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Antiphones "O" a source of inspiration for choral a cappella works.

Selected antiphons from the series of seven Antiphons "O" (Advent Antiphon) by A. Pärt, V. Miškinis, J. Muehleisen, Ē. Ešenvalds, T. Vulc, B. Chilcott, R. Dubra, A. Čopy - differences and similarities from the conductor's perspective.

Summary

The aim of the doctoral thesis is to determine the relationship between the source material Antiphon "O" and selected contemporary a cappella choral compositions. The analytical description is supplemented with the historical, cultural, medieval and modern context of the sound system as well as issues having a direct and indirect impact on shaping the sound.

The Great Advent Antiphons, especially in the period from the 1980s to the mid-20th century of the 21st century, were an inspiration for contemporary composers of a cappella choral work. Out of forty-seven compositions, as many as thirty-five are a cappella works by foreign and Polish composers, including thirteen cycles containing all seven antiphons. There are also over a dozen vocal-instrumental and instrumental compositions on the same subject. The research material consists of fifteen a cappella works by A. Pärt, V. Miškinis, J. Muehleisen, Ē. Ešenvalds, T. Vulc, B. Chilcott, R. Dubry, A. Čopy. The selection of the repertoire and material for analysis assumed a cross-sectional look at the medieval cycle of seven Antiphons "O" and the work of foreign composers from a similar time period, hence the selection of the first antiphon "O Sapientia", opening the Advent period, the middle one - "O Radix Jesse" and the last - "O Radix Jesse" "o Emmanuel", sung just before Christmas.

Detailed descriptive analysis made it possible to distinguish five main aspects which, in the author's opinion, contain the most important dependencies between the compositions: the role of diatonic material, the relationship between word and music, sound, compositional techniques, performance cast and the role of a conductor. Determining these dependencies is an original solution to the scientific problem that the author has set for herself.

The sound features of the composition are an element of the work that is subject to the greatest differentiation. Firstly, they are distinguished by references to the morphology of Gregorian chant through quotations of musical material (Ešņvalds), linear structures and quasi-choral melodies in most of the works and forms of antiphonal singing (Chilcott, Miškinis, Čopi). Seemingly far from the assumptions of monody, constructions with complex harmonic solutions (Muehleisen), deconstruction of sound material (Chilcott, Vulc) or sound duality (Pärt) are quite closely related to modalism, which has its origins in the theory of eight choral tones. There are also references to polyphonic textures (Dubra, Chilcott, Čopi).

According to the Author, the varied range of colors in the composition is influenced by two main sound topics. The first is the saturation of sounds resulting from the semantics of sound structures and their organization in the harmony, the second - the issues of voice emission and the physiology of hearing. Therefore, the Author undertook a broader description of modern harmony and the issue of timbre, resonance, the development of articulation means and the influence of the performance cast on the shaping of a specific type of sound.

The core of the dissertation is a detailed descriptive analysis, containing an analytical look at the harmonic and textural layer of the musical material and its verbal-musical structure. An additional and deliberately separated element was to supplement the analysis with the issue of expression, symbolism and style of selected works on the basis of a comparison of the modal character of Advent Antiphons. The description of the sound issues occurring in the score also made it possible to read and interpret the degree of influence of the musical material with the content of Antiphon, which, together with the chorale melody, constituted an inseparable, coherent whole.

The diatonic material is dominated by modal systems containing pure forms of heptatonics, material extended to foreign (added) notes, modified scales and alternative notes, diatonic variability, bitonality within two scales or scales and local transition keys, and sound centralizations. Composers work on the material of Hypodoric and Hypolidian

scales, minor and major varieties of scales and Lydian scales. In addition to the above-mentioned structures, diatonics also includes polyacord and polytonal systems.

The similarities in terms of the text and melody of the choral, the structure of the Antiphon and the period in which selected a cappella compositions were created, are contrasted with a certain difference within the performance cast, texture, level of performance difficulty, selection of compositional techniques, degree of influence with the source material, construction ideas and the nationality of the composers and the intention in which the pieces were written. In the verbal layer there are minor differences in the order of sentences or the length of the verses, resulting from the English and German translations of the Latin versions, as well as a few agogic changes that have an impact on the course of the dramaturgy. Original construction of Antiphon somewhat determines the musical structure, mostly consisting of an introduction (incipit), development and ending, although there are also deconstructions of the text (Tadeja Vulc).

The compositions differ in the choice of the class of chords in the harmonic waveform. The most common are thirds and quasi-thirds, understood as chords of thirds with additional components, as well as fourth chords. Within the extended tonality and bitonality, there are parallel chords, submedants, medians and attacks, as well as non-tonal systems and full-tone two- and three-note chords, elliptical forms and cluster structures. In addition, many modulations, progressions and connections with functional harmony, which, however, are not the primary feature of shaping the sound. This predominance makes some of the compositions sound closer to the major-minor system, despite modern harmonic solutions. The most important and key principle in creating a specific type of sound is therefore the morphology of the selection of chords, which may play a fundamental role in the auditory perception of a given composition under similar harmonic assumptions. The means of achieving the intended tonal and expressive concept are also compositional techniques and directions, such as: aleatorism, punctuality, imitation and polyphonization, antiphonal type of singing, impressionism, sonorism and the second wave of folklore, which means the idea of minimizing interference in the source material.

The role of the performance cast is also significant and co-creative in shaping a specific type of sound, from 4-voice texture for female voices, through 5-9-voice mixed choirs, and ending with a double choral cast, solo voices with choirs or parts for a vocal quartet.

Above all, interviews with composers, fragments of which are included in the content of the work and as an appendix in Polish and English, turned out to be valuable and inspiring material. Working on the selected repertoire with the Gdańsk University Choir, the Chordae Vocales ensemble and choristers-soloists contributed to a significant, in the Author's opinion, professional and personal development and was an extremely valuable conducting experience. Many less known compositions inspired by the "O" Antiphons constitute an equally interesting and attractive musical material for performance and research. The Author therefore hopes that the work will contribute to the popularization of the aforementioned works, the artistic and substantive value of which prompted her to take up the topic of the dissertation and perform the composition during the doctoral concert.