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The Tonal Language of Sacred Music by Krzysztof Penderecki

„Qui cantat, bis orat“ – he who sings, prays twice. The short and catchy phrase has been attributed alternately to St. Augustine and Martin Luther. Neither used it verbatim, but it reflects both their thoughts on music. For centuries, singing as an elevated, intensified language was the most important and highest form of music, it was not until 19th-century Romanticism that instrumental music was given a higher status. In earlier times, worship services consisted of singing throughout. In Gregorian Chant, a whole spectrum of monophonic vocal idioms developed, which were oriented towards the texts, shaping them according to their liturgical meaning. These ranged from the simple declamation of biblical texts to the jubilant melismas of the Gradual and Hallelujah. Musical devices for the setting of texts then developed out of the rhetoric. These have survived to this day, part of a unique church music tradition that is clearly distinguishable from secular concert music. Church music is geared towards communication, towards understandable common ground, intensifying the words through emotional expressiveness.

Instrumental music has long been oriented towards language. As is well known, Johann Mattheson wrote in 1739 that „instrumental music is

no different than a tone-language or sound-speech".¹ It has often been pointed out that the musical rhetoric of the Baroque era by no means disappeared from composers' thinking in the Classical period, but continued to influence the Western European musical language for many generations to come. Even composers who were convinced of Eduard Hanslick's contrary notion that only „pure, absolute *Tonkunst*“ could represent the highest form of music were not able to completely detach themselves from tradition until well into the 20th century. Nonetheless, belief in „absolute music“ became an indication of exceptional progressiveness. Advocates of the concept claimed that it was here that „*Tonkunst*“ had found its own set of laws and thus its historical purpose. In breaking free from all worldliness, including language, music had apparently achieved autonomy, an important ideal of the Enlightenment. Assuming a correspondence to the self-determined human being, self-determined music was, in accordance with the Romantic conception of music, granted the ability to represent an ideal counter-world to reality. It was believed that such a notion of modernity was firmly rooted in science and thus vastly superior to old superstitions. Vocal church music had no place in this movement, supposedly belonging to a past epoch that had been overcome. The fact that, in compositional practice, the long-held traditions of intensifying language through music (*movere, docere, delectare*) – reproducing impressions of nature and tracing emotional states, telling stories and conveying messages – could not be avoided, does not change anything about the formation or rival theoretical camps in the 19th century. This was characterised by the opposition between content and form, superstition and science, and was even passed off as a conflict between the primitive and the intellectual. It corresponded to a social division into representatives of progress and tradition, of the Enlightenment and religion, which was fought with rigour in a variety of forms. Music was supposed to make all men brothers and bring them redemption, but always under the conditions of its own „truth“. The unbridled formation of parties continued in the 20th century, autonomous music against functional music, serious music against light music, music of progress against that of reaction (Adorno). New perspectives would not be opened until the advent of Postmodern thought.

1 Johann Mattheson, *Der vollkommene Capellmeister*, Teil 1, Kap. 10, p. 11.

Under these social conditions, church music formed its own culture, which, due ultimately to its linguistic principles, was clearly different from concert music and constituted its own, separate circle in musical life. It was almost impossible for a musician from this circle to take part in the general concert business. While church music had always been oriented towards general communication, concert life increasingly demanded an exclusive understanding, which could only be attained through intellectual means. Thus, difficult, non-communicative music in particular became suitable for social distinction, especially since it went hand-in-hand with the claim of autonomy. But even the most stubborn, inaccessible musical construction is capable of conveying to its audience the message of its own exclusivity and intellectual superiority, able to project an understanding of itself as the pinnacle of the evolutionary progress of mankind. The perfectibility of man, which is assumed here, is diametrically opposed to the Christian understanding of man as fundamentally imperfect.

The social debate about tradition and progress affected the whole of Europe to varying degrees and in different forms. In Polish music, for example, it was the movement „Młoda Polska w Muzyce“ that sought to connect with international progress.² It strived to assert itself against a national Catholic Church which, in times of division and occupation, guaranteed the identity of Poland through tradition. Penderecki grew up surrounded by the church, pledging himself to it throughout his life.³ Only from this basic position can Penderecki's life and work be understood,⁴ including the hostilities he had to face.⁵ The question is whether this is

- 2 Stefan Keym, *Symphonie-Kulturtransfer. Untersuchungen zum Studienaufenthalt polnischer Komponisten in Deutschland und ihrer Auseinandersetzung mit der symphonischen Tradition 1867-1918*, Hildesheim etc. 2010, p. 194-212; *Intermezzo: „Młoda Polska w Muzyce“ in Warschau, Berlin und München*. See also *Nationale Musik im 20. Jahrhundert. Kompositorische und soziokulturelle Aspekte der Musikgeschichte zwischen Ost- und Westeuropa. Konferenzbericht Leipzig 2002*, H. Loos, S. Keym (eds), ..., Leipzig 2004.
- 3 Wolfgang Bretschneider, *Krzysztof Penderecki – Versuch einer Positionsbestimmung*, „Kirchenmusikalisches Jahrbuch“, 2000, Vol. 84, p. 51-57.
- 4 Mieczysław Tomaszewski, *Penderecki między sacrum a profanum [Penderecki – Between Sacrum and Profanum]*, „Pro Musica Sacra“, 2013, Vol. 11, p. 111-121.
- 5 Uwe Mertins, *Ein „Schaf im Wolfspelz“*. *Krzysztof Penderecki: „Anaklasis“ (1959/60)*, Saarbrücken 1995. Helmut Loos, *Krzysztof Penderecki im deutschen „Spiegel“* [in:] *Krzysztof Penderecki. Musik im Kontext. Konferenzbericht Leipzig 2003*, H. Loos, S. Keym (eds), ..., Leipzig 2006, p. 294-305. Martina Homma, „Sozialistischer Realismus“ und „11. September“? *Über Reaktionen und Überreaktionen auf Krzysztof Pendereckis Klavierkonzert (2002)* [in:] *ibidem*, p. 390-434.

a purely social phenomenon, or can concrete compositional evidence of his belonging to the musical tradition be traced and if so, then to what extent. Interpretations that repeatedly point out the new and progressive in Penderecki's works in order to honour him as an important composer follow more or less unconsciously the principles of modernism⁶ and thus fail to recognise the intention of the composer.

Criticism of the composer was sparked by what was described as „mimetic function“ or „cinematic immediacy“. In the process, terms such as „catabasis figures“ or „established sound symbols of the 19th century“ were also used.⁷ These thoughts – significantly without a negative connotation – appeared early on in the work of Mieczysław Tomaszewski, long deemed the doyen of Cracow's musicology. Tomaszewski pointed to countless types of sound in Penderecki's work, „which can be derived not only from the instruments, but most of all from human language“. In the context of vocal-instrumental works, he mentions musical rhetoric almost in passing, referring to the comprehensible transmission of the „message of their word-text“.⁸ Under the premise of absolute music, these were inferior artistic means, but Penderecki never accepted this premise for himself. He dedicated an important part of his early work to sacred music (*Musica Sacra*) and applied here the techniques of the avant-garde. In doing so, he spectacularly broke through the border to art music and became an important pioneer of a new church music. He continued the church music tradition in a contemporary form, which will be particularly emphasized here by his treatment of texts.

The old, church-music tradition of understanding music as a language first came to my attention in Penderecki's composition *Credo* from 1997/98.⁹ Penderecki had already made the transition back to tonality (in itself a scandal of the avant-garde), making the rhetorical devices in the text-settings all the more recognizable. I performed this piece in

6 Cf. for instance Karl-Josef Müller, *Pendereckis Musik im mobilen Netz trigonometrischer Punkte*, „Musik und Bildung“, 1975, Jg. 7, p. 622-631.

7 Peter Revers, „*Venit dies magnus irae ipsorum*“. *Zur Vision der Apokalypse in Krzysztof Pendereckis Dies irae und Polnisches Requiem* [in:] *Apokalypse. Symposium 1999*, C. Ottner (ed.), Wien-München 2001, p. 281-295, here p. 282, 285 and 286.

8 Mieczysław Tomaszewski, *Das Wort-Ton-Verhältnis bei Krzysztof Penderecki* [in:] *Zum Verhältnis von zeitgenössischer Musik und zeitgenössischer Dichtung*, O. Kolleritsch (ed), Wien etc. 1988, p. 154-167, here p. 159, 161f. and 165.

9 Helmut Loos, *Krzysztof Pendereckis „Credo“ in der Tradition der Meßvertonung* [in:] *Krzysztof Penderecki – Music in the Intertextual Era. Studies and Interpretation*, M. Tomaszewski, E. Siemdaj (eds), Kraków 2005, p. 217-228.

2003 in Krakow in the presence of the composer, whose comments to me addressed the most striking example of my analysis, the catabasis to „descendit de coelis“. Laughing, he said that, although he was unfamiliar with the rhetorical tradition of setting masses to music, it was only natural that it would have to „go down“ at this point. There is hardly a better way to demonstrate the relationship between practice and theory. But what about Penderecki's early, atonal works?

Psalms of David

In 1958 Penderecki composed the four pieces *From the Psalms of David for mixed choir (SATB) and instruments*.¹⁰ The source situation of the work is not entirely clear, there are versions from 1960 in Polish¹¹ and in German/English¹² (as well as a later one in Latin¹³). Since the word-tone relationship is a matter of the exact assignment of words and musical figures, the inevitable discrepancies in the underlying texts present a problem for interpretation (in Psalm 30, for example, the English version contains only the first line of the psalm verse). This problem is aggravated by the fact that Penderecki occasionally distributes the text over several voices, so that the meaning can only be derived from the combination of all the voices, not from a single voice. This is in a sense a „*durchbrochene Text*“¹⁴, the textual equivalent to „*durchbrochene Arbeit*“ as an indication of the distribution of a melodic line successively over several instruments. (This is particularly evident in the use of the voices in Psalm 43 pp 42-44.) In the following, the Polish and German versions will be compared with respect to the relationship between text and music.

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- 10 For the compositional structure see Karl-Josef Müller, *Krzysztof Penderecki (1933). Aus den „Psalmen Davids“ für gemischten Chor und Instrumentalensemble (1958)* [in:] *Perspektiven Neuer Musik. Material und didaktische Information*, D. Zimmerschied (ed), Mainz 1974, p. 201-214.
 - 11 Krzysztof Penderecki, *Psalm Dawida na Chór Mieszany i Perkusję. Partitura*, Kraków-Celle 1960. Psalmübersetzung von Jan Kochanowski (1579).
 - 12 Krzysztof Penderecki, *Aus den Psalmen Davids für gemischten Chor und Schlaginstrumente. Partitur*, Celle-New York 1960. The measure count differs in the two editions occasionally by one bar. In the following notes I always give the bar count according to the German/English version.
 - 13 Krzysztof Penderecki, *Exaltabo te, Domine (Psalm XXX, Choral)*, aus: *Aus den Psalmen Davids für gemischten Chor (SATB) a cappella (1958). Partitur*, Mainz etc. 2006.
 - 14 Ray Robinson, Allen Winold, *Die Lukaspassion von Krzysztof Penderecki*, Celle 1993, p. 68.

Psalm XXVIII

Królu niebieski,	Herr, mein Hort,	m. 6
zdrowie dusze mojej,	Herr, mein Hort,	11
Do Ciebie wołam,	Wenn ich rufe zu dir,	18
a Ty twarzy swojej,	so schweige mir nicht,	30
Nie kryj przede mną	so schweige mir nicht,	35
Królu niebieski,	Herr, mein Hort,	54
zdrowie dusze mojej,	Wenn ich rufe zu dir,	55
Do Ciebie wołam,	Wenn ich rufe zu dir,	58
a Ty twarzy swojej,	so schweige mir nicht,	64
Nie kryj przede mną	so schweige mir nicht,	68

Literal translation of the Polish:

Królu niebieski,	zdrowie dusze mojej,	Do Ciebie wołam,	a Ty twarzy swojej,	Nie kryj przede mną
König des Himmels,	Gesundheit meiner Seele,	zu Dir rufe ich,	und Dein Gesicht	nicht verstecke vor mir

Królu niebieski, zdrowie dusze mojej, Do Ciebie wołam, * a Ty twarzy swojej, Nie kryj przede mną

Wenn ich rufe zu dir, Herr, mein Hort * so schweige mir nicht!

In the two lines of the psalm verse (parallelismus membrorum) there are the two contrasting keywords „wołam/rufen“ and „kryj/schweigen“¹⁵ (antithetic parallelism). Since time immemorial, these have lent themselves to pictorial setting by madrigalisms. Penderecki arranges the first line as an acclamation: The four choral voices declaim the text in *fortissimo*, each on one note and almost homophonic, first in intervals of a third, then as a cluster over a third (d-e-es-f). In a second attempt, the call increases from the „quasi-recitative-like“, pitch-fixed sprechgesang in *piano* to renewed acclamation in *fortissimo* with the chord A-e-b-f¹-h¹-fis², three fifths connected by a diminished fifth or tritone. The second line of the psalm verse begins and ends in *pianissimo*, the vocal parts are sung a cappella and are interrupted by many pauses, i.e. by silence. Like the acclamation, such pauses are a traditional means of expression in musical rhetoric. In the manner of a motet, the musical sequence of the psalm follows the text, and individual sections are given their own text-related themes. Penderecki repeats the psalm verse again in a corresponding (but not identical) form.

¹⁵ „Kryj“ means „to hide“ in German, but is the opposite of „silence“.

Psalm XXX

Będę Cię wielbił, Panie,	Ich preise dich Herr	m. 1
Póki mię na świecie zstanie,	denn du hast mich erhöht	10
Boś mię w przygodzie ratował	und lässest meine Feinde sich nicht	12/11
I śmiechów ludzkich uchował.	über mich freuen	14/12

Literal translation of the Polish:

Będę Cię wielbił, Panie,	Póki mię na świecie zstanie,	Boś mię w przygodzie ratował	I śmiechów ludzkich uchował.
Ich werde dich anbeten, Herr	Solange ich auf der Welt bin	Denn du hast mich gerettet	vor dem Lachen der Menschen bewahrt

Będę Cię wielbił, Panie, / Póki mię na świecie zstanie, * Boś mię
w przygodzie ratował, I śmiechów ludzkich uchował.

Ich preise dich, Herr, / denn du hast mich erhöht * und lässest meine
Feinde sich nicht über mich freuen.

The three-part psalm verse (with flexa) is through-composed once a cappella. The Polish text is assigned to the individual musical sections, fully in the manner of a motet, while the German text overlaps them. Giving rise to madrigalisms are the words „wielbił/preise“ with two melismas (in the sense of a jubilee, m. 2/3, 7/8) and „na świecie/erhöht“ with an ascending ninth in the upper register of the bass (m. 6), as well as „ratował“ (gerettet, m. 13-15) in long notes and „śmiechów/freuen“ (m. 16) with a melisma. The last two examples show that the Polish version is even closer to the text than the German version: the safe rescue with a sustained note, the joy with a melisma.

Psalm XLIII

Niewinność, Panie, moję	Du bist der Gott meiner Stärke	m. 16
Przyjmij w obronę	Du bist der Gott meiner Stärke	23
Panie w którym obrona	Warum verstössest du mich	41
Moja jest położona,	Warum verstössest du mich	49
Czemu mię troskliwego	Wenn mich mein Feind drängt	57
Pchasz od oblicza swego?	Warum verstössest du mich	59
Czemu mię troskliwego pchasz		
od oblicza	Warum lässest du mich so traurig gehen,	61
swego oblicza	Wenn mich mein Feind drängt	69
Niewinność, Panie, moję	Du bist der Gott meiner Stärke	70
Przyjmij w obronę	Gott meiner Stärke	75
Panie, w którym obrona	Warum lässest du mich so traurig gehen	83
Moja jest położona	Warum lässest du mich so traurig gehen	86
Obrona	Warum	97

Literal translation of the Polish:

Niewinność, Panie, moję	Przyjmij w obronę	Panie, w którym obrona
Unschuld, Herr, meine	übernimm die Verteidigung	Herr, in dem Verteidigung
Moja jest położona,	Czemu mię troskliwego	Pchasz od oblicza swego?
meine sich befindet,	Warum interessierest du dich für mich	Drängst aus Deinem Gesicht?

Niewinność, Panie, moję, Przyjmij w obronę, * Panie, w którym obrona,
Moja jest położona.

[A] Denn du bist der Gott meiner Stärke, * [B] warum verstößest du mich?

[C] Warum lässest du mich so traurig gehen, * [D] wenn mein Feind mich drängt?

Takt	1	16	35	41	53	57	70	83	98
Text	instr.	A	instr.	B	instr.	D/B/C	A	C	

The dominant features of the setting of the 43rd Psalm are the percussion instruments and rhythmic declamation of the homophonically set chorus (which is reminiscent of motoric movements by Igor Stravinsky). The distribution of the text is uneven; the first line [A] of the first of the two psalm verses is sung broadly not only at the beginning, it is also taken up again in bar 71. Next to this, the first line of the second psalm verse [C] takes up quite a bit of space, while the second lines of each of the verses

are treated quite briefly [B and especially D]. Compositionally, only the line [B], with its sustained tones leading to acclamations, stands out from the overall disposition of this psalm-song. The Polish and the German versions differ considerably in content: While the invocation of the Lord is common to both, the decisive key words do not match. Correspondingly, there is a certain overall musical effect, but individual madrigalisms are missing.

Psalm CXLIII

Wysłuchaj, wieczny Boże, prośby moje	O Herr erhöere mein Gebet	m. 7
A nakłoń ku mnie święte uszy swoje;	vernimm mein Flehen	
	um deiner Wahrheit willen	
Według swej prawdy, według swej litości	erhöere mich um deiner	
	Gerechtigkeit willen	12/19
Racz mię ratować	erhöere mein Gebet	19/27
Wysłuchaj, wieczny Boże, prośby moje	erhöere mich	26/32
A nakłoń ku mnie święte uszy swoje	um deiner Gerechtigkeit willen	32

Literal translation of the Polish:

Wysłuchaj, wieczny Boże, prośby moje	A nakłoń ku mnie święte uszy swoje;	Według swej prawdy, według swej litości
Höre, ewiger Gott, meine Bitten	Und mach mich zu deinen heiligen Ohren;	In seiner Wahrheit, in seiner Barmherzigkeit
Racz mię ratować	Wysłuchaj, wieczny Boże, prośby moje	A nakłoń ku mnie święte uszy swoje
Rette mich.	Höre, ewiger Gott, meine Bitten	Und mach mich zu deinen heiligen Ohren

Wysłuchaj, wieczny Boże, prośby moje, / A nakłoń ku mnie święte uszy swoje; * Według swej prawdy, według swej litości, Racz mię ratować.
Herr, erhöere mein Gebet, / vernimm mein Flehen um deiner Wahrheit willen, * erhöere mich um deiner Gerechtigkeit willen.

The instrumental introduction of Psalm 143 is shaped according to classical theme-formation: The sequence of notes $c \text{ flat}^2/h^1 - c \text{ sharp}^2 - b \text{ flat}^2 - a^1$ is built up over the pedal tone C. After its first presentation, this four-note motif is repeated slightly faster and taken up a third time freely in the manner of the early bar form or the classical ternary form. The theme does not have any further consequences for the rest of the psalm. The first line of the verse is performed unaccompanied by the

alto „recitando ad libitum“. After a short instrumental interjection (with instrumentation and individual notes similar to the introduction), a *quasi-imitative/polyphonic* movement follows, which leads to the request „wysłuchaj, wieczny Boże/erhöre mein Gebet“ (m. 26-29), sung in unison by alto and tenor. This is not the only place where the correlation between text and music makes the Polish version much more clear with regard to language than the German. As in the beginning, the humble gesture of submission is realized musically by means of a descending line in the manner of a madrigal, here considerably extended with an augmented octave leap („wysłuchaj/erhöre“ m. 27, c-sharp² - c¹). Subsequently, the choir, now homophonic, rises to a final acclamation with increasing support from the instruments.

The Polish and the German versions of the psalms differ considerably from each other. In both versions, however, the passages where Penderecki applies a direct compositional text-interpretation are almost always marked with the appropriate keywords, apparently a deliberate consideration of the musical rhetoric. In other passages that demonstrate a motetic allocation of individual psalm lines to musical elements, Penderecki handles the references more liberally. Due to the new, modern musical means used by Penderecki, the four pieces *From the Psalms of David* can be characterised as a transitional work towards „sonorism“.

Lukaspassion

Although Penderecki's sacred works have sonorous elements, they cannot be fully associated with this style.¹⁶ This is especially true of the *St. Luke Passion*, which was premiered in Münster in 1966 with resounding success. The scholarly interest in this work also initially focused on the construction and the techniques of New Music,¹⁷ and then on the special historical situation in the midst of the Cold War with regard to the Iron Curtain in Europe and the aftermath of the catastrophes of the Second

16 Tim Rutherford-Johnson, *The St Luke Passion as Britain's first encounter with sonorism*, „Muzyka“, 2008, Vol. 53, p. 131-139.

17 Karl-Josef Müller, *Informationen zu Pendereckis Lukas-Passion*, Frankfurt a. M. etc. 1973. R. Robinson, A. Winold, *Die Lukaspassion von Krzysztof Penderecki...*, op. cit. Danuta Gwizdalanka, *Krzysztof Penderecki. Passio et mors Domini nostri Jesu Christi secundum Lucam* [in:] *Werkanalyse in Beispielen. Große Chorwerke*, ed. by Siegmund Helms and Reinhard Schneider, Kassel 1994, p. 213-230.

World War and the Holocaust.¹⁸ Many Passion and Requiem settings at the time used haunting depictions to express the need to raise awareness of and to process the suffering of Christ, with all of its horrors, as a representation of the suffering and destruction of so many people.¹⁹ The general public's understanding of atonal music corresponded to its traditional meaning, the dissonance standing for pain and suffering. This is only fully effective when placed in opposition to consonance. New Music, in so far as it avoids consonant sounds altogether, follows the principles of absolute music in accordance with the idea of progress, which is grounded in the philosophy of history. A contemporary tonal language, on the other hand, cannot abandon the tension between consonance and dissonance. Alban Berg's opera *Wozzeck* provides an early example of this and its success is therefore no coincidence.²⁰ Krzysztof Penderecki works similarly in his *St. Luke Passion*. In the tradition of musical rhetoric, a radiant D or E major chord is found at the conclusion of the movements *Stabat Mater dolorosa* (The Mother stood in pain) and *In te, Domine, speravi* (I trusted in Thee, Lord, score²¹ p. 101 and 108), the archetype of which is the famous passage „(it was) light“ after the depiction of chaos in Joseph Haydn's oratorio *The Creation*. They signal hope and salvation (their placement at the end an emphatic enhancement), which is, in light of the terrible events, a deeply Christian attitude that is alien to all materialism and existentialism. Penderecki uses harmonious sounds sparingly amidst dissonant depictions of horrors. He uses a cadence to

18 Peter Andraschke, *Geistliche Musik als politisches Bekenntnis. Über Kompositionen von Krzysztof Penderecki und Henryk Mikołaj Górecki*, „Kirchenmusikalisches Jahrbuch“, 1995, Vol. 79, p. 125-137.

19 Paul Thissen, *Das Requiem im 20. Jahrhundert*, 2 Teile, Sinzig 2009 and 2011. Petya Tsvetanova, *Das Requiem – ein Erinnerungsort. Das „War Requiem“ von Benjamin Britten und das „Polskie Requiem“ von Krzysztof Penderecki als musikalische Erinnerungsdenkmäler des 20. Jahrhunderts* [in:] *Musik als Medium der Erinnerung. Gedächtnis – Geschichte – Gegenwart*, L. Nieper, J. Schmitz (eds), Bielefeld 2016, p. 103-112. Speziell zu Penderecki: Regina Chłopiczka, *Krzysztof Penderecki's „St. Luke Passion“, „Polish Requiem“ and „Credo“ in the context of polish history* [in:] *Krzysztof Penderecki. Musik im Kontext. Konferenzbericht Leipzig 2003...*, op. cit., p. 41-63. Stefan Keym, *Klangliche und inhaltliche Aktualisierung. Zum zeitgeschichtlichen Kontext von Krzysztof Pendereckis „Lukas-Passion“, „Musik & Kirche“*, 2013, Jg. 83, p. 148-155.

20 Helmut Loos, *Alban Berg und die Bibelszene der Marie aus Wozzeck* [in:] *Aria. Eine Festschrift für Wolfgang Ruf*, ed. by Wolfgang Hirschmann, Hildesheim-Zürich-New York 2011, p. 699-708. The same [in:] Helmut Loos, *E-Musik – Kunstreligion der Moderne. Beethoven und andere Götter*, Kassel 2017, p. 127-140.

21 All information corresponds to the edition Krzysztof Penderecki, *Passio et mors Domini nostri Jesu Christi secundum Lucam na głosy solo, recytatora, chór chłopiecy, chór mieszaný i orkiestrę symfoniczną. Partitura*, Kraków-Celle 1974.

the minor third (to the minor key) on the word „Domine” four times: score p. 8 rehearsal figure 3D and p. 11 figure 4 (f/d sharp/a minor/f sharp - e/g), p. 21 figure 7 (d/c/f/d sharp - c sharp/e) and p. 45 (c/a sharp/e flat/c sharp - b/d). „Domine”, the Lord, is the Redeemer. The lowering of the cadence two times, E minor to C-sharp minor and to B minor, points to sinking hope, increasing despair in the face of the horrors described.

Horror and sorrow dominate the *Passion of Luke* from the very beginning, when two commanding accents are placed on the acclamation „CruX” (cross) and the sigh „ave” (greetings) (p. 1 figure 1). Both musical-rhetorical figures are used extensively: for example, the acclamation for the demand „crucifige” (crucify him) at the end of the first part of the *Passion* (p. 50/51). Sighs are found in the solo soprano „Domine” (p. 12, figure 4), here also sonorously in the flutes, and at the beginning of the bass aria *Iudica me, Domine* (Judge me, Lord, p. 26, figure 9). In Psalm 55 (56), 2, sung choral a cappella, Penderecki combines two sighs on „miserere” (have mercy), using the notes B-A-C-H as a homage to the great role model (p. 37, figure 12).²² Penderecki creates a similar network of musical relationships in the baritone aria (from p. 6, figure 3) with the motif „Deus meus”, which can almost be considered an ostinato.

Rhetorically deciphering individual melodic passages in atonal music does not necessarily guarantee unequivocal results; nonetheless, the passus duriusculus to 'Passionis' (of suffering; p. 3 before figure 1B) is striking. Similarly difficult for the solo baritone is the anabasis B/B flat - es¹ to the words „transfer calicem” (let this chalice pass by) (p. 6, figure 2A), just as is the progression of jumps to „verumtamen non mea voluntas, sed Tua fiat” (but not my will, but Yours be done), from H to a1 rising into an extreme register (p. 6 before figure 2B). The word „convertere” (turn, change) is indicated by an extended melisma with the ambitus b flat - as², swelling from *pianissimo* to *fortissimo* (p. 36, figure 11). A traditional cross figure is found on the word „conculcavit” (disregarded, trampled on; p. 39 before figure 13). When all unite in praise of God, the text „omnis spiritus” (any spirit) is sung by all three choirs (p. 4 before figure 1D). The words „morte” (in death; p. 48, figure 13B, solo bass F) and „mali” (bad; p. 50/51, figure 13B, solo bass G) are marked by an extremely low register. Penderecki

22 Bettina Dissinger, *Das musikalische Zitat bei Krzysztof Penderecki – Verwendung und Wirkung [in:] Krzysztof Penderecki. Musik im Kontext. Konferenzbericht Leipzig 2003...*, op. cit., p. 136-146, here p. 140f. For B-A-C-H and Święty-Boże-Motiv see R. Robinson, A. Winold, *Die Lukaspassion von Krzysztof Penderecki...*, op. cit., p. 107.

assigns opposing pitches to contradictory textual statements: „clamabo“ (I will shout) up to b flat¹, „non exaudies“ (you do not hear) up to B (p. 10, figure 3F); „potestas“ (power) on g¹, „tenebrarum“ (of darkness) on B flat (p. 20 before figure 6, solo baritone). Sustained notes can emphasize a word like „domine“ (p. 21, figure 7) or illustrate another like „tota die“ (all day) (p. 38 after figure 12).

The rhetorical structure of the death scene of Christ (p. 103/104, figure 25C) is similar to the *Credo* of the *Missa solennis* by Ludwig van Beethoven: The last words of Christ, „Pater, in manus Tuos commendo spiritum meum“ (Father, into Your hands I commend my spirit), are sung by the solo baritone as catabasis from es¹ to the B, dynamically transitioning from *fortissimo* to *pianissimo* and ending „morendo“. This is followed by a general pause (pause figure) for death, nothingness (just as the solo bass takes a short pause after „nihil“/nothing on p. 45 after figure 13). After the general pause, the child soprano sings *pianissimo* „consummatum est“ (it is done) as the anabasis d¹ - c-sharp², indicating redemption.

As Elmar Seidel has shown, even the *Stabat Mater*, which was integrated into the *St. Luke Passion*, is strongly connected to church music tradition.²³ The intonation is Gregorian-inspired and is based on a melodic archetype that, just like the final chord in D major, is found as early as the *Stabat Mater* by Giovanni Pierluigi da Palestrina. Penderecki thus stands in the tradition of 19th-century Palestrina reception. The entire *St. Luke Passion* is affected by this, as the *Stabat Mater* was not only the first composition of the work but also its point of departure and reference: The beginning of the *St. Luke Passion* – *O Crux, ave, spes unica* is taken from the *Stabat Mater*, the strophe „Eia, Mater, fons amoris“ (p. 98).²⁴

23 Elmar Seidel, *Wege zum „Stabat Mater“. Eine Annäherung an das Stabat Mater von Krzysztof Penderecki*, „Kirchenmusikalisches Jahrbuch“, 2003, Vol. 87, p. 85-96.

24 For further references see R. Robinson, A. Winold, *Die Lukaspassion von Krzysztof Penderecki...*, op. cit., p. 69.

Dies Irae

Similar to the *St. Luke Passion*, Penderecki works with musical-rhetorical figures in his *Dies Irae*, oratorio in memory of the victims of Auschwitz for soprano, tenor, bass, mixed choir (SATB) and orchestra, which premiered in 1967.²⁵ Overall, however, their use is even more scattered, since the piece is more sonorously structured than the *St. Luke Passion*, especially in the choral parts. Melodic lines can be found in the solo parts, some of which exhibit rhetorically shaped phrases. To the text „discidium animae humanae et orbis inhumani“ (Discord between the human soul and the inhuman world; p. 14 before figure 10) the solo soprano sings a torn melisma on „discidium“; for „animae humanae ... orbis inhumani“. The contrast is represented musically by a change of register, from b flat²/b² with quarter tone in *forte* to a flat¹/g¹ with quarter tone in *piano*.²⁶ Torn melismas also mark „torrefacti ... capilli“ (withered hair; p. 17, figure 12). The solo bass sings the text before „Ecce missurus est diabolus aliquos ex vobis in carcerem ut tentemini: et habebitis tribulationem diebus decem. Esto fidelis usque ad mortem, et dabo tibi coronam vitae“ (Behold, the devil will cast some of you into prison, so that you may be tempted, and you will have tribulation for ten days. Be faithful unto death, and the crown of life shall be given unto you; p. 41f. figure 12); he sings „in carcerem“ (to prison) in a low register F/G flat, the contrast „mortem ... vitam“ (death ... life), on the other hand, with a change of register G - d¹. The solo tenor applies the same figure twice to the words „mors ... victoria“ (death ... victory), d flat - c¹ (p. 54, beginning of part III) and b flat/c - a¹ (p. 57f. before figure 22). The interjection of the chorus „mors“ (p. 55 after figure 19) is followed by a break.

25 Krzysztof Penderecki, *Dies irae. Oratorium ob memoriam in Pernicie Castris in Oświęcim necatorum inextinguibilem reddendam. Partitur*, Kraków 1971.

26 See Regina Chłopicka, *Krzysztof Penderecki. Musica Sacra – Musica Profana. A Study of Vocal-Instrumental Works*, Warsaw 2003, p. 206.

Conclusion

Penderecki's use of intensified language here clearly follows the church music tradition, and his use of the technique for Latin texts of the Roman Church is just as deliberate. With the large-scale *Utrenja* (burial/resurrection)²⁷ of 1970/71, he sets texts from the Byzantine Orthodox liturgy and avoids the art of rhetoric. This corresponds in a special way to the understanding of music in the Orthodox Churches, where sonorism, with its mystical sound-arts, is fully justified as conforming to tradition.²⁸ Next to Penderecki, György Ligeti was considered the creator and chief-representative of sonorism. As an atheist, he dedicated himself to liturgical texts (*Lux Aeterna, Requiem*) only in exceptional cases. In West German reception, the two were pit against each other in analytical studies as „Penderecki the Primitive / Ligeti the Intellectual“.²⁹ To what extent the opposing ideological positions of tradition / modernity play a role here is difficult to prove. The retreat to the purely aesthetic or an apparently scientific justification of the progress of absolute music as a historical-philosophical master narrative has meanwhile been called into question enough to reject it as a reliable source of knowledge. Historical reality cannot be narrowed down to a teleologically determined direction; it must describe the diversity of different cultures with their corresponding social bonds and appreciate their uniqueness. Unilateral partisanship contradicts the scientific principle of neutral objectivity. If the long tradition of church music as an elevated, intensified language finds its expression in avant-garde music of the 20th century in Penderecki's work, then this must first of all be established *sine ira et studio*, whatever this may still mean for his complete oeuvre. The subjective opinion on this is generally left to the discretion of each recipient. However, it should not hide behind pseudo-scientific statements or be elevated to a scientifically proven truth, but instead be aware of personal responsibility.

Transl. by Sean Reilly

27 Krzysztof Penderecki, *Utrenja I: Grablegung Christi für Soli, zwei Chöre und Orchester. Studien-Partitur*, Mainz u. a. c 1972.

28 R. Chłopicka, *Krzysztof Penderecki. Musica Sacra – Musica Profana...*, op. cit., p. 53-68.

29 Stefan Weiss, *Penderecki und Ligeti. Zur Rezeption der Klangkomposition in der BRD* [in:] *Krzysztof Penderecki. Musik im Kontext. Konferenzbericht Leipzig 2003...*, op. cit., p. 264-281, here p. 281.

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Tonalny język muzyki religijnej Krzysztofa Pendereckiego

Streszczenie

W zupełnym przeciwieństwie zasady muzyki absolutnej, która powstała dopiero koło roku 1800, muzyka kościelna zazwyczaj podporządkowana jest zasadzie starszej, według której ..muzyka stanowi bardziej podniosłą i intensywniejszą formę języka. Jest to widoczne w muzyce Krzysztofa Pendereckiego, nie tylko w ostatniej, tonalnej fazie jego twórczości (np. *Credo* – 1997/98), ale już w jego wcześniejszych, atonalnych dziełach. Kompozytor poświęcił ważną część swej pracy muzyce sakralnej (*Musica Sacra*) oraz stosował w niej techniki awangardowe. Tym samym w spektakularny sposób przełamał granicę twórczości religijnej i artystycznej, stając się ważnym pionierem nowego rodzaju muzyki kościelnej. To, że kontynuował tradycję muzyki kościelnej we współczesnej formie można szczególnie zauważyć na podstawie użycia figur muzyczno-retorycznych, które w niektórych momentach są używane przez Pendereckiego w sposób koherentny i celowy.

Słowa kluczowe: podkładanie tekstu, retoryka muzyczna, muzyka kościelna, tradycja, awangarda

Keywords: Text setting, musical rhetoric, church music, tradition, avant-garde