

SUMMARY

The present volume of the *Ethos* is concerned with the subject of a broadly understood ethos of music, in particular with the question of whether one can still see a link between music and ethics in the twenty first century. Or is it rather the case that in modern times music demonstrates merely aesthetic and intellectual qualities or performs a pragmatic function, serving as an acoustic background of human action? Answers to these questions necessarily involve addressing the cultural and social sense of the domain of music. Consequently, the authors of the articles included in the present volume have undertaken the problems concerning metaphysical, moral and sacred nature of music, addressing its ontological and epistemological status and taking into account the problem of the truthfulness of music. Another equally significant issue in this context is that of the theological dimension of music. Thus the authors have explored the theories of music elaborated by ancient philosophers, as well as the medieval conceptions of *harmoniae mundi*, and interpreted them against the modern concepts of music and the present day renaissance of religious and sacred music, together with the changes in the aesthetic canon it has involved.

The text **From the Editors** refers to John Paul II's *Letter to Artists* and to the late Holy Father's numerous addresses on the eschatological significance of beauty, on the role of art in the spiritual rebirth of nations and individual persons. Here, John Paul II would refer to the Platonic term *kalokagathia* which combines beauty and goodness. Indeed, one can say that beauty manifests the visible form of the good, while the good remains the metaphysical condition of beauty. John Paul II, however, combines also truth with beauty and goodness: by using the language of beauty, artists frequently find truth. Every genuine artistic intuition goes beyond sensual perception and, by reaching beneath the surface of the reality, strives to interpret its hidden mystery, to express the inexpressible. Great works of art have the potentiality of manifesting the truth which escapes words, they allow man to glimpse it, although they are not able to embrace it. Art is by its nature a kind of appeal to the mystery. While sculpture or painting make truth in a way visible, music allows us to approach the mystery without reducing its mysteriousness. There are no conceptual or linguistic barriers in the perception of music. Thus John Paul II describes the language of music as mysterious and universal. It is thanks to these qualities that music elevates the human spirit towards the experience of infinity and awakes nostalgia for the absolute. This particular power of music springs from the fact that it reaches beyond the human possibilities. Thus the Pope says in his *Letter to Artists*, "Every genuine inspiration, however, contains some tremor of that «breath» with which the Creator Spirit suffused the work of creation from the very beginning. Overseeing the mysterious laws governing the universe, the divine breath of the Creator Spirit reaches out to human genius and stirs its creative power. He touches it with a kind of inner illumination which

brings together the sense of the good and the beautiful, and he awakens energies of mind and heart which enable it to conceive an idea and give it form in a work of art" (Section 15).

In his Chirograph for the Centenary of the *Motu Proprio "Tra le Sollecitudini"* on Sacred Music, promulgated by St. Pius X, Pope John Paul II takes the opportunity to recall the important role of sacred music both as a means of lifting up the spirit to God and as a precious aid for the faithful in their "active participation in the most holy mysteries and in the public and solemn prayer of the Church." The special attention which sacred music rightly deserves stems from the fact that, "being an integral part of the solemn Liturgy, [it] participates in the general purpose of the Liturgy, which is the glory of God and the sanctification and edification of the faithful." The Second Vatican Council followed up Pope Pius X's approach in chapter VI of the Constitution *Sacrosanctum Concilium* on the Sacred Liturgy, in which the ecclesial role of sacred music is clearly defined: "The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred melody united to words, it forms a necessary or integral part of the solemn Liturgy." In the light of these documents, Pope John Paul II re-proposes several fundamental principles for Church music, with the intention of ensuring that liturgical music corresponds ever more closely to its specific function. First of all, music destined for sacred rites must have *holiness* as its reference point: indeed, "sacred music increases in holiness to the degree that it is intimately linked with liturgical action." Another principle recalled by Pope John Paul II is that of *sound form*. There can be no music composed for the celebration of sacred rites which is not first of all "true art." Yet this quality alone does not suffice. Indeed, liturgical music must meet the specific prerequisites of the Liturgy: full adherence to the text it presents, synchronization with the time and moment in the Liturgy for which it is intended, appropriately reflecting the gestures proposed by the rite. The music and song requested by the liturgical reform must comply with the legitimate demands of adaptation and inculturation. However, among the musical expressions that correspond best with the qualities demanded by the notion of sacred music, especially liturgical music, Gregorian chant has a special place. Since the Church has always recognized and fostered progress in the arts, it should not come as a surprise that in addition to Gregorian chant and polyphony she admits into celebrations even the most modern music, as long as it respects both the liturgical spirit and the true values of this art form.

In his essay on Liturgy and sacred music Card. Joseph Ratzinger, while writing about the anthropological pattern of the Church's liturgy argues that it would be a restrictive and false interpretation to strictly require of all liturgical music a very close link with the text, or to declare the intelligibility of the text to be a general requirement for all liturgical music. It is quite correct, however, that music which serves the adoration in spirit and in truth cannot be rhythmic ecstasy, sensual suggestion or stupefaction, subjective emotional bliss or superficial entertainment. It is rather subordinated to a message, to a comprehensive spiritual statement which is rational in the highest sense of the word. In other words, it is quite correct to say that such music must correspond in its innermost nature to the "word" in a comprehensive sense, indeed must serve it. Liturgical music is a result of the demands and of the dynamism of the Incarnation of the Word, for music means that even among us, the word cannot be mere speech. Faith becoming music is part of the process of the Word becoming flesh. When the Word becomes music, there is involved on the one hand perceptible illustration, incarnation or taking on flesh, attraction of pre-rational powers, a drawing upon the hidden resonance of creation, a discovery of the song which lies at the basis of all things. And so this becoming music is itself the very turning point in the movement: it involves not only the Word becoming flesh, but simultaneously the flesh becoming spirit. Brass and wood become sound; what is unconscious and unsettled becomes orderly and meaningful resonance. Such a sacred music also expresses entrance into the history of the faith, and the mutual relationship of all members of Christ's body. Such a sacred music bequeaths joy and a higher type of ecstasy which does not extinguish personality, but unites and thus liberates. Such a sacred music gives us a foretaste of that freedom which does not destroy, but which unites and purifies. One must never

fail to see that the beginnings of great sacred music necessarily lie in reverence, in receptivity, and in that humility which is prepared to serve and to minister while partaking of already existing greatness.

Fr. Ireneusz Pawlak draws a short history of religious music accompanied by a presentation of the theoretical reflection of the Popes on the significance of music in liturgical celebration. Religious music, which accompanied the cult already in the early Christianity, had evolved from pure vocal music (*cantus*). Initially, any music concerned with religious themes was considered as religious, and it did not need to accompany liturgy in order to be called so. The term “church music” in turn was later applied to the music characteristic of a given confession. The name “sacred music” evolved in the Church documents, implying a connection between music and the liturgical rites and texts. However, in modern times, as many pieces of sacred music have stopped fulfilling their liturgical functions, music composed with the intention of being used in the Liturgy started to be called liturgical. The most significant Church documents that had an impact on the development and shape of music associated with the Liturgy were announced by the Popes, who considered it to be a very particular art, having service as its main function: music collaborates in performing the sacred liturgy. Thus Pope St. Pius X, in the crucial *Motu Proprio* “*Tra le Sollecitudini*” emphasized the necessity of the perfection of the form of sacred music. Pope Pius XII in turn, in his encyclical *Musicae sacrae disciplina* points to three qualities characteristic of religious music, namely, its sacredness (or sanctifying nature), perfection of the form and universality (seen at first in the Gregorian chant), at the same time questioning the thesis that the inspiration of an artist who creates sacred music is independent and must not be subjected to rules or norms alien to art itself. This approach was confirmed by the Second Vatican Council in the Constitution *Sacrosanctum Concilium*, while Pope John Paul II, in his *Letter to Artists*, in turn pointed to the interrelatedness of the two skills: the moral and the artistic, and stressed that through creation, the artist not only reveals his personality, but also enters the dialogue with others. Therefore, art history is not merely the history of the works of art in question, but it is the human history. The modern controversy whether the object of the language of music is expression or communication is suspended in the sphere of sacred music, as both aspects are seen here together as bound. Throughout history, however, Popes, for example John XXII, Benedict XIV and Pius X have favoured *cantus ecclesiasticus*, Gregorian chant and classical polyphony as forms of Church singing. Another important question in the sphere of sacred music concerned the use of instruments in various liturgical rites. Dangers of desacralization were noticed already by the Fathers of the Church, who opposed the use of instruments characteristic of pagan cults or secular music. The general tendency in the Popes’ teachings was to eliminate noisy instruments, to stress the primacy of the human voice and to praise organ music. The Second Vatican Council stressed in turn that the pastoral dimension of sacred music must meet two tasks: the praise of the glory of God and the sanctification of the faithful.

The first section of the articles is entitled “In the Presence of Angels I Sing to You.”

Fr. Joachim Waloszek ponders on the significance of music and its beauty in God’s creative and saving intention. Indeed, all the manifestations of the created reality, in particular the human works, including music, reveal the mystery of God. In the perspective of the revealed truth, all the arts appear as permeated by meaning in a particular way: they express the sense of existence, as it is experienced by man. Culture demonstrates a particular covenant between music and religion, a certain predilection of religion – the cult and the prayer – for the musical forms of expression. This is true about all the religions, including Christianity. According to H. Urs von Balthasar, music constitutes the meeting point of the human and the divine. Modern theology of music aims to explain the religious dimensions of musical art and to describe the elements of musical phenomena which demonstrate the relationship between musical and religious expression. Theology is also concerned with the question of the dimensions of music that make it such an effective and desired

medium of the transcendent, of the divine, of the eternal. A certain similitude can be observed between music and mathematics: music reflects order and logic; it displays the architecture of creation and thus facilitates the ways of extraverbal perception of the creative dimension of the reality. In fact, any act of genuine musical creation is permeated by the awareness that music is already pre-ordained in nature, that it is rather to be discovered than created. In a way, music preexists in the way language does. As reflection of the universe, music is frequently described by means of such terms as the "harmony of the world," the "music of the universe" or the "rhythm of life." Due to the pre-existence of the musical element in the world human musical activity can be perceived as the fruit of "having listened" to the archetypes of the musical language of the cosmos and nature, as participation in the objective praise of all creation, as subordination to the same logic, to the same order and to the same harmony as those manifested by the entire world of God. Thus the musical act transforms into the song of praise of the creation. Music demonstrates also a recreational nature: the musical medium allows the listeners to absorb the hidden harmony of the logically created and ordered universe. Thus, one can say that music retrieves in the listener the lost order of creation. Moreover, owing to its time-like nature, music serves as a perfect medium of intuitional recognition of the mystery of time, of passing and of eternity. In this way music opens man to the dynamism of God, it expresses the being whose significant aspect is development, evolution, pursuit. Therefore music is the source of a twofold experience: one of contingency, but at the same time one of eternity, thus becoming a meditation on death. In the course of this meditation specific "musical eschatology" is developed: music serves as the symbol of victory over death, while the passing of time is subordinated to the contemplation of beauty. In this way music is a prophesy of eternity. In the phenomenological sense, in turn, music opens man to the experience of carelessness, perfection, fulfillment, thus expressing the freedom of the children of God. Moreover, a work of music manifests unity in diversity, a synthesis of various events which results in a higher level unity, an integration process that leads to the sym-ponia. One can add that the activity of singing is a natural form of expressing the spirit of the community, at the same time manifesting the mystery of unity. Finally, the theological dimension of music is suggested by its ability to enter covenant with the word. Music adds to the word, it elevates verbal expression from the level of pure rationality to the one of emotionality, will and intuition. Thanks to music words gain a new power. Through all these concerns the theology of music may and should be a way to redeem contemporary culture, to help it retrieve true beauty.

Father Błażej Matusiak, OP, reflects on the modern revival of old music and its implications for sacred music. Throughout antiquity and the Middle Ages music was seen in a threefold way: as harmony introducing order in the world (*musica mundana*), as a reflection of the universe in the human being, the microcosm, (*musica humana*) and as the divine gift with which the chosen ones have been endowed in order to express the harmony of the world order (*musica instrumentalis*). This vision of music was present already in Plato's philosophy and it was transmitted to the Middle Ages by Boethius. It was beautifully expressed in the work of Hildegard of Bingen and has remained close also to numerous modern composers (e.g. P. Hindemith) and critics. A contemporary "old musician" must combine the attitudes of a researcher, an experimenter and an artist. Indeed, the most creatively developed kind of music today is the so-called modern old music, which is usually performed on old instruments or on copies of old instruments. A twofold attitude to performing such music can be observed: some artists claim for themselves the right as if to create a given work anew, while others consider themselves only servants to music, skillful artisans. However, history shows that artists used to be at the same time performers and composers, combining inspiration and manufacture, traditionally based on solid education. Although the 19th century brought the image of the composer bearing a divine rank and the performer being a prophet, and one can observe that originality is frequently put above solid nature of the performance, today's revival of old music brings hope: it eliminates commercialization of music and restores its genuineness. It also demonstrates that the revival of old music and, in general, old

aesthetics not only appeals to contemporary people, but also elevates their aesthetic sensitivity. One can also observe a special significance of combining religious events with performances of old music which has quite unexpectedly incorporated also Gregorian chant. In the theological sense, it must be stressed that the Christian cult must reflect who Christ is and thus point to the unity of the divine and human nature in him. There are two principles following from the unity of natures in Christ that should govern the liturgy: the one of elevating man to God and the one of Incarnation. Neglecting the first one results in a situation in which religious songs replace sacred music in the liturgy. Neglecting the other leads to extreme loftiness of the chant, thus making it lose all its naturalness. It must be remembered that sacred chant is supposed to praise the glory of God and let man speak without pretending to be an angel.

Stanisław Dąbek describes a phenomenon that started back in the 20th century: sacred music is no longer reserved for religious communities and it is nowadays frequently performed without any reference to its liturgical or confessional dimension. In consequence, religious music departs from the Liturgy and is devoid of its communal and confessional nature (as is the case e.g. in the works by O. Messiaen or K. Penderecki), which in turn causes abandonment of the dogmatic meaning of the liturgical text in question. Thus modern religious music tends to lose its genetic, normative element by renouncing its function of *Kultmusik*. Examples of this tendency can be seen in works by S. Gubajdulina (disregarding the Orthodox liturgical tradition), K. Penderecki (interested rather in problems of artistic creation than in the liturgical and confessional dimension of music and emphasizing the universal and humanistic quality of music). Also A. Panufnik in his *Universal Prayer* manifests the dream of religious music that would unite the feelings of the humanity, regardless of people's racial and religion belonging or their beliefs. Changes like these can be described as resultant from a particular sociological revolution that has taken place in contemporary religious music since the 19th century: religious music has transgressed the walls of the temple and reached the profane. The temple started to be treated as a concert hall. This in turn involves a change in the audience that no longer associates a performance of sacred music with a religious or spiritual experience, but rather with aesthetic contemplation. Another important transformation that has recently taken place in the field of sacred music concerns the genre of chant which has been replaced by the religious song. The latter, despite its rather low aesthetic quality, has eliminated church hymns. Thus one can say that the spirituality of modern music is on the one hand shaped by the continuity of the great currents present in the tradition, as well as by the tendencies of the music itself. The main themes of sacred music in modern times are: Christological spirituality, Marian spirituality, hagiography, eschatology issues related to Peter's ministry. However, their expression has been impoverished due to the fact that sacred music has largely lost its genetic dimension, as they develop outside the Liturgy.

Gabriela Klauza reflects on the history of organ music and its role in the Liturgy of the Catholic Church. While the Orthodox Church, having considered the organ an instrument used in pagan rituals, never introduced it, in the Catholic Church, the use of the organ during liturgical services was allowed in a special decree issued by Pope Vitalian in the 7th century. Throughout the historical development of Church music, the organ gradually gained the leading role: firstly, as the instrument accompanying religious singing, and secondly, as the solo instrument used to add splendour the services. At the turn of the 15th and 16th centuries organ music was no longer necessarily seen as accompaniment (cf. music composed by G. Frescobaldi and J. Pieterszoon Sweelinck), while the 17th century witnessed a growing activity of Protestant organ players and composers (e.g. D. Buxtehude, J. Pachelbel, J. S. Bach). In the 18th and 19th centuries the interest in organ music weakened due the growing popularity of two keyboard instruments, namely, the harpsichord and the piano, the development of the orchestral instruments and of such musical forms as the symphony and the concerto. In Poland, at the turn of the 19th and 20th centuries, organ music was composed according to the rules put forward by St. Caecilia Society aimed at the reform of Catholic Church music. Thus introduction of plain chant, instrumental poliphony, folk

church singing, as well as formation of church choirs was recommended. The interwar period in Poland brought some eminent Polish composers who, owing to their creative output and pedagogical activity, contributed to the education of a new generation of musicians, now referred to as modern Polish organists, among whom were K. Garbusiński, F. Przysiał, W. Styś, B. Wallek-Walewski, J. Furmanik, Fr. A. Hlond-Chlondowski and Fr. H. Feicht. It is worth observing that numerous organ works composed during the interwar period and during the second world war still remain in manuscript, among them pieces by F. Maklakiewicz and J. A. Maklakiewicz. During the Nazi occupation of Poland, many church songs, as well as organ works based on them, were composed by F. Rączkowski. Among modern Polish composers of organ music are also: T. Paciorkiewicz, J. Bauer, A. Bloch, M. Sawa, H. Jabłoński, B. Pietrzak, J. Łuciuk, A. Nikodemowicz. The function of music in liturgical services has been gradually changing and one can notice the tendency to separate its concert-like character from its subsidiary use in the Liturgy. However, this music has survived in the Catholic temples as high art. Yet it has indeed transgressed the Liturgy and is now performed during numerous organ festivals, sacred music festivals and concerts. It is, however, significant to stress that one can still witness brilliant performances of organ music during church services. The feeling of the sacred thus achieved contributes to the shaping of the spirituality of the faithful, which has a crucial role in the Christian formation. On the other hand, the parish cantors and organists should be aware that their work is a service to God and they should be committed to presenting the highest artistic quality of the performance.

The succeeding section is entitled "The Heavens Declare the Glory of God."

Małgorzata Kowalewska presents the role of music in the theological conception worked out by Hildegard of Bingen, paying special attention to the concept of the harmony of the spheres, seen also as the cosmic harmony or the divine order. The notion of the universe as harmony appeared already in the philosophy of the Pythagoreans, and it was further elaborated, among others, by Plato, Ptolemy, Neoplatonic philosophers, Cicero, Clement of Alexandria and St. Augustine. Medieval conceptions of the universe as harmony were influenced by Boethius and his threefold conception of music (as *musica mundana*, *musica humana*, and *musica instrumentalis*). The idea of the harmony appealed in a particular way to the authors active in the 12th century, *aetas Boetiana*, such as Honorius of Augustodunum or Hugo of St. Victor. Also Hildegard of Bingen is among the authors in whose thought the concept of the musical universe plays a fundamental role. Her entire work is based on references to music and to the symbolic meaning of particular instruments. Musical symbols used throughout her writings serve to express her ideas on God, man, angels, the Church, history, as well as animate and inanimate nature. Her theology is based on the belief that music constitutes the principle of the world, that the world and music are essentially related to each other, that they are in a way identical. The original music of the universe was that by means of which the Creator called it to existence, while the highest and the ultimate aim of the creations, both of the spiritual and of the material ones, is to participate in the heavenly symphony, made up by the various kinds of singing in the praise of the Creator. (This idea, however, is contrary to the Neoplatonic vision, in which the Absolute remains indifferent to the creations that emanated from him and does not consider that any music of praise is due.) Man enjoys the special, central position in the universe and is called to praising the glory of God in two ways: *laus* and *sonus*. He participates in the heavenly *laus* due to his spiritual nature, which makes him angel-like, and in the cosmic *sonus*, because he is immersed in the material world. Another way of praising the glory of God, the way that is specific to man, *homo operans*, is *operatio*, namely, his broadly understood acting in the world, which is done in cooperation with God and with the universe, by participation in the so-called second creation. Thus, through the three types of heavenly singing of praise the entire creation participates in the universal symphony. The universe sounds with music on each level of being, praising the Creator, who had established the rules of the harmony and the divine order. The earthly harmony, however, is constantly threatened by Satan, due to the original sin. It is the task of man to strive

to restore the full unity of the harmonies, to regain his position in the heavenly choir, and he is given such an opportunity thanks to the existence of the Church.

Małgorzata U. Mazurczak describes the motifs of angels as they appear in the late medieval and early modern Christian tradition of painting. The background of the artistic representations of angels can be found in the biblical texts of the Old and New Testament, as well as in the Apocrypha and in the theological literature. Thus angels became an object of theological studies, and they have even inspired theologians to advance conceptions of the nature of God and his action. Attempts to explain the nature and mode of existence of angels can be traced back already to the earliest Jewish scriptures, but they can be found also in the writings of the Fathers of the Church which have become a point of reference for Christian theologians in the medieval times as well as in the modernity. As spiritual beings, angels were seen as fulfilling various functions in the history of salvation presented in the Bible. They were primarily seen as God's messengers, mediating between God and particular individuals. Already in early Christian images they were ascribed human look, being most frequently presented as ideally shaped young men. Although they used human speech, the essence of their message was the word of God (e.g. in the images of Annunciation). Apart from that of the messenger, the most significant representations of angels included angels dancing to express the joy with God's creations (as e.g. in the illustrations to the Book of Genesis). Angels were also presented as playing musical instruments and involved in the heavenly chant in their adoration of Christ. Both the angels' singing and the instruments with which they were presented had symbolic meaning, based on the image of the heavenly Liturgy in which Christ the Pantocrator is the highest priest. Heavenly joy and the chant of the angels were associated with the Parousia, the second coming of Christ. Here angels were presented as carrying the instruments of the Parousia, the *arma Christi*, among them the cross, the thorn crown and the nails. Images of angels appear also in Marian iconography, in particular in paintings depicting the Ascension of Mary. The iconographic material described in the article includes paintings by Jan van Eyck, Hans Memling, Ambrogio Bergognone, Quentin Massys, Giovanni Bellini, Antonio Solario.

Fr. Krzysztof Kaucha develops the idea that the concept of beauty gets its primeval and pure meaning only by reference to God and his works, in particular to the revelation, redemption and salvation accomplished in Jesus Christ. God as the source of all beauty warrants the credibility of Christianity. The foundation of the *kalon* argument can be found already in the Scripture, in particular in the Book of Psalms, where beauty is considered an attribute of God and a synonym of His glory, majesty, power, goodness, wisdom and sacredness. Owing to the sensitivity to beauty inherent in the nature of his being, man naturally turns to the first cause and source of beauty, to the beauty personified by God. This is done by means of either inductive or deductive reasoning. It must be remembered that the transcendental qualities of being, such as truth and the good are interchangeable with beauty. Thus God's revelation in Christ is simultaneously the revelation of the highest truth, of the highest good and of the most intense beauty. Throughout history, perennial philosophy has approached beauty from the point of view of metaphysics, morality and aesthetics, arriving at the conclusion that beauty is an attribute of the Absolute, of the divine being, and it is reflected in the created world. In order to satisfy the requirements of rationality the human mind must accept the existence of beauty as such, the existence of the highest form of beauty which is marked by the permanence of the Being *sine qua non*. God the Creator can be seen as the most perfect and unmatched artist not only due to the fact that creation charms us with its beauty, power and perfection, but also because it originated from the very thought of its Creator. The beauty of God was once again revealed to people in the mystery of Incarnation. What is more, in Jesus Christ, God once again performed the task of the Artist: through the work of Redemption and Salvation, he has created the world anew, restoring its beauty. The credibility of Christianity lies in the credibility of the new creation in Christ. Due to the original sin, man realizes his contingency and ontic de-formation, as well as the fact that he is unable to restore his beauty

and goodness by his own power only. The Good News preached by Christianity meets this human longing for primeval beauty and salvation.

The next section of the articles bears the title "Let Me Sing to Yahweh for His Generosity to Me."

Bohdan Pocij holds that the experience and perception of music are unique in the sense that they evoke in the listener the feeling of being absolutely permeated with music (in the case of the other arts certain mediation is necessary in order to appeal to the audience). The main duty of music, so to say its mission, is happiness bringing. The fact that music totally permeates the listener's existence and that it is a source of existential happiness indicates that music must be, at its very core, associated with the good and thus also with the truth and the noble, the transcendental qualities of being. One can observe a double manifestation of the transcendental qualities in relation to music: they are inherent in music both in the immanent and in the transcendent way. However, in the case of music, specifically in the case of music that transcends mere phenomenological intentionality and enters the realm of the divine, one encounters the kind of spirituality that is characteristic of music only, namely, permeation by the Absolute (e.g. in Gregorian chant, in polyphonic motets of the 15th and 16th centuries, in organ chorals, and in J. S. Bach's *Die Kunst der Fuge*). Music of this kind displays pure spirituality, religiousness which is a higher form of the metaphysical perception. In this type of music the intuition of Being is transformed into the intuition of the Divine. (One could point, however, to the alternative to this metaphysical approach, namely negative faith which results in the perception of nothingness.) Music created within the true realm of the spirit demonstrates the power of existence, metaphysical energy and the inner potentiality of influence. Such music emanates the kind of inner strength which cannot be given any other name, but the power of the spirit. As a matter of fact, music reveals the dialectic of the spiritual and bodily elements. One can see a proper expression of spiritual music in the form of *adagio*. Deep spiritual experience springs from grasping the cosmic rhythm of nature – *adagio* music expresses reconciliation with the world and acceptance of the human life. Thus the *adagio* type of music is experienced as bringing intense happiness which is filled with inner peace.

Ryszard Kasperowicz analyzes Aristotle's conception of music in order to compare it to the modern interpretations. According to Aristotle, music can imitate the reality in the most apt way as it expresses and evokes moral states in the listener by making a use of the natural correlation between various musical keys and melodies on the one hand and the human soul on the other. The foundation of this correlation lies in the presumption that the human soul manifests a certain harmony, thus pointing to a relationship with the harmony of music. One can place Aristotle's conception between the metaphysical pathos of the Pythagoreans and Plato on the one hand, and the more empirical positions of the Stagirite's disciples. According to Aristotle, music, by combining action and sound, which are ordered according to a certain harmony, imitates, reflects and expresses ethical *modi* through an essential similarity between the harmony of the soul and the harmony of sounds. It simultaneously evokes emotions and moods in the listener, contributing in this way to the ennoblement of his character and to the strengthening of his virtues. This movement of the moulding of the soul in the moral aspect is even made stronger due to the fact that listening to music is also a source of pleasure. Music, a powerful educational instrument, has an irreplaceable function in the execution of the conception of the state and the citizen. Aristotle's ideas on music stem from his unshakeable conviction of there being a common measure for various domains of the reality and human cognition. The expressive nature of music and its pleasure evoking beauty obtain their deepest meaning when referred to the harmony of the human soul. The mastery of the artist and the aesthetic appeal of art find their confirmation in the ontological structure of the human being: here anthropology co-sounds with aesthetics. The anthropological foundation of creation translates in turn into the order of the political dimension of existence. Ethics and its highest fulfillment – politics – involve music as more than merely an element of education or of social existence. Although music may be pursued for various reasons, its most important task

remains the moulding of the moral character of the human being. Broadly conceived post-Aristotelian musical aesthetics consisted in attempts at the deconstruction and reconstruction of ancient Greek ideas on the subject. Simultaneously, however, the question of expression in music remained fascinating to the theorists. It was held that music expresses emotions, moods and virtues, but also evokes them in man. Due to the immediacy with which music appeals to the human being, these various poles were occasionally treated as identical. In the second half of the 18th century, the idea of absolute music appeared, expressing the conviction that music is the paradigm of all art. Therefore, the essence of music was sought in the form of the musical work, and so instrumental music was considered the ideal. In the 17th and 18th centuries music was described by means the theory of affects which was a theory of objective presentation of emotions rather than one of expression *sensu stricto*: the listener was supposed to grasp and understand the "objective truth" of the affects, expressed by the composer in the musical terms. This theory, however, was further questioned by the romantics, who held that the idea of music is to express the metaphysical experience of an "I" and of the decline; music was to reveal before the listener the sphere of metaphysical experience which is normally closed before him by the discursive language of concepts and by the triumph of natural sciences. The romantic absolutization of the form and expression of music was motivated and justified by the extraconceptual and extraobjective dimension of its language. The turning point, however, was Schopenhauer's conception, in which music, unlike the other arts, was treated as the image of pure will itself, of the metaphysical principle of the world, instead of being seen as expression of some particular emotions. Yet, as a result of this process, the idea of the moral bearing of music was replaced by the idea of its contemplative, selfless reception. Schopenhauer succeeded in avoiding the easy error of mistaking the meaning and expression of a musical piece with its psychological bearing on the listener. Modern critic P. Kivy holds that musical expression is inherent in music itself, and music as such is not capable of evoking particular emotions, its purpose being different. The reason is that emotions are always intentional and they are accompanied by bodily reactions. One is moved *by* the beauty of music, and not *about* the music. In this way, Kivy continues the approach advanced by N. Goodman, E. H. Gombrich, R. Wollheim and L. Meyer.

Antoni B. Stępień considers the relationship between music and morality, taking into account the relationship between matter and form in the case of a musical work of art. Music, as a sequence of sounds, can be seen either as sound arrangement that exhausts itself in the musical work or as a multiplicity of sound that is a mere introduction to something "more," revealed to the listener in the process of appreciation of its appeal. The mechanics of this "more" are grounded in the various qualities of the sounds used in the musical piece in question (e.g. sounds are carriers of emotional qualities, also of suspense or tension). Thus the recipient of the musical work of art can concentrate either on its contents or treat the musical work as a source of his own emotional experience, or as the background of some other event. One can observe, however, that music embodies and in a particular way reveals processuality as such, by uncovering the structural aspects of continuing and becoming in their own sound tempo, in the phases introducing suspense and alleviation, in their emotional coloring, in the changeability and variability of sounds. Music reveals also certain aspects of the contingency of being. The cognitive and moral functions of music are rooted in the fact that while constituting a totally a new realm, it is at the same time present in the real world of human life. On the other hand, the so-called extra-artistic music is not intended to bear cognitive or aesthetic value, but rather to be the background of certain events and situations. If aesthetic value is inherent in music of the latter kind, it serves as a factor strengthening its primary functions. One can point to still another aspect of music, namely its therapeutic function: due to the potential manipulation inherent in that form of music, the aesthetic values involved in it are subject to moral appraisal. This also shows that music whose primary object is not artistic expression is the field in which the insights of psychology, sociology, politics and moral philosophy must be combined.

Maria Piotrowska presents the historical and cultural background of Ludwig van Beethoven's adaptation of Friedrich von Schiller's *Ode to Joy* for the Finale of his Ninth Symphony. Although

the composer never met the poet in person, Beethoven was fascinated by Schiller's output as it demonstrated in an idealistic way his high appreciation of political action that satisfied the moral criteria as well. Beethoven and Schiller shared a dualistic view of the reality, embracing the contrast between the real and the ideal, the one between the external world that imposes boundaries on the human being and the world of inner freedom in which ideals can be put into practice as a result of moral action. Beethoven shared also literary and philosophical interests and promoted such values as loftiness and greatness. According to Beethoven, the addressee of art is humanity. This idea was based on a universalized concept of the humanity, on a firm belief in the stable character of the human nature, in the rational nature of men, which remains an unchanging quality regardless of time and space. In the preclassicist period music was considered to be the universal language, the *Universalsprache*, of this principal attitude which was generally based on the optimism of German philosophers of that time and enriched with the influence of Shaftesbury, as well as German poets of the *Sturm und Drang* period, particularly by Goethe. The 18th century aesthetics was gravely influenced by the musical genre of symphony which reflected well the proto-Romantic belief in the progress of humanity, confirmed later also in Hegelian dialectics. The two Polish translations of Schiller's *Ode to Joy*, a work expressing the spirit of joy and praising unity, done by K. Brzozowski and by K. I. Gałczyński respectively, differ a lot. In Gałczyński's rendition the line: "Brüder – überm'm Sternezelt muß ein lieber Vater wohnen," is translated as "Brothers – unbound love lives there under the dome of stars." Thus the word "over" present in the original text was rendered as "under." Similarly, the phrase "the loving Father" was replaced with "love." These changes were conditioned by the political situation of the Poland of that time (the translation comes from 1953) and by the dominating communist ideology which praised materialism and questioned any reference to the transcendence.

The succeeding section is entitled "Make Sweet Music for Your Cry of Victory."

In his "advice to a graduation" delivered at the Royal Conservatory of Music at the University of Toronto in 1964 the late pianist Glenn Gould stressed that young people entering the world of music, in their professional lives, must be constantly aware of the element of negation, of the concept of that which does not exist, of the concept whose implication in our lives is so heavy that it reduces by comparison every other concept man has invented. Thus one must avoid being stuck in the strategies of systematized thought, one must not become captive of the positive assumptions of system, one should credit the happening against negation which system is and remain respectful of the immensity of negation compared to system. The success of the teachers of music in turn depends upon the degree to which the singularity, the uniqueness, of the confrontation between them and each one of their students is permitted. One must take care to recall often that the systems by which human thinking is organized and in which that thinking is passed on to the generations that follow, represent what might be thought of as a foreground of human activity. This foreground in turn can have validity only insofar as it attempts to impose credibility on that vast background acreage of human possibility that has not yet been organized. Human imagination can serve best as a sort of no man's land between that foreground of system and dogma, of positive action, for which one has been trained, and that vast background of immense possibility, of negation, which one must constantly examine, and to which one must never forget to pay homage as the source from which all creative ideas derive.

Jadwiga Rappé describes how she realizes in practice the clues for teachers of music, in particular teachers of singing, that can be found in John Paul II's *Letter to Artists*. The responsibility involved by that work consists first of all in helping the students avoid hastily taken professional decisions that will affect their entire life. It also embraces an evaluation of the potential of an artist already at the beginning of his professional way and thus implies dealing with problems of the ethics of vocation. Singing, as much as no other profession, is associated with and rests on the psyche of the person who performs it and is dependent on the development of his or her personality. Indeed, singing appears to be that domain of art which is based on the greatest abstraction

and on the greatest mystery as well. It cannot be touched or seen, yet its demands of the singer that he should be able to cognitively grasp the truth about himself. The significance of the relationship between the teacher (the master) and the student is enormous. Part of it can be described as the potential to pass on to the students the skill of keeping balance between their ambition and tolerance they should have to others. However, teachers of music – conceived of as beauty, goodness and the sacred – must realize that although they teach tolerance, they do not teach relativism.

Teresa Księska-Falger considers the problem of how to determine the didactic potential of music. This potential should be sought also in the various functions that music fulfills in culture, such as accompaniment for work and play, celebration of religious events, enhancement of the splendor of various occasions or complementing recitation of poetry. Throughout history music has always been an important way in which the spiritual life of man finds its expression. Following Albert Schweitzer, one can distinguish “subjective” and “objective” composers. The subjective ones, as for example W. A. Mozart, contest their epoch and create new forms of expression. The objective ones in turn, as for instance J. S. Bach, are rooted in their epoch and their compositions remain within the horizon of its intellectual and artistic patterns, yet reach its highest ideals. In order to learn to appreciate music, children must be exposed to it already at a very early age, by singing for the sake of pleasure, by participation in choirs and cameral ensembles. The didactic potential of music can be realized in teaching children sensitivity, in teaching them mutual respect and cooperation. In the case of children, closer contact with music stimulates proper emotional and intellectual growth, it affects imagination, enables inner control and continuity of thinking, as well as readiness for timely reaction.

The next section of texts is entitled “My Heart is Stirred by a Noble Theme.”

It opens with a selection of poems by Fr. Alfred M. Wierzbicki, all of which include direct references to music and to its perception.

Józef Fert considers the relationship between poetry and music which was close also to the romantic poet Cyprian Norwid. Norwid was influenced by the idea of *correspondance des arts*, and interested in the interrelatedness of poetry, arts and music, as all of them are permeated by the idea of values being the way towards the transcendence of goodness, truth and beauty. Ultimately, all these three transcendent realities can be conceptually grasped in the category of goodness. Unfortunately, however, this approach to beauty, truth and goodness turned out incompatible with the dominant taste of the epoch in which the poet lived. The Polish philosopher Władysław Stróżewski describes this attitude in detail in his book *O muzyce* (On Music). In his opinion, music manifests the deepest, the most generally affirmed human striving towards transcendence. It expresses, in the most subtle way, yet in the most free way as well, the elevation of man, and it does so independently of the passing of time and history. Music is the least material of all arts, yet it is also the most powerful one among them. The musical pattern characteristic of a given epoch is simultaneously an expression of its spiritual life. So to say “musicality” permeates the entire output of Norwid and finds its mature expression in *Fortepian Chopina* (Chopin’s Piano), which indeed exhibits a perfect combination of musical, literary and image-like qualities. Also the Polish poet Józef Czechowicz, who lived in the 20th century, highly appreciated musical qualities of poetry. In this case too, the poet’s artistic program was deeply rooted in his moral attitude, as well as in the sense of the romantic messianism of art and in Christian anthropology. In Czechowicz’s poetry, one finds traces of musical-poetical structuralism which does not necessarily involve melodic qualities. It is rather that the inner melodic line of the poem combines words, images and elements of the syntax so that they merge to form a whole. As Czechowicz himself described in his letters, what makes a poem is a pure tone. Also ideal art, in Czechowicz’s opinion, is pure art, a disinterested and absolute gift to the humanity.

Akiko Torii observes that Czesław Miłosz, during his years in exile, both in France and America, only wrote his poems in his native Polish, even though he knew very well more “world-

wide" languages such as French or English. The author analyzes Miłosz's comments on languages in order to answer the question of why he had to write in Polish. Language itself always had great significance for the poet. Several events in his life appear to have had an effect on his view of and approach towards Polish, such as his multilingual upbringing which resulted in his „purification" of Polish, his emigration from Poland and also his experience in writing a textbook in English. On the one hand, Miłosz's relationship with Polish was a private one – it was the language of his childhood and was described by the poet as "mother," "home," "fortress," as something that protected him from the outer world. On the other hand, Polish was for Miłosz also a historical language that carried with it all that is Polish, like the history of Poland or the behaviour of the Polish people. Though at times Miłosz was critical of things Polish and even presented a critical attitude towards Poland, he still needed the element of history since it was central to his poetry. According to the poet, when writing in Polish, one cannot get out of the history of Poland; in other words, the language, with its symbols and connotations inscribed in its vocabulary, forces one to write on some topics, and not others. Miłosz, who claimed that one can write poems only in the language of one's childhood, had to adhere to writing in Polish because of his private relationship to the language and also because of the history that "comes" with the language.

The succeeding section, embracing reflections on jazz music, is entitled "Blow the Trumpet for the New Month, for the Full Moon, for Our Feast Day!"

Maciej Nowak addresses the question of the peculiar nature of jazz and of the peculiar character of the beauty this music exhibits. The most fundamental in jazz is its improvisational frame: even recognizable motifs or melodic lines always appear in a new shape. However, improvisation as such does not embrace merely the process of playing music, it does not pertain to the performance itself, but extends over the time preceding the actual performance, and consists in the eradication, by the musicians, of the previously adopted habits, schemes or frameworks, with the ideal of reaching the utopian *tabula rasa*, which can only release the deepest layers of invention. Free improvisation, characteristic of modern jazz, is in fact closer to modern music than to the very roots of jazz. The second important characteristic of jazz is that being real time music, it is also real performer music. Neither must one overlook the contribution made on the part of the audience: listening to jazz, unlike listening to classical music, always involves a certain improvisation. It consists in a "putting together" of the particular parts being heard, which is a fascinating experience, but also, in a way, in intellectual work. Thus a jazz concert is on one hand a process of more and more attentive participation on the part of the performers and, on the part of the listeners, a process of getting involved in a common feeling, a certain sympathy, which can be either contemplative or expressive. The unity of the composer, musician and performer, found in jazz, contributes to the fact that the overall result of a performance is directly related to its circumstances. The spontaneous creativity inherent in that kind of music is retained even in the recording studio, where sound engineers and technical team are also involved in this process of creation. Thus one can say that the art of jazz is a collective one. As opposed to the way in which a symphony orchestra works, the music of a jazz combo results from personality cooperation, interaction and relatedness. While in the case of a symphony orchestra the individuality of particular musicians is to be dissolved, "sacrificed," subordinated to the task of rendering an already existing piece of music, in jazz, the music generated throughout a performance expresses the bond between the performing musicians. Therefore, a replacement of any of them has a decisive influence on the shape of the resultant music. One can say that the beauty of jazz is rather of ethical than of aesthetic nature, as it is simply associated with persons, with the collective and communal nature of this kind of music. However, musicians who play improvised music do not always share the bonds of friendship, and so the communal nature of jazz is not necessarily a moral one. Jazz can be described as music of a responsible freedom, which is accompanied by a concern for the common good. In jazz, beauty is a rare thing, because it merely "occurs," it cannot be planned or aimed at. This occurrence-like nature of beauty in syncopated music results from its essence, from its rootedness in the

human "here and now." According to the artistic ideal that informs jazz, the beautiful must not ignore the human. Just like improvisation in jazz is a holistic phenomenon, also its beauty must embrace the entirety of the human experience, absorbing and transforming it. The ethos of jazz reveals that it remains, among all the kinds of art, closest to what is truly human, to what we call the tissue of human life. Since the ultimate goal of jazz was originally to express the dramatic truth of human existence, it contributed to the refinement in western music of the combination of the highest aesthetic value with ugliness.

Francesco Groggia explores the use of literary motifs in jazz referring to Samuel Beckett's thesis about the hidden expressive possibilities of music which is a *par excellence* non-verbal mode of expression. Due to its asemantic, indeterminate nature music can grasp the reality better than the verbal forms of expression do. However, it is not only classical music that can reach this goal, also modern kinds of music, such as jazz, which have non-European roots, can aspire to this kind of artistic quality. It turns out that jazz does absorb literary suggestions. When it accentuates rather the aspect of composition than that of improvisation and breaks the unity between the composer and the performer, it becomes closer to the typically European form of composition, to the creative process that is at work in the case of classical music. Thus John Lewis, with his Modern Jazz Quartet, explored the possibilities of absorbing elements of classical music by jazz, and showed interest not only in classical music, but also in literature and modern art which are rooted outside the Afroamerican culture. Modern Jazz Quartet's *Comedy* refers to the Italian *commedia dell'arte* which originated in the 16th century and took its roots from the tradition of the ancient mimes, Roman pantomime and medieval histrions. What jazzmen found fascinating in that kind of theatre was improvisation, virtuosity, and its anti-linear character (similar to that characteristic of blues music). Lewis was also inspired by the suggestions he found in Paul Verlaine's poetry and in J. A. Watteau's paintings which that poetry addressed. Also Duke Ellington absorbed a literary convention characteristic of the period of the Renaissance and composed a suite inspired by Shakespeare and entitled *Such Sweet Thunder*. The record includes four sonnets which even more radically transform the literary convention into music. The trumpeter and composer Michael Mantler, also interested in crossing the boundaries of the language, as well as in the relationship between music and literature, devoted a large part of his professional career to adapting Beckett's output.

Jarosław Merecki, SDS, presents a reflection on the spiritual qualities of jazz music and analyzes the question whether jazz is capable of generating great religious works. Apparently, yet only apparently, it might seem that the answer is negative. Jazz is relatively new music and although it appeared within the Christian civilization, it originated in its lay sphere and served to express the states of human soul which do not involve concentration, elevation or reaching towards the transcendent. Yet one must not overlook the fact that among the sources of jazz there was also religious music which expressed the spiritual experience of black Americans. The so-called Negro Spirituals, such as *Go down, Moses* or *Steal away to Jesus*, manifested not only the slaves' longing for freedom, but also their joy and hope in the providence of God. Today, jazz musicians frequently express their religious beliefs by means of music. Wynton Marsalis's suite *In this House, On This Morning* or Duke Ellington's *Sacred Concerts* provide good examples of this trend. Acknowledgements included in the booklets that are attached to the released jazz albums often include elaborate verbal dedications to God. Also composition titles clearly make use of the religious language, which is another proof of the presence of spiritual values in jazz. On certain occasions, jazz musicians adopt classical forms, such as the mass or the oratorio. Recently, one has witnessed the development of an entire current in Polish jazz inspired by the Catholic religion. Indeed, jazz is animated by the striving to express the inexpressible, which in turn uncovers a particular beauty. What in the first contact seems harsh and ugly reveals a sort of higher beauty which is ultimately the source of a deeper and more permanent recognition than one obtained in the case of the beauty whose perception does not involve a spiritual effort. The kind of beauty which appears when both

the objective and the subjective conditions are met is capable of renewing and transforming our lives.

Krystian Brodacki presents an extensive review of the interviews he has made with various jazz musicians, relating in a broad way to the theme of spirituality in jazz as its motivating and inspiring power. Among the interviewed artists are: Chick Corea, Ahmad Jamal, Pat Metheny, Vincent Chaney, Herbie Hancock, Wayne Shorter, Dizzy Gillespie, Steve Nelson, Joe Henderson, Elvin Jones, Horace Silver, Gil Evans, Diana Schuur, Wynton Marsalis, Al Jarreau, Alvin Chea, Claude McKnight and Ira Sullivan.

The section *Thinking about the Fatherland...* includes an essay by Mieczysław Tomaszewski on the universal and national qualities present in the musical output of Frédéric Chopin. The author supports the opinion put forward by Artur Rubinstein that Chopin, while being the most "national" composer, is at the same time a most universal one. The typically Polish character of Chopin's music, which remains its major characteristic, has been subject to exploration by various critics. Indeed, this quality can be seen in various aspects of his works, above all in the composer's fascination with national folklore and in his patriotic attitude combined with the love of his nation. Proofs of the universal aspect of Chopin's music can be found in the presence of Chopin Societies worldwide, and in the enormous popularity of the International Chopin Piano Competition held every five years in Warsaw. Chopin's music is an inherent part of the European Romanticism and it occupies an important place in the history of the 19th century music. The universalism of Chopin's music is marked by the naturalness of creative expression, by its poetic nature (which was acknowledged by R. Schumann and H. Heine), and by its specific directedness, by its tendency to appeal to an individual listener rather than to anonymous public. According to the definition created by Chopin himself, music means an expression of sensations, ideas and emotions by means of sounds. One can speak of a specifically romantic style of Chopin's music: although the composer rejected many romantic tendencies and instead of following them demonstrated an expressive naturalness of the musical narration, his output is characterized by direct subjectivity and poetic qualities.

The section *Notes and Reviews* includes Maciej Nowak's review of a jazz cantata on the poetry of Karol Wojtyła, entitled *Miłość mi wszystko wyjaśniła* [Love Has Explained Everything to Me], Anna Kawalec's review of Krzysztof Dybciak's book *Trudne spotkanie. Literatura polska XX wieku wobec religii* [A Difficult Meeting. Polish Literature of the 20th Century on Religion] and Rafał Lizut's presentation of L. Lessig's *Wolna kultura* [Free Culture]. The section concludes with the *Proposals of the Ethos*.

In the section of *Reports* Fr. Alfred M. Wierzbicki presents a report on an International Symposium on the Centenary of the Birth of Hans Urs von Balthasar held at the Pontifical Lateran University in Rome; Marcin Baranowski reports on an academic session "The Polish People's Republic – A Closely Controlled Life" on the social and political life in the communist Poland, held at the Catholic University of Lublin; Jacek Głazewski writes about a symposium "Karol Wojtyła. A Poet," held at Warsaw University; and finally, Kazimierz Krajewski presents a report on the 48th Philosophical Week, devoted to the philosophical output of Karol Wojtyła, held at the Catholic University of Lublin.

The section *Through the Prism of the Ethos* includes a feuilleton by Cezary Ritter on the universal qualities and universal appeal of the music of Johann Sebastian Bach.

The section of *Bibliography* contains a bibliography of John Paul II's addresses from the years 1978-2005 on the theme of "Music: Beauty – Goodness – the Sacred" (by Cezary Ritter).

The volume concludes with *Notes about the Authors*.

Summarized by *Dorota Chabrajska*