The organ firm, headed by Dariusz Zych, had to rely on acoustical plans for the instrument concept to avoid disappointments and surprises at the final stage of this work. The starting point for the development of the whole specification by Andrzej Chorosiński was the unrealized project by Aristide Cavaillé-Coll for Saint Peter’s Basilica, Vatican City. Based on the measured analysis of the acoustic parameters of the basilica, Chorosiński began to develop the specification of the organ and the composition of stops. The fact that the Licheń Basilica has five galleries (one in the main nave, two in the west and east aisles, and two galleries in the sanctuary) gave rise to the concept of creating a spatial sound unit composed of five elements. The great organ of the basilica has been placed in the southern, western, and eastern parts of the church. The project was completed with two Chancel Positives on two small balconies at both presbytery gables, where the ape connects to the main nave. The scales of the stops, as well as the compositions of composite stops (mixtures, etc.), were individually developed by Chorosiński.

Zakłady Organowe Zych accomplished all design work, construction of organ cases, windchests, key and stop actions, wooden ranks and wooden resonators of reeds, as well as assembly of all elements, voicing, and tuning. Subcontractor companies were commissioned to carry out specific assignments included: KOART Krzysztof Cieplak (structures made of stainless steel), Otto Heuss GmbH from Lich, Germany (consoles, electronics, Zinbelstern, tubular bells), Aug. Launhuff GmbH & Co KG from Weikherhausen, Germany (West Organ façade pipes), Jacques Stinkens Orgelpijpenmakers BV from Zeist, the Netherlands (façade pipes for the South Organ), Süddeutsche Orgelpfeifenfabrik from Weikersheim, Germany (West Organ), Klaarke Orgelbaunetze GmbH from Lich, Germany (consoles, wood by Janusz Regulski and Tomasz Kuszczak (metal labial stops). Decorative elements adornning the organs were carved in wood by Jarusz Regulski and Tomasz Kuszczak from Sochaczew near Warsaw; and then gilded in the goldsmith’s workshop of Henryk Kwiatkowski from Poznań.

All assembly, voicing, and tuning were completed before July 2, 2006, so that during the solemn Mass that day, when the famous painting of Our Lady of Licheń was introduced to the basilica, a fully prepared instrument could be heard. Thousands of pilgrims from all over the world took part in the ceremony of transferring the image to its new home. One month later, on August 1, 2006, there was a technical and artistic reception of the completed organ made by a commission consisting of representatives of the Marian Fathers, organbuilders, organists, and musicologists, who were all very pleased with the work. The acceptance protocol was signed by members of the commission composed of Rev. Wiktor Gumienny, MIC, Father Superior of the Licheń Shrine; Professor Urich Grosser, German conductor and organist; Professor Robert Padun, organist and professor at the Conservatory B. Marcello in Venice; Reverend Dr. Jacek Paczkowski, chairman of the church music committee of the Diocese of Kalisz; Reverend Dr. Mariusz Klimkew, director of the Church Music Study of the Diocese of Torun; Siegfried Sauer, organbuilder from Germany; Adam Klarecki, organist of the Włocławek cathedra; Jacek Lukasik and Robert Grudzięń, organists; and Jarosław Adamiaik, then
organist of the Licheń Shrine. Artistic decoration of the cases took nearly another year, and the dedication of the organ took place on the first anniversary of the transfer to the basilica of the famous painting of Our Lady of Licheń on July 2, 2007, during a Mass celebrated by Bishop Wiesław Alojzy Mering.

Description of the organ

The organ of the Basilica of Our Lady of Licheń comprises 157 stops, 12,323 pipes, and five “organs” (in the chronology of construction): the West Organ, the South Organ (located in three organ cases on the same gallery above the main entrance), the East Organ, the East Chancel Positive, and the West Chancel Positive. The South Organ and the West Organ are fully independent instruments and have their own consoles. The East Organ and both Chancel Positives do not have their own consoles and can be played only from the main console. An organist playing from the main console has eleven independent divisions. The console consists of two main sections: an upper section and a lower section.

The console of the South Organ (photo credit: Michał Szostak)

The South Organ consists of three manual instruments placed on the same gallery above the Pieta Porch, was built between August 2002 and June 2003. This two-manual instrument includes 51 stops, which belong to the Pédale 32′ Subcontrabasse, a principal stop. In this section there is also a second 32′ stop, the Contra-contrabass, the tallest reed resonators in the organ. The instrument also contains the largest tin pipes of the Licheń organ, located in the central organ case. The largest has a length of 25 feet, a diameter of one foot, and weighs 330 pounds.

The West Organ

The West Organ, placed on the gallery above the left transept of the basilica above the Pieta Porch, was built between August 2002 and June 2003. This two-manual instrument includes 51 stops with four manuals has a typical sound arrangement for the nineteenth-century French Romantic period: Grand-Orgue, Positif, Récit- expressif, and Pédale. In addition there is a high-pressure Solo division placed on Manual IV. In each division one finds a full set of basic stops (Jeux de Fondes) in the form of principals, flutes, and strings, as well as stops—according to Aristide Cavaillé- Coll’s nomenclature—available (Jeux de Combinations) in the form of mutations, mixtures, cornets, and reeds.

The South Organ contains the tallest open wood pipes of the whole organ, which belong to the Pédale 32′ Subcontrabasse, a principal stop. In this section there is also a second 32′ stop, the Contra-contrabass, the tallest reed resonators in the organ. The instrument also contains the largest tin pipes of the Licheń organ, located in the central organ case. The largest has a length of 25 feet, a diameter of one foot, and weighs 330 pounds.

The console of the South Organ (photo credit: Michał Szostak)

The core of the whole organ of the Licheń Basilica is the South Organ, which contains the principal divisions of the instrument. The South Organ is the second in chronological order of construction, built between mid-2003 and 2005. This eighty-one-stop instrument with four manuals has a typical sound arrangement for the nineteenth-century French Romantic period: Grand-Orgue, Positif, Récit- expressif, and Pédale. In addition there is a high-pressure Solo division placed on Manual IV. In each division one finds a full set of basic stops (Jeux de Fondes) in the form of principals, flutes, and strings, as well as stops—according to Aristide Cavaillé-Coll’s nomenclature—available (Jeux de Combinations) in the form of mutations, mixtures, cornets, and reeds.

The console of the South Organ (photo credit: Michał Szostak)

The South Organ contains the tallest open wood pipes of the whole organ, which belong to the Pédale 32′ Subcontrabasse, a principal stop. In this section there is also a second 32′ stop, the Contra-contrabass, the tallest reed resonators in the organ. The instrument also contains the largest tin pipes of the Licheń organ, located in the central organ case. The largest has a length of 25 feet, a diameter of one foot, and weighs 330 pounds.

The console of the South Organ (photo credit: Michał Szostak)

The West Organ, placed on the gallery above the left transept of the basilica above the Pieta Porch, was built between August 2002 and June 2003. This two-manual instrument includes 51 stops with four manuals has a typical sound arrangement for the nineteenth-century French Romantic period: Grand-Orgue, Positif, Récit-expressif, and Pédale. In addition there is a high-pressure Solo division placed on Manual IV. In each division one finds a full set of basic stops (Jeux de Fondes) in the form of principals, flutes, and strings, as well as stops—according to Aristide Cavaillé-Coll’s nomenclature—available (Jeux de Combinations) in the form of mutations, mixtures, cornets, and reeds.

The South Organ contains the tallest open wood pipes of the whole organ, which belong to the Pédale 32′ Subcontrabasse, a principal stop. In this section there is also a second 32′ stop, the Contra-contrabass, the tallest reed resonators in the organ. The instrument also contains the largest tin pipes of the Licheń organ, located in the central organ case. The largest has a length of 25 feet, a diameter of one foot, and weighs 330 pounds.

The console of the South Organ (photo credit: Michał Szostak)
Pipe organs in Poland

enhanced with Zimbelstern and Tyganie imitating the sound of a storm (Pédale d’Orage). Registers are placed at either side of the keydesk: on the left for the Pedal and the Hauptwerk sections, on the right side for the Schwellwerk division and additional devices. The instrument contains both mechanical and electric-action chests, double pallets for low keys, and electric stop action. All couplers are electric. As in the South Organ, the Pedal is equipped with a balanced expression shoe with a compass from g to g2.

The West Chancel Positive

The West Chancel Positive was conceived on the basis of the criterion of organ classification in terms of size (i.e., number of ranks and auxiliary devices managed from one console) published by the author in 2017 in Polish literature. The organ of the Basilica of Our Lady of Licheń is the largest instrument in Poland, the fourth largest in Europe, and the thirteenth largest in the world. Among ecclesiastical organs, it is the thirteenth largest instrument and has one of the largest consoles in the world. The console of the Licheń organ is also the largest console among Polish organs and is one of the largest consoles in Europe.

The East Chancel Positive

The East Chancel Positive was completed in 2006 and features eight stops constructed with early Baroque scaling and electric key and stop action. The whole instrument is enclosed in a single case, a mirror image of the East Chancel Positive. This instrument does not have a separate console, but rather is played from the main console only, as a floating division. This section, richly equipped with string stops, perfectly matches the ethereal voices of the Répétitor section of the South Organ. With proper registration, it surrounds the listener with the impression of “heavenly voices” (Vox Coelestis).

The West Organ

The West Organ took place on June 14, 2003, by Bishop Roman Andrzejewski, while the inaugural concert was performed by Andrzej Choruśński. The event, which was very popular with the media, attracted many outstanding guests from around the world.

The East Organ

The East Organ, built between September 2005 and 2006, is housed in two towers with trapezoidal bases placed between high windows on the east gallery, which crowns the right transept of the basilica over the Four Evangelists’ Portal. The instrument has eight stops: the key and stop action is electric, and the windchests are slider and pallet. Looking from the center of the basilica, the left tower contains two windchests, placed one above the other, with C side pipes, while the right tower is similar with C-sharp side pipes.

The whole organ

On the basis of the criterion of organ classification in terms of size (i.e., number of ranks and auxiliary devices managed from one console) published by the author in 2017 in Polish literature on the subject, the organ of the Basilica of Our Lady of Licheń is the largest instrument in Poland, the fourth largest in Europe, and the thirteenth largest in the world. Among ecclesiastical organs, it is the thirteenth largest instrument and has one of the largest consoles in the world. The console of the Licheń organ is also the largest console among Polish organs and is one of the largest consoles in Europe.

The organist playing from the main very top, which are dummy pipes. Both towers are supplied with air under high pressure. As a result of this treatment, the volume of the eight stops of the East Organ is equivalent to the sound of fifty-one stops along with the super-octave couplers of the West Organ. This instrument can only be played from the main console and may be assigned to any of the six keyboards and pedalboard.

The placement of pipe flats in the organ case reflects the arrangement of the divisions inside the instrument. In the central part of the case (three double flats, each crowned with a group of small pipes) we see the Hauptwerk, the Schwellwerk above it (another three double flats, each crowned with a group of small pipes, the wooden shutters of the swell box located just behind the façade), and two symmetrical pedal towers—left side C, right side C-sharp. The façade pipes belong to the 16′ Principal from the Hauptwerk and the independent 16′ Principal from the Pedal. The organ weighs a total of thirty tons.

The blessing and dedication of the West Organ took place on June 14, 2003, by Bishop Roman Andrzejewski, while the inaugural concert was performed by Andrzej Choruśński. The event, which was very popular with the media, attracted many outstanding guests from around the world.

The whole organ

On the basis of the criterion of organ classification in terms of size (i.e., number of ranks and auxiliary devices managed from one console) published by the author in 2017 in Polish literature on the subject, the organ of the Basilica of Our Lady of Licheń is the largest instrument in Poland, the fourth largest in Europe, and the thirteenth largest in the world. Among ecclesiastical organs, it is the thirteenth largest instrument and has one of the largest consoles in the world. The console of the Licheń organ is also the largest console among Polish organs and is one of the largest consoles in Europe.

The organist playing from the main very top, which are dummy pipes. Both towers are supplied with air under high pressure. As a result of this treatment, the volume of the eight stops of the East Organ is equivalent to the sound of fifty-one stops along with the super-octave couplers of the West Organ. This instrument can only be played from the main console and may be assigned to any of the six keyboards and pedalboard.

The placement of pipe flats in the organ case reflects the arrangement of the divisions inside the instrument. In the central part of the case (three double flats, each crowned with a group of small pipes) we see the Hauptwerk, the Schwellwerk above it (another three double flats, each crowned with a group of small pipes, the wooden shutters of the swell box located just behind the façade), and two symmetrical pedal towers—left side C, right side C-sharp. The façade pipes belong to the 16′ Principal from the Hauptwerk and the independent 16′ Principal from the Pedal. The organ weighs a total of thirty tons.

The blessing and dedication of the West Organ took place on June 14, 2003, by Bishop Roman Andrzejewski, while the inaugural concert was performed by Andrzej Choruśński. The event, which was very popular with the media, attracted many outstanding guests from around the world.

The whole organ

On the basis of the criterion of organ classification in terms of size (i.e., number of ranks and auxiliary devices managed from one console) published by the author in 2017 in Polish literature on the subject, the organ of the Basilica of Our Lady of Licheń is the largest instrument in Poland, the fourth largest in Europe, and the thirteenth largest in the world. Among ecclesiastical organs, it is the thirteenth largest instrument and has one of the largest consoles in the world. The console of the Licheń organ is also the largest console among Polish organs and is one of the largest consoles in Europe.
console has a total of eleven fully independent manual divisions and two pedal divisions. Most divisions can be assigned at will on the six manuals and pedalboard, allowing ultimate flexibility. The central main console is located in the sanctuary of the basilica. The lowest manual keyboard has the deepest key movement, while the top keyboards have the shallowest. The manual keyboards, moving from the lowest to the highest, are inclined at increasing angles. The main console is connected to all sections by a wired computer network and MIDI system. For each of the main console's keyboards and pedalboard, it is possible to assign sections of the West Organ, the East Organ, the West Chancel Positive, the East Chancel Positive, and Manual IV of the South Organ. The Grand-Orgue, Pédale, Récit-expressif, and Pédales from the South Organ can be assigned only to manuals I, II, III, and pedalboard on the main console (plus standard section couplers within the South Organ).

The console is equipped with two hal- liergo research is regularly published in Polish and international organ magazines. From 2011–2018 he was the music director and principal organist of the Basilica in Licheń Stary. For further information, visit: www.michalzostak.org.

Notes
3. For more information on this organ proposal, see Ronald Ebercht’s book, Casavieille-Coll’s Monumental Organ Project for Saint Peter’s, Rome: Bigger Than Them All (Lanham, Maryland, Lexington Books, 2011).

Specification of the organ:

**South Organ**

<table>
<thead>
<tr>
<th>Specification</th>
<th>Name</th>
<th>Stops</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**GRAND-ORGUE (Manual I)**

- 16′ Montre
- 8′ Bourdon
- 4′ Choral
- 16′ Flûte Harmonique
- 8′ Gambe
- 8′ Orgue
- 4′ Flute
- 8′ Salicet
- 4′ Doublette
- 16′ Tréce
- IV–V Fourniture
- IV Mixtur
- IV/III Cornet
- III–IV Fourniture
- III Mixtur
- 8′ Hautbois
- 8′ Guimbarde
- 4′ Flûte
- 8′ Cornet
- 32′ Subcontra
- 16′ Contrabasse
- 8′ Subbasse
- 16′ Tenor Metallique
- 8′ Quarte
- 8′ Quinte
- 8′ Octave
- 8′ Quinte
- 8′ Supercorde
- 8′ Cornet
- 16′ Quarte
- 16′ Quinte
- 8′ Mixtur
- 16′ Mixtur
- 8′ Trompette
- 8′ Positif
- 16′ Trompette
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgue
- 16′ Précis
- 8′ Grand Orgu