ROCZNIKI HUMANISTYCZNE
Tom LXXII, zeszyt 12 – 2024
DOI: https://doi.org/10.18290/rh247212.7

ZUZANA ZAHRADNÍKOVÁ

ASPECTS OF RESILIENCE IN ORGAN PERFORMANCE

The term *resilience* is now appearing more and more frequently in the scientific and professional literature. It is mainly associated with the field of psychology, but it is gradually spreading to other disciplines related to the human psyche and the ability to resist problems or crisis situations. In the field of physics, it is the ability of a stressed body to recover its size and shape after deformation caused mainly by compressive stress. In psychology, it is the ability to cope with difficult situations or to deal with stress. It is not an immutable characteristic or ability, but a "dynamic process of adaptation to various adverse situations,"[1] as well as the ability to cope with stress and overcome obstacles and challenges. At the same time, it can be a trait that defines the boundaries from which we no longer perceive something burdensome or problematic.[2] As the *APA Dictionary of Psychology* states, this resilience, which can also be called successful adaptation to difficult and challenging life experiences, can be strengthened through mental, emotional, and behavioural flexibility as well as adaptation to external and internal demands.[3] It is also influenced by a person's psychological state, the quality of social resources, the amount of life experience etc.

Doc. PaedDr. Mgr. art. Zuzana Zahradníková, PhD — Catholic University in Ružomberok, Faculty of Education; e-mail: zuzana.zahradnikova@ku.sk; ORCID: https://orcid.org/0000-0002-0017-8445.

[1] Monika Smekalová, "Odolnost nebo reziliense?", last modified June 21, 2023, https://epale.ec.europa.eu/cs/blog/odolnost-nebo-rezilience (translation mine).

[2] Milena Nováková, "Co je psychická odolnost," last modified September 22, 2023, https://sancedetem.cz/co-je-psychicka-odolnost.

[3] *APA Dictionary of Psychology*, s.v. "resilience," last modified April 19, 2018, https://dictionary.apa.org/resilience.

RESILIENCE AND MUSIC

The combination of resilience and music is a common phenomenon. Music as a type of art which has therapeutic effects is often used in dealing with crisis situations or as a means of strengthening resilience in stressful situations. This is done either through active music-making or through perceptual activities. The links between resilience and music have recently been the subject of scientific research, which has examined, for example, the impact of music-making on young people's social, familial and personal resources,[4] or active musicians coping with crisis situations.[5]

Moreover, there is an area of the connection between resilience and music from the perspective of an active musician, who does not treat musical activities as a means of relaxation, but who encounters the need for resilience and work on mental resilience in music. These are active performers who do it professionally and who have to overcome not only the stress of public performances but also other stressful moments in their artistic activity.[6] As Patricia Holmes argues, it is important to seek answers to the questions of what resilience means for musicians "and what constitutes resilience in the context of musical performance."[7]

She points out that since active musicians experience enormous physical, mental and emotional stress during their work, it is necessary that they develop resilience during their musical studies. Recognizing the inevitable stress and strain of the music profession, there is an appeal to research resilience in musical performance, as well as the aspects of performers' lives that weaken or, conversely, strengthen their ability to cope with stressful moments and situations. This is because resilience, when used correctly, acts as a means of generating and enhancing self-confidence, which in turn leads to the potential for success. Therefore, musicians must be able to adapt to their environment and overcome adverse conditions, while possessing qualities such as determination, self-discipline, intrinsic motivation, and decisiveness.[8]

---

[4] Nele Groß, *Macht musizieren resilient? Untersuchung von sozialen, familiären und personalen Ressourcen für die psychische Gesundheit von Jugendlichen* (Münster–New York: Waxmann, 2018).

[5] Denis Patkovic, *Resilienz in der Musik. Erörterungen zu den Fähigkeiten von Künstlern, mit Krisen im Leben umzugehen* (Helsinki: University of the Arts, 2018), chap. 2.5, "Wirkung von Musik auf Menschen beim Erleben von Krisen," https://taju.uniarts.fi/bitstream/handle/10024/6712/Denis_Patkovic_sisus_1411_B.pdf?sequence=1.

[6] Miriam Matejová, *Úvod do hudobnej estetiky* (Ružomberok: Verbum, 2019), 26.

[7] Patricia Holmes, "Towards a Conceptual Framework for Resilience Research in Music Training and Performance: A Crossdiscipline Review," *Music Performance Research* 8 (2017): 116, https://musicperformanceresearch.org/wp-content/uploads/2020/11/MPR-0119-Holmes-114-132.pdf.

[8] Holmes, 126.

One of the biggest problems active musicians face in their profession, and one that requires a great deal of resilience, is stage fright. It is a state of anxiety, fear, tension and insecurity, most often related to public performance, rehearsal, competition, concert performance, etc.[9] In addition to negative stage fright, which greatly limits one's performance, we also know the opposite type of stage fright which in turn motivates the performers, develops their creativity, as well as mobilizes mental and physical forces that enable them to perform in public. With the right amount, it acts as a driving mechanism, activating and encouraging (performers) to perform better.

RESILIENCE AND ORGAN PLAYING

In the following part of this paper, We would like to focus on organ performers. They must cope with more specific obstacles in their artistic performance than other musicians. In their case, it is not only a question of overcoming and controlling stage fright, but also the ability to adapt to various specific cases.

For most musicians, it is a great advantage to play their own instruments (e.g. violin, flute, guitar, trumpet, etc.). Regular practice as well as concert performances on the same instrument (most often one's own) is a great psychological support for the performer, especially in cases of stage fright. Organists usually play musical instruments other than the one they may practice on. The largest and most technically demanding musical instrument, the pipe organ, is characterised by its construction, sound disposition and positioning. It requires from the player great synchronization between hands and feet, analytical thinking, quick reactions, presence of mind, and great adaptability.

What other problems, besides stage fright, do organists have to deal with when interpreting a musical work?

ACOUSTICS IN THE SPACE

During a concert, the acoustics influence the listener's overall perception of the musical realization, and at the same time the artist (performer) must adapt his / her interpretation to it. This remains especially true for organists. Although in the last century the organ has also been used in concert halls, this instrument is most often

[9] Marie Horáková, "Psychosomatické obtíže a jejich překonávání při veřejném vystoupení," in *Psychologické aspekty hudební výchovy (ontogeneze, diagnostika, muzikoterapie),* ed. K. Steinmetz (Olomouc: Univerzita Palackého v Olomouci, Pedagogická fakulta, 2001), 41-45.

found in churches. The symbiosis of the church building – an acoustical space – and the construction of the organ requires a special approach from the organists. Difficult conditions for interpretation are also caused by the placement of some registers in a distant part of the space, which often complicates the accuracy of playing.[10]

Compared to other musicians, who mostly perform in concert halls where the temperature is suitable and there is enough light, organists play more often in churches, where the temperature is rather low (especially during cold seasons). Also in the choir area, where the organ is placed, there is not always sufficient and suitable light. These two factors greatly affect the musical performance itself and often create a stressful situation for the organist.

CONSTRUCTION OF THE INSTRUMENT

Each organ is unique. Its design and appearance have changed over the centuries, so many instruments require adaptability on the organist's part. Contemporary instruments that accept the Orgelspieltisch-Normen (BDO, 2000)[11] technical standard provide much greater playing comfort than older (historical) ones. A major problem that organists have to deal with when playing the organ is the height and the possibility of adjusting the organ bench.

Since the organist uses both his hands and feet in playing, it is very important to maintain a stable body position, i.e. a firm sitting posture that also allows free and smooth pedaling. Many instruments, however, have an organ bench that is too high or too low, and it often cannot be moved at all, or its movement is restricted. In this case, the organist has to face the problem not only of stability but also of physical strain, since remaining in an unnatural position causes spasmodicity, stiffness, or physical pain.

The size of the keys (length and width) and their opposite colour, positioning, shape and range of the pedal keys, as well as centring and shape of the pedal keyboard (straight, flat, parallel, radial, concave) are also non-standard.[12] When playing historic instruments, the organist may sometimes encounter a short or broken octave.

The organ is characterised by a rich sonority provided by different registers.[13] Their quantity, colour, strength, and arrangement is different for each instrument.

---

[10] For example, in the Church of St. Catherine of Alexandria in Kremnica (Slovakia), the Second Manual (Positiv) is placed on the left side wall of the church above the entrance to the church.

[11] Bund Deutscher Orgelbaumeister (BDO), *Orgelspieltisch-Normen 2000* (Lauffen: Orgelbau-Fachverlag Rensch, 2001).

[12] Ferdinand Klinda, *Organ v kultúre dvoch tisícročí* (Bratislava: Hudobné centrum, 2000), 224-225.

[13] See Emília Dzemjanová, *Metodika hry pre organ pre konzervatóriá* (Bratislava: Slovenské pedagogické nakladateľstvo, 2006), 122.

The art of interpretation requires the organist to choose appropriate registrations, which is often problematic, especially given the short time available to the player before a concert. Nevertheless, registering a certain piece is an extremely creative activity, which inspires the performer, encourages him/her, develops originality, and makes him/her sensitive to the sonic rendition of the work. It is often compared to orchestral instrumentation.

Throughout the organ's long history, its mechanical side has been addressed in various ways. The control of tones, or the transmission of impulses from the key to the pipe has been solved by mechanical, pneumatic or electric tone action, each of which has its own specific design and requires the sensitivity of the performer in its use.

SURVEY

We wanted to gather information about the ways of overcoming stressful situations when playing the organ. We decided to ask performers directly, through an anonymous questionnaire sent via e-mail. The data collection took place from February 19, 2024 to March 1, 2024. It was addressed to selected teachers and students of organ playing in Slovakia and the Czech Republic, at different types of schools (primary art school, conservatory, university), with the possibility of forwarding the questionnaire to other organists. The condition for participating in the questionnaire was their own experience with public performance. Since it was possible to distribute the questionnaire further, the evaluation of the return rate is irrelevant. The questionnaire was written in the Slovak language; Czech respondents answered the questions in Czech, and Slovak respondents in Slovak.[14]

The questionnaire included input identifying data such as gender, age, and level of education. This was followed by 4 questions regarding professional occupation, length of time playing the organ, number of public performances, and frequency of liturgical playing during worship services. Further 15 questions focused on stage fright and dealing with specific stressful situations in organ performance. Overall, the questionnaire contained 9 closed-ended items (questions), 2 open-ended items, and 8 semi-open-ended items, where respondents had the option of marking multiple answers or, for the "other" option, writing their own answer.

[14] The English evaluation of the questionnaire was prepared by the author of the text.

SURVEY EVALUATION

The questionnaire was completed by 48 respondents, of whom 37 were male (77.1%) and 11 were female (22.9%).

The age of respondents was very wide, ranging from 12 to 71 years old, which corresponds to the fact that both students and educators were approached. For the sake of clarity, we sorted the respondents into age groups (the division was made according to Pavel Hartl, i.e. it corresponds to the assumed level of music education: 12-18 middle and older school age – elementary art school and high school students; 19-24 young adults, university students; 25-44 younger middle age; 45-64 older middle age; 65-74 older adult age; teachers + organists in practice).

The largest group consisted of younger middle-aged organists (20; 41.6%), followed by young adult respondents (13; 27.1%), middle-aged and school-aged respondents (8; 16.7%), and older middle-aged respondents (6; 12.5%). There was only one respondent in the older adult age group (2.1%).

The initial questions also included a determination of educational attainment.

The largest number of respondents had completed the second level of university studies: 15 (31.2%), followed by respondents with secondary education: 14 (29.2%). With the I degree of university studies, there were 6 respondents (12.5%), with the III degree of university studies: 5 (10.4%), and those who had completed primary studies were 4 respondents (8.3%). Three respondents (6.3%) indicated higher vocational studies in the "other" option, which corresponds to conservatories. As respondents defined it as such, we reported this as a separate item. If we were to count them as part of the group with a secondary education, this would still be the largest group (17). One respondent (2.1 %) has not completed any education yet, i.e. is still a primary school student.

The group of organ students who are also church organists included 13 respondents (27.0%), organ teachers who are also church organists included 12 (25.0%), one organ pedagogue specified himself as a concert and liturgical organist (2.1%), 8 respondents are church organists (16.7%), 8 respondents indicated only the item "organ student" (16.7%), and 5 respondents indicated only the item "organ pedagogue" (10.4%). One respondent (2.1%) indicated that they are both an organ teacher and a church organist but are currently on parental leave.

The second question was open-ended, so each respondent wrote the number of years that they had been playing the organ.[15] Since the variance was from 1 to 62 years, we created 4 groups: more than 20 years playing the organ – 16 respon-

[15] Exact question: "How many years have you been playing the organ?"

dents (33.3%); 11-20 years – 11 respondents (22.9%); 6-10 years – 12 respondents (25.0%); and less than 6 years playing the organ – 9 respondents (18.8%).

Since the focus of the questions was with regard to overcoming stressful situations which for performers occur mainly in public performance, we also asked how many concert performances the respondents have had.[16] The largest proportion of respondents, 20 (41.6%), had performed more than 20 concerts; 9 respondents (18.8%) had 11-20 public performances; 12 respondents (25.0%) had 5-10 performances; and 7 respondents (14.6%) had less than 5 performances.

Playing the organ is also closely connected with playing at the liturgy. Therefore, we investigated whether the respondents also play as organists at services:[17] 34 respondents (70.8%) play regularly in worship, 11 respondents chose the answer "sometimes" (22.9%), and 3 respondents (6.3%) never play during worship.

In the fifth question, we have asked about the topic of stage fright, namely whether the respondents feel stage fright during a concert performance.[18] More than half of the respondents, 28 (58.3%), always experience stage fright, 18 respondents (37.5%) experience it only sometimes. Two respondents (4.2%) stated that they never experience stage fright.

The next question was aimed at finding out whether playing during worship helps to eliminate or better tolerate stage fright during a concert performance.[19] A group of 27 respondents (56.3%) confirmed that playing in worship helps them to cope better with stage fright in concert performances, 11 (22.9%) did not. Six respondents (12.5%) indicated the answer "don't know". There was also one response for those who do not play in worship and so could not comment on the question. It was selected by 4 respondents (8.3%).

In the semi-open question 7, we asked what motivates respondents to overcome stress.[20] They had the opportunity to choose from multiple answers.

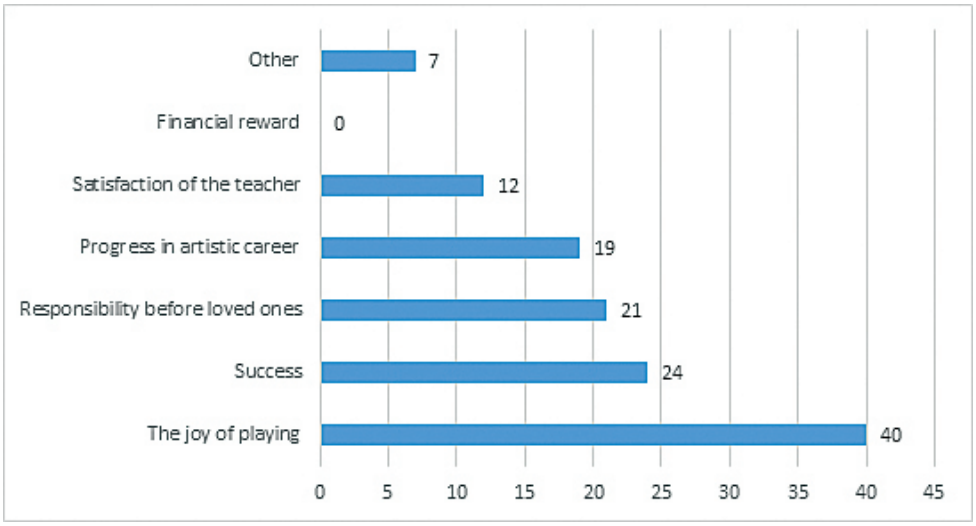
[16] Exact question: "How many public concerts have you done?"

[17] Exact question: "Do you play as an organist in worship services?"

[18] Exact question: "Do you feel stage fright during concerts?"

[19] Exact question: "Does playing during church services help you to better tolerate stage fright during concerts?"

[20] Exact question: "What helps you to overcome stress during a concert?" (multiple answers possible)

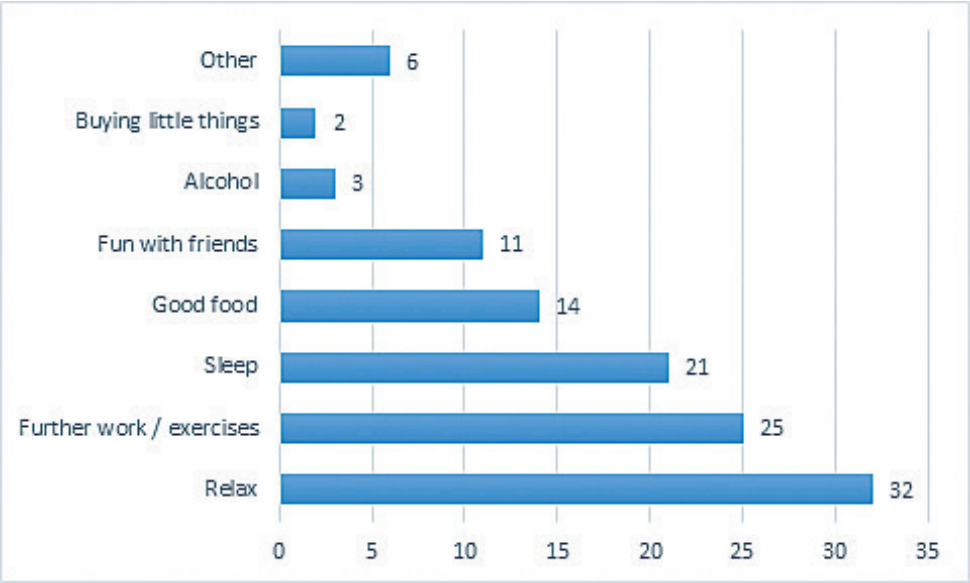


Graph 1. Motivation to overcome stress

The greatest motivators in overcoming the stress of performing are the joy of playing, (40; 83.3% of the respondents), success (24; 50%), playing before loved ones (21; 43.8%), progress in one's artistic career, (19; 39.6%), and satisfaction of the teacher, (12; 25%). Financial reward does not motivate any respondent. In the item "other," 7 respondents (14.6%) stated: "The certainty that I have the music well-rehearsed, am well-adjusted mentally and relaxed"; "the desire to communicate with my listeners"; "the desire to capitalize on the effort of preparation; the good feeling of performance"; "I very rarely have stress because of the realization that my performance is not the centre of the world. If one experiences much more challenging things at work or in one's private life, then one does not attach as much importance to the performance, and with that a certain level of stress falls away"; "to glorify God with music, and the feeling and pride that my health still allows it"; "pure devotional service to the Lord God and glorification of His glory"; "rigorous preparation".

We asked about stress compensation in question 8.[21] Again, this was an open-ended multiple-choice question.

[21] Exact question: "What do you do to compensate for stress during a concert performance?" (multiple answers possible)



Graph 2. Stress compensation

For the surveyed organists, the best way to compensate for the stress of a concert performance is relaxation – 32 (66.7% of the respondents), further work/exercises – 25 (52.1%), sleep – 21 (43.8%), good food – 14 (29.2%), and fun with friends – 11 (22.9%). Three of them (6.3%) stated that they compensate for stress with alcohol, and two (4.2%) by buying a "little something". Six respondents (12.5%) also chose the answer "other": "Coffee. Sports. Walk in nature etc." One respondent (2.1%) indicated only the answer "other" without specification.

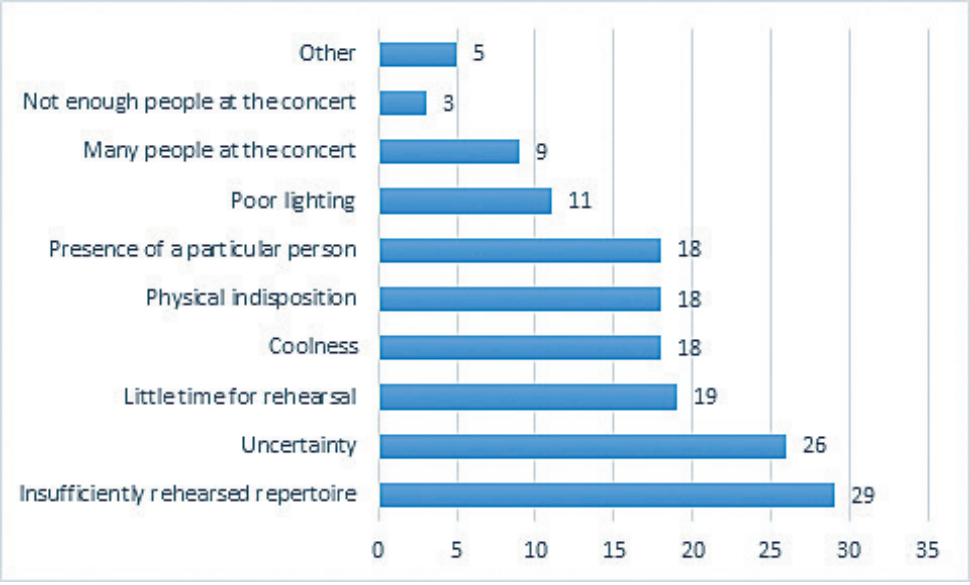
In the ninth question, we wanted to know if the organists have a ritual before the concert.[22] Ten respondents (20.8%) answered that they have a pre-concert ritual, and 38 (79.2%) do not.

The tenth question was directly related to the previous one because we were interested in knowing what that ritual is if the organists have one. There were 11 responses, with one respondent stating that they did not have a ritual. The other ten wrote: "Responsible preparation of the public performance"; "breathing exercise for partial calming and relaxation"; "I surrender my playing to God"; "prayer"; "I don't eat, I don't drink. I practice my instrument until the concert"; "rest before the concert"; "I pray";

[22] Exact question: "Do you have a ritual that you regularly do before a concert?"

"an hour before the concert I rest and sleep. I think as much as possible about the music I'm going to play"; "very careful with diet, exercise, and daily practice slowly and in rhythms"; "I'll play the music at a very slow tempo"; "I will pray".

In order to be able to effectively combat stressful situations and thus eliminate stress, it is necessary to define the problems. That is why we asked organists what upsets them most before a concert.[23]



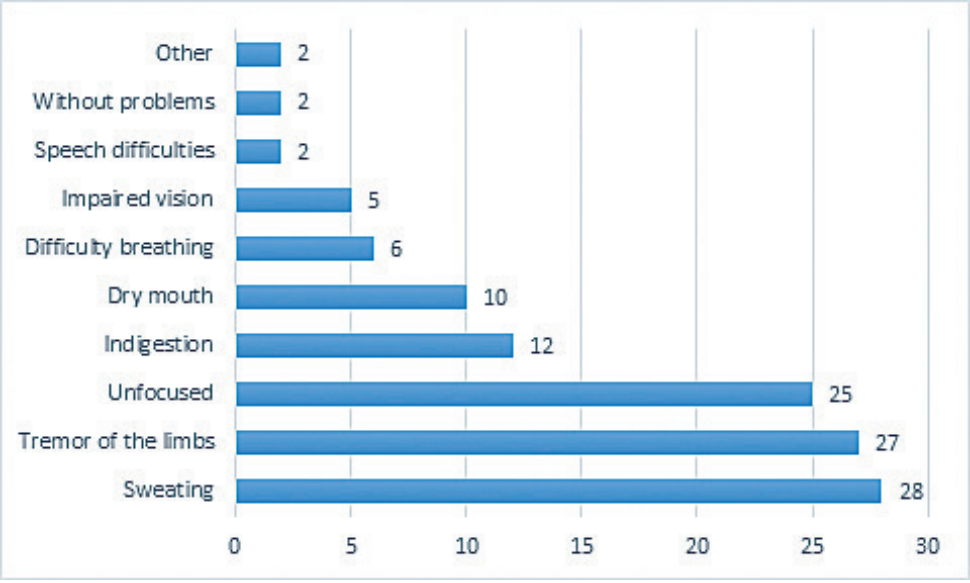
Graph 3. Disturbing elements before the concert

The biggest causes of discomfort and stress before a concert performance are insufficiently rehearsed repertoire – 29 (60.4% of the respondents), uncertainty – 26 (54.2%), not enough time at the dress rehearsal – 19 (39.6%), lack of heat, physical indisposition, presence of a particular person – 18 each (37.5%), poor lighting – 11 (22.9%), many people at the concert – 9 (18.8%), and not enough people at the concert – 3 (6.3%). Five respondents (10.4%) in the "other" option stated: "When I have to organize other things related to the concert"; "Unexpected situations, e.g. forgotten notes, shoes, etc."; "Defects with the instrument"; "Poor technical condition of the instrument, serious error of the registrar or failure of the memory system"; "Professional musicians at the concert".

[23] Exact question: "What can upset you the most before a concert?" (multiple answers possible)

In question 12, we asked whether respondents were discouraged by stress before and during a concert to not perform in public.[24] More than half of the respondents, 25 (52.1%), do not feel discouraged enough by stress to not perform again, 14 (29.2%) report that they sometimes feel this way, and 9 (18.8%) of the respondents indicated the answer "yes, always."

When performing in a concert, stage fright often plays a big role. In a multiple-choice question 13, we asked about its manifestations.[25]



Graph 4. Manifestations of stress during a concert

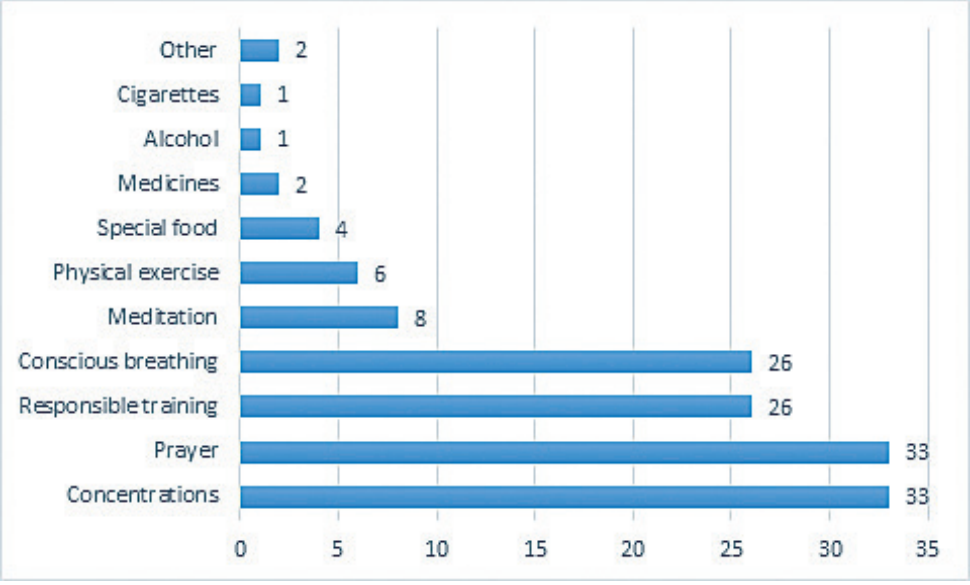
The most frequent symptoms of stage fright among the interviewed organists are sweating – 28 (58.3%), tremor of the limbs – 27 (56.3%), lack of concentration – 25 (52.1%), indigestion – 12 (25%), dry mouth – 10 (20.8%), breathing difficulties – 6 (12.5%), impaired vision – 5 (10.4%), or speech difficulties – 2 (4.2%). Two respondents (4.2%) stated that they manage stress without problems. For the "other" option, one respondent (2.1%) stated that stress in his/her case is manifested "by agitation" and one (2.1%) "by inaccuracy in the playing".

[24] Exact question: "Does stress before and during a concert discourage you from performing in public?"

[25] Exact question: "If you have stage fright, how does it manifest itself?" (multiple answers possible)

The more an activity is repeated, the more confidence one should gain in doing it. Therefore, in question 14, we wanted to find out whether the frequency of public performance affects the magnitude of organists' stage fright.[26] The largest part of the respondents, 32 (66.6%), confirmed that the more often they perform at concerts, the less stage fright they have. Nine respondents (18.8%) claimed that the frequency of concert performances has no influence on the amount of stage fright and that they always have this feeling. For 6 respondents (12.5%), only sometimes do frequent public performances eliminate stage fright. One respondent (2.1%) stated the number of performances does not affect his stage fright, because he feels it only minimally.

In the 15th, semi-open, multiple-choice question, we asked about the means organists use to combat stage fright.[27]



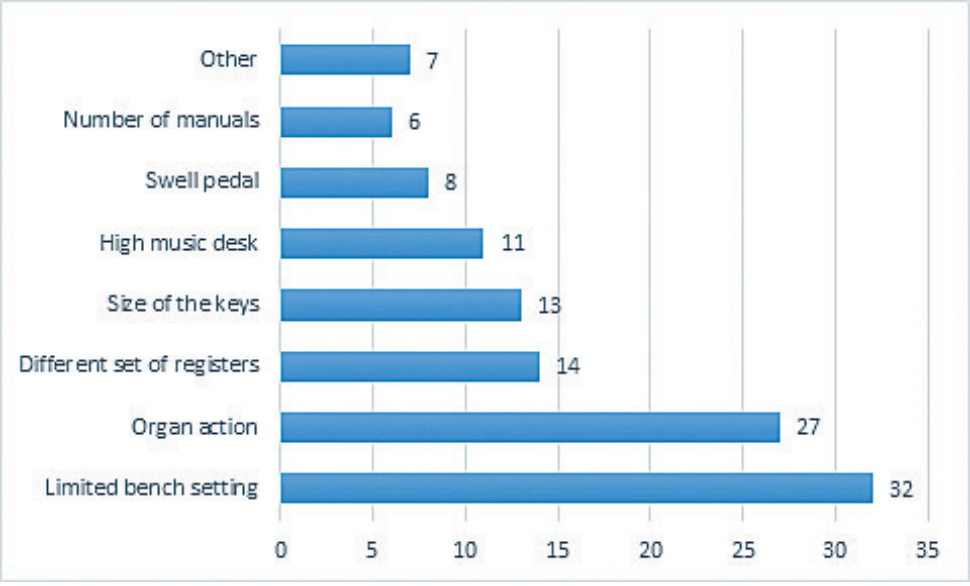
Graph 5. Means of combating stage fright

Respondents most often combat anxiety by concentration (33; 68.8% of the respondents), prayer (33; 68.8%), responsible preparation (26; 54.2%), conscious breathing (26; 54.2%), meditation (8; 16.7%), physical exercise (6; 12.5%), special

[26] Exact question: "Does the frequency of public performance affect the amount of your stage fright?"
[27] Exact question: "What means do you use to combat stage fright?" (multiple answers possible)

food (4; 8.3%), medicines (2; 4.2%), alcohol (1; 2.1%), and cigarettes (1; 2.1%). For the "other" option, one respondent (2.1%) mentioned "magnesium" and one (2.1%) wrote a longer comment: "By stepping out of the organ 'bubble', the more one lives a real life, the more one realizes that the listener comes to the concert not to check the perfection of articulation and to count the mistakes, but to relax, to gain new strength, inspiration, or to enjoy the sound of the instrument as such. The final effect of the concert (dramaturgy etc.) is therefore also important, and a few lapses during the performance rarely play a role in the listener's overall impression of the works just heard."

In question 16, we were already interested in specific technical problems that players encounter when playing a different organ.[28]



Graph 6. Specific technical problems in organ playing

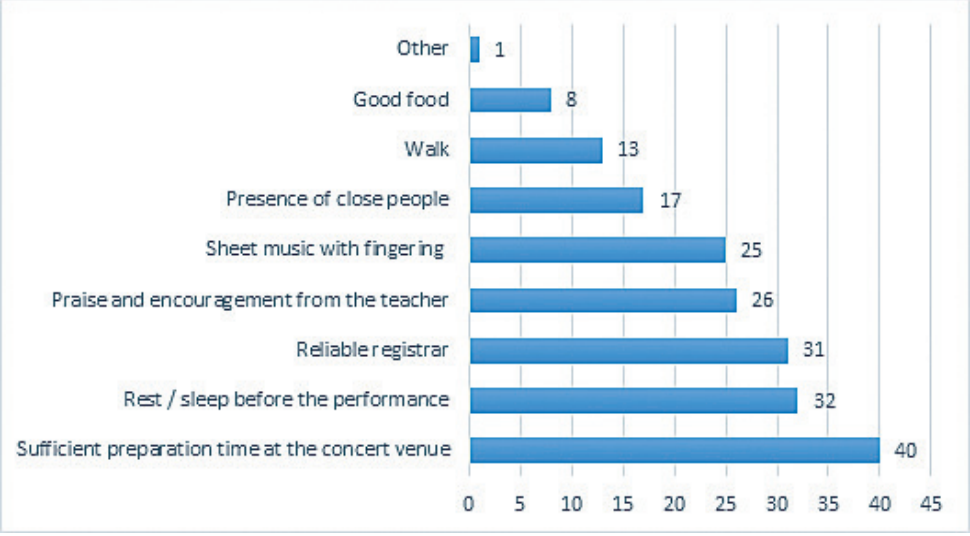
Respondents considered limited bench setting (32; 66.7%), organ actions (27; 56.3%), different set of registers (14; 29.2%), size of the keys (13; 27.1%), a high music desk (11; 22.9%), swell pedal (8; 16.7%), and number of manuals (6; 12.5%) to be the biggest technical problems when playing a different organ. For the "other"

[28] Exact question: "What is the biggest technical challenge you face when adapting to playing a different organ?" (multiple answers possible)

option, seven respondents (14.6%) stated: “Unusually centred pedalboard, non-sliding bench, pneumatic action”; “change the resistance of the keys”; “when I don’t have a registrar and assistant on hand to turn pages”; “key dip, latency and action stiffness”; “when you cannot hear what the organ sounds like to the audience”; “the shape of the pedalboard, the ergonomics of the organ console, the placement of the registers, the dip of the keys, the placement of the organ console, which side I hear the sound from”. One respondent sees the experience with the new organ positively: “Adapting to a new instrument is not a problem for me, but a joy. The different registers, the acoustics of the space” and “the registration combinations trigger new inspiration for me”.

Besides negative stress, there is also positive stress, which can motivate and drive a person. Therefore, we asked the organists if they feel it when playing.[29] Half of the respondents, 24 (50%), experience positive stress when playing sometimes, 22 respondents (45.8%) always experience positive stress, and two respondents (4.2%) never experience positive stress.

In question 18, where respondents could mark multiple answers, we wanted to discover what a positive factor before a concert for them is.[30]



Graph 7. Positive factor before a concert

[29] Exact question: “Do you also feel positive stress during the concert, which motivates and inspires you?”

[30] Exact question: “What is a positive factor for you before the concert?” (multiple answers possible)

The most positive factor considered by organists was sufficient preparation time at the concert venue (40; 83.3% of the respondents), followed by rest/sleep before the performance (32; 66.7%), and a reliable registrar (31; 64.6%), praise and encouragement from the teacher (26; 54.2%), a musical score with fingering and the necessary marks (25; 52.1%), the presence of close people / loved ones (17; 35.4%), walking (13; 27.1%), and good food (8; 16.7%). One respondent (2.1%) also gave the answer "other" but without further specification.

Since the proximity of other people (e.g. cameraman, photographer, audience) can distract the performer, we asked the respondents if their presence bothered them during the concert.[31] Twenty (41.6%) respondents are bothered by the proximity of other people during a concert, 19 (39.6%) are only sometimes bothered, and 9 (18.8%) are not bothered at all.

DISCUSSION AND SUMMARY

The number of respondents who took part in the survey may seem small, but this is a specific area of performance, as well as a rare discipline in music education. Therefore, we consider the research sample to be sufficient. It is understandable that the majority of respondents were male, as organ playing is an activity more often undertaken by men than women. This is also evident from the historical context, where, as late as the beginning of the 20th century, only boys were offered the opportunity to study the organ at teachers' institutes.[32]

The age range of respondents was wide, adequately covering both the group of students and teachers, or organists in practice. With regard to educational attainment, all levels of education were represented. Years of experience in organ playing as well as public performance were important factors for the relevance of the survey, and they were confirmed by the respondents' answers.

The study of organ playing is not only focused on the interpretation of organ literature but also on liturgical practice. Therefore, it is not surprising that most of the respondents work as church organists in addition to their studies or teaching. It is liturgical playing, which requires the organist to react quickly, to be focused, self-controlled, etc., that has a great influence on overcoming stressful moments in concert performance. In addition to psychological qualities, it also develops musical ones.

[31] Exact question: "Does the presence of other people near you (e.g. cameraman, photographer, audience…) bother you during the concert?"

[32] Jozef Pšenák, *Slovenská škola a pedagogika 20. storočia* (Ružomberok: Verbum, 2011), 152.

Regularly repeated activity, in general, gradually becomes more certain, more convincing and more natural to the person who performs it. This is also true in playing the organ. The more frequently the performers have contact with the instrument, the better and easier it is for them to overcome stressful situations, to learn discipline, to work on its qualities (diligence, perseverance, conscientiousness), and at the same time to improve all kinds of motor activity and memory (motor, visual, auditory, emotional, and analytical). Finally, the result is improvement in concentration, as well as physical and mental self-control.

At the same time, repetitive activity – in this case regular practice and performance – helps to deal with stage fright. It can be overcome by responsible preparation, concentration, prayer or meditation, mindful breathing, physical exercise, certain (healthy and light) food but also by supporting a healthy self-esteem and confidence in one's own abilities. Some artists also combat stage fright with drugs, alcohol or cigarettes, but these are means that affect artistic performance rather negatively. If organists want to eliminate insecurity before or during a concert, they should focus on a "a well-rehearsed repertoire". If it is possible, reserve sufficient time for a dress rehearsal (which in the case of organists is quite often limited). Little importance should be attached to the high or low number of listeners, while high importance should be given to keeping oneself in good physical condition.

Motivation plays an important role in public performance. The joy of playing, the achievement of success, the satisfaction of the teacher, the desire to convey one's mastery to the audience, the desire to capitalize on one's effort, time and long-term practice, or the glorification of God are significant drivers in achieving a set goal. To balance the physical and mental strain that comes with performing, one must also think about releasing tension after the concert. In demanding romantic or contemporary pieces, the person functioning as registrar often plays a very important or even indispensable role. The presence of a registrar and a responsible approach for that role help the organist immensely. On the other hand, organists need to be encouraged to be good and reliable registrars for others.

Playing the organ is not easy – not only because of the size of the instrument or the necessary synchronisation of the hands and feet, but also because organists play different instruments to which they have to adapt in a very short time. It is therefore very important that during their studies they get used to different instruments as well as learn to accept different technical parameters of the organ and adapt to them as quickly as possible, regarding this as a positive rather than a negative aspect.

BIBLIOGRAPHY

APA Dictionary of Psychology. S.v. "resilience." Last modified April 19, 2018. https://dictionary.apa.org/resilience.

Bund Deutscher Orgelbaumeister (BDO). *Orgelspieltisch-Normen 2000*. Lauffen: Orgelbau-Fachverlag Rensch, 2001.

Dzemjanová, Emília. *Metodika hry pre organ pre konzervatóriá*. Bratislava: Slovenské pedagogické nakladateľstvo, 2006.

Groß, Nele. *Macht musizieren resilient? Untersuchung von sozialen, familiären und personalen Ressourcen für die psychische Gesundheit von Jugendlichen*. Münster–New York: Waxmann, 2018.

Holmes, Patricia. "Towards a Conceptual Framework for Resilience Research in Music Training and Performance: A Crossdiscipline Review." *Music Performance Research* 8 (2017): 114-132. https://musicperformanceresearch.org/wp-content/uploads/2020/11/MPR-0119-Holmes-114-132.pdf.

Horáková, Marie. "Psychosomatické obtíže a jejich překonávání při veřejném vystoupení." In *Psychologické aspekty hudební výchovy (ontogeneze, diagnostika, muzikoterapie)*, edited by K. Steinmetz, 41-45. Olomouc: Univerzita Palackého v Olomouci, Pedagogická fakulta, 2001.

Klinda, Ferdinand. *Organ v kultúre dvoch tisícročí*. Bratislava: Hudobné centrum, 2000.

Matejová, Miriam. *Úvod do hudobnej estetiky*. Ružomberok: Verbum, 2019.

Nováková, Milena. "Co je psychická odolnost." Last modified September 22, 2023. https://sancedetem.cz/co-je-psychicka-odolnost.

Patkovic, Denis. *Resilienz in der Musik. Erörterungen zu den Fähigkeiten von Künstlern, mit Krisen im Leben umzugehen*. Helsinki: University of the Arts, 2018. https://taju.uniarts.fi/bitstream/handle/10024/6712/Denis_Patkovic_sisus_1411_B.pdf?sequence=1.

Pšenák, Jozef. *Slovenská škola a pedagogika 20. storočia*. Ružomberok: Verbum, 2011.

Smekalová, Monika. "Odolnost nebo rezilience?" Last modified June 21, 2023. https://epale.ec.europa.eu/cs/blog/odolnost-nebo-rezilience.

ASPECTS OF RESILIENCE IN ORGAN PERFORMANCE

Summary

The term "resilience" is also encountered more and more often in the field of musical art. In this paper, we explore the connection between resilience and the performing arts, specifically focused on organ playing. The survey concerns active, professional performers, who have to overcome not only the stress of public performances but also other stressful moments in their artistic activity. In the questionnaire and the subsequent discussion, we seek answers to the following questions: What are the most frequent stressful moments in organ playing? What problems do organists encounter in their concert activities? Finally, what helps organists to eliminate crisis situations in concert performances?

Keywords: resilience; stressful situations; adaptability; concert performance; organ; organ playing; stage fright