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***Stabat Mater* as the *Motyw Golgoty* in the religious and cultural
aspect of Polish musical literature
(based on the example of *Stabat Mater* by Piotr Komorowski)**

**Artistic work and its description
completed under supervision**
dra hab. Benedykta Ody prof. uczelni

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Summary of the diploma thesis

Thesis topic

Stabat Mater as the *Motyw Golgoty* in the religious and cultural aspect of Polish musical literature (based on the example of *Stabat Mater* by Piotr Komorowski)

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Key words: Motywy Golgoty, *Stabat Mater*, Piotr Komorowski, Holy Mary, vocal-instrumental music, passion music, Arma Christi

Content of the summary:

The aim of the work is to present *Stabat Mater* as the *Motyw Golgoty* in Polish musical culture, with particular emphasis on its religious and cultural aspects, as well as to raise awareness of existence in the artistic environment - the performance context of the premiere. In order to implement it, the author of the work, as a conductor, performed the piece *Stabat Mater* by Piotr A. Komorowski on April 5, 2023 at the Pomeranian Philharmonic in Bydgoszcz together with the Academic Choir of the Casimir the Great University in Bydgoszcz and the Capella Bydgostensis Chamber Orchestra, thus performing the first performance of the work. When describing the work, in the first chapter the author refers to the explication of the word culture, and also refers to the religious aspects related to culture, and in the last part of this chapter he refers to *Stabat Mater* as a topic in the religious aspect. The author devotes the second chapter to the *Stabat Mater* motif itself, placing it among the Motifs of Golgotha, understood as objects, figures and scenes related to the Passion and Death of Jesus Christ. Then, *Stabat Mater* is presented as a theme in musical arts, referring to pieces known to the author from his own experience. In the last chapter, the author examines the work *Stabat Mater* by Piotr A. Komorowski, analyzing the compositional techniques used in it, as well as describing the performance and interpretation context of the premiere. The last part analyzes individual parts of the work, based on the author's experience and consultations with the composer. The work is a summary of research conducted by the author during his studies at the Doctoral School of the Casimir the Great University in Bydgoszcz, as well as a

continuation of research in the field of Golgotha Motifs and topics related to passion music, carried out by the author at previous stages of academic education.

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Entry

Music is a perfect carrier of truths and traditions. Since the dawn of time, it has accompanied man as a communication element intended to convey content. It was this task that established music as one of the fundamental elements of culture. In his previous diploma theses, the author touched upon the topic of sacred and passion music, which focused on Lent and the Paschal Triduum. During research work carried out as part of the earlier stages of education, he came across to the gap in scientific literature regarding the presentation of Arma Christi in music. This is a common and widely described motif in visual arts, but the scientific aspect of the presence of these symbols in musical works is not discussed. Timeless artifacts related to the death of Jesus Christ find a special place in the beliefs of Christians around the world. They are symbols whose meaning is known to everyone, they carry a content that appeals to every person, whether a believer or not associated with any religion. Presentation of the Motifs of Golgotha in fine arts it is many times more clear and does not require a multi-layered analysis from the viewer. Each artifact shown in physical form finds a much more understandable reference among the symbols known to man. Whereas in music, the presentation of Arma Christi is very subtle and multi-level in reception. The method of presentation can be extremely enigmatic, and even more mysterious are the techniques that make it possible for every recipient to read the composer's intentions. A special musical expression is undoubtedly choral song, which has recently become popular, reaching many people around the world. Its message is therefore an opportunity to carry the truths about the Motifs of Golgotha and to continually celebrate them. In his master's thesis, the author discussed this topic, examining the materials available in the academic environment of the Casimir the Great University in Bydgoszcz for the presence of Arma Christi. I then translated Arma Christi as Themes of Golgotha, using this nomenclature during my research. The author included all tangible symbols related to the Passion among these Motifs of Golgotha and the Death of Jesus Christ, such as the Holy Grail or the Crown of Thorns, extending the concept also to include scenes, such as *pietà*.

As a result of scientific work during the master's seminar, the author came to the following conclusions:

1. Themes of Golgotha are a common theme in choral music.

2. Composers, depending on their level of skill in using musical means of expression, use various methods when presenting the Motifs of Golgotha.
3. Themes of Golgotha are presented not only in works about the Passion.
4. The most frequently used Motifs of Golgotha are the Cross and the Crown of Thorns.
5. The motifs of Golgotha serve as inspiration for choral works to a large extent, but unfortunately, the resources of literature on this topic are scarce.
6. Composers show great understanding of the importance of treating Arma Christi.

Following these conclusions, in his doctoral dissertation the author expanded the scope of his research and dealt with a general approach to one of the Motifs of Golgotha, Stabat Mater, in the broadly understood musical culture. The aim of the work, which will consist of an original performance of an artistic work - Stabat Mater by Piotr A. Komorowski, its description and research results, is to present Stabat Mater as the Golgotha Motif in Polish musical culture, with particular emphasis on its religious and cultural aspects, as well as to raise awareness existence in the artistic environment – the performance context of the premiere. The goal formulated in this way is the result of the author's previous research work, but also of his artistic work, which he means by many years of cooperation with choirs and vocal groups as singers and conductors. Taking into account the implementation of an artistic work that has never been performed before and subjected to theoretical analysis (an aspect of the Golgotha Motif in Polish musical culture), the work is a kind of novelty in the performance and descriptive context. Stabat Mater by Piotr Komorowski, based on the text of a sequence introduced by the Catholic Church and performed during Lent, was incorporated into the musical language of spatial arrangements of mirror structures in a twelve-note tempered tuning. which is an unprecedented combination of compositional techniques from the above sequence. The thesis that was established during the research process is: Piotr Komorowski's Stabat Mater as the Golgotha Motif is an integral part of the religious and cultural spectrum of Polish musical literature. The research methods and techniques used by the author to conduct scientific work consisted of observing the artistic activities of soloists of choirs and vocal groups operating in the country, as well as a critical analysis of documents in the form of thematic literature and the musical notation of Stabat Mater by Piotr A. Komorowski. As part of the research, the author also conducted conversations with the composer of the work. As noted earlier, the author chose Poland as the research area, where he sought answers to the questions asked by visiting the most important music centers and researching the issue of Stabat Mater.

CHAPTER I

Religious and cultural aspects of Polish musical literature and Stabat Mater

1.1 Culture – explication of the concept

“The origins of the term “culture” (Latin: colere – “cultivation”) should be sought in ancient thought. The Latin word colere became the basis of three concepts in Romance languages expressing fundamental aspects of human existence: cultivo - "cultivation of the land" (cosmic aspect), cultura - "human education" (personal aspect), culto - "act of worship to God" (religious aspect).). These three dimensions make up an integral vision of human culture called humanitas. In this sense, ancient thinkers understood culture as an important element of paideia, which is the striving for man to achieve full human development. They defined culture as the sum total of what should be cultivated in order to realize ethical values. In this way, culture concerned the sphere of the human spirit, becoming a kind of "cultivation of the spirit", i.e. moral education. At the same time, it should be noted that culture is an interpersonal connection leading to certain specific common thoughts, collective action and mutual understanding among different individuals of people. Such an anthropological understanding of culture prompts reflection on the breadth of understanding its multi-threaded nature. “If it is a reductionist anthropology, limiting the understanding of man only to work (homo faber) or technology (homo technicus), the result will be a deformed vision of culture. It is equally dangerous to limit the field of human activity to the emotional sphere. A product of technological civilization, the "man of comfort" or the "man of adventure", who treats his life only as a fascinating game, will not find inner integration and, consequently, no sense of individual and collective meaning in life. Therefore, a person needs a wide range of cultural stimuli to fully understand and, at the same time, fully experience the world around him. This view allows you to pursue narrow specializations in various areas, while absorbing knowledge from broadly understood, general information resources, which in turn allows for a humanistic, i.e. broad and multi-threaded, view of the problem. “Although culture is an ambiguous concept, it is always connected with people. This is how the realistic philosophy of culture refers to it, putting it in trinomial terms. Namely, firstly, the personal dimension of human existence is rooted in our nature. Secondly, nature should be supported and developed by culture, i.e. our conscious and voluntary activity. And thirdly, the rationalization of nature understood in this way is to be characterized by

openness to religion, or in our civilization - to the supernatural order. Only such a realistic view of culture, through which a person realizes himself, can serve a person as a person.¹.

1.2 Culture in a religious context

“At the beginning of the century, the Christian faith was closely related to art, constituting an important source of cultural inspiration. Ancient thinkers emphasized that the soul of culture is the culture of the spirit (*animi cultus - cultura animi*). It would be difficult to imagine European art without its close connection with the spiritual dimension of human life. Therefore, taking into account the fact that a significant part of the world's musical cultural heritage was created from religious inspiration, there is no doubt that sacred music is of great importance for the cultural achievements of humanity. This means that one cannot attempt to understand music, especially sacred music, without a thorough understanding of its religious and cultural aspects, which are the basis for any art in European culture in general. As art students are repeatedly taught during their education, "an artist must be a humanist." This thought suggests reflection on the essence of understanding reality with a broad view, which Viktor Frankl, psychiatrist and creator of logotherapy, defines this way: "For me, a specialist is a person who, instead of the forest of truth, begins to see only the trees of facts." This view vividly defines today's understanding of art, which tends to greatly limit professional artists in terms of specializing in a very specific direction and closing themselves off to external aspects that affect art itself. Therefore, it is impossible to understand sacred music without proper preparation. Each composition bearing the hallmarks of *musica sacra* is a set of meanings and a kind of cipher, which can only be read with proper understanding of not only the musical layer, but also the religious layer in a broad sense. Szczególnie jest to widoczne w polskiej literaturze muzycznej, gdzie pojęcia kultury i religii od wieków są sobie niemal tożsame. „This is a natural symbiosis from the very beginning, as soon as baptism was

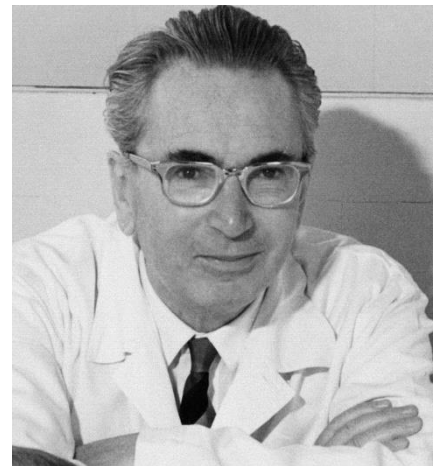


Figure 1 Viktor Frankl

¹ Stankiewicz D., *Kult zaczynem kultury – kultura ubogaceniem kultu [w:] Tożsamość muzyki sakralnej w dialogu z kulturą współczesną*, pod red. Ks. J. Bramowskiego, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku, Gdańsk 2017, s. 32-33

received”². Polish musical culture is linked with the Christian religion by an inseparable bond, which is intertwined with the history of Polish statehood, creating the resultant form of the nation's culture. It is impossible to imagine the Battle of Grunwald without Bogurodzica, the Polish Renaissance without Jan Kochanowski's Psalms with music by Mikołaj Gomółka, or academic celebrations without the resounding Gaude Mater Polonia. These symbols show the durability of the combination of history, religion and music that constitutes certain constants in understanding Polish musical culture, which are also the foundations for building subsequent chapters of national identity. "Two thousand years ago, not only the meeting, but also the "purifying" confrontation of

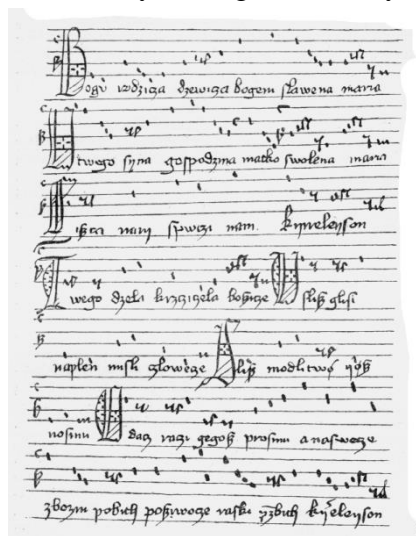


Figure 2 Bogurodzica

Christianity with various cultures led to the emergence of a new cultural reality, which had its origins in the Mediterranean and was called Western civilization or European culture.”³. Similarly, in Poland, Christian culture gave new meanings to existing Slavic traditions, creating state structures on the foundations of an already established faith. "The entry of Christianity into Polish culture did not happen immediately - it was obviously a process. First, there was old thinking about Slavic mythology, which was also very rich. Christianity didn't destroy it. On the

contrary, and you can even say in quotation marks that it was baptized.”⁴. This starting point for the newly established national culture created the ideal foundations for building a state based on faith, the effects of which are still felt today. “This is because patriotism, i.e. love of the homeland, is not only, as some people tell us, some old costume that restricts the movements of contemporary people, but above all, it is a living commitment of the heart and mind. "Reason without a heart turns patriotism into an ideology, and the heart, which would like to live without reason, is only able to transform this specific love into a sentimental impulse.”⁵.

² Stankiewicz D., *Kult zaczynam kultury...*, s. 35

³ Bramowski J., *Muzyka sakralna w perspektywie...*, s. 21

⁴ Stankiewicz D., *Kult zaczynam kultury...*, s. 35

⁵ Nowosielski K. *Powrót do źródeł. O założycielskich tekstach polskości* [w:] *Muzyka sakralna w europejskim przekazie kulturowym* pod red. Ks. J. Bramowskiego, Wydawnictwo Bernardinum, Gdańsk 2012, s. 30

1.3 *Stabat Mater* in a religious context

From a religious point of view, the image of Mary standing under the cross of Jesus is extremely important. This is an extremely human gesture, revealing the woman's purely human approach to the Son. "In a sense, Mary's presence was not necessary for Jesus' sacrifice. She was something completely selfless. It seems to me that this is a very important dimension of the two-fold mystery that God wants to show us. Mary under the cross appears primarily as the new Eve. She is the mystical Bride of Jesus - Woman, as Jesus himself will call Her. Well, even in a Christian marriage we can discover a great mystery. The more deeply two people unite with



Figure 3 *Our Lady, Mary Magdalene and John the Baptist under the cross*, author unknown

each other, the more persons they become, while maintaining complementarity to each other.”⁶. The thought pointing to the unique bond between the Mother and the Son also proves the important roles they both assume. Jesus, the Redeemer of the World, submits to inhuman suffering, Mary stands by His side and voluntarily co-experiences all His sufferings. Christ "consents to her seeing everything, experiencing everything, tasting everything, resting on a bed of fear, being pierced with nails and plowed with thorns, panting because of the suspension and trembling because of the terrible convulsions that shake His poor body. He has nothing for himself alone, everything is entrusted to Her, and this is what both His highest will and His instinct want.”⁷. This co-experiencing is the most important meaning of the painting *Stabat Mater*. The selfless love of the Mother and the Son, carrying the Cross together, leads to the salvation of humanity. This feeling became a role model for Saint. Franciszek. "For Francis, her attitude was a model of caring, sincere and true love. He recommended that brothers be caring for each other like mothers. His brothers often called him Mother. He also had great respect and love for his brothers' mothers. One of the testimonies says that he ordered the book to be given to one of the mothers who was very poor. He wanted her to sell it and thus obtain funds for her maintenance. He also taught the brothers that the mother of one is the mother of

⁶ Philippe T. OP, *Maryja w tajemnicy paschalnej*, Wydawnictwo Serafin, Kraków 2018, s. 30

⁷ Sertillanges A. OP, *Co Jezus widział z krzyża*, Wydawnictwo W Drodze, Poznań 2022, s. 195

everyone.”⁸. Following the fate of the Passion and Death of Jesus, it is impossible not to notice how important points on His path are those that intertwine with the fate of His Mother. “For the first thirty years of Jesus' life, joy prevailed with the Holy Mother, and



Figure 4 Saint Franciszek

the end of her life was marked by the sign of the cross. Jesus certainly lived the mystery of Pascha for many weeks - the fifty days of the Paschal period, which includes His death, resurrection, ascension into heaven, and which lasts until the descent of the Holy Spirit. However, Mary needed many more years until the Assumption to fully experience the mystery of Jesus' Assumption.”⁹. Mary experiences every step with Jesus from His birth, following in His footsteps. It usually goes unnoticed, so when it appears in the Gospel narrative, these are key moments. “Later, Pilate orders Jesus to be

scourged and sentences Him to death. Jesus is bleeding and staggering as they carry the cross along the Via Dolorosa to the place of execution. You only have to consider the Stations of the Cross to fully see the sensitivity: the women of Jerusalem weeping by the roadside over Jesus and extending a helping hand to alleviate His suffering. Veronica breaks through the crowd to offer a moment of relief and comfort to Jesus' bloody face, a respite from the unbearable effort. And most importantly - the meeting of the hearts of Jesus and His Mother, Mary.”¹⁰. A scene called the "testament from the cross" takes place under the cross. The only description of it can be found in the Gospel according to St. John, who participated in it. The image, which is of particular value in the faith of the Catholic Church, is also the culmination of the life of the Mother of Christ. “Under the cross, Mary was visible, but at the same time very hidden. In the Gospel of infancy, She is present in all the joyful mysteries. For thirty years, she has been in the foreground with Jesus, even if she always hides behind Him. When we consider the mystery of the cross, there is a temptation not to recognize Mary's role, to perceive it in terms of chance. [...] The cross is the summit of Mary's life. That's when she became the new Eve. The fact

⁸ Hop E. M. OSC, *Pasja według świętego Franciszka*, Wydawnictwo Franciszkanów Bratni Zew, s. 71-72

⁹ Philippe T. OP, *Maryja w tajemnicy paschalnej...*, s. 36-37

¹⁰ Gohn P., *Odpakuj dar wrażliwości [w:] Widziałam. Pasja Chrystusa oczami kobiet* pod red. K. M. Wahlquist, Wydawnictwo W Drodze, Poznań 2021, s. 79

that Mary became the Mother of Jesus at the Annunciation, and that she took care of Him for thirty years of His hidden life, was not Her most important task; [...] The Holy Spirit placed [Her] above all other creatures, making Her life unique.”¹¹. Mary plays a special role after the death of Christ, when His followers hide in fear of their own death. During this time, which in the Christian religion is represented by Holy Saturday, the Mother patiently endures the inexorable time and waits. “Only Mary remained in faith and waited for the resurrection of her Son. Therefore, during the year, on



Figure 5 Via Dolorosa

Saturdays, the Church celebrates the memories of the Virgin Mary in the office and mass liturgy.”¹². Interestingly, none of the Gospel descriptions mentions that Jesus appeared to Mary after his resurrection. Christ visits the disciples before his ascension, but the Evangelists do not mention that he also appeared to the Mother. This fact allows us to put forward a theory that the last image of the Son that Mary saw on earth was His face from under the cross. “It is much more human and divine to think that the Face of Jesus, which remained present with Mary until the end of her life, is the same one that she contemplated at the moment of His death on the cross. Mary did not need to see His glorious Face, because she was not shaken in her faith and hope, and in any case, she knew that it would not be a true Face - as seen by the Father. No human eye can see the glory of God on earth. Only the touch of love can allow us to begin eternal life.”¹³. This understanding of the fate of Jesus and Mary confirms the belief in the extraordinary role that the scene from under the cross played for both of them. It was the last confrontation of the Mother with the dying Son before they met in Eternity, which is why this scene is so important in understanding the context of the Passion and Death of Jesus Christ and the role that Mary played in His earthly life.

¹¹ Philippe T. OP, *Maryja w tajemnicy paschalnej...*, s. 31-33

¹² V. Ryan OSB, *Wielki Post i Święte Triduum*, Wydawnictwo Benedyktynów Tyniec, Kraków 1999, s. 95

¹³ Philippe T. OP, *Maryja w tajemnicy paschalnej...*, s. 131

CHAPTER II

Stabat Mater

2.1 *Stabat Mater* as the *Motyw Golgoty*



Figure 6 Crucifixion, Pietro Perugino

Stabat Mater as the Golgotha Theme is recognized by the author as a result of research conducted for many years. Nevertheless, the symbolism of the Suffering Mother is a motif that appears in many writings dealing with Arma Christi in the context of other Golgotha Themes, such as the one by a 19th-century Austrian preacher, referring to the Golgotha Theme - the sevenfold sword: "The mother of the only Son is Mary; the only virgin mother; She saw this son before her, suffering and dying. And as the pain that pierced her soul with the blade of the sword surpassed all earthly suffering, we honor her as a seven-time martyr; for of all the pains of her greatly distressed life, we remember seven with particular solemnity. And that is why we commonly see her in pictures, with the sevenfold sword of sorrow in her heart."¹⁴. The image that is

evoked as the Golgotha Theme is best known in the form of a poem attributed to the Franciscan monk, Jacopone da Todi. The work, simple in form, was intended to be an expression of the suffering of the Mother watching the suffering of her Son. "The text of *Stabat Mater* includes 20 stanzas written in tercet (with the syllable arrangement 887 common in the sequence), in trochaic meter and in the rhyme scheme aab ccb. Several versions of the basic text have survived to this day. One of them was included in the Roman Missal."¹⁵. However, what attracts attention is the alleged author himself, who created two works presenting the Virgin Mary in two circumstances. "The opening words

¹⁴ Veit J.E., *Narzędzia Męki Chrystusowej*, nakładem XX Misjonarzy na Stradomiu, Kraków 1891, s. 298-299

¹⁵ Borowiecka R., *Sekwencja Stabat Mater w interpretacji muzycznej kompozytorów Szkoły Krakowskiej: Machl, Penderecki, Bujarski* [w:] *Polska muzyka religijna - między epokami i kulturami* Pod redakcją Krystyny Turek i Bogumiły Miki, Wydawnictwo Uniwersytetu Śląskiego, Katowice 2006, s. 156

of the two twin hymns, one of which (*Stabat Mater Dolorosa*) is used in the liturgy and the other (*Stabat Mater Speciosa*) is not, celebrate the emotions of Our Lady at the Cross and near the Manger - Calvary and Bethlehem, respectively - and can be conveniently distinguished here the third word (*Dolorosa, Speciosa*)”¹⁶. These two images, although different and distant from each other in time, constitute very identical events in corresponding settings. One, shortly after the birth of Jesus, full of joy when the Mother looks at her Son, before whom his whole life is ahead, and the other, from under the cross with Mary gazing at the same Son giving his life for others. Both works are very similar in form and content, and the words used in them can even be used interchangeably. Therefore, one cannot resist the impression that both scenes evoke both very extreme emotions. The first one, at the manger, shows the Mother who knows the path and destiny of her Son, in the second one the Mother is aware of the end of the Son's Passion and His suffering in this world. These two poems are interwoven with each other, creating a coherent picture showing the life of Mary, filled with very extreme emotions and impossible to interpret in a simple way. One of the most



Figure 7 *Pieta*, Michelangelo

important artistic interpretations of this Golgotha Theme is the scene that inspired Michelangelo to create the *Pieta*, i.e. photo of Jesus from the cross. “The term *pietà* comes from the Italian word for “pity” and the Latin word for “piety.” This heartbreaking composition depicts Our Lady cradling the lifeless body of Jesus in her loving arms. The *pieta* theme, which has no biblical reference, developed as a devotional performance in 13th-century Germany, where it was considered the so-called “*Vesperbild*”, meaning “evening picture”. Popularized by the Franciscans, it aroused piety and faith. This form of piety was then propagated among the inhabitants of other countries, including: in France and Italy”¹⁷. The work is intended to be an expression of the overall motif of the Suffering Mother, constituting a kind of summary of many different scenes and events.

¹⁶ <https://www.newadvent.org/cathen/14239b.htm> [dostęp 12.06.2023] [w tłum. Autora]

¹⁷ <https://pl.aleteia.org/2018/03/31/pieta-michala-aniola-odkryj-z-nami-jej-tajemnice/> [dostęp 4.06.2023]

Its uniqueness is evidenced by the vision of the author of the sculpture itself. “It is noteworthy that the Renaissance artist, who refers in his works to the ideal proportions of the human body, creates a sculpture that departs from this rule. Well, Mary's body is much larger than Christ's body. Of course, the master of the sculpture cleverly hides this fact by

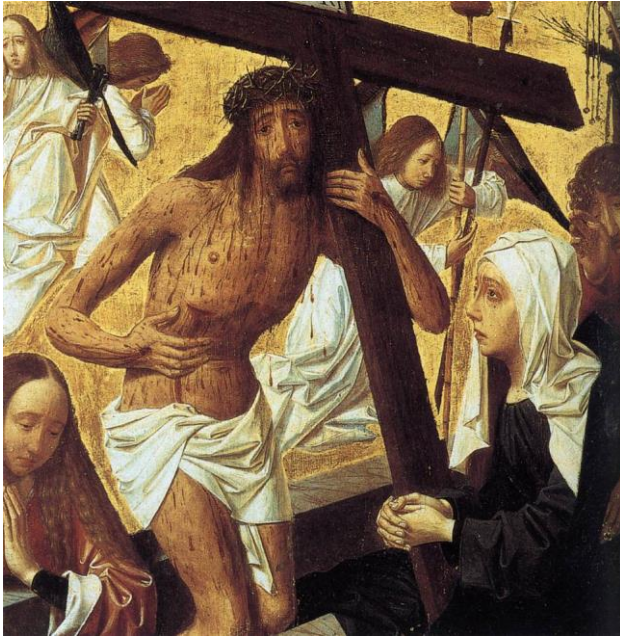


Figure 8 *Man of Sorrows*, Geertsen tot Sind Jans

using Our Lady's clothes to cover it up, but the reason for this is to be able to depict Jesus fully embraced by the Mother's arms. The Pietà also became the object of criticism due to its portrayal of Mary as a young woman. The explanation for this procedure was to be the Franciscan doctrine, which spoke about the inviolable virginity of the Virgin Mary, and the theology of that time, confirming the correctness of Michelangelo's decision about the figure of the Mother of God, and

saying that a virtuous life preserves youth in a person. What is worth adding, Mary's immaculateness is also presented through the hands of the Immaculate Conception, which do not directly touch the body of the Son. In its expression, the sculpture is an image of peace and acceptance. It does not show lament, screaming or overwhelming despair, and yet everyone can read its painful expression. It is therefore unquestionable that the Pietà is a very symbolic Theme of Golgotha, representing these Arma Christi events or scenes.”¹⁸.

2.2 *Stabat Mater* in a musical context

“The medieval Stabat Mater sequence, expressing the suffering of Our Lady under the cross of her dying Son, has become an inspiration for many composers throughout the ages. The resulting works are characterized by a deep emotional and spiritual message. This message focuses primarily on the text Stabat Mater, full of pain, helplessness and

¹⁸ Stocki P. P., *Motywy Golgoty w muzyce na przykładzie wybranych utworów literatury chóralnej*, Uniwersytet Kazimierza Wielkiego – Wydział Edukacji Muzycznej, Bydgoszcz 2018, s. 25 - 26



Figure 9 *Stabat Mater*

suffering and despair. This text was most likely written by the monk Jacopone da Todi in the 13th century, although many researchers believe that it could have been written earlier. The identity of sacred music is expressed most fully and clearly in the form of Stabat

Mater. This motif comes from the Catholic liturgy held during Lent.”¹⁹. Although in a musical context the Stabat Mater sequence did not appear until the 13th century, already “in the first centuries of the Church, when theological discussions about the nature of Christ were taking place, the Fathers of the Church also wrote about the Mother of Christ, who stood at the foot of the cross. It is believed that every day she thought back to the scenes of the Passion of her Son.”²⁰. The author was inspired to create the text by evangelical descriptions, especially those from the works of Saints Luke and John, in which much attention is paid to Mary as a witness of the Passion and the Death of Jesus. In the texts of these two evangelists one can find the most parallels to the content contained in the sequence. “Traditionally, the posture of Our Lady of Sorrows under the cross is combined with the earlier announcement of the waiting person. Her pain - according to Simeon's prophecy during the presentation of the Child in the temple. Therefore, the Church leaves the choice of the Gospel for the liturgical commemoration of the Blessed Virgin Mary of Sorrows, either the vision from under the cross according to the beloved disciple (John 19:25-27), or the vision of Simeon according to Luke (Luke 2:33-35).”²¹. The cult of the Sorrowful Mother developed over the years, and as a result of its evolution, experiments began with combining this cult with music. “The roots of

¹⁹ Fedyk-Klimaszewska M., *Tożsamość muzyki sakralnej w formie „Stabat Mater” od Pergolesiego do Pendereckiego – wybrane aspekty wykonawcze* [w:] *Tożsamość muzyki sakralnej w dialogu z kulturą współczesną*, pod red. Ks. J. Bramowskiego, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku, Gdańsk 2017, s. 169

²⁰ <https://missiomagazine.com/stabat-mater-dolorosa-a-hymn-of-coredeemption-part-1/> [w tłum. Autora] [dostęp 4.06.2023]

²¹ http://www.maryja.pl/index.php?option=com_content&view=article&id=142:8&catid=84&Itemid=574 [dostęp 5.06.2023]

Stabat Mater lie in Passion plays, the culmination of which were Marian lamentations. They are also related to the meditation on the suffering of Christ and the suffering of the Mother on Golgotha, promoted by the Franciscan Order. The reasons for the creation of the poem and its subsequent popularity throughout the continent should also be seen in the mystical and penitential fervor that permeated Western Europe in the late Middle Ages. Flagellants traveling in processions sang hymns glorifying the sufferings of Christ and His Mother; Over time, the poem Stabat Mater was one of the most favored texts.”²². In the first years of its creation, Stabat Mater was a form of poem used mainly in private devotions. At the turn of the 13th century and the 14th century, the text reached a wider group of believers by being placed in prayer books used at that

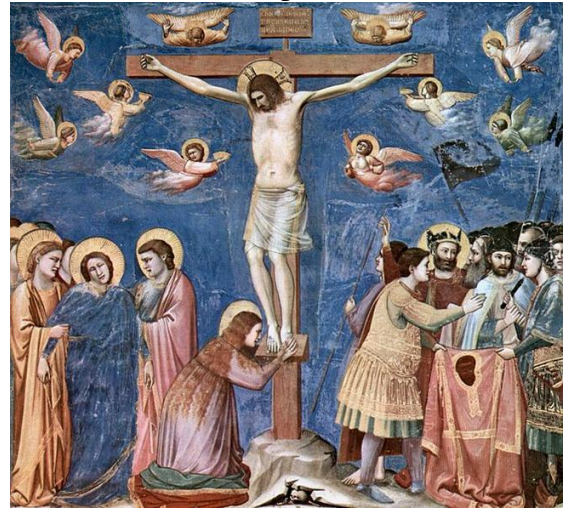


Figure 10 Crucifixion, Giotto di Bondone

time during holy masses and services. The 15th century turned out to be extremely important for the popularization of the poem, when the work was officially included as a sequence in the Latin liturgy. “He approved it for use in the entire church of St. Pius V. He introduced the song into the liturgical calendar, assigning the hymn as a sequence of the newly created mass falling on the Friday after the Sunday of the Lord's Passion, i.e. the commemoration of In Compassione Beatae Virginis Mariae.”²³. Over the years of use of the Stabat Mater in various forms of Christian worship, the sequence gained great popularity, which resulted in it being granted the function of an anthem in 1727, associated with the feast of the Seven Sorrows of the Virgin Mary established by Pope Benedict XIII. The last significant event regulating the Stabat Mater was the Second Vatican Council, the provisions of which left the work as a breviary hymn without the obligation to perform it as a sequence.

From the Middle Ages to the present day, Stabat Mater is one of the motifs used by composers of vocal-instrumental music in various forms. Stabat Mater, next to Requiem,

²² Borowiecka R., *Sekwencja „Stabat Mater” we włoskich interpretacjach muzycznych doby XVIII wieku*, [w:] *Symposium Rok XXV 2021*, nr 1(40), Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2021, s. 87

²³ <https://www.liturgia.pl/Stabat-Mater-dzielo-niekonczacych-sie-inspiracji/> [dostęp 12.06.2023]

is a way of expression for artists composing in the face of life's loss or other types of pain and sadness. "The content of the pain-filled sequence becomes an extraordinary inspiration for singers, because the human voice can bring out this type of expression



Figure 11 Giovanni Battista Pergolesi

most fully and perfectly. The Stabat Mater form is a specific vocal material, requiring appropriate voice management, technique and sensitivity.”²⁴. Among the compositions based on the Stabat Mater sequence, it is impossible not to mention the work by Giovanni Battista Pergolesi. The composition is a kind of novelty in the music of this period. Stabat Mater as a motif definitely resonates best with vocal music, which is Pergolesi's strong point of composition, which he presents especially in duets. “Pergolesi's Stabat Mater was written for two female voices, partly solo and partly choral. The work is an expression of a new, emotional style in religious music. It is a lyrical statement by a composer who used the means of the Neapolitan opera school of the 18th century.”²⁵. The work constitutes a basis for later interpretations of the medieval sequence and definitely finds its place in the canon of the most important compositions on the topic of Stabat Mater. Since its creation, many subsequent creators have taken up the challenge of dealing with this difficult, timeless topic. One such composer was Antonio Vivaldi. The Venetian creator focused on minimalism in his work - the composition of the piece consists only of alto, string instruments and basso continuo. Lyrically, Vivaldi developed the first ten stanzas. However, as a clergyman, the composer knew what was needed in a sacred work of this type, hence the ascetic casting emphasizing the importance of the solo part. What is delightful about this composition is the subtlety with which the vocal part is presented, considered to be the most perfect form of expression, especially in sacred music. Another important treatment of the medieval sequence is a work composed by Joseph Haydn. At that time, the author had great opportunities in the form of having an orchestra and soloists at his disposal, thanks to which he could easily hear everything he wrote, and this undoubtedly influenced the level of the work. The composition includes references to George Friedrich Händel, appreciated by Haydn, as well as Pergolesi's Stabat Mater.

²⁴ Fedyk-Klimaszewska M., *Tożsamość muzyki sakralnej...*, s. 169

²⁵ Chylińska T., Haraschin S., Schaeffer B., *Przewodnik Koncertowy*, PWM, Kraków 1980, s. 719-721

“Following the example of Haydn's youthful cantatas, *Stabat Mater* uses the formal principles of the Neapolitan style, so it is not surprising that the work gained Hasse's special recognition. The text is divided into individual episodes, with those assigned to soloists taking up twice as much space as the choral episodes. The Neapolitan predilection for coloratura interestingly coincides with Haydn's tendency for intense expression.”²⁶. Haydn's work, repeatedly applauded throughout Europe, took another step in the development and approach to the topic of *Stabat Mater*.

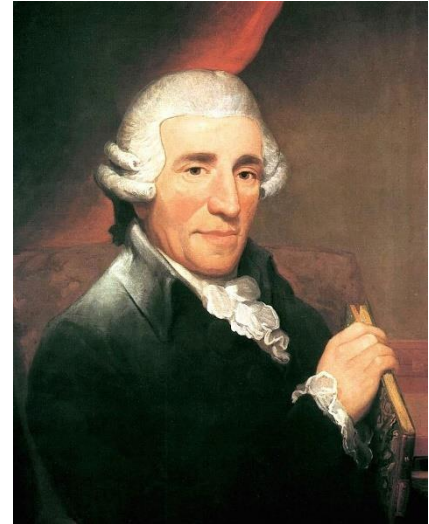


Figure 12 Joseph Haydn

In this case, the creator focuses on building an atmosphere of suffering through clear expression. The text of the sequence, influenced by events that were painful for the composer, was also used by the Romantic creator, Gioacchino Rossini. The musician, known for his operas, emphasized the respect and admiration he had for Pergolesi's *Stabat Mater*



Figure 13 Gioacchino Rossini

which is why he delayed taking up the challenge of this composition for a long time. However, when he started working on the work, due to health problems, he delegated some of the duties to his friend, Giovanni Tadolini, who finished the creation. However, after one performance, Rossini decided to replace the fragments commissioned from another artist and composed the rest of the piece himself. This is the form in which the work is known till today. What stands for Rossini's *Stabat Mater* is its melodiousness and harmony of content.

There are definitely operatic patterns to be found in the composition, especially in the context of fluidity and fast-paced action, as well as the exposure of the human voice. A monumental work in the context of *Stabat Mater* is definitely the work composed by Antonin Dvořák. The piece was created under the influence of the composer's difficult life experiences, such as the deaths of his children. The work was written for four solo voices, a choir and an orchestra, but the soloists definitely occupy the foreground. The composer speaks movingly about his experiences

²⁶ Geiringer K., *Haydn*, PWM, Kraków 1985, 268-269

with death using the language of music, and the listener is taken on a philosophical journey through emotions. “The piece is a response to contemporary trends in religious music. For example, the Cecilian movement opposed the use of orchestral instruments in sacred music and called for a return to a more restrained a cappella style. At the other end of the spectrum is Rossini's popular *Stabat Mater*, perhaps the most famous recent setting of the poem that was overtly theatrical and full of operatic, virtuoso singing, which for many is too worldly for such a serious text. Dvořák established a golden mean between these extremes; his *Stabat Mater* makes full use of the orchestra's resources, but is also a profound meditation on loss and faith. “It takes listeners on an emotionally honest journey through grief to spiritual healing, with a radiant, optimistic ending.”²⁷. Dworzak’s *Stabat Mater* emphasizes the artistry of a composer who skillfully used the tools available at his time. The work is also proof of the creator's great artistic maturity and extraordinary sensitivity. The perfect balance between the form and content of the piece is visible to the naked eye, and remains one of the most perfect interpretations of the medieval sequence. *Stabat Mater* is also very popular among Polish composers. Karol Szymanowski, among others, took up the poem as a composer. “The genesis of the



Figure 14 Antonin Dworzak



Figure 15 Karol Szymanowski

song was due to several circumstances. One of them was an order placed to Karol Szymanowski by the patron of art Bronisław Krystall to compose a Requiem dedicated to the memory of his prematurely deceased wife - violinist Izabella Krystallowa. This idea was in line with the composer's earlier intentions, who had already planned to write a larger religious work - it was to be a work combining religious content with Polish folk motifs.”²⁸. As in all his works, Szymanowski was interested in folkloristic references, closely related to the people. In the early stages of implementation, the

²⁷ <https://houstonssymphony.org/dvorak-stabat-mater/> [dostęp 12.06.2024] [w tłum. Autora]

²⁸ Łobaczewska S., *Karol Szymanowski. Życie i twórczość, 1882-1937*, PWM, Kraków 1950, s. 482

composer mentioned using the musical characteristics of the popular Bitter Lamentations service in Poland, but eventually he decided on a fully original work based on the text of the sequence in the Polish translation by Józef Jankowski. The result of Szymanowski's work is an outstanding work, combining religion and folklore, the quintessence of Polish culture enclosed in an emotional, moving form.

Many years after the poem about the suffering of the Watching Mother was written on the dying Son, the work takes on new forms and delights with interpretations. Each, being the result of the composer's vision and the trends prevailing in the era of creation, is unique in its own way and allows the listener to individually interpret the musical layer. However, all the above-mentioned interpretations have a common point of reference, i.e. the truth known for centuries in the Catholic Church - salvation came through the Cross. *Stabat Mater*, as the *Golgotha Theme*, has gained many new musical settings over the centuries, but it remains faithful to the original values that the monk Jacopone da Todi included in his poem. The basis of the message conveyed by the sequence remains alive in the interpretations of composers of past centuries. "Christ dies physically on the cross, and Mary dies mystically under the cross. *Vir dolorum* and *Virgo perdolens* create a new dyad for all humanity - as St. Irenaeus of Lyon - and Christ as the New Adam, and Mary as the New Eve, through suffering, give rise to the Church. However, unlike the suffering of Christ, Mary's sufferings, as spiritual, do not have a clear external manifestation. They are a mystery that can only be known through grace."²⁹ Works created on the basis of the medieval *Stabat Mater* constitute this grace, giving viewers the opportunity to experience, thanks to the musical message, the emotions that accompanied Mary under the Cross. They fulfill the role of a kind of Pauper Bible, presenting scenes and events important for the Catholic Church in a form accessible and understandable to a sensitive recipient. The piece *Stabat Mater* by Piotr A. Komorowski was also composed in this key, presenting a contemporary interpretation of the sequence, while at the same time using a large dose of respect for earlier compositional forms and musical forms of artistic expression.

²⁹ <https://dorzeczy.pl/religia/275341/kilka-rozwazan-nad-stabat-mater-dolorosa-fragment-ksiazki.html>
[dostęp 13.06.2023]

CHAPTER III

Performance aspects of *Stabat Mater* by Piotr A. Komorowski

3.1 Piotr A. Komorowski

Piotr A. Komorowski (born 1977), composer, teacher, organizer of musical life. Assistant professor at the Faculty of Music Education of the Casimir the Great University in Bydgoszcz. Teacher of general music subjects at



Figure 16 Piotr A. Komorowski

the Primary and Secondary Music School in Kutno. Organizer and one of the originators of the New Music Festival of Contemporary Music in Bydgoszcz. He is an ordinary member of the Polish Composers' Union and the president of the Kujawsko-Pomorskie Branch in Bydgoszcz. He graduated from the Faculty of Composition and Music Theory of the Academy of Music in Bydgoszcz, specializing in music theory and composition. In 2010, he received a doctorate in musical art in composition from the Academy of Music in Krakow. He has composed several dozen compositions. He creates solo, chamber and orchestral music, both instrumental, vocal and electroacoustic in various genres. His songs were performed by many renowned bands during music festivals in Poland and abroad (Serbia, USA, Italy). He carried out compositional commissions, among others: Institute of Music and Dance, Polish Baltic Philharmonic in Gdańsk, Spomen Park Museum in Kragujevac (Serbia)³⁰.

3.2 Composing technique

Stabat Mater by Piotr A. Komorowski is a contemporary, inspiring work in the field of composition techniques from the achievements of the renowned composer from Bydgoszcz, Bohdan Riemer, at the same time weaving the rhetoric of baroque music into its structures. The piece was largely based on about spatial arrangements of mirror structures in twelve-degree tempered tuning, created by Bohdan Riemer. "The basic

³⁰ Booklet

harmonic unit is the partial structure of the twelve tone, which may contain 2, 3, 4 or 6 sounds, but only those that, after transposition by a specific interval and the appropriate number of times, will create 12 different sounds. I called the most concentrated form of each partial structure the primary form. It always has a mirror structure (identical intervals read both up and down), which allows the so-called symmetrical coups. If the same



Figure 17 Rehearsal of *Stabat Mater* by P. Komorowski in Filharmonia Pomorska in Bydgoszcz

sounds can be used to create a mirror system with a different structure within an octave, then we will get a system that I call the secondary form of a given structure. It may also be subject to symmetrical upheavals.”³¹. The composer's use of a technique developed in the 1970s gives the entire work, which focuses thematically and textually around a medieval sequence, a unique expression, clearly visible when listening to the piece. Thanks to the spatial arrangements of mirror structures in *Stabat Mater*, the image-creating aspect is highlighted, intensified by the rich articulatory markings used in the string quintet parts, reminiscent of the work of Antonio Vivaldi. An important added value is the use of rhetorical figures taken from baroque compositions in the composition. This system was created on the basis of combining specific musical structures with specific emotions, as a result of building a "language" that can only be read by creators and experienced music listeners. “Figures used in vocal music gradually gained such an autonomous value that their expressive and meaningful meaning could be perceived without the use of words. Then they also began to function in instrumental music. The listener, remembering the original meaning of the figures learned from vocal music,

³¹ Riemer B., *Organizacja wysokości dźwięków w utworach Witolda Lutosławskiego. Problemy związane z analizą zjawiska*, „Muzyka. Historia, teoria, edukacja”, Bydgoszcz 2014, nr 4, s. 116

interpreted their purely instrumental shape in similar categories, creating appropriate extra-musical associations. Both types of music, vocal and instrumental, then became a similarly communicative means of communication, using the resources of a specific "dictionary" of rhetorical and musical figures.”³². The combination of spatial arrangements of Bohdan Riemer's mirror structures, baroque rhetorical figures, the medieval Stabat Mater sequence with the compositional skill of Piotr A. Komorowski is the result of a work that is coherent in expression, extremely pictorial and multi-layered, and its in-depth analysis leads to the discovery of new meanings and interpretations that can be used to create many valuable performances of this piece.

3.3 Performance and interpretation context

In the performance context, the choir that participated in the premiere of the work presented for the first time a piece that goes beyond the traditional understanding of the major-minor system in terms of composition. For the vocal part of the performing apparatus, it was a challenge that the author of the work, as a conductor, and the women's choir faced together. The support of the composer of the work turned out to be extremely helpful, as he worked on the basis of Stabat Mater as part of ear training classes, improving the skills of the choristers and at the same time broadening their perception beyond the standard curriculum. During rehearsals, the choir, supported by an accompanist,



Figure 18 Concert poster of *Stabat Mater* by Piotr Komorowski

³² Szlagowska D. *Muzyka baroku*, Wydawnictwo Akademii Muzycznej w Gdańsku, Gdańsk, 1998

quickly mastered their parts. The key factor in the process of preparing the work was continuous cooperation with the composer of the work, Piotr Komorowski. He provided substantive assistance at every stage, explaining various compositional and harmonic

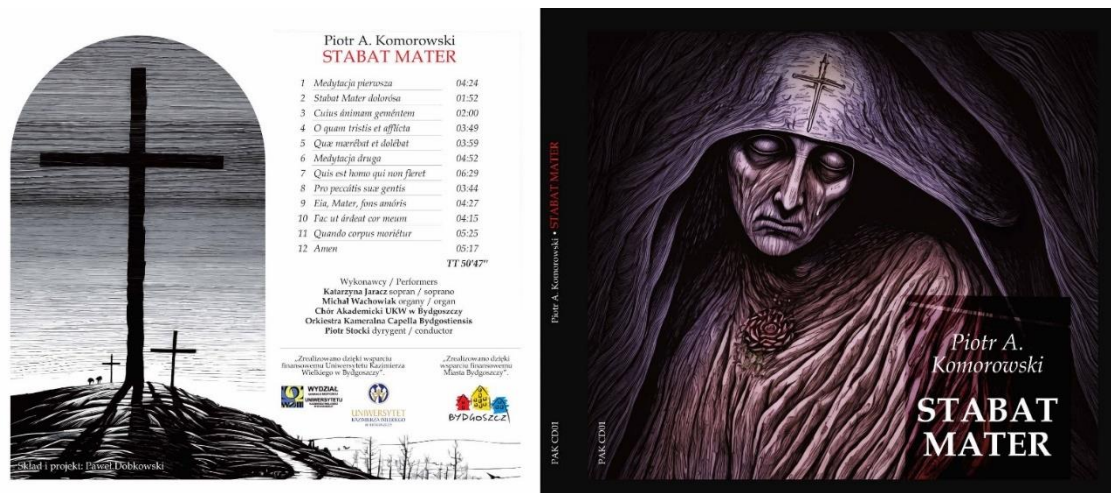


Figure 19 Cover of *Stabat Mater* by Piotr A. Komorowski

solutions. Thanks to this cooperation, it was possible to prepare the women's choir, despite its numerous obligations to perform works of different styles within a similar period of time. The choir was prepared in the case of Piotr Komorowski's *Stabat Mater*, where the choir plays a very important role, providing the text of the medieval sequence, crucial for the implementation of the work. Each part, except for two meditations, was marked by the presence of the choir, which was the factor giving the words to the listener - the most important carrier of the *Stabat Mater* values.

Work on preparing the entire piece, including all the elements of the cast, was included in the work schedule of the Pomeranian Philharmonic in Bydgoszcz for the artistic year 2022/2023. For the author of the work, as a young student of the art of conducting, it was an extremely difficult task due to the aspect of the first performance of the work. During



Figure 20 Rehearsal with the women's choir

rehearsals, the difficulty turned out to be the very demanding organ part, which, given the specific, shared vision of the composer and conductor, required specific sound solutions that were difficult to perform. The duplication of rhythmic and melodic

structures in the violin and organ parts prompted the author to use an unconventional arrangement of the orchestra in the stage space. The decision was made to bring the



Figure 21 Full cast rehearsal in Filharmonia Pomorska in Bydgoszcz

quintet as close as possible to the organ's prospectus. A favorable occasion was the participation in the concert of Cappella Bydgostiensis, a group of professional musicians, thanks to whom they managed to easily combine the parts of the string quintet with the previously prepared choir, as well as the saxophone, oboe and the soloist, Katarzyna Jaracz.

3.3.1 *Medytacja pierwsza*

The first part of the piece introduces the recipient to the mood of the entire work. The composer, using a canon played by a string quintet, presents rhetorical figures in the form of descending chromatic processions, disturbing the diatonic, i.e. *passus duriusculus*, inspired by Baroque music. Such a figure of speech is intended to illustrate the wailing of the



Figure 22 Concert - premiere of *Stabat Mater* by Piotr Komorowski

souls in purgatory expressing grief and pain. This motif, intensified from the beginning of the piece to the bar no. 20, slowly changes into unison in bar No. 25, and then, in bar No. 30, smoothly moves to the next figure, built by double bass, cellos and violas. The

next fragment, according to the composer's vision, is to illustrate the last moments of the heart beating before death, presented throughout the entire notes in bars No. 39 and 40. In the next fragment, the violins join, starting a melody heralding the rest of the piece.

3.3.2 *Stabat Mater dolorosa*

Connected directly to the previous part through the attacca, the second part includes the organ, soprano saxophone and oboe, and from bar no. 3 also a three-voice female choir, developing the composer's idea of a growing lament and crying. This scene is also accompanied by a soprano solo, intended to give the musical image a reference to Michelangelo's Pietà, in which the mother holds in her arms her Son taken down from the cross. An important element are the soprano saxophone and oboe, which dialogue with each other in motifs consistent with the organ part. The entire part constitutes a proper opening for the work, presenting the form of the message to the recipient and sensitizing him to the sensuality and imagery of the work. An important aspect of the performance of *Stabat Mater dolorosa* was attention to harmonic verticals, especially in the case of choral parts, directly correlating with the violin, organ, saxophone and oboe parts.



Figure 23 Concert - premiere of *Stabat Mater* by Piotr Komorowski

3.3.3 *Cujus animam gementem*

The next part has a form similar to *Stabat Mater dolorosa*, but differs from the whole in terms of dynamics, the build-up of which is more decisive. Referring to the text of the medieval sequence



Figure 24 *Cujus animam gementem*, bars 1-2

presented in this part (And her soul, tortured, tearful, torn, was pierced by human sins³³), the composer outlines the mood more precisely, while giving a lot of musical space to the words. An important motif for this part is the motif presented in bar No. 2 by the saxophone, which is interwoven throughout the entire fragment by many voices, often echoing in various instruments, thus building an atmosphere of mystery. The most important performance issue of this part was to consistently build dynamics while thinking about the preceding and upcoming elements of the work.

3.3.4 *O quam tristis et afflicta*

The fourth movement, crowning the first, coherent fragment of the work, is maintained at a tempo similar to the previous parts, but, in accordance with the composer's recommendations, it is performed *con pietà*, i.e. with mercy. The melody returns to the motif from the First Meditation, building a prayerful atmosphere. In the harmonic structure, the dialogue between instruments comes to the fore, especially visible in the



Figure 25 From the left: composer, Piotr Komorowski; conductor Piotr Stocki; organist, Michał Wachowiak during rehearsals for the concert

choral voices, as well as in the saxophone and oboe. The dreamlike mood of this part somewhat extinguishes the outlined dynamic tensions in *Cujus I anima gementem*, slowly silencing all the voices, thus aiming to end the first fragment of the piece, previously presented without breaks between parts. Throughout *O quam tristis et afflicta*,

³³ <https://stabatmater.info/stabat-mater-polish-translation/> [dostęp 20.04.2023]

very clear connections of built motifs appear across the various instruments, which in turn blurs the musical structure, creating the impression of a hazy background against which the words given by the choir are drawn. The demanding alto part was undoubtedly difficult to perform, but ultimately, as a result of emission exercises, it sounded coherent with the other voices.

3.3.5 *Que moerebat et dolebat*

Part five introduces a new quality to the relationship from the very beginning to the previous parts. From the first sounds, one can hear the *con violento* marked by the composer, manifested in the aggressive accentuation of sounds in the string quintet. The mood created in the first bars of *Que moerebat et dolebat* clearly separates this part from the initial thoughtfulness and prayerful reflection *O quam tristis et afflicta*. The expressiveness of the textual layer is enhanced by the way sounds are articulated in the

Figure 26 *Que moerebat et dolebat*, bars 15-20

choir, i.e. portato and staccato, which strengthen the verbal message and emphasize the words so that their reception is transparent and understandable. The composer's use of various articulation techniques in string instruments is also extremely picturesque, with the task of creating the image of nails being nailed to a cross using pizzicato a la Bartók in the double bass in bars 18, 19 and 20. An extremely important element of this part is the soprano solo, taking on three different forms throughout the movement. While working on the premiere of the piece, after consultations with the soloist and composer, it was decided to change the arrangement of syllables in the solo parts so that they would allow for free and natural sound extraction. The organ part in the form of sixteenth-note sextoles also turned out to be demanding, especially in the passages between bars with equal values and those in which sextoles appeared.

3.3.6 *Medytacja druga*

The first half of the work ends with the Second Meditation, which, as the title suggests, is a kind of pause for reflection. In form, the part resembles the first Meditation from the beginning of the piece, but in this part the composer engages all the instruments



Figure 27 Concert - premiere of *Stabat Mater*
by Piotr Komorowski

in the cast, creating a pictorial form, reminiscent of film music. The initial canon, starting similarly to the beginning of the work, is broken by a sixteenth-note passage for the second violins in measure No. 17, which then introduces an ostinato, with which the organ later begins its part. The peaceful mood is disturbed in a fragment of *piu mosso*, which is a

kind of forerunner of the rest of the work. The main motif appearing in the organ and violin is then taken over by the oboe and saxophone, extinguishing it until *Tempo I*, where the echo of the canon from the beginning of the movement returns.

3.3.7 *Quis est homo*

The seventh part of the work introduces the recipient to a mood of reflection, continuing the delicate sound of the second Meditation. The beginning of *Quis est homo* consists of chords arranged in the organ, against which the choir appears in a delicate piano background, and then a soloist accompanied by an oboe. In the *con moto* part, the harmonic arrangements of mirror structures, presented in the relationship between the quintet and the organ, and then also translated into the choir, become clearly noticeable. In tact No. 41, the saxophone and oboe begin their duet, also presented in the form of these harmonic "mirrors". Referring to mirror harmonic structures, the entire movement is built on the same principle, where the repeated *con moto* part is a reflection of the motif, which then returns in its structure to the beginning of the movement, turning off all the voices one by one, ultimately remaining with the chords distributed in the organ. It can therefore be concluded that *Quis est homo* is a palindrome created using the retrogradation technique.

3.3.8 *Pro peccatis sue gentis*

The next part of the song begins immediately after the previous one, surprising the listener with a new tempo and dynamics. In *Pro peccatis sue gentis*, the composer uses, as in the first part of the work, excerpts rhetorical figures from the baroque, this time in the form of pathopoi in the choral parts,



Figure 28 Soloist, Katarzyna Jaracz

soprano solo and quintet, symbolizing the despair and suffering of torment mentioned in the text of this fragment. Another pictorial reference is applied in cellos and double bass pizzicato a la Bartok, this time assigned to a fragment of the text *et flagellis* (bars no. 20, 21), showing flagellation. The musical motifs in the organ, oboe and saxophone are arranged in a *circulatio* - a figure using circular movement, intended to mark the recipient's wandering in one, recurring thought.

3.3.9 *Eia Mater, fons amoris*

The ninth movement, composed with the participation of the quintet, choir and soloist, is based on a 6-note system and the so-called symmetrical inversions, created by prof. Bohdan Riemer. This system of repetition gives *Eia Mater, fons amoris* the form of a certain mantra or prayer. It perfectly reflects the meaning of the text contained in this



Figure 29 *Que moerebat et dolebat*, bars 15-20

part - O Mother, source of all love, give me the feeling of the power of mourning, let me bear the pain with You and gives the entire part a "heavenly" mood. Dynamically, the part is built from piano (bars No. 1-14), through mezzoforte (bars No. 15-26) to forte (bars No. 27-39), and then through mezzoforte (bars No. 40-51) to piano (bars No. 52). -

60), creating the impression of approaching and moving away from this "heavenly" image.

3.3.10 *Fac ut ardeat cor meum*

Fac ut ardeat cor meum from the first bars it is based on fifth harmony, thanks to which it gives the impression of bells whose pendulums strike evenly. This image continues the prayer concept contained therein in the previous part, which refers to the



Figure 30 Concert - premiere of *Stabat Mater* by Piotr Komorowski

words of this fragment of the sequence - let Christ's love become a fire in my heart, hold the cross in me. There are also visible arrangements of mirror structures created in a cruciform shape, which corresponds to the concept of assimilation rhetorical figures, making musical structures similar to specific phenomena.

3.3.11 *Quando corpus morietur*

While the previous two parts showed the overall picture of the soul's journey to heaven, *Quando corpus morietur* begins from the metaphorical end of this road shown in the form of the choir and soloist singing a cappella (bars no. 1-12). Further on, there is a

The musical score for 'Quando corpus morietur' (bars 1-12) is presented for four vocal parts: Soprano solo, Soprano, Mezzosoprano, and Alto. The lyrics are in Latin: 'Quān-do cor-pus mo-ri-e-tur fac ut a-ni-me do-ne-tur pa-ra-di-si glo-ri-a,'. The score includes dynamic markings of piano (p) and forte (f). The Soprano solo part begins with a piano (p) marking and ends with a forte (f) marking. The other parts also follow this pattern.

Figure 31 *Quando corpus morietur*, bars 1-12

clear reference to the first Meditation, intended to illustrate the deceased souls gathering in heaven. The next fragment shows the repeated use of harmonic systems of mirror structures, in which all instruments conduct a clear dialogue with each other, creating a cascade of sounds on which the choir and the soloist perform the last words of the sequence - paradisi gloria. The movement ends with a homophonic fragment performed voce piena.

3.3.12 Amen

The last part of the work is built on the principle of harmonic structures from the first movement, but here presented in major arrangements. The culmination of the piece also presents references to other elements of the work that were present in the previous parts, i.e. spatial arrangements of luminous structures or baroque rhetorical figures, in Amen



Figure 32 Amen, bars 34-37

referring, among others, to melodiousness and images of a rainbow stretching across the organ part in bars No. 34-41. The twelfth movement of the work somehow summarizes the entire composition, directing the viewer towards the musical image of the end and leaving it to the listener's interpretation.

Summary and Conclusions

The aim of the work was to present Stabat Mater as the Golgotha Motif in Polish musical culture, with particular emphasis on its religious and cultural aspects, as well as to raise awareness of existence in the artistic environment - the performance context of the premiere. In order to fully understand all aspects relating to the presentation of the Stabat Mater as the Golgotha Theme in the religious and cultural aspect of Polish musical literature, this work contains the necessary elements. The first chapter presents the religious and cultural aspects of Polish musical literature with particular emphasis on Stabat Mater as a religious topic in music. In the second chapter, the author presents Stabat Mater in the context of Golgotha's Motifs and provides examples of the use of the motif in compositions with which he was a singer. The third chapter is an analysis of the work Stabat Mater by Piotr A. Komorowski, taking into account the conductor's point of view and the description of each part of the work. As part of the entire research conducted at the Doctoral School, which consists of the work and its description, on April 5, 2023, a work was prepared in the form of Stabat Mater by Piotr A. Komorowski. The concert took place at the Pomeranian Philharmonic in Bydgoszcz and was the premiere of the work. The performers were: the Choir of the Casimir the Great University in Bydgoszcz, the Capella Bydgosiensis Chamber Orchestra and Piotr Stocki - conductor. As a result of the above research process, the author came to the following conclusions:

1. Stabat Mater is the Golgotha Motif most often used by composers in vocal and vocal-instrumental works.
2. To present Stabat Mater in music, composers use techniques appropriate to their style and the era in which they create and rely on their own experiences, enhancing the emotional expression of the songs.
3. Stabat Mater is a motif deeply rooted in Polish religious culture.
4. Stabat Mater by Piotr A. Komorowski is a contemporary work, based on new compositional techniques, while drawing on baroque means of artistic expression.
5. Stabat Mater by Piotr A. Komorowski makes the topic of Stabat Mater relevant in the music of the 21st century.

The work selected and completed during the research work constitutes the inalienable value of Stabat Mater as the Motif of Golgotha. It is proof of the composers' still keen interest in the medieval topic, and it reflects the values conveyed by Stabat Mater even

more fully, the more means of compositional expression are at the disposal of the creator of the work. In the performance context, cooperation with the composer turned out to be extremely important in matters of interpretation, but also in understanding the musical content, such as the spatial arrangements of mirror structures used in the compositional process.

This work, together with the work *Stabat Mater* by Piotr A. Komorowski, is a summary of the author's research conducted as part of his education at the Doctoral School of the Casimir the Great University in Bydgoszcz.

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