necessary for a sound musical education. Students also did not have the opportunity to obtain a master's degree. By decision of the university authorities, in 2001 the Church Music Section was incorporated into the Faculty of History. This allowed selected music subjects to be included in the Faculty *Ratio Studiorum*. At the same time, the extension of the hourly grid to include the necessary general subjects (e.g. foreign languages, philosophy, sociology, etc.), as well as the opening of the seminar of scientific work, became the basis for the recognition of the education of the students of the Church Music Section as sufficient for the award of a master's degree.

The turn of the twentieth and twenty-first centuries was a time when the education of church musicians also began to be dealt with by state art universities. The Academy of Music in Cracow took advantage of this opportunity. In 1997, Prof. Jerzy Kurcz created in the Faculty of Music Education a specialisation: church music and the Department of Church Music, whose pedagogues were: Prof. Leszek Werner, Dr. Krzysztof Latała (head in 1997–2000), Fr. Tadeusz Przybylski SDB, Dr. Marek Wolak, Fr. Dr. Robert Tyrała (head in 2005–2010). The teaching staff was expanded in the following years: Fr. Prof. Kazimierz Szymonik (head in 1999–2004), Dr. Henryk Jan Botor and Dr. Krzysztof Michałek. In 2010, the Department of Church Music was replaced by the Department of Religious Music. Its leadership was entrusted to Fr. Dr. Robert Tyrała, (2010–2019). In the 2019/20 academic year, the then Rector Prof. Dr. Stanisław Krawczyński became the acting head of the department, and from 2020, Dr. Krzysztof Michałek became the acting head of the department. In 2017–2018 and 2019–2020, the Chair of Religious Music was held by Dr Maria Januszkiewicz, and from 2020 also by Dr Daniel Prajzner<sup>4</sup>.

Until 2008, therefore, it was possible to obtain academic training in church music in Kraków at two universities: the Pontifical Academy of Theology in Krakow and the Academy of Music. The activities of both academies were treated competitively in their own way. The Academy of Music had better facilities, including instrumentation, while the Pontifical Academy of Theology's strengths were experience, tradition and unequivocal support from church authorities. The activities of the Archdiocesan Commission for Church Music, headed at the time

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<sup>4</sup> *Katedra Muzyki Kościelnej* [Department of Church Music], <https://www.amuz.krakow.pl/wydzialy/wydzial-i-tworczosci-interpretacji-i-edukacji-muzycznej/katedra-muzyki-religijnej/> (26.04.2024).

by Fr. Robert Tyrała, which succeeded in drawing up a number of documents, including the Regulations for Organists of the Archdiocese of Cracow, should not be forgotten either<sup>5</sup>. The documents that were developed explicitly made organist work in the church dependent on the level of musical education acquired.

A significant caesura in the teaching of music at the academic level within the Kraków church became the year 2008, when the Inter-University Institute of Church Music (abbreviated as IICM) was established. The formula for the Institute had been maturing for several years among church musicians, who felt that the competing activities of the two universities did not serve the unity of this relatively small community. The *spiritus movens* of the concept of joint teaching was Fr. Dr. Robert Tyrała, who was employed as a lecturer at both of these universities. The uniquely unanimous position of the two rectors, Fr. Prof. Jan Maciej Dyduch of the Pontifical Academy of Theology and Prof. Stanisław Krawczyński of the Academy of Music, resulted in the establishment of an inter-university commission in 2006, whose aim was to develop documents that would allow the Ministry of Science and Higher Education to establish a new, unique course of study—church music. The commission was made up of: Fr. Dr Robert Tyrała (chairman), Fr. Prof. Andrzej Zając, assistant professor Adam Korzeniowski, assistant professor Jan Jazownik, assistant professor Wiesław Delimat. The committee created a study programme, training standards for the church music major, requirements for the entrance exam and study regulations. The documents were submitted to the ministry in autumn 2007. On 1 February 2008, the course was entered on the list of first- and second-cycle studies. The authorisation to run it was granted to both universities at the same time. On 19 November 2008, in the Archbishops' House in Krakow, an agreement between the rectors and the study regulations were officially signed. The Senates of both universities established the Inter-University Institute of Church Music in Cracow, with Fr. Dr Robert Tyrała as its first director.

The institute was extremely active for the next 13 years. Classes were held within the walls of both universities, the teaching staff consisted of academic teachers employed at the Pontifical Academy of Theology and the Academy of Music. The syllabus included general and specialised subjects, the completion of which was necessary to obtain full competence as a church musician. Particular emphasis was placed on organ playing, conducting and liturgical accompaniment and improvisation. At the end of each cycle of study, students were required to prepare and defend a written thesis in addition to a graduation concert on the organ and

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<sup>5</sup> *Regulamin Organistów Archidiecezji Krakowskiej* [Regulations for Organists of the Archdiocese of Cracow], chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://diecezja.pl/wp-content/uploads/2018/01/Regulamin-Organistow-AK.pdf (26.04.2024).



musical animation of the solemn liturgy. Diplomas of graduation, supplemented by an appropriate addendum, were issued by the university to which the student was formally assigned during the educational process. Several dozen church musicians graduated from this Institute, which was unique in the whole country. Subsequent directors of the Institute were Fr. Dr Robert Tyrała, Dr Witold Zalewski and Dr Susi Ferfaglia. However, the activities of the IICM were not only didactic. The Institute was also active in the scientific and concert spheres. One of the most important elements of the Church Music Days, organised annually in November, were conferences during which eminent scholars from Poland, Europe and the USA presented their papers. Most of the papers were published in the journal 'Pro Musica Sacra', whose editors are the Institute's staff, under the direction of Fr. Prof. Robert Tyrała. Dozens of organ, chamber and choir concerts were performed during this time by students and staff of the Institute, as well as invited guests. Among them were such notables as Ludger Lohmann, Peter Planyavsky, Lorenzo Ghielmi, Christoph Bossert and Jan Łukaszewski. Two events, of which the Institute was the initiator and main executor, were considered particularly momentous:

1. The conferment of the Doctorate *Honoris Causa* of the two universities UPJPII and the Academy of Music in Krakow to Pope Benedict XVI, which took place in Castel Gandolfo on 4 July 2015,

2. The Gala Concert to mark the 40th anniversary of Pope John Paul II's appointment to the See of Peter in Rome's Santa Maria Maggiore Basilica, combined with a Mass in St Peter's Basilica and an audience with Pope Francis in the Vatican's Paul VI Hall. The concert, which took place on 9 October 2018 and Mass at St Peter's Basilica the day after, featured the IICM choir and its staff, accompanied by the Subcarpathian Philharmonic Symphony Orchestra under the direction of Dawid Kusz and Wiesław Delimat.

Sadly, as a result of the higher education reform, it has become impossible to run studies in an inter-university formula since 2021. This fact was one of the reasons for the end of the Institute. Starting from the academic year 2020/2021, the music education of the two universities was again separated. Currently, both universities offer Bachelor's and Master's degree programmes in church music, with a general academic profile at the Academy of Music and a practical profile at the Pontifical University of John Paul II in Krakow. Interest in studying at both universities is high, even though the entrance exam is of a competitive nature. At the Pontifical University of John Paul II in Krakow, there are currently 15 students studying on the faculty of church music, the teaching staff consists of seven academic teachers working on the basis of an employment contract and several specialists supporting their activities. Students undergo practical training in liturgical performance, conducting choir ensembles, organ-building, etc. Practical classes



take place under the guidance of eminent specialists and in the most important professional and amateur choral ensembles of Cracow. The profiling of the studies is of great importance; starting from the 2nd year of the Bachelor's degree, students choose the specialisation that interests them. This culminates in a diploma exam in the respective specialisation. Currently, the possible specialities to choose from are: organ playing, conducting, liturgical monody, organ improvisation and liturgical composition.

Since 2016, the University has also been running a postgraduate course in liturgical monody, initiated and directed by Dr Susi Ferfoglía, Professor of UPJPII. These studies are addressed to all those who are passionate about the heritage of Western monodic chant (from ancient Roman chant, through Gregorian chant, to medieval liturgical chant in the broadest sense). The aim of the studies is not only to practice performance in the spirit of Gregorian semiology, but also to acquire skills in researching and describing medieval liturgical-musical manuscripts. The highly qualified international teaching staff attracts students from all over Poland. Classes are conducted in a two-year cycle, with the fourth edition currently underway. To date, nearly 60 graduates have completed these studies.

The decisions of Cardinal Franciszek Macharski were crucial for the functioning of the Archdiocesan Organist School and the Church Music Section, which later gave rise to the Inter-University Institute of Church Music. Thanks to them, in 2005 these institutions moved to a new, spacious building at 35A Prosta Street. The premises, located on the premises of the Krakow parish of Our Lady of Good Counsel, were adapted for educational and musical activities. The cost of the original adaptation was borne by the Archdiocese of Cracow, with the Archdiocesan Organist School later putting the finishing touches to it. Until 2013, the building remained the property of the parish, after which it was handed over to the Archdiocese of Cracow, which in turn handed it over for use and administration to the Archdiocesan Organist School.

With the change of the school's premises, by decree of Cardinal Stanislaw Dziwisz, the Archdiocesan School of Music of the First Degree was established in March 2006, which educates children and young people aged 6 to 16. In the same year, the Archdiocesan Organist School changed its name, which is now the Archdiocesan School of Music of the Second Degree. Since then, instruments other than the organ can also be studied at the school, i.e. piano, harpsichord, string instruments and wind instruments. As of the 2022/2023 school year, the school has also opened a new specialisation: vocalism, with a four-year course of study. The building at 35A Prosta Street has become, so to speak, the centre of musical education of the Archdiocese of Cracow, where children, adolescents and adults at all educational stages study.

Together, the Archdiocesan School of Music of the First Degree and the Archdiocesan School of Music of the Second Degree currently employ 45 teachers who teach nearly 160 students. The director of both schools, from their inception to the present day, is Professor Wiesław Delimat.

From the very beginning of the Archdiocesan Music School's existence, its management and teaching staff have attached great importance to the enrichment of its instrumentation. Not only was the first mechanical organ purchased in 1998, it had been made many years earlier by Prof. Jan Jargoń and Henryk Wojnarowski. This organ first found its place in the building on Szujskiego Street, and was later moved to the premises on Prosta Street. They served pupils and students for more than 20 years. In 2020, they were sold to one of the parishes of the Tarnów diocese. They made way for another, much more valuable German instrument, built in the Baroque style.

At present, the School boasts extensive instrumental facilities, both pipe organs and electronic organs. One of these is a 36-voice organ made by Schuke of Berlin, located in the auditorium. The three-channel instrument, as opus 313, was built in 1975 for the Academy of Music in Cologne, from where it was translocated to our school in 2012. The school also owns the following organs:

- an organ made by the Stockmann brothers (1974, 6/II+P), to which a 16-foot base was added, tuned in mesotonic temperament of a quarter-comma,
- an organ by Becker (1983, 9/II+P), intoned by the Dutch organmaster Sicco Steendam,
- a 16-voice organ made by the Organ Building, Renovation and Repair Company of Damian Kaczmarczyk of Zabrze (II/P, built for the School in 2007, with corrections and intonation correction made by Georg Schloetmann, owner of the E. Hammer Orgelbau, an alumnus of Stockmann),
- a translocated 7-voice organ made by Walcker (II/P, built in 1968),
- two positives: one by the renowned South German company Rensch (1984, four registers), repurchased from *Capella Cracoviensis*, and a 4-voice positive built in 2007 by the above-mentioned D. Kaczmarczyk company.

At the moment, work is in progress to complete another 8-voice mechanical organ using technology that enables the same registers to be used in two sound sections.

The Archdiocesan School of Music also owns more than a dozen grand pianos and pianos, most of which are new or thoroughly restored instruments. Among these, the most valuable is a Steinway concert grand piano. In addition, the School owns a copy of a Baroque harpsichord, several modern electronic organs and digital pianos, as well as string instruments (violins, cellos, guitars) and wind instruments (flutes, saxophones, trumpets). A special place in the school's instrumentarium

is occupied by a grand piano made by the Bechstein company, which is the personal gift of the School's patron Fr. Cardinal Franciszek Macharski.

It is worth mentioning that the Pontifical Academy of Theology in Krakow has also taken steps to enrich the organ instrumentarium. Thanks to the efforts of the former director of the Institute of Church Music, Fr. Dr Robert Tyrała and his colleagues, and a grant from the Ministry of Culture, the Academy purchased a second-hand and partially decomposed 57-voice instrument, originally built by the renowned German company Klais. Thanks to preserved documentation, the pipes, traction parts and new case were reconstructed. The main contractor for the work was the Cracow organ builder Lech Skoczylas. The organ was installed in the Kraków church of St. Stanislaus Bishop and Martyr in Dąbie. Their ceremonial blessing took place on 26 October 2011. For several years it served the students and teachers of the IICM. Lessons, examinations and auditions were held at them. They were also used for concert activities.

For nearly 25 years, the Archdiocesan School of Music, in cooperation with the Archdiocesan Commission for Church Music, has been developing and publishing liturgical aids for organists. The result of the work of the editorial team consisting of: Wiesław Delimat, Mieczysław Tuleja, Fr. Robert Tyrała, Witold Zalewski (on the fourth volume of the Wawel Songbook also Krzysztof Michałek) and other Krakow musicians invited to cooperate, the following items have been published<sup>6</sup>:

- four volumes of the *Śpiewnik Wawelski* [Wawel Castle Songbook]: volume 1—hymns for Advent, Christmas, Lent and Easter, volume 2—hymns for the Lord's festivals, Marian hymns, volume 3—hymns to the Blessed Sacrament, mass hymns, casual hymns and psalms, volume 4—own and common hymns to the saints,
- *Ciebie, Boga, wystawiamy*—the collection contains priestly chants, responses to Mass in Polish, elaborated melodies of responsorial psalms, prayers of the faithful and selected Mass cycles,
- *Bóg bogaty w miłosierdzie*—chants in honour of the Divine Mercy and St Faustina,
- *Pogrzeb chrześcijański* [Christian Funerals]—aids for organists (songs for the last farewell, funeral songs and suggestions for songs to be sung at a funeral),
- *Pieśni do św. Jana Pawła II* [Songs to St John Paul II]—a collection including songs and prayers developed for the common singing of the faithful with organ accompaniment,

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<sup>6</sup> *Wydania nutowe – Archidiecezjalna Szkoła Muzyczna I stopnia*, <https://asm1.edu.pl/kategoria-produktu/wydania-nutowe/> (26.04.2024).

- *Śpiewy na I Komunię Świętą* [Chants for the First Holy Communion with organ accompaniment]. It consists of 35 chants intended for the celebration of First Holy Communion. The sheet music is accompanied by a CD featuring all the chants presented in the collection performed by the boys' schola accompanied by the organ.
- *Przygrywki do pieśni kościelnych na cały rok liturgiczny* [Preludes to Church Chants for the Whole Liturgical Year]—a publication by Paweł Grabczyński, a graduate of the Inter-University Institute of Church Music in Cracow; the cycle of 151 preludes complements *Śpiewnik pieśni kościelnych* [Songbook of Church Songs] of Witold Zalewski, organist of the Royal Cathedral of Wawel.

Some of the above-mentioned books have been reissued several times up to now, and the number of printed copies has already exceeded several thousand. The publications, which have received very favourable reviews, are mainly used by organists, who play in churches both in Poland and abroad.

The Archdiocesan Music School's publisher, Church Music in Cracow (abbreviated as MKK), has also published 11 CDs<sup>7</sup>. Among these, the series entitled Anthology of the Organs of the Cracow Archdiocese certainly deserves special attention. It is a series of 5 CDs launched in 2009, presenting instruments in the following churches: St John the Baptist in Rzeszotary, St Peter and St Paul in Bolechowice, the Basilica of the Presentation of the Blessed Virgin Mary in Wadowice, St Stanislaus the Bishop and Martyr in Cracow-Dąbie, and St Barbara in Libiąż. The performers are organists associated with the environment of the Church of Cracow: Józef Serafin, Cyprian Jagiełło, Henryk Jan Botor, Witold Zalewski and Krzysztof Michałek. In addition to the aforementioned cycle, the following have been published by the MKK Publishing House: *Psallite Sapienter*—featuring Polish choral and organ music, *O crux, ave!*—containing choral music thematically linked to the mystery of the cross, *Zjednoczona Polska* [United Poland]—a cycle of chants by Feliks Nowowiejski Op. 37, including the famous *Rota, Missae*—containing premiere recordings of Baroque masses by German composers, *Missa est*—a simulation of pre-Conciliar liturgy at St Mark's Church in Cracow, and the latest item: *Jubilee Mass*—containing choral and organ works by Polish composers of the turn of the 19th and 20th centuries. The performers included vocal soloists, as well as organists Witold Zalewski, Filip Presseisen, Jakub Woszczalski and the choirs of the Archdiocesan Music School and the *Kantorei Sankt Barbara* under the direction of Wiesław Delimat.

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<sup>7</sup> *Wydawnictwo – Archidiecezjalna Szkoła Muzyczna I stopnia*, <https://asm1.edu.pl/wydawnictwo/> (26.04.2024).

The Fr. Cardinal Franciszek Macharski Archdiocesan School of Music and the Institute of Church Music, in addition to their daily educational activities, organise a number of international, national and regional events. The most important of these are:

- Church Music Days
- Cracow Competition for Young Organists
- *The 20 Views of...* knowledge competition.
- *Colourful notes* piano competition
- Concerts within the walls of UPJPII.

However, the most important effect of the work of both institutions and their progenitors: the Archdiocesan College of Organists and the Church Music Section is the education of a multitude, thousands of church musicians, organists, conductors and animators of parish musical life, spread all over Poland and the world. Education by example, commitment and sound education, supported by systematic quality improvement, has accompanied these activities for several decades. I believe it will continue as long as the Church exists, so I would assume it will always last.

## Abstract

### Education of church musicians in Cracow in the period from the end of the Second Vatican Council to the present day

The training of church musicians in Cracow in the period after the Second Vatican Council became one of the important tasks of the institutional Church associated with the post-conciliar renewal of the liturgy. In the 1970s, the training of church organists here took on a systematic and organised character. The activities of the Archdiocesan Organist's College, as well as the Church Music Section at the Liturgical Institute, were constantly evolving. Over time, their tasks were taken over by the Archdiocesan Organist School (now the Archdiocesan Music School) and the Pontifical Academy of Theology in Krakow (now the Pontifical University of John Paul II in Krakow). Since 1997, the Academy of Music in Cracow has also been educating church musicians. At present, Cracow and the Archdiocese of Cracow offer many opportunities of professional music education, which are eagerly used by organists, choir conductors, as well as people passionate about Gregorian chant, liturgical composition and the broadly understood animation of the musical life of churches.

The immediate impulse for writing this article was the 25th anniversary of the Cardinal Franciszek Macharski Archdiocesan School of Music, celebrated in 2023, which is an

important link in the series of educational institutions thanks to which the level of education of church musicians is constantly rising.

**Keywords:** education, Institute, Church, commission, Cracow, Krakow, students, college, University

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**Wiesław Delimat** – artistic director of the Pro Musica Mundi choir; graduate of the Academy of Music in Kraków in the class of organ (Prof. Jan Jargoń) and conducting (Prof. Jerzy Katlewicz). At the same academy, he conducted his first degree qualification (2001) and habilitation (2008) conductorships, both in the field of conducting. In 2014, he was awarded the title of professor of musical arts. As an organist, chamber musician and conductor, he has given concerts in most European countries, as well as in the USA, China, Israel and Japan. He has conducted at the famous Berlin Philharmonic and Leipzig's Gewandhaus, among others. He has performed with many renowned orchestral and choral ensembles, which include: Polish Radio Choir in Cracow, Cracow Philharmonic Orchestra and Choir, NOSPR in Katowice, Capella Cracoviensis or EuropaChorAkademie in Mainz. Between 1994 and 1999 he was the conductor of the Cracow Academic Choir of the Jagiellonian University. In 2000, he established the chamber choir Kantorei Sankt Barbara and the orchestra L'Estade Armonico. With

these ensembles, he has performed dozens of vocal and instrumental works of various eras and styles at home and abroad, and has made numerous radio and CD recordings. He has also won numerous competition prizes and awards. He is an employee of the Pontifical University of John Paul II in Cracow, where he holds the position of Head of the Chair of Church Music. In addition, he is director of the Archdiocesan School of Music of the first and second degree in Krakow. He serves as deputy chairman of the Archdiocesan Commission for Church Music in Cracow and vice-president of the Polish Federation of Pueri Cantores. For his pedagogical, artistic and organisational activity he has been awarded with many distinctions. The most valuable of them is the Order of St. Sylvester, conferred by Pope Benedict XVI.