

## **Abstract**

### **The parody technique in Giovanni Francesco Anerio's Mass *Doctor bonus***

The main topic of the article is the analysis of the parody technique in the Mass *Doctor bonus* by Giovanni Francesco Anerio. The text consists of two parts: a historical presentation of the artist's biography and an analytical study. The first part presents the composer's life and musical achievements as well as the state of research on the history of the genre, while the second part describes the rules of the parody technique, in the light of treatises of the era, in comparison with equally entitled Palestrina's motet.

The parody technique allows Anerio to quote both entire polyphonic structures and single melodic lines. However, despite the strong convergence essential for the procedure of parody, the composer was able to present their own solutions while adhering to the rules of classical counterpoint and the style of his famous Roman predecessor. Thus, the piece is entirely based on Palestrina's ideas, such as interweaving phrases with the equality of notes, shaping of phrases or use of intervals with Anerio's own texture very alike. Therefore, the Mass, based on the perception of parody in the late Renaissance era, should be assessed as a perfect musical work.

**Keywords:** Giovanni Francesco Anerio, Giovanni Pierluigi da Palestrina, parody Mass, parody technique, *Doctor bonus*

## Abstract

### Word-music relationships in *Litaniae in D* by Jacek Szczurowski

The purpose of this paper is to present and to analyse *Litaniae in D* by Jacek Szczurowski – a Polish composer, cleric, conductor, and teacher. His work, previously unknown and unpublished, has been preserved in a unique musical manuscript from the collection of the Piarists, now stored at the State Archives in Modra, near Bratislava.

This article includes information about the composer, the state of research on his works and a description of the *litaniae* as a genre in general. *Litaniae in D* by Jacek Szczurowski is a work which deserves wider attention from musicologists. The composer divided his *Litaniae* into nine parts: *Kyrie eleison*, *Pater de caelis*, *Mater Christi*, *Virgo prudentissima*, *Speculum iustitiae*, *Rosa mystica*, *Salus infirmorum*, *Regina Angelorum*, *Agnus Dei* and each of these parts has its own character compatible with the lyrics.

The piece uses the basic and typical techniques of those times, thanks to its interesting concept is distinguished by the form and the development of the words. Szczurowski combined music and lyrics of *litaniae* in a great manner, e.g. by repetition of important words (for example *miserere*), the way Szczurowski uses rests is also significant, as they separate syllables and imitate crying. The most important thing, however, is that he uses rhetoric, and this shows that he was not an average composer.

**Keywords:** *litaniae*, Szczurowski, Modra, manuscript

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