

**Stanisław Moniuszko Academy of Music  
in Gdańsk**

**MA Marek Rogalski**

*Expression in choral masses of the Renaissance and modern times  
inspired by Thomas Crecquillon's French chanson  
"Ung gay bergier"*

**Description of an artistic work  
as part of doctoral proceedings**

**Supervisor Aleksandra Grucza-Rogalska, PhD**

**Gdańsk 2023**

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## Basic information about the artwork

**Concert title:** *Missa Ung Gay Bergier*

**Location and date:** Archcathedral Basilica of the Assumption of the Blessed Virgin Mary and St. Andrew, Frombork

April 22, 2023 (Saturday) 19:00

**Performers:** Cappella Gedanensis Choir and guest vocalists,

Marek Rogalski – conductor, organist

Arkadiusz Popławski – concert announcer

**Audiovisual recording production:** Ars Sonora

**Duration:** 1:39:37

**Medium:** USB flash drive and online access

### Concert program:

Thomas Crecquillon (ca. 1490-1557) – *Ung gay bergier*

Ludwig Daser (ca. 1526-1589) – *Missa super „Un gay bergier”*

Andrea Gabrieli (1532/33-1585) – *Canzon detta „Ung gay bergier”* /organ/

Annibale Stabile (ca. 1540-1595) – *Missa „Ung gay bergier”*

Marek Raczyński (b. 1982) – *Missa brevis „In honorem antiqui magistri”*

Marek Rogalski (b. 1991) – *Improvisation on „Ung gay bergier”* /organ/

## Preface

This description pertains to an artistic work in the form of a concert (along with its audiovisual recording) that took place on April 22, 2023, at Archcathedral Basilica of the Assumption of the Blessed Virgin Mary and St. Andrew, Frombork. Event title – *Missa Ung Gay Bergier* – strongly draws upon the *chanson* of Thomas Crecquillon, which served as the thematic foundation of the concert<sup>1</sup>. This composition served as the starting material for parodied masses composed by Annibale Stabile and Ludwig Daser which – next to the archetype – were included in the concert program. The program was complemented with Andrea Gabrielli's canzon, an organ improvisation of my own creation and Marek Raczyński's *Missa Brevis „In honorem antiqui magistri”* – specially commissioned for the occasion. All mentioned compositions were inspired, to a greater or lesser extent, by original.

Under my direction performed a choir composed of *Cappella Gedanensis* vocalists and other artist I invited to the project. The concert was hosted by Arkadiusz Popławski (one of my predecessors as the organist of the Frombork Archcathedral), and the recordings were made by the Ars Sonora company.

The event was one of the activities within the project titled *Choral Music of the 16th Century – Musical Stylistics of the Times of Nicolaus Copernicus and the Following Decades Described by Word and Music*. This project was funded by the Marshal's Office of the Warmian-Masurian Voivodeship. As the coordinator and leader of this task, we organized church celebrations with professional musical accompaniment inspired by the era of Nicolaus Copernicus. In addition, there were thematic lectures and workshops for amateur choirs.

In the further part of the description, I'll focus on selected issues within the framework of three main aspects – general repertoire guidelines, performance aspects and I'll attempt a qualitative assessment of the elements of the artistic work.

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<sup>1</sup> The spelling of the *chanson* title varied in different editions. For the descriptions, I have chosen a standardized form based on the original edition of the piece in *31 Chansons a quatre parties, Livre 1* (Tielman Susato, 1543).

## 1. Thematic concept of the concert

My interest in Renaissance polyphony began during my studies in Sacred Music, and it significantly grew when I was the conductor of *Schola Cantorum "Kalokagatia"*. This ensemble was associated with the Gdańsk Catholic Tradition Community and regularly performed early polyphonic music and Gregorian chant during liturgical celebrations. When traveling with this group to choral festivals, I made an effort to include such works in the competitive repertoire - which was often appreciated by juries and audiences. In the described environment, I was looking for expressive means that I wanted to use in this style. I came to the conclusion that the time of my doctorate would be a good opportunity to crystallize these explorations. Meanwhile, Giovanni Pierluigi da Palestrina - whose works my schola regularly sang - seemed to be a composer that had been sufficiently "explored."

### 1. 1. Annibale Stabile – a pupil of Giovanni Pierluigi da Palestrina

Desiring to remain within the stylistic framework of the Roman School, I sought repertoire to perform as part of my doctoral proceedings among the pupils of the "Prince of Music."<sup>2</sup> I was particularly intrigued by the figure of Annibale Stabile due to his connections with Poland. As it turned out, the composer truly "opened and set the tone" for the entire program of the described artistic work. For this reason, I would like to present at least a brief biography of him (also trying to clarify the concert announcement). However, this is a complicated task, as many aspects of A. Stabile's life remain unclear, and some musicologists have different conclusions (even within encyclopedia entries).

This was demonstrated in the extensive doctoral dissertation by Ruth Lightbourne, who is arguably the most prominent researcher of the composer. In her thesis, she defended the titular thesis, stating that A. Stabile is a "Man of no small reputation among masters of music," a quote she drew from a 17th-century mention of him<sup>3</sup>. It is worth mentioning that the first part of her dissertation is biographical, while the second volume consists of ready-to-use transcriptions (in contemporary notation) of A. Stabile's works – totaling a remarkable 500 pages! It appears that the most attention in Poland has been

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<sup>2</sup> M. Wozaczyńska, *Muzyka Renesansu*, wyd. II, Gdańsk 1996, p. 52.

<sup>3</sup> R. Lightbourne, *Annibale Stabile: A man of no little repute among the masters of music*, Vol. I i II, [doctoral dissertation], Dunedin 1994, p. 2.

devoted to this composer by Barbara Przybyszewska-Jarumińska<sup>4</sup>. However, even in the texts of these aforementioned authors, there are discrepancies – such as those concerning the place of Stabile's death and the time of his service in the court of King Sigismund III Vasa. I would like to add that King Sigismund III Vasa was particularly fond of music, especially Italian, and during his reign, the royal court ensemble reached a European level<sup>5</sup>. Given the nature of this work and the perspective of a conductor (not a musicologist), I will only mention a few of the most important aspects.

Annibale Stabile was born around 1545, presumably in the Kingdom of Naples<sup>6</sup>. His activities before 1575 are not known, but it's worth mentioning that the composer referred to himself as a student of G.P. da Palestrina in a lost document. He may have been a contralto in the choir of the Basilica of St. John Lateran<sup>7</sup>. In the future, he also held the position of *maestro di cappella* at the same basilica from 1575 to 1578 and later at the *Collegio Germanico* from 1578 to 1590. He was ordained a priest at this papal seminary in 1582. According to R. Lightbourne, he likely served as the master of the court chapel for King Sigismund III Vasa in Poland from February 1590 to January 1591, although it's possible that he visited Poland at other times or multiple times<sup>8</sup>. Then, until the end of 1594, he was the *maestro di cappella* at S. Maria Maggiore. According to R. Lightbourne, he passed away in April 1595 in Rome. However, B. Przybyszewska-Jarumińska, citing later research by M. Bizzarini, indicates that Stabile's journey to Poland (along with 15/16 other musicians) took place at the beginning of 1595, and he died during the journey or shortly thereafter<sup>9</sup>. It is believed that several Italian musicians were

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<sup>4</sup> B. Przybyszewska-Jarumińska, *Annibale Stabile i początki włoskiej kapeli Zygmunta III Wazy*, „Muzyka” XLVI, nr 2, Warszawa 2001.; (but also: Przybyszewska-Jarumińska Barbara, *Muzycy z Cappella Giulia i z innych rzymskich zespołów muzycznych w Rzeczypospolitej czasów Wazów*, „Muzyka” 49, nr 1, Warszawa 2004.; Przybyszewska-Jarumińska Barbara, *The Careers of Italian Musicians Employed by the Polish Vasa Kings (1587-1668)*, „Musicology Today” 6, Warszawa 2009.; Przybyszewska-Jarumińska Barbara, *Muzyczne kontakty dworu królewskiego polskich Wazów z Rzymem w świetle dawniejszych i nowych badań*, „De Musica” / „Diagonali” I 2012.; Barbara Przybyszewska-Jarumińska, *Muzyczne dwory polskich Wazów*, Wydawnictwo Naukowe Semper, Warszawa 2007; Przybyszewska-Jarumińska, *Smak na włoszczyznę*, in: *ACADEMIA: Magazyn Polskiej Akademii Nauk*, Nr 1 [29] Smak, Warszawa 2012).

<sup>5</sup> K. Morawska, *Renesans. Historia muzyki polskiej*, Vol. II, Warszawa 1994, p. 67; Stabile Annibale, *Msze królewskie*, wyd. T. Maciejewski, Warszawa 1979, p. 9.

<sup>6</sup> R. Lightbourne provides and justifies this date in her doctoral thesis. However, in most sources, the proposed date is 1535; R. Lightbourne, *Annibale Stabile: A man...*, op. cit., p. 42; entry in: *The New Grove Dictionary of Music and Musicians*, Vol. XVIII, ed. S. Sadie, London 1980, pp. 37-38.

<sup>7</sup> Por. R. Lightbourne, *Annibale Stabile: A man...*, op. cit., p. 18.

<sup>8</sup> Ibidem, pp. 28, 32.

<sup>9</sup> Ibidem, pp. 42-43; B. Przybyszewska-Jarumińska, *Muzyczne kontakty dworu królewskiego polskich Wazów z Rzymem w świetle dawniejszych i nowych badań*, in: „De Musica” / „Diagonali” I 2012, p. 8; M. Hottmar, *Prieniky tvorby Lucu Marenzia v polských a slovenských hudobných zbierkach*, in: *Na pograničiach Historia – kultura – polityka*, Vol. XVIII, Sanok 2022, p. 124; Unfortunately, the note to which M. Bizzarini refers in his work on Luca Marenzio has not been archived in the digital collections of

recruited by the royal secretary, Krzysztof Kochanowski, possibly with the support of church hierarchs. It's not unlikely that they specifically sought Annibale Stabile, whose music Sigismund may have become acquainted with when he was still a crown prince in Stockholm<sup>10</sup>.

Ruth Lightbourne summarizes the significance of this composer's work as follows:

„Annibale Stabile was a well-known and respected composer during his lifetime. He was one of the earliest Roman composers to have a collection of his own sacred music published and was among the few to obtain the patronage of the Pope. His music was known in places as far afield as Strasbourg, Leipzig, Warsaw and Krakow. He was also an able choir master. Under his direction the music at the German College in particular achieved fame far beyond the boundaries of Rome. (...) Stabile exhibits a variety of styles ranging from the continuously-spun contrapuntal style of the *prima prattica* with its light, air-filled texture, to the syncopated pure four-voice homophony of the *Hymnus de gloria paradisi*, the harmonically rich six-voice texture of *Nisi quia Dominus* 1a pars, or the declamatory style of some of his later compositions for double choir (...). Unlike some of his contemporaries Stabile makes no move into the area of melodic chromaticism, nor does he show any interest in experimental dissonance treatment, and he does not always produce the seemingly endless supply of beautiful melodies for which Palestrina is so well known. Stabile's main interest was in rhythmic innovation...<sup>11</sup>”

Returning to the selected repertoire that I have chosen, I will quote the words of B. Przybyszewska-Jarminińska, who reports that Annibale Stabile:

„He left behind certain legacies in Poland. One of them is a manuscript, mostly written at the end of the 16th century on Italian paper, bound in now damaged parchment, which is the property of the Archdiocesan Archives in Warsaw (signature M 4). It is referred to as *Liber Missarum*. This manuscript contains seven complete masses and two incomplete ones, intended for four to six voices. The only composer mentioned by name in the manuscript is Annibale Stabile, the author of two preserved masses in this collection: *Missa Ungay bergier* and *Missa Vestiva i colli*<sup>12</sup>”.

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the Vatican Library. However, I managed to contact this researcher, and in private correspondence, he confirmed that such a record (with that date) is definitely there.

<sup>10</sup> B. Przybyszewska-Jarminińska, *Muzyczne kontakty dworu...*, op. cit., p. 7; P. Poźniak, *Stabile Annibale*, entry in: *Encyklopedia muzyczna PWM*, red. E. Dziębowska, Kraków 2007, p. 60.; P. Mamczur, *Gdzie Włosi nadobnie śpiewają*, in: *Kwartalnik młodych muzykologów UJ*, nr 22 (3/2014), Kraków 2014, p. 24; B. Przybyszewska-Jarminińska, *The Music Courts of the Polish Vasas* [summary], in: *DeMusica XIV, Nuove Pagine* 3, 2008, p. 3.

<sup>11</sup> R. Lightbourne, *Annibale Stabile: A man...*, op. cit., pp. 383-384.

<sup>12</sup> B. Przybyszewska-Jarminińska, *Muzyczne kontakty dworu...*, op. cit., p. 8; J. Gołos, *Liber Missarum z Archiwum Kapituły Warszawskiej*, „Muzyka” XVIII 1973 nr 1, pp. 40-55.



After analyzing the obtained edition of these two cycles, referred to here as the *Royal Masses*, it became evident that the two included masses significantly differ in quality<sup>13</sup>. I even suspect that the second one, the *Missa "Vestiva i colli,"* may be an unfinished work or the edition contains some errors<sup>14</sup>. Therefore, I focused on the *Missa Ung gay bergier*, assuming (based on the “subtitle”) that it is a parody, although I was not yet aware of its original source.

## 1.2. Andrea Gabrieli and Ludwig Daser – another artists who drew inspiration from T. Crecquillon’s chanson

Once one of Stabile's masses proved to be feasible for performance, the key to further exploration became its subtitle. In this way, I came across Ludwig Daser's work<sup>15</sup>, Andrea Gabrieli's canzon<sup>16</sup>, and, most importantly, the original work by Thomas Crecquillon<sup>17</sup>. The composition by an obscure German composer (sounding promising already on the piano) and the rarely performed organ piece seemed to fit well thematically

<sup>13</sup> A. Stabile, *Msze królewskie*, wyd. T. Maciejewski, Warszawa 1979.

<sup>14</sup> According to the information found on the Internet, this mass was performed by the Royal Opera Chamber Choir under the direction of Renata Szczypior, but despite my attempts, I was unable to contact the conductor and clarify whether they used a known edition, and whether it posed any problems; <https://operakrolewska.pl/repetoire/muzyka-wloska-na-dworze-wazow/> (Accessed on May 3, 2023).

<sup>15</sup> Among the composers mentioned in this subchapter, you can rarely find a biography of L. Daser in encyclopedias or biographical dictionaries, so I'm including a condensed version of it in the form of an annex. Moreover, as it later turned out, there were some minor inaccuracies during the presenter's announcement.

<sup>16</sup> „Andrea Gabrieli, also called Andrea di Cannaregio, (born 1532/33, Venice, died Aug. 30, 1585, Venice), Italian Renaissance composer and organist (...). He was the uncle of Giovanni Gabrieli. In the late 1550s Gabrieli left Italy for an extended period of foreign travel. He served in the Bavarian court chapel at Munich under Orlando di Lasso, then visited the court of Graz in Austria, and finally was patronized by the noble Fugger family in Augsburg. In 1564 he returned to Venice to become second organist at St. Mark's, where he remained until 1584, when he succeeded the virtuoso performer Claudio Merulo as first organist—a position he held until his death in 1586. Despite his profession, not much of his output in these years was organ music; there were several volumes of madrigals, socially enjoyable settings of Italian poetry to be sung at private houses or cultural academies, where musical life flourished (...) One of the finest [work] is the Magnificat for three choirs and orchestra, doubtless intended to be performed in St. Mark's”, quote from: <https://www.britannica.com/biography/Andrea-Gabrieli> (accessed May 11, .2023)

<sup>17</sup> “Crecquillon born between 1480 and 1500, died probably 1557 in Béthune, Franco-Flemish Composer. From around 1540 he was active in the ensemble of Emperor Charles V in Brussels (1548-49, together with other imperial musicians, he published a Collection of motets dedicated to Charles), but it is difficult to precisely determine his position, as he was mentioned in documents, among others as: a singer, maestro, court composer, chaplain; he most likely served as the master of the boys' choir as N. Gombert's successor. At the same time, in 1540-52 he was parish priest in Dendermonde, in 1550 he received a benefice from the church of St-Pierre in Leuven; it is possible that from 1552 he was also a canon of the church of St-Aubin in Namur, and from 1555 in Béthune, where he died - perhaps as a result of the plague there”, a quote from *Crecquillon*, entry in: *Encyklopedia muzyczna PWM*, red. E. Dziębowska, Kraków 2007, p. 267.

into a cohesive whole, along with the archetype and Stabile's work. Importantly, the mentioned sets of masses had not been recorded previously.

The organ piece, on the other hand, was worth performing not only because of the complementarity of the theme, my education in this field, and the exceptional instrument in Frombork but also with the intention of providing a break for the choristers between demanding polyphonic cycles.

### 1.3. Ung gay bergier chanson as the foundation of the parodied mass

*Missa parodia* were a very popular form in the 16th century, constituting a significant part of the settings of the *ordinarium missae* by composers such as T.L. de Victoria, O. di Lasso, G.P. da Palestrina, (T. Crecquillon, and L. Daser). Their origins can even be traced back to the 14th century<sup>18</sup>. Composers used borrowings from both their own works and the sacred choral compositions of others. However, „it often happened that secular melodies (popular hits of the time) were set to Mass texts”<sup>19</sup>!

From the perspective of liturgy and the history of the Catholic Church, it is indeed difficult to believe that this type of *ordinarium missae* was widely used. Especially because, containing secular and often ribald texts, they have little to do with the ideal (inspired by the Holy Spirit) of sacred music<sup>20</sup>. In this context, it's interesting to note that even the composer of the "leading work" in the described composition, Thomas Crecquillon, was a priest.

These practices also sparked opposition. Ultimately, in 1562, the Council of Trent issued the *Decretum de observandis et evitandis in celebratione missae*, which stipulated that "from the churches, such types of music will be removed, in which there is an admixture of anything lascivious or impure, whether performed on the organ or sung." This decision was in line with the spirit of the Counter-Reformation<sup>21</sup>.

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<sup>18</sup> *Parody*, entry in: *The New Grove Dictionary of Music and Musicians*, Vol XIV, ed. S. Sadie, London 1980, pp.238-239; J. Chomiński, K. Wilkowska-Chomińska, *Historia muzyki*, cz. I, Kraków 1989, p. 153.

<sup>19</sup> A quote from: J. Bramorski, *Pieśń nowa człowieka nowego*, Gdańsk 2012, p. 241; Z.M. Szweykowski, *Kultura wokalna XVI-wiecznej Polski*, Kraków 1957, p. 81.

<sup>20</sup> Por. J. Ratzinger, *Duch liturgii*, Poznań 2007, p. 158; Por. K. Szymonik, *Wyznaczniki sakralności dzieła muzycznego w kontekście twórcy i jego języka muzycznego*, in: *Muzyka sakralna w wymiarze kulturowo-edukacyjnym*, Musica Sacra, Vol. IX, Gdańsk 2013, p. 12.

<sup>21</sup> Sobór Trydencki, *Dekret o tym, co należy zachować, a czego unikać podczas odprawiania Mszy*, in: *Dokumenty Soborów Powszechnych*, t. 4/2, WAM, Kraków 2007, p. 651; I. Pawlak, *Muzyka liturgiczna po*

Regardless of religious aspects, borrowing both melodies and layers of harmony and rhythm, combined with the extensive Mass text, seems to me a very complex compositional task. This is especially true when a composer wishes to express themselves in an individual musical language. There is a risk of becoming a mere skillful copyist, although I believe that this is not the case with the works described here. Despite the shared foundation of parody, there are clear stylistic differences in the described masses. Annibale Stabile is closer to the ideals of the ordered Palestrinian style, while Ludwig Daser, through more rhythmic complications, numerous melismas, and occasionally not ideal alignment of word (with its accentuation) and music, significantly deviates from the *stile osservato*<sup>22</sup>.

Both of these masses contain a complete cycle of the *ordinary* – *Kyrie, Gloria, Credo, Sanctus, and Agnus Dei*. They are arranged in four voices, although A. Stabile provides a very different treatment of the Mass's ending – [...] *donna nobis pacem* is arranged for six voices<sup>23</sup>. The earlier invocation, *Agnus dei* [...] *miserere nobis*, should probably be performed twice, but in planning the concert, I decided that the non-liturgical rendition would not suffer too much without this repetition. On the other hand, L. Daser diversifies the texture of the work by reducing voices in sections such as *Crucifixus etiam pro nobis...* (S, A, B), *Pleni sunt coeli et terra...* (S, A), and *Benedictus qui venit* (T, B).

Throughout the cycle, the composers melodically adapt all elements of the archetype, although there are also many connections with their original material. Naturally, in shorter sections (e.g., *Kyrie*), the number of quotations is lower, while in longer ones, it is more extensive. A. Stabile even in the *Gloria* omits some section (the final element of T. Crecquillon) and in the *Credo* (the absence of a section with triple meter, so characteristic in the original).

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*Soborze Watykańskim II w świetle dokumentów kościoła*, Polihymnia, Lublin 2001, pp. 158-159; J. Chomiński, K. Wilkowska-Chomińska, op. cit., p. 192.

<sup>22</sup> Por. M. Wozaczyńska, op. cit., pp. 45-46; Por. S. Krukowski, *Problemy wykonawcze muzyki dawnej*, wyd. II, uzup., Warszawa 1991, p. 49; Stabile Annibale, *Msze królewskie*, wyd. T. Maciejewski, Warszawa 1979, p. 13.

Por. A. Wójtowicz, *Wybrane aspekty prawodawstwa muzycznego w Kościele rzymskokatolickim do połowy XIX wieku na tle historii muzyki kościelnej*, in: *Muzyka sakralna wobec współczesnych wyzwań kulturowych*, Musica Sacra, Vol. X, Gdańsk 2014, pp. 56-57.

<sup>23</sup> In the scores, we can see voice designations such as *Cantus* and *Altus*, or, correspondingly, *Discantus* and *Contratenor*. In 16th-century performances, the first voice was typically sung by boys (and/or castrati), while the second voice was sung by contratenors (sometimes these parts were also performed by falsettos); S. Krukowski, op. cit., pp. 80-81.

Interesting is the rhythmic similarity between both masses in the section *Et incarnatus est...* in the *Credo*. This is likely related to a kind of liturgical-musical canon<sup>24</sup>.

Furthermore, it seems that L. Daser used more pronounced ovules of rhetorical figures (*hypotyposis*), as evidenced by the examples below<sup>25</sup>.

**Example No. 1, Ludwig Daser, *Missa super "Ung gay Bergier"*, *Credo*, mm. 48-53.**

50

lu - tem de - scen - dit de coe - lis.

tem de - scen - dit de coe - lis.

tem de - scen - dit de coe - lis.

tem de - scen - dit de coe - lis.

**Example No. 2, Ludwig Daser, *Missa super "Ung gay Bergier"*, *Credo*, mm. 73-78.**

75

pul - tus est. Et re - sur - re - xit ter - ti - a di - e se - cun - dum, se - cun - dum.

pul - tus est, se - pul - tus est. Et re - sur - re - xit ter - ti - a di - e se - cun - dum, se - cun - dum.

pul - tus est. Et re - sur - re - xit ter - ti - a di - e se - cun - dum, se - cun - dum.

<sup>24</sup> Indeed, in the liturgy, it was common to kneel at those words, and this was also reflected in the musical composition; J. Ziolkowski, *Mały ceremonial dla kleryków i kapłanów*, Poznań 1957, pp. 7-8.

<sup>25</sup> D. Glowotz, *Das Messenwerk Ludwig Dasers (1526-1589): Überlegungen zur Neubewertung eines vergessenen Münchner Hofkapellmeisters*, in: *Die Habsburger und die Niederlande Musik und Politik um 1500*, Kassel 2010, p. 174; M. Wozaczyńska, op. cit., pp. 16-17.

**Example No. 3, Ludwig Daser, *Missa super "Ung gay Bergier", Credo, mm. 81-85.***

85

ras et a - scen - dit in coe - lum, in coe - - -

ras et a - scen - dit in coe - - -

ras et a - scen - dit in coe - - -

This composer also displays more freedom in terms of rhythm, including polyrhythmic elements, as evident in the Tenor part below.

**Example No. 4, Ludwig Daser, *Missa super "Ung gay Bergier," Agnus Dei, mm. 18-20.***

20

se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re -

na no - bis, do - na no - bis, do - na no - bis, do - na no -

se - re - re, mi - se - re - re, mi - se - re - re no -

na no - bis, do - na no - bis, do - na no - bis pa -

mi - se - re - re, mi - se - re - re, mi - se - re - re

do - na no - bis, do - na no - bis, do - na no - bis

mi - se - re - re, mi - se - re - re, mi - se - re -

do - na no - bis, do - na no - bis, do - na no -

### 1.3.1 Thomas Crecquillon's work translation

Needing a professional literary translation of *chanson* – naturally written in old French – I turned to Magda Nikelewska, a graduate in Romance Philology. After consulting her translation with Professor Gilles Quentel from the University of Gdańsk, she presented me with the following Polish equivalent:

*The cheerful shepherd made a proposition of amorous play to his shepherdess.*

*She, however, replied to him: „Away, move away! Your words are indecent.*

*Do not think that I will allow such impropriety (that I will agree to your indecent request).*

*Therefore, finish this talk, for you do not have a spear that would suit me".*

#### **1.4. Contemporary works in the concert program**

In order to take into account the perceptual capabilities of the listeners, ensure an appropriate program length, and demonstrate a broader musical sensitivity while making a lasting contribution to the field, we, in consultation with the Supervisor, decided to commission a composition. For similar reasons, my organ improvisation was included in the program.

New composition was to be a roughly 10-minute *Missa brevis* (excluding the *Credo*), freely inspired by T. Crecquillon's *chanson*. The aim was for it not to be a parody but rather an independent work, preferably capable of being performed in the future during liturgical celebrations.

The task was taken on, and brilliantly executed by Marek Raczyński<sup>26</sup>. His choral compositions have been impressing me for years, and I am particularly pleased that we were able to collaborate with this composer.

Among its merits, such as vocal comfort and "choral harmony", subtlety in referencing the archetype, a variety of affects while maintaining skillful formal connections, I would like to especially appreciate the *Gloria* movement. This part, due to the amount of text, is inherently more problematic to work on. However, the composer has created a very transparent, "user-friendly" form for the listener, using additional repetitions and overlapping (also in terms of text) of voices, forming an almost ABA<sup>1</sup> structure.

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<sup>26</sup> The artistic biographies of both contemporary artists are presented in the form of annexes.

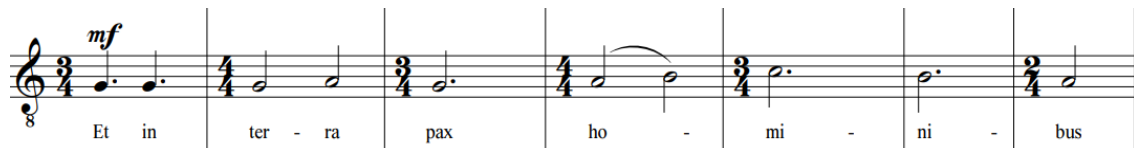
#### 1.4.1. Examples of connections between Marek Raczyński's *Missa brevis „In honorem antiqui magistri”* and Thomas Crecquillon's chanson *Ung gay bergier*

I received information from the composer that he didn't use direct melodic quotes from the French *chanson* only in his *Kyrie*. In other parts, he mainly used melodic fragments, focusing on themes from the first half of the original piece. He modified the rhythm of these quotes and, in the *Gloria*, he even left only the pitches. I will present selected excerpts below to illustrate these relationships.

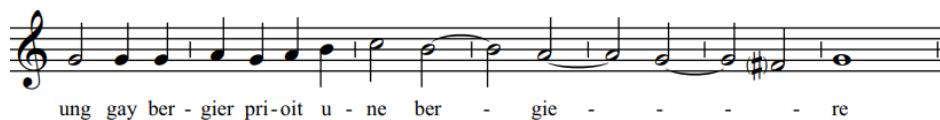
##### Example No. 5a, Thomas Crecquillon, *Ung gay bergier*, Soprano, mm. 1-5.



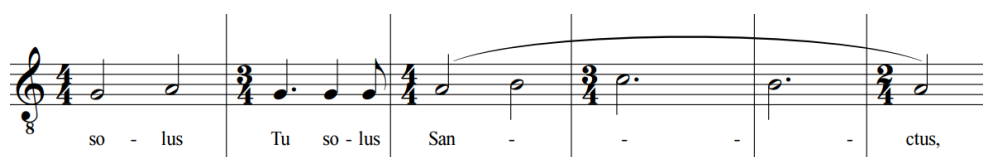
##### Example No. 5b, Marek Raczyński, *Missa brevis „In honorem antiqui magistri”, Gloria*, Tenor, mm. 45-51.



##### Example No. 6a, Thomas Crecquillon, *Ung gay bergier*, Soprano, mm. 7-13.



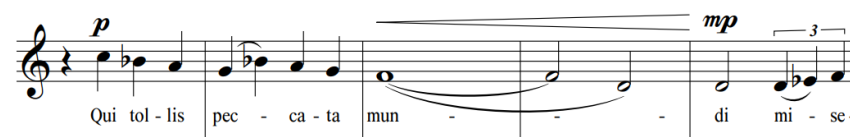
##### Example No. 6b, Marek Raczyński, *Missa brevis „In honorem antiqui magistri”, Gloria*, Tenor, mm. 113-118.



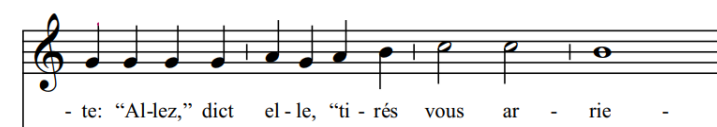
**Example No. 7a, Thomas Crecquillon, *Ung gay bergier*, Soprano, mm. 14-16**



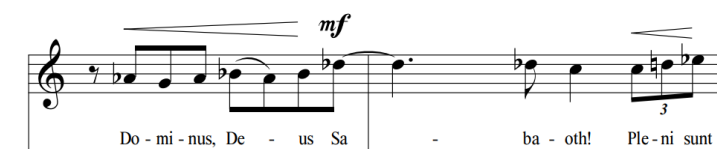
**Example No. 7b, Marek Raczyński, *Missa brevis „In honorem antiqui magistri,” Gloria*, Soprano, mm. 84-88.**



**Example No. 8a, Thomas Crecquillon, *Ung gay bergier*, Soprano, mm. 27-30.**



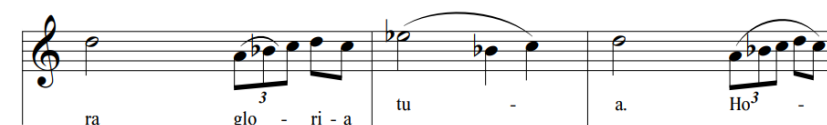
**Example No. 8b, Marek Raczyński, *Missa brevis „In honorem antiqui magistri,” Sanctus*, Soprano, mm. 140-141.**



**Example No. 9a, Thomas Crecquillon, *Ung gay bergier*, Soprano, mm. 94-97.**



**Example No. 9b, Marek Raczyński, *Missa brevis „In honorem antiqui magistri,” Sanctus*, Soprano, mm. 143-145.**

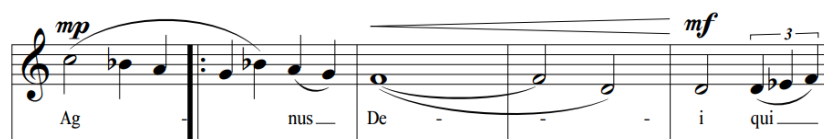




**Example No. 10a, Thomas Crecquillon, *Ung gay bergier*, Soprano, mm. 40-42.**



**Example No. 10b, Marek Raczyński, *Missa brevis „In honorem antiqui magistri,”* *Agnus Dei*, Soprano, mm. 163-167.**



## 2. Performing and interpretation assumptions

In this chapter, I will present my artistic intentions within the framework of creative work as a conductor and organist. These ideas were mostly formulated before commencing rehearsals.

### 2.1. Choice of performers

When choosing the repertoire for my „doctoral concert”, which included a demanding polyphonic program, I was well aware that the choir had to consist of professional musicians who could read scores and had experience in a wide range of choral music. Wanting to approach – to a bit extent – historical performances, I was determined to have a chamber choir with 16 singers. Although, of course, the ensembles in the 16th century were even smaller and, most importantly, had a very different and difficult-to-recreate timbre due to the participation of boys or castrati instead of women<sup>27</sup>.

I aimed for a symmetrical lineup, vocal compatibility, and a balanced sound. These arguments convinced me to invite the singers from *Cappella Gedanensis* to participate in the project, with whom I had the pleasure of performing several times as a chorister<sup>28</sup>. The director of the institution agreed to involve the nine individuals I had specified. My intention was to have the second (7-member) part of the choir comprised of vocalists whose musicality I knew from other projects (including the activities of *Schola Cantorum „Kalokagatia”*) and whose capabilities would complement the experience of the *Cappella* singers. While I didn't have unlimited options in this regard, I tried to select individuals who could balance the dynamic and tonal aspects (seeking a golden mean between brightness and richness of sound, between head and chest resonance), vibrational stability, intonation accuracy, rhythmic precision, and interpretive sensitivity<sup>29</sup>. This is how the choir was formed with the following members:

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<sup>27</sup> R. Lightbourne, *Annibale Stabile and performance practice at two Roman institutions*, in: *Early Music*, Volume 32, Number 2, May, Oxford 2004, p. 277; Z.M. Szweykowski, op. cit., p. 6; F. Dorian, *The history of music in performance*, Nowy Jork 1942, p. 38; K. Morawska, op. cit., pp. 85-86; A. Moniuszko, *Idiom brzmieniowy i jego znaczenie w pracy nad repertuarem dojrzałego renesansu*, in: *Era Śpiewu: Studia i refleksje z zagadnień chóralistyki*, Legnica 2020, p. 155; S. Krukowski, op. cit., pp. 79-80.

<sup>28</sup> The information about this ensemble are presented in the form of annexes.

<sup>29</sup> A. Moniuszko, op. cit., p. 155-156.

Sopran:

Pamela Chłodna

Małgorzata Lubińska-Falc

Joanna Sperska

Irena Surmacz

Alt:

Sylwia Falecka

Edyta Łuczkowska-Swat

Agnieszka Rychorczuk

Joanna Ślesicka

Tenor:

Patryk Dopke

Mateusz Kołos

Tomasz Leszczyński

Grzegorz Zięba

Bass:

Szymon Chyliński

Piotr Macalak

Adam Okrój

Damian Serwida

Due to Tomasz Leszczyński's experience with Gregorian chant and the timbre of his voice - in my opinion, very rich yet disciplined and restrained - I asked him to intone the "priestly" incipits of the *Gloria* and *Credo*<sup>30</sup>. Taking advantage of the presence of a professional musician, Arkadiusz Popławski, in Frombork, I invited him to lead the concert. From the beginning, I was determined to have the recording done by the company Ars Sonora, whose high-quality work was known to me previously - especially in the field of recording organ and choral music.

## **2.2. Choral expression priorities**

My assumption in the described project was to approach the interpretation of the works in a highly subjective manner, with openness and a search for individual means of expression that could be communicative and appealing to both the listener and the professional performer.

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<sup>30</sup> The incipits come from the *Kyriale*, a collection of *ordinaries* found in the *Liber usualis*. In selecting them, I focused on tonal compatibility, taking into account approximate dating (as mentioned there), so they could be known and practiced by A. Stabile and L. Daser; *Liber usualis*, Tornaci, Roma 1950.

A major priority in vocal music for me was the conveyance of the literary text, which resulted from the appropriate word accentuation. This is why I marked the score of one of the masses (as a reference point) in this regard – before handing it over to the ensemble. The work of L. Daser, however, posed significant challenges in terms of the text alignment, where even a simple observation of the score revealed an incorrect distribution of musical accents in relation to the textual content<sup>31</sup>. So, my task here was to find a compromise and decide in which places it was not worth defending the syllabic hierarchy at all costs<sup>32</sup>.

**Example No. 11, Ludwig Daser, *Missa super „Ung gay Bergier”, Gloria, mm. 24-29.***

25

ni - po-tens, Do - mine Fi-li u-ni-ge-ni-te, Je - su Chri - ste,

om - ni - po - tens, Je - su Chri - ste, Do - mi-ne De-

ni - po-tens, Do-mine, Fi-li u-ni-ge-ni-te, Je - su Chri - ste, Do - mi-ne De-us, A-gnus De-

ni - po-tens, Je - su Chri - ste, Do - mi-ne De-us, A-gnus De -

**Example No. 12, Ludwig Daser, *Missa super „Ung gay Bergier”, Gloria, mm. 62-65.***

65

- ste. Cum San - cto Spi - ri - tu, Spi -

Chri - ste. Cum San - cto, cum San - cto Spi - ri -

Chri - ste. Cum San - cto Spi - ri - tu

Chri - ste. Cum San - cto Spi - ri - tu

<sup>31</sup> I suspected that some errors might have occurred in the transcription process of the piece from the original edition. „Choral books” often provide a certain degree of flexibility for fitting the text. However, in both the original edition and another one provided by Dr. D. Glowotz, the same phrases appeared. Incidentally, the issue of text underlay in Renaissance compositions was the subject of Thomas Kleinhenz's master's thesis, *Textunterlegung in der Musik der Renaissance*, in 2001. (<https://textunterlegung.tkar.de/>).

<sup>32</sup> B. Betley, *ABC śpiewu solowego*, Warszawa 2013, p. 20.

**Example No. 13, Ludwig Daser, *Missa super „Ung gay Bergier”, Credo, mm. 8-12.***

10

- rae, vi - si-bi-lium om - nium et in - vi-si-bi-li -

rae, vi - si-bi-lium om - nium et in - vi-si-bi-li -

rae, vi - si-bi-lium om - ni - um et in - vi-si-bi - li -

rae, vi - si-bi-lium om - ni - um et in - vi-si-bi-li -

**Example No. 14, Ludwig Daser, *Missa super „Ung gay Bergier”, Credo, mm. 67-68.***

Cru - ci - fi-xus e - ti - am pro - no -

Cru - ci - fi-xus e - ti - am pro no -

sub

**Example No. 15, Ludwig Daser, *Missa super „Ung gay Bergier”, Credo, mm. 81-85.***

85

ras et a - scen - dit in coe - lum, in coe -

ras et a - scen - dit in coe -

ras et a - scen - dit in coe -

Color consistency, uniformity of vowel formants, and shared phrasing seemed particularly necessary in such a small ensemble<sup>33</sup>. Significant, considering the style of the repertoire and the performing lineup, was also avoiding excessive vibration and too deep voice impostation.

<sup>33</sup> L. Łukaszewski, *Pielęgnacja, kształcenie i rozwijanie głosu dziecka*, Warszawa 2009, p. 46; W.A. Brégy, *Elementy techniki wokalne*, Kraków 1974, pp. 43-44; M.M. Banach, *Prowadzenie emisji głosu w chórze*, Poznań 1999, p. 48.

During the preparations for the artistic project, I realized that a particular field of my expression as a conductor is agogics, the (controlled) plasticity of which is crucial for me.

### 2.2.1. Renaissance choral works

Recreating historical sound was not my goal in this project, and it would be exceptionally challenging. Besides the issues related to the performing ensemble, there's also a mystical aspect. The natural environment for musically rendered *ordinarium missae* is liturgy<sup>34</sup>. In it, each part, each word has its own time and specific meaning.

For these reasons, elements of historically informed performance were less of a priority for me (more in the obvious or subconscious realm, resulting from prior knowledge and the experiences of myself and the ensemble). Instead, the focus shifted to seeking expression that would allow for artistic inspiration, for the communicativeness of this repertoire in a contemporary concert setting<sup>35</sup>. I am close to (found *post factum*) N. Harnoncourt's statement:

„(...) nonetheless, this entails extensive studies, carrying the risk of making a grave mistake, which is playing early music solely according to acquired knowledge. This is the source of those well-known musicological performances that are historically impeccable but lack life. Of the two evils, the better ones are the historically completely false, but musically vivid. Musicological knowledge cannot, of course, be an end in itself but should provide us with the means to better performance. Ultimately, a performance will be authentic only when a work reaches its most lucid and beautiful expression, and this, in turn, will only be possible if knowledge and a sense of responsibility are combined with a profound musical sensitivity”<sup>36</sup>.

In 16th-century works, I aimed to maintain a fairly clear emission and agility of the voice while avoiding excessive *vibrato*<sup>37</sup>. Furthermore, it was crucial for me to depict

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<sup>34</sup> N. Harnoncourt, *Muzyka mową dźwięków*, Warszawa 2011, p. 12-13.

<sup>35</sup> Por. E. Sęsiadek, *Aktualne tendencje praktyki wykonawczej muzyki dawnej*, in: *Rozważania o muzyce dawnej i jej wykonawstwie*, red. E. Sęsiadek, B.E. Werner, Wrocław 2003, pp. 117-118.

<sup>36</sup> N. Harnoncourt, op. cit., p. 14.

<sup>37</sup> E. Sęsiadek, *Refleksje o „naturalności brzmienia” głosu ludzkiego*, in: *Rozważania o muzyce dawnej i jej wykonawstwie*, red. E. Sęsiadek, B.E. Werner, Wrocław 2003, p. 126.

the essence of polyphony through – also in performing – independence of individual voice parts<sup>38</sup>. In my opinion, the following factors helped in achieving this:

1. Rhythmic freedom in each section, even with occasional *micro-rubato*. In my opinion, this is somewhat linked to the historical practice of singing from choirbooks<sup>39</sup>.
2. Differentiation of individual notes in finer rhythms - where not every value is equally important - which relieves the unburden on notes that are less important harmonically and rhythmically (i.e. beat hierarchy). This has a positive effect on the textural plan - making space for other parts - as well as for your own voice - it helps in the overall understanding of the phrase and saves the potential for undiminished creation.
3. Particularly articulating rhythmic asymmetries and entrances after pauses, which communicates to the listener the contrapuntal procedures, piques rhythmic interest, and showcases the Renaissance way of thinking stemming from the absence of bar lines.
4. Using *messa di voce* – aside from its benefits for vocal technique, it's worth noting the special role it plays in the polyphonic performance. This is especially noticeable during *ligatures* extended "above" the bar line, which have been added in modern notation<sup>40</sup>.
5. Common, well-planned breaths within sections – following the original spirit, where typically one person would sing a part.
6. Recognizing the primacy of individual voices in various excerpts – yielding, even dynamically, to more prominent lines<sup>41</sup>.
7. Intensifying expressive tools in moments with distinctive harmonies or cadential tendencies.
8. Searching for and coloring contrasting moments with a clear, performance-emphasized affect<sup>42</sup>.
9. Planning common aspirations to enhance and quieten the narrative.

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<sup>38</sup> Por. A. Moniuszko, op. cit., pp. 159-160.

<sup>39</sup> Por. N. Harnoncourt, op. cit., p. 49; S. Krukowski, op. cit., p. 25; During the concert, this procedure could be heard in its most crystallized form in the *Sanctus* of the L. Daser's mass, in the Bass section.

<sup>40</sup> Por. S. Krukowski, op. cit., p. 19, 25; W.A. Brégy, op. cit., pp. 125-127.

<sup>41</sup> S. Krukowski, op. cit., pp. 39-40.

<sup>42</sup> For example, in passages: *Qui sedes ad dexteram...* in L. Daser, *Et resurrexit...* in A. Stabile, as well as *Et incarnatus est...* and *Osanna in excelsis* in both masses; S. Krukowski, op. cit., pp. 40-41; Por. F. Dorian, op. cit., p. 40.

10. Securing more time in cadences, especially those filled with clusters of consonants.
11. Awareness of the overall (linear) phrase with a narrative layout of its phases, such as increasing dynamics toward culmination (often the highest tones, leaps), or the mentioned breath coordination<sup>43</sup>.
12. Attempt to naturally adapt vocal physiology to the shape of the melody, such as increasing volume during ascending passages and subtle timbral differences between vocal registers – as probably envisioned by the composer.

Furthermore, in the composition by T. Crecquillon, it was important for me to maintain a very light character, both in terms of articulation and timbre, reminiscent of the content and its original, entertainment purpose. Due to the ribald character of the piece text, I decided to perform it outside the church, despite the acoustic conditions.

### **2.2.2. M. Raczynski's composition**

In terms of the commissioned piece, my main goal was a compelling premiere of this, in my opinion, beautiful work. To achieve this, I sought textural narrative elements (tensions) that could not be known or deduced from the performance canon.

When reading the score (with piano), I had the impression that the composition was written very spaciouly, as if intended for a larger ensemble. Therefore, I assumed that achieving a broad sound in a 16-member choir would be quite challenging. I suspected that sometimes it would be necessary to slightly adjust the score's assumptions to the capabilities of the ensemble (e.g., in terms of tempo).

Observing the musical notation, and to some extent, my familiarity with M. Raczynski's works, allowed me to make educated guesses that this composition would provide opportunities to achieve various interesting coloristic effects. For example, by vocal shading (including mixing registers) and affectation. It was also essential to highlight harmonic elements, perhaps by extending (*quasi tenuto*) individual chords or even single tones.

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<sup>43</sup> S. Krukowski, op. cit., p. 39.



I aimed to convey the distinct character of specific movements, such as the archaism in *Kyrie*, the rhythmic elasticity in *Gloria*, or the rich perspective of the certain parts.

### 2.2.3. Sample score markings

Below are a few excerpts from the scores with my notes. I sent them to the ensemble in the final phase of preparations as a reminder of the interpretation that had been agreed upon in previous meetings. The included examples may not be of high graphical quality, but they are a real reflection of our collaborative work on the material. Some additional solutions naturally emerged later in the final stage when the ensemble felt much more secure in the repertoire.

**Example, Legend of some of my notations provided to the ensemble.**

X - ARTYKULACJA TEKSTU  
(w) - ZAWIESZENIE TEMPA  
∪ - SWOBODA RYTMICZNA  
(CZĘSTO → ←)  
O - MESSA DI VOCE  
(CZĘSTO < >, < <sup>delib.</sup> vibr.)  
- Ō - JASNA SAMOGŁOSKA ;)  
V - ODDECH  
DODANA PAUZA - SPÓŁGŁOSKA

Example No. 16, Ludwig Daser, *Missa super „Ung gay bergier”*, Gloria mm. 10-23.

te, gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam

te, gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam

Ad-o-ra-mus te, glo-ri-fi-ca-mus te, gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam

o-ra-mus te, glo-ri-fi-ca-mus te, gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam

glo-ri-am tu-am. De-us Pa-ter om-ni-po-tens De-us Pa-ter om-ni-po-tens

glo-ri-am tu-am. Do-mi-ne De-us, rex cae-le-stis, De-us Pa-ter om-ni-po-tens

glo-ri-am tu-am. Do-mi-ne De-us, rex cae-le-stis, De-us Pa-ter om-ni-po-tens

Example No. 17, Ludwig Daser, *Missa super „Ung gay bergier”*, Sanctus mm. 71-82.

Be-ne-dí-ctus, qui ve-ni-t in nó-mi-ne Dó-mi-ni, in nó-mi-ne Dó-mi-ni

Be-ne-dí-ctus, qui ve-ni-t in nó-mi-ne Dó-mi-ni, in nó-mi-ne Dó-mi-ni

Be-ne-dí-ctus, qui ve-ni-t in nó-mi-ne Dó-mi-ni, in nó-mi-ne Dó-mi-ni

Be-ne-dí-ctus, qui ve-ni-t in nó-mi-ne Dó-mi-ni, in nó-mi-ne Dó-mi-ni

Be-ne-dí-ctus, qui ve-ni-t in nó-mi-ne Dó-mi-ni, in nó-mi-ne Dó-mi-ni

Be-ne-dí-ctus, qui ve-ni-t in nó-mi-ne Dó-mi-ni, in nó-mi-ne Dó-mi-ni

Be-ne-dí-ctus, qui ve-ni-t in nó-mi-ne Dó-mi-ni, in nó-mi-ne Dó-mi-ni

**Example No. 18, Annibale Stabile, *Missa „Ung gay bergier”, Gloria mm. 59-68.***

**Example No. 19, Annibale Stabile, *Missa „Ung gay bergier”, Sanctus mm. 19-27.***

**Example No. 20, Marek Raczyński, *Missa brevis „In honorem antiqui magistri”, Gloria, mm. 89-96.***

#### 2.2.4. Pronunciation of foreign languages

Regarding the pronunciation of Thomas Crecquillon's *Ung gay bergier*, I once again sought the assistance of Magda Nikelewska. Despite the complexity of the topic, we opted for a pronunciation that is close to modern French with slight archaic modifications, which we applied<sup>44</sup>. I also obtained a recording of the pronunciation, which we used during individual and ensemble practice.

I opted for different pronunciations in the masses by A. Stabile and L. Daser. By using "soft" Latin in one and "hard" Latin in the other, I aimed to get closer to the original colors heard by their respective authors. This issue is probably much more complex and could be the subject of specialized research. M. Raczynski left it open to interpretation, so I chose an option that seemed closer to the native practice.

#### 2.3. Interpretation of A. Gabrieli's canzon

In the composition by A. Gabrieli, I set the following goals<sup>45</sup>:

1. Articulatory clarity - adjustment to the cathedral's acoustics and matching the registration to the work's texture.
2. Clarity of themes - their entrances, as well as uniform articulation and phrasing.
3. Reinforcement of the expression of characteristic figures.
4. Measure hierarchy and identification of metrical disruptions, i.e. appropriate tensions.
5. Distinguishing the weight of notes in faster passages - i.e. lightening clearly transitional sounds, *quasi-inegalites*<sup>46</sup>.
6. Smooth fingerings with references to "old" fingerings.
7. Emphasizing dissonances.
8. Identification and execution of unwritten ornaments.

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<sup>44</sup> Such as pronunciation of "z," for example, at the end of the word "Allez," which has disappeared in modern language.

<sup>45</sup> Por. U. Bartkiewicz, *Z problemów repertuaru klawesynowego muzyki włoskiej. Muzyka z przełomu XVI i XVII wieku*, in: *Sztuka włoskiego baroku*, red. M. Karwaszewska, Gdańsk 2019, pp. 17-18.

<sup>46</sup> L. Werner, *Uwagi o wykonawstwie utworów organowych dawnych mistrzów włoskich z przełomu XVI i XVII wieku ze szczególnym uwzględnieniem twórczości Girolamo Frescobaldiego*, in: *Organy i muzyka organowa*, Gdańsk 1977, pp. 274-275.

9. Distinguishing the „agility” of close notes and larger interval leaps.
10. Lightening the texture by freely playing *quasi-bourdon*-like notes.

## 2.4. Pitch in renaissance compositions

My general intention was to be open to pitch height in early music repertoire, as I often do in my conducting practice, knowing that historically pitch was a variable matter, often dependent on local instruments, customs, and standardization in this regard came relatively late<sup>47</sup>. In the case of early compositions, I considered three pitch heights - 415 Hz, 440 Hz, 465 Hz. The lowest was practically useless, given the *tessituras* in the chosen repertoire. The middle one (the most contemporary) I considered only for the sake of tonal continuity throughout the concert, taking into account the presence of the organ oscillating around this pitch. However, even this pitch turned out to be too low, most likely due to the original purpose of the mass being performed by boy-choirs (with the possible inclusion of castrati)<sup>48</sup>. The 465 Hz pitch stabilized the situation related to inconvenient passing tones, especially in the Soprano part, and enhanced the tonal color of the entire ensemble and the narrative tension. It also allowed for the performance of the lowest passages by the Altos.

## 2.5. Improvisation plan

My improvisation was guided by two overarching goals. I wanted to present T. Crecquillon's themes in a completely different but accessible (for every listener) way, and to showcase the widest possible range of colors of the Frombork instrument.

I largely remained faithful to the original form - I only omitted the repetition of themes in the first part.

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<sup>47</sup> E. Sasiadek, *Technika wokalna w muzyce dawnej*, in: *Rozważania o muzyce dawnej i jej wykonawstwie*, red. E. Sasiadek, B.E. Werner, Wrocław 2003, pp.105-106; J. Gudel, *Problemy wysokości stroju dawnych instrumentów klawiszowych: organów, klawikordu i klawesynu*, in: *Organy i muzyka organowa*, Vol. II, Gdańsk 1978, pp. 69-71; B. Kuijken, *The Notation Is Not the Music: Reflections on Early Music Practice and Performance*, Bloomington 2013, p. 19.

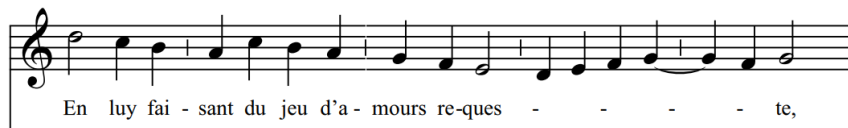
<sup>48</sup> M. Kowalska, *ABC historii muzyki*, Kraków 2001, p. 59.

**Example No. 21, Thomas Crecquillon, *Ung gay bergier*, Sopran, mm. 1-5.**



In the first section, I referenced the character of the shepherd by using the *Róg krzywy* (*Krummhorn*) and other high registers.

**Example No. 22, Thomas Crecquillon, *Ung gay bergier*, Sopran, mm. 14-18.**



The next section, with the solo on *Oboe 8'* with subtle accompaniment, was intended to evoke feminine beauty, as per my plan.

**Example No. 23, Thomas Crecquillon, *Ung gay bergier*, Sopran, mm. 53-58.**



In the next section, I planned to create a lively, energetic atmosphere by using the original rhythm and accentuating it with the use of organ *pleno*. This part could narratively allude to the shepherdess anger or laughter, or even the banter between conversational partners.

**Example No. 24, Thomas Crecquillon, *Ung gay bergier*, Sopran, mm. 58-64.**



The next section, which I wanted to use as a bridge and a moment of calm between more active segments (similar to T. Crecquillon's intention), also showed the round, flute-like sound of the main organ and its dialogue with the choral instrument in the presbytery.

**Example No. 25, Thomas Crecquillon, *Ung gay bergier*, Sopran, mm. 64-66 and 94-97.**



The last motif was supposed to appear at the transition between sections. The melody played on high-pitched registers and the playful responses of the bells were intended not only to expand the color spectrum but also to somewhat refer to the content of the *chanson*. In the final, most free part, I wanted to subtly refer to the previous *chanson* threads (or possibly a section of M. Raczyński's *Kyrie*) and intensify the rhythmic and harmonic effects.

### **3. Subjective assessment of difficulties and successes**

In this chapter, I will undertake a task that is inherently characterized by my own beliefs and feelings. However, I think that such (self-)analysis and retrospection of actions is one of the conditions for artistic development. A look from different perspectives also complements the image of the work.

#### **3.1. In the scope of artistic event organization**

The greatest difficulty in organizing the concert - including recording and order of composition - was its total cost, amounting to approximately PLN 30,000. It would be very difficult for me to cover such expenses from my own funds, hence my efforts to obtain a subsidy from the budget of the Warmian-Masurian Voivodeship for this task. Despite one of the highest scores in the tender competition, my project - which included not only the concert in question, but also workshops and lectures - received only 30% of the requested amount. I also did not receive the Artistic Scholarship of the Marshal of the Warmian-Masurian Voivodeship and the previously promised assistance from the mayor of the city I come from. Fortunately, the Cathedral Hill in Frombork is not only a religious, but also a cultural center, with a good host - Fr. Prelate Dr. Jacek Wojtkowski. Showing his willingness to help and invest in his employee, he reached out to patrons who helped replenish most of the missing funds.

A week before the concert *Missa Ung Gay Bergier* The Frombork organ suddenly fell silent. For several days, electrical problems were diagnosed and repaired (no power to the blower and errors in the console). It was quite a stressful situation - not only because of the uncertainty of the instrument's participation in the concert, but also because it was excluded from the exercises. I immediately started working with electrical and organ specialists to repair the instrument as quickly as possible; I also prepared a backup plan in case of failure.

Despite the above-mentioned difficulties, I must admit that the Historical Monument Museum in Frombork - together with the beautiful cathedral with wonderful acoustics, the atmospheric courtyard and the entire infrastructure, and, above all, its employees - was an exceptionally favorable place for the satisfactory implementation of this project.



### 3.2. Regarding musical material

1. Thomas Crecquillon – *Ung gay bergier* – The main difficulty in performing this composition was mastering the language and maintaining the light character of the piece, different from the rest of the sacred repertoire. This was made easier by the literary text itself - often making the singers smile. The score edition we used also caused a lot of problems (Daniel Van Gilst, 2015). It turned out to contain numerous errors, which we corrected on an ongoing basis compared to the first edition of *31 Chansons a quatre parties, Livre 1* (Tielman Susato, 1543)<sup>49</sup>.

2. Renaissance masses (L. Daser, A. Stabile) - This repertoire turned out to be very demanding - even for a professional ensemble coworking with young, ambitious musicians. Despite a lot of time spent on rehearsals, it seemed - both to me and the collective - that we could spend weeks perfecting the interpretation, vocal and lyrical details. Sometimes the specific graphic notation was impeding, different in both masses, written in larger values (than in later literature) or even the frequent lack of ligatures in the bar in the edition of the mass of L. Daser.

Moreover, due to the identical text and style of both works, there were mistakes related to distinguishing subconsciously remembered melodic and rhythmic figures or phrasal tendencies... Musical imagination often suggested something different than what was written in the notes (and it came from the "second" mass). The same applies to the differences between "Italian" and "German" Latin pronunciation, which also caused problems.

Additionally, this music contains many cadences in which consonants accumulate - without disciplined expression of pronunciation, these places sounded very unfavorable. In fact, there is so much text in the liturgical mass that its correct pronunciation is itself a challenge.

However, the team treated all the above-mentioned difficulties as an interesting, ambitious, improving and, above all, specialized challenge.

Changes to the tripartite meter or certain formal inconsistencies were also a certain difficulty - e.g. bar 23 in L. Daser's *Agnus Dei*, or even bar 100 in *Gloria* or bar 93 in

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<sup>49</sup> [https://imslp.org/wiki/Un\\_gay\\_bergier\\_\(Crecquillon%2C\\_Thomas\)](https://imslp.org/wiki/Un_gay_bergier_(Crecquillon%2C_Thomas)), (accessed February 10, 2021).

A. Stabile's *Credo* of the mass. There, I allowed myself more agogic freedom to "round" the joints of the fragments.

**Example No. 26, Ludwig Daser, *Missa super "Ung gay Bergier"* , *Agnus Dei* , mm. 21-24.**

re no - bis, mi - se - re - re no - bis. cem, do - na no - bis pa - cem.

re no - bis, mi - se - re - re no - bis. cem, do - na no - bis pa - cem.

re no - bis, mi - se - re - re no - bis. cem, do - na no - bis pa - cem.

re no - bis, mi - se - re - re no - bis. cem, do - na no - bis pa - cem.

**Example No. 27, Annibale Stabile, *Missa "Ung gay bergier"* , Gloria mm. 96-103.**

Mi - se - re - re no - bis. Quo - ni - am tu so - lus

dex - te - ram Pa - tris. Quo - ni - am tu so - lus

Mi - se - re - re no - bis. Quo - ni - am tu so - lus

-te - ram Pa - tris Quo - ni - am tu so - lus

90 95

lis, de- scen- dit de coe- lis. Et in- car-

de coe- -lis. Et in- car-

-coe- lis, de coe- lis. Et in- car-

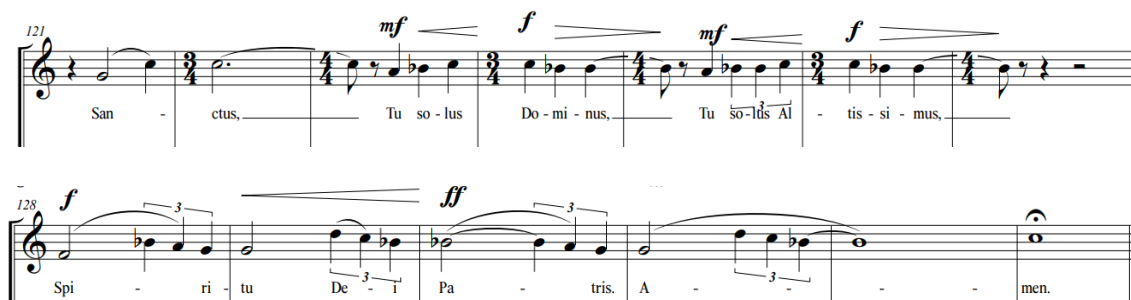
lis, de coe- -lis. Et in- car-

2b. Annibale Stabile – *Missa „Ung gay bergier”* – The work in the edition we used was written very “widely” (not much text fit on one page). This made it difficult to visually identify musical phrases, although the formally thought-out composition - written according to Roman models - respected the text and the physiology of the voice associated with the phrase.

4. Marek Raczynski – *Missa brevis „In honorem antiqui magistri”* – Preparing a premiere performance is probably always associated with some pressure and responsibility... Tuning, searching for appropriate means - including proportions, colors and articulation - was both demanding and motivating. A certain temptation concerned the *Gloria part*, which itself is full of (syncopating) rhythmic boosts - somewhat corresponding to dance or popular music - sometimes provoking poorer quality voice emission and even unexpected "embellishments"<sup>50</sup>.

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**Example No. 29, Marek Raczyński, *Missa brevis "In honorem antiqui magistri"* ,  
Gloria , Soprano, mm. 121-133.**



The composition was very much appreciated by the team from the first reading and it inspired the depth of expression.

5. Marek Rogalski – *Improvisation on „Ung gay bergier”* – The main problem of this part of the program was sensible planning of what was largely impossible to predict - taking into account the concert stress and taking care of the substantive quality (which was not helped by the “bored” key of the original) . The inspiration from the rich sound of the Frombork instrument (including its acoustics) and my previous experience in this matter were a great help.

### 3.3. During choral rehearsals

A huge advantage of working with the ensemble was the fact that all musicians read music and had knowledge (experience) about voice emission. The rehearsals were mostly different from those I know from amateur choral methodology, although there were also similar problems (and ways of solving them). The singers were happy to cooperate, they were helpful and their love for music was full of them - even manifesting in prolonged rehearsals at their request. I didn't have to convince the team too much - my ideas and comments were received very professionally and with commitment<sup>51</sup>.

<sup>51</sup> Probably this attitude of the singers also resulted from the fact that I tried to fulfill my musical and social obligations as best as I could; See A. Franków-Żelazny, *Śpiewak i dyrygent w chórze zawodowym – kompetencje, oczekiwania, współpraca*, in: *Era Śpiewu: Studia i refleksje z zagadnień chóralistyki*, Legnica 2020, pp. 67-68.

Until the last moment (even during the dress rehearsal), the choir corrected the defects and perfected their expression - which proves sincere commitment and extensive experience. It is a pity that due to financial reasons it was not possible to organize an earlier acoustic rehearsal in Frombork - the choir practiced for a long time at the headquarters of *Cappella Gedanensis*, in a room whose acoustics half of the collective knew perfectly well. It is a room that is easy to "fill" with sound, and details are clearly audible in all sections - even in a wide, single-row arrangement. Such a large change in acoustic conditions required reorganization of the setting, as well as enormous mutual coordination - especially in terms of rhythm and intonation<sup>52</sup>.

The dominant problem during rehearsals, which could have a significant impact on the concert, was the long-distance concentration of the singers. It happened many times that fragments that were very well developed technically and musically stopped functioning well when combined into larger forms. New material for all singers - with many expressive and vocal tasks - and the complexity of the polyphony itself constituted a great challenge. Therefore, great discipline was needed during rehearsals, multiple repetitions of fragments and combinations, and increasing - from rehearsal to rehearsal - the material sung without interruption. The last meetings began with performing the entire repertoire, which partly showed similar imperfections as in the fragmentary exercises, but also completely new things to improve.

In terms of voice emission, excessive vibration was a big problem - appearing already from the first phase of the sound, being a lack of laryngeal discipline rather than the result of natural resonance. We paid a lot of attention to this, not only because of the generally poor aesthetics of this effect, but also in the context of the entire repertoire, with which it did not correspond at all<sup>53</sup>.

Very often, intonation also required correction. Naturally, vocal problems "interlock" with each other and incorrect vibration also contributed to tuning instability<sup>54</sup>. However, a bigger problem in this respect was incorrect phonation - incorrect arrangement of the singing apparatus, incorrect use of resonators, lack of respiratory

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<sup>52</sup> I announced danger of intonation problems to the choir during rehearsals. The Frombork Archcathedral is a temple with beautiful acoustics (this is not only my opinion, but also that of the recording engineers and organ builders), but the reverberation that returns to the vocalist seems to be several hertz lower. Therefore, it cannot be treated as an intonational reference.

<sup>53</sup> Z. Pawłowski, *Foniatryczna diagnostyka wykonawstwa emisji głosu śpiewaczego i mówionego*, Kraków 2005, p. 192.

<sup>54</sup> B. Bethley, op. cit., p. 193.

support, insufficient work of the perilaryngeal muscles, but above all, inconsistent color of vowels<sup>55</sup>. Some singers sought a fuller sound through unfavorable mixing of vowels - strongly criticized by Giuseppe Zarlino (1517-1590). That's why we spent a lot of time unifying their shapes<sup>56</sup>.

In turn, when it comes to the articulation of consonants, problems appeared primarily in the rhythms of the Renaissance repertoire - where they were denser - and in moments of polyphonic separation of the text (non-vertical consonants). Such complications also occurred to a lesser extent in M. Raczyński's mass - especially at the beginning of the *Sanctus section* and in the middle segment of the *Gloria*. Another major concern of the initial rehearsals was the very uneven closing of consonants on the hand - for example in final chords or fermatas. This was probably caused by not enough contact with the conductor (due to learning new material) and the habit of the *Cappella Gedanensis* vocalists to closing consonants "after a gesture" - due to their dominant vocal-instrumental designs.

In the *Missa brevis "In honorem antiqui magistri"* there was also a frequent problem of hypertoning - most likely it resulted from the context of using higher keys in 16th-century works than in the notation. Especially since there were at least three people with perfect pitch in the team. Moreover - due to the dominance of "posed" voices - in M. Raczyński's piece, a lot of work was required to obtain the appropriate voice color, vocal shading, and the use more often head register, *inhalare la voce* .

Moreover, there were also problems with the overall timbre (and dynamics) of the choir. There was a clear differentiation between high and low voices - the latter group seemed to darken *the timbre* excessively (unnaturally)<sup>57</sup>.

It happened that in the Soprano there was an unsupported sound - sometimes a slight "throatness" could be heard when trying to achieve the appropriate volume<sup>58</sup>. It was also the most uniform voice internally - which is usually the ideal. However, here I wasn't entirely satisfied because of not enough individual colors and trying to resemble

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<sup>55</sup> MM Banach, op. cit., p. 55.

<sup>56</sup> I.K. Nazarenko, *Sztuka śpiewania*, tłum. Olga Łada COPSA z. 64, Warszawa 1963, p. 9; The variety of vowels, even within the Polish language, is exemplified by Z. Pawłowski, op. cit., pp. 316-318; L. Łukaszewski, op. cit., pp. 110-111; M. Przeniosło, *Technika wokalna Bel Canto - esencja dawnej Włoskiej Szkoły Śpiewu*, Legnica 2011, pp. 16, 37-38.

<sup>57</sup> A. Moniuszko, op. cit., p. 157; Z. Pawłowski, op. cit., p. 269.

<sup>58</sup> B. Betley, op. cit., p. 17.

the leader of the group. Sopranos were sometimes (especially in the lower registers) not audible enough - sometimes this was due to insufficient respiratory support, sometimes due to poor articulation of the text and a "puffing" attack, and sometimes also due to an objectively low register of the melody or transitional sounds<sup>59</sup>.

A certain problem of the Altos was the deeply hidden resonance point (behind the soft palate), which made it difficult to activate the "shiny" resonators of the "mask"<sup>60</sup>. Additionally, too little respiratory support resulted in an "unclosed" voice (i.e. poor resonant contact between *the appoggio* and the glottis), which resulted in energy losses, lack of free cooperation of the main resonators, and as a result, intonation difficulties and a somewhat nasal timbre<sup>61</sup>.

In turn, Tenors, singing with a "crystalline" sound, sometimes fell into a heroic tone (with a low tendency to mix resonators) - which often resulted in premature voice fatigue and, consequently, detonation<sup>62</sup>.

The Bass Section tended to excite with a large volume, which - combined with the sometimes lack of discipline of the vocal apparatus resulting in excessive vibration and sometimes the larynx taking over the articulatory function - did not give good results. This was also a group that did not always "keep" the tempo - although, as is often the case, this was usually due to the opening of the vowels too late (after the pulse).

To sum up, I would like to emphasize that we corrected many of these problems on an ongoing basis and gradually consolidated habits, which ultimately brought good results.

### **3.4. At the concert**

In my opinion, most of the assumptions were achieved at the appropriate level during the concert. I think that the choir tried to fulfill their tasks very conscientiously - I estimate that in terms of interpretation we achieved about 80% of the intentions, which (in these conditions) I consider a high result. Moreover, the limited flexibility, e.g. in the

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<sup>59</sup> Por. M.M. Banach, op. cit., pp. 36-37.

<sup>60</sup> B. Betley, op. cit., pp. 21, 27.

<sup>61</sup> W.A. Brégy, op. cit., pp. 55-56; M. Przeniosło, op. cit., pp. 19-20; M.M. Banach, op. cit., p. 21; B. Betley, op. cit., p. 19.

<sup>62</sup> L. Łukaszewski, op. cit., pp. 61-62.

context of dynamics or agogics, could result from the huge volume of the Frombork temple and - after all - the cold.

This rhythmic freedom was somewhat missing in Renaissance masses, although they generally maintained a lively narrative. The "consonantal discipline" was also largely preserved, although the linking of segments (especially in the compositions of L. Daser and A. Stabile) could have been more calm in this respect. The pronunciation of foreign texts was also achieved in the vast majority of cases according to the assumptions (my possible dissatisfaction concerns the too Polonized pronunciation of the "r" in T. Crecquillon's work).

Another advantage were the beautifully performed Gregorian intonations by Tomasz Leszczyński and, in my opinion, good - considering the conditions previously unknown to the ensemble - intonation.

The big drawback was the key (pitch) in which we performed the L. Daser's mass. This was probably due to two factors - an unexpected error in the settings of the electronic instrument on which the tones were delivered, and new acoustic conditions that the choir was still learning. Due to the lower key, the composition lost some of its luster and the chorus lost its vocal comfort.

During the concert, there were sometimes problems that appeared during rehearsals, for example:

- contrast of sections - especially in Sopranos and Basses's realisation of conductor's gesture (especially in the field of agogic),
  - disproportions of voices - especially in the polyphonic repertoire. In retrospect, I would not have used a symmetrical number of singers, but I would have enlarged the Alto section, without one of Bass,
  - incorrect intonation resulting from voice impostation mistakes - mainly in the Alto section,
  - too much vibration, lack of concentration of phonation - especially in the Bass group;
- however, all these imperfections occurred on a much smaller scale than in the first half of preparations.



### 3.4.1. Thomas Crecquillon – *Ung gay bergier*

Taking into account the acoustic conditions, I rate the performance of T. Crecquillon's piece very well, if only because of the intonation and sound of the choir. Optimal articulation prevailed - a bit too heavy in the Tenor section. On the other hand, Bass's tone, especially in the last fragment, was too serious (especially considering the literary content).

I'm glad that the main song of the concert was able to be performed in the courtyard - it depended on the weather, after all. I think it was not only a sensible but also an attractive solution for the audience, many of whom were willing to leave the cathedral. In post-concert conversations, this attempt to separate *the sacred* from *the profane* was also appreciated by the parishioners of Frombork.

### 3.4.2 Ludwig Daser's and Annibale Stabile's masses

Despite the very satisfactory performance of the parodied masses - using many of the ideas described in the second chapter of this description - there were also some imperfections during the concert, such as:

#### 1. Intonation problems, e.g.

- L. Daser, *Kyrie*, mm. 33-36,
- L. Daser, *Credo*, Bass, mm. 30-31,
- L. Daser, *Credo*, m. 50,
- L. Daser, *Credo*, m. 81,
- L. Daser, *Credo*, mm. 119-122,
- L. Daser, *Sanctus*, mm. 19-20,
- L. Daser, *Sanctus*, m. 41,
- L. Daser, *Sanctus*, Bass, mm. 86-87,
- A. Stabile, *Kyrie*, mm. 32-33,
- A. Stabile, *Credo*, mm. 163-165,
- A. Stabile, *Sanctus*, Soprano m. 45,
- A. Stabile, *Agnus Dei*, mm. 32-33,
- Alt part often too low,

- many of the major thirds (often in Soprano) are sung slightly lower than in the evenly tempered system, but I would not call it an intonation error, but a tendency towards natural tuning<sup>63</sup>.

2. Incorrect vocal impostation (tension), e.g.

- L. Daser, *Kyrie*, Alt, mm. 33-36,
- L. Daser, *Credo*, Alt, mm. 39-53,
- A. Stabile, *Kyrie*, Alt,
- A. Stabile, *Kyrie*, Bass, beginning,
- A. Stabile, *Credo*, Bass, beginning,
- A. Stabile, *Credo*, Soprano, m. 229.

3. Non-uniform vowel color, e.g.

- L. Daser, *Sanctus*, beginning,
- L. Daser, *Sanctus*, Bass, m. 1,
- A. Stabile, *Agnus Dei*, *Canon in diaphenthe et in diapason*<sup>64</sup>,
- often inappropriate timbre to the style and needs of the Bass, contrasting especially with the (a bit too bright) Soprano.

4. Melodic errors, e.g.

- A. Stabile, *Kyrie*, Bass, m. 34,
- A. Stabile, *Gloria*, Soprano, m. 90,
- A. Stabile, *Agnus Dei*, Alt, m. 3.

5. Rhythmic errors (not present in these places during rehearsals), e.g.

- L. Daser, *Credo*, Bass, m.22,
- L. Daser, *Credo*, m. 56,
- L. Daser, *Sanctus*, Alt, m. 21.

6. Insufficient rhythmic discipline/activity, e.g.

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<sup>63</sup> N. Harnoncourt, op. cit., pp. 58-61.

<sup>64</sup> The name of this section obviously informs about the canon technique contained within it, specifically in fifth and an octave; *Diapente*, entry in: *A Dictionary of Music and Musicians*, Vol. I, red. G. Grove, London 1879, p. 442.

- L. Daser, *Gloria*, Tenor, mm. 10-11,
- L. Daser, *Credo*, Bass, mm. 86-87,
- L. Daser, *Sanctus*, Alt, mm. 33-35,
- L. Daser, *Agnus Dei* (I-II), Bass, mm. 21-22,
- ew. A. Stabile, *Credo*, Alt, m. 18,
- A. Stabile, *Credo*, Tenor, m. 254-255,
- A. Stabile, *Agnus Dei*, Tutti, mm. 26-29.

7. Uncertain entrances, e.g.:

- L. Daser, *Credo*, Bass, m. 27,
- L. Daser, *Agnus Dei*, Soprano m. 1,
- A. Stabile, *Kyrie*, Alt, m. 51,
- A. Stabile, *Gloria*, Alt m. 130,
- A. Stabile, *Credo*, Bass, m. 186,
- A. Stabile, *Sanctus*, Soprano m. 45,
- A. Stabile, *Agnus Dei*, Tenor, m. 15,
- A. Stabile, *Agnus Dei*, Bass, m. 80.

8. Confusion or rhythmic mistakes in the pronunciation of consonants, e.g.

- L. Daser, *Kyrie*, m. 25,
- L. Daser, *Gloria*, m. 12,
- L. Daser, *Gloria*, m. 43,
- A. Stabile, *Kyrie*, m. 89,
- A. Stabile, *Gloria*, m. 34,
- A. Stabile, *Gloria* m. 118,
- A. Stabile, *Credo*, Tenor, Bass, m. 64.

9. Mispronunciations of a foreign language, e.g.

- L. Daser, *Agnus Dei* (I), m. 8,
- A. Stabile, *Credo*, Alt, m. 83.

10. Not the best proportion of voices, e.g.

- A. Stabile, *Agnus Dei*, *Canon in diaphenthe et in diapason*,

- a general problem with the proportional division of voices, which turned out to be inappropriate here - too intense Bass, not enough Alt.

11. Definitely insufficient articulation of the text, e.g.

- L. Daser, *Kyrie*, m. 15,
- L. Daser, *Gloria*, m. 19,
- A. Stabile, *Kyrie*, Bass, m. 55,
- A. Stabile, *Kyrie*, Alt, mm. 76-77,
- A. Stabile, *Credo*, Alt, m. 72,
- A. Stabile, *Sanctus*, Alt, Tenor, m. 25.

I describe the above-mentioned imperfections out of a kind of conductor's obligation - being aware that this profession involves a constant search for elements to improve, striving for perfection. However, I believe that these episodic shortcomings do not detract from the overall high quality of the concert.

The problems mentioned include those that we worked on solving during rehearsals (e.g. the emission and intonation of the Alto section), but also those that happened accidentally (e.g. melodic and rhythmic errors).

The choir coped well with the asymmetries of music and lyrics in L. Daser's piece. Presumably however, these (often interesting) rhythmic complications were much less clear to the public in such a large temple<sup>65</sup>.

### 3.4.3. Andrea Gabrieli – *Canzon detta „Ung gay bergier”*

I am least satisfied with this point of the program. Despite being aware of the temperature in the cathedral, I was surprised by one factor - my hands get much colder in a cold room while conducting. I think this is the main reason for the technical inadequacies that I clearly felt, especially in the first part of the piece<sup>66</sup>.

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<sup>65</sup> Partly due to the structure of this composition, I decided to remove several rows of pews and place the choir closer to the audience, elevated on platforms (as if shortening the nave).

<sup>66</sup> In the end credits of the movie to which this description pertains, you will find the beginning of A. Gabrieli's composition recorded by me in the first half of April 2023 for the purpose of selecting the registration and consulting on the performance.

However, I am glad that the piece was featured during the concert - complementing the theme and expanding the stylistic and genre spectrum. Many of the interpretative assumptions were also achieved.

#### **3.4.4. Marek Raczyński – *Missa brevis „In honorem antiqui magistri”***

Like the audience, I am very pleased with the work itself and the quality of the premiere of M. Raczyński's composition. However, I think that better tempos could be achieved. For example, I would prefer a calmer performance of *Agnus Dei*, although I clearly remember the feeling I had during the concert - namely, a certain physiological need for the ensemble to phrasing more quickly. Perhaps this was due to completely objective reasons - the length of the concert and the temperature in the church. In turn, *Gloria* was performed a bit slower than suggested by the composer - I admit that this pace is closer to me, and given the size of the cathedral, fully justified.

I took fermatas to a lesser extent - often in favor of the layoffs that preceded them. In a smaller church, or when performing with a larger collective, I would definitely take care of a larger dynamic spectrum.

I think that in such a chamber lineup, we managed to achieve some "panoramic" sounds. I'm also happy that I managed to convince the choir to emit voices that - in my opinion - suit this piece. What I mean is a certain asceticism that reminds me of great, large, but still amateur bands. Good intonation added a positive effect - even long bourdon notes. It seems to me that the out of score dynamic and agogic micro-aims were sensible, they added color to the work from the performance perspective and were in line with the style.

The choir - even as part of *Gloria* - coped well with a large amount of text and rhythmic figures, while avoiding mannerisms (provoked by a lighter style) or carelessness (e.g. uncontrolled larynx work).

#### **3.4.5. Marek Rogalski – *Improvisation on „Ung gay bergier”***

Taking into account the stage fright and the general unpredictability of this form - I am satisfied with the final result of this performance. I presented another - stylistically completely different - version of T. Crecquillon's theme. Despite unexpected turns in the

narrative, I managed to maintain the formal assumptions. In such a short piece, I also managed to show a lot of the color of the Frombork instrument - in my opinion, in good proportions of sense, authentic expression and popularization. The improvisation was very positively received by the audience - which was expressed not only after the concert, but also in subsequent memories and comments on social media.

It would be very easy for me to see a number of fragments for improvement, but I am least satisfied with the second part (oboe solo), where the tonal center fell out of the original idea and the melody itself was conducted too intricately. Moreover, the quote from M. Raczyński's *Kyrie* fragment was not very successful (especially in terms of rhythm).

#### **3.4.6. Conducting technique**

In terms of the effectiveness of the conductor's gesture, I had no problems either during rehearsals (provided the band was focused) or during the concert. However, it seems to me that - especially during the last preparations and public performance - I should have reduced the manual technique a bit, transferring more responsibility to the team; to not so strictly control the musical action by the hands. After all, it is impossible - especially in such polyphonic music - to control and transmit everything in real time.

In retrospect, I would have limited the width of the gesture, lowered the "conducting window", and also reduced some of the footwork. Probably this manual "range" also resulted from the desire to reach the band with information despite our - largely justified - attachment to notes and insufficient contact with the men's section (it would be better to use additional platforms).

#### **3.4.7. Concert announcements**

In my opinion, the concert announcements were expressed in a tone of voice accessible to the audience and good linguistic style. However, they were too extensive. I probably paid too little attention to the content that was ultimately to be heard during the concert - I only sent a large amount of materials for the announcer's own reduction. I should also have checked the pronunciation of words of foreign origin - for example the accent of the name Annibale Stabile, *Collegio Germanico*, competition and etc.

## Conclusion

*The Missa Ung Gay Bergier* concert was a kind of summary of my previous competences - both in conducting (including choir master's workshop), as well as organ playing (especially improvisation) and organization (working with a band, project management, negotiations with entities). In turn, this description is an example of my way of speaking about music, describing it and understanding performance issues.

The event in an original way (through connection with the musical prototype contained in the title) combined forgotten, specialized Renaissance vocal polyphony with organ and contemporary compositions. The work created and premiered as part of the project - *Missa brevis "In honorem antiqui magistri"* by Marek Raczyński - was met with delight by the audience, the performing team and the gathered professors. Moreover, this composition "happily" differs significantly from its non-liturgical inspiration (T. Crecquillon's composition), which gives even greater hope for its permanent embedding in choral culture<sup>67</sup>. Recording of this piece published on the Internet will also contribute to this. This also applies to the unknown works of Annibale Stabile and Ludwig Daser - composers who (in my opinion) were worth paying attention to.

From a research point of view, it is worth summarizing that the concert (including the recording) is complemented by musicological research by Ruth, Barbara Przybyszewska-Jarmińska (concerning the Italian composer) and the announced monograph by Daniel Glowotz (about the German composer). It is also worth mentioning that R. Lightbourne in the second volume of her doctoral thesis (*Annibale Stabile - A man of no little reputation among the masters of music*) included over 600 pages with editions of the scores of A. Stabile's works, which - considering the level of the music I performed - they are probably high-quality compositions that could appear in the repertoire of contemporary ensembles<sup>68</sup>.

The concert was very positively received by the large audience gathered at the Frombork Cathedral. This is evidenced by the thunderous applause, comments after the concert (also on social media) and the fact that the vast majority of the audience stayed

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<sup>67</sup> This is probably because the composer emphasized the musical "homage to the ancient masters" – as indicated in the subtitle of his composition – rather than straightforwardly quoting the *chanson*. This is evident at the beginning of the work (*Kyrie*), where there are no melodic references to T. Crecquillon, and the Dorian scale and organal voice leading appear instead.

<sup>68</sup> These are compositions that often go beyond a four-part texture – they are frequently written for five voices or for a double choir.

until the end (despite the long duration of the event, the cold and the repertoire which was not the easiest to listen to).

As a performer – conductor and organist – I am satisfied with the results achieved. Most of the artistic intentions were achieved, although it is obvious that - even as a conductor - I do not have complete influence on all the small details of the work. Therefore, from the beginning of the preparations, I assumed that shortcomings may occur due to the objectively demanding repertoire, stress, acoustic and atmospheric factors or (simply) due to the natural limitations of the performers<sup>69</sup>. However, I managed to predict many purely musical, performance and organizational problems and tried to prevent them as best I could - ensuring a good atmosphere in working with the choir. The band, in turn, was extremely focused during the concert.

Despite the difference in age, singing technique and experience between the singers, we managed to create a quite cohesive band. It seems to me that I have instilled in my co-performers some of my ideas and performance canons, especially those of the Renaissance repertoire, which they may use in their future work. This, of course, also applies to voice emission, which we have constantly improved. Throughout the project, I noticed an increase in vocal discipline and responsibility for the part (and internal tasks within it) among the band members.

The director of *Cappella Gedanensis* - Mr. Marek Więclawek, who created very good conditions for me to work with the choir and knows the capabilities of his employees - said that the choir sounded exceptionally beautiful during the concert, and this was the result of intense, demanding rehearsals of a group composed of younger and more experienced vocalists; he also emphasized the good working atmosphere. The choir members also expressed their sympathy for working with me - I consider it a great success, and I feel great gratitude to the band for their sincere commitment to the project, patience and smiles.

The concert successfully complemented the cultural offer related to the celebration of the Year of Copernicus. It was (and is, through online publication) another

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<sup>69</sup> I am convinced that it is definitely an exaggeration to put the entire responsibility for the sound of the band on the choirmaster - this is not the case with symphony and opera conductors. This is even more unjustified when the cooperation is of a guest nature and/or the team has a strictly defined composition; See B. Śnieg, *Conductor's gesture and the way of shaping the sound and musical expression of the ensemble*, in: *Moje experienced with a choral ensemble*, Gdańsk 2021, p. 173.



opportunity to promote Frombork as a center of faith, art and science. The planned repertoire harmonized very well with the decor and spirit of the cathedral - enhancing the artistic experience. Although its large volume could have slightly blurred the legibility of the polyphony and rhythm of the works (especially L. Daser's one) - which would probably not be so important in a natural, liturgical environment.

I would like to thank for all support: my supervisor – professor Ph.D. Aleksandra Grucza-Rogalska, Frombork Culture Manager - Maja Dzieciątek and the Rector of the Archcathedral Basilica in Frombork - Fr. Prelate. Can. Dr. Jacek Wojtkowski. I am grateful to Jakub Garbacz and his company *Ars Sonora* for the very good quality of the recording, which largely reflects the atmosphere and artistic level of this event. I also thank Dr. Daniel Glowotz, prof. Marco Bizzarini and Ulrich Alpers for e-mail consultations, Magda Nikelewska and prof. Gilles Quentel for language advices. I am very grateful to Sebastian Majewski for all organizational support, and to the co-performers of the concert for a lot of work and artistry.

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## **Annex No. 1. L. Daser – brief biography<sup>70</sup>**

Ludwig Daser – born 1526 in Munich, died March 27, 1589 in Stuttgart, music director at the Bavarian court, Orlando di Lasso's predecessor in this position. Respected during his lifetime, but today largely forgotten, "notoriously underappreciated." He significantly improved the level of court orchestras in Munich and Stuttgart. L. Daser started as a singer in the Munich choir, where he received vocal and compositional training. After a break of about eight years - during which he was studying theology - he returned to his parent group as a chorister, and soon became its director. He resigned from this position around 1562 - he probably could not withstand the pressure associated with the presence of Orlando di Lasso, already valued in Europe, in his team. He was employed as a chorister, but it seemed that from the very beginning he was destined to take over managerial responsibilities. Finally, in 1572, L. Daser moved to Stuttgart, where he again successfully led the court band.

His work consists exclusively of sacred compositions. His style is similar to J.C. non Papa, J. des Prés; you can feel both conservative musical roots and tendencies towards more modern techniques. Moreover, the life and work of L. Daser are interwoven between his work in the Catholic-Counter-Reformation Bavarian court of the Wittelsbach family in Munich and his service in the Evangelical-Reformed Württemberg court of Hohenzollern in Stuttgart - there was some competition between these groups. The composer himself eventually converted to Lutheranism.

During the Munich period, he composed 21 motets (4-8 voices), 22 masses (including as many as 14 parodies, 6 chorale masses, free and based on cf), as well as works with Marian themes (a clear Bavarian, Counter-Reformation tendency). In Stuttgart he again composed motets (6-12 voices - including polychoral ones) - unfortunately not preserved - and 33 songs in German, Magnificat, St. John Passion.

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<sup>70</sup> D. Glowotz, op. cit., p. 161-175; *Daser Ludwig*, hasło in: *Lexikon der Musik der Renaissance*, red. E. Schmieder, Laaber 2012, pp. 306-307.

## **Annex No. 2. Marek Raczyński - artistic biography<sup>71</sup>**

Marek Raczyński composed a number of vocal and instrumental pieces, instrumental chamber pieces, as well as numerous arrangements. His a capella choir compositions have won special recognition and are currently in the permanent repertoire of ensembles from all over the world (including the US, Argentina, Mexico, Japan, Wales, Germany, France, Austria, Lithuania and the Netherlands). His compositions have been played at a number of international festivals and competitions.

Marek Raczyński was first introduced to music by Prof. Stefan Stuligrosz and performed in his choir, the Poznan Nightingales, for over a decade. He further developed his music sensitivity and the knowledge of choral literature while performing in choirs in Poland and Germany. He graduated with honors from the Ignacy Jan Paderewski Academy of Music in Poznań in the composition class of Prof. Zbigniew Kozub. He mastered his composing skills at the Fryderyk Chopin University of Music in Warsaw at the Postgraduate Composition Course in the class of Prof. Paweł Łukaszewski.

The works of Marek Raczyński were appreciated numerous times by the juries of composers' competitions. As his greatest achievements he considers: the 1st place at the International Composers' Competition Musica Sacra for Media vita, a capella for three choirs (Cologne, Germany, 2015), a special prize at the Tadeusz Baird Young Composers' Competition for the work for a vocal sextet *Jako cień są nasze dni ...* (Warsaw, Poland, 2016), the 2nd place and the award of the Poznan Chamber Choir Composer in Residence at the Composers' Competition Opus 966 for the work *Spiritus Domini* for a mixed a capella choir (Poznan, Poland, 2014).

The work of Marek Raczyński is not limited to composing. He is the co-founder and member of the Vocal Ensemble Minimus, and since 2015 he has been the vice chairman of the Chamber Music Promotion Association Musica Minima.

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<sup>71</sup> Text provided by the composer.



### **Annex No. 3. Marek Rogalski - artistic biography**

Marek Rogalski – Polish conductor, organist, teacher. He is a twice graduate of the Academy of Music in Gdańsk holding a master's degrees in Choral Conducting and Church Music. Currently, he is completing his doctoral thesis in the discipline of Conducting at the same university. Additionally, he studied Symphonic and Opera Conducting along with Organ Performing at the Academy of Music in Bydgoszcz.

He has actively participated in numerous masterclasses in choral conducting, Gregorian chant, organ playing and improvisation. With over 20 years of experience as an organist, he has worked in various places, including St. Mary's Archcathedral Basilica in Gdańsk and currently at the Archcathedral Basilica in Frombork, where he performs hundreds of mini-recitals a year on a esteemed instrument.

As a conductor, he has appeared in public over 350 times. He has conducted, among others, the Cappella Gedanensis Choir and Orchestra, Warmian-Masurian Philharmonic Orchestra, Pruszcz Gdański City Orchestra and the Youth Entertainment Orchestra in Elbląg, which he has founded in teenagehood. For his activities, he received an artistic governmental and academic (outstanding students and doctoral candidates) scholarships. He serves as the permanent conductor of symphony orchestras and choirs at main music schools in Gdańsk and Elbląg. He also carries out projects with his ensemble Schola Cantorum "Kalokagatia" – specializing in the performance of Renaissance polyphony.

With the ensembles he regularly conducts, he has achieved many successes at nationwide festivals, including two Grand Prix, eight gold diplomas and five awards for the best conductor.

#### **Annex No. 4. Cappella Gedanensis – information about the ensemble<sup>72</sup>**

Cappella Gedanensis is a representative ensemble of the City of Gdańsk, established in 1981 thanks to the initiative of Alina Kowalska-Pińczak. The idea was to continue the ensemble of the City Council in Gdańsk, which had been operating since the 16th century. For the first time in history, it was headed by a woman as the seventeenth bandmaster, which can be considered a signum temporis of our times. At the same time, it indicates the extraordinary openness of the Cappella Gedanensis to repertoire challenges. Initially, as an Early Music Ensemble, it focused on the works of masters associated with Pomerania (K. Förster, J. V. Meder, M. D. Freisslich and others) and the legacy of great masters, including J.S. Bach and A. Vivaldi.

The year 1992 is an important date in the history of the group, from that moment it became the Local Government Cultural Institution of the City of Gdańsk. It graced ceremonies related to the visit of important personalities such as Pope John Paul II, Margaret Thatcher, Prince Charles, Prince William and Duchess Kate. The ensemble also had the honor of performing twice during the ceremony in St. Peter's Basilica in Rome: in 1997 on the 1000th anniversary of the baptism of Gdańsk and in 1999 during the ceremony of announcing St. Bridget of Sweden, patron of Europe. All this influenced the extremely rapid artistic development of Cappelli Gedanensis. In a short time, the band performed in most European countries, North America and Asia. Cappella Gedanensis has performed at significant music festivals, including: Vratislavia Cantans (Wrocław), Royal Music Festival in Stockholm, WDR Radio Festival (Germany), Sacred Music Festival in Abu-Gosh (Israel), Opera Festival in Armel (Austria) and at the International PROBALTICA Festival (Toruń). Every important Polish stage has also become a venue for Cappella Gedanensis performances, including the National Philharmonic in Warsaw, concert halls in Toruń, Wrocław, Kraków and Poznań. A number of albums have been recorded (The Seasons by A. Vivaldi, New Year at the Holy Father, Stabat Mater by L. Boccherini, etc.), which were appreciated with awards, including a nomination for the Fryderyk 2008 award.

The past few years of activity have seen the ensemble's absolute flourishing. Mention can be made of permanent cooperation with Konstanty Andrzej Kulka (who has

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<sup>72</sup> Text provided by the secretariat of the institution.

been Artistic Consultant of Cappelli Gedanensis since 2012), Paul Esswood, Giuliano Carmignola, Miguel Ortega, Łukasz Długosz, Plácido Domingo Jr and Nigel Kennedy.

Additionally, thanks to the support of the Ministry of Culture and National Heritage, ancient instruments were purchased, thanks to the Institute of Music and Dance, premieres of works by young Polish composers take place, and taking up new artistic challenges by performing music from the Renaissance to the present makes Cappella Gedanensis an ensemble recognizable not only in Pomerania, in Poland, but appears in the consciousness of music lovers all over Europe.

## **Annex No. 5. QR codes leading to online recordings of the work**

Full recording of the concert (non-public video):



Recording without concert announcements (public video):

