

SUMMARY

The Protestant Chant – Martin Luther's Musical Heritage in Selected Baroque Cantata

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Historically informed performance has quite a long, well-established tradition in the world – and a slightly shorter one in Poland. However, the desire to learn and discover it in depth does not diminish, and the same is a truly fascinating activity. In addition to analyzing manuscripts, learning about old performance practices (also through the analysis of hundreds of concerts and available recordings), the broad context of the performed works – history, sources, inspirations – becomes particularly interesting. At the same time, the following questions are still relevant: What content and emotions did the composer want to evoke through his work? Can today's performer, but also the recipient – so different from the listener from several hundred years ago – still derive anything from an old work? Can he truly understand it? The author of this thesis, with his concert activity and considerations entitled *Chorał protestancki – muzyczne dziedzictwo Marcina Lutra w wybranych kantatach barokowych* [The Protestant Chant – Martin Luther's Musical Heritage in Selected Baroque Cantata] belongs to a group of enthusiasts who try to find answers to these questions.

Many years are required to carefully analyze Luther's so-called musical theology and discourses based on the thought of the reformer. This thesis is only to draw attention to the great influence of Martin Luther on the fate of music. The author chose, prepared, performed and analyzed the works that would confirm the above argument. By all means are the context and history important, therefore in the first chapter of the thesis, entitled “The essence of music in the Reformed Church according to Martin Luther's assumptions,” after a brief reference to the centuries-old musical tradition of the Catholic Church, there follows a discussion of the figure of the reformer, especially in the musical context of interest to us. In the subsequent sections, the author presents the new and vitally important role of music in the church and everyday life imposed by Luther, and presents his compositional works that are interesting from the point of view of their influence on the future of music.

The second chapter of the work is devoted to the evolution of Luther's assumptions from the baroque to the present day, with particular emphasis on the two composers whose works will be discussed here. We will find out if and to what extent the goals, plans and aspirations of the reformer were realized in the Protestant Church in the following years. We will learn about the profiles of Jan Pachelbel and the great Johann Sebastian Bach – baroque musical continuators of the reformer – and the characteristics of their three cantatas: *Christ lag in Todesbanden* (J. Pachelbel), *Schwingt freudig euch empor* BWV 36 and *Ein feste Burg ist unser Gott* BWV 80 (J.S. Bach) in the context of the assumptions of the Reformation. They are especially important as this thesis is also a description of the work – the concert entitled *Czas to Miłość* [Time is Love], which took place on September 20 at the Lublin Philharmonic, and whose program was joined by the figure of Martin Luther. It was then that Zespół Wokalny i Instrumentalny Lubelskiej Akademii Muzyki Dawnej [the Vocal and Instrumental Ensemble of the Lublin Academy of Early Music], together with the soloists under the direction of the author of the thesis, performed the above program, supplemented by *Non moriar sed vivam* – a short motet by Luther himself.

The third chapter is devoted to the aforementioned concert and discusses the performance and interpretation aspects of the selected pieces. It includes the conductor's thoughts related to the work on preparing ensembles (vocal and instrumental) and soloists for a joint performance. It presents the selection of pieces and the organization of the concert during the COVID-19 pandemic – because it was at that time that the concert was performed and the work was created. The performance and the

conductor's activity during the preparation of the work – rehearsals, dress rehearsal and the concert – are also described in detail.

Luther went down in the history of music as the creator of the Protestant chant – he discarded the Gregorian chant from his church, of which he was an expert and keen enthusiast, and replaced it with a simple, accessible chant, intended to be performed in all congregations. Music and theology are two of the most important and inseparable areas for Luther. “Everything in the world makes a sound, also the spoken word of God becomes a sound (...), it should be proclaimed with joy, and the natural way of expressing joy is music.”¹ Therefore, the universality, simplicity and transparency of the choral were extremely important, so that everyone could praise the Creator in a concerted chorus. Protestant chants were planned to be sung by everyone: they were attractive, melodic, syllabic, and of a relatively simple structure. The contemporary (Gregorian) chant performance practice did not engage worshippers in making music – its beauty could only be contemplated by being performed by specially trained singers. But was the common man prepared for such a reception? On the other hand, the widespread participation in singing brought about by Protestantism certainly had an impact on the state of basic musical education and the level of musicality, both at that time and in subsequent generations. This is a great merit of Luther. Today it is difficult to imagine the history of music without the Protestant chant. What would the brilliant passions and cantatas of J. S. Bach and a large part of the German baroque sound had the Protestant chorale not been created? Luther's chorales influenced the genre in a special way – namely, they were a prototype that the later masters imitated and developed.

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¹ Szwarcman Dorota, Przepędza diabła, dostarcza radości [Chases the devil away, brings joy] [Article]; Marcin Luter i reformacja. 500 lat prote-stantyzmu [Martin Luther and the Reformation. 500 years of Protestantism]; April 2017.