

Marian Repertoire in the Polish Art Music of the 20th Century. From Inspiration to Principal Composing

1. Marian piety

For ages Marian devotion has been deeply rooted in the piety of the Polish people. Of all the religious practices adopted from the West, it was this form of piety which took hold most quickly and strongly in Polish hearts. For example, the first monument of sacred hymns in Polish was *Bogurodzica* (Mother of God), erroneously attributed to Saint Adalbert¹.

Example 1. *Bogurodzica*

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 Chrzciciela,
Bo-ży-cze, U-słysz gło sy, napeńń 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.

Mary became the Mother of all Poles in a special way when King Jan Kazimierz, on April 1, 1656 in Lviv, named her as Queen of Poland and asked the Mother of the God-Man to protect the Polish Kingdom. Ceremonies surrounding this event included a solemn coronation of the Icon of the Black Madonna of Częstochowa.

For centuries Poland has held Jasna Góra [Bright Mount]² in Częstochowa as its spiritual capital, a place composer Wojciech Kilar described as “one of the few shrines in the world (if not the only one) where divine issues form an inseparable unity with national issues”³.

Special devotion to Mary was inseparable from regarding the Mother of God as the Mother of every human, and folk tradition found Marian devotion a fruitful mode through which to express many articles of faith. People asked Mary for various graces and believed in her motherly response. The very figure of Mary as Mother both of God and of Man emotionally appealed to the Polish people. Throughout the centuries she stood both as Protector and example of faith.

¹ *Bogurodzica*, a magnificent Gregorian chant, was the first known hymn in the Polish language. Dating from the XIIIth century, it was sung through the Middle Ages, not only in churches as a prayer to the Virgin, but also as a sort of national anthem by Polish knights heading into battle. It is the oldest Polish song preserved with both text and melody.

² Bright Mount [Hungarian: Fényes Hegy, Latin: Clarus Mons] takes its name from the Bright Mount in Buda (Hungary), from whence came the Pauline monks who founded the Polish Jasna Góra Monastery. They came to Poland in 1382 invited by Władysław, Duke of Opole. The original Hungarian monastery lies on a bright limestone hill (293m high).

³ *Kilar na Jasnej Górze* [Kilar on Bright Mount] – Wojciech Kilar in a conversation with father Robert Łukaszuk OSPPE, Częstochowa 2003, p. 13.

Marian features found in songs, legends, sayings, and other manifestations of Polish folk culture form a model image of the Mother of God. Its variations – related to Mary's roles – constitute the following five stereotypes⁴:

– **Intercessor**, prays for various graces to her Son, asks for a good and easy death, peace on earth. She asks her Son to deliver from evil, intercedes for people.

This was the most important function of Mary for simple people, since being frightened by the power and majesty of God, they could more easily present their prayers to the gentle Mother, drawing on examples from their own childhoods.

– **Protector**, the one who is with the people, among suffering sinners.

– **Assistant**, the one who protected Bright Mount in Częstochowa against Swedes. The people begged her for assistance, asked that she look down from heaven, heal, and grant love. This Marian role seems apropos for a nation inclined to big uprisings from within, sacrifices to preserve lifestyle, and invasions from without, aware of the miraculous presence of the Victorious Mother.

– **Comforter**, whose role is to comfort widows, orphans and the troubled...

– **Punisher** when the people sin.

None of these roles include the idea of **Queen** or are related to the spiritual capital of Poland – Jasna Góra. Even contemporary research shows that the Polish people always have come to Mary, addressing her as the Mother, Protector, Assistant, and Healer of the Sick, but not as Queen. Historically, this function simply plays no part in Polish social awareness.

In the 20th century the Marian piety of Poles, formed socially and historically for generations, was reinforced by the attitude of three outstanding personalities:

– the Primate of Poland, cardinal August Hlond (1881–1948), born in Silesia and devoted to the Mother of God,

– the Primate Stefan Wyszyński (1901–1981), the great successor of Hlond, who, only a month after ascending the primacy (February 14th, 1953), announced his decision “to depend completely on Mary.” During the second Vatican Council, he successfully advocated for declaring Mary Mother of the Church.

– John Paul II (1920–2005), whose pontifical motto, “Totus Tuus,” sends a message of total trust in Mary. The Pope celebrated a Mass at Jasna Góra (4 June 1979), consecrating Poland to serve Mary, Mistress of the Church – which paradoxically constituted freedom in faith and service.

2. About inspiration

The point of departure for my consideration of this aspect will be the seminal text written by the Polish philosopher Władysław Stróżewski entitled: “About the notion of inspiration”⁵. Stróżewski differentiated a dialectic between the inner experience of an author and an inspiration coming from outside. The latter is similar to a challenge to a composer (or any author, speaking generally) of something expected by “spiritual passiveness” or “emotional anxiety.” Inspiration in that sense is like an allegoric muse that visits a creator.

An inspiration coming from the outer world must be accepted by the composer as it is given and recognized as his own. That is the main difference between an inspiration and an invention. The latter is entirely the composer's, born from his inmost being, not received from outside⁶. Stróżewski also differentiated an inspiration from an influence. Influence is unconscious or involuntary and inspiration must be, sooner or later, recognized and consciously accepted by an act of the author⁷.

Finally, inspiration has a creative nature, animating and initiating action. It assumes an active response of the inspired subject, but sometimes irrevocably disappears. If so, one deals with impulse. Inspiration usually endures, remaining active for a long time.

3. Reason for composing Marian music

Composers seldom reveal their inspirations, which may arise from deeply personal beliefs and experience. Lacking sufficient information, each utterance by a composer assumes exceptional importance.

⁴ See: Jadwiga Kuśmierzak, *Stereotyp językowy Matki Bożej w Polszczyźnie Ludowej* [Marian Stereotypes in Polish Folk Language], MM written under supervision of Jerzy Bartmiński, Lublin, UMCS, 1986, pp. 149–150.

⁵ Władysław Stróżewski, *O pojęciu inspiracji* [About the notion of inspiration], in: *Inspiracje w muzyce XX wieku* [Inspirations in 20th century music], Warszawa, 1993, pp. 132–142.

⁶ Ibidem, p. 137.

⁷ Ibidem, p. 139.

In the oeuvre of Polish music of the 20th century we can identify these reasons for composing Marian works:

– **specific events related to the history of the nation** (e.g. the period of Nazi occupation, Poland regaining access to the sea, the Pope's pilgrimage to his homeland):

Kilar's "*Victoria*" (1983) – second pilgrimage of the Pope John Paul II to Poland⁸;

Górecki's *Totus Tuus* op. 60 (1987) – third pilgrimage of the Pope John Paul II to Poland⁹;

– **specific events related to a religious life** (e.g. anniversary of the Icon of Jasna Góra):

Kilar's cantata *Angelus* (1984) to commemorate the re-opening of the Altar of Jasna Góra after it had been redecorated;

Górecki's *O Domina Nostra – Medytacje o Jasnogórskiej Pani Naszej [Meditations on Our Lady of Częstochowa]* op. 55 (1985), inspired by the 600th anniversary of the Icon of Jasna Góra;

– **a composer's personal experience:**

Górecki's *O Domina Nostra* (1985) composed as a thanksgiving for recovery after a serious illness;

– **inspirations by works of arts (e.g. pictures, poetry, overheard melody):**

– Łuciu's *Suita Maryjna [Marian suite]* (1983) inspired by the pretty poems of the priest Jan Twardowski, who was inspired earlier by the most famous images (paintings) of the Madonna and the most revered places of worship, including portraits in Stara Wieś, Staniątki, Rusinowa Polana, and Jasna Góra;

– **faith and personal convictions in the values of the Christian faith or Mary's intercession.**

It is worthwhile to differentiate between a **direct** approach to the person of Mary (including the functions ascribed to her) and to **indirect** references to the Mother of God (through the persons of earthly mothers of some of the composers)

4. Incorporating Marian idioms in music

When analyzing the Marian output of Polish composers in the 20th century consider two criteria apply:

– text's repertoire;

– musical genres.

5. The text criterion includes the following:

– Latin or Polish translation of traditional liturgical, non-liturgical and generally religious texts:

– the Sequence *Stabat Mater* (which was incorporated into "Bitter Sorrows," a traditional Polish Lenten service, under the title "O, I, the suffering Mother");

– the canticle *Magnificat*;

– the five Marian antiphons: *Alma Redemptoris Mater*, *Ave Regina Caelorum*, *Regina Coeli Laetare*, *Salve Regina*, *Sub Tuum Presidium*;

– *Angelus*;

– *Ave Maria* = Hail Mary.

– poetry written by famous poets or by the composers themselves:

– directed to the Mother of God;

– directed to the Mother of God and an earthly mother.

6. Musical genre – ways of embodying Marian inspiration in music

Marian inspirations found their embodiment in Polish art music in several ways. They were incorporated into different genres and musical forms, and they required different performing forces. They usually gave evidence of the usage of different musical languages (composer's idioms), more often traditional than modernistic and avant-garde. We can also differentiate musical works within Marian output to which simple or complex ways of stylization were applied. Choir music setting tend to be simpler than those of concert music, where we can trace a symbolic usage of Marian topics.

So we can list the following musical genres inspired by Marian ideas:

⁸ which took place 16–23 June 1983.

⁹ which took place 8–14 June 1987.

a) **litanies** based on *Litany to the Blessed Virgin Mary*, set to music:

- Karol Szymanowski – *Litany to the Virgin Mary* [Litania do Marii Panny] (1930–1933) for soprano, female choir and orchestra
- Florian Dąbrowski – *Litany to the Holy Virgin Mary* [Litania do Najświętszej Marii Panny] (1947, first version; 1976, second version) for solo soprano, female choir and symphony orchestra
- Andrzej Nikodemowicz – *Loreto Litany* [Litania loretańska] (1968) for unaccompanied choir of 20 tenors
- A. Nikodemowicz – *Loreto Litany IIa* (1983) for solo soprano
- Juliusz Łuciuk – *Polish Litany* [Litania polska] (1984) for soloists, mixed choir and string orchestra
- A. Nikodemowicz – *Loreto Litany IIb* (1985) for soprano and organ
- A. Nikodemowicz – *Loreto Litany III* (1989–90) for soprano, men's choir and orchestra
- Mariusz Dubaj – *Litany to the Holy Virgin Mary* (1989, first version; 1999, second version) cantata for mezzo-soprano and orchestra
- A. Nikodemowicz – *Loreto Litany IV* (1990) for mixed choir and string orchestra (1990)
- A. Nikodemowicz – *Canzone (Loreto Litany IIc)* (1992) for soprano and wind chamber ensemble
- A. Nikodemowicz – *Canzone (Loreto Litany IIa)* (1992) for flute and wind chamber ensemble
- Witold Szalonek – *Loreto Litany to the Blessed Virgin Mary* [Litania loretańska do NMP] (1996) for mixed choir
- J. Łuciuk – *Litany to the Mother of God in the Image from Supraśl* (1998–99) for alto, mixed choir and chamber orchestra
- Józef Świder – *Litany of Gietrzwałd* [Litania Gietrzwałdzka] (2007) for soprano, mixed choir, string orchestra and percussion

b) **masses**

Stanisław Dąbek found 21 Marian Masses in the 20th century repertoire of Polish composers¹⁰ with obvious Marian inspiration in their titles:

- Father Józef Surzyński – *Missa in hon. Immaculate Conceptionis Beatae Mariae Virginis* (Polish edition 1899, German edition 1907)
- Father Kazimierz Klein – *Mass to the Mather of God* [Msza do Matki Boskiej] (no pub. date)
- Aleksander Karczyński – *Missa in hon. Beatae Mariae Virginis Reginae coelorum* (1912)
- Feliks Nowowiejski – *Polish mass "Bogu Rodzica"* [Msza polska "Bogu Rodzica"] op. 25, nr 5 (1920)
- Franciszek Przyszał – *Mass "Bogurodzica"* (no pub. date)
- Feliks Nowowiejski – *Mass "Stella Maris"* op. 49 nr 4 (before 1937)
- Feliks Nowowiejski – *Missa de Lourdes* op. 49 nr 5 (after 1937)
- Feliks Nowowiejski – *Missa Mariae Claromontanae* op. 49 nr 1 (before 1935)
- Father Leon Świerczek – *Missa Solemnis ex motivis antiquissimi cantus "Bogu Rodzica"* (second edition 1938)
- Czesław Krych – *Polish mass to the Blessed Virgin Mary, Polish Queen* [Msza polska ku czci Najświętszej Marii Panny Królowej Korony Polskiej] (1939)
- Stefan Bolesław Poradowski – *Missa prima in hon. Beatae Mariae Virginis Auxilii Christianorum* (1940)
- Henryk Swolkień – *Missa "Mater Dolorosa"* (1942)
- Feliks Rączkowski – *Missa "Bogurodzica"* (1943)
- Jan Adam Maklakiewicz – *Missa to the Mather of God of Częstochowa* [Msza do Matki Boskiej Częstochowskiej] (no pub. date)
- Franciszek Przyszał – *Mass to the Blessed Virgin Mary of Czestochowa* [Msza ku czci N. M. P. Częstochowskiej] (no pub. date)
- Stanisław Marek – *Missa in hon. Cordis Immaculatae BVM* (1947)
- Stanisław Wrocławski – *Mass to the Blessed Virgin Mary, Protecto* [Msza ku czci Opieki NMP] (1948)
- Father Roman Dyllick – *Missa in hon. Beatae Mariae Virginis* (no pub. date)
- Father Wojciech Lewkowicz – *Missa per Assumption* [Msza na Wniebowzięcie] (no pub. date)
- Tadeusz Jarzęcki – *Missa Claromontana* [Msza Jasnogórska] (1973)
- Jan Fotek – *Mass to the Blessed Virgin Mary, Mother of Church* [Msza o NMP Matce Kościoła] (1974)

¹⁰ See Stanisław Dąbek, *Twórczość mszalna kompozytorów polskich XX wieku* [Creativity in Mass Composition by Polish Composers of the Twentieth Century], Warszawa, 1996, p. 37.

One of the most commonly used musical quotations clearly pointing to Marian intentions is the motif “Bogurodzica”. It is often found in Masses, though is not part of canonical Mass texts, except on some feast days. Sometimes it is reflected in the title, sometimes it is hidden in the musical tissue and to be discovered only by careful analysis and listening.

In addition to Stanisław Dąbek's list, we can enumerate seven such masses¹¹:

Masses with Bogurodzica themes

- Father Kazimierz Klein (1871–1927) – *Missa in honorem S[ancti] Adalberti Ep[iscopii] et Mart[yris]* op. 2 (1903) for mixed choir a cappella
- Feliks Nowowiejski (1877–1946) – *Polish Mass «Bogu-rodzica»* [Msza Polska “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-voiced male choir and organ
- Father Leon Świerczek (1900–1980) – *Missa Solemnis ex motiuis antiquissimi cantus “Bogu-Rodzica”* (II ed. 1938) for three-voiced male choir and organ
- Feliks Rączkowski (1906–1989) – “*Missa Bogurodzica*” (1943) for four-voiced mixed choir and organ
- Zbigniew Penhersi (b. 1933) – “*Missa abstracta*” (1966) for symphonic orchestra, choir and soloists
- Juliusz Łuciuk (b. 1927) – “*Thanksgiving Mass*” [“Msza dziękczynna”] (1974) for mixed choir a cappella (*Missa gratiarum actione per coro misto*)

c) musical elaboration of the Sequence *Stabat Mater*:

- Karol Szymanowski – *Stabat Mater* (1925/26)
- Florian Dąbrowski – *Stabat Mater* (1940)
- Edward Bury – *Stabat Mater* (1941)
- Jan Michał Wieczorek – *Stabat Mater* (1942)
- Kazimierz Sikorski – *Stabat Mater* (1943; 1950)
- Tadeusz Kiesewetter – *Stabat Mater* (1944)
- Tadeusz Machl – *Stabat Mater* (1945) for four solo voices, mixed choir and large orchestra (the monumental 19th century oratorio)
- Jan Maklakiewicz – *Stabat Mater*
- Krzysztof Penderecki – *Stabat Mater* (1962)
- Jan Oleszkowicz – *Stabat Mater* (1971, instrumental version 1972)
- Czesław Grudziński – *Stabat Mater* (1972, 1978)
- Grażyna Krzanowska – *Stabat Mater* (1975) for two sopranos, two mixed choirs and orchestra (modern, avant-gardist)
- Bogusław Schaeffer – *Stabat Mater* (1983)
- Krzysztof Niegowski – *Stabat Mater* (1986)
- Paweł Łukaszewski – *Stabat Mater* (1994)
- Andrzej Dziadek – *Stabat Mater* (1997) – for soprano and string orchestra
- Józef Świder – *Stabat Mater* (1998) for two-voiced male choir
- Stanisław Moryto – *Stabat Mater* (1999) for soprano, mixed choir and large orchestra
- Zbigniew Bujarski – *Stabat Mater* (2000) for large mixed choir (80 performers) and orchestra

d) musical elaboration of the canticle *Magnificat*:

- Bolesław Szabelski – *Magnificat* (1942) for soprano, mixed choir and symphony orchestra (Latin text)
- Krzysztof Penderecki – *Magnificat* (1973–1974) for bass, vocal group, two mixed choirs, children's voices and orchestra
- Jan Wincenty Hawel – *Magnificat* (1974) for 31 performers
- Andrzej Nikodemowicz – *Magnificat* (1978)
- Stefan Czarnecki – *Magnificat* (1981)
- Barbara Zakrzewska-Nikiporczyk – *Magnificat* (1985)
- Andrzej Dziadek – *Magnificat* (1985/86) for solo voices, mixed choir and orchestra

¹¹ Ibidem, p. 43–104.

- Juliusz Łuciuk – *Magnificat* (1990) for mixed choir
- Józef Świder – *Magnificat* (1998) for mixed choir
- Grażyna Pstrokońska-Nawratil – *Magnificat MM* (2005) for soprano, mixed choir and symphony orchestra
- Wojciech Kilar – *Magnificat* (2006)

e) symphonies or symphonic poems:

- Bolesław Szabelski – *II Symphony* (1934) for soprano, choir and orchestra¹²
- Andrzej Panufnik – *Simfonia sacra* (1966) based on *Bogurodzica* anthem
- Wojciech Kilar – *Bogurodzica* for choir and orchestra (1975)
- Henryk Mikołaj Górecki – *Third Symphony of Sorrowful Songs* (especially the second movement) (1976)

f) song's cycles or single songs – inspired by religious (liturgical) or poetic texts:

- Tadeusz Szeligowski – *Ave Maria* (1943) for three female voices
- Andrzej Panufnik – *Song to the Virgin Mary* (1964) for unaccompanied choir or 6 solo voices
- Henryk Mikołaj Górecki – *Ad Matrem* for soprano solo, mixed choir and orchestra (1971)
- Tadeusz Paciorkiewicz – *Ave Regina Coelorum* for mixed choir a cappella (1978)
- Józef Świder – *Prayer to Mother of God* [“Modlitwa do Bogurodzicy”] (1983) from the cycle “Ten songs to the poems of Polish poets for mixed choir a cappella” [“Dziesięć pieśni do słów poetów polskich na chór mieszany a cappella”] (text: Zygmunt Krasiński, Krzysztof Kamil Baczyński)
- Juliusz Łuciuk – *Marian Suite* [Suita Maryjna] (1983) to the words of Jan Twardowski
- J. Świder – *Ave Maria* for mixed choir a cappella (1984)
- Henryk Mikołaj Górecki – *Hail Mary* [Zdrowaś Bądź Maryja] for mixed choir (1985)
- Henryk Mikołaj Górecki – *Sub Tuum Presidium* [Pod Twoją Obronę] op. 56 for mixed choir a cappella (1985)
- Henryk Mikołaj Górecki – “*Domina Nostra*”. *Meditation on Our Lady of Bright Mountain* [Medytacja o Jasnogórskiej Pani naszej] for soprano and organ (text H. M. Górecki) (1985)
- Henryk Mikołaj Górecki – 21 church songs (including Marian songs) for mixed choir a cappella (1986)
- Henryk Mikołaj Górecki – “*For Angelus*” [“*Na Anioł Pański*”] (1986) op. 57
- Henryk Mikołaj Górecki – *Totus Tuus* (1987) for choir a cappella
- Andrzej Krzanowski – *Salve Regina* (1988) for boys' choir
- Andrzej Dziadek – *Salve Regina* for mixed choir and tympani, 1989
- J. Świder – *Ave Maris Stella* (1995) for mixed choir a cappella
- Krzysztof Niegowski – *Ave Maria* (1996)
- Edward Bogusławski – *Pilgrim's Song* [*Pieśń Pielgrzymów*] (1999) for soprano, baritone voice, narrator, mixed choir and orchestra (text: Maciej Kazimierz Skarbiewski, Kazimierz Przerwa-Tetmajer)
- J. Świder – *Salve Regina* (2002) for mixed choir

g) chamber music, vocal-instrumental:

- Henryk Botor – *Mystery of the Blessed Virgin Mary* [Misterium Najświętszej Marii Panny] (1989) for two organs, instrumental group, four male voices and mixed choir, 1989
- Jan Daszek – *Saint Gabriel the Archangel* [Archanioł Boży Gabriel] (1989) for choir and three trombones, 1989
- Andrzej Krzanowski – *Broadcast No 6* [Audycja VI] (1982) for soprano and string quartet (text: Juliusz Słowacki)

¹² The finale of the form of variation refers to *Stabat Mater* by Szymanowski, see: Jolanta Szulakowska-Kulawik, *Utwory maryjne w twórczości kompozytorów śląskich* [Marian pieces in the output of Silesian composers], in: *Pieśń religijna na Śląsku. Stan zachowania i funkcje w kulturze* [Religious song in Silesia. State of preservation and functions in culture], ed. Krystyna Turek and Bogumila Mika, Katowice, 2004, p. 80.

7. Music rooted in Marian tradition (verbal or musical)

A religious (Marian) factor in the musical composition of these Polish musical works manifested itself in several ways, including:

- a) through connection with the word – a Marian text set to music (e. g. *Stabat Mater* by Penderecki, *O Domina Nostra. Meditations on Our Lady of Częstochowa* by Górecki or *Totus Tuus* by Górecki);
- b) through a Marian title provided by the composer or an additional explanation revealing the intention to compose religious music (e.g. *Ad Matrem [To mother]* by Górecki, in which the basic text is a fragment from the sequence *Stabat Mater*: “Mater mea, lacrimosa, dolorosa”, or *Third Symphony of Sorrowful Songs* by Górecki [especially the second part]);
- c) through usage of a form typical for religious compositions, especially the form of a Mass, Magnificat or Litany;
- d) through usage of musical material typical for religious compositions, especially:
 - Gregorian chant melody (e. g. *Ave Regina Coelorum* of T. Paciorekiewicz, where the Gregorian chant of antiphon is used as cantus firmus migram);
 - a quotation of church songs, Marian antiphons, or religious anthems – *Bogurodzica* (e.g. song *Salve Regina* by Świder, *Sinfonia sacra* by Panufnik, *Bogurodzica* or *Victoria* by Kilar);
- e) through usage of both Marian music and a Marian text (elaborated in an artistic way);
- f) through musical improvisation initiated by a Marian church song (*Marian preludes* by Łuciuk);
- g) through the artistic elaboration of Marian songs (e. g. five *Marian Songs* op. 54 by Górecki);
- h) through the mode of stylisation (e.g. recitation of *Hail Mary* of a religious character in *Angelus* by Wojciech Kilar, usage of thirds and empty fifths as folk archaizing in *Stabat Mater* by Szymanowski).

Musical examples

I will now illustrate my theoretical considerations and typology with music exemplifying the 20th century Marian musical output by Polish composers.

Karol Szymanowski: *Stabat Mater* (1926) for solo voices, mixed choir and orchestra

The cantata *Stabat Mater* op. 53 by Szymanowski set to music the lyrics of the famous medieval sequence exalting the despair of the Mother of the crucified Jesus. Szymanowski used a Polish translation by Józef Jankowski (1865–1935). The composition, divided into six parts, evokes enormous emotional charge through simple means: melody, harmony, texture, peculiar archaizing (thirds and empty fifths mingled with contemporary and innovative sounds) and concentration. The composition is characterized by a crude, almost ascetic beauty obtained by combining a severity of form with a tenderness of expression. *Stabat Mater* is a testimony to Szymanowski’s sensitivity to the beauty of folk prayer songs, the poetics of words, an attachment to tradition and to religious rituals. From the paraliturgical Lenten service *Bitter Sorrows* Szymanowski borrowed the concept of an anonymous “soul,” accompanying the Mother under the cross¹³, who wishes to unite in pain with the Mother of Christ. Szymanowski, while composing *Stabat Mater*, searched out lyrics and melodies sung from time immemorial in the Polish Church, “for a real collective experience from which he wanted to distil an essence of religious experience and grasp the deepest forms of piety”¹⁴.

Example 2. K. Szymanowski – *Stabat Mater*, part 6.

¹³ Teresa Chylińska, *Karol Szymanowski i jego epoka* [Karol Szymanowski and his epoch] II volume, Kraków, 2008, p. 272.

¹⁴ Ibidem, p. 277.

Henryk Mikołaj Górecki – *Ad Matrem* (1971) (To mother) op. 29 for soprano solo, mixed choir and orchestra

This is Górecki's first sacred composition. Although it is dedicated to the memory of the composer's mother, its main point of reference seems to be Our Lady. The text basis of *Ad Matrem* [*To my mother*] is a fragment of the sequence *Stabat Mater*: "Mater mea, lacrimosa, dolorosa" (referring to *Stabat Mater* by Szymanowski). The composition's direct vividness, linear approach to the musical matter, extreme dynamics and explicit expression marks over against a spare palette of means of expression are characteristic of Górecki¹⁵. The musical form is based on segmentation with some evolutionary traces: A B C B1 C1 A1 D coda. The composition tries to reflect the symbolic association of God's mother with an earthly mother through simple compositional means and a wide scale of expression¹⁶.

Example 3. H. M. Górecki – *Ad Matrem*

Handwritten musical score for "Ad Matrem" by Henryk Mikołaj Górecki. The score is on five staves. The first staff contains the title "DO MATKI" and "AD MATREM" in bold capital letters. The second staff contains the composer's name "H. M. Górecki op. 29" and the year "1971." The third staff contains the tempo marking "TEMPO 1/4 = 66-69-72 ritmico - marcato - allegro - furioso" and the instruction "con massima passione e grande tensione". The fourth staff contains a series of rhythmic markings (vertical lines) and the dynamic marking "pppp". The fifth staff contains a series of rhythmic markings and the dynamic marking "mp".

Juliusz Łuciuk – *Preludia Maryjne* [Marian Preludes] for organ (1982)

The composition is based on a melody from the 17th century sung in Jasna Góra of Częstochowa (as the composer marks in the score). This old melody becomes the basis for ten miniatures (preludes) that include variation elaborations. They testify to the richness of the composer's inventiveness and use the idiomatic sound capacities of the instrument. It is worth emphasizing that the cycle is a compact unity, convincing from the expressive and formal points of view.

Example 4. J. Łuciuk – *Marian Preludes*

Handwritten musical score for "Preludia Maryjne" by Juliusz Łuciuk. The score is on three staves. The first staff contains the tempo marking "Dolce cantabile" and the composer's name "JULIUSZ ŁUCIUK". The second and third staves contain musical notation for the prelude.

Juliusz Łuciuk – *Suita Maryjna* [Marian suit] for mixed choir a cappella (1983)

This work was composed to the words of Jan Twardowski. It is a collection of 32 parts (entitled, among others: *Misjonarka Starowiejska* [*Missionary from Starowiejsk*], *Smagła Góralka z Rusinowej Polany* [*Swarthy highland woman from Rusinowa Polana*], *Bolesna w Staniątkach biednych* [*Doloresa in poor Staniątki*], *Co Jasnej bronisz Częstochowy* [*The one Who protects Częstochowa*], *Piękna Pątniczko* [*Beautiful Pilgrim*]). The words call up the most famous Polish images of Mary and refer to the most revered places of worship.

¹⁵ See Adrian Thomas, *Górecki*, Kraków, 1998, p. 98.

¹⁶ See J. Szulakowska-Kulawik, op. cit., p. 83.

As a musical cycle *Suita* “refers to the tradition of joyful and at the same time liturgical Polish Marian songs”¹⁷. Its texture is simple and clear and its motifs plainly marked. The basic role is played here by text articulation. Specific voices from the choir are treated in a linear way, using a limitation technique. *Suita* is full of melodic charm and a strength that is typical for the works of Łuciak, one of the most outstanding representatives of Polish vocal lyricism.

Example 5. J. Łuciak – *Marian suit* [song: *Beautiful Pilgrim*]

Wojciech Kilar – *Angelus* (1984)

Angelus was the composer’s response to the request by the monastery of Jasna Góra to write a piece to commemorate the Altar of Jasna Góra’s redecoration. The composition sets the words of the *Hail Mary*¹⁸ and starts with a rosary prayed repetitively by the chorus. The music that comes later “becomes stronger and transforms into singing, musicalized pleading, begging and, finally, a dramatic invocation to Mary. At the end it returns to its original form, a spoken one, becoming quieter, fading away, vanishing”¹⁹. In the centre of the curve form there is the dramatically uttered word “*Jesus.*”

Kilar regarded this composition as one of his most important.

The first performance of *Angelus* in Katowice took place a week before Father Jerzy Popiełuszko (1947–1984) was murdered. “Only after finishing the work did it occur to me that *Angelus* was a prayer about the state of danger in the nation,”²⁰ said the composer. “*Zdrowaś Maria*” [*Hail Mary*] by Kilar is dramatic, “it is, as it were, a reflection of our fate and a cry to the Most Holy Mother for help in these most vital national issues. In every possible respect this is the composition which would not be composed if it was not for this place [Jasna Góra],”²¹ confesses Kilar. In this composition, a religious motif intertwines with the political one typical for works composed during these years.

¹⁷ See: Maciej Negrey, *Juliusz Łuciak*, in *Encyklopedia Muzyczna PWM (część biograficzna)* [Encyclopedia of Music, PWM Edition], ed. Elżbieta Dziębowska, Volume “kl”, Kraków 1997, p. 469–470.

¹⁸ Leszek Polony, “*Angelus*” *Wojciecha Kilara* [*Angelus* by Wojciech Kilar], in: *Przemiany techniki dźwiękowej, stylu i estetyki w polskiej muzyce lat 70* [Changes in sound technique, style and esthetics in Polish music of the 1970s], ed. L. Polony, Kraków 1986, p. 26.

¹⁹ L. Polony, *Kilar. Żywot i modlitwa* [Kilar. Element and prayer], Kraków, 2005, p. 137.

²⁰ Wojciech Kilar, *Cieszę się darem życia* [I enjoy the gift of life] Kraków 1997, p. 57.

²¹ *Kilar na Jasnej Górze* [Kilar on Bright Mount], op. cit., p. 23.

Example 6. W. Kilar – *Angelus*

ANGELUS

WOJCIECH KILAR (1984)

I ca 20"

odmawiać półgłosem i w wspólnym rytmie (nie szepcąc i nie skandując)
to be spoken in an undertone and in a common rhythm (not in a whisper and not scanned)

<p>B I [ZDROWAS MARIO KAMI PEŁNA PAN Z TOBĄ? BŁOGOSŁAWIONO TY MIEJŚCY NIEBIESZYNI? I NIECIEKAWOŚCI OTOCZĄ TYMOCIO JEJĄ?</p>	<p>A I [ŚWIĘTA MARIO WATCO BOŁA? MOŻE SIŁ ZA NAMO CZĘSTOZYMI? TĘŻAŁO W GÓDZIE ŚWIĘTY NASTU AMEN?</p>
<p>II T B I [ZDROWAS MARIO...</p>	<p>S A I [ŚWIĘTA MARIO...</p>
<p>III T B I [ZDROWAS MARIO...</p>	<p>S A I [ŚWIĘTA MARIO...</p>
<p>IV T B I [ZDROWAS MARIO...</p>	<p>S A I [ŚWIĘTA MARIO...</p>

Henryk Mikołaj Górecki – *O Domina Nostra. Meditations on Our Lady of Częstochowa* (1985) op. 55

The work, for soprano and organ, was inspired by the 600th anniversary of the Icon of Jasna Góra and by the composer's recovery after a life-threatening illness²² (as an inscription in the score testifies). The composition was meant as meditation, with a Latin text elaborated by the author (*O Domina, O Domina nostra, Claramontana – Victorious, Regina nostra – MARLA, O Domina, O Domina nostra, Sancta Maria – ora pro nobis, O Domina*). The most characteristic feature of the music lies in the form, one typical for church singing (soprano parts intertwined with organ parts)²³.

Example 7. H. M. Górecki – *O Domina Nostra*

O DOMINA NOSTRA

H. M. GÓRECKI op. 55 (1985)

Tranquillo molto ($\text{♩} = \text{ca } 63-66$)

²² See A. Thomas, *Górecki*, op. cit., p. 140.

²³ Ibidem, p. 140.

Henryk Mikołaj Górecki: *Totus Tuus* (1987) op. 60

The title was the motto for the pontificate of John Paul II. This work is dedicated to the Holy Father on the occasion of his pilgrimage to the country in 1987. The music sets the text of a contemporary poet, Maria Bogusławska,²⁴ that was based on liturgical texts: *Totus Tuus sum Maria, Mater nostri Redemptoris, Virgo Dei, Virgo pia, Mater mundi Salvatoris, Totus Tuus sum, Maria*. The composition is dedicated to a cappella choir, and Górecki returns in it to a simplicity of homophony he previously used in the *Pieśni Maryjne* [Marian Songs]²⁵.

Example 8. H. M. Górecki – *Totus Tuus*



Józef Świder – *Salve Regina* (2002) song for mixed choir

The piece begins by quoting the first phrase of a chant melody from the *Liber usualis*, “*Salve Regina*,” sung by male voices. The quotation functions as a “begging call” and also as motto for the entire composition. It suggests the environment of medieval sung. After this quotation, contemporarily written music appears. The Gregorian chant quotation returns to end the piece – seven repetitions of the first five notes of Gregorian *Salve Regina* – in the form of a dialogue between female and male voices.

Example 9. J. Świder – *Salve Regina*

Salve Regina
per coro misto

Lento poco più mosso Józef Świder (2002)

Conclusion

It must be noted that, independently of the stylistics preferred by various composers and of the musical means they used, Marian themes permeate Polish art music of the 20th century in various ways. If such inspiration met favorable conditions in a composer’s personality, his emotional engagement took shape in musical compositions. The impressive volume of masses, litanies, *Stabat Maters* and Marian antiphons written in the last century give evidence that Mary was not indifferent to the Polish nation and to its outstanding representatives.

²⁴ Ibidem, p. 144.

²⁵ Ibidem, p. 144.

Santrauka

Marijos repertuaras XX a. lenkų muzikoje. Nuo įkvėpimo iki komponavimo

Švč. Mergelės Marijos vaidmuo Katalikų Bažnyčioje Lenkijoje yra labai didelis. Dievo Motina, kuri tuo pačiu metu laikoma ir Bažnyčios Motina, paprastų žmonių yra vadinama įvairiais vardais. Jie susiję su įvairiai atvaizduotais Marijos vaidmenimis: sergėtoja, užjaučianti tarpininkė, žmonijos pagalbininkė, mūsų Motina.

Lenkijoje pagrindinį vaidmenį atlieka Marijos atvaizdas *Juodoji Madona iš Jasnos Góros*, kuri yra laikoma dvasine lenkų karaliene ir yra nepaprastai garbinama.

Dėmesys Švč. Mergelei Marijai, ypač išpuoselėtas kai kurių lenkų kardinolų, tokių kaip Augustas Hlondas ir Stefanus Wyszynskis, o ypač popiežiaus Jono Pauliaus II, taip pat darė didžiulį poveikį įžymių Lenkijos XX a. kompozitorių kūrybai. Daugelis iš jų, pradedant Karoliu Szymanowskiu, kūrė Marijai dedikuotus muzikos kūrinius. Per visą XX amžių buvo sukurta daugiau nei keli šimtai tokių kūrinių.

Muzikinės kompozicijos yra įvairiai įaugusios į Marijos muzikinę tradiciją, pagrįstą antifonomis *Alma Redemptoris, Ave Regina, Regina coeli, Salve Regina*, sekvencija *Stabat Mater*, pirmuoju Lenkijos tautiniu himnu *Bogurodzica* (Dievo Motina) ir sakralinėmis giemėmis.

Kai kurios kompozicijos parašytos pagal įžymių lenkų poetų tekstus ir buvo dedikuotos Marijai. Tarp kompozicijų yra sudėtingų mišių ir paprastų giesmių.

Pranešimo tikslas – apibūdinti Marijai skirtus XX a. lenkų muzikos kūrinius ir pristatyti kai kuriuos specialiai atrinktus to repertuaro kūrinius, paaiškinti, kaip jie buvo parašyti ir kaip jie įaugo į Marijos garbinimo tradiciją Lenkijoje, kaip juos įkvėpė teologinis pagrindas. Pranešimas iliustruotas keliais muzikiniais fragmentais.