# MODERN MOTET STYLE IN WARSAW'S COMPOSERS OUTPUT

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## ABSTRACT

The aim of the paper is to consider the 'modern motet style' on the examples from contemporary Warsaw's composers output. I explore the above features in connection with the vocal pieces by Warsaw's 21st century composer Dariusz Przybylski. His sacral and religious music gained the renown around the world. The prestigious ensembles form Europe perform his music.

Based on Polish contemporary vocal sacral music I distinguish the phenomena which I call 'modern motet style' (which is my own research proposal). The name is derived from Renaissance motet style as the modern manifestation of traditional features like:

- the traces of musical Renaissance polyphony
- the *a cappella* style developed in Renaissance
- the religious texts and ideas of the Catholic church

Przybylski's music operates with a modern form related to *motet* known from the Renaissance period. Polish contemporary music seems to be significantly inspired by the motet-like choral *a cappella* forms. The religious aspects are also vivid in nowadays compositions. Taking the above features in consideration, I suggest analyzing a 'modern motet style' on the example of Dariusz Przybylski's choral music. The research question is: what are the features of a 'modern motet style' in relation to Przybylski's choral music? It can be discussed in the following areas:

- the Renaissance techniques in a 'modern motet style' in Przybylski's music like polyphony, polichorality and hybrid of religious textes
- expressed meaning of Przybylski's choral *a cappella* works as a manifestation of modern spirituality and a stage performance' elements characterizing the 'modern motet style' of this composer.
- the new resolutions in melody (religious vocal idiom and combination of musical themes).

The method of the research derives from philosophy of art and music analysis with the phenomenological background and refers to observation of the style category in art and music based on the thesis by Heinrich Wölfflin, Jacob Burckhardt, Hieronim Feicht and Edith Stein. The case study of this paper is based on the following musical works: motet *Nisi Dominus* and *Passio Domini Nostri* by Dariusz Przybylski.

**Keywords**: modern motet style, religious vocal idiom, stage performance, Dariusz Przybylski.

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