

***Bogurodzica* – as an Archetype for Polish art Music of the 20th Century**

Bogurodzica (Song to the Mother of God) – a magnificent Gregorian chant – was the first known hymn in the Polish language. It is the oldest Polish song preserved together with a melody and it belongs to the most important musical materials of Polish history.

Bogurodzica comes from 13th century and it was sung, through the Middle Ages not only in churches as a prayer – begging song – addressed to Virgin Mary, but also as an invocation on the battle-fields by the Polish knights (among other events, during the battle of Grunwald in 1410 when the Order of Teutonic Knights was defeated). Also later, „*Patrium Carmen*, as *Bogurodzica* was referred to, was inseparably connected with the history of Poland. It was performed during coronation ceremonies and announcements of pivotal decisions for the country.”¹

Because of two these factors, religious and heroic, *Bogurodzica* was very often treated as an archetype of an art music composed in 20th century Poland. Many composers used *Bogurodzica*, and especially its melodic contour, in their music. Through different uses of its quotations or interval models they incorporated into the art music programmatic meaning and specific emotional power.

Even superficial review of the repertoire of the 20th-century Polish art music allows one to find over 20 compositions stemming from this inspiration of *Bogurodzica*. These are both vocal compositions (masses, motets for *a cappella* choirs), vocal and instrumental compositions (masses, songs) as well as instrumental ones (e. g. symphonies, symphonic poems).

Figure 1. *Bogurodzica* – the first Polish national anthem

t.: z XIII w. (wg rękopisu z XV w.) m.: Siedl.

1. Bo-gu-ro-dzi-ca, Dzie-wi-ca, Bo-giem-sła-wie-na
Ma-ry-ja! U Twe-go Sy-na, Go-spo-dzi-na,
Ma-tko zwo-le-na, Ma-ry-ja, Zi-ści nam,
spuści nam! Ky-ri-e e-lei-son. 2. Twe-go dzieła Chrzci-
cięcia, Bo-ży-cze, U-słysz gło sy, napeń myśli czło-
wie-cze, Słysz mo-dli-twę, jaż no-si-my. A dać ra-czy,
Je-goż pro-si-my: A na świecie zboż-ny po-byt,
po żywo-cie rajski prze-byt! Ky-ri-e e-lei-son.

¹ Ewa Obniska, *Muzyka dawna* [Old music], in: *Dzieje muzyki polskiej w zarysie* [History of Polish music in outline], ed. Tadeusz Ochlewski, II ed., Warszawa, 1984, p. 30.

Such frequent presence of *Bogurodzica* in 20th century Polish music (often as a quotation) may be explained, on the one hand, by its explicit baggage of patriotic and religious values, which were desired by a composer working on music of a national format, composed “to uplift the nation’s heart”. On the other hand a common knowledge of this song, which was the first Polish national anthem, helped composers to dialogue effectively with the tradition and be more in touch with their listeners.

Masses with *Bogurodzica* Themes

Masses are a considerable part of compositions that use *Bogurodzica* as their musical component – as an archetype. In his research of 21 Marian Masses composed in the 20th century Stanisław Dąbek enumerated seven compositions that use *Bogurodzica*² theme. Between them there are:

- Father Kazimierz Klein (1871–1927) – “*Missa in honorem S[ancti] Adalberti Ep[iscopii] et Mart[yrus]*” op. 2 (1903) for mixed choir a cappella;
- Feliks Nowowiejski (1877–1946) – *Msza Polska “Bogu-Rodzica”* (Polish Mass “*Bogu-rodzica*”) op. 25 no 5 (1922) for mixed choir a cappella;
- Kazimierz Jurdziński (1894–1960) – *Missa in honorem S. Andreae Bobola* (1938) for four-voices men-choir and organ;
- Father Leon Świerczek (1900–1980) – *Missa Solemnis ex motivis antiquissimi cantus “Bogu-Rodzica”* (II ed. 1938) for three-voices men-choir and organ;
- Feliks Rączkowski (1906–1989) – “*Missa Bogurodzica*” (1943) for four-voices mixed choir and organ;
- Zbigniew Penhersi (b. 1933) – “*Missa abstracta*” (1966) for symphonic orchestra, choir and soloists;
- Juliusz Łuciuk (b. 1927) – “*Msza dziękczynna*” (*Thanksgiving Mass*) (1974) for mixed choir a cappella (*Missa gratiarum actione per coro misto*).

It is quite often the case that in the said repertoire the presence of *Bogurodzica* is indicated in the very title. However, the most frequently used way of quoting this ancient Marian and knights’ song is incorporating it into a tonal tissue of the work, which then becomes the basis of a structural material for either a part or the whole form. One also has to remember that while quoting, composers used two preserved versions of the song: Cracow (more popular nowadays) and Gniezno one.

Father Kazimierz Klein used Gniezno version of *Bogurodzica* as the theme in *Credo* in his “*Missa in honorem S[ancti] Adalberti Ep[iscopii] et Mart[yrus]*”, emphasising in this way a symbolic connection with the eponymous figure of St. Adalbert (Wojciech) who sacrificed his life defending the faith³. 11 motifs of the song were used (both initial, internal and final ones). Ordered way of introducing themes from *Bogurodzica*⁴ was applied not only for technical purposes (as purely tonal – asemantic material). Sometimes, as Dąbek claims, „the composer combines semantics of the song’s lyrics with the words of the mass”⁵.

On the other hand Feliks Nowowiejski in *Msza Polska “Bogu-Rodzica”* (Polish Mass “*Bogu-rodzica*”) while using the material of Cracow version “is trying to integrate the whole seven-part cycle by a chosen theme of the song”⁶. He uses the material of the song for purely constructive, asemantic purposes, without “a direct correlation between the lyrics of the song’s theme and the Polish text used in the cycle”⁷. He uses seven themes of *Bogurodzica* (one theme usually integrates one part of the Mass), an initial theme is used in the first and the last part, which gives the entire composition a circular form. Differences between particular parts regard a different way of rhythmisation of quoted themes, too.

Three-part *Missa in honorem S. Andreae Bobola* by Kazimierz Jurdziński uses Cracow version of *Bogurodzica* as well. The composer uses five themes of the song (usually initial ones) which, like in the case of Nowowiejski, are “tonal and constructive material, without direct and semantic correlation with the lyrics of the song and the Mass”⁸.

² See Stanisław Dąbek, *Twórczość mszalna kompozytorów polskich XX wieku* [Mass’ creativity of Polish composers of 20th century], Warszawa: Wydawnictwo Naukowe PWN, p. 43–104.

³ Ibidem, p. 89.

⁴ See S. Dąbek, op. cit., p. 89.

⁵ S. Dąbek, op. cit., p. 89–90.

⁶ Ibidem, p. 93.

⁷ Ibidem, p. 90 i 93.

⁸ Ibidem, p. 95–96.

Both versions of *Bogurodzica* – Cracow and Gniezno ones – are the basis of *Missa Solemnis ex motivis antiquissimi cantus “Bogu-Rodzica”* by father Leon Świerczek. Eight themes come from Cracow version and seven from Gniezno one.⁹ The third theme of Gniezno version emphasised in *Gloria* and *Credo* shows, that the composer chose themes prudently and paid attention to a correlation between the lyrics and music. Dąbek explains: “This *motif of joy*, with ascending melodic line corresponds semantically or symbolically with texts of the mass with which it was used: Et in terra, Quoniam, Et incarnatus, Et resurrexit, Et iterum venturus <...>”¹⁰. Moreover, such extensive usage of themes of *Bogurodzica* (fifteen themes) makes one state that in case of Świerczek’s composition “it is rather a symbolic integration related to a melody of the whole song”¹¹ than a quotation.

For Feliks Rączkowski themes of *Bogurodzica* help to integrate the first part of the cycle “*Mass Bogurodzica*” (other parts of the cycle use other Marian songs). Again, we have an example of asemantic usage of a melody of the well-know song¹².

The initial theme of *Bogurodzica* is also to be found in *Missa abstracta* by Zbigniew Penherski composed for symphonic orchestra, choir and soloists. Quotation recognisable in the work was introduced, as the composer claims, unintentionally and the concurrence is a matter of a sheer coincidence.¹³ Penherski explained, that “*Missa abstracta* was not composed for Polish listeners, therefore quotations from *Bogurodzica* would be unclear”¹⁴. Since the Mass can be performed in Poland as well, Dąbek suggests that for Poles this unintentional quotation becomes obvious, clear and meaningful”¹⁵. Dąbek offers here the following symbolic interpretation of the quotation from *Bogurodzica*: spiritual victory of a girl named Mary, whose tragic history ended by death is told in a text by Różewicz being at the basis of the composition. A symbolic function of the quotation is emphasised here by homorhythmia, archaic-styled harmonisation and placing it in a final part of the composition – together with a word *Hallelujah*. A symbolic interpretation comes from a superior parallel Maria-Maryja (“*Bogiem sławiona / Praised in/by God*”)¹⁶. It is worth emphasising, after Dąbek, that the very title *Missa abstracta* (*abstractus* – pulled away, separate) suggests that the relation with the genre of a mass is rather loose here¹⁷.

For Juliusz Łuciuk a melic structure of *Bogurodzica* is the base of each of five parts of “*Msza dziękczynna*” (*Thanksgiving Mass*). Various themes of the song are used here¹⁸, and the presence of the themes is the most explicit in *Credo*. In this part “the composer reaches exceptionally high level of a material integration”¹⁹ repeatedly using themes, either clear or obliterated, that are transformed by means of variation. Again, *Bogurodzica* is treated asemantically in the whole mass and its presence contributes to “reaching a polistylistics of consonance”²⁰.

***Bogurodzica* in a Non-Mass Repertoire**

Due to the fact that *Bogurodzica* is commonly associated with a patriotic song that reinforces a myth of Polish bravery, its melody was used by Emil Młynarski (1870–1935) in four-part *Symfonia F-dur* op. 14 composed in 1910 called “*Polonia*”. As Warsaw-located press reported, this symphony: “<...> praises, by means of a speech of sound, history of our Homeland, its thick and thin times, glorious triumphs and painful defeats, dramatic fall and hope for undoubted revival”²¹. Review of the programme of the symphony placed

⁹ Ibidem, p. 96.

¹⁰ Ibidem, p. 97.

¹¹ Ibidem, p. 53.

¹² See ibidem, p. 100.

¹³ See ibidem, p. 103.

¹⁴ Ibidem, p. 103.

¹⁵ Ibidem, p. 103.

¹⁶ See ibidem, p. 103.

¹⁷ Ibidem, p. 27.

¹⁸ Ibidem, p. 295.

¹⁹ S. Dąbek, op. cit., p. 100–103.

²⁰ See ibidem, p. 215.

²¹ See Stefan Sledzinski, *Zarys dziejów symfoniki polskiej w XIX wieku* [Outline of history of Polish symphonic music in 19th century], in: *Z dziejów polskiej kultury muzycznej* [From the history of Polish musical culture], ed. Stefania Łobaczewska, Tadeusz Strumiłło, Zygmunt M. Szwejkowski, part. II, *Od Oświecenia do Młodej Polski* [From Enlightenment to Young Poland], Kraków: PWM, 1966, p. 444.

at the beginning of the edition prepared by Bote & Bock from Berlin as “Partitur zum Privatgebrauch”²² provided the following description: “Themes of undoubtedly Slavic character combined with the fact, that the old Polish melody [meaning *Bogurodzica*], which is inseparably connected with a memory of great war events and national uprisings in Poland, detectable in the whole work, allows one to conclude, that the symphony’s task is to make listeners aware of specific moments on a national importance”²³.

A theme of *Bogurodzica* emerged in *Symfonia [Symphony]* by Młynarski as a minor chorale theme in the first part (intoned in horns)²⁴. In the whole work more musical quotations and associations were used: *Scherzo* was based on a rhythm of oberek dance (lively Polish folk dance), the final included krakowiak dance *Albośmy to jacy tacy*. In the 60th of the 20th century Stefan Śledziński wrote: “Far from a dramatic pathos of Paderewski’s *Symphony*, *Symfonia F-dur [Symphony F major]* is a work of a balanced, academic style, belonging to then already fading neoromanticism. It did not reach a popularity of Młynarski’s violin concertos, especially the second one”²⁵. Commenting upon the composition in 2003 Irena Poniatowska reminded her readers that in *Symfonia [Symphony]* Młynarski refers to “an idiom of a folk nationality shaped in the 19th century. At the same time he is using tradition, a myth of a Polish bravery time-honoured by *Bogurodzica*”²⁶. Antoni Sygietyński suggested, that due to a symbolic allegory of the nation’s fight, Młynarski’s *Symfonia* “should be called *Polonia*, especially because it is connected with dramatic character of Grottger’s *Polonia*”²⁷. One should also say that usage of *Bogurodzica* in the work composed during the period of partitions was a manifestation of the composer’s patriotic attitude and a testimony of emphasising national values in the art.

In case of Tadeusz Kassern (1904–1957) who used *Bogurodzica* in the second of four “*Copernican Motets*” composed in 1937, it was the usage of a quotation in its stylistic function meant to archaize the whole composition. As we know in 1937 Kassern got interested in musical archaization of music, started using old Polish culture and his new creative attitude manifesting itself in his music in a melodic line, simplified fabric and intensified expression lasted about ten years²⁸. Discussed *Motets* dedicated for a four-voice a cappella choir were composed after Kassern’s radio oratorio composed to a symphonic poem by Nicolaus Copernicus entitled *Septem sidera*. Following the original lyrics in the central part of the second motet devoted to the Mother of God the composer used the melody of *Bogurodzica* (twice re-emitted and reduced to three bars)²⁹. Strong music and lyrics-related connotations in this particular motet were used by Kassern to construct a metaphoric vision of the world and the applied archaization, according to Dorota Maciejewicz, is a testimony of fascination by a Flemish polyphony (especially a technique of the generation of Josquin des Prèz). The whole motet is a kind of a “pastiche” of *Ave Maria*³⁰. It is worth adding, that according to a witness of the world premiere of the oratorio in 1937, Marian Sobieski, the melody of *Bogurodzica* was also a formative and structural material for the prelude preceding the second motet (cello part)³¹.

A quotation from *Bogurodzica* with an explicit semantic meaning is to be found in the last of the symphonic poems by Jan Maklakiewicz (1899–1954) – “*Grunwald*” composed in 1939–1944. A piano draft was composed already in 1939, however the composition itself got orchestrated as late as in 1943, whereas

²² See Irena Poniatowska, “*Polonia odrodzona*” w symfonii polskiej początku XX wieku [“Polonia reborn” in Polish symphony of the beginning of 20th century], in: *Complexus Effectuum Musicologiae, Studia Mirosław Perz Septuagenario Dedicata*, Kraków, 2003, p. 408.

²³ I. Poniatowska, op. cit., p. 408.

²⁴ See ibidem, p. 408.

²⁵ Stefan Śledziński, op. cit., p. 444.

²⁶ I. Poniatowska, op. cit., p. 410.

²⁷ See Antoni Sygietyński, *Emil Młynarski*, “Tygodnik Ilustrowany”, 1911, No 17, p. 326–327; see I. Poniatowska, op. cit., p. 410.

²⁸ See Violetta Kostka, *Elementy polskie w twórczości Tadeusza Zygrydy Kasserna* [Polish elements in Tadeusz Zygfryd Kassern’s output], in: *Polskość i europejskość w muzyce* [Polish character and European character in music], “Forum Muzykologiczne” Sekcja Muzykologów ZKP, Warszawa, 2004, No 1, p. 78 (Internet version).

²⁹ See ibidem, p. 78.

³⁰ See Dorota Maciejewicz, *On the musico-verbal relations in the ‘Copernican Motets’ by Tadeusz Zygfryd Kassern*, in: *Music in the World of Ideas*, ed. by Helen Geyer, Maciej Jabłoński, Jan Stęszewski (dedicated to Michał Bristiger), Poznań, 2001, p. 278.

³¹ See Marian Sobieski, “*Motety kopernikowskie*” Tadeusza Zygrydy Kasserna [‘Copernican Motets’ by Tadeusz Zygfryd Kassern], “Muzyka Kościelna”, 1938, p. 48, 51–52.

dynamics and agogic markings were added in 1944³². The very title of the composition points at specific events in the history of Poland, and consecutive fragments within the ranging form may be associated with the most important moments of the victorious battle. What is important here is that the composer did not add any verbal clarification to his symphonic poem. What makes the creative message unequivocal is, therefore, set of musical quotations – themes from *Bogurodzica*, themes from Easter song *Przez Twoje Święte Zmartwychwstanie* [Through Your Holy Resurrection], or a phrase from *Msza polska* [Polish Mass] by Maklakiewicz³³ himself at the very beginning of the composition. Maria Wacholc writes that “in numerous fragments of the composition one is able to find illustrative elements that express, as it is easy to conclude, prayers and singing of the military, hoofbeat of a cavalry, signals calling to attack, the clash of sword, turmoil of the battle, mourning for the deceased on the battlefield and glory of the victory³⁴. Suggestive picture of the poem is obtained, apart from the quotations, thanks to applied instrumentation.

Figure 2. Jan Maklakiewicz. *Grunwald*

³² See Maria Wacholc, *Jan Adam Maklakiewicz*, Warszawa 2000, p. 184.

³³ See *ibidem*, p. 184.

³⁴ *Ibidem*, p. 184.

A reference to the opening notes of *Bogurodzica* is found in two compositions by Henryk Mikołaj Górecki (born in 1933); in *Pieśni o radości i rytmie [Songs of Joy and Rhythm]* for two pianos and chamber orchestra (version from 1960³⁵) and *I Symphony “1959”* op. 14 (in the third part “*Chorał*”)³⁶. This, however, is a reference of a peculiar type. As Adrian Thomas observed, a basis of many musical solutions of Górecki (starting from the 60th) is usage of a master „motto” – a small interval sequence³⁷. The composer himself admitted that the said “motto” comes from the oldest Polish composition recorded on paper *Bogurodzica*³⁸. Thomas recognises the relationship with *Bogurodzica* as more of “conceptual than actual character”³⁹, however it is impossible not to notice, that the second topic of the coda of the final in *Songs of Joy and Rhythm* are clearly influenced by the incipit of *Bogurodzica*.

Figure 3. Henryk Mikołaj Górecki. *Songs of Joy and Rhythm*

A similar solution is applied in *Chorał* (part III) of *the First Symphony* of Górecki. Another interesting fact is, that the composer’s draft to *the Symphony* includes “seven initial notes of *Bogurodzica*”⁴⁰. In the said cases the sounds’ material from *Bogurodzica* is treated as a substance for further procedures of the composer. The source, the old Polish knights’ song, is at the very basis of a qualitative dimension of music, which is expressed by Thomas in the following way: “The real meaning of this fact lies not in identification of the source of this transformed by the composer material, but on Górecki’s recognition of his connections with old Polish music and, partly, with its modal character, long before they became the major part of his composing principle.”⁴¹

³⁵ *Pieśni o radości i rytmie [Song of Joy and Rhythm]* was written in 1956, but they were re-written in winter 1959/1960.

³⁶ Adrian Thomas, *Górecki*, Kraków: PWM, 1998, p. 39

³⁷ See *ibidem*, p. 23.

³⁸ See *ibidem*, p. 24.

³⁹ *Ibidem*, p. 24.

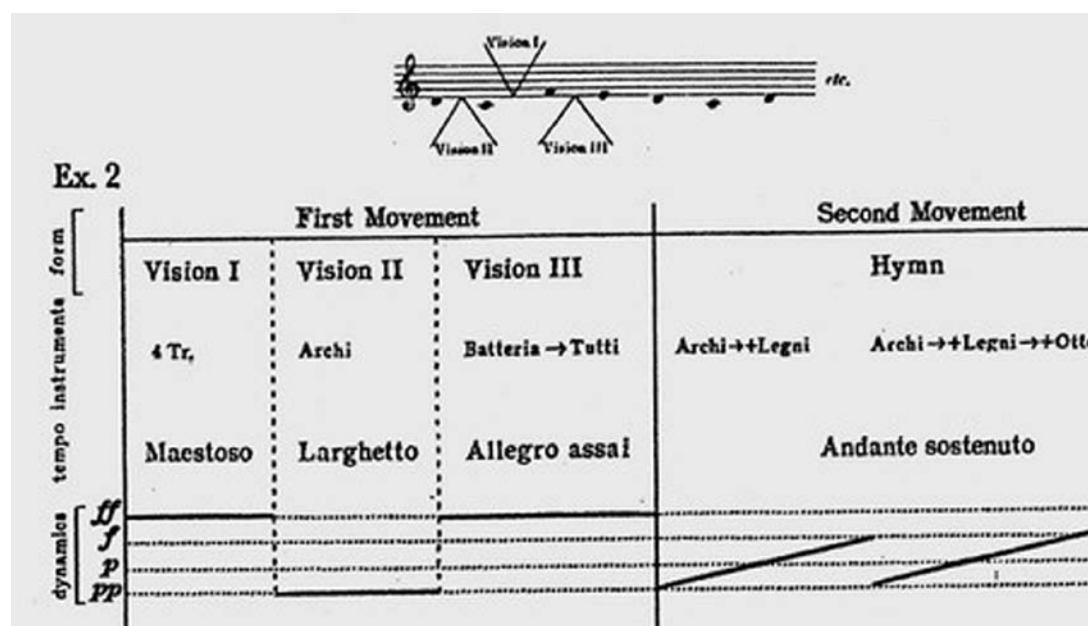
⁴⁰ *Ibidem*, see reference p. 39.

⁴¹ *Ibidem*, p. 24–25.

Religious and patriotic connotations were decisive in case of Andrzej Panufnik's usage of *Bogurodzica* in his *Sinfonia Sacra* (1914–1991). The composer used the following words to describe his work composed in 1966 to commemorate millennium of Christianity in Poland: “*Sinfonia Sacra*, my third symphony, was composed as a tribute to Poland's Millenium of Christianity and Statehood, and as an expression of my religious and patriotic feelings. Because of the source of inspiration, I wanted this composition to be very much Polish in character and also to emphasise the Catholic tradition so deeply rooted in the country of my birth. Therefore I based *Sinfonia Sacra* on the first known hymn in the Polish language, the *Bogurodzica*, a magnificent Gregorian Chant. Through the middle ages, *Bogurodzica*, like a national anthem, was sung not only in church as a prayer to the Virgin, but also as an invocation on the battlefields by the Polish knights. Both these factors, heroic and religious, I have endeavoured to incorporate into my symphony, stressing their emotional power. Therefore, without reading too much literary, programmatic meaning into the music, the listener might still feel the atmosphere of the battlefield and of prayer, these two persistently repeated elements having dominated Polish life throughout all the thousand years of its tragic history”⁴².

The first part of *Sinfonia sacra* – composed of three *Visions* – uses particular parts of intervals that exist between the first four notes of *Bogurodzica* as the harmonic and melodic base. These are a regular fourth in *Vision I*, a major second in *Vision II* and a minor second in *Vision III* respectively. The character of *The Visions* is as follows: flourish (*Vision I*), contemplative (*Vision II*) and dramatic one (*Vision III*). Mood of the last *Vision* calling upon “a climate of a battlefield, through a juxtaposition of wind and stringed instruments, with a considerable role of a suggestively applied percussion”⁴³ is relieved by *Hymn* full of a prayer character, in which a full melody of *Bogurodzica* is used for the first time. Melody developed gradually leads to the final culmination. Panufnik, therefore, refers to *Bogurodzica* both for purely structural and symbolic purposes. He uses the quality of the Polish hymn that comes not only from its national connotations, but also from the constructive layer of music itself. He creates, in a masterly way, a pithy work that is incredibly rich when it comes to its emotional power.

Figure 4. Andrzej Panufnik. *Sinfonia sacra* (compositional scheme)



⁴² Andrzej Panufnik, *Impulse and Design in my Music*, London: Boosey & Hawkes, 1974, p. 5.

⁴³ Beata Bolesławska-Lewandowska, *Narodowy charakter "Sinfonia Sacra" Andrzeja Panufnika a jej recepcja w świecie* [National character of 'Sinfonia Sacra' by Andrzej Panufnik and its reception in the world], in: *Polskość i europejskość w muzyce* [Polish character and European character in music], "Forum Muzykologiczne" Sekcja Muzykologów ZKP, Warszawa 2004, No 1, p. 83 (Internet version).

Andrzej Panufnik returns to the theme of *Bogurodzica* once again in 1981 in his *Sinfonia votiva*⁴⁴. This composition was dedicated to *Czarna Madonna* (“To the Black Madonna”) and composed during the times when “Solidarity” was born. The author was forced to emigrate due to political reasons, so the quotation from *Bogurodzica* was used mainly because of its semantic connotation of a patriotic song referring to a victory on a battlefield.

Quotations from *Bogurodzica* are also to be found in music of Wojciech Kilar (born 1932); in his “*Bogurodzica*” for mixed choir and orchestra from 1975 and “*Victoria*” composed eight years later, also for mixed choir and orchestra. The used quotations are of a clear semantic meaning. In “*Bogurodzica*” Kilar uses the first two and at the same time the oldest stanzas of the Polish hymn, which correspond to two musical stanzas – from the choir’s entrance to the final cadence.⁴⁵ A melodic quotation from the song is introduced in the epilogue and, as Leszek Polony puts it, “Doric mode in an octave unison of a choir centred around F sharp and accompanied by words “*Kyrie eleison*” sounds as a reminiscence of a distant past”⁴⁶. What is important here, is the fact that Kilar’s work was understood as a national composition calling for a fight for freedom. Potential victory was suggested by the quotation with positive connotations.

Figure 5. Wojciech Kilar. *Bogurodzica*

The image shows a page of a musical score for Wojciech Kilar's "Bogurodzica". At the top left, the dynamic marking "FFF" is prominent. Below it, the score begins at measure 24. A tempo change is indicated at measure 174, where the tempo is marked "174" with a quarter note equal to approximately 45 beats per minute. At measure 179, the tempo changes to "2" with a quarter note equal to approximately 90 beats per minute. The score includes staves for various instruments: Horns (H CB), Trumpets (TR 3-7), Trombones (TN 3-7), Tubas (TB), Timpani (TMB, TMP), Soprano (S), Alto (A), Tenor (T), Bass (B), Violins (VN I, II), Violas (VL), Violas/Celli (VC), and Contrabasses (CB). The vocal parts (S, A, T, B) are shown with the lyrics "KYRIE ELEISON".

⁴⁴ Tadeusz Kaczyński, *Andrzej Panufnik i jego muzyka* [Andrzej Panufnik and his music], Warszawa, 1994, p. 34–35.

⁴⁵ See Leszek Polony, *Kilar. Żywioł i modlitwa* [Kilar. Element and prayer], Kraków: PWM SA, 2005, p. 127.

⁴⁶ *Ibidem*, p. 129.

Kilar's "Victoria" was born out of optimism and undeterred faith. The composition is treated as a kind of *postscript* to "Bogurodzica". Composed as a welcome song for John Paul II during his second pilgrimage to his homeland, this is a kind of a praising hymn⁴⁷. Here a quotation from *Bogurodzica* is used already at the very beginning and is a clear reference to the work composed eight years before. On the other hand the quotation clearly creates a very solemn and victorious mood. It is worth adding, that Kilar chose the following words of the Polish king Jan III Sobieski uttered to Pope Innocente as lyrical basis of his composition: "Venimus, vidimus, Deus vicit; we came, we saw, God won"⁴⁸.

Bogurodzica is also quoted in "Audycja VI" [*Broadcast VI*] by Andrzej Krzanowski (1951–1990) composed in 1982. "Audycja VI" was ordered by the Polish Association of Contemporary Music and dedicated to Karol Szymanowski for a centenary of his birth (the score has the following inscription: Karol Szymanowski in memoriam). The work is composed for a soprano with a violin quartet and inspired by poems by Juliusz Słowacki referring to God and His Mother – "Oda do wolności" (Ode to freedom), "Hymn" (I feel sad, God) and "Do matki" (To mother). A referral to the oldest Polish religious song is to be found in the central fragment of "Audycja" in a form of a picture of a melodic line's first theme (with a calm recitation) that is a clear reference to the used lyrics.

During the first days of a martial law in Poland (between January 1 and April 11, 1982) "Symfonia Polska" [*Polish Symphony*] by Krzysztof Meyer (born 1943) was created. Presence of three national anthems (apart from *Bogurodzica*, *Boże coś Polskę* and *Rota* are also quoted) has a symbolic character⁴⁹. The quoted anthems appear respectively in the third, first and fourth part of *Symfonia* [*Symphony*] and, as Wolfgang Osthoff explains, are "the proper key to understanding the work"⁵⁰. Meyer himself in his conversation with Irina Nikolska emphasised a necessity of a composer to participate in events of a surrounding world. He said: „Music <...> is called to reflect complexity and turmoil of our times; musical thinking goes simultaneously with thinking about the surrounding world and expresses, consciously or unconsciously, an artist's outlook"⁵¹. Leszek Polony commenting Meyer's *Symphony* in "Ruch Muzyczny" admitted, that this work, "hits the right spot in our current experience, moves extremely fragile string of a collective mental make-up"⁵², expressing at the same time doubts: "is it going to survive the test of time?"⁵³

Bogurodzica is the basis of the third part of the work in question. One can hear the beginning of the song several times, and one and a half of the stanza is used in full only once⁵⁴. The quotation from *Bogurodzica* is used both symbolically and illustratively; an invocation to Mary is gradually disturbed by an anxious melody of a violin leading to fortissimo, in which a percussion display "foreshadows danger, growth of pathos and tension"⁵⁵ related to the approaching catastrophe. W. Osthoff points at not so much quoting the anthems, but a unique way of linking them with a symphonic context. He writes: "in *Symfonia Polska* [*Polish Symphony*] songs emerge almost from silence, in all its naturalness, as if deprived of a fighting gear. Their power and phenomenon lies precisely here. Their peace is an expression of an attitude of a full distance: in a dominant monophony (part I), in reduction to the simplest, homogeneous accompaniment (part III), or in a metric autonomy from uneasy counterpoints in the fourth part"⁵⁶.

⁴⁷ Ibidem, p. 136.

⁴⁸ Ibidem, p. 136.

⁴⁹ See Krzysztof Meyer in the interview for "Przekrój": *Symfonia "Polska" Meyera* [*Polish Symphony by Meyer*], Kraków, 1984, No 2017.

⁵⁰ Wolfgang Osthoff, *Sztuka i wyznanie. Refleksje wokół "Symfonii Polskiej" Krzysztofa Meyera* [Art and confession. Reflections on 'Polish Symphony' by Krzysztof Meyer], http://free.art.pl/demusica/de_mus_9/09_08

⁵¹ Krzysztof Meyer in the interview with Irina Nikolska in April 1978, see Irina Nikolska, *Symfonie K. Meyera* [Symphonies of Krzysztof Meyer], in: Krzysztof Meyer. *Do i od kompozytora* [To and from the composer], ed. Maciej Jabłoński, Poznań: Ars Nova, 1994, p. 111.

⁵² Leszek Polony, *Krzysztof Meyer: "Symfonia Polska"* [Krzysztof Meyer, 'Polish Symphony'], "Ruch Muzyczny", 1983, No 13, p. 5.

⁵³ Ibidem, p. 5.

⁵⁴ In the score number 80–81.

⁵⁵ W. Osthoff, op. cit.

⁵⁶ Ibidem.

Figure 6. Krzysztof Meyer. *Polish Symphony*, third part

Another work being a reaction to imposing martial law in Poland (perhaps not so direct like in the case of Meyer) is *Blanc-rouge* from 1985 by Zygmunt Krauze (born 1938). The work includes two quotations from the Polish anthems: *Bogurodzica* and *Boże coś Polskę*. The title itself points at a homeland, symbolised here by white and red. Krystyna Tarnawska-Kaczorowska notices, that the image of the country created in this music is “mocking, parodical, quasi-Gombrowicz-styled”⁵⁷, with “a tinge of a grotesque humour”⁵⁸. Krauze “puts boldly together low and high music, trivial and subtle music, crashes the profane with the sacred”⁵⁹, and the used quotations are manifestation of this pathos and lofty style. *Bogurodzica* resounds at the end: “unison, a bit rubato, in a metallic and silvery plate. A perfect performance. Impressive perfection. Subtlety. Glorification of chivalry, bravery, victory...”⁶⁰ – says Tarnawska-Kaczorowska. Once again a presence of the first Polish religious song serves to personalize a patriotic idiom, even if it is referred to not only for lofty and solemn purposes...

⁵⁷ Krystyna Tarnawska-Kaczorowska, *Zygmunt Krauze – między intelektem, fantazją, powinnością i zabawą* [Zygmunt Krauze – between intellect, fantasy, duty and play], Warszawa: Wydawnictwo Naukowe, 2001, p. 223.

⁵⁸ Ibidem, p. 223.

⁵⁹ Ibidem, p. 223.

⁶⁰ Ibidem, p. 224.

Conclusion

As Maja Trochimczyk mentions in her paper *Sacred/Secular Constructs of National Identity: A Convulved History of Polish Anthems*⁶¹ – *Bogurodzica* has various meanings, developed through ages. There are: religious aspects (in historical, social and national dimensions); national (in monarchic, military and symbolic dimensions), literary and linguistic (in historical dimensions) and musical meanings (historical and symbolic dimensions). All are important and, in my opinion, all are responsible for usage of *Bogurodzica* as a musical archetype in 20th century Polish art music.

Figure 7. Various meaning of *Bogurodzica* [after Maja Trochimczyk]

TABLE 1. The various meanings of <i>Bogurodzica</i>		
No.	Type	Description
1A	Religious (historical dimension)	A document of the use of the vernacular in Christian liturgy
1B	Religious (social dimension)	A supra-temporal prayer with general pan-European, Christian content
1C	Religious (individual dimension)	A current expression of individual piety and trust in Mary's maternal protection
2A	National (monarchic dimension)	Coronation anthem, a proto-national anthem associated with the crowning ceremonies of the Polish kings
2B	National (military dimension)	Battle hymn of the Polish army fighting against the enemies of the nation (Turkey, Teutonic Knights)
2C	National (symbolic dimension)	A symbol of traditions of the Polish kingdom as a once-powerful Christian monarchy
3A	Literary (historical dimension)	A document of artistic use of the Polish language in poetry (literary achievement)
3B	Linguistic (historical dimension)	A document of the history of the Polish language
4A	Musical (historical dimension)	A document of musical composition, in its European context, relationships, and with its artistry and complicated transmission history
4B	Musical (symbolic dimension)	A symbol of the cultural survival and continuity of Polish music in continuous development from its emergence in the Middle Ages

Frequency of referrals to *Bogurodzica* in an extremely diverse repertoire of the Polish music (used both structurally, as a material to construct music itself and purely semantically as a symbolic completion of a composer's message) still is a proof of an exceptional position of this religious and knights' song among contemporary Poles in the 20th century. Connoted for centuries with patriotic values, with victory and solemn character of events, bearing specific type of expression, through the usage of its sounds material, *Bogurodzica* helped to preserve the nation's identity in difficult historic moments, also in the last century.

⁶¹ Maja Trochimczyk, *Sacred/Secular Constructs of National Identity: A Convulved History of Polish Anthems*, in: Maja Trochimczyk, *After Chopin: Essays in Polish Music*, Los Angeles, 2000, Polish Music History Series, vol. 6 [Polish Music Center at USC], p. 273.

Santrauka

„Bogurodzica“ kaip lenkų profesionaliosios XX a. muzikos archetipas

Straipsnyje nagrinėjama religinė ir tautinė giesmė „Bogurodzica“ (Giesmė Dievo Motinai), kuri XX a. rimtojoje lenkų muzikoje daugybę kartų buvo traktuojama kaip archetipas.

Didingas grigališkasis choralas „Bogurodzica“ – tai pati seniausia giesmė lenkų kalba. Jos ištakos siekia XIII a. ir nuo tol per visus viduramžius ji buvo giedama kaip tautinė giesmė ne tik bažnyčiose, kaip malda šv. Mergelei, bet ir kaip lenkų karžygių malda nuožmių mūšių laukuose.

Dėl šių dviejų faktorių – religinio ir herojinio – daugelis kompozitorių naudojo giesmę (ypač jos melodinę liniją) savo kūrinuose. Įvairiai taikydami jos citatas ar intervalinius modelius, į savo muziką jie įpindavo ir programinę jos prasmę, ir ypatingą emocinę jėgą. Net paviršutiniškai apžvelgus lenkų rimtąją muziką, galima nesunkiai rasti daugiau kaip 20 kompozicijų, inspiruotų giesmės „Bogurodzica“.

Straipsnio tikslas yra parodyti, kur slypi šios archetipu laikomos giesmės fenomenas, ir pademonstruoti įvairius šio archetipo panaudojimo būdus konkrečiai pasirinktuose XX a. lenkų rimtosios muzikos pavyzdžiuose. Taip pat bandoma atsakyti, kodėl ir kokiose kompozicijose „Bogurodzica“ buvo naudojama taip dažnai; kaip kompozitoriai siejo jos melodinę liniją su jiems būdinga komponavimo technika; kaip įvairūs senosios ir naujosios muzikos integravimo būdai padeda perteikti muzikines prasmes.

Taigi šio pranešimo tikslas yra parodyti, kaip, naudojant įvairias komponavimo strategijas ir technikas, archetipas gali sąlygoti muzikos kūrinio pobūdį bei jo nacionalinį identitetą.