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My own Passion compositions. Inspirations, texts, composing technique, musical language

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Abstract

This article is devoted to my own Lenten choral and organ music. At first, I introduce my motives for undertaking creative activity, which include, among others, the atmosphere of my family house (my father, Wojciech Łukaszewski, was a composer). My inspiration to take up choral music was a ten-year collaboration with the choir of the Academy of Catholic Theology (currently Cardinal Stefan Wyszyński University in Warsaw) under the management of the Reverend Kazimierz Szymonik. In the latter part of the article, I introduce my choral works, list the titles and then focus strictly on Passion and Paschal music. I present the circumstances in which those pieces were created, the details of their first performances and recordings, the texts they used and, furthermore, analyze them, paying attention to the most distinctive features of my composing technique and style.

Keywords: acclamation, choir, texture, Gaia, Gregorian chant, inspirations, Łukaszewski, choral music, organ music, organ, symbolism, composing technique, Easter, Lent.

1. Inspirations¹

I owe my interest in composing² predominantly to the fact that I come from a family with musical traditions. My father, Wojciech Łukaszewski (1936–1978),

¹ The article was created in the wake of the Scientific and Artistic Conference “W kręgu muzyki chóralnej – ARS PASCHALIS” [“In the circle of choral music – ARS PASCHALIS”], which took place on 1 April 2017 at the Department of Instrumental and Educational Studies of the Fryderyk Chopin University of Music in Białystok. The paper presented at the conference had not been published before.

² I also devoted the article *Wokół własnej twórczości chóralnej o tematyce religijnej: związki z tradycją i współczesnością, środki techniki kompozytorskiej, teksty, inspiracje* to my music; it

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was a composer, teacher and music critic. He graduated in composition from the State Higher Music School in Warsaw in the class of prof. T. Szeligowski and prof. T. Paciorkiewicz as well as in the class of N. Boulanger in Paris. He served as the headmaster of the 1st and 2nd degree State Music School³ in Częstochowa⁴. My mother, Maria (nee Patrzyk, born in 1940), is a graduate of the Faculty of Musical Education at the State Higher Music School in Warsaw⁵. She taught theoretical subjects (chiefly ear training and the rules of music) at the music school in Częstochowa; after the death of my father, she served as its deputy headmaster⁶. She also worked at the Higher Teacher Education School in Częstochowa (currently The Jan Długosz University) and later in Warsaw at the Cardinal Stefan Wyszyński University and the State Music School Complex No. 4. My brother Paweł (born in 1968) is a composer of international renown, a graduate of the Fryderyk Chopin Academy of Music in Warsaw in the cello class of prof. Andrzej Wróbel and the composition class of prof. M. Borkowski, currently the pro-vice chancellor of the Fryderyk Chopin University of Music. The musical background of my family had direct influence on the development of my passion for composing⁷.

I became focused on choral and sacred music owing to a ten-year collaboration with the choir of the Academy of Catholic Theology (currently Cardinal Stefan Wyszyński University), in which I sang at the invitation of its conductor, the Rev. prof. Kazimierz Szymonik, in the years 1991–2000. Singing in the choir allowed me to understand the texture of choral music as well as its technique and discover the extensive choral and vocal-instrumental repertoire. This led me to the conclusion that in order to compose a choral piece, one has to become acquainted with the choir and, preferably, sing in one⁸.

I was inspired to undertake my own choral activity by the pieces which I sang at that time, written predominantly by the 20th century composers. I can name

was written for the commemorative book dedicated to the Rev. prof. Kazimierz Szymonik for the 75th anniversary of his birth, ed. M. Sławewski, which was published by Chopin University Press in 2017.

³ Currently M.J. Żebrowski Music School Complex.

⁴ See M. Łukaszewski, *Wojciech Łukaszewski. Życie i twórczość*, WSP, Częstochowa 1997.

⁵ Currently the Department of Choir Conducting, Music Education, Church Music, Rhythmics and Dance.

⁶ Adam Mroczek became the headmaster.

⁷ During my education at the State Secondary Music School in Częstochowa, I remained under the care of Bolesław Ocias (born in 1929) – a conductor and composer, graduate of composition in the class of prof. T. Szeligowski at the State Higher Music School in Warsaw. See M. Łukaszewski, entry: *Ocias Bolesław*, [in:] *Kompozytorzy polscy 1918–2000*, edited by Marek Podhajski, vol. 2: *Biogramy*, Akademia Muzyczna im. S. Moniuszki w Gdańsku, Akademia Muzyczna im. F. Chopina w Warszawie, Gdańsk – Warszawa 2005, p. 683–684. In the years 2012–2016, I completed Postgraduate Studies of Composition at the Fryderyk Chopin University of Music in Warsaw under the supervision of prof. zw. dr. hab. Marian Borkowski.

⁸ Apart from the choir of the Academy of Catholic Theology and the Warsaw Choral Ensemble, I also collaborated with the Musica Sacra choir of the Warsaw-Praga Cathedral conducted by my brother, Paweł Łukaszewski.

such authors as: Karol Szymanowski, Henryk Mikołaj Górecki, Wojciech Kilar, Andrzej Koszewski, Juliusz Łuciuk, Marek Jasiński, Stanisław Moryto, Roman Maciejewski, Marian Sawa, Józef Świder, Romuald Twardowski, John Tavener, Arvo Pärt, Francis Poulenc, Maurice Duruflé, Gabriel Faure. My musical sensitivity was also significantly affected by Gregorian chant, which manifests itself in the tones of some of my pieces. I owe this fascination not only to the choir of the Academy of Catholic Theology⁹, but also to the collaboration with the Warsaw Choral Ensemble led by Tadeusz Olszewski¹⁰.

Furthermore, my inspiration to explore religious themes was my personal spiritual frame of mind (which I derived from my family house) and the study of texts of varied spirituality as well as sacred art and architecture. However, the musical motifs in my pieces were created without any particular external stimuli. If the above-mentioned stimuli played any role, it was rather secondary – a kind of impressions that are significant but not direct, remaining in the background. Once I start composing, I do not seek external impulses but search for the tones that correspond to my musical imagination and internal sensitivity within myself. Nevertheless, the above-mentioned inspirations contributed to shaping this sensitivity in a substantial way.

2. Religious choral music

In the case of choral music, the majority of my composing oeuvre is comprised of religious compositions written to Latin liturgical texts. Pieces for mixed choir are also predominant. Secular themes are only incidental. The remaining pieces are written to liturgical texts taken from various Latin texts, expressions or words.

I wrote the first of such pieces (*Agnus Dei* and *Tantum ergo*) during my studies in 1993. The subsequent ones were created at a regular pace of one or two years. The last of my religious-themed choral pieces dates back to 2016. In total, I wrote 23 pieces for mixed or female choir *a cappella* and a few compositions with the accompaniment of organ or an instrumental ensemble.

The list of my religious choral and vocal-instrumental pieces is as follows:

Pieces for mixed choir:

Tre pezzi sacri I:

Agnus Dei (1993/2014)

⁹ I was greatly impressed by the visit to Solesmes in France – the cradle of Gregorian chant, which I took with the choir of the Academy of Catholic Theology at the beginning of the 1990s.

¹⁰ The projects realized with this ensemble include, among others, a tour to Lebanon and the participation in the Al Bustan festival of Polish music, a number of radio broadcasts of Masses at the Church of the Holy Cross in Warsaw and the participation in the performance of *Dialogus de Passione* directed by K. Dejmek at the National Theatre in Warsaw.

- Tantum ergo* (1993/2014)
Pater noster (1995/2014) [version I for 2 mixed choirs, withdrawn; version II for mixed choir]
Dwa motety Maryjne [*Two Marian motets*]:
Sancta Maria (1995)
Sub tuum praesidium (1996)
Hymnus de Spiritu Sancto (1997)
Tre pezzi sacri II:
Parce Domine (1996)
De profundis (1997)
Ave Verum (1999), published by Roger Dean Publishing, USA [version I]
Dwie kolędy [*Two carols*]:
Ziemia nieszczęsna (1996), lyrics by Katarzyna Kozłowska-Karczmarczyk
Narodził się Jezus Chrystus (1996), anonymous lyrics
Psalm 142 (2001)
Jasnogórskie Śluby Narodu Polskiego (2002) for soprano and mixed choir, lyrics by cardinal S. Wyszyński
Missa pragensis „In Festo Ss. Trinitatis” (2008/2012)
Aklamacje maryjne [*Marian acclamations*] (2013)
Pie Jesu (2013)
Ave Maria (2015)

Pieces for female choir:

- Cztery kolędy* [*Four carols*] (2001):
Tryumfy króla niebieskiego
Przybieżeli do Betlejem
Do szopy, hej pasterze
Pasterze mili
Missa brevis per coro femminile a cappella (2014)
Pie Jesu (2016)

Choral pieces with the accompaniment of organ and other instruments:

- In manus tuas* (1996) for mixed choir with soloists and organ
Due antifone mariani (2013/2015) for mixed choir and organ:
 1. *Salve Regina*
 2. *Ave Regina caelorum*
...et benedictus fructus ventris tui Jesus... (2014/2015) for mezzosoprano, mixed choir, flute, cello and organ
Ave Verum (1999/2014) for female choir and organ [version II]
Missa tristis for female choir and organ (2019)

These pieces belong to varied spiritual currents: Marian, Passion and Passover, Christmas, Eucharistic, devoted to the Holy Spirit, written to the lyrics of psalms (130, 142), antiphons for different church holidays and celebrations, to the texts of *ordinarium* and *proprium missae* (of Trinitarian subject matter), as well as to the lyrics by cardinal Stefan Wyszyński and Katarzyna Karczmarczyk (the carol). These compositions are primarily intended for concerts, although some of them (*Parce Domine*, *Ave Verum*, *De profundis*) were also performed

during the liturgy of the Holy Mass. The majority of these pieces were publicly presented, some of them even a few hundred times (*Parce Domine*, *De profundis*). Both Mass cycles still await their first performance.

3. Penitential, Passion and Paschal music

The branch of penitential, Passion and Paschal compositions is more modest in terms of quantity. It comprises five pieces in total, including three for mixed choir *a cappella*, one for choir with organ accompaniment and one for solo organ. The following pieces date back to 1996, 1997 and 2013:

Parce Domine for mixed choir *a cappella* (1996)

De profundis for mixed choir *a cappella*

Marian acclamations for mixed choir *a cappella* (1997) (part of *Regina caeli*) (2013)

In manus tuas for mixed choir with soloists and organ (1996)

Gaia – Mater Terra for solo organ (2013)

3.1. Choral pieces *a cappella* and vocal-instrumental pieces

At the beginning of 1996, the Rev. prof. dr hab. Kazimierz Szymonik, the conductor of the choir of the Academy of Catholic Theology, asked me to write a short and simple piece intended for Lent. It was supposed to be performed during the liturgy. Thus *Parce Domine* was created. The first liturgical performance of the piece took place during a radio broadcast of Holy Mass at the Church of the Holy Cross in Warsaw on Sunday, 3 March 1996 (Choir of the Academy of Catholic Theology, conducted by the Rev. K. Szymonik). The first concert performance took place on 2 May 1996 in Częstochowa (the Evangelical Church of the Augsburg) during the VI International Festival of Sacred Music “Gaude Mater” in the interpretation of the same ensemble.

Parce Domine (Latin for *Spare, Lord, spare your people*) is an antiphon used in the liturgy of the catholic church in the period of Lent. Its text comes from the Old Testament *Book of Joel* (2:17). The Gregorian monody is attributed to the abbot J. Marbeuf. Its text was taken from the hymnal of Saint Gregory the Great, which dates back to the turn of the 6th and 7th century¹¹. The antiphon consists of three phrases corresponding to three consecutive lines of the lyrics: “Parce Domine | parce populo tuo | ne in aeternum irascaris nobis.” The descending melodic pattern of the first two motifs, the second of which is based on the material of the first and constitutes its development, is distinctive. The notation of the antiphon is illustrated by example 1.

¹¹ Wikipedia. *Wolna encyklopedia*, entry: *Parce Domine*, https://pl.wikipedia.org/wiki/Parce_Domine [access: 9.04.2017].

I
P
Arce Dómi-ne, * parce pópu-lo tu- o: ne in
æ-térnum i-rascá- ris no-bis.

Example 1. Antiphon *Parce Domine*, Gregorian monody, source: *Wikipedia. Wolna encyklopedia*, entry: *Parce Domine*, https://pl.wikipedia.org/wiki/Parce_Domine [access: 9.04.2017]

A piece for mixed choir *a cappella* to the text of *Parce Domine* was composed by, among others, Feliks Nowowiejski. It is an introduction to the scene from the oratorio *Znalezienie św. Krzyża* [*Discovery of the Holy Cross*], op. 14. In this piece, Nowowiejski made use of the Gregorian antiphon *Parce Domine*, which he quoted at the very beginning, transposing it from the original *D* note to *A-flat* major, modulated towards the end to *F* minor. The piece begins with the *C* note; the quotation appears in the soprano part. A fragment of the piece with the quotation of the antiphon marked is illustrated by example 2.

Moderato

Cantus
Altes
Tenor
Bassus

pp Par - ce, Do - mi - ne, par - ce po - pu - lo tu - o! mf Ne in ae - ter - num

pp i - ras - ca - ris no - bis. pp

Recitativo 10
p Mi - se - re - re no - srti De - us, f

pp i - ras - ca - ris no - bis. pp

pp Mi - se - re - re no - srti De - us, f

Example 2. Feliks Nowowiejski, *Parce Domine* for mixed choir *a cappella*, a fragment of the oratorio *Znalezienie św. Krzyża*, op. 14, quotation of the monody in the soprano part

As I was writing my own *Parce Domine*, I was not familiar with Nowowiejski's piece, even though the quotation of the monody in the soprano part and the same tonal centre could suggest that. Nowowiejski begins his *Parce Domine in medias res* by quoting the antiphon. In my composition, the quotation (see example 3) appears after a few bars of a dramatic chord introduction based on the *F* and *C* tonal centres (without thirds). The progression of the piece is based on the *nota contra notam* technique and the technique of polyphonizing (in the fragment containing the quotation of the monody). The *F* minor tonal centre suggests the symbolism of Passion. The initial introduction is exclusively based on a single keyword: "Domine," representing the cries of a sinner who wishes to atone, which is followed by the plea: "Parce Domine, parce populo tuo, ne in aeternum irascaris nobis." It is repeated four times throughout the piece: first as the quotation of the antiphon in the soprano part with a four-voice subtle accompaniment of the remaining voices of the choir. It appears three more times (without the quotation); the two initial ones lead to a tremendous culmination concluded with a *C* major chord. The last section, still based on the same text, calms the piece down. It is based on the dialogues of the male and female choirs. The symbolic second and third repetition are a desperate cry for forgiveness, whereas the last is yet another, though quiet, prayer.

To summarize, the distinctive compositional measures used in this piece include: thirdless chords, *F* and *C* tonal centres, the technique of quotation (quotation of the Gregorian antiphon *Parce Domine*), the *nota contra notam* technique, the technique of polyphonizing, the technique of dialoguing the vocal groups (male voices versus female voices), setting the text to music four times, basing the introduction on the key-word *Domine*.

The musical score for Example 3 is for a mixed choir a cappella. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The piece begins with a dramatic introduction marked *f* *molto rit.* in 3/4 time, consisting of three bars of chords. This is followed by a quotation of the monody, which is highlighted in a red box. The quotation is marked *p* *Lento* with a tempo of 50. The text "Par-ce, Do-mi-ne, par-ce po-pu-lo" is written below the notes. The score continues with further vocal entries and accompaniment, including dynamic markings like *ff* and *p*.

Example 3. M.T. Łukaszewski, *Parce Domine* for mixed choir *a cappella* (1996), vol. 6–10, quotation of the monody

The piece *Parce Domine* became the subject matter of the bachelor's thesis written by Magdalena Nanowska, who, at that time, was a student of the Stanisław Moniuszko Academy of Music in Gdańsk¹². She also presented the piece at her diploma concert¹³. *Parce* saw more than a thousand performances by different vocal ensembles and several disc recordings (Academy of Catholic Theology Choir, Boy's and Men's Cathedral Choir *Pueri Cantores Tarnovienses*, *Medici Cantantes* Choir in Wrocław).

DE PROFUNDIS

De profundis for mixed choir *a cappella* with solo soprano (1995 – version I, withdrawn; 1997 – version II) was written with the choir of the Academy of Catholic Theology in mind. The first performance (Joanna Kozłowska [Łukaszevska] – soprano, Academy of Catholic Theology choir, the Rev. Kazimierz Szymonik – conductor) took place on 9 March 1997 at the Cathedral of Saint Michael the Archangel in Łomża.

Psalm 130 (129), *De profundis*, is described in the Old Testament as a pilgrim song of penitential and lamenting character. It is a beseeching prayer, a passionate plea for the forgiveness of sins¹⁴. The psalmist expresses his hope that God absolves sins; he writes: “u Pana bowiem jest łaska i w obfitości u Niego odkupienie” [“with the Lord there is steadfast love, and with him is plentiful redemption”]^{15,16}. Furthermore, the Millennium Bible contains a commentary to Psalm 130 with the following remark: “Forgiveness is the free gift of divine grace [...] granted only to those who are fearful and submissive towards God. In this way, by forgiving, God multiplies the ranks of the pious, which include the Psalmist.”¹⁷ In the Catholic church, Psalm 130 is predominantly used in funeral liturgy¹⁸. The lyrics of the Psalm are as follows (the fragment of the text used in the piece is in bold):

¹² M. Nanowska, *Analiza formalna i problemy wykonawcze w pieśni “Parce Domine” Marcina Tadeusza Łukaszevskiego*, bachelor's thesis written under the supervision of prof. Marek Rocławski, Stanisław Moniuszko Academy of Music, Faculty of Choral Conducting, Music Education and Eurhythmics, Gdańsk 2011.

¹³ 31 May 2013, Gdańsk-Oliwa, congregation of the Holy Mother of God Queen of the Polish Crown – the Cistercians, diploma concert ochoral conductorship, Vocal Ensemble of the Students of the Vocalism and Acting Faculty and the Faculty of Choral Conducting, Music Education and Eurhythmics, conducted by Magdalena Nanowska from the class of choral conducting of prof. Marek Rocławski, Stanisław Moniuszko Academy of Music in Gdańsk.

¹⁴ *Księga Psalmów [Book of Psalms]*, Psalm 130 (129), as cited in: *Pismo Święte Starego i Nowego Testamentu w przekładzie z języków oryginalnych. Biblia Tysiąclecia [Millennium Bible]*, compiled by a team of Polish Biblicists on the initiative of the Tyniec Benedictines, 5th edition, Wydawnictwo Pallottinum, Poznań 2000, p. 790.

¹⁵ *Ibid.*

¹⁶ [Translator's note: all English passages from the Bible are taken from the English Standard Version (ESV)]

¹⁷ *Ibid.*

¹⁸ M.T. Łukaszevski, *Muzyka chóralna o tematyce religijnej kompozytorów warszawskich 1945–2000*, Wydawnictwo Polihymnia, Lublin 2007, p. 131.

<i>Liber Usualis</i> ¹⁹	Polish translation: <i>Millennium Bible</i> ²⁰
<p>De profundis clamavi ad te, Domine: Domine, exaudi vocem meam: Fiant aures tuae intendentes, in vocem deprecationis meae. Si iniquitates observaveris, Domine: Domine, quis sustinebit? Quia apud te propitiatio est: et propter legem tuam sustinui te, Domine. Sustinuit anima mea in verbo ejus: speravit anima mea in Domino. A custodia matutina usque ad noctem: speret Israel in Domino. Quia apud Dominum misericordia: et copiosa apud eum redemptio. Et ipse redimet Israel, ex omnibus iniquitatibus ejus.</p>	<p>Z głębokości wołam do Ciebie, Panie, o Panie, wysłuchaj głosu mego! Nakłoń swoich uszu ku głośnemu błaganiu mojemu! Jeśli zachowasz pamięć o grzechach, Panie, Panie, któż się ostoi? Ale Ty udzielasz przebaczenia, aby Ci służono z bojaźnią. W Panu pokładam nadzieję, nadzieję żywi moja dusza, czeka na Twe słowo. Dusza moja oczekuje Pana bardziej niż strażnicy świtu. Niech Izrael wygląda Pana. U Pana bowiem jest łaska i w obfitości u Niego odkupienie. On odkupi Izraela ze wszystkich jego grzechów. [Out of the depths I cry to you, O Lord! O Lord, hear my voice! Let your ears be attentive to the voice of my pleas for mercy! If you, O Lord, should mark iniquities, O Lord, who could stand? But with you there is forgiveness, that you may be feared. I wait for the Lord, my soul waits, and in his word I hope; my soul waits for the Lord more than watchmen for the morning, O Israel, hope in the Lord! For with the Lord there is steadfast love, and with him is plentiful redemption. And he will redeem Israel from all his iniquities.]</p>

Example 4. Lyrics to Psalm 130 (129) and its Polish translation

My *De profundis*, according to Stanisław Dąbek, may be described as an example of dictum-based music²¹, that is one in which the lyrics are based on chosen words or a fragment of the text – a dictum. The initial fragment used in the piece: “De profundis clamavi ad te, Domine. Domine, exaudi vocem meam” is precisely

¹⁹ *Liber Usualis. Missae et officii*, Romae, Tornaci 1923, p. 183, 1135, 1146, 1178.

²⁰ *Księga Psalmów*, Psalm 130 (129), as cited in: *Pismo Święte...*, p. 790.

²¹ S. Dąbek, *Duchowy aspekt De profundis Mariana Borkowskiego*, [in:] *Ekspresja formy – ekspresja treści. Marianowi Borkowskiemu w siedemdziesięciolecie urodzin*, ed. A. Gronau-Osińska, AMFC, Warszawa 2004, p. 98.

such a dictum. In the quoted fragment, I employed the phrase “orationem meam” instead of “vocem meam” because I made use not of the lyrics to Psalm 130 itself, but to a short offertory (alleluiatic verse) for the 23rd Sunday after the Pentecost (text from *Liber Usualis*)²². This explains both the use of the word “orationem” (the prayer), as well as the dictum – two initial verses. Professor Marian Borkowski approached the choice of lyrics in a similar way a few years later, writing his *De profundis* for mixed choir and symphonic orchestra (1999) with the use of only the first verse of Psalm 130.

A number of fragments in *De profundis* have symbolic meaning: the soprano solo symbolizes the voice of the psalmist. The words “z głębokości” [“out of the depths”] at the beginning of the composition are illustrated by low register, *pianissimo* dynamics and *bocca chiusa* singing in extreme vocal ranges (basses, altos), while the tenors sing the beseeching “De profundis clamavi” (see example 5). The word “Domine” – the name of God-Lord – is always emphasized by higher register or a leap upwards. The culminations leading to an apogee symbolize, on the one hand, the majesty of God and, on the other hand, a passionate, beseeching, almost desperate cries of a sinner – a plea for forgiveness and mercy.

The distinctive elements in my *De profundis* include: the contrasts of male and female vocal groups, the dramatic and lyrical character, soprano solo, long tones, culminations. The entirety of the piece is maintained in the major–minor tonality, similarly to *Parce Domine*. Both pieces were created a year apart, hence their stylistic similarity.

The choir of the Academy of Catholic Theology gave numerous performances of *De profundis*, among others in Milan, Rouen (Normandy), Warsaw (cycle of concerts *Interpretations of Choral Music*), Legnica (*XIII Organ Conservatory*), Niepokalanów, Kalisz, Koszalin. Apart from the Academy of Catholic Theology choir, *De profundis* was sung by, among others, the Tibi Domine choir of the Theological Faculty of the Nicolaus Copernicus University in Toruń, conducted by the Rev. Mariusz Klimek; the Jan Szyrocki Academic choir of Szczecin University of Technology, conducted by Szymon Wyrzykowski; the choir of Wrocław Philharmonic conducted by Agnieszka Franków-Żelazny; the choir of the Institute of Musicology of the Catholic University of Lublin, conducted by Jacek Piech; the Medici Cantantes choir of the Medical University in Wrocław, conducted by Agnieszka Franków-Żelazny; the choir of the Music Forum of the Youth in Wrocław, conducted by Agnieszka Franków-Żelazny; the choir of Polskie Radio [Polish Radio] in Cracow, conducted by. Włodzimierz Siedlik (version I) and Izabela Polakowska-Rybska (version II); Kammerchor Poco Più in Nijmegen (the Netherlands), conducted by Saskia Regtering; the Canto Youth Choir of the Czesław Niemen Music School Complex in Włocławek, conducted by Marian Szczepański.

²² *Liber Usualis*..., p. 906.

Adagio ♩ = 50

4/4

The image shows a musical score for a mixed choir a cappella. It consists of two systems of staves. The first system includes staves for soprano (soprani), alto (alti), tenor (tenori), and bass (bassi). The soprano part is mostly silent. The alto part has a long note with a fermata and the instruction *PPP bocca chiusa* and a small '(m)' below it. The tenor part has a melodic line with the lyrics 'De pro - fun - dis. De pro - fun - dis. De pro - fun - dis cla - ma - vi...' and the instruction *pp*. The bass part has a long note with a fermata and the instruction *PPP bocca chiusa* and a small '(m)' below it. The second system includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has a melodic line with lyrics 'De pro - fun - dis cla - ma - vi. De pro -' and the instruction *pp*. The Alto part has a long note with a fermata and the instruction *pp*. The Tenor part has a long note with a fermata and the instruction *bocca chiusa* and a small '(m)' below it. The Bass part has a long note with a fermata. The second system has time signature changes: 2/4, 3/4, and 2/4.

soprani

alti *PPP bocca chiusa*
(m)

tenori *pp*
De pro - fun - dis. De pro - fun - dis. De pro - fun - dis cla - ma - vi...

bassi *PPP bocca chiusa*
(m)

5

S *pp* **2/4** **3/4** **2/4**
De pro - fun - dis cla - ma - vi. De pro -

A *pp*
De pro - fun - dis cla - ma - vi. De pro -

T *bocca chiusa*
De pro - fun - dis (m) - - - -

B

Example 5. M.T. Łukaszewski, *De profundis* for mixed choir a cappella (1996), vol. 1–8



Example 6. The cover of the album *De profundis – Polish Psalms of the 20th and 21st Century* with a recording of M.T. Łukaszewski’s piece *De profundis*, the choir of the National Music Forum in Wrocław, Paulina Boreczko-Wilczyńska – soprano, Agnieszka Franków-Żelazny – conductor, National Music Forum / CD Accord, Wrocław – Warszawa 2016.

IN MANUS TUAS

In manus tuas (1996) for mixed choir with soloists and organ was supposed to be part of a larger cycle written to the text of the so-called *Sayings of Jesus*, uttered by Him on the cross prior to death. Only one piece remains from the initial project; it has not been performed yet. I used the text: “In manus tuas, Domine, commendo spiritum meum” („Ojczy, w Twoje ręce powierzam Ducha mego” [“Father, into your hands I commit my spirit”, Luke 23:46]²³.

Throughout the majority of the piece, the exposition of the word “Pater” (Father) symbolizes the beseeching prayer of the Son in the Garden of Gethsemane, and then on the cross (see example 7). The dictum “In manus tuas” is only introduced by solo voices in the 3rd section (*Molto lento*, p. 6, see example 9). In this section, the organ is introduced gradually, and the achieved multiplication of tone (soloists, choir, organ) emphasizes the importance of the words “In manus tuas”. The final text – “Commendo Spiritum meum” – appears in the climax in the *ff* dynamics. Subsequently, a short solo episode of organ figuration begins, symbolizing the tearing of the veil in the Temple, while the silence of the choir at this time symbolizes the death of Christ (p. 8–9, see example 10).

²³ *Ewangelia według św. Łukasza* [*Gospel according to Saint Luke*], Lk 23:46, as cited in *Pismo Święte...*, p. 1388.

The piece is dominated by euphonic tones and neotonality, the *nota contra notam* technique and imitation (fugato in the 2nd section – *Andante*, p. 3).

3/4 Andante ♩ = 70

S
ppp Pa - ter Pa - ter Pa - ter Pa - ter

A
ppp Pa - ter Pa - ter Pa - ter Pa - ter

T
ppp Pa - ter Pa - ter Pa - ter Pa - ter

B

P
Pa - ter Pa - ter Pa - ter Pa - ter

P
Pa - ter Pa - ter Pa - ter Pa - ter

P
Pa - ter Pa - ter Pa - ter Pa - ter

Example 7. M.T. Łukaszewski, *In manus tuas* (1996) for mixed choir with soloists and organ, vol. 1–12

Example 7 presents the polychoral technique – the alternate use of the groups of male (or a group without the basses) and female voices. Below, on the other hand, is an example of imitation. It is a free canon, in which sopranos and tenors are introduced in free inversion (counterpoint to the theme) while basses and altos emphasize the same melodic line – the theme of the canon. This may also be interpreted as a double canon (theme I – basses and altos, theme II – tenors and

sopranos) or as a double fugato, for the polyphonic technique is not strict here. This fragment symbolizes the Way of the Cross, leading the quarter notes evenly and gradually moving upwards with the individual introductions of four subsequent voices. This idea is also expressed by the description of the tempo: *Andante* – “walking.” On the other hand, the half note, which is repeated three times at the beginning of the introductions of the tenors, altos and sopranos followed by a leap downwards, symbolizes the three falls of Christ under the Cross (see example 8).

Andante, poco più mosso $\text{♩} = 50$ *poco a poco crescendo.*

pp *mf* *f*

Pa - ter Pa - ter Pa - ter Pa - ter Pa - ter Pa - ter Pa - ter Pa - ter Pa - ter

B. Łukasiewicz

Example 8. M.T. Łukaszewski, *In manus tuas* (1996) for mixed choir with soloists and organ, vol. 25–36

The short section with the text “In manus tuas”, led through four solo voices, may in turn be recognized as a symbolic scene under the cross: Christ on the cross and three other people at his feet, hence four people in total. Saint John described this scene in the following way: „A obok krzyża Jezusowego stały: Matka Jego, i siostra Matki Jego – Maria żona Kleofasa i Maria Magdalena. Kiedy więc Jezus ujrzał Matkę i stojącego obok Niej ucznia, którego miłował, rzekł do Matki: «Niewiasto, oto syn Twój». Następnie rzekł do ucznia: «Oto Matka twoja». I od tej godziny uczeń wziął Ją do siebie” [“standing by the cross of Jesus were his mother and his mother’s sister, Mary the wife of Clopas, and Mary Magdalene. When Jesus saw his mother and the disciple whom he loved standing nearby, he said to his mother, «Woman, behold, your son!» Then he said to the disciple, «Behold, your mother!» And from that hour the disciple took her to his own home.”] (John 19:25–27)²⁴. On the other hand, in the Gospel according to Saint Mark, we read: „Były tam również niewiasty, które przypatrywały się z daleka, między nimi Maria Magdalena, Maria, matka Jakuba Mniejszego i Józefa, oraz Salome” [“There were also women looking on from a distance, among whom were Mary Magdalene, and Mary the mother of James the younger and of Joseph and Salome”] (Mark 15:40–41)²⁵. Matthew reports: „Było tam również wiele niewiast, które przypatrywały się z daleka. Szły one za Jezusem z Galilei i usługiwały Mu. Między nimi były: Maria Magdalena, Maria, matka Jakuba i Józefa, oraz matka synów Zebedeusza” [“There were also many women there, looking on from a distance, who had followed Jesus from Galilee, ministering to him, among whom were Mary Magdalene and Mary the mother of James and Joseph and the mother of the sons of Zebedee.”] (Matthew, 27:55–56)²⁶. Lukas, in turn, without mentioning anyone in particular, states in general: „Wszyscy Jego znajomi stali z daleka; a również niewiasty, które Mu towarzyszyły od Galilei, przypatrywały się temu” [“And all his acquaintances and the women who had followed him from Galilee stood at a distance watching these things.”] (Lukas 23:49)²⁷. Therefore, this part of the piece may be symbolically interpreted as a scene under the cross, as willingness to sympathize with Christ and support the people who accompanied Him (see example 9).

²⁴ *Ewangelia według św. Jana* [*Gospel according to Saint John*], J 19:25–27, as cited in *Pismo Święte...*, p. 1420.

²⁵ *Ewangelia według św. Marka* [*Gospel according to Saint Mark*], Mk 15:40–41, as cited in *Pismo Święte...*, p. 1349.

²⁶ *Ewangelia według św. Mateusza* [*Gospel according to Saint Matthew*], Mt 27:55–56, as cited in *Pismo Święte...*, p. 1325.

²⁷ *Ewangelia według św. Łukasza* [*Gospel according to Saint Luke*], Lk 23:49, as cited in *Pismo Święte...*, p. 1389.

$\text{♩} = 50$

Pa - ter Pa - ter Pa - ter Pa - -

Pa - ter Pa - ter Pa - ter Pa - -

Pa - ter Pa - ter Pa - ter Pa - -

Pa - ter Pa - ter Pa - -

$\text{♩} = 40$ molto diminuendo al niente

-ter Pa - (a) - (n)

-ter Pa - (a) - (n)

- (a) (a) - (n)

(a) (a) - (n)

$\frac{4}{4}$ molto lento $\text{♩} =$
solo pp

in ma - nus tu - as

in ma - nus tu - as in ma - nus

in ma - nus tu - as ma - nus tu - as

in ma - nus tu - as in ma - nus

Example 9. M.T. Łukaszewski, *In manus tuas* (1996) for mixed choir with soloists and organ, vol. 67-71

molto rall.

ma-nus com-men-do com-men-do spi-ri-tum spi-ri-tum me-lu-
 tu-as com-men-do com-men-do spi-ri-tum spi-ri-tum me-lum
 ma-nus com-men-do com-men-do spi-ri-tum spi-ri-tum me-lum
 tu-as com-men-do com-men-do spi-ri-tum spi-ri-tum me-lum

ff

A tempo

ff

Example 10. M.T. Łukaszewski, *In manus tuas* (1996) for mixed choir with soloists and organ, vol. 80–86

To recapitulate, the above-mentioned analysis of symbolism is merely a proposition of interpretation. It is how I perceive it as the author of the piece, yet the performer and the listener are not obliged to adhere to this interpretation. In terms of the musical language and style, the piece alludes to *Parce Domine* and *De profundis* – it was created in the same years.

MARIAN ACCLAMATIONS

I wrote *Marian acclamations* in January 2013 at the request of Kamil Szafran and the Chamber Choir of the Church of the Exaltation of the Holy Cross in Koszalin; the piece is dedicated to them. At that time, the conductor was a student of choral conducting at the Stanisław Moniuszko Academy of Music in Gdańsk. However, he only performed fragments of the piece with his choir. He also wrote his master's thesis²⁸ on my Marian choral works, in which he analyzed the *Acclamations*.

The lyrics of the piece are based on the initial words (the acclamations) of three (out of four) Marian antiphons: *Regina caeli*, *Ave Regina caelorum*, *Salve Regina*, the hymn *Ave Maris Stella* and the canticle *Ave Maria*. One of the sections is based on a fragment of a Marian antiphon used in the Easter period – *Regina caeli*. The prayer *Regina caeli* is said in place of the *Angelus* during that time. In each of the five sections of the piece, I used one fragment of the text – the initial acclamation. They appear in the following order: (1) *Ave Maris Stella*, (2) *Ave Maria*, (3) *Regina caeli*, (4) *Ave Regina caelorum*, (5) *Salve Regina*. This piece, in spite of five self-contained sections, is, however, intended as a one-movement work, hence the transitions between the parts should proceed *attacca*, without interruptions. The individual parts should not be omitted or performed as independent pieces. The culmination of the entire piece is the final *Salve Regina*.

The progression of the first movement, *Ave Maris Stella*, is based on a steady eighth-note rhythmic pattern in female voices, introducing a calm narrative in ostinato motifs, which are juxtaposed with male voices. The pattern is maintained in two sections of the first movement, alternately with a somewhat changed (with the change of tempo) musical action, in which the melodic line of the soprano part with characteristic leaps is emphasized. The second movement, *Ave Maria*, is based on triple rhythm ($\frac{3}{8}$ metre) with the distinctive dialoguing of pairs of voices – sopranos with tenors and altos with basses (see example 11). The recurrence of the motif, which consists of several tones, results in the steady and minimalistic character of this part. The dialoguing of voices gives way to chord interventions of the entire ensemble in two climaxes. The third movement, *Regina caeli*, is similar to the second in terms of its progression and rhythm. Here, just like in the previous part, the triple rhythm is distinctive. The progression is based

²⁸ K. Szafran, *Kult maryjny w twórczości chóralnej Marcina Tadeusza Łukaszeńskiego na przykładzie wybranych utworów*, master's thesis written under the supervision of prof. zw. dr hab. Marek Roślowski, Stanisław Moniuszko Academy of Music, Faculty of Choral Conducting, Church Music, Arts Education, Eurhythmics and Jazz, Gdańsk 2016.

6

54

mf

S. Re - gi - na, Re-gi-na cae - li, Re - gi - na Re - gi-na cae - li, Re - gi-na cae - li,

A. Re - gi - na, Re-gi-na cae - li, Re - gi - na Re - gi-na cae - li, Re - gi-na cae - li,

T. Re-gi-na cae - li, Re - gi - na, Re-gi-na cae - li, Re - gi-na cae - li, Re - gi-na cae - li,

B. Re-gi-na cae - li, Re - gi - na, Re-gi-na cae - li, Re - gi-na cae - li, Re - gi-na cae - li,

accel. *molto rit.* . . .

61

p *f*

S. Re-gi-na cae - li, Re-gi-na cae - li, Re - gi-na cae - li, Re - gi-na cae - li, Re - gi-na cae - li.

A. Re - gi - na, Re - gi - na Re - gi-na cae - li, Re - gi-na cae - li, Re - gi-na cae - li.

T. Re-gi-na cae - li, Re-gi-na cae - li, Re - gi-na cae - li, Re - gi-na cae - li, Re - gi-na cae - li.

B. Re - gi - na, Re - gi - na Re - gi-na cae - li, Re - gi-na cae - li, Re - gi-na cae - li.

a tempo

69

p

S. Re - gi - na cae - li, Re - gi - na, Re - gi - na cae - li,

A. Re - gi - na cae - li, Re - gi - na, Re - gi - na cae - li,

T. Re - gi - na Re - gi - na cae - li, Re - gi - na,

B. Re - gi - na Re - gi - na cae - li, Re - gi - na,

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3.2. Fascination with the organ – organ pieces and their connection with *sacrum*

Organ pieces constitute an important part of my composing activity. The organ has fascinated me since early youth. I owe this fascination to several opportunities to play this instrument at the Cathedral Basilica of the Holy Family in Częstochowa, whose organist, at the time of my education at the State Music Secondary School, was Antoni Szuniewicz (1911–1987), a musician from Vilnius who was well-known in the Częstochowa archdiocese, organist, composer, choirmaster and teacher. In the years 1947–1949, a concert 101-note four-keyboard instrument created by the organ builder workshop of Biernacki was installed in the cathedral²⁹. In addition, my family parish of the Exaltation of the Holy Cross in Częstochowa houses a three-keyboard (50-note) organ created by the organ building workshop of Stefan Truszczyński from Włocławek³⁰. It was in this church (where the late Mieczysław Walczak was the organist) that I had multiple opportunities to play both during services as well as during the music school concerts and at memorial masses organized there annually by my mother for the deceased teachers and employees of the school. These early encounters with the king of instruments prompted me to start learning to play the organ at secondary school. During my education (1985–1991), two two-keyboard instruments created by the Schuke company from Potsdam were built in my school: an eight-note one in the practice room (previously the school's lecture theatre) and a nineteen-note one in the concert hall. At that time, the organ class was also re-established; it was taught by Adam Mroczek³¹, the school's headmaster and a graduate of the organ class of prof. Jan Jargóń at the Academy of Music in Cracow. I began to learn to play the organ in his class and continued to do so for three more years³².

The opportunity to acquaint myself with organ literature and the music scores and albums that I bought at the time (with great difficulty in Polish People's Republic) eventually propelled me to start writing my own pieces for the organ. Out of a few small pieces written at secondary school, I kept only a single miniature – an adaptation of *Bogardzica*, which I included in the *Die Orgelstücke* cycle years later. With time, I returned to playing the organ (accompanying the Academy of Catholic Theology choir during various concerts and masses in Poland and abroad) and writing my own organ pieces. My fascination with this instrument has lasted until the present day, and it was deepened by the acquaintance

²⁹ More about the instrument on the website of the Polish Virtual Organ Centre, http://www.organy.art.pl/instrumenty.php?instr_id=453, author: Michał Markuszewski [access: 9.04.2017].

³⁰ More about the instrument on the website of the Polish Virtual Organ Centre, http://www.organy.art.pl/instrumenty.php?instr_id=1218, author: Bartłomiej Kopff [access: 9.04.2017].

³¹ Antoni Szuniewicz, who was to teach the organ class after the first of the two Schuke instruments was built, died in 1987.

³² I had to give up on learning to play the organ, which was my additional instrument, due to the lack of time and the fact that I was learning to play two other instruments: the flute and piano.

with such outstanding organists as Marian Sawa, Marietta Kruzel-Sosnowska, Jan Bokszczanin, Jan Mroczek and Leszek Mateusz Gorecki.

My present-day organ oeuvre is comprised of ten diverse pieces, including several arranged in cycles. Their list is as follows:

Prolog i fuga [*Prologue and fugue*] (1992)³³

Suita na Boże Narodzenie [*Suite for Christmas*] (1999)

1. *Ouverture*
2. *Chorale*
3. *Trio*
4. *Fantasia*
5. *Misterioso*
6. *Scherzo*
7. *Interludium*
8. *Air*
9. *Intrada e Toccata*

Die Orgelstücke (2001/2006)

1. *Intrada* (2001/2006)
2. *Studium I* (1992/2006)
3. *Interludium I* (2001/2006)
4. *Studium II* (1992/2006)
5. *Interludium II* (2001/2006)
6. *Studium III* (1992/2006)
7. *Fanfara* (1989/2006)

24 preludia [*24 preludes*] (2000)

Exegi monumentum (2006), published by Fundacja Pro Organo, Łomianki 2006³⁴

I am the Root... (2007)

...saw in a life... (2010)

Organ symphony „Mysterium lucis” (2006–2010)

- I *Lumen de lumine*
- II *Et nos sicut dies*
- III *Non sum qualis eram*
- IV *Luminis sui claritatem*
- V *Veni lumen cordium*

Gaia – Mater Terra (2013)

Pantha rhei (2014/2017)

A few of the above-mentioned pieces have religious connotations. They predominantly include *Suita na Boże Narodzenie*, which is based on selected Polish carols. Several miniatures from the *Die Orgelstücke* cycle are also based on Polish church songs, including the final *Fanfara*, written in 1989 as *Bogurodzica*. It was my first organ piece, created as early as during my education at the State Secondary Music School in Częstochowa³⁵. *Bogurodzica* saw a few performances. The musical material is based on the medieval hymn *Bogurodzica*. The

³³ I received the 2nd prize for *Prolog i fuga* (the 1st prize was not awarded) at the F. Nowowiejski Competition for Composers in Warsaw, organized by the Polish Society of Authors and Composers ZAiKS.

³⁴ I received the 3rd prize for *Exegi monumentum* at the Polish National Competition for Composers *Pro Organo 2006* in Warsaw.

³⁵ And the only one (except for *Fantazja* for piano and orchestra) I decided to keep in my composing oeuvre of that time.

two *Interludes* were written in 2001 at Piotr Rachon's request as *Dwa preludia chorałowe* based on the Advent songs *Archanioł Boży Gabriel* and *Spuśćcie nam na ziemskie niwy*. *Symfonia organowa* [Organ symphony] *Misterium lucis* – the mystery of light – also alludes to religious themes; its five consecutive parts allude, through their title, to different scenes from the Bible concerned with light. Furthermore, the title page of each part contains a fragment from the Bible.

GAIA – MATER TERRA

Religious inspirations (of catholic provenance) as well as secular, or more precisely religious yet connected with old pagan beliefs, may be found in the piece *Gaia – Mater Terra* (2013). I wrote this composition as part of Postgraduate Studies of Composition at the Fryderyk Chopin University of Music, which I completed under the supervision of prof. zw. dr hab. Marian Borkowski in the years 2012–2016. This piece is devoted to the memory of Eugeniusz Brańko (1922–2009) – an organist, choirmaster, composer and teacher connected with Częstochowa, a Jasna Góra organist, the founder and long-standing director of the festival of organ and chamber music in Władysławowo³⁶. The concerts held as part of this cycle have been taking place for 40 years on every Thursday during holiday months at the Church of the Assumption of Blessed Virgin Mary in Władysławowo. It was there, on 4 July 2013, that the piece was performed for the first time. It was played by Viktor Kisten, a Belarussian organist and sound director.

Gaia – Mater Terra was a deity worshipped in different religions. She was described as the Mother Goddess, the Great Goddess, the Great Mother, Mother Earth, the Queen of the Heavens. She was equated with Earth and thought to be its patron; in the beliefs of many cultures, she was considered to be the main deity in the pantheon, giver of all life, the mother of gods³⁷. She is present in every period of mythology in different forms. She emerged from chaos and was one of the oldest deities (*Protogenoi*), personified fertility and motherhood. In the pre-history, at the side of her son and, at the same time, husband, Uranos, she ruled over the world giving birth to subsequent gods³⁸. In the beliefs of the Slavs, Earth was thought to be the Great Mother, Syra Zjemia, Mother Earth – the Lady of Green Plains, the Carer of Humans, Mother feeding all that lives and caring for the abundance of all goods³⁹.

³⁶ See M.T. Łukaszewski, *Eugeniusz Brańko – organista, kompozytor, pedagog. Przyczynki do biografii i do badań nad dziejami życia muzycznego Częstochowy*, "Musica Sacra Nova" 2009–2010, No. 3–4, p. 536–558.

³⁷ *Wikipedia. Wolna encyklopedia*, entry: *Bogini Matka*, https://pl.wikipedia.org/wiki/Bogini_Matka [access: 14.04.2017].

³⁸ *Ibid.*, entry: *Gaia (mitologia)*, [https://pl.wikipedia.org/wiki/Gaja_\(mitologia\)](https://pl.wikipedia.org/wiki/Gaja_(mitologia)) [access: 14.04.2017].

³⁹ Website *Słowianie. Wiara przyrodzona*, <https://wiaraprzyrodzona.wordpress.com/2015/07/31/bogini-siemia-matka-ziemia/> [access: 29.03.2017].

Passion and Paschal inspirations may also be found in the piece. They manifest themselves in the form of, among others, the quotation from the Easter sequence *Victimae paschali laudes*, the use of the rhetorical and musical figure *imaginatio crucis* and a final culmination symbolizing the Resurrection. The figure of the cross is symbolized by the very first motif of the piece, in which the *G* note begins a small-interval cluster comprising the notes *F – G – A-flat* in the parts of both hands, which symmetrically returns to the initial *G* (see example 13). The bitonal systems and the overlapping chords of different scale are characteristic of this piece (see example 13, vol. 13–14, 20–23). On the other hand, small sixteenth-note figurations which rise and fall symbolize the battle of good and evil.

Eugeniusz Brańka in memoriam

ca 9'

Γαῖα - Mater Terra

per organo

Marcin Tadeusz Łukaszewski
2013, rev. 2016

♩ = 60 *Molto tranquillo e pensieroso*

8' Flauti + Vox humana

Organo

Example 13. M.T. Łukaszewski, *Gaia – Mater Terra* for solo organ (2013), vol. 1–23

2

24

ff *fff*

$\text{♩} = 90$

29

mf *f*

molto accel. *A tempo*

33

mf

$\text{♩} = 60$

36

ff *fff* *ppp* *ppppp*

Quintadena

Example 14. M.T. Łukaszewski, *Gaia – Mater Terra* for solo organ (2013), vol. 24–41

The quotation of the Easter sequence *Victimae paschali laudes* appears once in the part of the pedal (see example 15). It heralds the moment of the Resurrection; the coda of the composition is its musical apotheosis – a solemn fragment in the C tonal centre played in *tutti*.

42

mp

ppp

49

mf

♩ = 80 accel. ♩ = 100 accel. ♩ = 120

52

rit. ♩ = 90

f

ff

57

The score consists of four systems of music for solo organ. The first system (measures 42-48) features a piano introduction with dynamics *mp* and *ppp*. The second system (measures 49-51) includes an acceleration from 80 to 120 bpm. The third system (measures 52-56) features a ritardando and a tempo of 90 bpm, with dynamics *f* and *ff*. The fourth system (measures 57-61) shows a complex rhythmic structure with various time signatures (3/4, 4/4, 3/4, 2/4). A red box highlights a specific bass line passage in measure 59, consisting of a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1.

Example 15. M.T. Łukaszewski, *Gaia – Mater Terra* for solo organ (2013), vol. 42–61

In the fugal section of *Gaia Mater Terra*, one can find musical motifs whose combinations create the musical and rhetorical figure *imaginatio crucis* – the image of the cross (see example 16). This kind of solution is common in Baroque music in addition to numerous different rhetorical and musical figures. By referring to this figure, I wanted to emphasize my inspiration with Passion-related themes in this piece. Pascha, that is passage, is symbolized by the change of texture between the first section (fantasy) and the next one – the fugal segment.

8 $\text{♩} = 60$

153

157

rit.

mf

Example 16. M.T. Łukaszewski, *Gaia – Mater Terra* for solo organ (2013), vol. 153–159

To summarize, in the piece *Gaia – Mater Terra*, I wanted to depict the presence of two great religious traditions: the ancient one and Judeo-Christian, which unite to create the great tradition of European culture. I also wish to express the greatness and beauty of Earth as a planet, referring to the description of its creation in the *Book of Genesis*: “Na początku Bóg stworzył niebo i ziemię. Ziemia zaś była bezładem i pustkowiem: ciemność była nad powierzchnią bezmiaru wód, a Duch Boży unosił się nad wodami. Wtedy Bóg rzekł: «Niechaj się stanie światłość!». [...] Bóg, widząc, że światłość jest dobra, oddzielił ją od ciemności. I nazwał Bóg światłość dniem, a ciemność nazwał nocą” [“In the beginning, God created the heavens and the earth. The earth was without form and void, and darkness was over the face of the deep. And the Spirit of God was hovering over the face of the waters. And God said, «Let there be light» [...] And God saw the light was good. And God separated the light from the darkness. God called the light

Day, and the darkness he called Night.”⁴⁰ The musical illustration of these words may be found in the first two pages of *Gaia – Mater Terra* (see examples 13–14).

4. Composing technique, musical language. Summary

Singing in a choir played a considerable role in my professional and private life; it developed my artistic interests, enabled me to perform my first choral pieces and shaped my convictions and artistic values.

I treat the text as a priority. I often use single keywords, acclamations or dicta. Pieces for mixed choir *a cappella* written to Latin liturgical texts are predominant.

The musical language of my choral pieces could be described as tonal and modal. The texture is mostly eight-voice. The juxtaposition of the sound of a four-voice male choir with a female choir is their distinctive feature. The dialogues of these two vocal groups may be found in, for example, *Parce Domine* and *De profundis*. I use a strict or free polyphonic technique. The virtuosity of the choir is also unique in my pieces.

On the other hand, in organ pieces, I make use of more innovative solutions, usually basing their sound material on extra-tonality or bitonality. In choral pieces, I occasionally use quotations from Gregorian monodies or stylized and modal melodic patterns modelled on liturgical monody. In later pieces (written after 2012), I eagerly reach for bitonal systems and collisions of harmonic structures of tonal provenance, yet treated in an afunctional manner.

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O własnej twórczości kompozytorskiej o tematyce pasyjnej. Inspiracje, teksty, technika kompozytorska, język muzyczny

Streszczenie

Artykuł jest poświęcony własnej muzyce chóralnej i organowej o tematyce wielkopostnej. Na początku przybliżam motywy podjęcia przeze mnie działalności twórczej, na co m.in. miała wpływ atmosfera domu rodzinnego (ojciec, Wojciech Łukaszewski, był kompozytorem). Inspiracją do podjęcia muzyki chóralnej była natomiast dziesięcioletnia współpraca z chórem Akademii Teologii Katolickiej (obecnie UKSW) w Warszawie pod dyrekcją ks. Kazimierza Szymonika. W dalszej części artykułu przybliżam twórczość chóralną, wymieniam tytuły utworów, a następnie koncentruję się na utworach już *stricte* o tematyce pasyjnej i paschalnej. Przybliżam okoliczności ich powstania, informacje o prawykonaniach, nagraniach, wykorzystanych tekstach, a następnie przeprowadzam krótkie analizy, zwracając uwagę na najbardziej charakterystyczne cechy mojej techniki kompozytorskiej i stylistyki.

Słowa kluczowe: aklamacja, chór, faktura, Gaia, gregoriański śpiew, inspiracje, Łukaszewski, muzyka chóralna, muzyka organowa, organy, symbolika, technika kompozytorska, Wielkanoc, Wielki Post.