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2023



Czasopismo Uniwersytetu Papieskiego Jana Pawła II w Krakowie poświęcone muzyce kościelnej

Pro Musica Sacra

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La musica per la liturgia nel nostro tempo: quale linguaggio?

Quale musica per la liturgia nel nostro tempo? A questo interrogativo, che da tempo interpella i compositori di musica per la liturgia, non si è ancora trovata una risposta condivisa; da più parti ci si limita alla comune constatazione: “Stiamo attraversando un tempo di transizione”. Un tempo nel quale si sono sperimentate svariate soluzioni; un tempo che si protrae a lungo, potremmo dire da almeno sessanta anni; un tempo che lascia il campo ancora aperto. Continua a permanere la difficoltà a trovare orientamenti comuni, a differenza di quanto si è verificato nelle epoche che ci hanno preceduto: penso, ad esempio, al periodo medievale, a quello rinascimentale, a quello barocco e così via; epoche nelle quali le forme liturgico-musicali hanno raggiunto una condivisione universalmente riconosciuta. Probabilmente questa difficoltà deriva da un contesto sociale in continua mutazione. Questa, a mio parere, l’atmosfera culturale in cui si muovono i compositori di musica per la liturgia nei nostri giorni; pertanto, ancora una volta ci poniamo la domanda su quale via sia meglio incamminarsi quando si parla di composizione musicale per la liturgia¹.

1. Genesi del progetto compositivo

Per introdurmi all’argomento vorrei rifarmi a una recente esperienza musicale che ho potuto fare nella Cattedrale di Lodi, centro di un’antica Diocesi situata poco a sud della Diocesi di Milano, in Italia, dove svolgo il mio ministero musicale per la liturgia.

¹ La bibliografia e gli interventi *on line* su questo problema sono numerosi. Mi limito a citare alcuni saggi fra i tanti che mi hanno orientato nella riflessione: B. Baroffio, *Musicus et cantor*, Seregno 1996; F. Cassingena-Trévedy, *La bellezza della liturgia*, Magnano 2003 e J. Ratzinger, *Lodate Dio con arte*, Venezia 2010.

Dopo un tempo considerevole, passato ad orientarmi nell'individuare il repertorio più consono da eseguire nelle celebrazioni domenicali che si ripetono con lo scorrere dell'anno liturgico, due anni or sono, partendo da queste riflessioni, decisi di comporre gli introiti per tutte le domeniche e le feste maggiori che in esso ricorrono. Tale intenzione è stata incoraggiata dalla recente entrata in vigore della nuova edizione del *Messale Romano* (2020), per iniziativa dei vescovi della Chiesa in Italia.

Essendo da sempre rimasto colpito dall'organizzazione del canto liturgico adottata nel repertorio gregoriano, impostazione che assegna i canti del *proprio* a ciascuna domenica e a ciascuna festa, ho notato con favore che la nuova edizione del *Messale Romano* aveva conservato la medesima struttura, indicando per ciascuna domenica e per ciascuna festa maggiore, i testi delle antifone di ingresso e delle antifone di comunione, testi prelevati per la quasi totalità dalla Sacra Scrittura. Tale impostazione, che sottende l'intento di orientare il testo dei canti alla Parola di Dio di volta in volta proclamata, si fonda su un criterio inverso rispetto a quello adottato nella pratica corrente, che predilige la scelta dei canti attingendo ad un repertorio prestabilito, raccolto nel cosiddetto 'libro dei canti', cercando di adeguarli in qualche modo, affidandosi a un'assonanza letterale, al tema presentato nelle letture.

Giova tenere presente che la sapienza della Chiesa ha predisposto i giorni dell'anno liturgico come singolare tempo di grazia scandito da figure profetiche, da gesti e parole, che ci consentono di entrare, a poco a poco, nel mistero della salvezza: un succedersi di giorni che – con un crescendo di intensità – ci predispongono ad accogliere il *Dono*, a noi fatto nel tempo, della nascita del Figlio di Dio fatto uomo. A questo proposito, è utile ricordare la funzione propria delle antifone introitali o di ingresso nella liturgia. L'introduzione di questo canto, attribuito dal *Liber Pontificalis* a papa Celestino I (422–431), è frutto di una preoccupazione pastorale: concentrare i fedeli sulla celebrazione che sta per svolgersi proprio nel momento in cui il celebrante si dirige verso l'altare (introito, del resto deriva dal verbo latino *introire*). Per lo più l'antifona tende a sintetizzare il mistero, che sta per essere celebrato. Questo avviene soprattutto per le grandi feste e i tempi liturgici cosiddetti "forti". Per esemplificare, ad una lettura attenta, le antifone delle domeniche di Avvento e del Natale, sono modulate come un itinerario in cui il grido dell'anima si apre prima all'invocazione della venuta del Signore, passando poi a un invito alla gioia per la sua vicinanza e a una sollecitudine di natura cosmica per la nascita di Dio fatto bambino².

² Uno studio molto prezioso e approfondito sugli Introiti è sempre: F. Cassingena-Trévedy, *Chante et marche. Les Introits I e III*, Paris 2012.

Oggi, soprattutto dopo le sempre attuali riflessioni scaturite dal Concilio Vaticano II, siamo in grado di comprendere che il canto dell'introito non accompagna solo l'ingresso del celebrante e dei ministri, ma svolge una funzione di preparazione alla celebrazione, alla liturgia della Parola e al suo tema. Questo criterio, anche se in parte minore, vale non solo per i tempi forti ma anche per il tempo Ordinario.

L'arco spirituale, elevato dal succedersi delle antifone introitali, mi è così apparso nella sua importanza e ho compreso che avrei dovuto tenerlo presente nell'articolato progetto compositivo che stavo intraprendendo.

Una volta risvegliata tale consapevolezza, divenne chiaro l'orizzonte entro il quale avrei dovuto mantenermi. Se da una parte il campo di lavoro mi appariva sterminato, dall'altra percepivo l'importanza di ottenere, per quanto riguarda gli introiti, un repertorio integrale la cui fonte fosse il messale.

2. Intorno al linguaggio musicale

Individuato il fondo cui attingere per quanto riguarda i testi, si presentò presto l'interrogativo su quale stile e quale linguaggio musicale avrei dovuto adottare. La riflessione mi aiutò gradualmente a tralasciare quanto era in sovrappiù; affiorarono così le coordinate che avrebbero guidato il lavoro di composizione: da una parte la *nobiltà* e dall'altra la *semplicità*. Dal punto di vista esecutivo pensavo a brani musicali, la cui esecuzione avrebbe potuto soddisfare le esigenze di una cattedrale e allo stesso tempo le possibilità di una piccola parrocchia. Dal punto di vista dell'efficacia mi proponevo brani musicali capaci di sollecitare le corde più profonde della persona, perché fosse maggiormente aiutata ad accogliere le energie spirituali sprigionate dal rito. A questo proposito desideravo tenere presente anche la recente attenzione mostrata dalle neuroscienze riguardo alla ricaduta dell'elemento sonoro sulla persona, argomento questo, che meriterebbe una più ampia considerazione, ma che in questo contesto non è possibile affrontare³.

Ho cercato tra gli esempi sperimentati in passato, le forme musicali che avevano avuto una buona riuscita e ho trovato nella forma del corale, cara soprattutto alla confessione cristiana luterana, e nel modo di trattare la salmodia, caro alla confessione cristiana anglicana, due modelli che bene incarnavano le coordinate della *nobiltà* e della *semplicità*, che avrebbero orientato il lavoro. Valorizzando queste esperienze, fra l'altro scoprii, per quanto riguarda il corale, che questa forma

³ Al riguardo rimando ad alcuni saggi fondamentali: C. Bologna, *Flatus vocis*, Bologna 2000; M. L. Sanchez-Carbone, *Vox arcana. Teoria e pratica della voce*, Milano 2005 e V. Werbeck-Svårdström, *La scuola del disvelamento della voce. Una via alla purificazione nell'arte del canto*, Dormach 2010.

musicale si era precedentemente sviluppata proprio in ambito cattolico⁴. Grazie ad essa l'assemblea liturgica avrebbe potuto imparare ed eseguire con relativa facilità brani ispirati al suo modello. A convincermi della bontà di questa forma vi era non solo la sua sopravvivenza lungo i secoli ma anche il fatto che venisse praticata ai nostri giorni. Quanto alla salmodia, invece, mi aveva colpito l'atmosfera creata dal salmodiare tipico della liturgia anglicana⁵: il suo flusso sonoro, somigliante al falso bordone, mi era parso come una sorta di contemplazione estatica.

Grazie a queste considerazioni decisi, dunque, di assumere la forma del corale, con qualche adattamento melodico rispetto a quella del corale classico, e del salmodiare anglicano, con l'accorgimento di spostare il vocalizzo del solo o del coro sulla penultima sillaba del versetto salmodico, anziché affidare una sillaba a ciascuna nota del vocalizzo. Infine, per valorizzare maggiormente il contributo che avrebbe potuto dare il coro, pensai di completare l'introito aggiungendo, alle due forme musicali, una *Conclusio*, una sorta di "coda finale", nella quale si sarebbe ascoltato di nuovo il tema del corale, questa volta armonicamente e ritmicamente più elaborato.

Il risultato ottenuto rispecchiava la struttura degli introiti gregoriani, nei quali viene cantata l'antifona, alternata, secondo la necessità del rito introitale a uno o più versetti salmodici. Ho visto inoltre, in questa scelta, affiorare anche un intento ecumenico, valorizzare cioè quanto di positivo poteva provenire da altre confessioni cristiane.

Per la notevole mole di lavoro richiesta, pensai di suddividere l'onere della composizione facendomi aiutare dall'organista col quale collaboro: io mi sarei dedicato alla composizione del corale col relativo salmo, lui alla composizione del preludio – intonazione, e di una o più *Conclusiones*.

Riepilogando, a lavoro ultimato, gli introiti hanno preso la seguente struttura: ciascun brano, concepito nella forma del corale, è preceduto da un breve preludio organistico; il corale, che, inteso come ritornello, è destinato al canto dell'assemblea, si alterna alle strofe liberamente estratte dai Salmi, e assegnate al coro, che canta a quattro parti, o a un solista, che può eseguire la voce del soprano. Si è pensato altresì di offrire ai Cori delle Parrocchie, a seconda della diversa preparazione musicale, una o più versioni polifoniche del corale-ritornello concepite come efficaci

⁴ Cfr. *Musicae sacrae ministerium*, 45–54, Città del Vaticano 2008–2017, alle pp. 62–68 si trova un resoconto sull'edizione in 8 volumi di 1348 melodie.

⁵ Cfr. G. C. Martin, *The new Cathedral psalter chants. The St. Paul's Cathedral chant book*, Kent 1909, e *The new Cathedral psalter chants for parish church use*, Kent 1909. Nei due volumetti si trovano numerose proposte di toni salmodici a 4 voci; S. Gaburro, *La voce della rivelazione. Fenomenologia della voce per una teologia della rivelazione*, Cinisello Balsamo 2005.

Conclusiones del canto medesimo. Sono risultate diverse *Conclusiones*, alcune più facili, altre più impegnative, spesso in dialogo con l'organo, che il coro potrà eseguire per chiudere il canto, quando ormai il celebrante si trova alla Cattedra.

3. Sfondo sul quale si è sviluppato il progetto

Vorrei ora sottolineare l'importanza avuta dal contesto grazie al quale ho potuto realizzare il progetto della composizione degli introiti per l'intero anno liturgico. Elencherò e commenterò alcuni aspetti che ritengo necessari per fare nascere e coltivare tale contesto. Mi riferisco dapprima al vantaggio che deriva alla composizione, quando il compositore è allo stesso tempo *direttore di coro*; mi riferisco poi, alla consapevolezza che ciascun cantore ha bisogno di risvegliare nei confronti della propria *voce*⁶ e alla ricaduta che essa ha sul rito; mi riferisco all'importanza del *tempo di accoglienza* che precede la celebrazione liturgica; mi riferisco infine all'utilità che si può trarre quando la vita del coro gode di consonante armonia.

– Mi sembra importante che la figura del compositore di musica per la liturgia torni ad essere anche quella del direttore di coro. Abbiamo appreso dalle epoche passate come molti compositori, anche tra quelli più insigni, fossero a loro volta direttori e cantori. A questo proposito gioverà tenere presente che nell'esecuzione affiora molto più di quanto sia possibile scrivere nello spartito. L'articolazione sonora delle note musicali è molto più ampia di quanto sia possibile dedurre dalla loro articolazione grafica. Al compositore saranno dunque necessarie sia la familiarità con l'articolazione dei suoni, aspetto che nasce e progressivamente cresce grazie alla metodica istruzione del coro e di ciascun cantore, sia la familiarità con l'articolazione grafica dei suoni, che deriva dalla conoscenza del linguaggio della musica. Si dovrà tenere presente che vi è un ordine vocale e un ordine musicale; il primo è costituito dalla risorsa della voce, caratteristica propria di ciascuna persona, il secondo dall'organizzazione del linguaggio musicale. Nell'istruzione di ciascun cantore e del coro il compositore assume il compito di *risvegliare* in chi canta la consapevolezza riguardo alla propria voce: in una parola, aiuta i coristi ad appropriarsi delle risorse singolari che la propria voce potrebbe esprimere. Ciò

⁶ Come ha scritto C. Campo, *Lettere a Mita*, Milano 2008, p. 20: "Al suono della propria voce si riacquista il senso delle misure, la vastità del mondo in cui si muove la nostra piccola storia. Non le chiedo di parlarmi di sé: le chiedo di non perder la voce (cioè il senso preciso delle cose: «*et que le centre est ailleurs*»)».

comporta che i confini della vocalità vengano ampliati, non rimangano ridotti al solo aspetto tecnico ma si aprano agli orizzonti dell'esistenza⁷.

– Sono cinque i sensi che nella persona portano da fuori a dentro: la vista, l'udito, il tatto, il gusto e l'olfatto; la *voce* è la risorsa privilegiata a disposizione della persona per portare da dentro a fuori⁸. L'attenzione a questa prerogativa porterà il cantore ad intuire la singolarità della propria voce: scoprirà che non si trovano due persone con la medesima voce; crescerà la sua consapevolezza circa l'unicità della propria risorsa; comprenderà che la sua voce è destinata a lasciare una traccia che nessun'altra voce potrà lasciare. Sperimenterà soprattutto che la sua voce, per essere udita, avrà bisogno di *ri-suonare* e capirà che un'altra voce, prima della sua, ha prodotto un suono sul quale anche la sua, per essere udita, dovrà *ri-suonare*. Nella prospettiva cristiana, il cantore nella liturgia non fatterà a comprendere che Colui che ha prodotto il primo suono è proprio il Verbo. Quando il cristiano canta nella liturgia, la sua voce, per l'azione dello Spirito Santo, diventa una con quella del Verbo. Questa consapevolezza creerà nel cantore un'attitudine capace di esercitare una grande influenza sull'esecuzione del brano che risuonerà nella liturgia. Scoprirà che la sua voce ha il potere di animare le sillabe, in un certo senso di "metterle al mondo" e comprenderà che tale atto generativo si attuerà per la via dell'amore. Abitando la propria voce, quando canterà, il cantore compirà un atto generativo, darà anima alle parole; quando canterà nella liturgia, mediante lo Spirito Santo, darà anima alla Parola⁹.

– Alcuni spunti anche sul *tempo di accoglienza* che precede il rito. Potrà sembrare strano occuparsi di un tempo che si colloca al di fuori del rito. Tuttavia, se è vero

⁷ Su questo aspetto ho trovato intuizioni preziose nelle seguenti pubblicazioni: A. Schweitzer, *J. S. Bach il musicista poeta*, Milano 1967; G. L. Capuano, *I segni della voce infinita. Musica e scrittura*, Milano 2002; B. Chatwin, *Le vie dei canti*, Milano 1987; M. Pallis, *Il loto e la croce*, Milano 1976; M. Schneider, *Pietre che cantano*, Milano 1980; M. Schneider, *Il significato della musica*, Milano 1970; M. Schneider, *Les fondements intellectuels et psychologiques du chant magique*, in: *Les colloques de wegimont*, vol. 1, Paris 1954–1955, p. 56–63; Servitium, *Cantare*, maggio-aprile, 2004; A. Tomatis, *Ascoltare l'universo*, Milano 2003; P. F. Tosi, *Opinioni de' cantori antichi e moderni*, Napoli 1904; S. Wilfart, *Il canto dell'essere*, Sotto il monte 1999.

⁸ Si legga S. Weil, *Attesa di Dio*, Milano 2011, Lettera sesta, p. 49: "Parimenti, quando rivediamo un essere a noi molto caro dopo una lunga assenza, non contano le parole che scambiamo con lui, ma soltanto il suono della sua voce, che ci assicura della sua presenza". G. Bonaccorso, *Il rito e l'altro*, Città del Vaticano 2001; J. M. Guilmard, *Guide pratique de chant grégorien. les récitatifs, la prononciation, la psalmodie, les chants du prêtre à la messe*, Paris 2007; J.-Y. Hameline, *L'accordo rituale. Pratiche e poetiche della liturgia*, Milano 2009; J. Hourlier, *Conversazioni sulla spiritualità del canto gregoriano*, Marsala 2007; D. Saulnier, *Le chant grégorien*, Solesmes 1995.

⁹ Si vedano le interessanti riflessioni di A. J. Heschel, *La vocazione del cantore*, Biella 2000.

che la liturgia è partecipazione e condivisione, non si esclude, che nei momenti di accoglienza che precedono il rito, questi canti di introito, proposti da un animatore liturgico o dal Coro, possano fornire un prezioso aiuto ai fedeli da un lato per serbare un clima di raccoglimento, dall'altro quale propizia occasione per imparare la melodia semplice del ritornello. Durante questo tempo si potrebbero, inoltre, eseguire brani della tradizione musicale che difficilmente potrebbero, per la loro durata e le loro caratteristiche, essere collocati nel rito.

Dalla mia esperienza ho compreso che i cantori, e probabilmente anche i fedeli, a fatica si trovano in uno stato interiore adeguato ad immergersi nella celebrazione già dal suo inizio. Per questa ragione ho cercato di capire cosa avrebbe potuto favorire il passaggio da uno stato all'altro. Ho invitato i cantori ad anticipare il loro arrivo in chiesa, in modo da farli trovare pronti per cantare, almeno venti minuti prima dell'inizio della celebrazione. Si è creato così una sorta di momento sospeso, durante il quale il cantore riesce a trovare progressivamente la condizione per abitare la propria voce, condizione che gli permetterà di cercare i suoni più appropriati per raggiungere in sé gli spazi più profondi, quelli che favoriscono la presenza a sé stessi; uno stato imprescindibile, questo, per accogliere le benedizioni elargite con abbondanza nella liturgia.

– Da ultimo alcune parole sulle caratteristiche utili all'attività formativa del coro. Mi riferisco al luogo in cui il coro studia, allo strumento musicale che accompagna lo studio, all'archivio che custodisce il repertorio e alla veste da indossare nella celebrazione. La crescita della consapevolezza da parte del cantore riguardo al ministero che svolge, oltre a un'adeguata informazione sugli aspetti liturgici, riceverà un contributo notevole da questi quattro aspetti deputati a creare un contesto favorevole, un contesto nel quale la bellezza diventerà oggetto di ricerca costante, fino a diventare la lingua madre con la quale si esprimerà nella liturgia. Ecco dunque il luogo, lo strumento, l'archivio, la veste:

a) Il *luogo* riservato allo studio per il coro diventa via via molto più di uno spazio dove svolgere un'attività di formazione; la sala dove il coro si prepara per la liturgia sarà il luogo dove vengono custoditi e coltivati i suoni che daranno vita alla Parola;

b) Un buon *strumento*, dal quale provengono suoni belli darà grande vantaggio alla formazione del gusto e della sensibilità del cantore: prova dopo prova diventerà suo nutrimento benefico. Sarà lui il primo a godere del beneficio di questi suoni e volentieri si metterà al servizio perché ciò accada anche per altri.

c) Anche un *archivio* ben curato dal cantore archivista, che custodisce il repertorio musicale per la liturgia, comunicherà ai cantori una disposizione a creare in sé stessi l'ordine interiore necessario e una buona attitudine da riservare al tempo dello studio del repertorio per la liturgia.

d) La consapevolezza del cantore, riguardo a quanto accade nella liturgia, sarà molto impresiosita se svolgerà il suo ministero indossando una *tunica*.

Conclusione

Concludendo il mio intervento, posso dire di aver ricavato dalla mia esperienza la convinzione che una composizione per la liturgia deve germogliare da un albero fecondo, un albero cresciuto in un *sottobosco* ideale per la sua buona salute. Il frutto che proviene da quest'albero giungerà a giusta maturazione grazie al concorso armonioso dei seguenti elementi: la buona conoscenza della lingua della musica, la frequentazione abituale della Sacra Scrittura e dei testi eucologici raccolti nel Messale, la consapevolezza delle risorse vocali donate dal Signore alla persona, la sintonia del contesto nel quale il canto per la liturgia viene preparato. Questo il grembo nel quale sarebbe bene prendesse forma una composizione per la liturgia. Da questo grembo nasceranno Suoni con la S maiuscola, suoni capaci di portare in un altro mondo, nel mondo che ora ci appartiene solo in parte ma che ci è stato promesso in eredità sicura.

Nella Cattedrale di Lodi i cantori incominciano la prova vocalizzando i seguenti versi che riassumono quanto ho cercato di esporre.

Il suono più bello
fluisce dal cuore.
Sorgivo, avvolge;
vibrante, risuona.

Diviene rotondo,
ad arco s'innalza.
Non duro, nervoso;
qui sorge, là dorme.
Un suono che nasce
mai fermo rimane.
Si forma sottile,
e sale a spirale.
Il suono più puro
proviene da Lui,
in Lui ritorna
per vivere sempre.

Sintesi

La musica per la liturgia nel nostro tempo: quale linguaggio?

L'articolo descrive il progetto, sviluppato nella Cattedrale di Lodi, che ha portato alla composizione di canti d'introito per le domeniche e le feste principali dell'anno liturgico. Partendo dai principi di nobiltà e semplicità, i brani composti, sfruttando il tesoro della tradizione musicale liturgica, intendono rispondere alle esigenze liturgiche attuali.

Parole chiave: Introito, Anno liturgico, voce, risvegliare, tempo di accoglienza

Abstract

Music for the Liturgy in our Time: what Language?

The article describes the project, developed in the Cathedral of Lodi, which led to the composition of Introit chants for the Sundays and major feasts of the liturgical year. Starting from the principles of nobility and simplicity, the pieces composed, making the most of the treasury of the liturgical musical tradition, are intended to respond to current liturgical needs.

Keywords: Introit; liturgical year; voice; awaken; time of welcome

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The Liturgical Music in the Italian Church

The modern era of liturgical music in the Italian Church has favored a situation in which a multiplicity of languages, styles and genres coexist which probably characterize its uniqueness on the world scene.

Since its inception, Italy has been fertile ground for the study, growth and progress of such a noble and sublime art as music.

Think of the monodic repertoires, still scientifically investigated today, coming from *ancient Roman chant*, the one which together with the *Gallican chant*, formed the basis of that great *cento* which gave life to the *Gregorian repertoire* used by the Catholic Church for the past fifteen centuries; remember the *Ambrosian tradition* which gave us real masterpieces forged by the mastery that *Ambrogio da Milano* put into practice with the art of *hymnody*; consider the no less important testimonies of the *Aquileia* and *Benevento schools* which for a few centuries distinguished themselves, albeit locally, in different parts of Italy.

The history of music also places all the *polyphonic* experience in the Italian peninsula, the development of the musical chapels and the Renaissance artistic apogee that we can remember citing *Giovanni Pierluigi da Palestrina* still considered today as an ideal model for the composition of sacred polyphony.

And in later times we cannot fail to consider the *Venetian style* characterized by the contribution of *Adriano Willaert*, *Gioseffo Zarlino*, *Giovanni Croce* and, above all, *Andrea* and *Giovanni Gabrieli* and, again, what left by *Claudio Monteverdi*, *Antonio Vivaldi* and many others up to that real revolution which, in the Romantic era, profoundly marked the destiny of liturgical music. Better known as the *Caecilian renewal*, we can recall it by quoting the major proponents who throughout the twentieth century worked to sublimate the cult of the Church with the art of music: *Lorenzo Perosi*, *Luigi Picchi*, *Domenico Bartolucci*, *Luciano Migliavacca* and many others with them.

Italy has distinguished itself in various historical periods as a privileged place to be able to enjoy all this evolution: a wonderful observation point which has not, however, only allowed to enjoy the evolutionary beauty of this so sublime art, but

has also highlighting excesses which, on several occasions, have compromised the role which has always been assigned to it in the liturgy.

Already in 1322, Pope John XXII denounced the reprehensible state of music in the liturgy:

The singers, disciples of the new fashions (*Ars nova*) [...] inebriate the ears and bring no healing; they simulate with external gestures what they pronounce; thus that devotion which should be sought is neglected, and that lasciviousness which should be avoided is propagated¹.

The breakdowns of music in the liturgy are also the subject of a brief and concise intervention by the Council of Trent, in session XXII, *De observandis et vitandis in celebratione Missae* (1562):

The Bishops are to remove from churches any music in which, both in the organ and in the singing, something lewd or impure is mixed, as well as any extraneous action, vain or profane chatter, movement, racket and shouts, of so that the house of God appears and can truly be called a house of prayer².

Also noteworthy is the incisive experience of the great Milanese bishop, *St. Charles Borromeo*, a member of the commission of cardinals created by Pius IV in 1564 for the implementation of the reform of music in the church. Where the Council of Trent does not go into details, it does so with a series of Provincial Synods starting from 1565. Great severity is required in the choice of music and in its composition, banning any bizarre which, in particular, would make the sung text incomprehensible. Furthermore, all musical instruments are excluded from the church, except the organ. The provisions born from the intervention of St. Charles Borromeo have lasting consequences not only in the Ambrosian diocese, but in vast areas of northern Italy.

We are in 1749 and the great and learned Pope Benedict XIV even dedicates an encyclical to sacred music, the *Annus qui*, where he denounces the abandonment of the Gregorian chant, the fashion for symphonic music in the church, the transposition of theatrical musical fashions into liturgical texts, the din of the instruments, the sloppiness of the liturgical celebrations, the hurriedness of the singing

¹ John XXII, Bull *Docta sanctorum patrum*, 1322.

² Council of Trent, Council Constitution *De observandis et vitandis in celebratione Missae*, 1562, n. 5.

of the Office. And it recalls the priority of the human voice, the need to make the texts being sung understood, the search for an appropriate style for the liturgical celebration and the refusal of any theatricality.

All of which lead to the decisive intervention of Saint Pius X who, with the Motu Proprio *Inter sollicitudines*, signed on the feast day of Saint Cecilia in 1903, indicates very specific objectives:

Sacred music must [...] possess in the best degree the qualities that are proper to the liturgy, and precisely the sanctity and goodness of the forms, from which its other character arises spontaneously, which is universality³.

Indicates historical models to draw inspiration from:

These qualities are found in the highest degree in Gregorian chant, which is consequently the proper chant of the Roman Church, the only chant that it has inherited from the ancient fathers, which it has jealously guarded over the centuries in its liturgical codes, which as its directly proposes to the faithful, which in some parts of the liturgy he exclusively prescribes and which the most recent studies have so happily restored to its integrity and purity⁴.

The aforementioned qualities are also possessed in an excellent degree by classical polyphony, especially of the Roman School, which in the 16th century obtained its maximum perfection through the work of Pier Luigi da Palestrina and then continued to produce compositions of excellent liturgical and musical⁵.

It provides that the sound of the organ abandons symphonies and opera arias and assumes a more serious and severe style.

It is a real legal code for sacred music and, therefore, an indisputable law.

It also aims to: “return Gregorian chant to the use of the people, so that the faithful once again take a more active part in ecclesiastical officiation, as was the custom in ancient times”⁶.

This pastoral concept traces a precise path towards the *actuosa participatio* indicated in a complete way by the liturgical reform of the Second Vatican Council. Reform which, together with a whole series of theological, pastoral and ritual

³ Saint Pius X, Motu proprio *Inter sollicitudines*, 1903, 2.

⁴ Saint Pius X, Motu proprio *Inter sollicitudines*, 3.

⁵ Saint Pius X, Motu proprio *Inter sollicitudines*, 4.

⁶ Saint Pius X, Motu proprio *Inter sollicitudines*, 3.

changes, has also required from the world of liturgical music, as is known, a new strong commitment to renewal, evolution and innovation.

1. What has all this led to the liturgical music practiced today in the Italian Church?

We certainly cannot say that we are living in such a happy era from this point of view. After almost 60 years in which a false concept of *liturgical creativity* has been able to operate almost undisturbed, we are faced with an immense variety of situations in which – even in the presence of virtuous and significant experiences – a sort of generalized mediocrity is imposed which undermines almost all the cornerstones dictated by tradition and redefined by Vatican II.

2. The functionality of liturgical music

Regarding this principle, in the conciliar Constitution *Sacrosanctum Concilium* we can read:

Sacred music will be all the holier the more closely it is united to the liturgical action, both by giving prayer a more gentle expression and favoring unanimity, and by enriching the sacred rites with greater solemnity⁷.

And *Mons. Valentino Miserachs Grau*, director of the “Liberian” Musical Chapel and emeritus president of the *Pontifical Institute of Sacred Music*, states:

Therefore, it is a matter of composing holy music, and it will be the more it is united, in every sense, with the liturgical action; from this will derive a more gentle and compelling expression, aimed at making the sacred rites better understood and enjoyed; it will favor unanimity, that is, the awareness of belonging to the people of God, to the holy assembly. On the contrary, solemnity is not excluded, and this presupposes that liturgical music should not be limited to simple refrains, but that it can instead aspire to forms of greater development and greater artistic depth. [...] Obviously, it is not a question of delighting the ears or filling in empty spaces, much less of cheering up a meeting of friends, things that unfortunately are the order of the day⁸.

⁷ Second Vatican Council, Conciliar Constitution *Sacrosanctum Concilium*, 1964, n. 112.

⁸ V. Miserachs Grau, *Composing for the ritual between problems of functionality and artistic needs, intervention at the Conference entitled “The composition of music for the liturgy at the beginning*

3. The music that dresses the word

Giacomo Baroffio, Gregorianist and theologian, affirmed:

The history of music in the Christian liturgy marks a stage in a long journey that began in the prayerful experience of Israel, when it was understood that only the musical language was adequate for transmitting the Word of God in the liturgical celebration. [...] A purely physical fact required by the need to convey the divine message to a chaste circle of listeners present in a large space. [...] a fact of spiritual relevance: every proclamation in song is always also an interpretation of what is announced. The tone of the voice, the changing of the timbre, the fluidity or gravity in the pronunciation, the subdued or strong tone, are all components that on an instinctive level [...] reveal what is really perceived as the central nucleus of the speech being pronounced or of the word which reads⁹.

The evangelizing function of liturgical music is often diminished by the use of trivial, sloppy texts that absolutely do not meet strictly liturgical criteria such as to allow one to enter into a relationship with the rite. In many situations there is a lack of awareness of the importance of using biblical texts or specially prepared texts to support the rite in the liturgical context. The liturgical books – above all the *Missal* – are the most important, authoritative and complete source of the texts that make up the rite, which constitute its soul and which form the basis of its essence. This indicates unequivocally that the reference to such texts should be an indispensable choice.

The experience of the *Musical Chapel of the Lodi Cathedral* which, as has been amply illustrated to us by its Maestro, Mons. Piero Panzetti, has put the introit Antiphons of all Sundays and solemnities of the liturgical year back at the center of attention – renewed in the new edition of the *Roman Missal* – is a virtuous example of the use of music at the service of the *word*, a practice which, at the same time, is at the service of the ritual gesture.

of the new millennium”, Associazione Italiana Santa Cecilia, September 1–3, Rome–Vatican City 2017.

⁹ G. Baroffio, *Singing and music in Christian worship*, in: *Elements of liturgical musicology*, Pontificio Istituto di Musica Sacra, Rome 2016, n. 1.

4. The musical forms

It is not trivial to remember that the various ritual moments, in order to best express their purposes, require specific musical forms which, without the ambition to mention them all, we can summarize in the following list:

- the *litany* (Kyrie, Agnus Dei, Prayer of the Faithful, Litany of the Saints);
- the *acclamation* (Alleluia, Mystery of faith, Amen, Sanctus, Yours is the kingdom);
- the *proclamation* (Sung Readings, Responsorial Psalm, Responsories);
- the *psalmody* (cantillation, hymn psalmody, psalmody in alternating choirs);
- *rhythmic and free hymnody* (Gloria, Te Deum, Ambrosian and Gregorian hymn, Renaissance Choral);
- the *solo recitative* (Orations, Preface, Eucharistic Prayer, Doxology, Embolism, Greetings, Blessings);
- the *choral recitative* (Pater, Credo);
- the *processional* (Entrance, Offertory, Communion);
- as well as other forms which – due to their episodic technique and lyrical concentration of the texts – are themselves rituals, such as the *motet*, the *troparion* and the *canzone*.

A real endowment of working tools available to those who are called to compose music intended to play a ritual role in the liturgy.

Fulvio Rampi, Gregorianist, choir director and composer explains:

The vast repertoires of traditional and post-conciliar popular song have crystallized the most disparate musical forms, with a marked propensity, especially in recent decades, for the responsorial form. In truth, a serious journey has been made in the search for forms compatible with the potential of a common assembly; a path, however, also full of degeneration both on a textual and formal level. The assemblyist anxiety extended the comfortable responsorial form made up of simple refrains that can be used immediately – to all the songs of the rite (even to the Gloria or the Credo), fatally contradicting their specific liturgical nature¹⁰.

There is a need to go back to revitalizing and enhancing those musical forms that tradition has given us as instruments aimed not only at ennobling the musical art, but also useful for satisfying the need to achieve that ritual pertinence that the liturgy requires.

¹⁰ F. Rampi, *Hymns for the liturgical assembly*, Elledici, Turin 2013, p. 9–10.

St. John Paul II also reminds us of this in his 2003 chirograph drawn up for the centenary of the Motu Proprio *Inter sollicitudines*:

Liturgical music must respond to its specific requirements: full adherence to the texts it presents, consonance with the time and liturgical moment for which it is intended, adequate correspondence to the gestures proposed by the rite. Indeed, the various liturgical moments demand their own musical expression [...] now proclaiming the marvels of God, now manifesting feelings of praise, supplication or even sadness for the experience of human pain, an experience however that faith opens to the perspective of Christian hope¹¹.

5. The recovery of music in celebrations

Baroffio explains again:

within the liturgy [...] – Baroffio explains again – it is absolutely necessary to recover the musical language, given that, in fact, today the celebration in most cases is amusical. The parts of the president are totally recited: think of the prayers and the Eucharistic prayer. Even the proclamation of the Gospel, which would be the responsibility of a deacon, is usually spoken without any modulation. The sporadic interventions of the assembly are also recited, often in a disorderly way. [...] Responsibility for the current situation does not fall mainly on liturgical pastoral care even though it is latent or completely non-existent in many parishes. The cause-fault is to be attributed rather to the widespread culture of our time, an era that sees the passive use of a lot of music – mostly reproduced on records – while in recent decades active music-making has significantly decreased, either with singing and at the instrumental level.

A widespread situation of musical illiteracy – consider, for example, the totally insufficient musical preparation at school level – considerably worsens the condition of music in the liturgy because in fact the assemblies, at least in Italy, are not able to sing. The insufficient musical culture also produces an artistic recklessness which is expressed in the lack of critical judgment on the marketed products. In other words, little or no singing

¹¹ Saint John Paul II, *Chirograph for the centenary of the Motu Proprio “Inter sollicitudines”*, 2003, 5.

is done, and what is sung is often not in keeping with the dignity of the liturgical celebration¹².

6. Choice of repertoire

Baroffio indicates precise needs:

In order to plan an appropriate liturgical-musical repertoire, two instances must be kept in mind:

- (1) The musical preparation of the assembly. At this level many difficulties are encountered because the mentioned lack of musical education does not allow the engagement of songs that exceed even a minimal threshold of difficulty. This means that the principle advocated enthusiastically by some groups immediately after the Council is highly negative, that is, to make everyone sing everything.
- (2) [...] In choosing the chants I must not first ask myself which piece the congregation willingly performs or wants to sing, but rather I must ask myself which passage, both from a textual point of view and from a musical point of view, can help the liturgical assembly to pray¹³.

The established trend is by now that of always performing the same songs chosen from an increasingly restricted repertoire. The frequent level of classification of the pieces is often reduced to a mere subdivision of the same for adaptability to the liturgical time. There is a need to rediscover the *rituality* of singing and its *function* as a true communicative propeller of the biblical message that every celebration brings with it in an unambiguous form.

It is also necessary to rediscover the need to associate only “sacred” music with the liturgy, understood as music that uses a clear, meaningful and comprehensible language, which brings to mind only the message, the *word*, which is echoed. There are very frequent choices of pieces and melodies – albeit accompanied by pertinent sacred texts – which recall situations extraneous to the ritual being performed: opera arias, film soundtracks, etc.

Each melody has its own “reputation” which must always be measured, weighted and monitored over time.

¹² G. Baroffio, *Singing and music in Christian worship*, in: *Elements of liturgical musicology*, Pontificio Istituto di Musica Sacra, Rome 2016, n. 7.

¹³ G. Baroffio, *Singing and music in Christian worship*, n. 8.

In this regard, I like to tell an anecdote – an episode lived during many years of service as organist and assembly guide in various communities – in memory of the many new songs spread in the post-conciliar era. Among these a graceful song made its way entitled *The time has come*, written taking inspiration from an *English folk* style melody, but substantially compatible with the hymnodic form. The text written by Luciano Scaglianti said: “*The time has come / Father for me. / To my friends / I said that / this is life / to know you / and your Son / Christ Jesus*”.

A clear reference to the episode narrated by John 12 in which Philip and Andrew tell Jesus that some Greeks have asked to meet him (“The hour has come for the Son of man to be glorified”).

The “misfortune” of this melody, after decades of happy liturgical use, is that it was used in support of a pressing television advertisement.

After, at the end of a Mass on the Fifth Sunday of Lent, during which I had proposed this song to accompany Communion, a distinguished middle-aged lady hurried to join me to say: “The communion song is really beautiful, *that of the Robiola Osella cheese*”, I realized that this song – albeit of proven validity from a musical, textual and ritual pertinence point of view (a hymn with a modern flavor linked to the evangelical episode proclaimed in the Liturgy of the Word) – it could no longer be used as a liturgical chant: it had evidently changed its “reputation” and lost its fundamental *function*: that of being a melody at the service of the *word* and in support of the ritual¹⁴.

7. The National Repertoire of songs for the liturgy

It is a collection of 384 pieces chosen during a long and meticulous selection process carried out by a commission of musicians and liturgists commissioned by the *Italian Episcopal Conference*, job that lasted a total of 10 years. In 2009 the Repertory was presented to the Bishops, printed and promoted for its diffusion in all the Dioceses of Italy.

¹⁴ I came to these reflections thanks to the texts of authoritative scholars who have made a huge contribution to the evolution of liturgical music in Italy. In particular: J. Gelineau, *Song and Music in Christian Worship – principles, laws and applications*, LDC, Turin 1963; J. Gelineau, *The chants of the Mass in their ritual roots*, Ed. Messaggero, Padua 2004; F. Rainoldi, *Traditio Canendi – Notes for a history of Christian rites*, Centro Liturgico Vincenziano Edizioni Liturgiche, Rome 2000; F. Rainoldi, *Psallite wiser – historical liturgical notes and pastoral reflections on the chants of the Mass and the Liturgy of the Hours*, Centro Liturgico Vincenziano Edizioni Liturgiche, Rome 2008.

Its use is not yet extended uniformly on the Italian territory. The hope is that, gradually, the numerous Dioceses that are continuing to use the local Repertoires will move towards the goal of a uniformity of musical proposals to be made available to those ministers who are engaged to make the celebratory choices.

With the Repertoire we can count on a collection of chants which for text, musical form and stylistic writing can be considered “liturgical chants” to all intents and purposes: not chants juxtaposed to the rite, but chants that form a whole with the rite same.

8. The need for training

Having made available a repertoire of selected pieces and proven compatibility with the liturgy, does not exonerate those who are called to direct celebrations from the need for an adequate and continuous spiritual, liturgical, musical and pastoral formation.

The Italian Episcopal Conference has been promoting for the past thirty years the *Musical Liturgical Specialization Course (Co.per.li.m)* which offers those who possess liturgical-musical skills and are already engaged in the liturgical service of singing and music, a theoretical study and practical in order to the ministry performed. The didactic proposal is articulated over an academic two-year period and the fields of study are: composition for the liturgy, organ improvisation, the organ for the liturgy, the guitar for the liturgy and the zither for the liturgy. The courses common to all areas of study cover the “general introduction to the liturgy, liturgical musicology, insights into liturgical-musical pastoral care” as well as “practical animation and musical direction workshops for celebrations”.

For those who do not possess liturgical-musical skills, a *three-year course* is offered to be followed in *e-learning* mode with in-depth studies aimed at the minimal training required of musical animators of liturgical celebrations.

There are numerous Italian dioceses that locally promote the **Diocesan Schools of Sacred Music**. Among these, the Archdiocese of Milan which with its school called *Te Laudamus* offers a training course which intends to offer the basic tools for liturgical-musical animation not only in the Ambrosian area, but also in the neighboring Dioceses in which there is not a local school. The current academic year sees the participation of about one hundred students who, among the various courses inherent in the liturgical, musicological and pastoral areas, will also be invited to go to different communities to actively participate in some celebrations and compare their experience with that of other liturgical-musical animators.

9. The task of the composer of liturgical music

Evidently forming good liturgical-musical animators is not enough. Liturgical music needs constant renewal, continuous artistic and spiritual growth that allows it to increasingly enhance its important celebratory function. In this regard, our attention is focused on the task of the composer for the liturgy.

On this subject, the words of St. John Paul II which we read in the aforementioned Chirograph dedicated to liturgical music are very precious:

Only an artist deeply understood by the *sensus Ecclesiae* can attempt to perceive and translate into melody the truth of the Mystery celebrated in the Liturgy. In this perspective, in the Letter to the Artists I wrote: “How many sacred compositions have been elaborated over the centuries by people deeply imbued with a sense of mystery! Countless believers have nourished their faith with the melodies that have blossomed from the hearts of other believers and have become part of the Liturgy or at least a very valid aid to its decent development. In song, faith is experienced as an exuberance of joy, of love, of trusting expectation of God’s saving intervention”.

A renewed and more in-depth consideration of the principles that must underlie the formation and dissemination of a quality repertoire is therefore necessary. Only in this way it will be possible to allow musical expression to serve its ultimate purpose in an appropriate manner, which “is the glory of God and the sanctification of the faithful”.

I am well aware that even today there is no shortage of composers capable of offering, in this spirit, their indispensable contribution and their competent collaboration to increase the patrimony of music at the service of an ever more intensely lived Liturgy. To them goes the expression of my trust, combined with the most cordial exhortation that they make every effort to increase the repertoire of compositions that are worthy of the height of the mysteries celebrated and, at the same time, suitable for today’s sensibilities¹⁵.

Conclusion

These simple words of Saint John Paul II, a pastor very dear to all of us – and whom, with great emotion, today I would like to remember and honor here in the land who has long savored his pastoral zeal and his holiness – seem to me the best synthesis

¹⁵ Saint John Paul II, *Chirograph for the centenary of the Motu Proprio “Inter sollicitudines”*, 2003, 12.

of the topic that we wanted to address today and which, in gratitude to the organizers of this interesting International Congress, I hope I have helped to examine.

Abstract

The Liturgical Music in the Italian Church

The modern era of liturgical music in the Church in Italy has favored a situation in which a multiplicity of languages, styles and genres that probably characterize its uniqueness in the world scene coexist. We certainly cannot say that we live such a happy era from this point of view. After almost 60 years in which a false concept of *liturgical creativity* has been operating almost undisturbed, we are faced with an immense variety of situations within which – even in the presence of virtuous and significant experiences – a sort of generalized mediocrity is imposed which is almost all The cornerstones dictated by tradition and redefined by Vatican II. It is more than ever necessary to rediscover some fundamental concepts: the functionality of liturgical music; the music that wears the word; musical forms; the choice of the repertoire; the need for training; The task of the liturgical music composer.

Keywords: Functionality, word, forms, repertoire, rituality, training, composition

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Resounding Through the Ages: The Seven Last Words of Christ

The life, death, and resurrection of Jesus Christ has served as the source and inspiration for innumerable musical creations spanning the centuries. Ranging in scope, style, form, and instrumentation, prime examples include masterworks from around the world: *St. Matthew Passion*, Johann Sebastian Bach (1727), *Stabat Mater*, Giovanni Pergolesi (1736), *Messiah*, Georg Friedrich Handel (1742), *The Crucifixion* by Sir John Stainer (1887), *Symphonie-Passion* by Marcel Dupré (1921/24), *The Debrecen Passion* by Kati Agócs (2015), and many others. This sacred music, stemming from Gregorian chant, Protestant hymnody, and beyond, attracts musicians and listeners alike due to its inherent versatility and depth.

For the Christian faithful, perhaps the most significant words uttered on this earth were those of Jesus as he hung upon the cross. Arnold of Bonneval encapsulates what lies at the core of Christ's final pronouncements within his *Tractatus de Septem Verbis Domini in Cruce*:

When Christ had reached the time of His passion He recapitulated the whole essence of His teaching, saying with great succinctness things He had expounded at much greater length during His preaching. Thus it is that the last words of Christ offer a mystical compendium of the entire Gospel. These words are radiant with the splendor of the totality of the Christian faith. They are, indeed, like small seeds which, when sown in suitable soil, bring forth an immense and wonderful harvest for all the faithful¹.

These “small seeds” – *The Seven Last Words of Christ* – are scattered throughout the four canonical Gospels of Matthew, Mark, Luke, and John, but not found in any

¹ Saint Bonaventure, A. Bonneval, *The Seven Last Words of Christ*, transl. by R. Nixon OSB, TAN Books, North Carolina, Gastonia 2023, 33.

single Gospel. It was during the 12th and 13th centuries that spiritual commentators such as Arnold of Bonneval and St. Bonaventure of Bagnoregio (the Seraphic Doctor) began to harmonize the Gospels, resulting in a narrative to be used as a vehicle for meditation and prayer.

The first major music-setting of this divine narrative came in 1645 at the hands of prolific German composer and organist Heinrich Schütz (1585–1672) – *Die Sieben Worte Jesu am Kreuz* SWV 478, scored for choir SATTB, five instrumental parts and continuo. With the groundwork being laid over 350 years ago, these “words” have yielded a bountiful musical harvest well into the 21st century.

The Seven Last Words and Triumph of Christ by Pamela Decker represents the latest major work based on the final proclamations of Christ from the cross. Published by Wayne Leupold Editions in 2018, this formidable work for organ solo is divided into two parts. Part I consists of seven meditations corresponding to the seven “words,” and Part II includes the procession to the tomb (passacaglia) and the resurrection (toccata).

By no means exhaustive, this musico-theological analysis will describe how Part I of Decker’s programmatic music artfully communicates the power, depth, and beauty of Christ’s timeless words by way of pitch, rhythm, texture, registration, and use of pre-existing melody.

1. “Father, forgive them, for they know not what they do.” (Luke 23:34 – KJV²)

For this first piece in the cycle, the texture and musical materials suggest elements of both ‘song’ and ‘dance,’ giving a very human, emotional, and somewhat secular feeling to the evocation of a community that is of this world, often unaware of spiritual matters – and in need of forgiveness. Although the language is of this time, there is a subtle homage to Johannes Brahms in the textural weaving of the counterpoint; there is a representation of life as an earthbound dance and a plaintive song, offering the human presence as a spirit in need of both love and forgiveness³.

Beginning with an ethereal registration of strings and flutes, mm. 1–5 suggest the descent of God’s mercy into a fallen world as the initial chord, comprising perfect intervals, dispatches into a chromatic descent toward the primary theme that begins in m. 6 [Figure 1].

² King James Version (further: KJV).

³ P. Decker, *The Seven Last Words and Triumph of Christ for Organ*, Part 1: *The Seven Last Words*, Wayne Leupold Editions, North Carolina, Colfax 2018, 2.

Sw. *legatissimo*

This musical score shows the first five measures of Movement I. It is written for piano (Sw.) and guitar (Gt.). The piano part is marked *legatissimo* and features a flowing, melodic line in the right hand and a supporting bass line in the left hand. The guitar part provides harmonic accompaniment with a steady, rhythmic pattern. The key signature has one flat (B-flat) and the time signature is 3/4.

Fig. 1. Movement I, mm. 1–5, *The Seven Last Words and Triumph of Christ* by Pamela Decker.

6 Fa - ther, for - give them, for they know (not) what they do.

10 Fa - ther, for - give them, for they know not what they

14 do. Fa - ther for - give them...

This musical score covers measures 6 through 17. It includes vocal lines and guitar accompaniment. The lyrics are: "Fa - ther, for - give them, for they know (not) what they do." (measures 6-9), "Fa - ther, for - give them, for they know not what they" (measures 10-13), and "do. Fa - ther for - give them..." (measures 14-17). The guitar part continues with a rhythmic accompaniment. The key signature has one flat and the time signature is 3/4.

Fig. 2. Movement I, mm. 6–17, *The Seven Last Words and Triumph of Christ* by Pamela Decker.

The composer constructs the primary theme (top voice, mm. 6–24) upon prosodic characteristics of the first “word” as it relates to syllabic rhythm and pitch contour [Figure 2]. This technique not only binds the voice of Jesus to the melodic content throughout the first movement, but it also generates a collaboration between the worldly “song” and “dance” of the intricately woven counterpoint and the “divine” melody that soars from above. This interaction intensifies as the tonal-center shifts in an upward stepwise motion [Gm → Am → Bbm → Cm] and the melody becomes increasingly more elaborate and chromatic.

The conclusion of Movement I includes a modified restatement of the introductory measures followed by a final appearance of the primary theme; divine mercy and the need for forgiveness coalesce as the piece resolves in the key of G major [Figure 3].

The image displays a musical score for Movement I, measures 116–124. It features a vocal line (top staff) and piano accompaniment (middle and bottom staves). The score is divided into two systems. The first system, starting at measure 116, includes the lyrics "Fa - ther, for -" and "Sw." (Soprano). The second system, starting at measure 121, includes the lyrics "give them, for they know not what they do." The piano accompaniment consists of a right-hand part with intricate rhythmic patterns and a left-hand part with sustained chords and moving lines. The key signature changes from G minor to G major at the end of the piece.

Fig. 3. Movement I, mm. 116–124, *The Seven Last Words and Triumph of Christ* by Pamela Decker.

2. “Truly I tell you, today you will be with me in Paradise” (Luke 23:34 – NRSV⁴)

Movement II is partially a toccata on the chant *Christus vincit*, celebrating the ultimate victory over death; the lyrical sections of the piece are an homage to J.S. Bach, in that they call upon a signal rhythmic figure from the bass aria of Cantata 106⁵.

Characterized by the juxtaposition of contemplative lyricism and ecstatic virtuosity, this movement guides the listener from a moment of conversion to the promise of future glory. As indicated by the composer, Johann Sebastian Bach’s Cantata 106 *O Gottes Zeit ist die allerbeste Zeit* (God’s time is the very best time) serves as the basis for melodic content within the lyrical sections of this piece. The dissonant harmonic language serves as a backdrop that evokes a scene filled with pain and despair, and the gentle registration of the accompaniment generates a dimly lit halo around those who are speaking: The Repentant Thief (harmonic flute 8’) and Jesus (reed 8’ or cornet). The pitches personifying the voice of Jesus reflect the contour and rhythmic/intervalllic motifs of Bach’s cantata where the text reads, “Heute wirst du mit mir im Paradies sein” (Today you shall be with me in Paradise). The quality of mercy expressed within these passages is but a foretaste to the supreme power of victory over death [Figure 4].

The image shows a musical score excerpt. The top staff is a vocal line with lyrics: "Heu - te, heu - te wirst du mit mir, heu - te, heu - te wirst du mit". The middle staff is for guitar (Gt.) and clarinet (Cl.). The bottom staff is for piano accompaniment. The score is in a minor key and features complex harmonic textures.

Fig. 4. Bass aria from Cantata 106 “*O Gottes Zeit ist die allerbeste Zeit*” by Johann Sebastian Bach (excerpt). Movement II, mm. 62–65, *The Seven Last Words and Triumph of Christ* by Pamela Decker.

⁴ New Revised Standard Version (further: NRSV).

⁵ P. Decker, *The Seven Last Words and Triumph of Christ for Organ, Part 1: The Seven Last Words*, 2.

Proclaimed since the 8th century, *Christus vincit, Christus regnat, Christus imperat* (Christ conquers, Christ reigns, Christ commands) is an acclamation that asserts Christ as the king of kings. The composer not only elicits the spirit of this triumphant chorus within the toccata-like sections of this movement by way of tempo and meter but uses the chant melody itself to form the subject of the fugal sections within. Beginning with a full-bodied registration and a single voice, the music gathers energy like an unrelenting force as each exhortation of the subject is layered with a countersubject and additional voices [Figure 5]. Movement II ends in the key of A major with a sonorous restatement of the chant in the pedal-voice.

The image displays a musical score for the chant 'Christus vincit, Christus regnat, Christus imperat'. At the top, a single staff labeled 'Schola' shows the original chant melody with a C-clef and a key signature of one flat. Below this, the text 'Hristus vincit Christus regnat, Christus íperat.' is written. The main score consists of two systems of piano accompaniment. The first system, starting at measure 9, features a treble clef with a key signature of one flat and a 6/8 time signature. It contains three measures of the chant melody: 'Christus vincit', 'Christus regnat', and 'Christus imperat'. The bass clef part is mostly silent, with some accompaniment in the final measure. The second system, starting at measure 14, continues the piano accompaniment with more complex textures in both hands, including a prominent bass line in the final measure.

Fig. 5. *Christus vincit*, 8th century chant (excerpt). Movement II, mm. 62–65, *The Seven Last Words and Triumph of Christ* by Pamela Decker.

3. “When Jesus therefore saw his mother and the disciple standing by, whom he loved, he saith unto his mother, ‘Woman, behold thy son!’ Then saith he to the disciple, ‘Behold thy mother!’” (John 19: 26–27 – KJV)

In this work, the intention is to evoke the intensely spiritual. The Gregorian chant presented in the pedal part is *Ave Maria* (Antienne), which is appropriate for the text of this quote⁶.

Movement III is centered on the intimate exchange between Jesus and those who were closest to Him in this world: Mary, his mother, and John, the beloved disciple. Springing forth from the shadows of the cross, the shimmering chordal texture sets the tone for this exchange as Jesus speaks to Mary first, referring to the beloved disciple by way of an 8’ principal stop in the tenor voice. He then turns to John regarding Mary His Mother as the Gregorian chant, *Ave Maria* (*Hail Mary*), surfaces in the soprano range with a principal or flute stop at 4’ pitch in the pedal. The intertwining of these two melodies in mm. 5-9 reflects the bond of a new-found filial relationship commissioned by Jesus [Figure 6]. *Ave Maria* is presented in the pedal-voice in its entirety before the movement concludes with an ‘Amen’ sounding at 16’ and 8’ pitch in the pedal.

⁶ P. Decker, *The Seven Last Words and Triumph of Christ for Organ*, Part 1: *The Seven Last Words*, 2.

Manual

Sw.

Gt²

Pedal

Jesus speaking to Mary about John

4

(Sw.)

Gt

Jesus speaking to John about Mary: A - ve Ma - ri - a, gra ti - a ple - na,

7

Do - mi - nus te - cum, be - ne - di - cta - tu in mu - li - e - ri - bus.

Fig. 6. Movement III, mm. 1–9, *The Seven Last Words and Triumph of Christ* by Pamela Decker.

4. “My God, my God, why have you forsaken me?” (Matthew 27:46 – NRSV)

The hymn tune “Bangor” [Figure 7] appears as a recurring theme for a set of variations that depict powerful emotions stemming from the exclamation about feeling forsaken. At first there is something resembling acceptance, then deep sorrow, and finally a cry of pain⁷.

⁷ P. Decker, *The Seven Last Words and Triumph of Christ for Organ, Part 1: The Seven Last Words*, 2.

1 A-lone thou go-est forth, O Lord, In sac-ri-fice to die;
 2 Our sins, not thine, thou bear-est, Lord, Make us thy sor-row feel,
 Is this thy sor-row naught to us Who pass un-heed-ing by?
 Till through our pi-ty and our shame Love an-sw-ers love's ap-peal. A-men.

3 This is earth's darkest hour, but thou Dost light and life restore;
 Then let all praise be given thee Who livest evermore.

4 Give us compassion for thee, Lord,
 That, as we share this hour,
 Thy cross may bring us to thy joy
 And resurrection power. Amen.

PETER ABELARD, 1079-1142; Tr. F. BLAND TUCKER, 1938

Fig. 7. *Alone Thou Goest Forth, O Lord*. Text: Peter Abelard; tr. F. Bland Tucker. Tune: *Bangor*, William Tans'ur, *A Compleat Melody or Harmony of Zion*, 1734.

Variation I (“acceptance”) features an interaction between the pedal-line on beat one, and the three-voice texture in the manuals accentuating beat two. This synopation, paired with the rising/falling contour in the four-voice texture, produces a sense of motion that recalls Christ’s movement toward the will of His Father. *Bangor* is stated in the pedal voice [Figure 8].

Fig. 8. Movement IV, mm. 11–15, *The Seven Last Words and Triumph of Christ* by Pamela Decker.

Variation II (“deep sorrow”) is a development of the first variation as the right hand and pedal share permutations of *Bangor* [Figure 9]. Decker suggests a cor-net-like registration for the melancholic recitative in the right hand that is reminiscent of the voice of Jesus in Movement II.

26

mp

Sw.: String 8' and String Celeste 8'

Sw.

p

Fig. 9. Movement IV, mm. 26–29, *The Seven Last Words and Triumph of Christ* by Pamela Decker.

Variation III (“cry of pain”) is a toccata that involves an electrifying manual-figuration flashing above a thunderous statement of *Bangor* in the pedal [Figure 10]. Following a complete statement of the hymn-tune in the pedal, the manual and double-pedal voices stretch toward the outer limits of the keyboard compass as the piece reaches climactic proportions. A torrential pedal cadenza in m. 53 surges into a set of crashing chords that pierce the heart, “My God, my God, why have you forsaken me?”.

Fig. 10. Movement IV, mm. 43–44 / mm. 53b–58, *The Seven Last Words and Triumph of Christ* by Pamela Decker.

5. “I Thirst” (John 19:28 – KJV)

This piece has a contour that emulates the flow of water, which is represented as sweet, uncomplicated, and continuously in motion. The solo lines evoke the bitter aspect of thirst, where water is greatly desired, but remains inaccessible. The language of the solo lines is more acerbic, while the line depicting water remains sweet and desirable⁸.

The trio texture of this movement comprises layers that depict the physical thirst of Jesus, as well as the spiritual paradox of the Son of God who, while being “the font from which clear, living water flows [...] and shall never run dry”, thirsts for our redemption, “that verdant charity may bloom within your heart”⁹.

⁸ P. Decker, *The Seven Last Words and Triumph of Christ for Organ*, Part 1: *The Seven Last Words*, 2.

⁹ From Arnold of Bonneval’s, *Tractatus de septem verbis Domini in cruce tractatus pius iuxta & eruditus*, Apud Martinum Caesarem, Antuerpiae 1532; Saint Bonaventure, A. Bonneval, *The Seven Last Words of Christ*, 74.

Fig. 11. Movement V, mm. 1–4 / mm. 15–18, *The Seven Last Words and Triumph of Christ* by Pamela Decker.

6. “It is finished” (John 19:30 – KJV)

The focal point of VI is the sheer power and resolute victory of “triumph” as the overriding *Affekt* of the sixth “word”. The movement combines several dance rhythms and a string of evolving and transforming variations on the primary theme. The text might be “It is finished”, but of course, the resurrection means that the story is not at all “finished”, and we know that the ultimate finish is in triumph, both for the trinity and for humanity¹⁰.

Unrelenting from beginning to end, the gravity of this “word” is duly expressed through technical acrobatics, dense textures, and complicated dance rhythms that permeate Movement VI. The primary theme is formed by two ideas presented in the opening measures: (m. 1) declamatory chordal motif stressing the syllabic rhythm of, “It is finished”, (m. 2) three-layered rhythmic figurations of quarter/eighth/sixteenth notes. After a series of transformative variations, the two motifs are superimposed during a wildly intense finish that concludes with an emphatic restatement of the sixth “word” and a plagal cadence [Figure 12].

¹⁰ P. Decker, *The Seven Last Words and Triumph of Christ for Organ*, Part 1: *The Seven Last Words*, 2.

The musical score is divided into three systems. The first system (mm. 1-2) features a guitar part (Gt.) and a piano accompaniment. The guitar part is marked *ff* and includes the lyrics "It is fin - ished" and "Multi-layered rhythmic motif". The piano accompaniment also has a *ff* marking. The second system (mm. 38-39) is titled "Transformation of rhythmic motifs" and shows a piano accompaniment with a complex rhythmic pattern. The third system (mm. 70-71) features a vocal line with the lyrics "It is fin - ished A - men" and a piano accompaniment. The vocal line is marked *v* and the piano accompaniment is marked *v*. The score concludes with a double bar line.

Fig. 12. Movement VI, mm. 1–2 / mm. 38–39, *The Seven Last Words and Triumph of Christ* by Pamela Decker.

7. “Father, into Your hands I commend my Spirit” (Luke 23:46 – NRSV)

This meditation on the seventh quote is intended as a musical manifestation of the purest beauty that the mind and heart can grasp, in evocation of the reunion of the human spirit with the Holy Spirit. It is hoped that the listener might “rest” in the sensation of time moving more slowly and in a spirit of uncomplicated joy¹¹.

In reference to the final “word” spoken by Christ, St. Bonaventure notes,

They are, therefore, a *summa* of His doctrine and discipline, revealing His perfect and pure reverence and adoration of the unseen Father. For by these words, Christ shows that all His hope is placed in the Father, and He faithfully entrusts Himself to Him completely¹².

The nature of the melody in the right hand (m. 5) aligns with the purity of Christ’s words when played with one of the most poignant stops on the organ (harmonic flute 4’). Homophonic in texture, this meditation includes imitative dialogue between the right hand, left hand, and pedal (i.e., mm. 9–11) that hints at conversation between the Holy Trinity [Figure 13].

¹¹ P. Decker, *The Seven Last Words and Triumph of Christ for Organ*, Part 1: *The Seven Last Words*, 2.

¹² Saint Bonaventure, A. Bonneval, *The Seven Last Words of Christ*, 93.

Fig. 13. Movement VII, mm. 5–12, *The Seven Last Words and Triumph of Christ* by Pamela Decker.

Following the third statement of the melody, the composer indicates a soft 32' stop in the pedal-voice as the broadening chordal passage leads toward the concluding chord in mm. 46–48. The use of a 32' stop causes a subtle rumble underneath the radiance of the final chord, calling to mind the aftershock caused by Christ's final proclamation,

Jesus [...] gave up his spirit. And behold, the veil of the sanctuary was torn in two from top to bottom. The earth quaked, rocks were split, tombs were opened, and the bodies of many saints who had fallen asleep were raised¹³.

¹³ Matthew 27: 50–62, in: *The New American Bible. Revised Edition*, World Catholic Press, New Jersey, Totowa 1987, 1060–1061.

41 **Broaden** *molto rit.*

Ped.: Soft 32' possible

45

Fig. 14. Movement VII, mm. 41–48, *The Seven Last Words and Triumph of Christ* by Pamela Decker.

Conclusion

Appropriate for both concert and liturgical use, *The Seven Last Words and Triumph of Christ* by Pamela Decker connects the musician and listener alike to the journey from the cross to the empty tomb. The “words” are not only *expressed* through the seven meditations of Part I, but they are also *embedded* within the very fabric of the rhythms, textures, melodies, and registrations found therein. Decker has made Christ’s words her own, as we are all called to do.

Abstract

Resounding Through the Ages: The Seven Last Words of Christ

The life, death, and resurrection of Jesus Christ has served as the source for innumerable musical creations spanning the centuries, including a colorful array of compositions inspired by *The Seven Last Words of Christ*. This musico-theological analysis is an attempt to describe how Part I of Pamela Decker’s epic work for solo organ, *The Seven Last Words and Triumph of Christ*, artfully communicates

the power, depth, and beauty of Christ's timeless words by way of pitch, rhythm, texture, registration, and use of pre-existing melody.

Keywords: organ music, liturgical music, seven last words of Christ

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Henryk Mikołaj Górecki's road to the Oratorio "Sanctus Adalbertus" in the context of the composer's fascination with the person and teaching of St. John Paul II

I am truly alive as a result of having had the good fortune – not much,
but enough for me – to meet Him¹.

Henryk Mikołaj Górecki's profound personal religiousness was probably the source of his deep spiritual bond with the person and personality of Karol Wojtyła – Saint John Paul II. The relationship which developed between the composer and the Pope was of a special nature. They shared related views, specific historical events, one can also speak of the similarity of their childhood fates. The early loss of mother and the trauma associated with this, expressed in their numerous statements and creative acts. Let us recall an early (of 1939) poem by Karol Wojtyła, *Mother*, with a dedication: *To Emilia – my mother*, beginning with the words: *Over this, your white grave* is a type of poetic lament of a son over his mother's grave. There are also many Marian accents in the Pope's teaching, including his most important Encyclical *Redemptoris Mater* of 1987. And John Paul II's constant veneration for the Mother of God was expressed in the 'motto' of his pontificate: *Totally Yours Mary – Totus Tuus*. Marianism is also clearly present in the aesthetic system of the Pope-artist. It is sufficient to quote just one of his formulations: "The beauty of Mary captured in images is a 'mirror of God's beauty'"².

¹ *Muzyka jest rozmową*, Henryk Mikołaj Górecki w rozmowie z Anną Wieczorek i Krzysztofem Cyranem, „Jubinalia” (2008) nr 4 (gazetka na okoliczność 120-lecia Akademii Muzycznej w Krakowie), s. 1–7.

² Jan Paweł II, Encyclical *Redemptoris Mater*, Rzym 1987, 33 (quoted after: Jan Paweł II, *Piękno. Antologia tekstów*, red. D. Radziejowski, słowo wstępne J. Kupczak OP, Wydawnictwo Uniwersytetu Ekonomicznego, Kraków 2008, p. 144).

It turns out that also in Górecki's works 'Marianism' – 'maternity' – occupies an important, not to say special place. The motif of mother, his own, early lost one and the Mother of God standing under the cross, is constantly present in the composer's works: from the earliest songs [*Trzy pieśni op. 3: Do matki, Jakież to dzwon grobowy, Ptak*] through *Ad Matrem*, the famous *Symphony No. 3 – Symphony of sorrowful songs, Marian Songs* to *Totus Tuus*.

In general, the composer in his mature life was fascinated by the personality and teaching of the Holy Father. One could say, he lived and created feeling the constant presence of the person and thoughts of John Paul II.

1. From history

In 1977, Cardinal Karol Wojtyła commissioned a work from Henryk Mikołaj Górecki to commemorate the 900th anniversary of the death of St Stanislaus. The task was not easy. The composer searched for historical sources and texts suitable for musicalisation. And this was at a time of dramatic events in the Church and the world. The pontificate of Paul VI had come to an end and the shortest ever pontificate of John Paul I had begun. The next conclave brought a historic breakthrough – Karol Wojtyła – John Paul II became Pope. On the evening of 16 October 1978, the shocked composer was faced with a dilemma: for whom and about whom to write a piece? Would it be about St Stanislaus, or perhaps about a Pope 'from a distant country'?

The search for the text lasted until the spring of 1979, and in the end, as is often the case with Górecki, the Book of Psalms proved an inexhaustible source. The composer juxtaposed fragments of several psalms in such a way as to combine two symbolic figures and create a single – universal – 'blessed man' – 'beatus vir'.

The result was an oratorio work, *Beatus Vir Op. 38*, a psalm for baritone, mixed choir and orchestra. It is essentially a great collective prayer (choir) and individual prayer (solo baritone): a plea for mercy, a confession of faith, a confession of trust, and finally a point of clarification: "Taste and see how sweet the Lord is, Blessed is the man who takes refuge in him". The music is simple yet sublime, full of inner tensions. Links to folklore oscillate with references to church music; a quasi-quotation of a psalm tone³ performed by the choir *a cappella* in the final movement transports us as if to another, otherworldly reality, a sacred reality. The expression of Mieczysław Tomaszewski comes to mind: "epiphanic moment". This

³ K. Kiwała, *Problematyka sacrum w polskiej muzyce współczesnej na przykładzie utworów związanych z osobą Ojca Świętego Jana Pawła II*, Kraków 2002, p. 74, master's thesis written under supervision of prof. dr hab. Teresa Malecka, Krakow Academy of Music.

is the phrase Tomaszewski uses to describe the sudden appearance of something new in the work, as if 'from beyond', referring precisely to the idiom of sacrality⁴.

Then came June 9, 1979, the moment of the real meeting with John Paul II, as the composer said – the most important moment in his life. The performance of the Psalm *Beatus vir* in the presence of the Holy Father in the Franciscan Church in Krakow was crowned by a short, emotional conversation between the composer and the man about whom the world cried "Santo subito" in April 2005, which became a reality.

Since the premiere of the *Psalm Beatus Vir*, the composer had been persuaded by the Pope – mainly in correspondence, as there were few personal contacts – to compose further works of religious music.

Initially, this was to be a larger cycle dedicated to the Polish saints (after *Beatus Vir* associated with St Stanislaus) – St Adalbert, St Hedwig, and possibly also St Maximilian Maria Kolbe.

The Holy Father did not stop encouraging Górecki to compose sacred works, and in the 1990^s he even asked the composer to compose a Mass. The impulse for the creation of *Kyrie* – the only part of the Mass – turned out to be the composer's conversation with John Paul II during a private audience in 2003, a conversation from which the composer remembered hardly anything, as, moved, he simply wept the whole time. Despite this great emotion, however, he heard the Pope jokingly encourage him: "one must work on the Mass, because the years are flying by"⁵. This only part of the Mass was written in 2004–2005⁶.

The fate of the piece on St Adalbert, *Sanctus Adalbertus*, was not known during the composer's lifetime. A note (by an unknown author) about the oratorio posted on the Ninateka website states that "the score of the complete composition was found in materials left by the composer by his son"⁷. In 2015, the work was published by the Boosey and Hawkes publishing house, and the premiere was held in Krakow.

⁴ *Sacrum i profanum w muzyce*, z prof. M. Tomaszewskim rozmawia M. Janicka-Słysz, „Maszkaron”, styczeń, luty, marzec 2000, p. 30.

⁵ *Postuchaj „Kyrie” H. M. Góreckiego!*, <https://muzykotekaszkolna.pl/aktualne/posluchaj-kyrie-hm-goreckiego/> (11.05.2023).

⁶ *Kyrie* op. 83 na 4-voice mixed choir, percussion, grand piano and string orchestra. It was premiered on April 21, 2014 at the Archcathedral Basilica in Warsaw during the concert *Próg nadziei – w hołdzie Janowi Pawłowi II*. The performers were the Polish Radio Choir and the Chamber Orchestra of the City of Tychy – AUKSO conducted by Marek Moś, Ninateka.pl (11.05.2023).

⁷ *Postuchaj „Kyrie” H. M. Góreckiego!*, <https://muzykotekaszkolna.pl/aktualne/posluchaj-kyrie-hm-goreckiego/> (11.05.2023).

One thing is certain – the piece was created at a time when the composer's thought was overwhelmed by many doubts about the sense of creation. In 2008, in his lecture after receiving an honorary doctorate from the Krakow Academy of Music, he said:

[...] for me the time of (...) authoritative statements, judgements or formulations is over. It is now a time for reflection, doubts, pondering. It is a time for questions – what was right and what was wrong? Was it worth it? Is it still worth it? Shouldn't we be silent already?⁸

The composer even doubted whether he knew what music was. He said:

MUSIC is one great mystery [...] I don't know ANYTHING concrete about it. I have more and more of these questions, even though my whole life has been and is filled with MUSIC. What exactly is MUSIC?⁹

I know less and less, I have more and more uncertainties and doubts¹⁰.

2. Sanctus Adalbertus Op. 71 (1997–2010) Oratorio for soprano, baritone, mixed choir and orchestra

The large-scale, almost one-hour-long oratorio *Sanctus Adalbertus* Op. 71 is, in a sense, the older and, above all, the larger 'sister' of the *Cantata on St Adalbert 'Salve sidus Polonorum'* Op. 72, which was created as a kind of substitute for the oratorio, so that the work would be ready on time for the planned premiere. And it was meant to be, as the composer told Maja Trochimczyk in more detail about his plans:

[The oratorio] is to have its premiere in June 1999 during the Holy Father's visit to Bydgoszcz. [...] I have to write a letter to His Holiness, as this oratorio is the second part of a whole cycle. The first was *Beatus vir*, which I wrote when he became Pope. The second is *Saint Adalbert*, and the third will be about Saint Hedwig. I would like to write a whole cycle on Polish saints. At first I wanted to start with the martyrs, but I changed my mind.

⁸ H. M. Górecki, *Wystąpienie Doktora honoris causa Akademii Muzycznej w Krakowie*, „Teoria Muzyki. Studia, Interpretacje, Dokumentacje” (2013) nr 3, p. 104. s. 104–110.

⁹ H. M. Górecki, *Wystąpienie Doktora honoris causa Akademii Muzycznej w Krakowie*, p. 106.

¹⁰ H. M. Górecki, *Wystąpienie Doktora honoris causa Akademii Muzycznej w Krakowie*, p. 107.

The fourth part will be about St Maximilian Kolbe. The fifth about all the saints, from Vespers, with the title *Your Lordship's Saints Will Blossom*. It's a great title, again with clumsy rhymes. The oratorio on St Hedwig will last half an hour, on St Adalbert an hour. The whole thing will be very long, I don't know if it will be possible to play the whole cycle in one evening, who would survive it¹¹.

It is not known whether the letter was sent.

As it turned out, the performance of the cantata in the presence of the Pope did not take place¹².

Just as the origins of both works on St Adalbert have common roots, there are obviously many affinities between them, both at the level of text and music.

3. Text of the oratorio

As usual in Górecki's work, the text of *Sanctus Adalbertus* is extremely laconic, building up already on the level of words a specific dramaturgy typical of the composer through the use of numerous, irregular repetitions (mainly due to the irregular, changing metre of the musical layer); it is sung in Latin alternating with Polish (there is also a Czech variant, which is understandable given the nationality of St Adalbert), and, as often in Górecki's work, is based on a thought taken from the Psalms. This time it is Psalm 116 a, (also referred to as Psalm 115:6, according to the Vulgate numbering) *Credidi, propter quo locutus sum... Worthy thanksgiving to God, or Thanksgiving to God who saves from*¹³.

4. Text of the entire Psalm 116 (114–115)

Thanksgiving to God who saves from Death

¹¹ "Composing is a Terribly Personal Matter": Henryk Mikołaj Górecki in Conversation with Maja Trochimczyk, transl. M. Trochimczyk, in: *Górecki in Context. Essays on Music*, ed. by M. Trochimczyk, Moonrise Press, Los Angeles 2017, p. 45–66 (Books on Music, 2).

¹² Henryk Mikołaj Górecki's cantata about St Adalbert *Salve sidus Polonorum* op. 72 (2000) was written for the millennium of Gniezno and the thousandth anniversary of St Adalbert's death. It was first performed on 21 June 2000 in Hannover during the EXPO 2000 World Exposition taking place there at the time, with the National Philharmonic Choir conducted by Henryk Wojnarowski. The first Polish performance took place the same year at the Wratislavia Cantans festival.

¹³ Nota bene many composers have drawn on the text of this very psalm, including: Palestrina, Monteverdi, Bruckner.

Psalm 116

Hallelujah! I love the Lord, who listened to my voice in supplication,
 Who turned an ear to me on the day I called.
 I was caught by the cords of death, the snares of Sheol had seized me, I felt
 agony and dread.
 Then I called on the name of the Lord: "O Lord, save my life!"
 Gracious is the Lord and righteous yes, our God is merciful.
 The Lord protects the simple: I was helpless, but he saved me.
 Return, my soul, to your rest, the Lord has been very good to you.
 For my soul has been freed from death, my eyes from tears, my feet from
 stumbling.
 I shall walk before the Lord in the land of the living.

(Psalm 115, Wulgata)

I kept faith, even when I said: "I am greatly afflicted!"
 I said in my alarm: "All men are liars!" How can I repay the Lord
 for all the great good done for me?
 I will raise the cup of salvation and call on the name of the Lord.
 I will pay my vows to the Lord in the presence of all his people.
"Dear in the eyes of the Lord is the death of his devoted".
 Lord, I am your servant,
 you servant, the child of your maidservant:
 you have loosed my bonds.
 I will offer a sacrifice of praise and call on the name of the Lord.
 I will pay my vows to the Lord
 in the presence of all his people.
 In the courts of the house of the Lord, in your mids, O Jerusalem¹⁴.

5. Text of the oratorio

Part I *Psalm* Pretiosa in conspectu Domini /Mors Sanctorum Ejus Pretiosa (Dear
 in the eyes of the Lord

is the death of his devoted (Psalm 115:6 Wulgata / 116, verse 15) Alleluia.

¹⁴ <https://bible.usccb.org/bible/psalms/116> (27.06.2023).

Part II *Lauda* Sanctus Adalbertus / Sanctus / Alleluia

Part III *Hymnus* Alleluia / Saint Adalbert, our dear patron saint / God's martyr pray for us (modli se za nas – variant in Czech language) Sancte Adalberte / Patrone Noster/ Martyr Dei/ Alleluia.

Part IV *Gloria* Gloria in excelsis / Gloria! / Sanctus Adalbertus.

Structure of the oratorio text and musical form

In the **first part** – *Psalm*, the words of Psalm 116 chosen by the composer open the work, and thus, one may presume, constitute its semantic key. It probably refers to the aspect of St Adalbert's martyrdom and the attribution of great value to it, this 'preciousness' or 'costliness'. These words belong to Part I, described by the composer pursuant to the genre of the text as a psalm – a prayerful, solemn song addressed to God. As St John Paul II said of this very psalm during an audience:

the voice of the psalmist expresses a love full of gratitude to the Lord, who has heard the fervent supplication: "I love the Lord, for he has heard the voice of my supplication. For he has inclined his ear towards me on the day I cried out"¹⁵.

In Part II – *Lauda*, two phrases: Sanctus Adalbertus and Alleluja provide the material for expressing, also pursuant to the definition of the genre, a statement of praise and solemnity. **Part III** – *Hymnus* – brings a prayer to St Adalbert, our patron saint and martyr, framed by the invocation *Alleluia*, identical to the text of *Part II* of the 1997 *Cantata of St Adalbert*¹⁶. The prayer is sung in Polish or Czech and Latin. The **final Part IV** – *Gloria*, also hymnic in nature, proclaims the glory of St Adalbert in Latin.

¹⁵ *O Lord... deliver me!*, General audience, 26.01.2005, https://www.vatican.va/content/john-paul-ii/en/audiences/2005/documents/hf_jp-ii_aud_20050126.html (27.06.2023).

¹⁶ *Salve, Sidus Polonorum* – Kantata o św. Wojciechu (1997), op. 72 for a large mixed choir, organs, two grand pianos and percussion.

6. Music¹⁷

The essential drama of the oratorio is set to music (in part related to the *Cantata on St Adalbert 'Salve sidus Polonorum' Op. 72*). The laconic, simple text begins to mean something through the music.

The titles of the first three parts carry the genre categories of the types of non-liturgical chant: psalm, laud and hymn; the Gloria of the last part – the liturgical Mass chant – is the monumental finale towards which all parts of the work move.

The sound material, melodics, types of consonance and harmony are, on the one hand, differentiated and each part has some idiom of musical expression of its own; on the other hand, these idioms intertwine and the characteristic or key idioms of one part appear as references in subsequent parts. Constant to the work as a whole is the type of solo vocal utterance present in Part I *Psalm* and Part III *Hymnus*.

What are the characteristic idioms in Parts I, II and III?

For Part I – basic are:

- the sound of bells (*piano, tranquillo*) as a melody and in single beats **note example no. 1 (fig. 1)**
- choral recitation of the Psalm text (Pretiosa in conspectu Domini/ Dear in the eyes of the Lord) **note example no. 2 (slide 1)**
- Alleluia invocations on a single pitch **note example no. 3 (fig. 2)**
- simple, predominantly – descending minor-second melodic line to sing “Mors sanctorum ejus / is the death of his devoted” – rhetorical gesture – pathopoeia
- singing of the Alleluia by solo baritone and soprano and joint singing of both soloists – referring to the melody of the Easter Alleluia

For Part II:

- bell motif from Part I *piano tranquillo*,
- singing of male voices in *unison* (melodic line predominantly in a minor-second, undulating-ascending structure; fixed rhythmic pattern on a single word ‘Sanctus’). The impression created is of a persistent march, a procession (3/4). Dynamics

¹⁷ Instrumentation: solo soprano, solo baritone, mixed choir, orchestra (4 Fl, 4 Ob, 4 Cl, 4 Fg, 4 Tr, 4 Cr, 4 tn, Tb, Percussion – 2 tubular bells, tam-tam – very large, bass drum – 3, 3 Ar, Piano, Organ, Archi: min. 16, 14, 12, 10, 8). Text languages: Latin, Polish / Czech.

and expression undulating between a climax at *fff*; and *piano*, *Tranquillo Cantabile*, *Dolce*, and again *tutti*, in an increasing dynamics to *ffff*.

For Part III:

- Type of sad, mournful chant
- choir singing of Alleluia, almost *a cappella* (pedal note in pf and Cb), on notes of d-eolian scale, *cantabile*, *dolce*, momentary brightening; transition from d minor to f sharp minor
- type of church song in Polish or Czech: "Saint Adalbert, our dear patron saint, martyr of God, pray for us" (choir singing *piano*, almost *a cappella* with single piano-pedal consonances, in subcontra octave, coloured by tam-tam. Consonant harmony. **Note example no. 4 (fig. 3)**)
- same musical material, but in a new variant (chorus of 6 voices *ff*, featuring bells, two grand pianos and an organ. It is first a cheerful, then joyful – a 'ringing' church song, somewhat related to the hymn of the World Youth Day in Częstochowa (1991) *Abba, Father*).

Part IV

While in the first three parts of the oratorio *Sanctus Adalbertus* it is possible to speak of composing the whole by 'juxtaposing' different types of textures, sound models, different idioms repeated many times in an irregular manner peculiar to Górecki, the fourth part, with its clear three-part structure, is built in a processual way. Górecki's *Gloria* is derived, as it were, from the song *Bogurodzica* and moves towards it; the first appearance of the quotation of the oldest Polish hymn in the horns and harp in the *pp* dynamics is like music from the distance (Floros) – it is an epiphany moment (Tomaszewski) from which this final part of the work develops.

The internal build-up of tension leads to a maximum climax, at the words: "Gloria in excelsis, Gloria" sung by the 10-voice choir and tutti of the orchestra in a dynamic *ffff*. And then the sequence *Salve sidus Polonorum* resounds briefly, but without words, somewhat distorted by sharp dissonances and instrumentation (bells and grand piano). In the maximally muted ending, the melody of the *Bogurodzica* returns, this time as if a reminder of it in the single, gentle strikes of bells and grand piano leading to the utterance of the saint's name: "Sanctus Adalbertus" on the sound of E great in the basses against E great and E contra in the low register of the strings and grand piano. The piece closes with the delicate sound of a full E major chord stretched between E major and gis3. **Note example no. 5 (fig. 4)**.

On the one hand, Part IV has its own internal culmination leading to the sequence *Salve sidus Polonorum*, on the other hand, this whole part constitutes the climax of Górecki's oratorio on a macro scale. The work can be interpreted as a journey towards the quotation of the oldest Polish hymn – towards *Bogurodzica*, as a journey to the source – towards the roots of the Polish identity. Taking into account the 19th century characteristics of the key in E major (according to Schubart 1806 – cheerfulness, contentment, according to Hand 1837 – joyfulness, festivity; according to Berlioz 1856 – pompousness, nobility, according to Ertel 1896 – brightness, cheerfulness, cordiality), it can also be interpreted as a path towards St Adalbert's martyrdom, but towards hope – towards Christian hope.

On a side note: for several centuries – until the first half of the 20th century – there was an opinion that the author of *Bogurodzica* was none other than St Adalbert¹⁸. Today, this opinion is not confirmed, mainly due to the fact that St Adalbert did not know the Polish language. But did this view not influence the composer's decision to include this particular song in the Adalbert circle?

“Sanctus Adalbertus” in the context of late Górecki's style

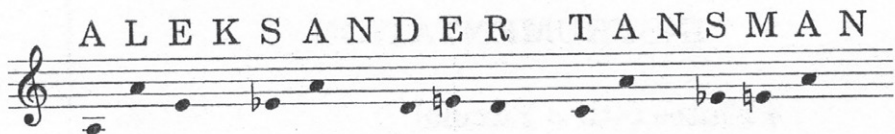
Some remarks or rather questions arise about the place of the *Oratorio on St Adalbert* in the composer's late oeuvre, to which this work undoubtedly belongs. The time of the so-called ‘late style’ occurred quite early in Górecki's creative path and lasted for many years; some of its symptoms appeared as early as the 1980^s (religious choral works, chamber music). How to interpret in this context the works from the turn of the 20th and 21st centuries, and therefore the most recent works (1997–2000 – *Cantata on St Adalbert*, *Salve, sidus Polonorum*, 1997–2010, *oratorio Sanctus Adalbertus*, 2004 – *Song of the Families of Katyn*, 2004 *Two Tristan Postludes and Chorale*, 2005 – *Kyrie* and 2006 *Fourth Symphony. Tansman episodes*)¹⁹?

Well, these pieces show certain affinities, both at the level of the sound material and on a general level. Although the atmosphere of this music is dominated by consonant sounds, by modal-tonal relations between consonances, the tritone interval plays an important role, one might even say a structural one. It turns out that both the *Kyrie*, as well as the oratorio *Sanctus Adalbertus* and, interestingly, the *Fourth Symphony Tansman episodes* take their origins from the dissonance of the

¹⁸ Cf. J. Birkenmajer, *Zagadnienie autorstwa „Bogurodzicy”*, Gniezno 1935 (Studia Gnesnensia, 11).

¹⁹ I discuss this problem in more detail in *Wokół ostatnich dzieł Henryka Mikołaja Góreckiego. Styl późny a styl ostatni*, in: *Styl późny w muzyce, literaturze i kulturze*, vol. 4, Katowice 2016, p. 172–187.

tritone, and always of the same es-a, constituting the centre of the opening motives of each of the works. It seems particularly interesting that in the *Symphony*, the opening motif of the work is derived from the letters of Alexander Tansman's name and the tritone es -a is also present.



In the *Kyrie*, in the *Oratorio on St Adalbert* and in the *Fourth Symphony*, a different type of affinity can be observed: in these works there are passages that constitute a musical representation of a sad walk, a funeral procession, as it were, though, among other things, the extensive use of the *ostinato*, which proves to be one of the chief categories for shaping the narrative of these works.

On a more general level – irrespective of the widely understood intertextuality of Górecki's music, the role of quotation becomes more important in his late works. Already the *Recitativa and Ariosa 'Lerchenmusik'*, Op. 53, of 1986, provided a representative and at the same time original example of the specific appearance of a quotation – in this case of the first theme of Beethoven's *Fourth Piano Concerto in G major*. In the two most recent works – the *Fourth Symphony 'Tansman episodes'*, Op. 85, and the *Two Tristan Postludes and Chorale* – quotations from Wagner appear, with the fact of the inclusion of Siegfried's leitmotif in the finale of the *Fourth Symphony* not finding a straightforward interpretation, apart from his fascination with the Tetralogy of the Ring of the Nibelungs, known to me from conversations with the composer, nota bene in contrast to his somewhat not so high opinion of *Tristan und Isolde*. So how do we explain the appearance of the Tristan theme in the composer's final work? This remains one of the many question marks in Górecki's oeuvre.

The function of the quotation in *Sanctus Adalbertus*, on the other hand, seems simpler, clearer. Building the final part of the oratorio, as it were, on motifs and phrases from the *Bogurodzica*, even if one rejects the hypothesis of St Adalbert's authorship of this song finds possible interpretations. Here, in a work about the Polish-Czech saint, one of the three main patron saints of Poland, in a work whose performance was to take place at the turn of the millennium in the presence of the Polish Pope, at a time when Poland's sense of freedom and national identity was reborn, the first anthem of Poland – the *Bogurodzica* hymn – resounds. It resounds as a gentle reminder of the first few notes (at the beginning

of part IV), then to reach a grand climax, and in the work's conclusion to return to a hushed epiphanic aura.

Returning to the composer's thoughts recalled earlier from the time when the late and final works were written, it seems that the anxieties expressed by the composer in *Sanctus Adalbertus* have been overcome. To the composer's questions: "is it still worth it", "should one keep quiet" – after having seen the work – the answer is probably: **yes, it is worth it.**

And further following Górecki's doubts: 'what is actually MUSIC', or 'MUSIC is one great mystery', it seems that Leszek Kołakowski's thought, often referred to by Górecki, that 'music is a visitor from another world' finds a creative realisation in the oratorio on St Adalbert.

Appendices

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SANCTUS ADALBERTUS

op 71

I – Psalm

HENRYK MIKOŁAJ GÓRCKI
(1933–2010)

8/4 Lento - Tranquillo (♩ = 63) 10/4 8/4

Tubular Bells I

1 2 T Bells

S A T B

VI I VI II Vln Vc

A Lo stesso tempo (Lento - Tranquillo ♩ = 63) poco allarg - lunga

p *poco f* *p ma sonoro (p - mp)*

unus Pre - ti - o - sa in con - spec - tu

p ma sonoro (p - mp)

poco f *poco f* *poco f* *poco f* *poco f*

p ma sonoro (p - mp)

allarg Più lento - Largo

T Bells I

S A T B

VI I VI II Vln Vc

Do - mi - ni Pre - ti - o - sa in con - spec - tu Do - mi - ni Do - mi - ni

poco f *poco f* *poco f* *poco f* *poco f*

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Fig 1. Henryk Mikołaj Górecki, *Sanctus Adalbertus* op. 71, Boosey and Hawkes Publishers Ltd, London 2015, s. 1.

4

Più lento **Ancora più lento** **Molto lento** **allarg**

71

T Bells I

S A

Do - mi - ni Do - mi - ni Do - mi - ni Do - mi - ni Do - mi - ni

T B

VI I

VI II

Vla

Vc

(allarg) - - - Cantabile espressivo (♩ = 66) **pochiss stretto** $\frac{3}{4}$ **Molto espressivo** (♩ = 72)

81

T Bells I

Bar Solo

p *(quasi) f* *f (molto)*

AL - - - - - LE - LU - IA AL - LE - - - LE - - - LE - LU -

VI I

VI II

Vla

Vc

p *f (molto)*

[D] **$\frac{4}{4}$ Pochiss più mosso** (♩ = 80) **ma cantabile e poco marcato**

92

Bar Solo

- IA

S A

unis *mp (mf)*

AL - LE - LU - IA AL - LE - LU - IA AL - LE - LU - IA AL - LE - LU - IA AL - LE - LU - IA AL - LE - LU - IA

VI I

VI II

Vla

Vc

mp (mf)

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Fig. 2. Henryk Mikołaj Górecki, *Sanctus Adalbertus* op. 71, Boosey and Hawkes Publishers Ltd, London 2015, s. 4.

18

04 **Lento - Cantabile** (♩ = 60) **Poco espressivo**

Tam-t *p* *pochiss meno p*

Pno *p* *pochiss meno p*

S Swie - ę - ty Woj - cie - chu Pa - tro - nie nasz dro - gi Mc - czen - ni - ku Bo - ty

A Swie - ę - ty Woj - cie - chu Pa - tro - nie nasz dro - gi Mc - czen - ni - ku Bo - ty

T Swie - ę - ty Woj - cie - chu Pa - tro - nie nasz dro - gi Mc - czen - ni - ku Bo - ty

B Swie - ę - ty Woj - cie - chu Pa - tro - nie nasz dro - gi Mc - czen - ni - ku Bo - ty *p* *pochiss meno p*

76 **allarg** $\frac{6}{4}$ **Più lento** $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ **subito attacca**

Tam-t

Pno

S Mc - czen - ni - ku Bo - - - - - ty módl się za na - mi módl się za na - mi za na - mi za na - mi
*modli się za na - mi za na - mi za na - mi za na - mi

A Mc - czen - ni - ku Bo - - - - - ty módl się za na - mi módl się za na - mi za na - mi za na - mi
*modli się za na - mi za na - mi za na - mi za na - mi

T Mc - czen - ni - ku Bo - - - - - ty módl się za na - mi módl się za na - mi za na - mi za na - mi
*modli się za na - mi za na - mi za na - mi za na - mi

B Mc - czen - ni - ku Bo - - - - - ty módl się za na - mi módl się za na - mi za na - mi za na - mi
*modli się za na - mi za na - mi za na - mi za na - mi

p *poco*

* if sung in Czech

18854

Fig. 3. Henryk Mikołaj Górecki, Sanctus Adalbertus op. 71, Boosey and Hawkes Publishers Ltd, London 2015, s. 18.

X 177 **Lento e molto tranquillo** (♩ = 63) 35
2/4 4/4

T Bells 1.2
Pno
Vla div
Vc div
Db div

178 **allarg Molto lento - Molto largo** **molto moltiss**
allarg allarg *lunga*

T Bells 1.2
Tam-t
BD
Hp 1-3
Pno
B
VI I
VI II
Vla div
Vc div
Db div

SANC - TUS A - DAL - BER - TUS

pp (senza dim)

18854

Fig. 4. Henryk Mikotaĵ Górecki, *Sanctus Adalbertus* op. 71, Boosey and Hawkes Publishers Ltd, London 2015, s. 35.

Abstract

Henryk Mikołaj Górecki's road to the Oratorio "Sanctus Adalbertus" in the context of the composer's fascination with the person and teaching of St. John Paul II

Henryk Mikołaj Górecki's profound personal religiousness became the source of his deep spiritual bond with the personality of Karol Wojtyła – Saint John Paul II. The relationship between the composer and the Pope was of a special nature. In 1977, Cardinal Karol Wojtyła commissioned a work from Henryk Mikołaj Górecki to commemorate the 900th anniversary of the death of St Stanislaus. The result was the oratorio *Beatus Vir* Op. 38, a psalm for baritone, mixed choir and orchestra. Since its premiere, the composer has been urged by the Pope to compose further works of religious music. This was to be a larger cycle dedicated to Polish saints. Only the oratorio on St Adalbert was written, the fate of which was unknown during the composer's lifetime. Its manuscript was found in materials left behind by his son. The text of *Sanctus Adalbertus* is laconic, building up already at the level of words a specific drama typical of the composer. It is sung in Latin alternating with Polish (there is also a Czech variant, which is understandable given St Adalbert's nationality), and, as so often in Górecki's work, is based on thoughts taken from the Psalms. While the first three parts of the work can be said to be composed as a whole by 'juxtaposing' different sound models, different idioms repeated many times in an irregular manner peculiar to Górecki, the fourth part, with its clear three-part structure, is built in a processual manner. Górecki's *Gloria* is derived, as it were, from the song *Bogurodzica* and tends towards it. In the maximally muted ending of the work, the melody returns, this time as if a reminder of it in the single, delicate strikes of the bells and grand piano leading to the utterance of the saint's name: "Sanctus Adalbertus". The work can be interpreted as a journey towards the quotation from the oldest Polish hymn – *Bogurodzica* (Mother of God), as a journey to the source – to the roots of a Polish national identity in times of rebirth.

Keywords: Górecki, John Paul II, Saint Adalbert, oratorio, *Bogurodzica*

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**Lauds by Krzysztof Penderecki –
a musical transmission of a spiritual message:
*Поem Твою, Христe, спасительную Страсть,
и славим Твое воскресение!***

This year marks the ninetieth anniversary of the birth of one of Poland's most outstanding composers, considered a 'classic' of contemporary music – Krzysztof Penderecki. His music still does not allow the listener to remain indifferent; it 'draws' the listener into the vortex of sounds and colours that make up the space of the master's artistic vision. In his oeuvre, the composer reached for the quintessence of humanism, building a sound world inspired by the spiritual values most essential to the hierarchy of notions of the good and the beautiful. Penderecki's drawing on the sphere of *sacrum*, using the area of Christian spirituality as inspiration for his works, was a kind of protest against the reality prevailing in Poland in the 1960s. The creation, forming the cycle *Passion Triptych*, of the works: *Passion*, *Lauds I – Laying in the Tomb* and *Lauds II – Resurrection*, was a decisive response to the socialisation, in material and spiritual terms, of the world of the time. By referring to Christian spirituality in its creative inspiration (Western in the *Passion*, Eastern in the *Lauds*), it challenged the prevailing reality, becoming a protest against the moral enslavement of society. Many years later, the composer characterised the embedding of his work in this dimension as follows: "My art, growing out of deeply Christian roots, seeks to rebuild the metaphysical space of man shattered by cataclysms. Restoring the sacral dimension of reality is the only way to save man"¹. Arranged in a single liturgical narrative, *Passion* and *Laudes I* and *II* constitute an evangelical record, closed in the sound area, depicting the passion, death, laying in the tomb and resurrection of Christ.

¹ *Passio artis et vitae*. Z Krzysztofem Pendereckim rozmawiają Anna i Zbigniew Baranowie, in: K. Penderecki, *Labirynt czasu. Pięć wykładów na koniec wieku*, Warszawa 1997, p. 67–68.

In the *Passion*, the composer uses the text of St Luke's Gospel as the basis for the verbal layer, supplementing it with excerpts from St John's Gospel that are important from the point of view of the work's construction. As a situational reference to the scenes taking place in the Gospel description, Penderecki introduces, in the form of a reflective commentary, excerpts from the psalms and Latin hymns of the Holy Week liturgy. The work as a whole, which derives from the tradition of the great Baroque masters (Bach, Handel or Telemann), touches the most sensitive emotions of the audience with the extraordinary depth of its drama. The work is a synthesis of tradition and the present, in which the old form and timeless content are presented in a contemporary, unconventional dimension, acquiring their deep meaning and extraordinary power of transmission. Zygmunt Mycielski – composer, publicist and music critic – wrote the following after the premiere of the *Passion*: “The whole is a great synthesis of musical elements, from Gregorian chant, through the shaped form of the Baroque *Passion*, to the sound achievements of recent times. [...]. The *Passion* is authentic”². The composition refers to the Good Friday liturgy of the *Passion*, which is the quintessence of the mystery of life and death and the theology of the Cross (*theologia crucis*), which is central to the teachings of the Protestant church. In this context, the last words of the *Passion* – *Deus Veritatis* (True God), presented in a consonant tone of the E major chord, take on special meaning as the highest value for which the Saviour gave His life for humanity.

The composer continued the mystery of the liturgy of Holy Week in the *Lauds* composed in 1970–1971³. Its inspiration came from the Orthodox rites of Holy Saturday and Sunday. The spirituality of the Eastern Church triggered in Penderecki's music an unusually emotional experience of the time of mourning for the dead Christ, laying his body in the tomb, keeping vigil at his side and, finally, the joyful, victorious resurrection. The composer divided *Lauds* into two sections: *Lauds I – Laying in the tomb* (1970) and *Lauds II – Resurrection* (1971). The work is part of the trend of the composer's great oratorio works, both because of the message concluded in it, its size and its extended performance line-up – five soloists (soprano, alto, tenor, bass, profundo bass) a boys' choir (in the *Resurrection* section) two mixed choirs and an extended (especially with percussion instruments) symphony orchestra ensemble. Reaching for inspiration from Eastern Church spirituality was an act of extraordinary courage in the 1970s, given the political

² „*Passio et mors Domini nostri Jesu Christi secundum Lucam*” Krzysztofa Pendereckiego, „Ruch Muzyczny” (1966) nr 10, p. 3–7.

³ The premiere of the first part, *Laying in the Tomb*, took place on April 8, 1970 in Altenberg Cathedral, the part, *Resurrection*, on May 28, 1971 in Münster Cathedral Church.

situation at the time. The creation of the *Passion* and *Lauds* became a kind of opposition manifesto, in which Penderecki expressed his opposition to the existing 'order'. This is how he characterised that time in his statement: "It is hard to believe today, but after all, sacred music [...] was forbidden [...] Religious works written at that time were not allowed to be performed at concerts"⁴. The composer probably owes his interest in Orthodoxy to his father, who, being of Greek Catholic faith, often took his son to the Orthodox church, where he could soak up the prayerful atmosphere of the Passion mystery.

In the service of Holy Saturday Lauds, the Orthodox Church recalls the laying of Jesus' body in the tomb and His descent into hell to declare victory over death there. The praises of Christ's sufferings are sung, the sorrow of the disciples and the horror of all who experience the Lord's death are described. At the same time, many of the hymns of this service announce the glorious Resurrection.

Krzysztof Penderecki's *Lauds* uses fragments of Old Orthodox Slavonic texts taken from the Holy Week rites. It opens with a *troparion* in honour of Joseph of Arimathea – Благообразный Иосиф..., sung during the raising of the holy shroud (Gr. *sinclon*, scs. *plaszczanica*). In Holy Week services, the tropar about Joseph is sung solemnly on the second tone. Its sound introduces the listener to a world of spiritual contemplation filled with emotion during the removal of Christ's tormented body from the cross.

⁴ K. Janowska, P. Mucharski, *Rozmowy na nowy wiek*, vol. 1, Wydawnictwo Znak, Kraków 2002, p. 193.

Example 1. Krzysztof Penderecki – *Lauds p. 15* – *troparion* in honour of Joseph (pc. Part I).

The musical material of this excerpt is formed by episodes diverse in expression and sound. The one taking the main textual thought is based on the words Пречистое Тело Твое. This fragment becomes the key thought, entwined with the textual sequence плащаницею чистою обвив. The composer uses various ways of emitting vocal sound: traditional singing, whispering, glissandi, melodeclamation. He begins with cluster-like consonances of male voices of the first and second choirs, superimposing litany-like melodeclamations on them. By multiple divisions in the voices and endowing them with independent sounds, he achieves a remarkable spatiality of sound, creating the acoustic depth of a large orthodox church⁵. The *a cappella* sound refers to the tradition of Orthodox chant, which does not allow the use of instruments during liturgy.

Another sound that contrasts with the contemplative nature of the *Troparion* is Величание – which appears between the verses of the performed psalm. This prayer becomes a ritual praise of Christ's victory over death. In the *Lauds* it is constructed in three narrative phases:

- instrumental, distinguished by brilliant rhythmic, dynamic and textural passages;
- vocal – solo, assuming the character of a dramatic lamentation full of pain, grief, but also deep faith in immortality;

⁵ See first bars of the example no. 1.

– vocal – choral, based on the actual text of the liturgical Величания – Величаем Тя, Иисусе Царю, и чтем погребение и страдания Твоя, имиже спасл еси нас от исления. The whole ends with the doxology with the announcement of the resurrection – Аллилуйя, floating in the delicate sound of *piano pianissimo* dynamics.

In this part, the composer uses selected verses of psalms 118 (119) and 50 (51), interspersing them, pursuant to the liturgical rhythm, with choral invective and deeply emotional character – e.g.: vowels with indefinite pitch, *glissando*, whisper, the lowest and highest sound possible for the human voice or half-voice (*mezza voce*).

The image shows a musical score for four vocal parts: SOLI (Soprano, Alto, Tenor, Bass). The score is for 'Lauds I' by Krzysztof Penderecki, page 50. It features complex rhythmic patterns, dynamic markings like 'ppp (sim.)', and various vocal techniques such as glissando and whisper. The lyrics are in Russian, including 'Величаем Тя, Иисусе Царю...'. The score is written in a modern, experimental style with many accidentals and dynamic markings.

Example 2. Krzysztof Penderecki – *Lauds I* p. 50 – Величание (pc. Part II).

The third part of *Lauds I* is *Irmos*, a strophe-based ode based on a unified melodic course in the liturgy. The text used is *Irmos* of song 5. In this part, the composer again refers to the tradition of liturgical *a cappella* singing. He uses variable textures: from antiphonal melodeclamations creating homophonic, sometimes polychorally dialogued constructions, through aleatoric runs overlaying mutually independent melodic lines, and finally chorale-sounding structures based on long rhythmic values, contrasting in character with the other musical layers. In this part, the composer extends the ways in which sound is emitted to include, for example, whistles, *parlando* and percussion effects.

The image shows a page of a musical score for Krzysztof Penderecki's 'Lauds I'. It consists of several staves. The top staff has a vocal line with lyrics in Polish: 'sja - va Ho - spo - di - sla - va Ho - spo - di - sla - va - vi - tye'. Below it is another vocal line with lyrics in Russian: 'Ягозхе отрози благословитхе святисхемитси воспойтхе, лудије превозноситхе во всия вьскл'. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff', 'sim.', and 'gliss.'. There are also performance instructions like 'fischio' and 'stacc. quasi pizz.'.

Example 3. Krzysztof Penderecki – *Lauds I* p. 82 – *Irmos* (pc. Part III).

Krzysztof Penderecki's *Lauds*, being an artistic – not liturgical – work, subordinates the text of the service to musical needs, using it as an inspiration for the spiritual values concluded in the music. It is difficult, therefore, to find in it the preservation of the liturgical canon. Rather, one should look for the values it contains in its prayerful layer.

The next part of *Lauds I* is *Irmos* from song 9: Не рыдай мене мати. In the musical structure of this part, two dialogical solo bass voices (*basso* and *basso profondo*) meet. The colour of the beginning is shaped by two contrasting sound structures created by brass instruments (6 French horns, 4 trumpets, 4 trombones and 2 tubas) supported by a single blow of the baton on the lowest piano string, and a contrasting sounding group of 8 double basses *divisi*. Against the background of their sound, the composer exposes the text of the lesser doxology (Слава Отцу и Сыну и Святому Духу), into which he weaves the lyrical melody of *Irmos* from song 9. The whole concludes with the choral, dynamically rocking Величание of the Passion of Christ, expressing the close link between the Mariological and Christological ideas.

The final part of *Lauds I* is the *Stichira*, which takes the form of a liturgical hymn. With its moodiness (cluster consonances in low registers), it builds up the mood of being laid in the tomb. The lamentation of the *a cappella* choir emerging from these notes leads to the highest climax in the entire work, which, extinguished in a litany-like melodeclamation, calms the emotions. The final Величание, extending the rhythmic values, calms the emotions, leaving us in a unifying 'd' sound with the Sacred Body deposited on the altar of repose.

CORO

II

Vye - li - cha - yu stras - ti Tvo - ya pyes - no - slo - vlyu i po - gre - be - ni - ye Tvo - ye so vos - kre - sye - ni - yem

T

Vye - li - cha - yu stras - ti Tvo - ya pyes - no - slo - vlyu i po - gre - be - ni - ye Tvo - ye so vos - kre - sye - ni - yem

B

Vye - li - cha - yu stras - ti Tvo - ya pyes - no - slo - vlyu i po - gre - be - ni - ye Tvo - ye so vos - kre - sye - ni - yem

pp *ff*

Armeda - ti Panie

Ho - spo - di, sla - va Tye - bye

T

Ho - spo - di, sla - va Tye - bye

B

Ho - spo - di, sla - va Tye - bye

mf *p*

Example 4. Krzysztof Penderecki – *Lauds I*, p. 90 – *Величание* (pc. Part IV).

CORO

Meno mosso

pp

I B

II B

vb 1-8

timp

Meno mosso

16

CORO

morendo e rall.

ppp

I B

II B

timp

vb 1-8

Example 5. Krzysztof Penderecki – *Lauds I*, p. 108 – *Величание* (pc. Part V).

After the performance of the first part of the work (*Lauds I – Entombment*), the management of the radio station WDR (Westdeutscher Rundfunk) commissioned the composer to write the second part of the composition, which was performed on May 28, 1971 in the Gothic Cathedral of Münster, the same place where the premiere of the St Luke *Passion* had taken place five years earlier⁶. *Lauds II – Resurrection* is therefore a continuation of the first part of the work using, almost entirely, the text contained in the liturgy of the Paschal Lauds, beginning at midnight of Saturday to Sunday of Holy Week. During the service, to the sound of bells, chimes, knockers and prayerful chants, a procession takes place around the church. This is the image of the Resurrection we find in Krzysztof Penderecki's work. The jangling bells, clattering knockers, shouts of the faithful, and the singing of choirs create a joyful atmosphere of the Resurrection feast. As the guiding idea of the musical narrative, the composer repeatedly introduces a motif recurring in the work with the text of the Easter Tropar (Христос воскрес из мёртвых, смёртию смерть поправ, и сущим во гробех Живо́т даровав).

Example 6. Krzysztof Penderecki – *Lauds II*, p. 24 – Tropar – Христос воскрес.

Maintained in a consonant tone, this theme becomes the main axis of the entire work. By giving it a chorale-like character, the composer emphasises the importance of the fact of the resurrection as an act that defeats death and thus all the evils facing humanity. The second part of the *Lauds* is thus an apotheosis of the victory of life over death.

⁶ The Polish premiere took place in Kraków on 16 September 1971, with the soloists and ensembles of the Kraków Philharmonic conducted by Jerzy Katlewicz.

In the Orthodox Church's Paschal ritual, we find numerous elements of the old Christian passion mystery, which creates Easter as the *Feast above feasts*⁷ – the *Mysterium Christi*, as Odo Casel⁸ calls it⁹, is played out in the music of *Lauds II* from the very beginning of the work. The first notes of the Gospel section find us in a processional march around the church. Rhythmic values in the orchestra mark every step of this walk. The sound of knockers, rattles and the uncoordinated prayer of the faithful create a sound picture of the moving crowd. When everything finally quiets down, the theologically most important moment arrives – the cry of the male voices announcing to the whole world: Христос воскресе and the response of the gathered people: Воистину воскресе resounds above everyone. The bells begin to toll, there is an outburst of great joy – He is Risen!

The next part of the *Stichira* begins, with the text: Воскресение Твое, Христе Спасе, Ангелы поют на небесех. Its prototype is the original *Stichira* of the Easter holiday, sung on the 6th tone. Again there are shouts of Resurrection, again the mood of joyful euphoria embraces everyone. The cluster sounds of choir and orchestra superimposed on the rhythmic ringing of bells releases an extraordinary emotion – let us rejoice, He is risen. The *Tropar* – Христос воскресе – makes its first appearance in this part, initially in a duet of the rising melody of the two basses solo, then in the choral refrain.

The next part – a Psalm with a Paschal Tropar – opens with a lyrical chant by tenor and solo basses, using the text of Psalm 117 (118) verse 24: Сей день, егоже сотвори Господь, возрадуемся и возвеселимся в онь¹⁰.

⁷ A quotation from the hymn of the paschal canon by the Doctor of the Church, one of its most eminent theologians, St John Damascene.

⁸ Dom Odo Casel – Benedictine monk, liturgist. Owing to his efforts, the concept of mystic-mystery in the context of the Paschal Mystery of the Saviour's death and resurrection was restored to the theology of the liturgy and sacraments.

⁹ O. Casel, *La Fête de Pâques dans l'Église des Pères*, Paris 1963, p. 93–94.

¹⁰ „Oto dzień, który Pan uczynił: radujmy się zeń i weselmy!”, tłum. według Biblii Tysiąclecia, Poznań 2021.

Example 7. Krzysztof Penderecki – *Lauds II*, p. 22 – *Psalms* (pc).

The choral form of the *Troparion* – Христос воскресе (the *Troparion* text was also used by the composer in Latin and Greek) appears repeatedly in the part, against a background of dialogic phrases shifted tonally. The composer assigns an important task to the boys' choir, which, creating a separate timbral world, exposes the *Troparion* with the Latin text. The work's linguistic multiplicity is explained by Teresa Malecka – an eminent expert in K. Penderecki's oeuvre: [...the composer...] introduces Greek and Latin as symbols of European culture in its eastern and western varieties¹¹. The Psalm with *Paschal Tropar* is the most elaborate and varied part of the entire composition.

The musical mystery of *Lauds II* continues in its next two parts, the *Songs of the Paschal Canon*. The music begins with the *Paschal Zadostojnik* (Задостойник Пасхи)¹² performed by the soloists. In this lyrical excerpt, the composer highlighted the word: Богородице, with coloratura runs giving it the meaning of 'key', representing the most important phrase in the prayer. The exposed sounds of brass instruments emphasise the close union of the person of the divine Mother with the glorious and saving act of her Son. Between the texturally, structurally and timbrally diverse sections, the *Troparion* motif – Христос воскресе – recurs repeatedly.

The next part, *Kontakion*¹³, contains a moving and emotionally charged lament performed by a quintet of soloists (Еже прежде солнца, Солнце зашедшее иногда во гроб...) dialoguing with the choral ensembles against a background

¹¹ T. Malecka, *Krzysztof Penderecki a kultura prawosławia w perspektywie intertekstualnej*, in: *Krzysztof Penderecki – muzyka ery intertekstualnej. Studia i interpretacje*, red. E. Siemadaj, M. Tomaszewski, Kraków 2005, p. 84.

¹² *Zadostojnik* is a liturgical hymn sung as part of the Eucharistic canon instead of the song *Достойно есть*. Thus it received its name. It glorifies the figure of the Divine Mother in the context of a particular feast.

¹³ *Kontakion*, a liturgical hymn, appeared as a prayer as early as the first centuries of Christianity.

of low-register double bass sounds. The whole creates an unusual colour plane passing into the colour of the sublime sound of percussion instruments, with which in our imagination we participate in the anointing with the fragrances of the Holy Body.

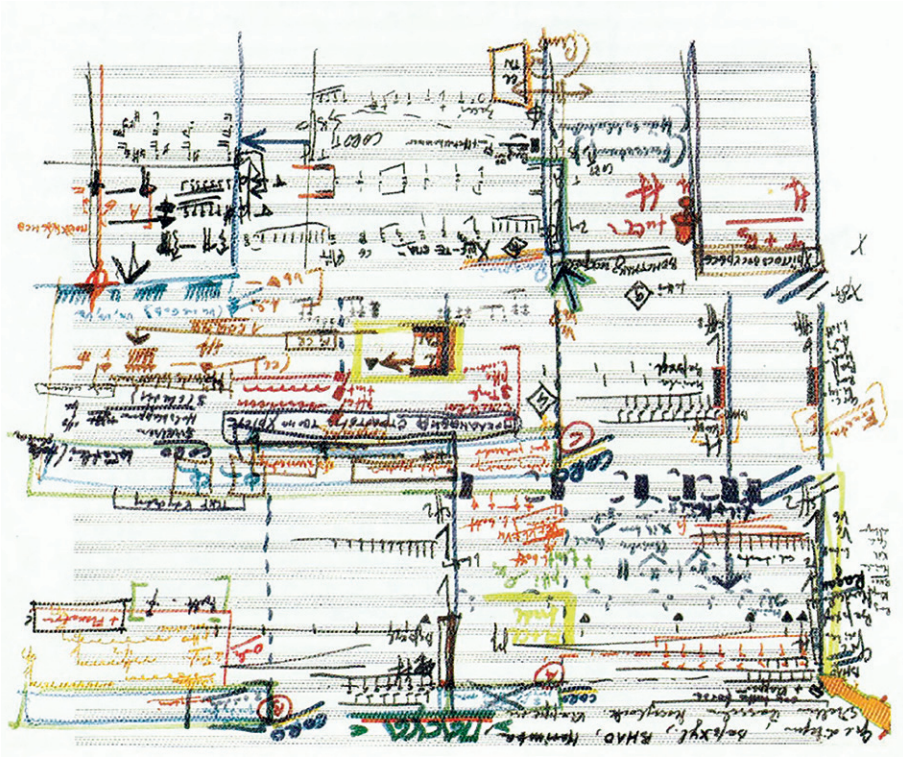
The part following the *Kontakion* is the *Oikos*¹⁴ – held in a dark colour scheme, which is formed by an ensemble of male voices and a soloist, a *basso profundo*.

Example 8. Krzysztof Penderecki – *Lauds II* p. 28 – *Oikos* (pc).

Like the *Kontakion* that precedes it, it evokes the image of the washing and anointing of Jesus' body. The music expresses great pain and grief – the lamentation combined with the hymn-like *Oikos* allows the listener to focus on experiencing the sorrow of Death and then the joy of the Resurrection.

¹⁴ *Oikos* (Gr. *Ikos*) – a specially constructed strophe in honour of a particular festival, sung together with the *kontakion*. *Oikos* develops the ideas expressed in the *kontakion* and usually ends with the same words as the *kontakion*.

The final part of *Lauds II* becomes a return to the joyful experience of the Resurrection. It is full of uncoordinated prayer threads, arranged in sound structures that work extremely suggestively on our imagination. It sets us in the theological dimension of the feast of Pascha, and gives us an ascent to live in faith this great Paschal Mystery of Orthodoxy.



Example 9. Krzysztof Penderecki – *Lauds II* – extract from the manuscript.

Abstract

Lauds by Krzysztof Penderecki – a musical transmission of a spiritual message: *Поem Твою, Христe, спасительную Страсть, и славим Твое воскресение!*

The centre of research interest described in the article is the analysis of the relationship of the work of the eminent Polish composer Krzysztof Penderecki, *LAUDS I – Złożenie do grobu (Laying in the Tomb)* and *LAUDS II – Zmartwychwstanie (Resurrection)*, with the texts of the Orthodox rite of Good Friday and Holy Week Saturday. The first part of the article presents the political and historical context of the work, its influence on the choice of content and form of composition. The liturgical coherence of Penderecki's three works is presented: *St Luke's Passion* and both *Lauds*, as a unity combining the cohesiveness of the Paschal themes. The construction of the work itself according to the division into individual parts is discussed. Each is placed within the liturgical, timbral and semantic layers of the Holy Week liturgy and discussed in terms of its musical construction, which makes use of extremely varied and often unconventional means of artistic expression. The article concludes that Krzysztof Penderecki's *Lauds*, being an artistic – not liturgical – work, subordinates the text of the service to musical needs, using it as an inspiration for the spiritual values subsequently contained in the music. It is difficult, therefore, to find in it the preservation of the liturgical canon, or its setting in the direct course of an Orthodox Paschal service. Rather, one should seek, translated into musical language, the values contained in the prayer layer of the Good Friday and Saturday rites. Crucial for all the considerations carried out in the article are the relations between the verbal layer of the service and the form and musical layer of the work, which is an unprecedented, until then, artistic approach to the Easter rite. The whole is illustrated with examples taken from the scores of the work, referring to the descriptions presented in the article.

Keywords: Penderecki, Lauds, Orthodox church music

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Stanisław Krawczyński – He was successively the manager of the Polish Radio and Television Choir in Krakow and then of the Krakow Philharmonic Choir. Under his direction, these ensembles performed at, among other venues, the Teatro alla Scala in Milan, Basilica di San Marco in Venice, Teatro Regio in Turin, Academia di Santa Cecilia in Rome, Leipzig's Gewandhaus, Beethovensaal in Stuttgart and Brucknerhaus in Linz. From 1986 to 2008 he was associated, as a conductor, with the ensemble "Capellae Cracoviensis", presenting to the Krakow public the first Polish performances of compositions by, among others, F. Martin, P. Vasks, K. Nystedt. Owing to these activities, he became one of the key figures in the Krakow musical environment, creating its shape and image. In 1992 he took over the direction of the Tarnów Chamber Orchestra, giving concerts with this ensemble in the country and abroad (Spain, France, Switzerland). He has performed at important venues for European art and culture, including the Thomas-Kirche in Leipzig, the Wigmore Hall in London, the UNESCO Concert Hall in Paris, the Conservatory in Kiev and at music festivals in many countries around the world. In 1990, he initiated the formation of the Krakow Chamber Choir – considered by critics to be one of the best Polish choral ensembles. As a choir-master he cooperated with famous conductors such as Y. Aronovitch, Z. Mehta, K. Penderecki, H. Rilling, W. Rowicki, S. Wisłocki. He premiered newly discovered works by A. Bruckner and many works by Polish composers such as: Z. Bargański, Z. Bujarski, H. M. Górecki, R. Maciejewski, R. Palester, M. Stachowski. In 2000, he conducted an international ensemble presenting, during a tour across Europe, works of nine cities holding the status of European Capital of Culture. In 2001, on the occasion of the tenth anniversary of the Internet, he conducted, as part of an electronic experiment, a concert – conducting from Krakow – singers singing in Warsaw: the ensemble "Vocal Consort" and in Gdansk: the choir "Schola Cantorum Gedanensis". Between 2012 and 2016, acting for the milieu of Polish art academies, he served as Chairman of the Art Section of the Central Commission for Degrees and Titles. Parallel to his artistic activity, he remains a teacher at the Academy of Music in Krakow. At this academy he was appointed (1995) to the position of Head of the Department and then the Chair of Choral Music. In 1999 he became dean of the Department of Music Education. He served as rector from 2004 to 2012, 2016 to 2020. He has participated as a juror in international and national choral and conducting competitions. His area of academic inquiry is the manifestation of choral music in all aspects and dimensions. He has published numerous articles on this subject.

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Place and Purpose of Vocal Ensembles in Liturgy

Over the centuries, the position of vocal ensembles has changed, as have their tasks. The changes that have taken place in recent decades as a result of the Second Vatican Council, as well as subsequent documents, demand a proper interpretation that cannot exist in isolation from earlier centuries. A correct understanding of the current regulations will be particularly helpful for those responsible for and singing during the liturgy. Therefore, in this article we would like to reflect on the place that singing ensembles should occupy – including their composition and tasks – while also noting the differences between a choir and a schola cantorum. In order to show these issues, we will use an analytical-synthetic and at the same time genetic-historical method.

1. Place of singing ensembles over the centuries

The first records of a singing ensemble in Rome – prepared for this purpose – the schola cantorum – date from the seventh century¹. In the years that followed, many schools were established on the model of Roman singers who made liturgical settings more attractive. This was followed by evolution of singing, as well as of church music in the broader sense. This led to the development of pieces that later became a part of Gregorian chant². In the Middle Ages, the singers who belonged to the schola cantorum were joined by the clergy. As time passed, they became its entire staff, while the laity formed the choir³.

¹ Cf. D. Hiley, *Gregorian chant*, Cambridge 2009, p. 92.

² Cf. J. Ścibor, *Schola*, w: *Wprowadzenie do liturgii*, red. F. Błachnicki, W. Schenk, R. Zielasko, Poznań–Warszawa–Lublin 1967, p. 182–183.

³ Cf. I. H. Siekierka, *Muzyka a liturgia. Zagadnienia wybrane*, Wrocław 2005, p. 26.

The singing ensemble was located for some time in the presbytery⁴, having its place close to the altar⁵, surrounding it from the side of the people, and even standing in front of the altar⁶; later it was placed against the walls, and in the 11th century it returned to its earlier positioning⁷. It is noteworthy, for example, that in the 12th century a special place was created for the schola cantorum in the nave in front of the altar in the Basilica of St Clement in Rome.

During the Baroque period, the place of the choir changed – it was placed in the gallery together with the organ or, for example, on multiple balconies⁸. In the 16th and 17th centuries, the singing ensemble was not located in the presbytery but in the gallery which eventually led to a situation where the liturgical assembly was separated from the outside⁹. The priest and those serving at the altar constituted one group, with the celebrant celebrating the liturgy; the other group consisted of the ensemble performing the music, while the faithful were listeners to the music and observers of the liturgical action. One can sometimes see, especially in older churches, relatively long presbyteries – this also encouraged the separation. In such a situation, the ensemble performing the music found its way to the organ gallery, and this also influenced the church architecture. Thus one could see the separation of the celebrant and the presbytery from the music ensemble and the faithful¹⁰.

In the 17th and 18th centuries, the pieces performed at Mass were so long that the celebrants did not want to wait for them to end, therefore the texts of the rites were spoken in a low voice while the singing continued. This form of celebrating the liturgy became so widespread that the faithful became almost completely silent, looking at the altar and listening to the singing ensemble¹¹.

Nowadays, singing ensembles should occupy a place that makes their special participation in the liturgy visible¹², so this group of people should be in sight of the

⁴ Cf. W. Kałamarz, *Śpiewy religijne w liturgii Kościoła*, <http://spiewniksiedleckiego.pl/wp-content/uploads/spiewy-w-liturgii.pdf>, p. 8. (04.01.2023).

⁵ Cf. W. Kałamarz, *Śpiewy religijne w liturgii Kościoła*, <http://spiewniksiedleckiego.pl/wp-content/uploads/spiewy-w-liturgii.pdf>, p. 8 (04.01.2023).

⁶ Cf. *Ordo Romanus I*, in: A. J. Znak, *Historia liturgii*, Oleśnica 1993, p. 80.

⁷ Cf. I. H. Siekierka, *Muzyka a liturgia*, p. 27.

⁸ Cf. I. H. Siekierka, *Muzyka a liturgia*, p. 34; cf. I. Pawlak, *Muzyka liturgiczna po Soborze Watykańskim II w świetle dokumentów Kościoła*, Lublin 2001, p. 167.

⁹ Cf. W. Kałamarz, *Śpiewy religijne w liturgii Kościoła*, p. 8; cf. R. Tyrała, *Soborowa odnowa muzyki kościelnej w Polsce*, Kraków 2000, p. 45.

¹⁰ Cf. R. Tyrała, *Soborowa odnowa muzyki kościelnej w Polsce*, p. 49.

¹¹ Cf. I. H. Siekierka, *Muzyka a liturgia*, p. 94; cf. I. Pawlak, *Muzyka liturgiczna*, p. 250.

¹² *Musicam Sacram*, Instruction on Music in the Liturgy, 1967, 23, in: A. Filaber, *Prawodawstwo muzyki kościelnej*, Warszawa 2011, p. 48; cf. Kongregacja Kultu Bożego, *Ogólne wprowadzenie do Mszału Rzymskiego*, 25.02.2004, 312, Poznań 2006, p. 87.

faithful and not hidden from them¹³. Furthermore, their place should be where the experience of the liturgy is not hindered, so that the members of the singing ensembles can participate fully without difficulty¹⁴. It is important that the singing ensembles do not draw the eyes of the faithful too much¹⁵ – more than the celebrant, who represents Christ.

Thus, they should adopt a place that emphasises the task of the singing ensemble, i.e. visible to the faithful, but not obscuring the altar or focusing the eye. It is worth noting that prior to the conciliar reform, Church regulations provided for a more hidden, non-exposed place for the singing ensemble¹⁶. Problems in interpreting the rules today may be caused by the fact that those responsible for the conciliar changes probably no longer envisaged the occurrence in the liturgy of complex works whose performance would require large vocal-instrumental ensembles that could not actually be accommodated in the chancel without attracting the attention of the faithful.

2. The composition of the ensembles and their place in the church

When the singing ensemble is composed of men alone, such an ensemble may even be located in the presbytery. The problem arises if such an ensemble includes women – both before¹⁷ and after Vatican II¹⁸. The instruction *Musicam sacram* says: Taking into account the layout of each church, the choir should be placed in such a way:

a) That its nature should be clearly apparent—namely, that it is a part of the whole congregation, and that it fulfills a special role;

¹³ Cf. M. Kończal, *Zakres realizacji dokumentów dotyczących muzyki kościelnej w działalności chórów katedralnych w Polsce po Soborze Watykańskim II*, in: *Muzyka sakralna w wymiarze kulturowo-edukacyjnym*, red. J. Bramorski, Gdańsk 2013, p. 157; cf. Konferencja Episkopatu Polski, *Instrukcja Konferencji Episkopatu Polski o muzyce kościelnej*, 14.10.2017, 11, „Anamnesis” 24 (2018) no. 1, p. 28.

¹⁴ Cf. M. Kończal, *Zakres realizacji dokumentów dotyczących muzyki kościelnej w działalności chórów katedralnych w Polsce po Soborze Watykańskim II*, p. 157; cf. Konferencja Episkopatu Polski, *Instrukcja Konferencji Episkopatu Polski o muzyce kościelnej*, 11, „Anamnesis” 24 (2018) no. 1, p. 28.

¹⁵ Cf. Pius X, *Motu Proprio Inter pastoralis officii sollicitudines*, 22.11.1903, 14, in: A. Filaber, *Prawodawstwo muzyki kościelnej*, p. 14.

¹⁶ Cf. Pius X, *Motu Proprio Inter pastoralis officii sollicitudines*, 14.

¹⁷ Cf. Dekret Świętej Kongregacji Obrzędów, 3964; 4231, quoted after: Pius XII, Encyklika *Musicae sacrae disciplina* o muzyce kościelnej (25.12.1955), in: A. Filaber, *Prawodawstwo muzyki kościelnej*, p. 33.

¹⁸ Cf. *Musicam Sacram*, Instruction on Music in the Liturgy, 23, https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html (28.08.2023).

- b) That it is easier for it to fulfil its liturgical function;
- c) That each of its members may be able to participate easily in the Mass, that is to say by sacramental participation.

Whenever the choir also includes women, it should be placed outside the sanctuary (presbyterium)¹⁹.

However, the question arises as to whether, these indications are still valid today, despite the fact that no post-1967 documents from the Holy See explicitly state that if a singing ensemble includes women, it may hold its ministry in the presbytery. So at first glance there should be no problems. Questions arise with the possibility for lay women to perform various functions (*munus*) at the altar, which was finally confirmed in the response of the Pontifical Council for the Interpretation of the Legal Texts²⁰, when it clarified the meaning of can. 230 § 2 by allowing both men and women to perform the functions listed in this canon, and furthermore in certain specific circumstances also to perform the acts listed in can. 230 § 3 in the place of ministers with the consent of the bishop. Noteworthy among those listed in can. 230 § 2 is the function of the cantor, which should be performed from the pulpit during the singing of the psalm²¹, and which is often located in the presbytery, as well as the fact that the canon of the Code of Canon Law that interests us does not explicitly list all functions, but states: “all lay persons can also perform the functions of commentator or cantor, or other functions, according to the norm of law”²². Furthermore, Pope Francis, in issuing an Apostolic Letter in the form of the Motu Proprio *Spiritus Domini*, allowed women in certain circumstances for the ministries (*ministeria*) of lector and acolyte. The question of the validity and legitimacy of the provision prohibiting a mixed or women-only ensembles from being in the presbytery should therefore be raised all the more, since the person exercising the ministry of acolyte (to which women are also admitted under certain conditions) is directly connected with the altar and the presbytery. In the territory of Poland, the problem seems to have been resolved in the

¹⁹ Cf. *Musicam Sacram*, Instruction on Music in the Liturgy, 23, https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html (28.08.2023).

²⁰ Cf. Pontifical Council for Legislative Texts, *Responsio ad propositum dubium*, 11.07.1992, „Acta Apostolicae Sedis” 86 (1994), p. 542; cf. Franciszek, Motu proprio *Spiritus Domini*, 10.01.2021, https://www.vatican.va/content/francesco/pl/motu_proprio/documents/papa-francesco-motu-proprio_20210110_spiritus-domini.html (04.01.2023).

²¹ Kongregacja Kultu Bożego, *Ogólne wprowadzenie do Mszału Rzymskiego*, 61, p. 30.

²² *Code of Canon Law*, can. 230 §2, https://www.vatican.va/archive/cod-iuris-canonici/eng/documents/cic_lib2-cann208-329_en.html#TITLE_II (28.08.2023).

Indications of the Polish Bishops after the promulgation of the new edition of the GIRM in stating that: ‘All these functions [singing in the choir or schola] may be performed by both men and women, with the exception of those activities which are directly serving the priest at the altar and at the place of presiding’²³.

Even if a singing ensemble were located in the presbytery, this does not mean that it is an activity that is directly related to “serving the priest at the altar and at the place of presiding”²⁴, and in this situation, women should also be allowed to participate in singing ensembles located in the presbytery²⁵.

During the concerts in churches, each of the singers, even if they were men alone, should be outside the presbytery²⁶. The instruments needed by the singing ensembles should take a place that is most convenient for their contribution to the liturgical music, so as to best serve the singing ensembles and other faithful²⁷.

3. The nature of the composition of singing ensembles

To understand better the nature of a singing ensemble in terms of its composition, it is worth quoting the words of Pope Pius XII, who wrote:

Where it is impossible to have schools of singers or where there are not enough choir boys, it is allowed that “a group of men and women or girls, located in a place outside the sanctuary set apart for the exclusive use of this group, can sing the liturgical texts at Solemn Mass, as long as the men are completely separated from the women and girls and everything unbecoming is avoided. The Ordinary is bound in conscience in this matter”²⁸.

²³ Episkopat Polski, *Wskazania Episkopatu Polski po ogłoszeniu nowego wydania OWMR*, 25.02.2004, 53, in: A. Filaber, *Prawodawstwo muzyki kościelnej*, p. 110, tłum. własne.

²⁴ Episkopat Polski, *Wskazania Episkopatu Polski po ogłoszeniu nowego wydania OWMR*, 53, tłum. własne.

²⁵ Cf. Episkopat Polski, *Wskazania Episkopatu Polski po ogłoszeniu nowego wydania OWMR*, 52–53, p. 110.

²⁶ Cf. Konferencja Episkopatu Polski, *Instrukcja Konferencji Episkopatu Polski o muzyce*, 45, p. 39; cf. Kongregacja Kultu Bożego, *O koncertach w kościołach*, 07.11.1987, in: A. Filaber, *Prawodawstwo muzyki*, p. 14.

²⁷ Cf. I. H. Siekierka, *Muzyka a liturgia*, p. 94.

²⁸ Decrees of the Sacred Congregation of Rites, 3964, 4201, 4231, https://www.vatican.va/content/pius-xii/en/encyclicals/documents/hf_p-xii_enc_25121955_musicae-sacrae.html (28.08.2023).

Fr Józef Ścibor wrote: The trained, metallic voices of the boys, which can be likened to the high, bright voices in an organ, easily carry away the singing of the people and are able to enliven even the most lethargic collective singing²⁹.

Or the no longer fully up-to-date provision of Pius X (due to the admission of women to singing ensembles already by the Ruling of the Congregation of Sacred Rites of 17 January 1908³⁰):

It follows from the same principle that singers in the church have the true liturgical office and that therefore women, as being incapable of such an office, cannot be allowed to participate in the choir or the church band³¹.

And the post-conciliar Instruction *Musicam sacram* mentions:

The choir can consist, according to the customs of each country and other circumstances, of either men and boys, or men and boys only, or men and women, or even, where there is a genuine case for it, of women only³².

It is worth noting, therefore, the emphasis of Church documents, most of which have more or less radically distanced themselves from the presence of women in singing ensembles.

In every parish, even the smallest, and especially in larger parishes and cathedrals, choirs and schola cantorum should be present to add splendour to solemn celebrations to the best of their ability. The singing ensembles we are referring to should, of course, have the best possible composition in terms of personnel³³. Such groups do not have to consist of, for example, 100 people, it is enough if there is not much possibility that they will consist of, for example, 12 members, which will be understandable in a very small parish³⁴. At the same time there is the possibility and hope that the size of the composition of these ensembles will grow over time.

²⁹ J. Ścibor, *Schola*, p. 186–187.

³⁰ Cf. A. Filaber, *Prawodawstwo muzyki kościelnej*, p. 14.

³¹ Pius X, *Motu Proprio Inter pastoralis*, 13, p. 14. Translator's translation from the Polish version.

³² Cf. *Musicam Sacram*, Instruction on Music in the Liturgy, 22, https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html (28.08.2023).

³³ Cf. R. Tyrała, *Soborowa odnowa*, s. 234; por. Konferencja Episkopatu Polski, *Instrukcja Konferencji Episkopatu Polski o muzyce*, 63, p. 41.

³⁴ See *Musicam Sacram*, Instruction on Music in the Liturgy, 22, https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html (28.08.2023).

4. The tasks of singing ensembles in the liturgy

In the case of singing ensemble formation, we are dealing with formation concerning the liturgy; it is the goal of this formation and a means of formation³⁵. *Therefore, singers should not be cut off from full participation in the liturgy*³⁶. After all, the main task of a singing ensemble is not to present its repertoire, but to participate in the sacred liturgy³⁷. Therefore, the current tasks of singing ensembles undoubtedly include supporting the singing of the faithful during the liturgy, rather than performing the songs themselves³⁸. Since the faithful usually have little musical training, they give their singing – due to various circumstances, such as the difficulty of performing a particular piece or the dignity and solemnity of the liturgy – to the choir or schola cantorum³⁹. The choir and schola cantorum then substitute for the people in performing this service⁴⁰, making the music even more beautiful. “They thus help the whole liturgical assembly to raise its soul more to God and immerse itself, as it were, in the heavenly liturgy”⁴¹. Singing ensembles help the people to elevate their thoughts towards God, while at the same time entering the people in a special way, ministering to God and the people⁴².

³⁵ Cf. G. Późniak, *Drogi formacji liturgicznych zespołów śpiewających na przykładzie diecezji opolskiej*, in: *Musica Sacra 3*, red. J. Krassowski i in., Gdańsk 2007, p. 68 (Prace Specjalne, 73).

³⁶ I. Pawlak, *Nowe zadania zespołów śpiewających*, „Homo Dei” 50 (1971), p. 38, quoted after: R. Tyrała, *Soborowa odnowa*, p. 142, translator’s note.

³⁷ Cf. M. Kwieciński, *Chór kościelny*, in: *Wprowadzenie do liturgii*, p. 193–194.

³⁸ Cf. R. Tyrała, *Soborowa odnowa*, p. 211; cf. Sobór Watykański II, Konstytucja o liturgii świętej *Sacrosanctum Concilium*, 04.12.1963, 117–118, in: *Sobór Watykański II. Konstytucje, Dekrety, Deklaracje*, red. S. Jaworski, Poznań 1968, p. 66.

³⁹ Cf. Komisja Liturgiczna przy Komisji Kultu Bożego i Dyscypliny Sakramentów Konferencji Episkopatu Polski, *Ceremoniał Wspólnoty Parafialnej*, 2016, 55, http://ministranci.diecezja-pelplin.pl/images/formacja/dokumenty_kosciola/Ceremonia-wspolnoty-parafialnej-2016.pdf, p. 24 (04.01.2023); cf. Ph. Hornoncourt, *Gesang und Musik im Gottesdienst*, in: H. Schützeichel, *Die Messe. Ein kirchenmusikalisches Handbuch*, Düsseldorf 1991, 90–25, quote 17, quoted after: J. Ratzinger, *Nowa pieśń dla Pana*, Kraków 2005, p. 218.

⁴⁰ Cf. Komisja Liturgiczna przy Komisji Kultu Bożego i Dyscypliny Sakramentów Konferencji Episkopatu Polski, *Ceremoniał Wspólnoty*, 55, p. 24.

⁴¹ Cf. Komisja Liturgiczna przy Komisji Kultu Bożego i Dyscypliny Sakramentów Konferencji Episkopatu Polski, *Ceremoniał Wspólnoty*, 55, p. 24.

⁴² Cf. J. Bramorski, *Teologiczne kryteria doboru pieśni mszalnych*, in: *Muzyka sakralna w europejskim przekazie kulturowym historia – kryteria – współczesność*, red. J. Bramorski, Gdańsk 2012, p. 45; cf. J. Ścibor, *Schola*, p. 187; cf. Pius XII, Encyclical *Musicae sacrae*, p. 33; cf. Pius X, Motu Proprio *Inter pastoralis*, 13, p. 14; cf. Second Vatican Council, Constitution on the sacred liturgy *Sacrosanctum Concilium*, 112, p. 65; cf. Sacred Congregation of Rites, *Musica sacram*, Instruction on Sacred Music and the Sacred Liturgy, 19, 23, p. 47–48.

We may note a certain discrepancy between the concepts of *choir* and *schola cantorum*, the task and purpose and manner of their participation in the liturgy being different, nevertheless both groups in spiritual, interior terms ultimately have the same vocation: to help sanctify the faithful and worship God⁴³. The Second Vatican Council's Constitution *Sacrosanctum Concilium* uses the term *singing ensembles*, but this statement refers to the choir⁴⁴. The Instruction *Musicam sacram*, on the other hand, mentions *the ensemble of singers*⁴⁵ in relation to the *schola cantorum*⁴⁶. The discrepancy between the *schola cantorum* and the choir is found in their tasks: the choir is a group of people who are to perform mainly polyphonic pieces, and may also perform unison pieces, provided that the choir is not accompanied by the singing of the faithful – however, when there is no schola cantorum during the liturgy, the choir should also fulfil its tasks. Furthermore, the choir always joins in the singing of the faithful⁴⁷ – as in contrast to the schola cantorum, whose task is to lead the singing. The schola cantorum, also has somewhat greater powers: it is mainly intended to perform the chant with the people, to sustain and lead the singing of the faithful. At the same time, the schola cantorum can perform the functions that the choir performs, i.e. to perform single and polyphonic works whose performance is not accompanied by the singing of the faithful. In the simplest terms, the fundamental difference between the two entities is as follows: the choir does not sing simultaneously with the people, and the main mission of the schola cantorum is precisely such singing. Singing ensembles – choir or schola cantorum, or preferably both groups – should take part in liturgical celebrations⁴⁸.

Over the centuries, the placement of singing ensembles during the liturgy has changed. Nowadays – taking into account their composition – they should occupy a place that reveals their functions and enables the singers to experience the Divine Mysteries in the best possible way. It should be mentioned that among the various tasks that a choir or schola cantorum should fulfil, the primary one is to give glory to God and to help enlighten the faithful. Music has been linked to religion since the beginning of mankind; in the case of Europe, as well as the rest of the world, where Catholic culture has made its mark, these ties have been very strong⁴⁹. Music sets out from such places where love or sorrow has occurred,

⁴³ Cf. R. Tyrała, *Soborowa odnowa*, p. 140.

⁴⁴ Cf. Constitution on the sacred liturgy *Sacrosanctum Concilium*, 114, p. 66.

⁴⁵ Cf. Constitution on the sacred liturgy *Sacrosanctum Concilium*, 114, p. 66.

⁴⁶ Cf. M. Kwieciński, *Chór kościelny*, p. 193–197.

⁴⁷ Cf. Konferencja Episkopatu Polski, *Instrukcja Konferencji Episkopatu Polski o muzyce*, 10g, p. 28.

⁴⁸ Cf. R. Tyrała, *Soborowa odnowa*, p. 140–141; por. J. Ścibor, *Schola*, p. 182–185, 190.

⁴⁹ Cf. J. Ratzinger, *Nowa pieśń*, p. 150.

or arises from the experience of the living God. It is this music that is born out of the latter mentioned event that can be called religious music⁵⁰. We can also hope that, just as the singing of the Church in the past contributed to the transformation of the hearts of those who wandered away⁵¹, so will this singing now also contribute to numerous conversions and to lifting the hearts and souls of those who already believe in God, to whom through this singing we will give glory.

Abstract

Place and Purpose of Vocal Ensembles in Liturgy

Over the centuries, singing ensembles have occupied assorted liturgical locations in church space. Nowadays – pursuant to music-related church laws – they ought to occupy a place duly highlighting their special participation and purpose in liturgy. Singing group placement shall take account of its composition as well. The placement and purpose of signing ensembles alike have to be viewed in the context of Church traditions and laws. In terms of the nature and tasks assigned to specific singing groups in liturgy, they may be classified as the *choir* and *schola cantorum*, respectively. A synthetic presentation of the topic will be particularly helpful to persons responsible for preparing solemn liturgical celebrations.

Keywords: Place of singing ensembles, tasks of singing ensembles, history of singing ensembles, liturgy, music, choir, schola cantorum

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⁵⁰ Cf. J. Bramorski, J. Ratzinger, *Benedykt XVI jako świadek tradycji we współczesności*, in: *Tradycja i współczesność w muzyce sakralnej*, red. J. Bramorski, Gdańsk 2015, p. 21; cf. Benedykt XVI, *Muzyka kościelna otwiera niebo*, „Niedziela” 29 (2015), p. 16–17.

⁵¹ Por. Pius XI, Konstytucja apostolska *Divini cultus* o coraz gorliwszym popieraniu liturgii, śpiewu gregoriańskiego i muzyki kościelnej, 20.12.1928, „Wiadomości Diecezjalne” 4 (1929) no. 3, p. 24–25.

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Mandatum rite in the 14th century “Ceremoniale et Pontificale Episcoporum” (AKKK, Ms. 11) from the Archives and Library of the Krakow Cathedral Chapter

The purpose of this study is to present the formulary of Mandatum rite of Maundy Thursday recorded in the 14th century manuscript *Ceremoniale et Pontificale Episcoporum* (54v–56v) located in the Archives and Library of the Krakow Cathedral Chapter under the siglum AKKK, Ms. 11¹. The structure of Mandatum formulary, consisting of chosen antiphons with verses, and particular orations, varied in different late medieval manuscripts produced in various liturgical centres. The formularies differed in terms of rubrics, order of chants drawn from the common „pool” of antiphons, and their melodic variants². In this regard the study of individual Mandatum formularies might be useful in tracking the degree of “kinship” between different late-medieval manuscripts and liturgical traditions of performing the rite in the Western Church.

1. “Ceremoniale et Pontificale Episcoporum” (AKKK, Ms. 11)

The history of the manuscript Ms. 11 is very interesting in terms of transmission of liturgical tradition³. Most likely the manuscript was produced in Czech for the cathedral of Olomouc in 14th century. As Szymon Fedorowicz writes, Czech

¹ Répertoire International des Sources Musicales (RISM) siglum: PL–Kk 11.

² See R. Amiet, *Le Mandatum de Jeudi Saint XIIIe–XVIIIe siècles*, “Études Gregoriennes” 29 (2001), p. 68–87.

³ See W. Danielski, *Przedtrydenckie księgi liturgiczne pochodzenia czeskiego w bibliotekach polskich*, „Roczniki Teologiczno-Kanoniczne” 23 (1976) nr 4, p. 85–93; Sz. Fedorowicz, *Ołomuniecki pontyfikal na Wawelu*, „Analecta Cracoviensia” 41 (2009), p. 377–390; G. Ryś, „Consecratio ecclesiae et animae”. *Sekwencja znaków i ich rozumienie*, „Biblioteka Kapitulna na Wawelu”

origins of the manuscript are indicated by the names of Czech patrons included in the Litany of the Saints: Vitus, Adalbert, Wenceslaus, Benedict „cum fratribus”, Maurice, Procopius and Ludmila⁴. More detailed information indicating the place for which the book was destined is given in the following rubric: *Ordo qualiter in iherosolimitana et in nostra et in aliis quam pluribus sacri ordines fiant. Henricus dei gratia sacre olomucensis ecclesie minister* (136 r.)⁵. Researchers agree that it may concern bishop Hincó – Henricus Berka (in office between 1326–1333), however Wojciech Danielski suggests that the mention of Jerusalem in the rubric may also indicate other bishop of Olomouc Henricus Sdiko (in office between 1126–1150) who visited Palestine in 1137⁶. As he further concludes „the given pontifical would be then a 14th century copy of an earlier one”⁷. Nevertheless it is assumed that the manuscript was produced in 1320^s or 1330^s in Olomouc. It was brought to Krakow most likely shortly after its production, perhaps due to the lack of the ‘up-to-date’ pontifical in the Krakow’s cathedral collection, and was used there until around 1423, when bishop of Krakow Zbigniew Oleśnicki ordered a new pontifical⁸. The new place of use of the manuscript is indicated firstly by where it has been stored for longer period of time, i.e. the Archives of the Krakow Cathedral Chapter, and by numerous, large additions and corrections, both in rubrics and liturgical text, proving that the content had been updated from the original version and adapted for the use in the new location, that of Krakow⁹. Sz. Fedorowicz mentions also two paper leaves, handwritten most likely in 1370^s or 1380^s, stuck to the inside of the wooden binding, containing a letter addressed to certain Maciej, the Vicar of Krakow Cathedral, which may prove, that the manuscript has been in Krakow since 14th century or a bit later¹⁰.

10 (2017), p. 25–29; see J. Lewański, *Liturgiczne łacińskie dramatyzacje Wielkiego Tygodnia XI–XVI w.*, Lublin 1999.

⁴ See Sz. Fedorowicz, *Olomuniecki pontyfikał na Wawelu*, p. 385.

⁵ See Sz. Fedorowicz, *Olomuniecki pontyfikał na Wawelu*, p. 385; W. Danielski, *Przedtrydenckie księgi liturgiczne*, p. 88.

⁶ See Sz. Fedorowicz, *Olomuniecki pontyfikał na Wawelu*, p. 385; W. Danielski, *Przedtrydenckie księgi liturgiczne*, p. 88.

⁷ W. Danielski, *Przedtrydenckie księgi liturgiczne*, p. 88, author’s translation.

⁸ See Sz. Fedorowicz, *Olomuniecki pontyfikał na Wawelu*, p. 385.

⁹ See Sz. Fedorowicz, *Olomuniecki pontyfikał na Wawelu*, p. 386.

¹⁰ See Sz. Fedorowicz, *Olomuniecki pontyfikał na Wawelu*, p. 386.

2. Mandatum formulary in AKKK, Ms. 11 (54v–56v)

As it has been said, manuscript 11 is a pontifical, a book intended for the bishop containing liturgical texts necessary for his celebration of liturgy. The title *Cereemoniale et Pontificale Episcoporum* was added later to the book¹¹. As researchers claim, the content of the manuscript shows mostly Roman influences¹², which seems to apply also to the Mandatum formulary. After detailed examination it can be stated that the formulary of Mandatum recorded in Ms. 11 descends from one of the redactions of 10th century *Pontificale Romano-Germanicum* (PRG) which was widespread in Europe since its production around 950^s – 960^s in Mainz¹³. The rubrics and orations for Mandatum rite in Ms. 11 are almost identical with these of *Pontificale Romano-Germanicum*¹⁴, with the exception of one oration "post mandatum" *Annue misericors Deus ut qui divina praecepta* which is not included in Ms. 11. Also not all chants recorded in *Pontificale Romano-Germanicum* are contained in Ms. 11 formulary (11 out of 20), although they appear in the same order. Ms. 11 has also four-line staff notation indicating melodies of incipits of antiphons and one verse. Both redactions after the text of antiphons record indication *cum aliis antiphonis*, which informs about other existing chants that might have been used during the rite. The interesting fact is that in other pontifical used in Poland – *Pontificale Plocense*¹⁵ from the turn of 12th and 13th centuries, which represents the type of later redaction of *Pontificale Romano-Germanicum*¹⁶, the Mandatum formulary is exactly the same as in Ms. 11. The rubrics, orations, selection and order of chants are identical. This may indicate that the primary version of Mandatum formulary recorded in *Pontificale Romano-Germanicum* could have been edited and eventually shortened over time in terms of number of antiphons. This later version served as a template for both pontificals, although it is unknown which exact books were used as a model during

¹¹ See Sz. Fedorowicz, *Ołomuniecki pontyfikal na Wawelu*, p. 377.

¹² See Sz. Fedorowicz, *Ołomuniecki pontyfikal na Wawelu*, p. 388–390.

¹³ *Le Pontifical Romano-Germanique du Dixième Siècle*, eds. C. Vogel, R. Elze, vol. 3, Vatican 1963 & 1972 (Studi e Testi, 226–227, 269); Mandatum formulary see vol. 2, p. 77–79.

¹⁴ By *Pontificale Romano-Germanicum* the author refers to the edition prepared by: C. Vogel, R. Elze in *Le Pontifical Romano-Germanique du Dixième Siècle*, vol. 1–2, Vatican 1963 & 1972 (Studi e Testi, 226–227).

¹⁵ Library of the Major Seminary in Płock, MsEPI 4, Répertoire International des Sources Musicales siglum PL–PŁm–MsEPI 4.

¹⁶ A. Podleś, *Pontyfikal Płocki z XII wieku*, „Notatki Płockie. Kwartalnik Towarzystwa Naukowego Płockiego” 26 (1981) nr 3, p. 9–16.

the production of manuscripts¹⁷. A further in-depth study in search of similar formularies in other late medieval pontificals and liturgical manuscripts could reveal how common was that particular formulary in the pre-tridentine diocesan liturgies. It also seems that the Mandatum formulary of PRG type was well received in Krakow Cathedral. Later redactions of Mandatum formulary contained in 15th and 16th century manuscripts produced for the use of cathedral¹⁸ are based on this *Pontificale Romano-Germanicum* model in terms of rubrics and orations, however they contain different selection and order of antiphons as well as different variants of melodies¹⁹.

The Mandatum rite recorded in Ms. 11 starts customary after the Mass of Lords Supper and vespers. According to the rubrics the celebration takes place before or after the meal, in proper place, with bishop, clergy and presbyters, four acolytes carrying candelabras, thurible and incense and subdeacon carrying the Gospel. The deacon proclaims the Gospel according to St. John *Ante diem festum paschae*, the same as during the Mass. Next the bishop says oration *Deus cuius cenam*, after which he puts aside his robes, and, having girdled himself with a linen cloth, washes his disciples' feet while the appropriate antiphons are chanted (the bishop is called *pontifice* which clearly indicates Roman influences). After that the deacon reads the Gospel of St. John starting from *Amen, amen dico vobis* until *et ego in ipsis*. The bishop says orations: *Suscepimus Deus, Tu mandasti mandata tua, Tu lavasti*

¹⁷ *Ceremoniale et Pontificale Cracoviense*, as said before, was produced in Czech milieu, most probably in Olomuniec around 1320–1330s, perhaps on the basis of other Roman pontifical (see Sz. Fedorowicz, *Olomuniecki pontyfikał na Wawelu*, p. 88), while the latest paleographic research revealed that one of the main scriptors of *Pontificale Plocense* (12/13th cent) could come from the milieu of the benedictine abbey of Saint Laurence in Liège, however it is not possible to establish whether the manuscript itself was produced there or in the scriptorium of Płock which is also one of the hypothesis (see J. Tomaszewski, *Analiza kodykologiczna i paleograficzna Pontificale Plocense I*, in: *Studia nad Pontificale Plocense I, XII–XIII w.*, vol. 3, eds. H. Seweryniak, W. Liszewska, Pelplin 2020, p. 302). Nevertheless *Pontificale Plocense* must have been produced on the basis of some later redaction of *Pontificale Romano-Germanicum* as it represents „the oldest type of pontifical: pontificale Romano-germanicum in its later later stage in relations to its archetype” (see A. Podleś, *Pontyfikał Płocki*, p. 10–11).

¹⁸ It has been established that four liturgical manuscripts stored in Archives of Krakow Cathedral Chapter contain Mandatum formularies with the same repertory of chant and orations and similar rubrics.

¹⁹ The edition of formulary with transcription of rubrics and chants appeared in author's publication: *Tradycja obrzędu mandatum w katedrze wawelskiej w późnym średniowieczu na podstawie rękopisów z Archiwum Krakowskiej Kapituły Katedralnej*, w: *Studia z dziejów katedry na Wawelu*, red. E. Zych, Kraków 2023, p. 81–90 (Biblioteka Kapitułna na Wawelu, 17).

pedes, orations after Mandatum *Adesto domine* and *Deus qui discipulorum tuorum*, and in the end the oration *Respice Domine* for those who performed the rite.

The formulary contains only the incipits of chants, which means that they were well known and most probably included in other liturgical books like gradual or antiphony, used by cantors and schola during the ceremony. Through comparison of dozens of late medieval liturgical manuscripts it is known that there existed a common pool of antiphons used for Mandatum rite. The full text of the antiphons and verses recorded in Ms. 11 may be therefore deciphered and is as follows²⁰:

An. *Mandatum novum do vobis ut diligamus invicem sicut dilexi vos dicit dominus.*

Ps. *Beati Immaculati in via qui ambulant in lege domini.*

An. *In diebus illis mulier que erat in civitate peccatrix ut cognovit quod Iesus accubisset in domo Simonis leprosi attulit alabastrum unguenti et stans retro secus pedes Domini Iesu lacrimis cepit rigare pedes eius et capillis capitis sui tergebat et osculabatur pedes eius et unguento ungebat.*

Ps. *Magnus dominus et laudabilis nimis in civitate dei nostri in monte sancto eius.*

An. *Postquam surrexit dominus a cena misit aquam in pelvem coepit lavare pedes discipulorum hoc exemplum reliquit eis.*

Ps. *Deus misereatur nostri et benedicat nobis illuminet vultum suum super nos et misereatur nostri.*

An. *Domine tu michi mihi lavas pedes respondit Ihesus et dixit ei si non laveris tibi pedes non habebis partem mecum.*

An. *Dominus Iesus postquam cenavit cum discipulis suis lavit pedes eorum et ait illis scitis quid fecerim vobis ego dominus et magister exemplum dedi vobis ut et vos ita faciatis.*

An. *Si ego dominus et magister vester lavi vobis pedes quanto magis vos debetis alter alterius lavare pedes.*

Ps. *Quam dilecta tabernacula tua domine virtutum concupiscit et deficit anima mea in atria domini.*

An. *Cena facta dixit Iesus discipulis suis amen amen dico vobis, unus vestrum est hic qui me traditurus est in hac nocte.*

Ps. *Miserere mei Deus secundum magnam misericordiam tuam.*

An. *Diligamus nos invicem quia caritas ex Deo est et qui diligit fratrem suum ex Deo natus est et vivit in Deo.*

Ps. *Ecce quam bonum et quam iocundum habitare fratres in unum.*

An. *In hoc cognoscent omnes quia mei estis discipuli si dilectionem habueritis ad invicem.*

²⁰ In the transcription of antiphons a modern spelling has been used.

Ps. *Laudate dominum in sanctis eius*²¹.

An. *Ante diem festum pasche sciens Iesus quia eius hora venit ut transeat ex hoc mundo ad Patrem et cena facta surrexit lintheo praecinxit se misit aquam in pelvem cepit lavare pedes discipulorum. Venit ad Petrum dicit ei Symon: non lavabis mihi pedes in aeternum. Respondit Iesus si non laveris te non habebis partem mecum. Domine non tantum pedes meos sed et manus et caput.*

An. *Vos vocatis me magister et domine et bene dicitis sum et enim si ego lavi vestros pedes Dominus et magister et vos debetis alter alterius lavare pedes or Vos vocatis me dominus et magister et bene dicitis et vos debetis alter alterius pedes lavare.*

3. Text edition of Mandatum formulary in Ms. 11

The rubrics of Mandatum rite in *Ceremoniale et Pontificale Episcoporum* are written in red color, while the liturgical text customary with black ink. Each antiphon containing notation starts with ornamented initial therefore in majority there are no rubrics „Antiphona” preceding this liturgical text (opposite to psalms). In the following edition the liturgical texts is written in italics in order to distinguish it from rubrics, orations are highlighted in smaller font. All existing abbreviations have been resolved and the rules of modern spelling have been applied (punctuation, capital letters in case of proper names and *nomina sacra*).

His omnibus ita expletis, procedat dominus episcopus cum omni alacritate cum presbiteris et clero, si vult ante vel post cibium, ad locum ubi vult mandatum perficere. Sintque ibi parati processores acoliti duo cum candelabris duobus, tercius thuribulum portans, quartus cum thimiaterio, et subdiaconus evangelium ferens. Et diaconus imponat evangelium: *Ante diem festum*, sicut ad missam. Perlecto evangelio, dicat episcopus hanc orationem:

Oremus. Deus cuius cenam sacratissimam veneramus ut ea digni inveniamur munda nos quaesumus a sordibus peccatorum qui ad insinuandum nobis humilitatis exemplum pedes tuorum dignatus es lavare hodie discipulorum. Qui cum Patre et Spiritu Sancto vivis et regnas Deus per omnia secula seculorum amen.

Data oratione, episcopus ponit vestimenta sua et precinctus lintheo, preparet se ad lavandos pedes discipulorum suorum. Et primum, incipiente pontifice, mutuatim

²¹ To the author's knowledge psalm 150 rarely appears in Mandatum formularies, therefore it is difficult to settle which verses were sung in this case.

pedes lavent et abstergant, canentes antiphonas: *Mandatum novum*. Psalmus. *Beati immaculati*. Antiphona. *In diebus illis*. Psalmus. *Magnus Dominus*. *Postquam surrexit*. Psalmus. *Deus misereatur*. Antiphona. *Domine tu michi*. *Dominus Ihesus*. *Si ego dominus*. Psalmus. *Quam dilecta*. *Cena facta dixit*. Psalmus. *Miserere mei Deus*. *Diligamus nos invicem*. Psalmus. *Ecce quam bonum*. *In hoc cognoscent omnes*. *Laudate dominum in sanctis*. Antiphona. *Ante diem festum*. *Vos vocatis*. Cum aliis antiphonis. Quibus finitis, diaconus cui mandatum fuerit, imponat evangelium secundum Johannem, quasi lectionem legens ab eo loco ubi scriptum est: *Amen, amen dico vobis, non est servus maior domino suo usque: et ego in ipsis*. Fecit preces: *Suscipimus Deus misericordiam tuam*. *In medio templi tui*. *Tu mandasti mandata tua*. *Custodire nimis*. *Tu lavasti pedes discipulorum tuorum*. *Opera manum tuarum ne despicias*. Orationes post mandatum:

Adesto, domine, officiis nostrae servitutis, quia tu pedes lavare dignatus es tuis discipulis, ne despicias opera manuum tuarum quae nobis retinenda mandasti, ut, sicut hic exteriora abluuntur inquinamenta corporum, sic a te omnium nostrum interiora laventur peccata. Qui cum Patre. Deus qui discipulorum pedes abluens pio affectu eis exemplum praebuisti mandatumque dedisti, concede propicius, ut per obsequium mandatorum tuorum, eorum obetntu de tuo laetemur aspectu. Qui cum Patre.

Oratio pro hiis qui mandatum adimpleverunt:

Respice, Domine, super hos famulos tuos qui se inclinando obedientiae sanctae, pio obsequio fratrum suorum expleverunt servitium, ut te semper habeant in auxilium et in bonis actibus superent inimicum et inoffense semper agant servitium consuetum, ut aeternum a te mereantur percipere premium. Per Dominum.

4. Transcription of chants "ad Mandatum" in Ms. 11

The chants of Mandatum formulary in Ms. 11 are written on red four-line staff. The original mixed German-Messin notation has been replaced in this transcription by square notation on four-line staff used in modern notation of Gregorian Chant. In one case (antiphon *Cena facta*) a *divisio finalis*, not found in the manuscript, has been used to separate the melody of antiphon from that of the verse. In the transcription of the chant text all abbreviations have been resolved, original Latin spelling has been retained and no additional punctuation was introduced.

M
 andatum novum Ps. Beati immaculati

I
 n di-e-bus illis Ps. Magnus dominus

P
 ost quam surrexit Ps. Deus misereatur nostri

D
 omi-ne tu michi

D
 omi-nus ihesus

S
 i ego dominus Ps. Quam dilecta

C
 ena facta dixit Ps. Miserere mei deus

D
 i-ligamus nos in-vicem Ps. Ecce quam bonum

I n hoc cognoscent Ps. Laudate dominum in sanctis

A n- te di-em festum

V os vo- ca-tis

Conclusion

The example of *Ceremoniale et Pontificale Episcoporum* AKKK, Ms. 11 and Mandatum formulary shows to certain extent how and from where Krakow Cathedral could receive its liturgical customs and how they were adapted to local use. As for the performance of Mandatum rite, it is unknown whether it was celebrated in Krakow Cathedral according to the formulary recorded in Ms. 11. There are no survived musical and liturgical books from 14th century for the cathedral use containing Mandatum formulary that could confirm it. Supposedly in the end of 14th or in early 15th century it had already been replaced by a new tradition, perhaps generated by Krakow Cathedral, recorded in books from 15th and 16th century produced for the cathedral use. This example shows how vivid was the development of liturgy and how complex was its transmission, especially in dioceses that didn't have its own long-standing traditions. Hence it seems important to study the history and content of medieval liturgical manuscripts, as they can reveal the ways of formation and transmission of liturgy and particular liturgical traditions that existed before the Council of Trent, which largely unified the liturgy of Western Church.

Appendices

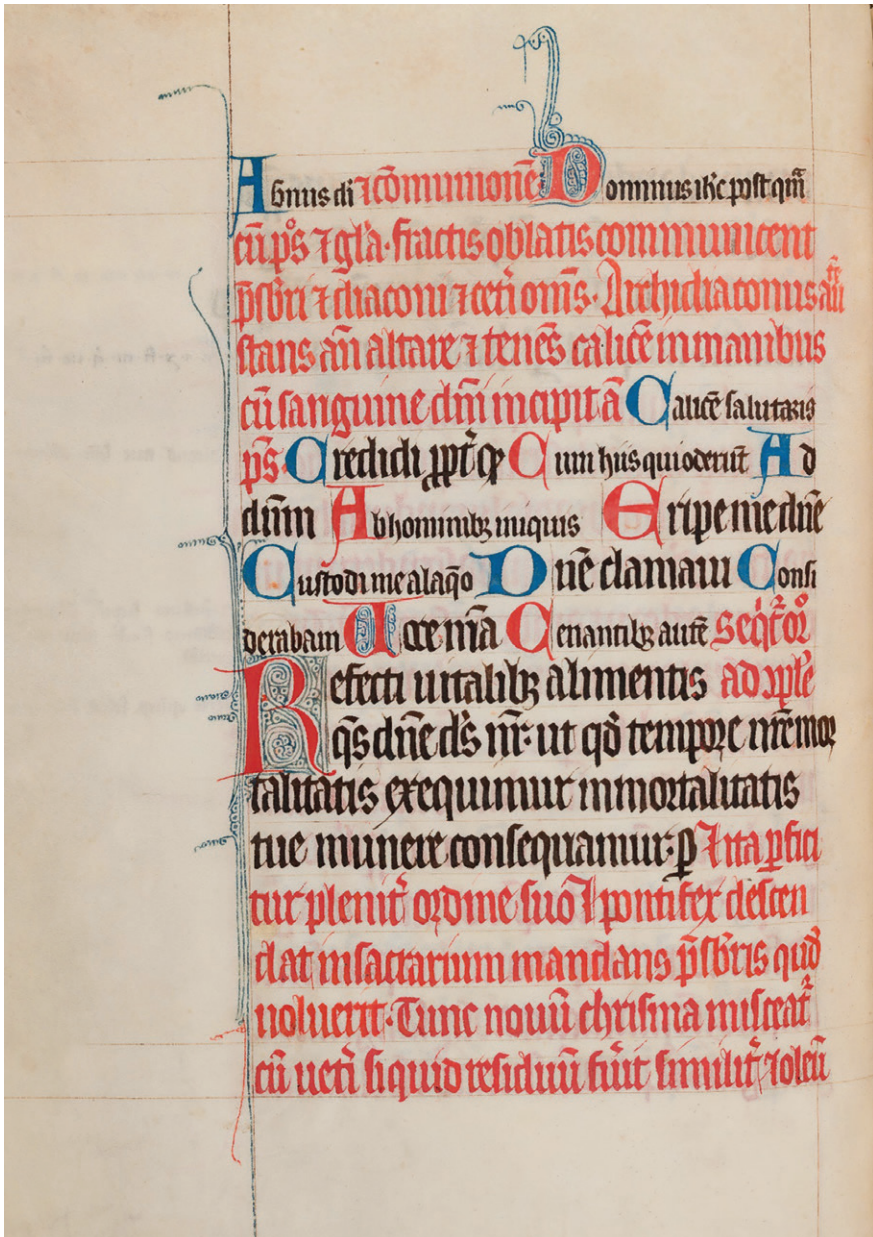


Fig. 1. *Ceremoniale et Pontificale Episcoporum*, Archives and Library of the Krakow Cathedral Chapter, Ms. 11, folio 54 v.

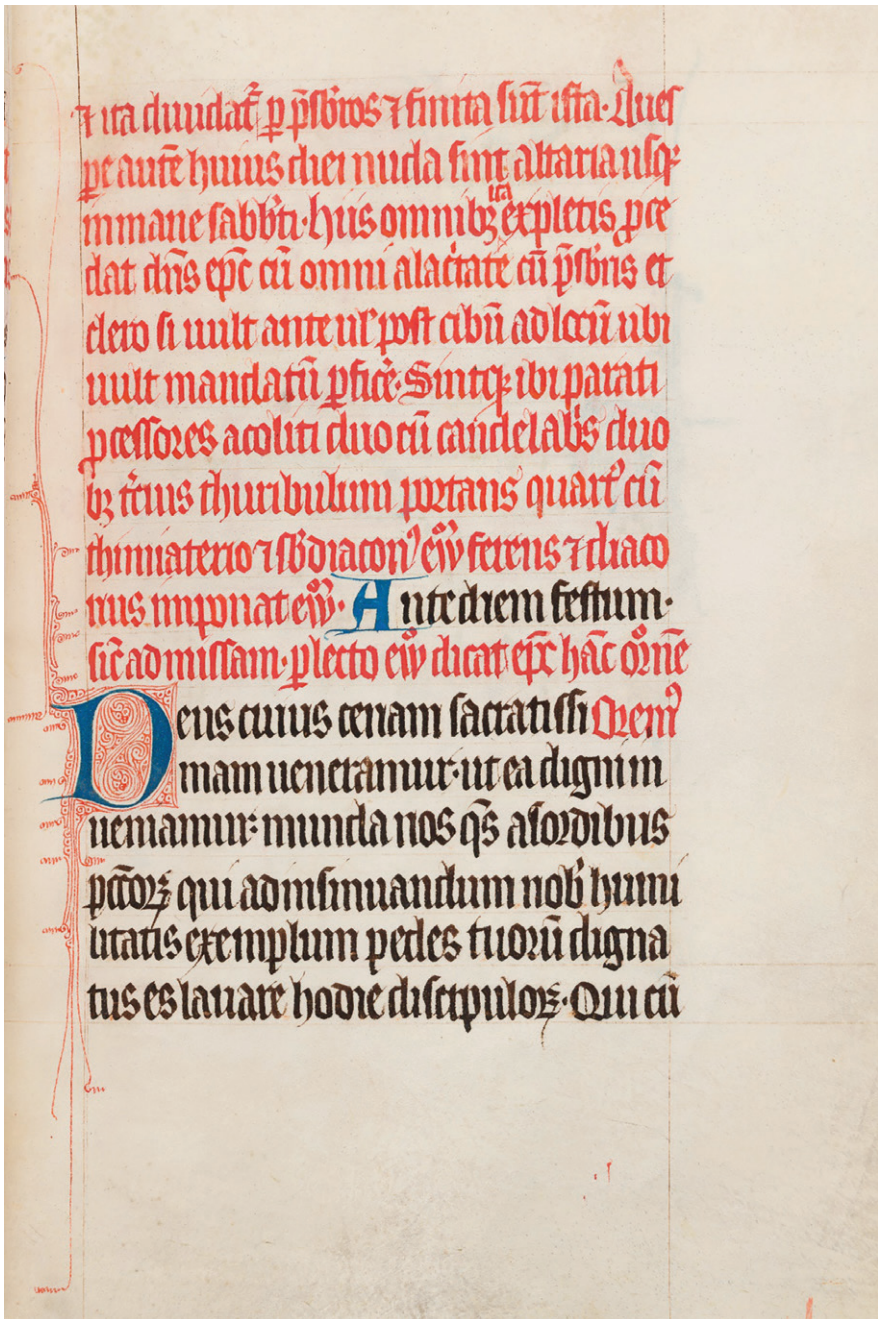


Fig. 2. Ceremoniale et Pontificale Episcoporum, Archives and Library of the Krakow Cathedral Chapter, Ms. 11, folio 55.

p̄re ⁊ sp̄ū sc̄o uiuus ⁊ regnas d̄s. p̄ omnia
 secula seculorum am̄e. *Data ōne ep̄c̄o*
mit uestimenta sua ⁊ p̄inctus in theo p̄
paret se ad lauandos pedes discipulorū
suoꝝ. ⁊ p̄mum incipiente pontifice mutua
tm pedes lauent ⁊ abstergant canētes as
 maculati. *am̄*
 Mandatum nouum *ps̄* B̄ti mā̄. *Indicibꝫ phoas*
 dominus *ps̄* seruetur n̄i
 us *ps̄* Magnus. *Post quam surrexit ps̄* Dēs n̄i a
 Domine tu michi. *Domine ihesus* *Si ego do*
 dilecta *ps̄* Quia *Lena facta dixit ps̄* Miserere mei
 minus *ps̄* Quia *Lena facta dixit ps̄* Miserere mei
 qm̄ bon̄
 Diligamus nos inuicem *ps̄* *Lae* *In hoc cognoscent*
 Laudate dominum in sanctis *amph*

.vii.

Fig. 3. *Ceremoniale et Pontificale Episcoporum*, Archives and Library of the Krakow Cathedral Chapter, Ms. 11, folio 55 v.

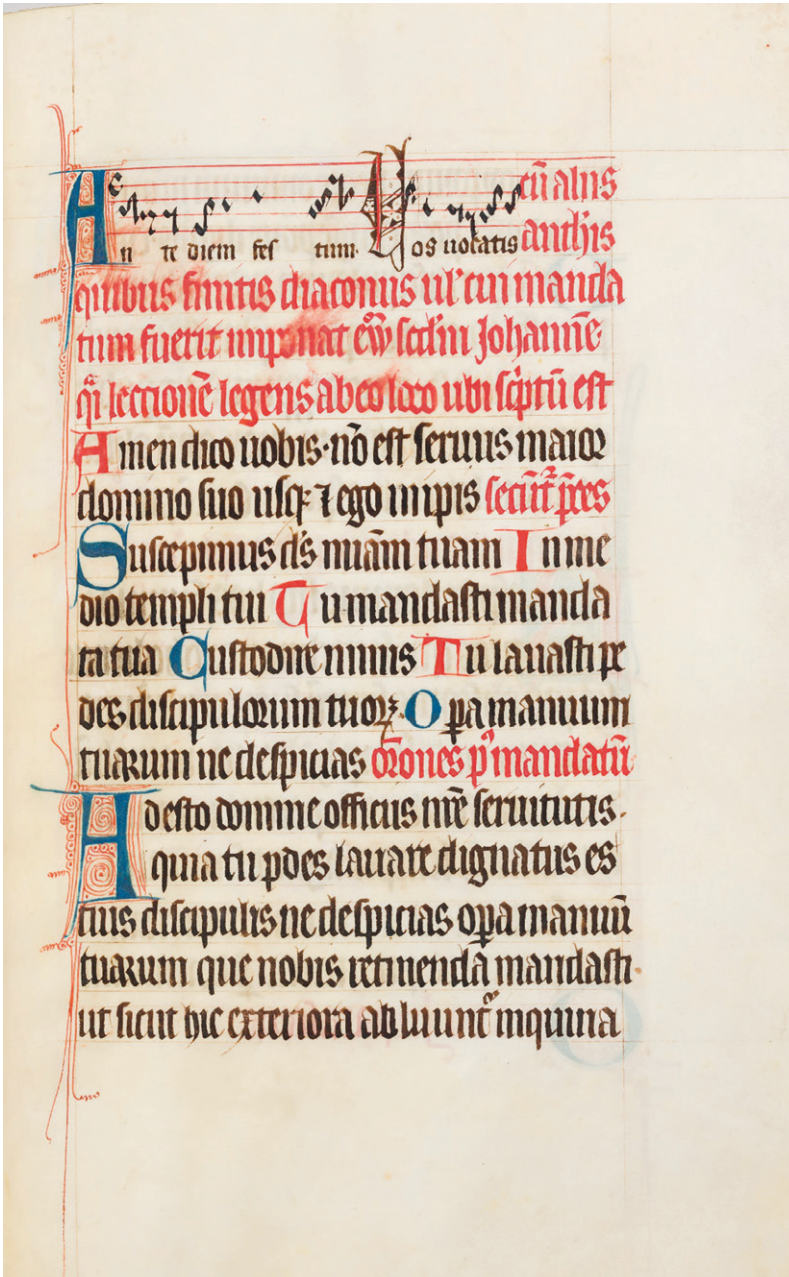


Fig. 4. Ceremoniale et Pontificale Episcoporum, Archives and Library of the Krakow Cathedral Chapter, Ms. 11, folio 56.

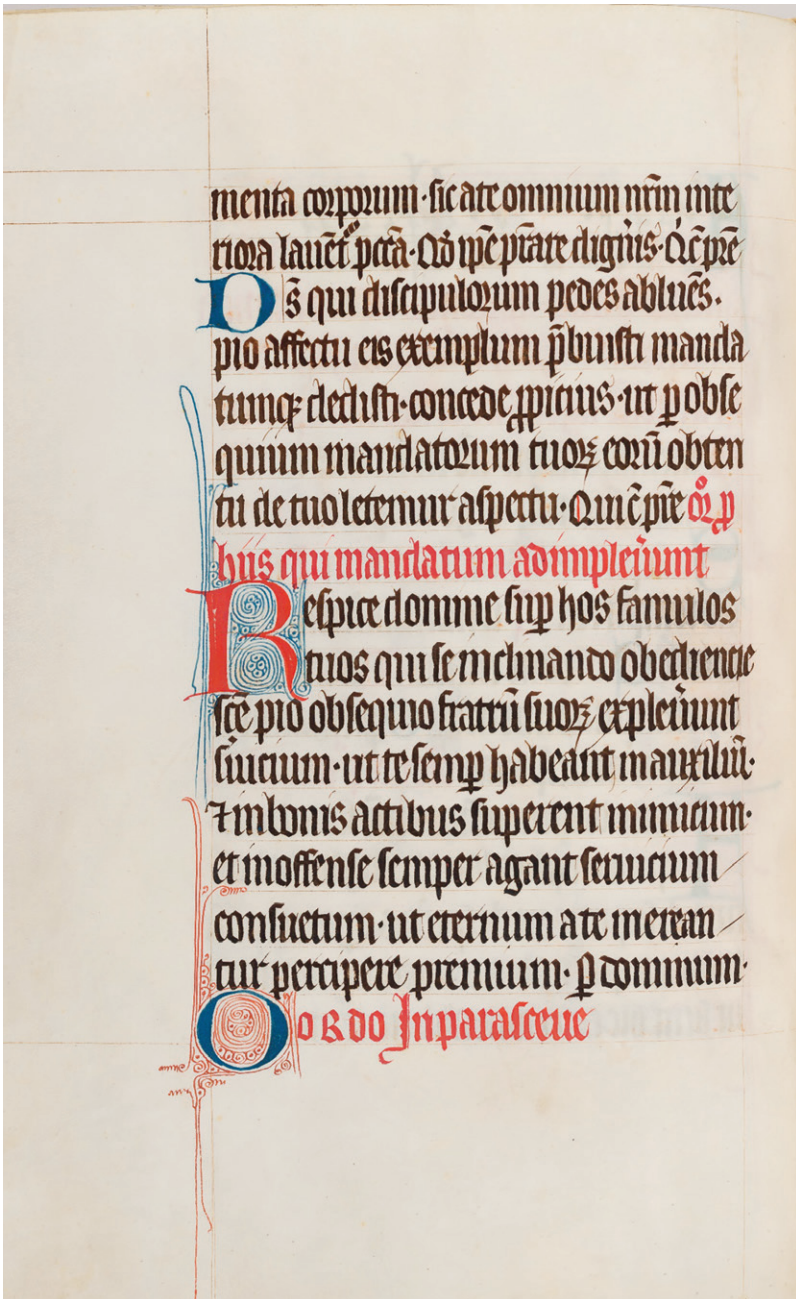


Fig. 5. *Ceremoniale et Pontificale Episcoporum*, Archives and Library of the Krakow Cathedral Chapter, Ms. 11, folio 56 v.

Abstract

Mandatum rite in the 14th century “Ceremoniale et Pontificale Episcoporum” (AKKK, Ms. 11) from the Archives and Library of the Krakow Cathedral Chapter

The study of history and content of medieval liturgical manuscripts can reveal the ways of formation and transmission of liturgy and particular liturgical traditions existing in the Western Church before the Council of Trent. The purpose of this article is to present the formulary of Mandatum rite recorded in the 14th century pontifical Ms.11 located in the Archives of the Krakow Cathedral Chapter, and to attempt to identify its sources. The article provides the edition of the text of the rubrics and orations as well as melodic transcriptions of the chants.

Keywords: Ceremoniale et Pontificale Episcoporum, AKKK Ms.11, PL-Kk 11, Mandatum, Gregorian Chant, liturgy, Krakow

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25 years of the Archdiocesan Music School in Krakow. History and the present

In 2023, the Archdiocesan Music School in Krakow celebrates its 25th anniversary. This is an opportunity to look back at the history of the school and highlight its unique place on the map of Polish artistic education.

1. Archdiocesan Organist Study Centre

The origins of the Archdiocesan Music School go back to the 1970^s, a period of challenges to the liturgy after the Second Vatican Council. As a result of the conciliar reform, a Liturgical Institute was established at the Faculty of Theology in Krakow. Beside the perspective of training specialists responsible for the new liturgy or art, there was also a need to train church musicians. Thus, the long-standing director of the Institute, Rev. Dr Waław Świerzawski (later professor, Rector of the Pontifical Academy of Theology and bishop of diocese of Sandomierz) initiated the establishment of the Archdiocesan Organist Study Centre. The Centre, appointed by the then Metropolitan of Krakow, Cardinal Karol Wojtyła, operated within the Liturgical Institute. It was an offshoot of the idea that every diocese of the post-conciliar Church should have a school for training organists, so that the faithful could actively participate in the liturgy celebrated in the national language. For many years the school was located in the Priests' House at 10 St Mark's Street, next at 20 Kanonicza Street, and later at 4 Szujskiego Street. For many years the Associate Professor Marian Machura was the school's headmaster, and in 1991 he was replaced by Wiesław Delimat.

It seemed to me that, as an organist study centre, we were somewhat detached from the training of musicians in art education in Poland. We met once a week for one afternoon, and consequently these classes were few. And at the same time, it was impossible to study more, because the classes

were paid for by the students and we used this tuition fee to pay the lecturers. So I wanted to create a situation in which we would be integrated into the professional system of musicians' education, so that we could teach even more comprehensively,

recalls Prof. Wiesław Delimat.

These plans were enthusiastically addressed by Rev. Robert Tyrała, then chairman of the Archdiocesan Commission for Church Music in Krakow, now a professor and Rector of the Pontifical University of John Paul II in Krakow. As the responsible for music in the archdiocese, appointed by the Metropolitan of Krakow, Rev. Cardinal Franciszek Macharski, Rev. Tyrała presented to the cardinal a vision for the establishment of a professional school, which met with overwhelming approval. Thanks to the commitment of the Metropolitan, with the kind help of the then diocesan bursar, Msgr. Mark Głównia, who was responsible for the documentation and infrastructure side, in 1998 the centre was transformed into the Archdiocesan Organist School, run by the Archdiocese of Krakow.

2. Archdiocesan Organist School

The Archdiocesan Organist School, educating at the level of music school of the second degree, was – along with the Salesian Secondary School of Music in Lutomiersk, continuing the tradition of the Salesian Organist School in Przemyśl – a pioneering initiative on a national scale. Several other schools of this type in Poland (e.g. in Gliwice and Bielsko-Biała) were established only in subsequent years. Since the first day of the school's existence, i.e. since September 1, 1998, Wiesław Delimat has been its headmaster. The school was entered in the register of non-public art schools and establishments kept by the Minister of Culture and Art, and since then its inception has been supervised by the Centre for Art Education. The school was based in the building of the Archdiocese of Krakow at 4 Szujskiego Street, which had previously housed the study centre. Thirty-six pupils were enrolled in the newly-established school, and, including pupils from the upper grades continuing their education, there were seventy-five students in the first year of operation. From the beginning, classes were run in the afternoon so that the high school students could participate.

Following the first year of operation, in September 1999, the Ministry of Culture and Art granted the Archdiocesan Organist School the privileges of a public school for an indefinite period of time. This decision was made owing to a positive

METROPOLITA KRAKOWSKI

2096

DEKRET**ustanawiający Archidiecezjalną Szkołę Organistowską**

Niniejszym, mając na uwadze potrzebę pełniejszego uczestnictwa ludu wiernego w liturgii, ustanawiam z dniem 1 sierpnia 1998 roku Archidiecezjalną Szkołę Organistowską.

Szkoła kontynuuje wieloletnią działalność Archidiecezjalnego Studium Organistowskiego przy Instytucie Liturgicznym Wydziału Teologicznego Papieskiej Akademii Teologicznej w Krakowie.

Celem Szkoły jest wszechstronne przygotowanie muzyczne kandydatów do sprawowania funkcji organisty kościelnego i ich formacja duchowa.

Patronat nad Szkołą sprawuje Instytut Liturgiczny Wydziału Teologicznego Papieskiej Akademii Teologicznej oraz Archidiecezjalna Komisja do Spraw Muzyki Kościelnej w Krakowie.

Działalność Archidiecezjalnej Szkoły Organistowskiej określa Regulamin zatwierdzony przez Arcybiskupa Krakowskiego.

Kraków, dnia 30 lipca 1998 r.

Franciszek Macharski
Jan Dydurek - kanceler




Fig. 1. Decree of the Metropolitan Archbishop of Krakow Franciszek Macharski of 30 July 1998.

assessment of the school's annual activities by the inspector of the Centre for Artistic Education, Ms Lidia Skrzyaniarz. As a result of the newly granted rights, the school was able to award state certificates, and not just certifications, as had been the case not only for one year of its operation, but also for all the years of the Archdiocesan Organist Study Centre's operation. Moreover, the tradition, which exists to this day, was already being practised, that graduates of the organ class receive a professional diploma signed by the Metropolitan of Krakow, allowing them to take up the ministry of organist in the Archdiocese of Krakow.

It is also worth mentioning that there were no restrictions in terms of age at the Archdiocesan Organist Study Centre. These appeared with the transformation of the study centre into a school with the privileges of a public school. Therefore, in order to meet the expectations of active organists of a slightly older age, for several years the school ran Saturday training courses.

3. Cardinal Franciszek Macharski Archdiocesan Music School

Another important caesura in the development of the school came in the next centenary year – 2006. After eight years, the school had to leave the building at 4 Szuskiego Street, which was already in a poor state of repair.

The building was handed over to Caritas in Cracow and a major refurbishment was commissioned. In 2004, on the recommendation of Cardinal Macharski, together with Fr. Robert Tyrała, we started looking for a new seat for the school. We considered various locations, including the adjoining facilities of the Divine Mercy Church in Nowy Prokocim housing estate. Eventually, the school acquired a building in Stary Prokocim in Cracow, on the parish grounds of the Our Lady of Good Counsel Church at 35A Prosta Street. It had been built with a catechetical house in mind, but when religious instruction entered schools, it stood unused. In the meantime, we have gained a spacious premises, twice as big as before,

says the school's headmaster, Prof. Delimat.

However, the new building, which had previously stood empty, needed to be adapted for use. This was done by the Curia of the Archdiocese of Krakow at an expense of several million zloty. Thanks to the director's various efforts, the school was gradually equipped with instruments and blackboards, and the façade, car park and basement were finished. A grant for the purchase of desks and chairs was provided by the Rector of the Pontifical Academy, Fr Prof. Jan Dyduch. The

school was given the right to stay in the parish building free of charge for several years. After this period, the parish donated the building to the diocese, and the diocese granted the school the right of permanent use and administration of the building for an indefinite period.

The acquisition of new, much larger premises additionally enabled the establishment of a primary (first-level) music school for children and young people aged 6–16 in the 2006/2007 school year. As a result, the inhabitants of this district of Krakow, which didn't have such a rich cultural offer comparing to others, gained an interesting opportunity for musical education. In the first year of the primary music school's existence, 25 children were admitted to the first class. The establishment of the primary school was followed by the change of the name of the Archdiocesan Organist School to the Rev. Cardinal Franciszek Macharski Archdiocesan Secondary School of Music. In both levels, the school began to educate not only organists, but also young musicians wishing to explore the secrets of playing the piano, violin, guitar, cello or wind instruments.

The new changes were sealed on November 29, 2006. At that time, in the presence of three cardinals from Krakow – Archbishop Metropolitan of Krakow Rev. Cardinal Stanisław Dziwisz, Rev. Cardinal Franciszek Macharski and Rev. Cardinal Stanisław Nagy SCJ – a solemn consecration of the building and the new mechanical organ from Damian Kaczmarczyk workshop took place. It was when the school was named after Rev. Cardinal Franciszek Macharski.

Together with Fr. Robert Tyrała, we had a long-standing idea that the school should be named after Cardinal Macharski, who was, by the way, a great lover of music. He was the person who had the greatest influence on where we were and what we were doing. The Cardinal was courageous and uncompromising in all the actions that were needed, declares Wiesław Delimat, who in April 2007 was awarded the Knight Order of Saint Sylvester (*Equester Ordo Sancti Silvestri Papae*). This order, awarded by Pope Benedict XVI, has been conferred since 1841 on civilian lay people for outstanding achievements in various fields of science and art.

The following decade, on November 19, 2013 to be exact, saw the blessing of the newly opened concert hall located on level -1 and the new Schuke organ with 36 stops. This instrument, imported from Germany, was previously owned by the Music Academy in Cologne. The ceremony was presided by bishop Tadeusz Pieronek.



ARCYBISKUP STANISŁAW DZIWIŚZ
METROPOLITA KRAKOWSKI

DEKRET

Niniejszym, mając na uwadze konieczność dostosowania istniejących struktur do nowych uwarunkowań prawnych, z dniem 4 marca 2006 roku dokonuję zmiany nazwy Archidiecezjalnej Szkoły Organistowskiej. Nowa nazwa Szkoły brzmi: „Archidiecezjalna Szkoła Muzyczna I i II stopnia”.

Z dniem 4 marca 2006 roku powołuję do istnienia Archidiecezjalną Szkołę Muzyczną I stopnia. Archidiecezjalna Szkoła Muzyczna II stopnia kontynuuje dotychczasową działalność Archidiecezjalnej Szkoły Organistowskiej.

Celem obydwu Szkół jest wszechstronne i całościowe kształcenie muzyczne dzieci i młodzieży oraz przygotowanie muzyczne kandydatów do sprawowania funkcji muzyka kościelnego i ich formacja duchowa.

Organem prowadzącym Archidiecezjalną Szkołę Muzyczną I i II stopnia jest Archidiecezja Krakowska. Działalność Szkół określają Statuty zatwierdzone przez Metropolitę Krakowskiego.

Kraków, dnia 4 marca 2006 r.



Stanisław Dziwiśz
Arcybiskup Metropolita

les. Piak-Maj
Kancelarz Kurii



Arcybiskup Marek Jędraszewski
Metropolita Krakowski

AKT ZAŁOŻYCIELSKI
publicznej szkoły muzycznej II stopnia
wydany przez Arcybiskupa Metropolitę Krakowskiego
w dniu 20 grudnia 2017 roku

Działając na podstawie art. 88 ust. 1-4 w związku z art. 8 ust. 2 pkt 2 ustawy z dnia 14 grudnia 2016 roku Prawo oświatowe (Dz. U. z 2017 r. poz. 59 z późniejszymi zmianami) w imieniu Archidiecezji Krakowskiej, tworzę z dniem 1 września 2018 roku Archidiecezjalną Szkołę Muzyczną II stopnia.

§ 1.

Nazwa szkoły ma następujące brzmienie: Archidiecezjalna Szkoła Muzyczna II stopnia im. ks. kard. Franciszka Macharskiego w Krakowie.

§ 2.

Szkoła będzie ogólnodostępna dla kandydatów.

§ 3.

Szkoła funkcjonować będzie na podstawie statutu spełniającego warunki statutu szkoły, o których mowa w art. 98 i 99 ustawy Prawo oświatowe i w przepisach wykonawczych.

§ 4.

1. Organem prowadzącym szkołę będzie Archidiecezja Krakowska, na której czele stoi Arcybiskup Metropolita Krakowski, 31-004 Kraków, ul. Franciszkańska 3.
2. Nadzór pedagogiczny nad szkołą sprawować będzie Minister właściwy do spraw kultury i ochrony dziedzictwa narodowego.
3. Szkoła finansowana będzie ze środków budżetu państwa.

§ 5.

Akt założycielski wchodzi w życie z dniem 1 września 2018 roku.



Ks. J. Kurnik
Kancelarz Kurii

+ *Marek Jędraszewski*

✠ Marek Jędraszewski
Arcybiskup Metropolita Krakowski

Fig. 3. Deed of incorporation of the public music school of the second degree issued by the Archbishop Metropolitan of Krakow on 20 December 2017.

The last landmark caesura was the 2018/2019 school year, when, at the suggestion of headmaster Delimat, Archbishop Marek Jędraszewski requested that the Archdiocesan Secondary School of Music gain the status of the free public school. As the headmaster admits, this posed a difficult challenge, because until then there had been a clear division between ministerial and local government schools. However, the then Director of the Department of Artistic Education and Cultural Education, Lidia Skrzyaniarz, had already understood the need for this type of unique establishment as an inspector of the CAE (Centre of Artistic Education) and kindly accepted the application. As a result, starting from January 1, 2019, tuition fees were lifted and the school began to receive a 100% subsidy per pupil. Tuition became free for all students.

4. Student

Care for the all-round development of the students of the Archdiocesan Music School – several dozen of whom have become winners and finalists of national and international competitions and Olympiads – is manifested on many levels. ASM's students have taken part, among others, in the solemn Holy Mass celebrated on Krakow's Blonie by the Holy Father John Paul II (2002), the XXXIV International Congress of Pueri Cantores (2007), the 2nd World Apostolic Congress of Mercy (WACOM) in Krakow (2011), the Congresses of the Polish Federation of Pueri Cantores (Rzeszow 2017, Lublin 2019), and occasional solemn concerts (e.g. on the occasion of the anniversary of Cardinal Franciszek Macharski's priestly ordination in 2015, a year before his death).

In the 2009/2010 and 2010/2011 school years, the school took part in the „Good Start” programme to support the professional development of artistically and musically talented young people. As a result, additional classes, master classes, seminars, lectures and training sessions were organised. Instruments, teaching aids and equipment were purchased, and excursions were organised.

Since the school year 2007/2008, artistic cooperation has begun with the Czeczów Manor in nearby Biezanów, where concerts have been organised with the participation of ASM students. The school regularly holds Christmas wafer-sharing meetings, holy masses at the end of the school year or prayer meetings on the occasion of important feasts of the liturgical year under the leadership of the school chaplain, Stanisław Mieszczak SCJ. There are also regular trips, both to different parts of Poland – to Częstochowa, Katowice, Leżajsk, Poznań and Gniezno, Warsaw, Wrocław – and abroad – to Spain, Germany, France, Ukraine and Italy.

The school has as many as nine organ instruments (including seven mechanical pipe organs, designed in a variety of styles), representing the most diverse instrumentation of its kind in the country. Students also have pianos at their disposal (including one Steinway & Sons brand), a copy of a Baroque harpsichord, traditional and digital pianos on which students can practice between classes, as well as modern multimedia boards and audiophile hi-fi equipment. Classrooms are decorated with portraits of the composers painted by the acclaimed illustrator, graphic designer and painter Małgorzata Flis.

Since the establishment of the secondary school in 1998, 661 students have been enrolled. Since the establishment of the primary school in 2006, 443 students have been enrolled. In total, more than 1,100 students have entered the Archdiocesan Music School. Owing to the operation of the two-degree music school, as well as the Inter-University Institute of Church Music (at Bachelor's and Master's level) located in the same building, students can undergo a complete process of professional music education.

5. Master

Two national competitions of great interest organised by the Centre for Artistic Education has been taking place at the Secondary School of Music: The Krakow Competition for Young Organists (since 2008, in cooperation with the F. Chopin Secondary Music School) and the music history knowledge competition *20 Views on...* (since 2017). Since 2016, the Primary School of Music has annually become the space for the competing participants of the nationwide piano contest *Colourful notes*.

The school has also organised symposia (*Johann Sebastian Bach and his times* – in collaboration with the Polish Bach Society), a series of meetings entitled *Closer to Chopin* (to mark the 200th anniversary of the composer's birth) and academic sessions (*The spirituality of Johann Sebastian Bach, In the circle of German organ music: Schumann – Mendelssohn – Liszt – Reger*).

A very important element in the functioning of the school is publishing, undertaken mainly by the ASM pedagogues in cooperation with the Archdiocesan Commission for Church Music and the Inter-University Institute of Church Music. Under the banner of the CMC (Church Music in Krakow), sheet music and CD publications are issued. The Wawel Songbook, which has been printed in thousands of copies since 1999, is of particular interest, as well as the other liturgical aids for organists – *God Rich in Mercy, Te Deum laudamus, Devotions, Christian Funerals*.

The teaching staff comprises several dozen people, including those – apart from the school's headmaster Prof. Delimat – who have been associated with the school since its early years: Teresa Arend, Aleksandra Gawlik, Marta Machura-Czarakcziwa, Mieczysław Tuleja, Marek Wolak. They all strive to fulfil the mission of educating students who are conscious and sensitive to the beauty of music and liturgy.

Through its history and its embedding in the diocese, the primary task of the Archdiocesan Music School is the training of organists. Most of the organists active today in the Archdiocese of Krakow are ASM graduates. Some carry out their mission in other Polish dioceses and also abroad. However, also by educating musicians playing other instruments (as well as vocalists since the school year 2022/2023), the school contributes to the development of sensitivity and comprehensive musical development. The intimate, friendly atmosphere and school events foster the integration of students also between classes, and teachers find it easier to observe the work of their pupils. The love of music, which the school tries to ignite in the hearts of its students, is rooted in people who 25 years ago were willing to share this love with others – Prof. Wiesław Delimat, the school's founder and headmaster, Rev. Prof. Robert Tyrała, and above all Fr Cardinal Franciszek Macharski, the patron and good spirit of ASM.

Abstract

25 years of Archdiocesan Music School in Krakow. History and the Present

In 2023, the Rev. Cardinal Franciszek Macharski Archdiocesan Music School in Krakow celebrates its 25th anniversary. The present article discusses the history of the institution – the activities of the Archdiocesan Organist Study Centre, from which the jubilarian school originated, the circumstances of the creation of the Archdiocesan Organist School in 1998 and the expansion of its activities in 2006 to the Archdiocesan Primary and Secondary School of Music. Through the analysis of documents from the school's archives, the prospects for the development of students and the activities of teachers are presented. The enormous role in the history of the school played by three people is also outlined – Prof. Wiesław Delimat, the school's founder and headmaster, Rev. Prof. Robert Tyrała, the current Rector of the Pontifical University of John Paul II in Krakow, and above all Rev. Cardinal Franciszek Macharski, patron and good spirit of Archdiocesan Music School.

Keywords: Archbishop Stanisław Dziwisz, Archbishop Marek Jędraszewski, Archbishop Franciszek Macharski, Rev. Cardinal Franciszek Macharski Archdiocesan School of Music in Krakow, Archdiocesan Organist Study Centre, Archdiocesan Primary and Secondary School of Music, music education, organist

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