

**THE KRZYSZTOF PENDERECKI  
ACADEMY OF MUSIC  
IN KRAKÓW**

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**THE SUBJECTIVITY OF THE INTERPRETATION OF  
PETR EBEN'S "THE LABYRINTH OF THE WORLD AND  
THE PARADISE OF THE HEART"  
IN THE CONTEXT OF JOHN AMOS COMENIUS' TEXT**

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## INTRODUCTION

Luckily, I remember the exact date of my first encounter with Petr Eben's music – October 26, 2011. On that day, during one of the concerts of the Days of Organ and Harpsichord Music in Krakow, Prof. Andrzej Białko performed the cycle *Job* by this composer on the Klais organ in the city's philharmonic hall. Texts from the Bible were recited by Prof. Krzysztof Orzechowski. I came to this recital as a freshman of the Władysław Żeleński State Secondary School of Music in the class of the concert performer. Of course, I had no idea who that Petr Eben was and what kind of music he might have written. Did *Job* appeal to me? I do not want to consider it in such categories, as I was not prepared at the time for the reception of this work. However, I do remember how impressed I was by Eben's music and the concept of close integration of organ music and text. Years later, I think of that concert as of a mystery that forced me to reflect on the figure of Job and gave me a sense of catharsis. However, it would have been a great surprise to me if someone had told me at that time that three years later I would be performing fragments of *Job* at an exam at the Academy of Music in Krakow and participating in the Petr Eben Competition in Opava, and later studying the work of this composer as part of my doctoral studies....

In turn, I am unable to say when I first heard *The Labyrinth of the World and the Paradise of the Heart*. It seems to me that the first performance of this work that I heard was an amateur recording by Ms. Lucie Žáková, posted on YouTube. I probably came across it because I wanted to learn about other works by Eben or looked for new repertoire that I could prepare. The subject of *The Labyrinth* came up again when I was thinking about the possibility of pursuing doctoral studies at my alma mater. I then became familiar with the text of John Amos Comenius and in the context of this book I returned to the music of the Czech composer. After listening to the cycle, I asked myself: why are so few organists interested in this wonderful work? *The Labyrinth of the World and the Paradise of the Heart*, as a relatively fresh work and little known, was perfectly suited for research as part of doctoral studies, which require a new contribution to a scientific discipline. Of course, when taking my entry exam, I did not yet know what my work would actually be about and what problems awaited me in interpreting the work. Over the course of several years of my reflection and research on Eben's music and Comenius' text, I was able to formulate what, in my opinion, constitutes the greatest difficulty in performing the cycle, and I present the results of this research in this work.

My goal is to **present the first Polish recording of Petr Eben's *The Labyrinth of the World and the Paradise of the Heart*, and to demonstrate that the work requires a subjective approach and that it is read in the context of John Amos Comenius' text so that a convincing interpretation may be created.** The description includes **the first complete study of the cycle**, which includes not only a **technical and formal analysis**, but also a **proposal for a subjective interpretation**.

The first chapter of this description discusses the figure of the prominent Czech thinker of the Baroque era, John Amos Comenius, in the context of his theological, pedagogical and political views. I also present the history of the creation and the issues addressed by *The Labyrinth of the World and the Paradise of the Heart*. The second chapter is devoted to the person of Petr Eben. It briefly discusses the elements of his compositional technique and the genesis and process of writing *The Labyrinth*, as well as the current state of research on the piece. The third chapter introduces Comenius' *Amsterdam Hymn-Book* and the melodies and texts of the hymns contained therein that Eben used in his music. A further part of this section is a technical and formal analysis of the cycle based on the theory of integral interpretation. The fourth chapter deals with performance issues and includes a discussion of the recorded artistic work. It also presents documents and testimonies that helped me create my own vision of the work.

While working on my doctoral dissertation I was helped by numerous people, among whom I would like to thank especially:

- Prof. Andrzej Białko, for accepting the subject of the dissertation, for his encouragement to pursue the research, and for his support during my work on the piece and the description;
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– Ms. Shayla van Hal, for proofreading the English translation of the description of the artistic work;

# 1. JOHN AMOS COMENIUS

## 1.1. VIEWS AND HERITAGE

Detailed information on the biography and views of Jan Amos Comenius (1592-1670)<sup>1</sup> can be found in many Polish-language publications, including articles in *Siedlce Comeniological Research Bulletin* (*Siedleckie Zeszyty Komeniologiczne*)<sup>2</sup>, or introductions to his works published by the Ossoliński National Institute<sup>3</sup>. Therefore, the author of this dissertation has decided to emphasize only the basic thoughts and views of the author of *The Labyrinth of the World and the Paradise of the Heart*. According to the author of this dissertation, Comenius was best defined by Prof. Wojciech Sroczyński, who called him a theologian, philosopher, educator and politician in the title of his article<sup>4</sup>, thus underlining the four most important interests and spheres of activity of this Czech thinker.

Comenius was associated with the Unity of the Brethren, simply called the Bohemian brethren<sup>5</sup>, and in 1648 even became their superintendent in Leszno<sup>6</sup>. The theological views of the author of *The Labyrinth* are primarily in opposition to the hegemony of the Catholic Church or any fanaticism and promote tolerance, peace and religious reconciliation<sup>7</sup>. Important in this context is the principle of “the only necessary” formulated by Comenius (*unum necessarium*), also called *the rule of Christ*. The Czech philosopher claimed that the only thing necessary in life is to listen to the Savior’s words and base your actions on them<sup>8</sup>. Comenius’ important achievements in the field of religion also include the publication of the so-called *Amsterdam Hymn-Book* which continued the tradition of songbooks of the Czech brethren, started at the beginning of the 16<sup>th</sup> century<sup>9</sup>.

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<sup>1</sup> Original Name: Jan Ámos Komenský, see: *Komenský Jan Ámos* [in:] Encyklopedia PWN: <https://encyklopedia.pwn.pl/haslo/Komensky-Jan-Amos;3924293.html> (access: 04.11.2022).

<sup>2</sup> Available online at: <https://comenius.uph.edu.pl/seria-wydawnicza> (access: 04.11.2022).

<sup>3</sup> Suchodolski B., *Wstęp* [in:] J. A. Komeński, *Wielka Dydaktyka*, Zakład Narodowy im. Ossolińskich, Wydawnictwo Polskiej Akademii Nauk, Wrocław 1956, pp. V-XCVIII.

<sup>4</sup> Sroczyński W., *Jan Amos, Komeński – teolog, filozof, pedagog, polityk* [in:] *Siedleckie Zeszyty Komeniologiczne*, Pedagogika Series, Vol. III/2016, Uniwersytet Przyrodniczo-Humanistyczny w Siedlcach, Siedlce 2016, pp. 35-51.

<sup>5</sup> Suchodolski B., *Wstęp* [in:] J. A. Komeński, *Wielka Dydaktyka*, ibid., p. V.

<sup>6</sup> Sitarska B., *O Janie Amosie Komeńskim i początkach Komeniologii* [in:] *Siedleckie Zeszyty Komeniologiczne*, Pedagogika Series, Vol. I/2014, Uniwersytet Przyrodniczo-Humanistyczny w Siedlcach, Siedlce 2014, p. 37.

<sup>7</sup> Suchodolski B., *Wstęp* [in:] J. A. Komeński, *Wielka Dydaktyka*, ibid., p. LVI.

<sup>8</sup> Ibidem, pp. 53-54.

<sup>9</sup> Daněk P., *Commentary to the Facsimile Edition of the Original Printing* [in:] J. A. Komenský, *Kancyonál. Faksimile vydání z roku 1659*, Koniasch Latin Press, Praha 2018, p. \*24.

Comenius defines philosophy as “the science of wisdom”<sup>10</sup> or “the pursuit of wisdom”<sup>11</sup>. His views within this sphere focused primarily on the theory of knowledge, and more specifically, on the problem of “comprehensive cognition of the world”<sup>12</sup>. In addition to striving for a perfect knowledge of the Creator and nature, Comenius also postulated deepening the knowledge of art<sup>13</sup>. These three elements constitute, according to him, a complete knowledge of reality<sup>14</sup>. The state of having this complete knowledge in a form which is “certain, clear and useful in practice”<sup>15</sup> was called “being fully wise”<sup>16</sup> by the Czech thinker. One of the most important ideas propagated by Comenius in connection with the theory of knowledge is *pansophy* (omniscience), i.e., “the grasp of all the wisdom that is attributed to a man”<sup>17</sup>. From the idea of pansophy he further derived in his work *Pampaedia* the principle of *omnes, omnia, omnino* - to teach *everyone, everything, completely*<sup>18</sup>.

Comenius is referred to as one of the “greatest educators of all time”<sup>19</sup>, “a teacher of nations”<sup>20</sup> and the main theoretician of the modern art of teaching – didactics<sup>21</sup>. The author of *The Labyrinth* postulated above all the egalitarianism of education, which would lead to “every man becoming a man”<sup>22</sup>. In connection with the idea of *pansophy*, Comenius proposed the idea of a comprehensive school focused on ennobling minds with sciences and arts, perfecting languages, shaping morality and getting to know God<sup>23</sup>. He formulated the general postulates of teaching, the principles of easy teaching and learning, and thoroughness in teaching and learning, deriving them from observable patterns in nature<sup>24</sup>.

<sup>10</sup> Komeński J. A., *Pisma wybrane*, ibid., p. 123: “nauka mądrości”.

<sup>11</sup> Ibidem, p. 106: “dążenie do mądrości”.

<sup>12</sup> Suchodolski B., *Wstęp* [in:] J. A. Komeński, *Wielka Dydaktyka*, ibid., p. XXXVII: “wszechstronna poznawalność świata”.

<sup>13</sup> Komeński J. A., *Pisma wybrane*, ibid., pp. 84-85.

<sup>14</sup> Suchodolski B., *Wstęp* [in:] J. A. Komeński, *Wielka Dydaktyka*, ibid., p. XXXVII.

<sup>15</sup> Komeński J. A., *Pisma wybrane*, ibid., p. 75: “pełna, jasna i przydatna w praktyce”.

<sup>16</sup> Ibidem: “bycie mądrym w pełni”.

<sup>17</sup> Ibidem, p. 74: “ujęcie całej mądrości, jaka przypada w udziale człowiekowi”.

<sup>18</sup> Suchodolski B., *Wstęp* [in:] J. A. Komeński, *Pisma wybrane*, p. XXIX; J. A. Komeński, *Pampaedia*, Zakład Narodowy im. Ossolińskich, Wydawnictwo Polskiej Akademii Nauk, Wrocław 1973, p. 9.

<sup>19</sup> Żengąlek K., *Dydaktyka Jana Amosa Komeńskiego* [in:] *Siedleckie Zeszyty Komeniologiczne*, Pedagogika Series, Vol. I/2014, Uniwersytet Przyrodniczo-Humanistyczny w Siedlcach, Siedlce 2014, p. 63: “najwybitniejszy pedagog wszechczasów”.

<sup>20</sup> Sitarska B., *Wychowanie i samowychowanie w myśli filozoficznej Jana Amosa Komeńskiego* [in:] *Siedleckie Zeszyty Komeniologiczne*, Pedagogika Series, Vol. I/2014, Uniwersytet Przyrodniczo-Humanistyczny w Siedlcach, Siedlce 2014, p. 120: “nauczyciel narodów”.

<sup>21</sup> Żengąlek K., *Dydaktyka Jana Amosa Komeńskiego*, ibid., p. 64.

<sup>22</sup> See also: Komeński J. A., *Wielka Dydaktyka*, ibid., pp. 56-62: “każdy człowiek stał się człowiekiem”.

<sup>23</sup> Ibidem, pp. 76-77.

<sup>24</sup> See also: Komeński J. A., *Wielka Dydaktyka*, ibid., pp. 118-172.



Comenius' political views are primarily related to the criticism of the feudal system<sup>25</sup>. In his works, this is manifested primarily through his combat against the authority of the Church, the aristocracy exploiting people from the lower social strata, as well as the imposed limitations in the field of knowledge<sup>26</sup>. Comenius' political activities also include his numerous trips around Poland and Europe, during which he most often presented his own pedagogical ideas and helped organize education systems.

The study of Comenius' legacy began already at the beginning of the 19<sup>th</sup> century when he was recognized as "one of the pillars of European pedagogy"<sup>27</sup>. The concept of *comeniology* was even coined, a science dealing, according to Prof. Barbara Sitarska, with "the figure of Comenius, his life, educational and political activity and his work (mainly pedagogical), but also with his teachers, colleagues, friends and students"<sup>28</sup>. In Poland, the main comeniological center is the Institute of Pedagogy at the Siedlce University of Natural Sciences and Humanities (Instytut Pedagogiki na Uniwersytecie Przyrodniczo Humanistycznym w Siedlcach) which annually publishes articles in the volumes of the series *Siedlce Comeniological Research Bulletin* often quoted also in this dissertation.

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<sup>25</sup> Sitarska B., *Działalność polityczna i twórczość pedagogiczna Jana Amosa Komeńskiego* [in:], *Siedleckie Zeszyty Komeniologiczne*, Pedagogika Series, Vol. I/2014, Uniwersytet Przyrodniczo-Humanistyczny w Siedlcach, Siedlce 2014, p. 282.

<sup>26</sup> Suchodolski B., *Wstęp* [in:] J. A. Komeński, *Wielka Dydaktyka*, ibid., p. XXXIV.

<sup>27</sup> Sitarska B., *O Janie Amosie Komeńskim i początkach Komeniologii*, ibid., p. 47: "jeden z filarów pedagogiki europejskiej".

<sup>28</sup> Ibidem, p. 50: "postacią Komeńskiego, jego życiem, działalnością oświatową i polityczną oraz jego twórczością (głównie pedagogiczną), ale także nauczycielami, współpracownikami, przyjaciółmi i uczniami".

## 1.2. THE LABYRINTH OF THE WORLD AND THE PARADISE OF THE HEART

Comenius completed the first version of *The Labyrinth of the World and the Paradise of the Heart* in 1623 during his stay in the estate of Baron Žerotín<sup>29</sup>, three years after the defeat of the Czechs in the Battle of White Mountain<sup>30</sup>, and a year after the tragic events in his life, i.e., the death of his wife and sons<sup>31</sup>. He published the work for the first time in Pirna only in 1631<sup>32</sup> under a slightly different title at that time – *Labyrint světa a lusthauz srdce*<sup>33</sup>. Only the second edition (1633) was released under the name known today, *Labyrint světa a ráj srdce*<sup>34</sup>. The next edition of the work was published in Amsterdam in 1663 with some chapters extended<sup>35</sup>. In Poland, the book was published twice<sup>36</sup>. The first publishing, occurring 1695 in Gdańsk as *Labirynt świata i dom pociechy*, was translated by Jan Petrozelin (ca. 1645-1707) and printed by Andreas Gabriel Rhet (ca. 1680-1707). The second translation available, by Lutheran pastor Dr. Jan Pindór (1852-1924), is incomplete. It was published in 1914 by the Evangelical Society Publishing House in Cieszyn (Wydawnictwo Towarzystwa Ewangelickiego w Cieszyńie). The circulation of both books was small, and according to the author of this dissertation, the language of both translations and their fidelity to the original leave much to be desired.

The uniqueness of *The Labyrinth of the World and the Paradise of the Heart* lies primarily in the fictionalization of the text, which is why it is considered Comenius' most literary work<sup>37</sup>. It is called a treaty<sup>38</sup>, but according to the author of *The History of Czech*

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<sup>29</sup> Suchodolski B., *Wstęp* [in:] J. A. Komeński, *Wielka Dydaktyka*, ibid., p. IX.

<sup>30</sup> Ibidem.

<sup>31</sup> Komenský J. A., *Labyrint světa a ráj srdce v jazyce 21. století*, Poutníkova četba, Chlumeč 2010, p. 162.

<sup>32</sup> Ibidem.

<sup>33</sup> Perhaps this is where the title of the first Polish translation came from – *Labirynt świata i dom pociechy*.

<sup>34</sup> Tarajło-Lipowska Z., *Historia literatury czeskiej*, Zakład Narodowy im. Ossolińskich, Wrocław 2010, p. 63.

<sup>35</sup> Komenský J. A., *Labyrint světa a ráj srdce v jazyce 21. století*, ibid., p. 162.

<sup>36</sup> Borkowski A., *The Comparative Contexts of Research on 'The Labyrinth of the World' by John Amos Comenius and Issues Related to its Polish Translations by Jan Petrozelin (1695) and Jan Pindór (1914)* [in:] *Studia Comeniana et Historica* No. 101-102, Muzeum Jana Amosa Komenského v Uherském Brodě, Uherský Brod 2019, pp. 74-76.

<sup>37</sup> Jastrzębski M., *Świat uczonych w dziele Jana Amosa Komeńskiego: „Labirynt świata i raj serca” i płynące z niego przesłanie do współczesnego świata nauki i edukacji* [in:] *Siedleckie Zeszyty Komeniologiczne*, Pedagogika Series, Vol. VIII/2021, Uniwersytet Przyrodniczo-Humanistyczny w Siedlcach, Siedlce 2021, p. 171.

<sup>38</sup> Magnuszewski J., *Historia literatury czeskiej. Zarys*, Zakład Narodowy im. Ossolińskich, Wrocław 1973, p. 91.

*Literature*, Prof. Zofia Tarajło-Lipowska, *The Labyrinth* “derives from a treatise type of literature, but [...] we perceive [it] as fictional prose. [...] it can be perceived as a dystopia and even as the first Czech science-fiction work”<sup>39</sup>. The work is written as a first-person narrative and tells the story of a Pilgrim (Poutník) who is looking for his place in the world and a community where he could settle down and lead a peaceful life. Researchers also note that autobiographical traces can be found in the text, and the protagonist of the treatise can be identified with Comenius himself<sup>40 41 42</sup>.

In the first part, which takes up about three-quarters of the book, the main character – Pilgrim, unknown by name – goes on a journey through the eponymous labyrinth of the world accompanied by magical guides, Searchall (Všezvěd), also known as Impudence (Všudybud)<sup>43</sup> and Falsehood (Mámení). He looks at the inhabitants of the world “of every age, growth, sex, estate, class and profession”<sup>44</sup> hiding their true, deformed faces under masks. He also encounters Death with a scythe and a bow, taking arrows from those he is about to shoot. Then he watches how people fall in love and takes part in a wedding ceremony that consists in a handcuffing of a couple<sup>45</sup>. He also looks at the promotion of masters and doctors, by the way revealing the ignorance of scientists.

The Pilgrim continues his journey visiting communities of craftsmen, scholars, philosophers, alchemists, Rosicrucians<sup>46</sup>, physicians, lawyers, followers of various religions<sup>47</sup>, superiors, soldiers, nobility<sup>48</sup>, knights, newsmen, rich men and sybarites. As Bogdan Suchodolski writes about this expedition – “the author shows [...] all the evil

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<sup>39</sup> Tarajło-Lipowska Z., *Historia literatury czeskiej*, ibid., p. 65: “wywodzi się z literatury traktatowej, ale [...] odbieramy [go] jako prozę beletrystyczną. [...] można odbierać go jako antyutopię a nawet jako pierwsze czeskie dzieło fantastyczno-naukowe”.

<sup>40</sup> Jastrzębski M., *Świat uczonych...*, ibid., p. 171.

<sup>41</sup> Magnuszewski J., *Historia literatury czeskiej. Zarys*, ibid., p. 91.

<sup>42</sup> Tarajło-Lipowska Z., *Historia literatury czeskiej*, ibid., p. 64.

<sup>43</sup> In the translation included in the edition of Eben’s *Labyrinth* – Probe-All / Be-Everywhere, see: Eben P., *Labyrint světa a ráj srdce pro varhany a recitátora*, Schott, Mainz 2003, p. 118.

<sup>44</sup> Komenský J. A., *The Labyrinth of the World and the Paradise of the Heart*, edited and translated by Count Lützow, E.P. Dutton & Co., New York, 1901, p. 76.

<sup>45</sup> For unknown reasons, the chapter on engagement and marriage was not included in Polish translation by Fr. Pindór.

<sup>46</sup> The chapter on the Rosicrucians was also omitted from the above-mentioned translation.

<sup>47</sup> The chapter on the falsely understood Christian religion was also omitted from the above-mentioned translation.

<sup>48</sup> Omitted in the above-mentioned translation.

that [...] prevails [in the world], and especially the hard life of the poor [...] looking in vain for protection and rescue from scientists, judges, politicians and priests”<sup>49</sup>.

The protagonist goes to Lady Fortune’s castle as well and tracks the possibilities of getting inside. It turns out that this can be done in two ways – through small holes with inscriptions “Hypocrisy, Lie, Flattery, Vice, Cunning, Violence and so forth”<sup>50</sup> or with the help of a functionary of Fortuna named Chance who randomly places the chosen people on a rolling wheel. The Pilgrim also sees that eternal fame can be obtained not only by good deeds, but also through a particular wickedness. In no place in the world does he find, therefore, “what the mind can grasp safely, bravely, and entirely”<sup>51</sup>; everywhere he sees “violence and anxiety”<sup>52</sup>. After saying these words, the guides lead him to the castle of Wisdom, the queen of the world (“though some wiseacres call her Vanity”, as Searchall said<sup>53</sup>). There he observes the arrival of King Solomon followed by a public judgment of sinners, after which the entire community hopes for the coming of the golden age. However, the removal of all sin fails, and Solomon publicly discloses “the vanity and deceits of the world.”<sup>54</sup> He rips off the veil and reveals the true, terrible face of the lady of Wisdom. However, Solomon is tricked into sin by the queen. He is followed by other people who, following the example of the wisest man on earth, also want to sink into it. As a result, chaos arises in the world, and the queen Wisdom tries to bring order to it through violence. The Pilgrim is no longer able to watch the bloody fight and utters a loud lament in which he condemns the world and asks God for mercy. After these bitter words, the protagonist hears a voice calling for conversion, which opens the second part of the book, concerning the eponymous paradise of the heart.

The Pilgrim enters “the innermost of [his] heart”<sup>55</sup> where darkness and disorder reign. Then Christ comes to him, greets him warmly and makes him aware that his former efforts have been in vain, because consolation should be sought in God. He also explains that the Creator does not need to be sought in the world, because he lives in the heart of a man – a living church, “He Himself has fashioned” and chose as “my palace and my

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<sup>49</sup> Suchodolski B., *Wstęp* [in:] J. A. Komeński, *Wielka Dydaktyka*, ibid., p. XLIX: “autor ukazuje [...] całe zło, jakie [...] panuje [na świecie], a zwłaszcza ciężkie życie ubogich [...] wyglądających próżno pomocy i ratunku od sędziów, polityków i kapłanów”.

<sup>50</sup> Komenski J. A., *The Labyrinth*, ibid., p. 213.

<sup>51</sup> Ibidem, p. 235.

<sup>52</sup> Ibidem.

<sup>53</sup> Ibidem, p. 63.

<sup>54</sup> Ibidem, p. 265.

<sup>55</sup> Ibidem, p. 278.

dwelling”<sup>56</sup>. Under the influence of these words, the Pilgrim converts and offers himself to Christ. The Savior shows him a truly Christian conduct, based on getting to know the Bible and a complete trust in the Creator<sup>57</sup>: “I will give thee this little book in which thou wilt find all arts. Here thy grammar will be to consider my words, thy dialectics faith in them, thy rhetoric prayers and sighs, thy physic meditation on my works, thy metaphysics delight in me and in the eternal things; thy mathematics will consist in the weighing and measuring of my benefactions, and, on the other hand, of the ingratitude of the world; thy ethics will be love of me, which will give thee all instructions concerning thy conduct both towards me and towards thy fellow- creatures”<sup>58</sup>. Jesus reveals to the Pilgrim the community of true Christians and their characteristics<sup>59</sup>. Thanks to the Light of Reason, they are able to see traces of God’s presence everywhere. The Light of Faith, in turn, allows them to understand the order of the world invisible to the naked eye and things that the human mind cannot understand. Observing Christians, the Pilgrim also sees the freedom he has not yet seen in the labyrinth of the world. It is based on the lack of attachment to sin and worldly goods. The only limits in their lives are the Ten Commandments given to them by God. The protagonist also comes to the conclusion that wealth does not consist in having as many material things as possible – “And then I understood that he is truly rich and in want of nothing who knows how to be content with that which he has”<sup>60</sup>. Among Christians, Pilgrim also sees the immensity of “quiet and goodwill” that he has sought from the beginning in the labyrinth of the world<sup>61</sup>. They are able to retain these features, even though “the evil world granted them but little rest, and, indeed, did everything it could to spite and mock them; it grinned at them, bit its thumb at them, pelted them, spat at them, tripped them up, and whatever worse things can be imagined”<sup>62</sup>. The Pilgrim once again makes a brief review of Christian estates – marriages<sup>63</sup>, superiors, scholars and clergy, noting that the behavior of these people is radically different from the one he saw in the labyrinth of the world. He also observes how Death gently takes Christians to the Kingdom of Heaven. Finally, he visits heaven, where, terrified by God’s glory, he finally renounces sin, and Jesus accepts him among

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<sup>56</sup> Ibidem, p. 281.

<sup>57</sup> Omitted in the translation by Fr. Pindór.

<sup>58</sup> Komensky J. A., *The Labyrinth*, ibid., p. 286.

<sup>59</sup> Here the translation by Fr. Pindór skips as many as eight chapters.

<sup>60</sup> Komensky J. A., *The Labyrinth*, ibid., p. 319.

<sup>61</sup> See: ibidem, Chapter I and XLVIII.

<sup>62</sup> Ibidem, p. 325.

<sup>63</sup> Omitted in the translation by Fr. Pindór.

his “household”. The paradise of the heart ends with the praise of the Savior delivered by the Pilgrim.

*The Labyrinth of the World and the Paradise of the Heart* are Comenius’ display of the use of allegories and symbols to be discovered by the reader<sup>64</sup>, which evidently adds to the didactic value of the work<sup>65</sup>. The book is also embellished with a large dose of caricature and irony. A characteristic literary device of Comenius is also the personification of concepts such as Greed, Power, Fortune or Wisdom<sup>66</sup>. With these kinds of symbols, the Czech thinker manifests his views, among others: criticism of the feudal system, opposition to fanaticism and intolerance, as well as religious misconceptions or criticism of the current state of science, in particular law, medicine and philosophy<sup>67</sup>. Taking the moral high ground is also important in *The Labyrinth*. Comenius once again refers to the theory of knowledge and the ideals of the Czech Brethren by emphasizing the importance of constantly discovering God as the highest value through the study of the Holy Scriptures.

Prof. Józef Magnuszewski, a researcher of Czech literature, also emphasizes the innovative element of the work, stating that “*The Labyrinth* contains the seeds of both a great psychological and philosophical novel and a great drama. There are opportunities present in it, which unfortunately were not used later by neither the author nor the Czech literature of the time”<sup>68</sup>.

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<sup>64</sup> See: Borkowski A., *Symbolie i symbolika w dziełach Jana Amosa Komeńskiego* [in:] *Siedleckie Zeszyty Komeniologiczne*, Pedagogika Series, Vol. II/2015, Uniwersytet Przyrodniczo-Humanistyczny w Siedlcach, Siedlce 2015, pp. 137-144.

<sup>65</sup> Borkowski A., *Symbolika i funkcja postaci literackich w Labiryncie świata i raju serca Jana Amosa Komeńskiego* [in:] *Siedleckie Zeszyty Komeniologiczne*, Pedagogika Series, Vol. VIII/2021, Uniwersytet Przyrodniczo-Humanistyczny w Siedlcach, Siedlce 2021, p.158.

<sup>66</sup> Borkowski A., *Symbolika i funkcja postaci literackich...*, *ibid.*, p. 166.

<sup>67</sup> Suchodolski B., *Wstęp* [in:] J. A. Komeński, *Wielka Dydaktyka*, *ibid.*, p. IX.

<sup>68</sup> Magnuszewski J., *Historia literatury czeskiej. Zarys*, *ibid.*, p. 91: “w *Labiryncie* są zarodki zarówno wielkiej psychologiczno-filozoficznej powieści, jak i wielkiego dramatu. Tkwią w tym możliwości nie wykorzystane niestety potem ani przez autora, ani przez ówczesną literaturę czeską”.

## 2. PETR EBEN

### 2.1. THE CHARACTERISTICS OF HIS ORGAN WORKS

Petr Eben (1929-2007) considered himself one of the Romantics<sup>69</sup>, and among the favorite composers he listed, apart from Olivier Messiaen (1908-1992), were above all Johannes Brahms (1833-1897) and Gustav Mahler (1860-1911)<sup>70</sup>. Martin Sander associates this declaration of the composer with the most important idea arising from his work, i.e., communication with listeners<sup>71</sup>. Eben repeatedly emphasized that music should serve people and carry a message<sup>72 73 74</sup>. The message contained in Eben's musical works is further enhanced by the extremely expressive nature of his music. His wife, Šárka, in one of her interviews for Czechoslovak television linked this feature of his work with the composer's personality: "[Petr] just gesticulates, has intense facial expressions and makes sharp movements with his hands. And that's what his music is like – impulsive and dramatic."<sup>75</sup> Prof. Susan Landale, an organist and friend of Eben, describes his work as "truly European, music of the present, but rooted in a tradition that everyone understands and can listen to with pleasure. Of course, it bears the hallmarks of Eben's personality: honesty and transparency, respect and appreciation for tradition, and no empty showiness."<sup>76</sup> The composer deliberately did not use the 20<sup>th</sup>-century avant-garde techniques on a large scale, such as serialism, dodecaphony or aleatorism<sup>77</sup>, although he did not reject them if they could be used to communicate with the listener<sup>78</sup>. As a result, his music has been described as conservative yet original<sup>79</sup>. It is also worth stressing that

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<sup>69</sup> Sander M., *Petr Eben – A "Romanticist" with a Modern Language* [in:] G. Melville-Mason (ed.), *A Tribute to Petr Eben to mark his 70th. Birthday year*, The Dvořák Society, Burnham-on-Crouch 2000, p. 25.

<sup>70</sup> Vondrovicová K., *Petr Eben. Leben und Werk*, Schott, Mainz 2000, p. 148.

<sup>71</sup> Sander M., *Petr Eben – A "Romanticist" ...* [in:] G. Melville-Mason (ed.), *A Tribute...*, *ibid.*, p. 28.

<sup>72</sup> Landgren J., *Music – Moment – Message. Interpretive, Improvisational, and Ideological Aspects of Petr Eben's Organ Works*, Göteborg University Department of Musicology, Göteborg 1997, pp. 73-77.

<sup>73</sup> Vondrovicová K., *Petr Eben...*, *ibid.*, p. 178.

<sup>74</sup> Hermitte C., *Thoughts on "Laudes"* [in:] G. Melville-Mason (ed.), *A Tribute...*, p. 64.

<sup>75</sup> The statement presented in a TV report: *GEN – Galerie elity národa. Petr Eben. Hudební skladatel*, dir. Oskar Reif, Česká televize 1994, 12:33-12:50: "[Petr] prostě gestikuluje, má takovou neúměrnou mimiku, dělat prudké pohyby rukama. A taková je i jeho muzika – impulzivní a dramatická."

<sup>76</sup> Landale S., *Die Orgelmusik von Petr Eben* [in:] *Musik und Kirche*, 1980, No. 5, Bärenreiter, Kassel, p. 258: "Petr Eben's Musik ist wesentlich europäisch, Musik der Gegenwart, wenn auch in der Tradition wurzelnd, Musik, die alle verstehen und mit Gefallen hören können. Selbstverständnis trägt sie den Stempel von Ebens eigener Persönlichkeit: Aufrichtigkeit und Klarheit, Wertschätzung und Achtung vor der Tradition; ein bemerkenswertes Fehlen an hohler Effekthascherei."

<sup>77</sup> Melville-Mason G., *Petr Eben: Great Composer in a Life of Service, Humanity and Love* [in:] G. Melville-Mason (ed.), *A Tribute...*, *ibid.*, p. 7.

<sup>78</sup> Landgren J., *Music – Moment – Message...*, *ibid.*, p. 76.

<sup>79</sup> Melville-Mason G., *Petr Eben* [in:] G. Melville-Mason (ed.), *A Tribute...*, *ibid.*, p. 7.

the composer saw no conflict between individual artistic aspirations and the comprehensibility of the music he created<sup>80</sup>.

It is difficult to choose a single most important element in Eben's musical works, but according to the author of this dissertation, it is rhythm. Eben's rhythm is characterized by a frequent use of *ostinatos* and repetitions<sup>81</sup> as well as *accelerandos*, spontaneous use of pauses, variable metre<sup>82</sup>, rhapsodic character of solo lines<sup>83</sup>, polyrhythm<sup>84</sup> or references to the pulsation of Gregorian chant<sup>85</sup> and patterns known from Czech folk<sup>86</sup> or popular music<sup>87</sup>. Prof. Janette Fishell, organist and author of a doctoral dissertation on Eben's music, even states that sometimes the rhythmic *ostinato* "totally engulfs the musical fabric [in his work], like an uncontrollable dance"<sup>88</sup>, while Prof. Johannes Landgren writes about the "relentless beat" that governs the works of the Czech composer<sup>89</sup>.

The main feature of Eben's harmonics is bitonality (sometimes interpreted as polytonality)<sup>90</sup>, which, according to Jürgen Kerz, the author of an analytical work on the *Job* cycle, has its source in improvisation<sup>91</sup>. The composer's harmonic language has been described as "a liberated tonality with a strong sense of key, and a freedom to depart from tonal constraints."<sup>92</sup> Among the characteristic harmonic devices used by Eben is building chords not based on the thirds<sup>93</sup>, combining dissonant and consonant fragments on the principle of contrast<sup>94</sup>, using a tritone to create original harmonic connections<sup>95</sup>, or juxtaposing intervals or chords moving against each other in opposite or parallel motion<sup>96</sup>.

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<sup>80</sup> Landgren J., *Music – Moment – Message...*, *ibid.*, p. 74.

<sup>81</sup> Vinyard L., *Job for Organ: Programmatic Implications Drawn from Petr Eben's Musical Language*, The University of Arizona 2010 (PhD dissertation), p. 20.

<sup>82</sup> Landgren J., *Music – Moment – Message...*, *ibid.*, p. 26.

<sup>83</sup> *Ibidem*.

<sup>84</sup> Landale S., *Die Orgelmusik von Petr Eben*, *ibid.*, p. 249.

<sup>85</sup> Nell M. D., *The Organ Works of Petr Eben (1929-2007): A Hermeneutical Approach*, Stellenbosch University 2015 (PhD dissertation), p. 147.

<sup>86</sup> Landgren J., *Music – Moment – Message...*, *ibid.*, p. 26.

<sup>87</sup> *Ibidem*, p. 84.

<sup>88</sup> Fishell J., *The Organ Music of Petr Eben*, Northwestern University 1998 (PhD dissertation), p. 39.

<sup>89</sup> Landgren J., *Music – Moment – Message...*, *ibid.*, p. 26.

<sup>90</sup> Fishell J., *God's Gesamtkunstwerk: Petr Eben's "Faust"* [in:] G. Melville-Mason (ed.), *A Tribute...*, *ibid.*, p. 90.

<sup>91</sup> Landgren J., *Music – Moment – Message...*, *ibid.*, p. 79.

<sup>92</sup> Vinyard L., *Job for Organ...*, *ibid.*, p. 18.

<sup>93</sup> Fishell J., *God's Gesamtkunstwerk...* [in:] G. Melville-Mason (ed.), *A Tribute...*, *ibid.*, p. 90.

<sup>94</sup> *Ibidem*, p. 90.

<sup>95</sup> Vinyard L., *Job for Organ...*, *ibid.*, p. 18.

<sup>96</sup> Landgren L., *Music – Moment – Message...*, *ibid.*, p. 22.



Eben's works are permeated with various melodic quotes. The composer points at Gregorian chant as a major inspiration for his works<sup>97</sup>. He used these melodies to manifest his faith and communicate with Christian listeners during the communist era<sup>98</sup>. Censors had trouble recognizing them, as the compositions themselves bore secular titles, e.g., *Fantasia I* from *Sunday Music* series is based on *Ite missa est* melody from *XI Orbis factor* mass<sup>99</sup>. The composer very often used Lutheran melodies (e.g., in the cycles *Faust* and *Job*), melodies from the cantionals of the Czech Brethren (e.g., *Chorale Fantasy* on "O Bože veliký" and *The Labyrinth of the World and the Paradise of the Heart*) or other religious ones (e.g., *Small Chorale Partita* on "O Jesus, all mein Leben bist Du" or *A Festive Voluntary. Variations on "Good King Wenceslas"*) in his organ works. He chose them due to the attractiveness of the melody or text<sup>100</sup>, or also the possibility of creating a connection between the lyrics and the plot of the cycle<sup>101</sup> (concerning *Job*, *Faust*, *The Labyrinth of the World and the Paradise of the Heart*). Eben's original themes have a very expressive character thanks to sharp rhythms and frequent use of the tritone and other characteristic dissonances. Landgren and Fishell also emphasize the composer's inspiration taken from folklore in creating his own melodies, mainly in the context of the ornamentation, asymmetric phrases, motif repetition or the introduction of syncopated rhythms<sup>102</sup>. Eben mentioned folk music, postulating a return to the roots in times of the increasing complexity of contemporary music works<sup>103</sup>.

Eben paid attention to timbre in his works, and not only those of the organ, because, as he claimed, "In symphonic music, as well as in chamber music, the element of color gained the same importance as the component of melody, harmony or form"<sup>104</sup>. He usually notated registrations for his organ works quite precisely. The fascination with the sound of the "king of instruments" began with the composer's youthful improvisations in the church of St Vitus in Český Krumlov. In accordance with German patterns from

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<sup>97</sup> Landgren L., *Music – Moment – Message...*, ibid., p. 22.

<sup>98</sup> Ibidem, p. 20.

<sup>99</sup> Vondrovicová K., *Petr Eben...*, ibid., p. 251.

<sup>100</sup> For example, when searching for a material for a commissioned piece for Chichester Cathedral, Eben chose the English Christmas carol *Good King Wenceslas*. In the introduction to the sheet music edition, he emphasized the charm of the melody ("lovely carol") and the content of the text mentioning St. Wenceslas, the patron of the Czech Republic, which allowed him for making a connection with his homeland and England. See: Eben P., [Preface] [in:] P. Eben, *A Festive Voluntary. Variations on "Good King Wenceslas"*, United Music Publishers, London 1987, no page number.

<sup>101</sup> Vinyard L., *Job for Organ...*, ibid., pp. 34-35.

<sup>102</sup> Ibidem, p. 19.

<sup>103</sup> Landgren J., *Music – Moment – Message...*, ibid., p. 26.

<sup>104</sup> Fishell J., *The Organ Music of Petr Eben*, ibid., p. 23.

the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries<sup>105</sup> the disposition of the instrument is dominated by eight-foot stops, but it should be noted that a mixture is present in each manual. The organ has stops from all families, i.e., principals, strings, flutes and reeds. In addition, within each of them one will find voices with a different construction and sound characteristics. No wonder that the well-intonated and colorful instrument could have fascinated young Eben, who later described this organ as “a dreamland, where he spent hours and hours.”<sup>106</sup> However, most of the Czech composer’s works are marked not by the influence of the German Romantic organs, but by instruments produced by the state-owned company Rieger-Kloss which dominated the market at the time in Czechoslovakia<sup>107 108</sup>. Until the 1990s, this company consistently followed the ideas of the *Orgelbewegung*, trying to model its instruments on the so-called baroque patterns<sup>109</sup>. Hence, in the dispositions of the Rieger-Kloss organ there is the concept of a narrow pyramid of voices reaching up to high overtones in each manual, a reduction of string registers in favor of flutes, principals and reeds<sup>110</sup>. For Eben the advantage of the instruments of this Czechoslovak company consisted in their large number of characteristic reeds, overtones and mixtures which very often appear in his registration marks<sup>111</sup>. An interesting observation was made by Prof. Jaroslav Tůma: “It surprised many of Petr Eben’s colleagues that for most of his life, the organs he preferred as being able to fulfill many of his demands for bold colors were the instruments built by the Krnov firm Rieger-Kloss”<sup>112</sup>. The Czech composer also has a predilection for using unconventional sound tones, e.g., gap registration, such as 8’ + 1’<sup>113</sup> or 8’ + 1 1/3’<sup>114</sup>, or the use of a 16’ solo reed in the lowest octave in manual<sup>115</sup>, or a 2’ solo in the highest octave<sup>116</sup>. Also the dynamic scale of Eben’s organ works, and even their individual parts, is very large. For example, *Fantasia I* from *Sunday Music* ranges

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<sup>105</sup> Laukvik J., *Historical Performance Practice in Organ Playing. Part 2. The Romantic Period*, translated by Christopher Anderson, Carus, Stuttgart 2010, pp. 150-151.

<sup>106</sup> Landgren J., *Music – Moment – Message...*, *ibid.*, p. 19.

<sup>107</sup> Kocourek J., *Orgelland Böhmen* [in:] *Ars Organi*, 57. Jhg, Heft 1/März 2009, *ibid.*, p. 16.

<sup>108</sup> Lyko P., *Varhanářská firma Rieger*, Ostravská Univerzita 2018 (PhD dissertation), p. 56.

<sup>109</sup> *Ibidem*, p. 59.

<sup>110</sup> *Ibidem*.

<sup>111</sup> Landgren J., *Music – Moment – Message...*, *ibid.*, p. 69.

<sup>112</sup> Tůma J., *On Selected Organ Compositions by Petr Eben*, Arta Music, Praha 2019, p. 13.

<sup>113</sup> Eben P., *Faust for Organ*, United Music Publishers, London 1983, Part VI. *Gretchen*, bars 1-11, p. 43.

<sup>114</sup> Eben P., *Labyrint světa a ráj srdce pro varhany a recitátora*, Schott, Mainz 2003, Part IV. *Šípy Smrti*, bars 1-6, p. 44.

<sup>115</sup> Eben P., *Faust for Organ*, *ibid.*, Part II. *Mysterium*, bars 21-40, pp. 11-12.

<sup>116</sup> Eben P., *Laudes*, United Music Publishers, London 1979, Part II. *Lento*, bars 6-24, *ibid.*, pp. 11-12.

from *pp* through *p*, *mp*, *mf*, *f*, *ff*, *fff*, *pleno* to *tutti*<sup>117</sup>. A similar scale can also be found in parts III and VI of *Job*, part II of *Faust*, and part IV of *Laudes*.

Eben claimed that “without a musical idea, composition is uninteresting, without form there is no composition”<sup>118</sup>. This view must have been formed during his studies with Pavel Bořkovec (1894-1972), an eclectic artist who had been moving towards neoclassicism since the 1930s<sup>119</sup>. The creator of *Job* mentions that during his studies with the pedagogue, he mastered, above all, the ability to feel the form and discipline as well as to order the musical material in a piece<sup>120 121</sup>. Landgren claims that the clarity of form is, according to Eben, a *sine qua non* condition for the communicativeness of a musical work<sup>122</sup>. The Czech composer often based his organ works and chamber works with organ on traditional forms and genres rooted in music, such as<sup>123</sup>: concerto (two organ concertos), organ symphony<sup>124</sup> or suite<sup>125</sup> (*Sunday Music*), theme with variations (VIII part of the cycle *Job*; *A Festive Voluntary*), choral partita (on *O Jesus, all mein Leben bist Du*), passacaglia (IV part of the *Job* cycle), prelude (*Due preludi festivi*), chorale fantasy (*Lasst uns Preisen, Two chorale fantasias*), sonata form (Final from the *Sunday Music* series), the da capo aria (*Song of Ruth*) or ABA form (II part of *Mutationes*, X part of *The Labyrinth of the World and the Paradise of the Heart*). What is interesting and original in Eben’s work is the form Landgren calls “**a clearly organized narrative part of the cycle**”<sup>126</sup>, which we can observe in *Job*, *Faust* or *The Labyrinth of the World and the Paradise of the Heart*. He does not explain this concept in detail; however, based on the analysis of Landgren’s dissertation, Lawrence Vinyard’s remarks (the author of a dissertation on the *Job* cycle) and fragments of Eben’s cycles, the author of this dissertation managed to coin the following definition: *A clearly organized narrative part*

<sup>117</sup> Eben P., *Musica dominicalis*, rev. Jan Hora, Bärenreiter, Praha 2001, Part I. *Fantasia I*, pp. 1-11.

<sup>118</sup> Vondrovicová K., *Petr Eben...*, *ibid.*, p. 69: “Zwei Dinge betrachte ich im Musikschaffen als grundlegend: die musikalische Idee und die Form. Ohne die musikalische Idee ist die Komposition uninteressant, ohne Form ist es keine Komposition”.

<sup>119</sup> Grzenkowicz, Izabella, *Bořkovec Pavel* [in:] Dziębowska Elżbieta (ed.), *Encyklopedia Muzyczna PWM. Część biograficzna*, ab, Polskie Wydawnictwo Muzyczne, Kraków 1979, p. 361.

<sup>120</sup> Vondrovicová K., *Petr Eben...*, *ibid.*, p. 37.

<sup>121</sup> Melville-Mason G., *Petr Eben ...* [in:] G. Melville-Mason (ed.), *A Tribute...*, *ibid.*, p. 5.

<sup>122</sup> Landgren J., *Music – Moment – Message...*, *ibid.*, p. 80.

<sup>123</sup> See: Vondrovicová K., *Petr Eben...*, *ibid.*, pp. 201-263 (*Werkverzeichnis*).

<sup>124</sup> Eben P., *Werkkommentare* [w:] M. Heinemann (ed.), *Zur Orgelmusik Petr Ebens*, Butz, Bonn 2019, p. 140.

<sup>125</sup> Landale S., *Die Orgelmusik von Petr Eben*, *ibid.*, p. 251.

<sup>126</sup> Landgren J., *Music – Moment – Message...*, *ibid.*, p. 59.

**of the cycle is a free form, most often derived from improvisation, the structure of which is defined by the use of musical theme(s)<sup>127</sup> as well as the text that inspires it.**

A certain kind of pastiche can also be found in Eben's work, for example in *Hommage à Dietrich Buxtehude. Toccatenfuge für Orgel*, where Eben quotes characteristic themes from the work of the Lübeck Marienkirche organist<sup>128</sup> and constructs compositions in imitation of the toccata of the North German Baroque era<sup>129</sup>. In *The Labyrinth of the World and the Paradise of the Heart*, a "paraphrase of a fugue"<sup>130</sup> and a trio in the "baroque style"<sup>131</sup> are present as well.

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<sup>127</sup> Vinyard L., *Job for Organ...*, ibid., p. 21.

<sup>128</sup> Eben P., *Hommage à Dietrich Buxtehude*, Schott, Mainz 1987, p. 3 (Zitate).

<sup>129</sup> Landgren J., *Music – Moment – Message...*, ibid., p. 27.

<sup>130</sup> Eben P., *Comments on Performance* [in:] P. Eben, *Labyrint světa a ráj srdce...*, ibid., p. 10.

<sup>131</sup> Michalovičová I., *Petr Eben / Jan Amos Komenský: Labyrint světa a ráj srdce*, Akademie Múzických Umění v Praze 2007 (MA thesis), p. 44.

## 2.2. THE LABYRINTH OF THE WORLD AND THE PARADISE OF THE HEART

A particularly important place in Eben's work is occupied by the works inspired by religious texts, often based on the Holy Bible: *Song of Ruth* for medium voice (1970) and organ, *Job* for organ (1987), *Biblical Dances* for organ (1990-91), *Verba Sapientiae* for mixed choir *a capella* (1991-92) or the oratorio *Sacred Symbols* for mixed choir, soprano and baritone solo, children's choir, organ, ensemble of brass instruments and percussion (1992-93). He also reached for other religious literature when composing pieces such as *De nomine Caeciliae* (1994) for medium voice and organ with the text by Thomas à Kempis, *Suite liturgica* (1995) for choir in unison and organ, based on liturgical texts. He is also the author of the "church opera" *Jeremiah* (1996-97) with his own libretto based on a play by Stefan Zweig. The group of religious texts also includes *The Labyrinth of the World and the Paradise of the Heart* by John Amos Comenius whose message is conversion and finding God in one's heart.

Petr Eben has publicly expressed his reflections on *The Labyrinth* several times. In the commentary to the album of improvisations, he writes: "The pilgrim, walking through the labyrinth of the world, finds nothing comforting in it and turns to God in his heart. What particularly impresses me in Comenius is his tireless work for this world. I see in him as a brilliant example for the contemporary world: maintain a critical approach to the world and a distance, but still dedicate all your efforts to its betterment."<sup>132</sup> This statement shows that Eben had a very emotional approach to Comenius' text and was aware of the relevance of *The Labyrinth* and the possibility of adopting guidelines for his own conduct from this work. This is perfectly related to his view that music must carry a message<sup>133</sup>; therefore, for his next great work he used exactly such a text which is a "call for a moral and spiritual transformation"<sup>134</sup>. It can therefore be concluded that Eben decided to write music for *The Labyrinth* because he wanted to

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<sup>132</sup> Vondrovicová K., [Commentary] [in:] Eben P., Eben M., *Labyrint světa a ráj srdce*, CD, Clarton, [Praha] 1997, no page numbering: "Poutník, který prochází labyrintem světa, nenachází v něm nic potěšujícího a obrací se k svému Bohu ve svém srdci. To, co mě však na Komenského postojí nejvíc dojíká, je jeho neúnavná práce pro zlepšení tohoto světa. V tom může být příkladem i pro naši současnost: zachovat si vlastní kritický pohled a odstup od tohoto světa, ale všechny své síly věnovat jeho zlepšení".

<sup>133</sup> See: Landgren J., *Music – Moment – Message...*, *ibid.*, p. 73.

<sup>134</sup> Jastrzębski M., *Świat uczonych...*, *ibid.*, p.182: "wołanie o przemianę moralno-duchową".

emphasize the meaning of this work, which is supposed to stimulate reflection and make people better, and to promote Comenius' book in the international environment<sup>135</sup>.

In a speech presented at his honorary doctorate reception ceremony by Charles University in Prague in 1994<sup>136</sup>, he also referred to *The Labyrinth*: "As for the second path of my activity, composition, it was influenced by one particular instrument since my childhood. I can't forget the scene from Comenius' book *The Labyrinth of the World and the Paradise of the Heart*. All people cross the Gate of Life [in this scene]; there stands an old man who symbolizes destiny. He hands each person a card on which it is written: you will rule, you will serve, you will fight, you will lead... I believe that for some composers a specific instrument was also added to their profession: for Chopin, the piano, for Vejvanovský, brass instruments, for Hugo Wolf a human voice; for me, without a doubt, the organ."<sup>137</sup> A paraphrase of this statement can also be found in Kateřina Vondrovicová's monograph<sup>138</sup>. In fact, it can be said that his organ works and chamber works with organ are the most popular and most played, as evidenced by the number of the recordings<sup>139</sup>. Interestingly, the composer does not mention any of his organ teachers, so he is, according to Vondrovicová, an autodidact in this respect<sup>140</sup>. Perhaps this is where the conviction that this instrument was meant for him came from, which resulted in the ease with which he learned to play it by himself through improvisation.

Mario Nell, the author of a dissertation on Eben's organ cycles, claims that the composer's passion for Comenius' text, which was born in his youth, came from the fact that this text became "a metaphor for his own life experiences."<sup>141</sup> The message contained in *The Labyrinth* may have helped Eben survive the sufferings he experienced in life

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<sup>135</sup> For example, when Eben performed his improvisations, due to the lack of translation of the Comenius' *Labyrinth* into Finnish, Lithuanian or Icelandic fragments of the work had to be translated specially for the occasion (see: Vondrovicová K., *Petr Eben*, *ibid.*, p. 7).

<sup>136</sup> That is already after the fall of the communist regime, when the composer was really appreciated in the country, see: Melville-Mason G., *Petr Eben ...* [in:] G. Melville-Mason (ed.), *A Tribute ...*, *ibid.*, p. 6.

<sup>137</sup> Landgren J., *Music – Moment – Message...*, *ibid.*, p. 130: "Was die zweite Richtung meiner Aktivität anbelangt, die Komposition, so war sie seit meiner Kindheit von einem besonderen Instrument beeinflusst. Ich kann dabei nicht eine Szene aus dem Buch *Das Labyrinth der Welt und das Paradies des Herzens* von J.A. Komensky-Comenius vergessen. Alle Menschen durchschreiten das Tor des Lebens; dort steht ein Greis, welcher das Schicksal symbolisiert. Einem jeden gibt er ein Blättchen, auf dem geschrieben steht: du wirst regieren, du wirst dienen, du wirst kämpfen, du wirst richten... Ich glaube, daß bei einigen Komponisten zu ihrem Beruf auch noch das zugehörige Instrument beigeordnet war: bei Chopin das Klavier, bei Vejvanovský die Blechbläser, bei Hugo Wolf die menschliche Stimme; bei mir war es ohne Zweifel die Orgel".

<sup>138</sup> Vondrovicová K., *Petr Eben...*, *ibid.*, p. 84.

<sup>139</sup> See: Landale S., *Petr Eben's Works for Organ with Other Instruments* [in:] G. Melville-Mason (ed.), *A Tribute...*, pp. 186-191.

<sup>140</sup> Vondrovicová K., *Petr Eben...*, *ibid.*, p. 33.

<sup>141</sup> Nell M. D., *The Organ Works of Petr Eben...*, *ibid.*, p. 145.

(imprisonment in Buchenwald or repressions by the communist government of Czechoslovakia). According to Nell, “Comenius showed him a radically poetic way of experiencing and responding to the world around him – an example which he internalized and then refashioned for himself”<sup>142</sup>, i.e., as mentioned earlier, a constant attempt to improve the surrounding reality. Interestingly, in one of his letters to friends, Eben also drew attention to the satirical overtones of the text: “I love Comenius for his unusual combination of deep piety and humor.”<sup>143</sup>

Eben performed his first improvisations on the theme of *The Labyrinth* during the Lyra Pragensis group performances in the 1960s<sup>144</sup>. Vondrovicová claims that they were subservient to the text<sup>145</sup> at that time. Moreover, in 1981 he composed a four-movement string quartet inspired by *The Labyrinth*. In its opening and final parts, the composer presents the image of the labyrinth of the world – full of chaos and longing in an extremely dramatic way. The middle parts illustrate the paradise of the heart by creating a peaceful atmosphere of meditation<sup>146</sup>. The author of this dissertation could not find any broader connections between the string quartet and the organ cycle. The form of both compositions is completely different: they do not have common motives or musical themes, and there is no statement by the composer on this subject.

It is not entirely clear why Eben returned to organ improvisations based on Comenius’ work in the 1990s. In correspondence with the author of this dissertation, Landgren, who took part in the premiere of the work, quotes Eben’s words: “He kept saying that Comenius’ texts were always up to date and thanks to that the musical piece will always be up to date.”<sup>147</sup> The composer expresses a similar opinion on this subject in an interview with Paula Swartz, the author of a doctoral dissertation on the series *Windows* for trumpet and organ<sup>148</sup>. He performed improvisations on *The Labyrinth* between 1991 and 2003 more than sixty times in over a dozen countries<sup>149</sup> and received excellent reviews, with many organists asking Eben to write them down. It is worth

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<sup>142</sup> Nell M. D., *The Organ Works of Petr Eben*..., ibid., p. 145.

<sup>143</sup> Vítová E., *Sedm zamyšlení nad životem a dílem*, Baronet, Praha 2004, p. 470: “(...) Comenius, den ich für seine ungewöhnliche Kombination von tiefer Frömmigkeit und Humor liebe”.

<sup>144</sup> Landgren J., *Music – Moment – Message*..., ibid., p. 36.

<sup>145</sup> Vondrovicová K., [Commentary] [in:] Chříbková I., Stropnický M., *Eben/Komenský. Labyrint světa a ráj srdce pro varhany a recitátora*, CD, Rosa, Praha 2008, p. 7.

<sup>146</sup> Vondrovicová K., *Petr Eben*..., ibid., p. 252.

<sup>147</sup> Correspondence of the author of the dissertation with Prof. J. Landgren: “Er sagte immer dass die Texte von Comenius immer sehr Aktuell waren und dass das Werk dafür auch immer aktuell war”.

<sup>148</sup> Swartz P., *Time Versus Space: a relationship between music and the visual arts as revealed in Petr Eben’s “Okna”*, University of Cincinnati 2005 (PhD dissertation), pp. 80-81.

<sup>149</sup> Vondrovicová K., [Commentary] [in:] Chříbková I., Stropnický M., *Eben/Komenský*..., ibid., p. 7.

quoting Peter Herbert's account for the British press here: "I have no hesitation in describing what I heard as brilliantly emotional powerful and appropriate music. I venture to suggest that is Eben's finest work to date and it belongs firmly in the line established by other organ works, from *Faust* through *Job*"<sup>150</sup>. The composer himself claimed that "over the years the improvisations lost their verbosity and took on stronger features. In a short time the composition will be ready in my head with a precise structure"<sup>151</sup>. Eva Vítová wrote in her monograph that during improvisations, "the sound of the organ set the mind and imagination of the listeners in motion"<sup>152</sup>. The popularity of these concerts is evidenced by the CD from 1996, which recorded Eben's performance at Prague's Rudolfinum in the Dvořák Hall. The improviser is assisted by his son, Marek, who recites Comenius' text. Listening to this recording, one can understand what the composer meant when he criticized his improvisations for their "talkativeness". In addition to the freshness, bravado and imagination by which Eben's performance is characterized, it can be noticed that the structure of the cycle is almost identical to the written version<sup>153</sup> and the majority of the characteristic elements of the composition were preserved. However, unnecessary repetitions of individual phrases and motives or prolonged focusing on one pattern are noticeable. These shortcomings were eliminated in the final version of the work.

A similar method of composing by multiple improvisations on the same subject as was used in the case of the *Job* series was also applied while creating *The Labyrinth*<sup>154</sup>. During the concerts he used his notes with sketched themes and sometimes he was also inspired by the paintings of Hieronymus Bosch (1450-1516) due to their expressiveness<sup>155</sup>. Before each part (with the exception of the *Prologue*), the relevant fragment of Comenius' *Labyrinth* is recited. It can be said that the selection from the literary work prepared by Eben captures its essence and contains its most important themes. The influence of the composer's wife, Šárka, on the final shape of selected fragments of Comenius' work should also be emphasized. She helped selecting specific

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<sup>150</sup> Vondrovicová K., *Petr Eben...*, ibid., p. 122.

<sup>151</sup> Vondrovicová K., [Commentary] [in:] Chříbková I., Stropnický M., *Eben/Komenský...*, CD, ibid., p. 7: "Po těch letech se improvizace oprošťuje od určité mnohomluvnosti a nabývá stále pevnější obrysy. Vlastně se blíží okamžik, kdy už v hlavě existuje jako skladba s přesnou stavbou".

<sup>152</sup> Vítová E., *Petr Eben...*, ibid., p. 136: "Zvuk varhan aktivoval mysl a představivost posluchačů".

<sup>153</sup> This can be heard not only on the CD, but also on the unofficial recording of the concert with improvisations on *The Labyrinth* from Opava (1996) made available to the author of the dissertation by Dr. T. Thon.

<sup>154</sup> See: Landgren J., *Music – Moment – Message...*, ibid., pp. 36-40.

<sup>155</sup> Michalovičová I., *Petr Eben / Jan Amos Komenský...*, ibid., pp. 16-17.



fragments and shortening the text, and suggested, among others, removing one of the Pilgrim's guides – Falsehood<sup>156</sup>. Eben had not made any modifications to the selected texts since at least 1996, when he recorded his CD with improvisations. The fragments from Comenius' *Labyrinth* recited on the recording by Marek Eben are identical to those the composer included in the sheet music edition<sup>157</sup>.

The work of writing down the final version of the song took a little longer, perhaps due to the lack of time and numerous commissions that the composer accepted. However, Landgren notes that “the process of composition was a bit more difficult for him than improvisation”<sup>158</sup>. Dr. Tomáš Thon, a multiple performer of the piece, emphasizes how lucky it is that the composer managed to notate this work before his death. The manuscript of the work is written with a weakened hand, and the composer himself had memory problems at that time<sup>159</sup>. This could also be the cause of the inaccuracy of the notation and deficiencies in the registration and tempo changes written, the interpretation of which will be discussed in further parts of the dissertation.

In his 1997 text, Johannes Landgren remembers that the premiere of the notated work was to take place at the Göteborg International Organ Academy in 1998<sup>160</sup>. Finally, the finished version of *The Labyrinth* had its premiere only on May 26, 2002, at a concert specially organized for this purpose. The first performer of the completed cycle was Landgren, and the composer himself gave an introduction to it<sup>161</sup>. Eben performed *The Labyrinth* for the last time on June 10, 2003, in the church of St. Anthony in Prague<sup>162</sup>. As in the case of *Job*, the composer stopped performing it after writing it down. He himself said that after completing the composition, he could no longer play it. Johannes Landgren connects these words with the modesty of a Czech artist<sup>163</sup>. Certainly Eben's health was at stake, as he needed an assistant to help him with registration changes

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<sup>156</sup> Michalovičová I., *Petr Eben / Jan Amos Komenský...*, ibid., pp. 29-30.

<sup>157</sup> See: Vondrovicová K., [Commentary] [in:] Eben P., Eben M., *Labyrint světa a ráj srdce*, CD, ibid., no page numbering; Komenský J. A., *Labyrint světa a ráj srdce* (fragments) [w:] Eben P., *Labyrint světa a ráj srdce...*, ibid., pp. 109-112.

<sup>158</sup> Correspondence of the author of the dissertation with Prof. J. Landgren: “Er sagte dass er immer in solch ein Prozess Die Komposition etwas schwieriger als die Improvisationen gemacht hat”.

<sup>159</sup> Information obtained in a conversation of the author of the dissertation with Dr. T. Thon.

<sup>160</sup> Landgren J., *Music – Moment – Message...*, ibid., p. 36.

<sup>161</sup> Information obtained in the author's correspondence with Prof. J. Landgren.

<sup>162</sup> Vondrovicová K., [Commentary] [in:] Chřibková I., Stropnický M., *Eben/Komenský...*, CD, ibid., p. 7.

<sup>163</sup> Correspondence of the author of the dissertation with Prof. J. Landgren: “Er sagte dass er [...] die Komposition nicht mehr spielen könnte als sie fertig war. Es sagt doch etwas von seinem “humble” attitude”. It must be admitted, however, that the composer made exceptions to this rule several times, e.g., in the case of *The Labyrinth* in 2003 and recordings of *Lied der Ruth* together with Virginie Walterowa (mezzo-soprano) and *Mutationes* with Susan Landale, see: Herbert P., *Discography of Recordings of Works by Petr Eben* [in:] Melville-Mason G. (ed.), *A Tribute ...*, pp. 184-239.

during this last concert<sup>164</sup>. The composer was also not present during the Czech premiere of the work (May 17, 2004)<sup>165</sup>.

In 2003, the first sheet music edition of the work was published, prepared by the Panton publishing house. The second edition, corrected by Prof. Jan Hora in cooperation with the composer, was published by the Schott publishing house<sup>166</sup>, probably in 2010<sup>167</sup>. The piece was recorded twice and released on CD. This was done for the first time by Gunther Rost, still during the composer's lifetime, in 2006, using the text in German, recited by Gert Westphal. It is the fifth installment in a series that was intended to include a recording of Eben's entire organ work<sup>168</sup>. The second available recording is Irena Chřibková's CD with recitations in Czech, performed by Martin Stropnický.

As for the current state of research on the work, the author of this dissertation managed to find only a few analytical studies devoted to it. They are:

- the MA thesis by Lucie Waškiewicz “Petr Eben – Jan Amos Komenský. *Labyrint světa a ráj srdce*. Studium dzieła w poszukiwaniu własnej interpretacji”<sup>169</sup>, defended at the Academy of Music in Kraków in 2010;
- Mario Daniel Nell's doctoral dissertation “The Organ Works of Petr Eben (1929-2007): A Hermeneutical Approach” from 2015 concerning the hermeneutical approach to Eben's organ works in which the author extensively discusses three great cycles - *Faust*, *Job* and *The Labyrinth*, submitted to Stellenbosch University, South Africa;
- the BA thesis by Daniela Valchařová “Petr Eben a jeho *Labyrint světa a ráj srdce*”<sup>170</sup> from 2017, defended at the University of Olomouc;
- the MA thesis by Ivana Michalovičová “Petr Eben / Jan Amos Komenský: *Labyrint světa a ráj srdce*”, defended at the Academy of Performing Arts in

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<sup>164</sup> Michalovičová I., *Petr Eben / Jan Amos Komenský...*, ibid., p. 16.

<sup>165</sup> Correspondence of the author of the dissertation with I. Chřibková.

<sup>166</sup> The Schott publishing house has meanwhile bought Panton.

<sup>167</sup> See: Waškiewicz L., *Petr Eben – Jan Amos Komenský. Labyrint světa a ráj srdce. Studium dzieła w poszukiwaniu własnej interpretacji*. Akademia Muzyczna w Krakowie, Kraków 2010 (MA thesis), p. 24. In fact, as Waškiewicz writes, in the second edition the year 2003 was left on the first page. The author of this dissertation also obtained information from the composer's wife that Eben participated in the revision process. Dr. T. Thon mentioned in an interview with the author that the currently sold edition is a third one in total, as the translations of the texts have been corrected in the meantime.

<sup>168</sup> Rost G.; Westphal G., *Petr Eben. Das Orgelwerk Vol. 5. Das Labyrinth der Welt und das Paradies des Herzens, Momenti d'organo, Choralvorspiele, Campanae gloriosae, Amen – es werde wahr*, CD, Motette, Düsseldorf 2006. This is the last part of the series so far. It can be considered incomplete as Rost did not record all of Eben's solo organ works (see: p. 3 – *Vorbemerkung*).

<sup>169</sup> “Petr Eben – Jan Amos Komenský. *Labyrint světa a ráj srdce*. A study of a work in search of its own Interpretation”.

<sup>170</sup> “Petr Eben and his *Labyrint světa a ráj srdce*”.

Prague in 2017.

A synthetic discussion of *The Labyrinth* by Michael Heinemann in German can also be found in the publication *Zur Orgelmusik Petr Ebens* from 2019<sup>171</sup>. All of the above-mentioned works focus on the formal analysis of the work, practically disregarding performance issues. It should therefore be concluded that this cycle, completed and published relatively not a long time ago, is still waiting for its due recognition and greater popularity among performers, listeners and musicologists.

Finally, one should try to formulate an opinion regarding the artistic value of the work and try to place it among other Eben's organ works. In this case, the author of the work shares the opinion of Thon, who stated that *Job* is a better composition in the formal sense, while *The Labyrinth* is perceived as more accessible by listeners<sup>172</sup>. Indeed, in a work based on Comenius' text, the interpreter will encounter many problems that are primarily related to inaccuracies or inconsistencies in its notation. These elements will be presented and discussed in the analytical part of this dissertation. The accusation of "shallowness" made against *The Labyrinth* may be related to the composer's decision to turn to harmonic and melodic solutions that stem from traditional tonality. On the other hand, the scope of the work (fourteen parts), the original "melting" of the word and music, the promotion of the text in the national language and the relevance of the message leave no doubt that this composition should be placed among the composer's most outstanding organ works, which are, according to the author of this dissertation, *Sunday Music* (1957-59), *Laudes* (1964), *Faust* (1979-80) and *Job* (1987).

Why, then, has *The Labyrinth* not gained such fame, a multitude of different interpretations and recordings as the other compositions? It seems that the relatively late recording of its final version (2003) and the composer's illness prevailed in this case. It turns out it was no longer possible for Eben himself to promote the piece, encourage its performance, appear at concerts or talk about it with organists, as was the case with the above-mentioned compositions. Perhaps it is only a matter of time that *The Labyrinth* ceases to be just a curiosity, Eben's "swan song" and takes a worthy place in the canon of organ literature?

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<sup>171</sup> Published as the 8<sup>th</sup> volume of the series *Studien der Orgelmusik* by Butz Musikverlag.

<sup>172</sup> Information obtained in the author's conversation with Dr. T. Thon.

### 3. THE ANALYSIS OF PETR EBEN'S *THE LABYRINTH OF THE WORLD AND THE PARADISE OF THE HEART*

#### 3.1. MELODIES QUOTED IN THE WORK

The tradition of printed cantionals dates back to 1501 when the Bohemian Brethren published the first European collection of songs in Prague<sup>173</sup>. Olga Settari, the author of a contemporary study<sup>174</sup> of the *Amsterdam Hymn-Book*, notes that in the 16<sup>th</sup> century “the hymn became one of the characteristic features of Czech culture from both the literary and the musical standpoint”<sup>175</sup>. Their number grew so fast that sometimes the Czech Brethren had to set up special committees to approve new works<sup>176</sup>. The lyrics of the songs were based on the Bible and observation of the world; they served the brethren as an expression of faith and religious beliefs of the community, becoming an integral part of the liturgy<sup>177</sup>.

*The cantional, a book of psalms and spiritual songs for the glory of God and the salutary teaching of believers composed long ago and now newly arranged in Czech and published together*<sup>178</sup>, that is, the so-called *Amsterdam Hymn-Book*, edited by Jan Amos Comenius and published in 1659<sup>179</sup>, is part of the tradition of the cantionals of the Bohemian brethren<sup>180</sup>. Petr Daněk, who prepared the facsimile edition of the work, points out, however, that unlike the previous prints which are collective works, the *Amsterdam Hymn-Book* is compiled by one author<sup>181</sup>. Settari, in turn, emphasizes Comenius' efforts to ensure that printing was not too expensive or too large, allowing it to be carried comfortable<sup>182</sup>. The print contains 606 psalms, songs and chorales used in the community of the Bohemian brethren of which 410 have an additional mensural notation<sup>183</sup>.

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<sup>173</sup> Settari O., *Foreword* [in:] J. A. Komenský, *Kancionál*, ed. O. Settari, Kalich, Prague 1992, p. 24.

<sup>174</sup> Although the title of the publication is *Kancionál*, Settari does not include in it all the songs present in the original but only those whose author is probably Comenius, see O. Settari, *Foreword* [in:] J. A. Komenský, *Kancionál*, ibid., pp. 46-47.

<sup>175</sup> Settari O., *Foreword* [in:] J. A. Komenský, *Kancionál*, ibid., p. 25.

<sup>176</sup> Ibidem.

<sup>177</sup> Ibidem.

<sup>178</sup> Daněk P., *Commentary*...[in:] J. A. Komenský, *Kancionál. Faksimile vydání*..., ibid., p. \*23: “Kancionál, to jest kniha žalmů a písní duchovních Boží a spasitelnému věřících vzdělání i dávno prvé i v nově teď jazykem českým složených a nyní spolu vydaných”.

<sup>179</sup> Ibidem, s. \*24.

<sup>180</sup> Ibidem, p. \*34. *The Szamotuły Cantional* (1561), *The Ivančice Cantional* (1564), *The Kralice Cantional* (1615), named after the places where they were published.

<sup>181</sup> Ibidem, s. \*35.

<sup>182</sup> Settari O., *Foreword* [in:] J. A. Komenský, *Kancionál*, ibid., p. 27.

<sup>183</sup> Daněk P., *Commentary*...[in:] J. A. Komenský, *Kancionál. Faksimile vydání*..., ibid., p. \*34.

The chorales from *The Amsterdam Hymn-Book* were used by Eben for the first time in *Cantica Comeniana* from 1970. This collection contains arrangements of twelve songs from Comenius' songbook. One of the melodies, *O Bože veliký*, is also the basis for the first of his *Two Chorale Fantasies* composed in 1972<sup>184</sup>. On the occasion of the improvisation on *The Labyrinth of the World and the Paradise of the Heart*, Eben returned to this collection. The author of the dissertation has not been able to determine which edition of the Cantional was used by the Czech composer, but it is doubtful that it was the original. Firstly, chorale *Vy v Boží jméno pokřtění*, does not appear in it at all and another two of the melodies quoted in *The Labyrinth*, i.e., *Drahý poklad moudrosti* and *Ježíši, slávo nejvyšší*, do not have mensural notation in the *Amsterdam Hymn-Book* so they would hardly have caught the composer's attention.

On the other hand, these chorales must have been quite well known in Bohemia, as evidenced by their presence in various cantionals and songbooks of the 18<sup>th</sup> and 20<sup>th</sup> centuries<sup>185</sup>. *Druhý evangelický zpěvník*, published in 1979, contains contemporary versions of all the songs used in *The Labyrinth*, hence Eben might have been referring to it when searching for the right melodies and lyrics. This is also suggested by the rhythmic and melodic variants of the chorales used by the composer in the cycle. In this context, the collection entitled *Evangelical Chorales from the Cantional of the Bohemian Brothers* by Eben is also worth mentioning. He wrote in the introduction that "the Protestant Church of the Bohemian Brothers contacted me in the years after 1960. At that time, a new, extensive edition of the protestant cantional with several hundred chorales was being prepared. [...] I was requested to set a series of chorale arrangements in a modern but not too dissonant style."<sup>186</sup> Perhaps that was the time when the composer got acquainted with these melodies?

The problem of the use of Protestant chorales in *The Labyrinth of the World and the Paradise of the Heart* was explored by Magdalena Horká (1923-2019), a Czech hymnologist who also participated in the preparation of the collection *Cantica Comeniana*<sup>187</sup>. In a 2004 private letter to T. Thon<sup>188</sup>, she presents the chorales used by

<sup>184</sup> Eben P., *Vorwort* [in:] Eben P., *Zwei Choralfantasien für Orgel*, Pro Organo/Panton, Prague 1974, pp. 4-5.

<sup>185</sup> Škarka A., *Poznámky* [in:] J. A. Komenský, *Duchovní písně*, ed. A. Škarka, Nakladatelství Vyšehrad, Prague 1952, pp. 434, 448, 450, 454.

<sup>186</sup> Eben P., *Preface* [in:] P. Eben, *Evangelische Choräle aus dem Kanzional der Böhmisches Brüder (Choralbearbeitungen und Improvisations Modelle)*, Universal Edition, Wien 2002, no page number.

<sup>187</sup> Horká M., [Commentary] [in:] P. Eben, *Cantica Comeniana I. Deset písní z Amsterdamského kancionálu v úpravě Petra Ebena*, Kalich, Praha 1978, pp. 2-3.

<sup>188</sup> A scan of the letter was made available to the author of the dissertation by Dr. T. Thon.

Eben in the individual parts of the cycle and includes a short history of the origin of each of them. She stresses that the analysis was prepared on the basis of a recording with improvisations and a conversation with the composer. It is interesting that when Horká mentions the songs, she first refers not to the contemporary editions of *The Amsterdam Hymn-Book*, but to *The Czech Evangelical Songbook*. For unknown reasons, she omitted the chorale *Ó Beránku Boží svatý* present in XII and XIII parts of the cycle<sup>189</sup>. It should also be noted that there are inaccuracies in her study and therefore the issue has been re-examined by the author of these words.

Dr. Tomáš Thon pointed out in an interview with the author of the dissertation that when choosing chorales in *The Labyrinth*, Eben was guided by the “spiritual idea” of the song and the attractiveness of the melody; therefore a thorough hymnological analysis of all the stanzas is not necessary<sup>190</sup>. A similar way of using chorales can be observed in the composer’s earlier cycle, *Job*. For example, the finale of the cycle (*God’s Reward*) comprises variations on the chorale theme from the cantionals of the Czech brethren *Kristus, příklad pokory*. The “spiritual idea” behind the use of this song is to praise the humility of *Job* who was able to admit his sin and to emphasize that Christ is the greatest among the humble and “is truly the personification of the innocent sufferer until the very end.”<sup>191</sup>

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<sup>189</sup> Michalovičová I., *Petr Eben / Jan Amos Komenský...*, ibid., p. 25.

<sup>190</sup> Information obtained in the author’s conversation with Dr. T. Thon.

<sup>191</sup> Eben P., [Introduction] [in:] Eben P., *Job for Organ...*, ibid., no page number.

### 3.1.1. K BOHU DUCHU SVATÉMU O TŘI HLAVNÍ CTNOSTI (STUDNĚ NEPŘEVÁŽENA)

The first chorale that Eben uses in *The Labyrinth* is *K Bohu Duchu svatému o tři hlavní ctnosti (Studně nepřevážena)*. It appears in the first three parts of the cycle. This melody has a secular provenance and was known in various melodic and linguistic variants in the 16<sup>th</sup> century: *Madre non mi far monaca*, *Ich ging einmal spazieren* or *Une jeune fillette de noble cœur*<sup>192</sup>. The most famous religious contrafactum to this melody including the text: *Von Gott will ich nicht lassen* was written by Ludwig Helmbold (1532-1598)<sup>193</sup>. It is also sung in German-speaking countries with the words by Paul Eber (1511-1569) – *Helft mir Gotts Güte preisen*<sup>194</sup>.

For the first time in the Czech Republic it appears in the so-called *Kralice Cantional (Pjsně Duchownj Evangelistské z Pjsem Swatých...)* from 1615 with the text *Rozvažujme společně mnohou milost Boží*<sup>195</sup>. Comenius included this contrafactum<sup>196</sup> and another one with the incipit *Studně nepřevážena*<sup>197</sup> in his *Cantional*. He was probably the author of the words<sup>198</sup> and assigned it to “the register of brand-new songs”<sup>199</sup>, not “the register of German songs re-arranged in Czech”<sup>200</sup>. He probably wanted to emphasize that the text is not a direct translation of the German version but his own invention. The words of the Czech thinker are written on the motifs of the *Kyrie fons bonitatis*<sup>201</sup> trope.

The currently sung version has modernized lyrics and has been shortened to four stanzas<sup>202</sup>.

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<sup>192</sup> Wendland J., “*Madre non mi far Monaca*”: *The Biography of a Renaissance Folksongs* [in:] *Acta Musicologica*, Volume XLVIII/1976: Fasc. II/Juli-Dezember, pp. 197-204.

<sup>193</sup> Williams P., *The Organ Music of J. S. Bach II. Works based on Chorales*, Cambridge University Press, Cambridge 1980, p. 148.

<sup>194</sup> Ibidem, p. 41.

<sup>195</sup> *Pjsně Duchownj Evangelistské z Pjsem Swatých...*, Kralice 1615, pp. 69-70; Horká M., a private letter to Dr. T. Thon (unpublished); *Evangelický zpěvník*, Českobratrská církev evangelická, Praha 2021, pp. 752-753.

<sup>196</sup> Komenský J.A., *Kancyonál. Faksimile vydání...*, ibid., pp. 670-671.

<sup>197</sup> Ibidem, pp. 506-508.

<sup>198</sup> Škarka A., *Seznam duchovní písní J. A. Komenského podle nynějšího stavu vědeckého bádání* [in:] Komenský J. A., *Duchovní písně...*, ibid., p. 492.

<sup>199</sup> Komenský J. A., *Kancyonál. Faksimile vydání...*, ibid., pp. 731-733.

<sup>200</sup> Ibidem, pp. 730-731.

<sup>201</sup> *Evangelický zpěvník...*, Praha 2021, pp. 752-753.

<sup>202</sup> *Evangelický zpěvník*, Synodní rada českobratrská církev evangelická, Praha 1979, p. 520; *Evangelický zpěvník*, Českobratrská církev evangelická, Praha 2021, pp. 752-753.

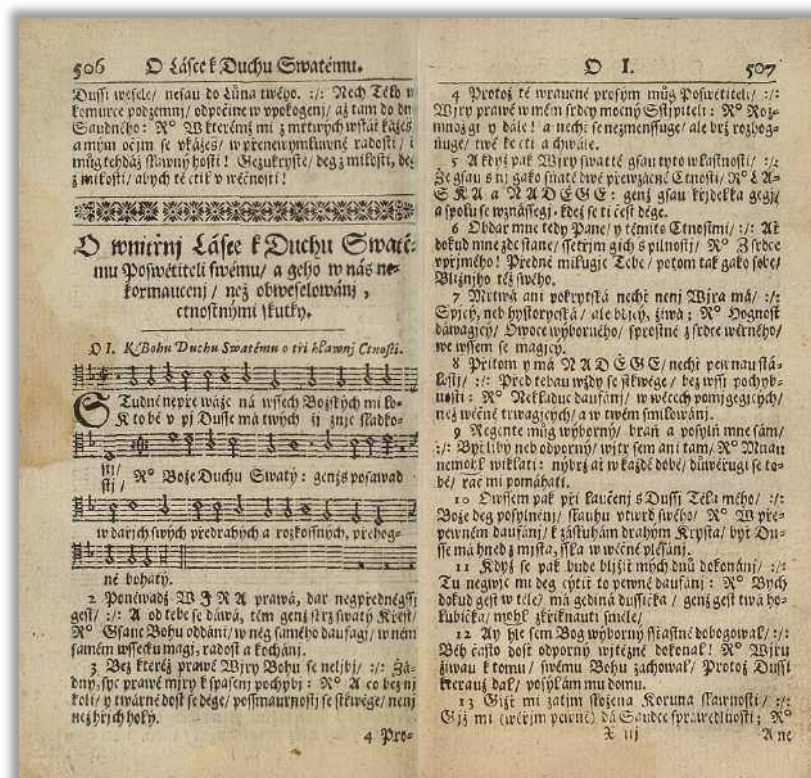


Fig. 1. The Chorale *K Bohu Duchu svatému o tři hlavní ctnosti* w *Kancjonale Amsterdamskim* (facsimile)

O – I K Bohu Duchu svatému o tři hlavní ctnosti

Stu-dně ne - pře - vá - že - ná všech božských mi - lo - stí,  
k to - bě u - pí du - še má, tvých ži - zníc slad - kos - tí,

Bo - že Du - chu sva - tý, jenžs po - sa - vad v da-řích

svých, pře-drahých a roz-koš - ných, pře-hoj - ně bo - ha - tý.

Fig. 2. The Chorale *K Bohu Duchu svatému o tři hlavní ctnosti* z *Kancjonálu Amsterdamskiego* in modern musical notation, from: J. A. Komenský, *Kancionál*, Kalich, Prague 1992, p. 138

The text of the chorale is a prayer to God, Holy Spirit for the grace of faith, hope and love. The lyrical speaker draws attention to the role of Holy Baptism which is a condition for receiving the cardinal virtues. They are combined, thus only the attainment of all three leads man to salvation. The narrator also asks God for protection in good and bad times, support at the hour of death and obtaining the grace of Heaven as soon as possible.



### 3.1.2. O DRAHÉM A SPASITEDLNÉM DÍLE SLOVA BOŽÍHO (DRAHÝ POKLAD MOUDROSTI)

Eben quotes the chorale *O drahém a spasitedlném díle slova Božího* in parts V–VIII of *The Labyrinth*. The author of the melody could have been<sup>203</sup> Hans (Johann) Kugelman (ca. 1495-1542), a German composer and trumpeter who was active at, among others, the court in Królewiec<sup>204</sup>. It was first printed in the collection *Gantz neue geystliche teütsche Hymnus und gesang* from 1527 without specifying the author, and the original German text was “a song of Mary, the mother of Christ” - *Dich lob’n wir Gott mit eine*<sup>205</sup>. The contrafactum to this melody with the incipit *Ein edler Schatz der Weisheit*<sup>206</sup> appears probably for the first time in *Kirchengeseng* from 1566<sup>207</sup>, and its author is considered to be Jan Korytanský (d. 1582).

A translation of these words (most likely his own)<sup>208</sup> was included by Comenius in his *Amsterdam Hymn-Book*<sup>209</sup>. The author of *The Labyrinth* therefore included this chorale in “the register of German songs translated anew in Czech”, giving it the original German title – *Ein edler Schatz der Weisheit*<sup>210</sup>. Other Czech versions of this chorale include *Mocný všech věků Králi* from *The Szamotuły Cantional* (1561)<sup>211</sup> probably by Martin Abdon (1529-1561)<sup>212</sup> and *Křestian sinš Boží řeči* from *The Year-Round Cantional* (1610)<sup>213</sup>. The first of these also appeared in *The Amsterdam Hymn-Book*<sup>214</sup>.

The words *O drahém a spasitedlném díle slova Božího* underwent alterations, which can be noticed by comparing them to *The Evangelical Songbooks* of 1923<sup>215</sup>,

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<sup>203</sup> Horká M., a private letter to Dr. T. Thon..., *ibid.*; *Evangelický zpěvník...*, Praha 1979, *ibid.*, p. 619; *Evangelický zpěvník...*, Praha 2021, *ibid.*, pp. 400-401.

<sup>204</sup> Heister H.-W., *Kugelman, Hans* [in:] *Deutsche Biographie*, available online at: <https://www.deutsche-biographie.de/gnd123857775.html#ndbcontent> (accessed on 04.11.2021).

<sup>205</sup> *Gantz neue geystliche teütsche Hymnus*, Gutknecht J. (ed.), Nuremberg 1527, pp. 2-3; *Evangelický zpěvník...*, Praha 2021, *ibid.*, pp. 400-401.

<sup>206</sup> *Kirchengeseng darinnen die Heubtartickel des Christlichen glaubens kurtz gefasset vnd ausgeleget sind...*, Thamm M. (ed.), Ivančice 1566, p. 193[v].; *Evangelický zpěvník...*, Praha 2021, *ibid.*, p. 400-401.

<sup>207</sup> Horká erroneously mentions the so-called Jan Roh’s German Cantional (1544), published in Nuremberg, but this song is absent there, see: *Ein Gesangbuch der Brüder in Behemen...*, Horn J. (ed.), Nürnberg 1544, *Register dieses Gesangbüchleins* (no page numbers).

<sup>208</sup> See: Škarka A., *Seznam duchovní písní...* [in:] Komenský J. A., *Duchovní písně...*, *ibid.*, p. 494.

<sup>209</sup> Komenský J. A., *Kancyonál. Faksimile vydání...*, *ibid.*, pp. 568-569.

<sup>210</sup> *Ibidem*, p. 730.

<sup>211</sup> *Pjsně duchownj ewangelistské: opét znouu prehlédnuté...*, Szamotuły 1561, p. 792.

<sup>212</sup> *Evangelický zpěvník...*, Praha 2021, *ibid.*, pp. 994-995.

<sup>213</sup> *Kancionál celoroční v kterémž písně duchowni*, Řešátko Soběslavský T. (ed.), Praha 1610, pp. [po Svaté Trojici] 152[v]-153[r].

<sup>214</sup> Komenský J. A., *Kancyonál. Faksimile vydání...*, *ibid.*, pp. 524-526.

<sup>215</sup> *Zpěvník Českobraterské Církve Evangelické*, second edition, Synodní rada českobratrská církev evangelická, Praha 1927, p. 101.

1979<sup>216</sup> and 2021<sup>217</sup>. The incipit has also been changed to *Moudrosti poklad z nebe*. The text of the chorale speaks of the utmost grace that people have received from God, i.e., His Word, because it contains all the wisdom and the possibility of getting to know the Creator. The lyrical subject warns that those who listen to the words of people, and not God will not be saved. He also points out that the Word will last forever, cautioning people against sin; therefore it should not be underestimated. The Scripture also elevates the spirit of those who suffer and, thanks to preserving the Word, they will be exalted. In the conclusion, the speaker asks God to take care of people and promises to be faithful to his Word forever.

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<sup>216</sup> *Evangelický zpěvník...*, Praha 1979, *ibid.*, p. 619.

<sup>217</sup> *Evangelický zpěvník...*, Praha 2021, *ibid.*, pp. 400-401.

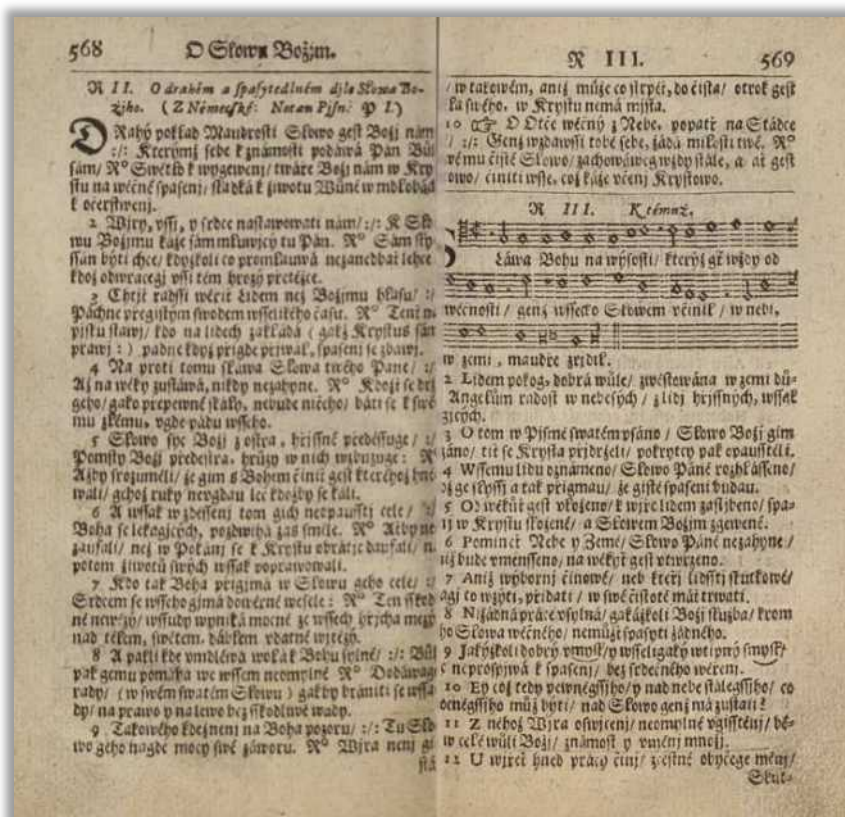


Fig. 3. The chorale *O drahém a spasitedlném díle slova Božího* in *The Amsterdam Hymn-Book*; mensural notation is absent for which the author refers to the chorale *Mocný všech věků Králi* (facsimile)

R – II O drahém a spasitedlném díle slova Božího.  
(Z německé; notou písně P – I)

Dra-hý po-klad moudro - sti slo - vo jest Bo - ží nám,  
kterýmž se - be k známo - sti po - dá - vá Pán Bůh sám,

svě - tlo k vyje - ve - ní tvá - ře Bo - ží nám v Kri-stu na věč - né

spa-se-ní, sladká k živo - tu vů - ně v mdlobách k očerstvení.

Fig. 4. The chorale *O drahém a spasitedlném díle slova Božího* from *The Amsterdam Hymn-Book* in modern notation, from: Komenský J. A., *Kancionál*, Kalich, Praha 1992, p. 154

### 3.1.3. NEJBEZPEČNĚJŠÍ VĚC VŽDYCKY POKÁNÍ ČINITI A U NOH SPASITELE LEŽE MILOSTI HLEDATI (JEŽÍŠI, SLÁVO NEJVYŠŠÍ)

Eben quotes this chorale in parts X-XI of *The Labyrinth of the World and the Paradise of the Heart*. *Nový evangelický zpěvník* identifies the source of the melody in *Eyn geystlich Gesangk Buchleyn* published in 1524 by Johann Walter<sup>218</sup>. It is entitled *Es spricht der Unweisen Mund wohl* and is a paraphrase of Psalm 14 written by Martin Luther (1483-1546)<sup>219</sup>. Its text (without the melody) is also present in the oldest Lutheran songbook, the so-called *Achtliederbuch*<sup>220</sup>.

In the Czech Republic, this melody appears for the first time in *Jan Roh's Cantional* with the text *Bože věků všemohoucí*<sup>221</sup>. Its translation – *O höchster Gott von Ewigkeit*, can be found in the German version of the same songbook<sup>222</sup> as well as in the Polish version – *Boże, wieków wszechmogący*<sup>223</sup>. Another Czech text for this melody was written by bishop Jan Augusta (1500-1572)<sup>224</sup>. His version, *Přikazateli Ježíši*, can be found in e.g., in *The Szamotuły Cantional* (1561)<sup>225</sup> and *The Ivančice Cantional* (1564)<sup>226</sup>. Another contrafactum, probably by Comenius<sup>227</sup>, *Ježíši, slávo nejvyšší*, is a translation of the chorale *Herr Jesu Christ, du höchstes Gut* by Bartholomäus Ringwaldt (1530-99)<sup>228</sup> which in the original has a different melody than the aforementioned songs, and probably because of that, Comenius placed the chorale in the group of “brand-new songs.”<sup>229</sup> It is not known why the Czech thinker decided to combine his translation with other music. It is also worth noting that in *The Amsterdam Hymn-Book* the previously mentioned contrafacta *Bože věků všemohoucí*<sup>230</sup> and *Přikazateli Ježíši*<sup>231</sup> can be found.

<sup>218</sup> *Evangelický zpěvník...*, Praha 2021, *ibid.*, pp. 785-786; *Wittenbergisch Geistlich Gesangbuch*, Walter Johann (ed.), T. Trautwein'sche Buch- und Musikalien Handlung, Berlin 1878, pp. 60-62.

<sup>219</sup> Pilch M., *Początki kultury muzycznej okresu Reformacji w północnych i środkowych Niemczech* [in:] Lukas K. (ed.), *Północnoniemiecka szkoła organowa oraz Johann Sebastian Bach*, Akademia Muzyczna im. Karola Szymanowskiego w Katowicach, Katowice 2017, p. 27.

<sup>220</sup> *Ibidem*, p. 36.

<sup>221</sup> Škarka A., *Poznámky* [in:] Komenský J. A., *Duchovní písně...*, p. 450.

<sup>222</sup> *Ein Gesangbuch der Brüder in Behemen...*, Horn J. (ed.), Nürnberg 1544, p. 129[v].

<sup>223</sup> *Cantional albo Księgi Chwal Boskich...*, Fr. Walenty from Brzozów (ed.), Królewiec Pruski 1554, no page numbering, song MXIII.

<sup>224</sup> Horká M., a private letter to Dr. T. Thon, *ibid.*; *Evangelický zpěvník...*, Praha 2021, *ibid.*, pp. 785-786.

<sup>225</sup> *Pjsně duchownj ewangelistské: opét znowu prehlédnuté...*, Szamotuły 1561, *ibid.*, p. 686.

<sup>226</sup> *Pjsně duchownj ewangelistské: opét znowu prehlédnuté...*, Ivančice 1564, *ibid.*, p. 323v.

<sup>227</sup> See: Škarka A., *Seznam duchovní písní...* [in:] Komenský J. A., *Duchovní písně...*, *ibid.*, p. 493.

<sup>228</sup> See: Škarka A., *Komenský jako hymnograf a jeho místo v dějinách české duchovní písně...*

[in:] Komenský J. A., *Duchovní písně...*, *ibid.*, p. 26; *Evangelický zpěvník...*, Praha 1979, *ibid.*, p. 682.

<sup>229</sup> Komenský J.A., *Kancyonál. Faksimile vydání...*, *ibid.*, p. 737.

<sup>230</sup> Komenský J. A., *Kancyonál. Faksimile vydání...*, *ibid.*, pp. 469-471.

<sup>231</sup> *Ibidem*, pp. 544-555.

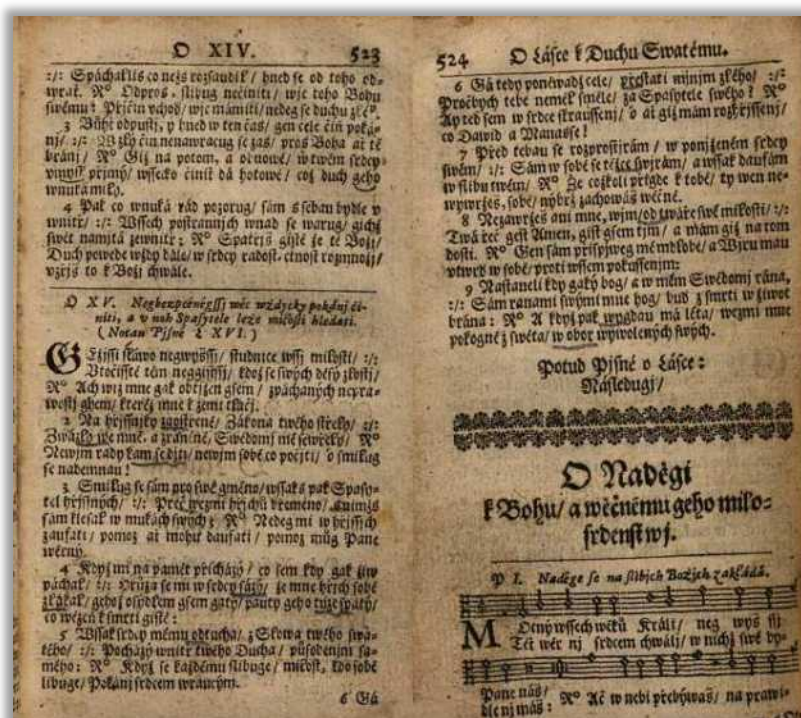


Fig. 5. The chorale *Nejbezpečnější věc vždycky pokání činiti a u noh Spasitele leže milosti hledati* in *The Amsterdam Hymn-Book*; mensural notation is absent for which the author refers to the chorale *Bože věků všemohoucí* (facsimile)

O – XV Nejbezpečnější věc vždycky pokání činiti  
a u noh Spasitele leže milosti hledati.  
(Notou písně L – XVI)

Je - ži - ši, slá - vo nej - vy - šší, stu - dni - ce vši mi - lo - sti,  
u - to - čiš - tě těm nej - jist - ší, kdož se svých dě - sí zlo - sti,  
ach, viz mne, jak ob - tí - žen jsem zpá - cha - ných ne -  
pra - vo - stí jhem, kte - rež mne k ze - mi tla - čí.

Fig. 6. The chorale *Nejbezpečnější věc vždycky pokání činiti a u noh Spasitele leže milosti hledati* from *The Amsterdam Hymn-Book* in contemporary notation, from: Komenský J. A., *Kancionál*, Kalich, Prague 1992, p. 145

The text of the chorale praises Jesus, the source of all grace. The lyrical subject asks the Son of God for care and protection from sin. He also begs for mercy and forgiveness of all offenses because his heart is ready for conversion. The narrator is sure that God will forgive him the same way He did with Kings David and Manasseh. In the last stanza, he also asks for a peaceful death and Eternal Happiness.

### 3.1.4. Ó BERÁNKU BOŽÍ SVATÝ

This chorale is quoted in parts XII–XIII of Eben’s *Labyrinth*. The author of the German original, *O Lamm Gottes unschuldig*, is Nicolaus Decius (ca. 1485-1546)<sup>232</sup>. The chorale was first printed in Rostock in the collection *Geystlyke leder* from 1531 and its text is a paraphrase of the *Agnus Dei*<sup>233</sup>.

Comenius was probably the first to translate it into Czech<sup>234</sup> and placed it in his cantional. It is included in “the register of German songs translated anew in Czech”<sup>235</sup>. Moreover, the translation made by the author of *The Labyrinth* is based on the German and Polish versions<sup>236</sup>. The author of this dissertation managed to find two Polish-language versions of this song, probably from the beginning of the 16<sup>th</sup> century – *Baranku Boży niewinny*<sup>237</sup> and *O Baranku Boży święty*<sup>238</sup>. It seems that Comenius may have known the second version<sup>239</sup> in which the German word *unschuldig* (innocent) is changed to *saint* as in his translation.

The text is an extension of the *Agnus Dei*. In addition to asking for mercy, the author expresses the main cause of Christ’s passion – death for the sins of humanity and its consequence – the opening of the gates of Heaven.

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<sup>232</sup> Leahy A., *J. S. Bach’s “Leipzig” Chorale Preludes. Music, Text, Theology*, Leaver Robin A. (ed.), The Scarecrow Press, Plymouth, 2011, p. 91.

<sup>233</sup> Ibidem, Low German dialect version – *O Lam Gottes unschuldich*.

<sup>234</sup> Škarka A., *Seznam duchovní písní...* [in:] Komenský J. A., *Duchovní písně...*, ibid., p. 495.

<sup>235</sup> Komenský J. A., *Kancyonál. Faksimile vydání...*, ibid., p. 730.

<sup>236</sup> Ibidem, p. 379: “z německé a polské”.

<sup>237</sup> *Cantional, to jest Pieśni Krześciańskie ku Chwale Boga...*, Artomiusz P. (ed.), Toruń 1620, no page numbering, Song LXIII. *O Lamb Gottes unschuldig*.

<sup>238</sup> *Hymny albo pieśni duchowne...*, Fr. Turnowski Jan (ed.), Gdańsk 1628, p. 31 (only text); *Kancyonal to jest Księgi Psalmow y Piesni Duchownych...*, Gdańsk 1636, pp. 327-328 (melody with text).

<sup>239</sup> Škarka suggests the same thing, see: Škarka A., *Poznámky* [in:] Komenský J. A., *Duchovní písně...*, ibid, p. 434.





Fig. 7. The chorale *Ó Beránku Boží svatý* in *The Amsterdam Hymn-Book* (facsimile)

F – XXV K témuž.  
(Z německé a polské)

Ó Be-rán-ku Bo-ží sva-tý, v o-běť za hřích světa vza-tý,  
za-bit's na kří-že ol-tá-ři k smíře-ní nám Boží tvá-ři.  
Kterýž's vzal i z nás též na se a přeč za-nesl vi-ny na-še,  
smi-luj se nad ná-mi, ó Pa-ne!

Fig. 8. The chorale *Ó Beránku Boží svatý* from *The Amsterdam Hymn-Book* in modern notation, from:  
Komenský J. A., *Kancionál*, Kalich, Praha 1992, p. 113

### 3.1.5. VY V BOŽÍ JMÉNO POKŘTĚNÍ

The last of the chorales quoted by Eben in *The Labyrinth* (part XIV) does not come from *The Amsterdam Hymn-Book*. Most likely<sup>240</sup> it is a song entitled *Vy v Boží jméno pokřtění*. Its melody first appeared in *Jan Roh's Cantional* (1545) with the text *Všickni věrní Pána znejme*<sup>241</sup>. It is also present in the translations of the songbook: in German – *Lob sey dem allmechtigen Gott*<sup>242</sup> and in Polish – *Wszyscy wierni pana znaimy*<sup>243</sup>. The original version of the words *Vy v Boží jméno pokřtění* by Bishop Augusta (*Nuž všichni znovu zrození*) can be found in *The Szamotuły Cantional* (1561), but a different melody is assigned to it<sup>244</sup>. Probably for the first time the melody *Všickni věrní Pána znejme* combined with the text by Augusta (*Nuž všichni znovu zrození*) is included in *The Kralice Cantional* (1615)<sup>245</sup>. The chorale words underwent transformations, and their modernized version can be found in the 20<sup>th</sup>-century Evangelical songbooks<sup>246</sup>.

Interestingly, there is also a text for this melody from Comenius' *Praxis Pietatis* which is a combination of several prayers that were adapted for singing in the 19<sup>th</sup> century<sup>247</sup>. These words with the incipit *Chvála Bohu, nový den ted'* also appear in the 20th-century Evangelical songbooks with an indication of the author's name<sup>248</sup>.

In the text of *Vy v Boží jméno pokřtění* the narrator draws attention to the grace of purification through Holy Baptism, thanks to which a person is born again. He emphasizes that Christians are the chosen and redeemed people and should do everything for the glory of God. The narrator points out that only those who truly love God will be granted the grace of staying in His Kingdom. Finally, he asks for salvation which he is going to receive through Baptism and keeping the words of Christ in his heart.

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<sup>240</sup> Horká M., a private letter to Dr. T. Thon, *ibid.*; Michalovičová I., *Petr Eben / Jan Amos Komenský...*, *ibid.*, pp. 27-28.

<sup>241</sup> Horká M., a private letter to Dr. T. Thon, *ibid.*; Smékalová K., *Kancionál Jana Roha a Kancionál Ivančický. Příspěvek k vymezení pojmu redakce ve sféře bratrské hymnografie*, Masarykova Univerzita, Brno 2010 (BA thesis), p. 61; *Evangelický zpěvník...*, Praha 2021, *ibid.*, p. 462.

<sup>242</sup> *Ein Gesangbuch der Brüder in Behemen...*, Horn J. (ed.), Nürnberg 1544, *ibid.*, p. 8[r].

<sup>243</sup> *Cantional albo Księgi Chwal Boskich...*, Fr. Walenty from Brzozów (ed.)..., *ibid.*, song HXIII.

<sup>244</sup> *Pjsně duchownj ewangelistské: opět znowu prehlédnuté...*, Szamotuły 1561, *ibid.*, p. 445; It is similar in: *Pjsně duchownj ewangelistské: opět znowu prehlédnuté...*, Ivančice 1564, *ibid.*, p. 212[r].

<sup>245</sup> *Pjsně evangelistic priest with Pjsem Swatých...*, Kralice 1615, *ibid.*, p. 298; Interestingly, it presents another contrafactum *Pán Bůh v staré Církvi*; see: p. 261.

<sup>246</sup> *Evangelický zpěvník...*, Praha 1979, *ibid.*, p. 629; *Evangelický zpěvník...*, Praha 2021, *ibid.*, p. 462.

<sup>247</sup> Komenský J. A., *Praxis pietatis, to jest, o cvičení se v pobožnosti pravé*, Elsner J. B. (ed.), Českobratrské knihkupectví, Brno 1992, pp. 360-362; Škarka A., *Poznámky [in:] Komenský J. A., Duchovní písně...*, *ibid.*, p. 390.

<sup>248</sup> *Zpěvník Českobratrské Církve Evangelické...*, Praha 1927, *ibid.*, p. 36; *Evangelický zpěvník...*, Praha 1979, *ibid.*, p. 318.



VY V BOŽÍ JMÉNO POKŘTĚNÍ
455

pův. nápěv Všichni věrní Pána znejme
1541

1. Vy v Bo-ží jmé - no po - křtě - ní a všich - ni

zno - vu zro - ze - ní z vo - dy a z Du - cha

sva - té - ho, chval - te mi - le Bo - ha své - ho!

Fig. 9. The chorale *Vy v Boží jméno pokřtění* in a contemporary sung version, from: *Evangelický zpěvník*, Synodní rada Českobratrská církev evangelická, Praha 1979, p. 629

### 3.1.6. *EJ LÁSKO, LÁSKO (LÁSKA)*

In part V of the cycle, the composer also uses the Moravian folk melody *Ej lásko, lásko*. The song comes from the vicinity of Kuželowo<sup>249</sup>, located in the southern part of Moravia. Eben's first major adventure with Czech folklore took place in 1952 when he was still a student. On the commission by the State Institute For Folk Song in Brno (now the Institute of Ethnology at the Czech Academy of Sciences), he collected hitherto unrecorded folk songs in the original Moravian-Silesian dialect<sup>250</sup>. For this purpose, he went to the regions of Cieszyn Silesia and the Silesian Beskids<sup>251</sup>. Eben was fascinated by these songs and emphasized that Czech folk melodies are "the great treasure" and "very rare, holding in them its history"<sup>252</sup>. Fascination with the culture and atmosphere of this area as well as the melody of the songs encouraged Eben to write the series *Písně z Těšínska* for voice and piano, an arrangement of eleven folk melodies from this region<sup>253</sup>.

Another folklore-related publication by the author of *The Labyrinth* is the collection *Lidové písně a koledy* whose main goal was to "constantly acquaint children with the richness of folk songs"<sup>254</sup>. It contains 115 simple arrangements of the melody, including *Ej lásko, lásko* quoted in *The Labyrinth*.



Fig. 10. The melody of the folk song *Ej, lásko, lásko*, from: Bartoš F., Janáček L., *Kytice z národních písní moravských*, Šolc E., Telč 1890, p. 1

<sup>249</sup> Bartoš F., Janáček L., *Kytice z národních písní moravských*, Šolc E., Telč 1890, p. 1; Eben P., *Czech Folk Songs and Carols*, Schott, Mainz 1960, p. 37.

<sup>250</sup> Markham M., *A Study of Písně z Těšínska of Petr Eben*, Florida State University 2009 (PhD dissertation), p. vii.

<sup>251</sup> Ibidem, p. 13.

<sup>252</sup> Ibidem, p. 14.

<sup>253</sup> Ibidem, p. 13.

<sup>254</sup> Eben P. [Introduction] [in:], Eben P., *Czech Folk Songs and Carols*..., *ibid.*, p. 3: "Hlavním posláním této publikace je seznámit znovu a nově děti s bohatstvím lidových písní".

The lyrics of this short Moravian song are a melancholic reflection on the instability of feelings. Among the characteristic features are the comparisons of love to the phenomena present in nature – the flowing water (river) and the withering of rosemary leaves.

In the context of the use of the song *Ej, láska, láska* by Eben, it is also interesting that Comenius was of Moravian<sup>255</sup> origin and is the author of the map of Moravia completed around 1627<sup>256</sup>. It was reproduced three hundred years after his death<sup>257</sup>.

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<sup>255</sup> Komeňski J. A., *Jedyne konieczne. Unum necessarium*, translated by J. Sachse, Pracownia Borgis, Wrocław 1999, p. 10.

<sup>256</sup> Zapletal L., *Komenského mapa Moravy z roku 1627*, Univerzita Palackého v Olomouci, Okresní Vlastivědné Muzeum J. A. Komenského v Přerově, Přerov 1979, p. 6.

<sup>257</sup> Ibidem, p. 7.

### 3.2. ANALYSIS OF THE COMPOSITIONAL TECHNIQUE, FORM, AND SYMBOLISM OF THE WORK

Before starting the analysis *The Labyrinth of the World and the Paradise of the Heart*, the author of the study decided to rely on the method of **an integral interpretation of a musical work**, formulated by Prof. Mieczysław Tomaszewski (1921–2019). Therefore, his postulate “to see the work in its fullness, to get closer to what is most important in it, or to read its message”<sup>258</sup> is extremely important, coinciding with the words of Eben quoted earlier about the need to include a message in the work.

Tomaszewski based his method on four principles<sup>259</sup>:

- **complementarity**, which means that the technical and formal analysis of a work should be supplemented with a study of its expression;
- **ontological plenitude**, assuming the inclusion of four phases of the work in the interpretation – concept (composer-musical text), artistic realization (artist-performance), perception (listener-perception), reception (work and reception in culture);
- **contextuality**, postulating to show the genesis of the work and to capture its echo and resonance;
- **hierarchization**, consisting in placing the work in the hierarchical canon of a given culture and looking at it from the angle of values.

Some of the above-mentioned postulates have already been fulfilled in this dissertation (namely the genesis, echo, resonance and hierarchization). In the following part, an analysis of the work will be presented with an emphasis on the aforementioned examination of expression, the nature of individual fragments, capturing the message and all the factors that are needed to create one’s own interpretation of *The Labyrinth*.

Eben writes in the commentary that in his work “my main concern was work with motives through which I wished to capture the symbolic content of an [literary] image and transform it into an image in music.”<sup>260</sup> He also mentions several motifs-symbols such as “the shooting of arrows and their flight, and the magical turning of the Wheel of

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<sup>258</sup> Tomaszewski M., *W stronę interpretacji integralnej dzieła muzycznego* [in:] Tomaszewski M., *Interpretacja integralna dzieła muzycznego. Rekonesans*, Akademia Muzyczna w Krakowie, Kraków 2000, p. 49: “by ujrzeć dzieło w pełni, by zbliżyć się do tego, co w nim najbardziej istotne lub by odczytać jego przesłanie”.

<sup>259</sup> Based on: Tomaszewski M., *W stronę interpretacji integralnej...* [in:] M. Tomaszewski, *Interpretacja integralna dzieła muzycznego...*, ibid., pp. 56-64.

<sup>260</sup> Eben P., *Comments of Performance* [in:] P. Eben, *Labyrint světa a ráj srdce...*, ibid., p. 10.

Fortune.”<sup>261</sup> It seems, therefore, that we should extract all the motifs appearing in Eben’s work, identify individual symbols and refer them to individual fragments of Comenius’ text in search of an appropriate interpretation of the music. Indeed, analogies of this type are often very clear, but it is extremely difficult to analyze the entire work applying the approach of force-checking Eben’s every single note for references to fragments of *The Labyrinth* recited before all its parts. In this regard, the observations of K. Vondrovicová-Červenková who spoke with the composer about the work several times seem to be correct: “first of all, I would not talk about “program” or perhaps “program music” at all in P[etr]E[ben]. The text or theme is an inspiration for him, an opportunity to express a certain spiritual message. It is certainly not possible to look for musical motifs in every part of *Labyrinth*, specifically describing the text (there are some, but in the context of the whole work they are a minority, the author is much more on the level of symbolism).”<sup>262</sup> Eben could therefore not have intended to illustrate Comenius’ work, but to present his musical commentary to the text, to strengthen its message.

However, what key should be adopted in the search for symbols? According to the author of the study, the analysis of this work should not delve too deeply. To support this argument, it proves necessary to quote Eben once again and his view on the necessity to include the message. The listener of the cycle should have no problem with reading the symbols and message of the work, therefore the elements necessary for its “decoding” cannot be hidden and multi-layered. That is why the author of the work tried to use simple, clear associations that come to mind when performing and listening to *The Labyrinth*. This is, of course, a **subjective** interpretation and is only a **proposal** for the musical text’s interpretation. Gunther Rost wrote about several possibilities of decoding the work in a correspondence with the author of the dissertation (they will be quoted later) and recalls the conversation with the composer: “[What I have written to you] are all thoughts that one has as an interpreter and to which, in detail, I encountered no objection from Eben, but rather encouragement. However, I think that this type of composition cannot be reduced to one level of meaning.”<sup>263</sup> Therefore, opinions of other researchers of the work are also presented here.

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<sup>261</sup> Ibidem.

<sup>262</sup> Correspondence of the author of the dissertation with K. Červenková.

<sup>263</sup> Correspondence of the author of the dissertation with Prof. G. Rost: “Das sind alles Gedanken, die man sich als Interpret macht, und bei denen ich im Einzelnen bei Eben keinen Widerspruch, sondern Ermutigung gefunden habe. Ich glaube allerdings, dass sich eine solche Komposition nicht auf eine einzige Bedeutungsebene festlegen lässt.”.

The author of the study would like to draw attention to an important decision made by Eben while working on *The Labyrinth*, namely the simplification of the musical language. It manifests itself in numerous fragments embedded in the major-minor harmony and frequent use of chords with a traditional triadic structure. In this respect, *The Labyrinth* differs from other Eben's "literary" organ cycles, where the use of dissonance is much more radical. Even in the introduction to the musical edition of *Faust* it is stated that in order to achieve a contrast between good and evil in the soul of the protagonist of the drama, Eben expanded the spectrum of the instrument "adding to its traditional gravity the trivial vulgarity of the barrel-organ."<sup>264</sup> This "trivial vulgarity" has no place in *The Labyrinth* as well as the radical use of dissonance which is used on a large scale in *Faust*. Such a decision in the context of *The Labyrinth* results, according to the author of the study, from the character of Comenius' text. The Czech thinker does not use poetic language like Johann Wolfgang von Goethe (1749-1832) in *Faust* or the inspired author of the *Book of Job*. There are no extremely dramatic fragments in Comenius' work except for the end of the first part of the work when Solomon discovers the true face of the Queen of Wisdom, which Eben reflects in his music. In *The Labyrinth* though, there is plenty of allegory, symbol, satire or bitter irony, which was also noted by the composer: "The whole atmosphere of the text is not an idyllic stroll through the world but a bitter, satirical, bizarre, and sometimes almost apocalyptic view of the world – and such is the character of the music."<sup>265</sup>

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<sup>264</sup> [Introduction] [in:] Eben P., *Faust for Organ*, ibid., no page number, the author's name missing.

<sup>265</sup> after: Vondrovicová K. [Introduction] [in:] Eben P., *Labyrint světa a ráj srdce...*, ibid., p. 6.

Table 1. Formal structure of the first part (*Prologue*) from Petr Eben's *Labyrinth of the World and Paradise of the Heart*, own elaboration

PROLOG / PROLOGUE									
THEME	K Bohu Duchu svatému o tři hlavní ctnosti (Studně nepřevážena)								
FORM / STRUCTURE	PRESENTATION OF THE THEME	CODETTA	VARIATION I	VARIATION II	VARIATION III		VARIATION IV	REPRISE	CODA
MEASURES	1-16	16-31	32-47	48-73	74-79	80-99	100-111	111-125	125-135
AGOGICS	Allegro maestoso ♩ = 108			Allegro ♩ = 144	no marking – <i>Recitativo</i> (?)	no marking – <i>meno mosso</i> (?)	Allegretto ♩ = 112	no marking – <i>Tempo primo</i> : <i>Allegro maestoso</i> ♩ = 108 (?)	
DOMINANT CHARACTER	serious and majestic		light and capricious	energetic	exalted	lyrical	energetic	serious and majestic	triumphant
SIGNIFICANT COMPOSITIONAL MEANS	- dialogue between the chordal motif and the melody of the chorale - clarity and tonal stability	- temporal absence of the theme - sixteenth note figurations enlivening the motion - chromatics - use of a whole-tone scale	- a filigree <i>ostinato</i> in the form of sixteenth-note sextuplets - a theme in longer rhythmic values, contrasted with the <i>ostinato</i> - trills and short motifs interrupting narratives - motion calming at the end	- “hidden” theme in the middle voice of repeated chords - use of echo technique (also in octave) - a three-bar, whimsical ending	- the first three phrases of the chorale presented in a fanfare texture	- chord combinations causing the lack of a stable tonal center - the chorale is presented alternately with the use of two solo voices and interspersed with chromatic motifs - bitonal fragments	- shorter phrases - chords juxtaposed with figurations - at the end an intense <i>crescendo</i> leading to the final variation	- return to a dialogued texture from bars 1-16 - advanced chromatization and diminution of the chorale	- a pattern of sixteenth note figurations from <i>codetta</i> - tonal stability, introduction to the final C major chord
TONAL CENTRES	C minor		B flat minor	F minor	E minor	polytonal fragment	F minor	C minor	
DYNAMICS/ REGISTRATION	Tutti I man. – <i>ff</i> II man. – <i>più f</i> (Zungen) Ped. – <i>f</i>		I man. – <i>f</i> II man. – <i>mf</i>	I man. – <i>f</i> II man. – <i>mf</i> Ped. – <i>mf</i> t. 71-73 – Zungen (manual)		II man. – <i>mf</i> (Oboe interchangeably with Sesquialtera with Tremolo) I man. – <i>mp</i> Ped. – <i>mp</i>	I man. – <i>più f</i> II man. – <i>f</i> Ped. – <i>più f / mf</i>	I man. – <i>ff</i> II man. – <i>più f</i> (Zungen) Ped. – <i>f</i>	Pleno
DYNAMIC CHART									

### 3.2.1. PROLOGUE / PROLOG

The structure of the *Prologue* is clear and can be described as a theme with four variations<sup>266</sup> or a kind of a chorale fantasy. The variations differ in textural elements and character and in most cases end with lucid cadences. The theme of the piece is the melody of the chorale *K Bohu Duchu svatému o tři hlavní ctnosti (Studně nepřevážena)*. Eben divided it into phrases, often interspersed with other motifs. This dismemberment will also be visible in the next part of the cycle.

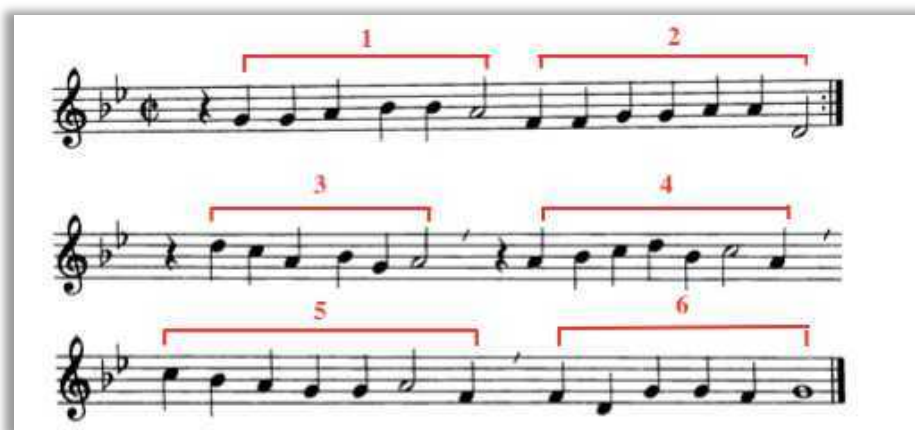


Fig. 11. Division of the chorale *K Bohu Duchu svatému o tři hlavní ctnosti* into phrases, own elaboration

Already in the *Prologue* one can find many references to classical harmony, which foreshadows the convention of simplifying the musical language throughout the whole work. The use of key signatures and cadenza passages prove that it has a fixed and distinctive key – C minor<sup>267</sup>. The exception to this rule is the polytonal variation III. It is worth noting, however, that the melody of *Studně nepřevážena* is most probably derived from the Aeolian (church) scale<sup>268</sup>. Eben exploits its properties, namely, the natural seventh degree (B flat note) so it does not serve as a leading-tone. Therefore, the composer uses only plagal cadences (S–T). This procedure introduces, according to the author of the study, a dignified character to the piece with a slightly archaic tint to it.

The tempos are rather lively (*Allegro*, *Allegretto*) and a serious and majestic character prevails. The work is characterized by Eben's typical vivid rhythm based on

<sup>266</sup> See: Valchařová D., *Petr Eben a jeho Labyrint světa a ráj srdce*, Univerzita Palackého v Olomouci, Olomouc 2017 (BA thesis), p. 17.

<sup>267</sup> See: Michalovičová I., *Petr Eben / Jan Amos Komenský...*, ibid., p. 30.

<sup>268</sup> See: Ferguson H., *Keyboard Interpretation from the 14<sup>th</sup> to the 19<sup>th</sup> Century*, Oxford University Press, New York 1975, pp. 106-107.



meter changes<sup>269</sup>, syncopations, brisk figurations and *ostinato* patterns. A distinctive feature of the *Prologue* is the dialogue between the manuals used to separate the theme from other motifs, to achieve echoes and a spatial effect (employing different sections of the instrument in the same dynamics).

The above-mentioned compositional means, as well as loud dynamics throughout most of the variations, or the fanfare motifs in bars 74-79 make the first part of the cycle resemble an overture to the performance. Eben also pointed this out in a commentary: “the *Prologue* should evoke in listeners the image of a majestic entrance onto the stage of the stage of the world”<sup>270</sup>. As far as the “theatricality” of this movement is concerned, it is impossible not to mention the large-scale use of a dialogue. It is worth noting that the construction of the first part as an overture can also be observed in Eben’s other “literary” cycles – the *Prologue* from *Faust* and *Destiny* from *Job*.

The *Prologue* from *The Labyrinth* can also be interpreted as the prayer of the performer (previously the composer-improviser) in order to create an atmosphere of religious mystery. This would further be evidenced by the selection of the chant *Studně nepřevážena* (prayer to the Holy Spirit) or a persistent, litany-like, repetition of individual tones, chords or entire motifs. The technique of continuous repetition also evokes associations with the popular *Litanies* by Jehan Alain (1911-1940). Obviously, there is no evidence that Eben was inspired by this work, but Landgren quotes the author of *The Labyrinth* in which he describes Alain’s style as very close to his own<sup>271 272</sup>.

According to the author, the above-mentioned formal elements of the *Prologue* provoke emotional tension in the listener and the expectation for the development of the action, thus perfectly fulfilling its “overture” character.

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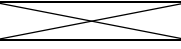
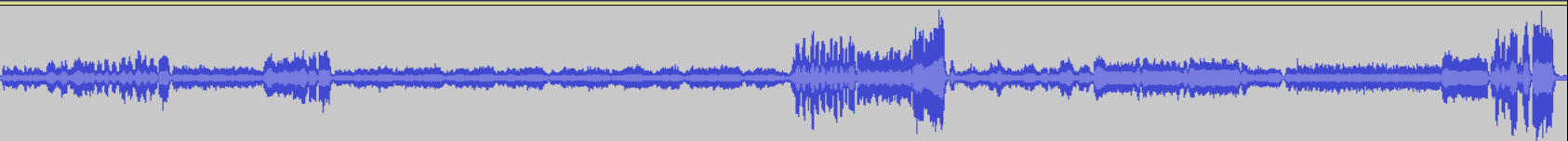
<sup>269</sup> Nb. The *Prologue* is the only part of the cycle with no metre signatures.

<sup>270</sup> Eben P., *Comments of Performance* [in:] P. Eben, *Labyrint světa a ráj srdce...*, *ibid.*, p. 10.

<sup>271</sup> Landgren J., *Music – Moment – Message...*, *ibid.*, p. 28.

<sup>272</sup> A similar assumption was expressed by Dr. T. Thon in an interview with the author of the dissertation.

Table 2. Formal structure of the second part (*View of the World*) from Petr Eben's *Labyrinth of the World and Paradise of the Heart*, own elaboration

VIEW OF THE WORLD / POHLED NA SVĚT									
THEME									
	K Bohu Duchu svatému o tři hlavní ctnosti (Studně nepřevážena)								
FORM / STRUCTURE	SCENE I	SCENE II	SCENE III	SCENE IV	SCENE V	SCENE VI	SCENE VII	SCENE VIII	CODA
MEASURES	1-26	27-53	54-85	85-94	95-108	109-117	118-125	126-159	159-164
AGOGICS	<i>Allegro</i> ♩ = 168	♩. = 108	♩ = 126	♩ = 144	♩ = 168	♩ = 100	no marking – <i>Recitativo, meno mosso</i> (?)	♩. = 88	no marking – ♩ = 144 (?)
DOMINANT CHARACTER	turbulent	persistent	ethereal	decisive	heavy	capricious	mysterious	energetic	decisive
SIGNIFICANT COMPOSITIONAL MEANS	<ul style="list-style-type: none"> <li>- no theme</li> <li>- chordal texture</li> <li>- dissonant chords with triadic structure dominate</li> <li>- fast changes of the manuals</li> <li>- metre modifications</li> </ul>	<ul style="list-style-type: none"> <li>- fast chord repetitions dominate and skips from one manual to another</li> <li>- a fragment of the theme appears in the pedal part</li> <li>- at the end, the motion is calmed down and the cadence is suspended on the dominant</li> </ul>	<ul style="list-style-type: none"> <li>- a diatonic <i>ostinato</i> built from regular and irregular sixteenth and thirty-second note groups and</li> <li>- the whole theme presented in the pedal in long rhythmic values, divided into phrases</li> <li>- motifs built on the basis of augmented chords appear between the phrases of the theme</li> </ul>	<ul style="list-style-type: none"> <li>- sharp, expressive rhythm and articulation</li> <li>- spontaneous pauses and tension-building <i>tenutos</i></li> </ul>	<ul style="list-style-type: none"> <li>- chords with a chromatic false relation,</li> <li>- heavy rhythm in the left hand</li> </ul>	<ul style="list-style-type: none"> <li>- the chorale melody chromatised</li> <li>- irregular rhythmic groups,</li> <li>- dialogue or echo in the manual part</li> <li>- texture thickening by using trills</li> </ul>	<ul style="list-style-type: none"> <li>- contrast between the left hand in the low register and right in the high register,</li> <li>- bitonality</li> <li>- softening of character and harmonics in the cadence</li> </ul>	<ul style="list-style-type: none"> <li>- an expressive <i>ostinato</i> in the left hand as an accompaniment for the solo line with a strong articulation contour,</li> <li>- references to the Dorian and whole-tone scales</li> <li>- at the end an extended recitative leading to a suspended cadence</li> </ul>	<ul style="list-style-type: none"> <li>- a return of the texture from picture IV,</li> <li>- the final cadenza crowned with a dissonant minor chord with an augmented fourth</li> </ul>
TONAL CENTRES	A minor								
DYNAMICS/ REGISTRATION	I man. – <i>f</i> (8', 4', 2', Mixt.) II man. – <i>f</i> (?) (8', 4', 2' Zimbel) Ped. – <i>mf</i> (16', 8', 4')	I man. – <i>ff</i> II man. – <i>f</i> III man. – <i>più f</i> (8', 4', 2 2/3', 2') Ped. – <i>mf</i>	I man. – <i>f</i> II man. – <i>mf</i> Ped. – <i>f</i> (Tromp. 8')	I man. – <i>ff</i>	no marking	I man. – <i>mf</i> II man. – <i>mf</i> Ped. – <i>mf</i>	no marking	I man. – <i>più f</i> II man. – <i>f</i> Ped. – <i>mf</i>	I man. – <i>ff</i> Ped. – <i>ff</i>
DYNAMIC CHART									

### 3.2.2. VIEW OF THE WORLD / POHLED NA SVÉT

In a fragment of Comenius' text selected by Eben, the author presents the person of the young Pilgrim, his desire to find his place in the world and his encounter with Searchall-Impudence, who becomes his guide.

It is not easy to find a direct connection between the action of the recited fragment and the music. Mario Nell attempts to do so in his dissertation, presenting the programmatic inclinations of individual motifs<sup>273</sup>, however, in the opinion of the author of this study, in a rather unconvincing and selective way. It seems, therefore, that in the search for the message of this part, we need to look for another key. It may be found in the title – *View of the World* – unrelated to the recited fragment. In order to prove this thesis, first we must analyze the most important features of the work. They include the following:

- a segmental, **clearly organized narrative part of the cycle**;
- kaleidoscopicity;
- spontaneity;
- great textural diversity of fragments;
- contrasting colors;
- energetic motifs;
- variety of articulations;
- fast tempos;
- the predominance of dissonant chords despite the distinctive key of A minor.
- dismemberment of the chorale (similar to the *Prologue*);

It is also worth paying attention to characteristic textures of this part – fast leaps from manual to manual that create an original, disturbing sound effect, *ostinato* with the use of irregular rhythmic groups and turns, persistent and long trills against the background of chorale melodies or the juxtaposition of a low and high register.

The above-mentioned compositional means give the listener the impression of chaos, nervousness, anxiety and being lost. These are exactly the feelings that accompany the Pilgrim when he enters the labyrinth of the world – “but what pleased me not was that I saw that these streets were broken through in many places, so that

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<sup>273</sup> See: Nell M. D., *The Organ Works of Petr Eben...*, *ibid.*, pp. 152-155. For example, he interprets the fast changes of manuals and irregular rhythms in the first picture as the Pilgrim's persistent musings about choosing a life path.

sometimes one ran into another and this seemed to me a token that confusion an error might easily happen (...) For when I cast my eyes here and there, I saw that in every direction everything swarmed with men. When I inclined my ears, everything was full of knocking, stamping, scrubbing, whispering, and screaming.”<sup>274</sup>

Among this richness of textures the theme is still present, namely the melody of the chorale *Studně nepřevážena*. It is audible and recognizable but often seems to be dominated by figurative garlands or is intentionally chromatised or harmonized with dissonant chords. This procedure may symbolize the presence of God in the world who appears less attractive to man than the temptations and pleasures represented by energetic figures and motifs.

In this part one can also feel the inspiration of Hieronymus Bosch’s paintings. The famous triptych *The Garden of Earthly Delights* matches this thesis in particular, being “a warning against a life filled with pleasures and devoid of moral reflection”<sup>275</sup>. The most striking is its middle part, called “the world of debauchery”, depicting naked people engaged in carnal pleasures surrounded by bizarre objects and buildings<sup>276</sup>. Hence, the author of this study decided to call individual episodes of *View of the World* “scenes” that seem to permeate the listener during this part.

It follows from the above considerations that the role of this part is to introduce the listener into the eponymous “labyrinth of the world”, its essential features and atmosphere that prevails it.

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<sup>274</sup> Komenský J. A., *The Labyrinth of the World...*, ibid., pp. 71-72.

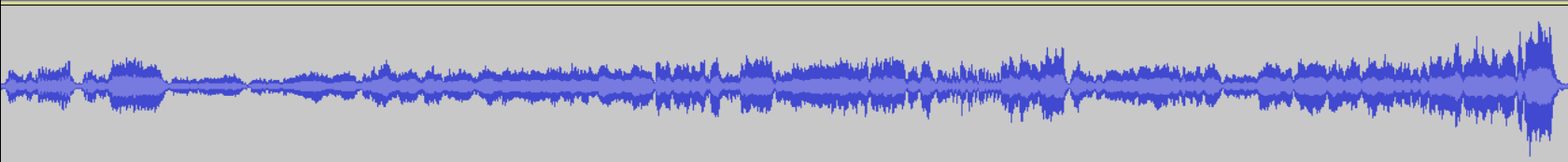
<sup>275</sup> de Rynck P., *Jak czytać malarstwo*, translated by Piotr Nowakowski, Universitas, Kraków 2006, p. 94: “przestroga przed życiem wypełnionym przyjemnościami i pozbawionym refleksji moralnej”.

<sup>276</sup> Ibidem pp. 94-95.



*Fig. 12. The Garden of Earthly Delights by Hieronymus Bosch (middle panel)*

Table 3. Formal structure of the third part (*Masks*) from Petr Eben's *Labyrinth of the World and Paradise of the Heart*, own elaboration

MASKS / MASKY				
THEME	<i>K Bohu Duchu svatému o tři hlavní ctnosti (Studně nepřevážena)</i>			
FORM / STRUCTURE	EPISODE I	EPISODE II	EPISODE III	EPISODE IV (FUGUE)
MEASURES	1-10	11-24	25-44	45-71
AGOGICS	<i>Quasi recitativo</i>	♩ = 100	no marking – <i>più mosso</i> (?)	
DOMINANT CHARACTER	sarcastic ( <i>sarcasmo</i> )	capricious i lyrical, <i>con espressione</i>	absurd and humorous	decisive and capricious
SIGNIFICANT COMPOSITIONAL MEANS	<ul style="list-style-type: none"> <li>- the first two phrases of the chorale harmonized with dissonant chords in the low register</li> <li>- in the right hand a recitative <i>mask motif</i> is placed in the high register</li> </ul>	<ul style="list-style-type: none"> <li>- in bars 11-14 phrases 3-6 of the chorale are presented in the low register</li> <li>- from bar 15 the theme of the song is replaced by capricious and expressive melody line</li> <li>- <i>ostinato</i> as accompaniment</li> <li>- the tritone interval dominates</li> </ul>	<ul style="list-style-type: none"> <li>- an episode shaped by a few humorous and energetic motifs</li> <li>- color differentiation of manuals (mixture and reed stops)</li> <li>- dissonances referring to the whole-tone scale and chords with the use of tritones and seconds dominate</li> </ul>	<ul style="list-style-type: none"> <li>- a pastiche of <i>the fugue-crescendo</i> genre with traditional elements, e.g., an answer in the dominant key (bar 47) or bridges (bars 54-57, 64-68)</li> <li>- the theme of the fugue is energetic and whimsical</li> <li>- in character through rhythmic shaping</li> <li>- a chromatic, descending motif serves as the constant counterpoint</li> </ul>
TONAL CENTRES	atonality			atonality approximating C minor
DYNAMICS/ REGISTRATION	II man. – <i>poco f</i> (Solo 4', 2' Zimbel) III man. – <i>mf</i> (16', Zunge 8') Ped. – <i>mp</i>	I man. – <i>mf</i> II man. – <i>f</i> (Princ. 8') III man. – <i>poco f</i> (Zunge [8'])	I man. – <i>ff</i> (+ 8', Mixt.) II man. – Zungen	I man. – <i>f</i> (Princ. 8', 4', 2') II man. – <i>f</i> in bar 58: I man. – <i>più f</i> in bar 68: I man. – <i>ff</i> , Ped – <i>ff</i>
DYNAMIC CHART				

### 3.2.3. MASKS / MASKY

In a fragment of the text selected by Eben, Comenius first describes a great city where the world's population is gathered. The Pilgrim watches its inhabitants and notices that each of them wears a mask on their face, covering their physical vices which serves as an allegory of negative personality traits. Eben points out in a commentary on the interpretation that the third part of the cycle “expresses the deformation of human faces.”<sup>277</sup> The composer constructed the work in a narrative form, closing it in four short episodes that employ various motifs.

The first episode (bars 1-10) serves as an introduction and strikes the listener with its atonal and programmatic character. According to the author of the study, this is connected with a fragment of the Comenius' text: “everyone in the crowd, when walking among the others, wore a mask on his face; but on going away, when he was alone, or among his equals, he pulled it off, and when he had to go among the throng, he again fastened it on.”<sup>278</sup> The motif present in the right hand, called for the purposes of the analysis *the mask motif*, has a recitative character and its shape evokes a rather clear association with the slow removal and quick putting on of the mask<sup>279</sup>. Its originality is also emphasized by the squeaky registration with Zimbel (without eight-foot stop) and its placement in the high register. The role of the theme *K Bohu Duchu svatému o tři hlavní ctnosti* remains to be clarified. The individual phrases of the chorale were harmonized by means of the dissonant chords in the low register with dark registration (16' and 8' reed). Its use in such a context may symbolize the desire to ironically and sarcastically depict the world that was created by God and has become full of falsehood. Obviously, other interpretations of this passage are also possible. Considering only the context of the introduction written by Eben, *the mask motif* and the chorale may simply represent two types of deformation of human faces.

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<sup>277</sup> Eben P., *Comments of Performance* [in:] P. Eben, *Labyrint světa a ráj srdce...*, ibid., p. 10.

<sup>278</sup> Komenský J. A., *The Labyrinth of the World...*, ibid., p. 78.

<sup>279</sup> See: Waśkiewicz L., *Petr Eben – Jan Amos Komenský...*, ibid., p. 32.



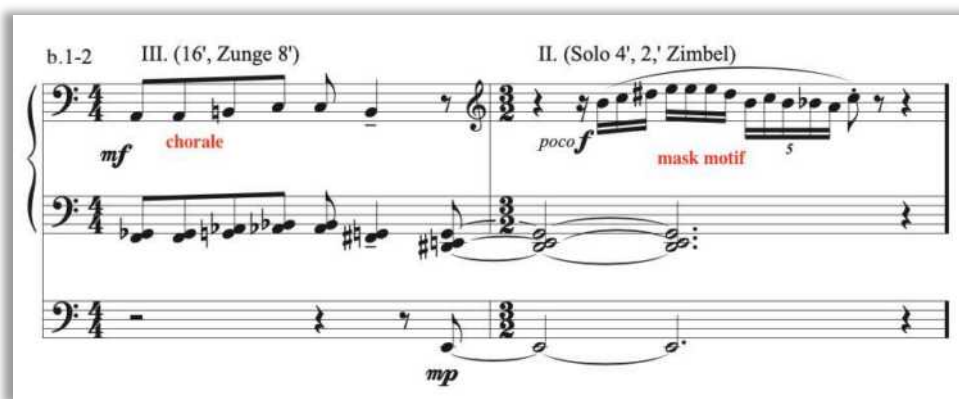


Fig. 13. Mask motif and chorale in the first episode of P. Eben's *Masks*, own elaboration

The second episode (bars 11-24) is dominated by the lyrical element. Initially, the episode has a diatonic character, but after a while the chorale *Studně nepřevážena* disappears, and a new, highly chromatised and dissonant melody appears in its place and the rest of the musical fabric is dominated by the tritone interval. This episode fits in Eben's words about the expression "deformations of human faces" through the symbolic transformation of diatonic into chromatic.

The third episode (bars 25-44) can be described as a "jigsaw"<sup>280</sup> in which two grotesque motifs are used and their intertwining variants. They are contrasted in terms of texture, color, harmony and rhythm. This episode is characterized primarily by exaggeration and absurdity. The dance element is perceptible, noticeable especially in the second, "giggly" musical idea. The above-mentioned elements are the reason why the listener may imagine a bizarre masquerade ball or carnival<sup>281</sup>.

The final "fugue's paraphrase" (bars 45-71), as the composer himself calls it, can be perceived as a kind of pastiche. The polyphonic means used are rather rudimentary, for example the duplication of the theme in the left-hand and pedal parts and its presentations only in the extreme parts. Interestingly, the fugue is the only episode of *The Masks* in which the tonal element is observed (C-minor) through the presentation of the themes at the interval of a fifth and the cadenza of the work<sup>282</sup>. This episode can be interpreted as a further part of the "carnival" and its culmination which is achieved through the use of polyphony, density of texture and *crescendo*. Ivana Michalovičová proposes a different yet equally interesting interpretation of the last episode. According

<sup>280</sup> Nell M. D., *The Organ Works of Petr Eben...*, ibid., p. 157.

<sup>281</sup> See: ibidem.

<sup>282</sup> See: Valchařová D., *Petr Eben a jeho Labyrint...*, ibid., p. 33.



to her, the form of the fugue was chosen by Eben for its conventionality and typicality, which would mean that “putting on and wearing masks in accordance with conventions often ends in permanently accepting the mask and losing one’s own face.”<sup>283</sup> Rost, on the other hand, claims that in this final episode, “Eben puts on an “official mask”, adopting a scientific tone, not “speaking” freely now, but following a pattern (fugue).”<sup>284</sup>

The role of the chorale in this part should also be noted. In bar 15, Eben renounces the use of the theme *K Bohu Duchu svatému o tři hlavní ctnosti* in a much fluid and almost unnoticeable manner and it will no longer appear in the whole *Labyrinth*. One can read such a procedure as “pushing” God off into the background.

Inspiration derived from Bosch’s painting is also perceptible in *Masks*. For example, in the painting *Christ Carrying the Cross*<sup>285</sup> the artist presents figures with deformed faces that may highlight the vices of sinful people who sentenced Christ to death<sup>286</sup>.

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<sup>283</sup> Michalovičová I., *Petr Eben / Jan Amos Komenský...*, ibid., p. 35: “Forma fugy byla zvolena jako symbol tradiční, typické až konvenční formy. Tím, že ji autor zařadil na závěr části “Masky“, chtěl vyjádřit, že nasazování a nošení masek z důvodu vyhovění konvencím často končí trvalým přijetím masky a ztrátou vlastní tváře”.

<sup>284</sup> Correspondence of the author of the study with Prof. G. Rost: “Die fugenartige Struktur am Ende des dritten Satzes interpretiere ich so, dass sich Eben eine “offizielle Maske” aufsetzt, einen gelehrten Ton anschlägt, nicht frei “spricht”, sondern nach einem Schema (-dem der Fuge)”.

<sup>285</sup> The authorship of the painting is sometimes questioned.

<sup>286</sup> de Rynck P., *Jak czytać malarstwo...*, ibid., pp. 100-101.



*Fig. 14. Hieronymus Bosch (or imitator) – Christ Carrying the Cross*

Table 4. Formal structure of the fourth part (*The Arrows of Death*) from Petr Eben's *Labyrinth of the World and Paradise of the Heart*, own elaboration

THE ARROWS OF DEATH / ŠÍPY SMRTI										
THEME	no theme									
FORM / STRUCTURE	EPISODE I					EPISODE II	EPISODE III	EPISODE III – INTERLUDE	EPISODE III – CODA	
MEASURES	1-47					48-56	57-62	63-66	67-70	
AGOGICS	♩ = 116					no marking – <i>meno mosso</i> (?)				
DOMINANT CHARACTER	dazzling	heavy and capricious	light and mysterious	gloomy and capricious		dazzling	mysterious and disturbing	heavy and depressing	mysterious	heavy and depressing
SIGNIFICANT COMPOSITIONAL MEANS	<ul style="list-style-type: none"><li>- musical tissue based on the program <i>arrow motif</i></li><li>- references to bitonality</li><li>- rhythm that at times takes on a quasi-dance character</li><li>- variability of texture and character</li><li>- spontaneity and metric irregularity</li></ul>					<ul style="list-style-type: none"><li>- in the part of the right hand a solo melody is introduced, referring to the whole-tone and pentatonic scales</li><li>- in the left hand a rhythmically irregular passage accompaniment appears</li><li>- spontaneous trill in a high register disrupts the narrative</li></ul>	<ul style="list-style-type: none"><li>- chordal texture</li><li>- rhythmic irregularity</li><li>- a spontaneous trill that disrupts the narrative</li></ul>	<ul style="list-style-type: none"><li>- a sudden change of character</li><li>- the lyrical part of the right hand is contrasted with the <i>staccato</i> part of the left hand</li></ul>	<ul style="list-style-type: none"><li>- a return to the texture and devices from Episode III</li></ul>	
TONAL CENTRES	atonality									
DYNAMICS/ REGISTRATION	II man. – <i>f</i> (8' 1 1/3'') I man. – <i>più f</i> Ped. – <i>mf</i> (from bar 7 <i>f</i> )			II man. – <i>p</i>	I man. – <i>f</i> III man. – <i>mf</i> Ped. – <i>mf</i>		II man. – <i>mf</i> (Solo 8', Nasard 2 2/3', Trem.) III man. – <i>mp</i> Ped. – <i>p</i>	I man. – <i>più f</i> Ped. – <i>f</i>	III man. – <i>mp</i> Ped. – <i>mp</i>	I man. – <i>f</i> Ped. – <i>f</i>
DYNAMIC CHART										

### 3.2.4. THE ARROWS OF DEATH / ŠÍPY SMRTI

In the recited text, Comenius criticizes senseless human labour and activities. Then he presents the reader with another eccentric image – a personified Death strolling around the inhabitants of the world. They either ignore her presence or prepare and deliver the arrows with which she ends their lives. The Pilgrim comments on this scene, stating that every man provides for his own death.

The music written by Eben for this part, similarly to the previous two, has a narrative nature. The composer writes rather laconically in the commentary that it expresses “the shooting of arrows and their flight”<sup>287</sup>. Indeed, the *arrow motif* dominates in this piece; however, according to the author of this study, more symbols can be found. For this reason, *The Arrows of Death* are divided in the table above into three episodes which are internally differentiated in terms of character and registration but are characterized by motivic coherence.

The first episode (bars 1-47) begins with the presentation of a two-element *arrow motif* which is quite clear in interpretation: the scale probably represents drawing a bow and the figure with a punctuated rhythm – a shot and a hit.

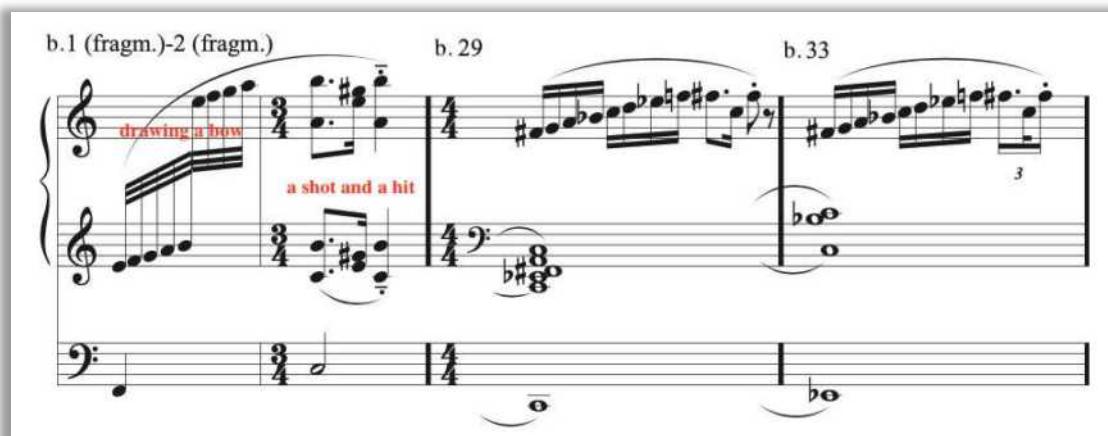


Fig. 15. Different rhythmic variants of the *arrow motif* in the first episode of *The Arrows of Death*, own elaboration

In the first episode, the composer elaborates on two more motifs. The first one, bitonal with a two-octave downward leap can be interpreted as an arrow hitting another man<sup>288</sup>. An interesting interpretation, according to the author of the study, is proposed by Nell

<sup>287</sup> Eben P., *Comments of Performance* [in:] P. Eben, *Labyrint světa a ráj srdce...*, ibid., p. 10.

<sup>288</sup> See: Valchařová D., *Petr Eben a jeho Labyrint...*, ibid., p. 37.

who claims that this motif symbolizes the swing of the scythe of Death<sup>289</sup>. The second musical thought, in a triple metre, has a whimsical character thanks to its articulation (a slur between the first two beats and *staccato* and *tenuto*). Despite the loud dynamics and dense chordal texture, there is an element of frivolity and even dance in it<sup>290</sup>. Interpreting the motif in this way, it can evoke associations with the medieval *danse macabre* which is “an allegory of equality of all people in the face of death”<sup>291</sup> which corresponds to Comenius’ idea. The Czech thinker even uses the phrase about Death “stalking about” people in his text, which symbolizes a certain frivolity of her walk.



Fig. 16. Motifs from the first episode of *The Arrows of Death*, own elaboration

In bars 18-47, Eben proceeds with the already introduced threads. The *arrow motifs* and *danse macabre* are intertwined, which can be interpreted as further wanderings of death and shooting the arrows. In bars 42-47, the texture is thickened by a repeated duplication of the *arrow motif*. The passage resonates quite clearly with the passage from Comenius’ text: “so that it was sufficient for her [Death] to take the arrows from them and to shoot them [people] in the heart.”<sup>292</sup> If we were guided only by the clues present in the above interpretation, the first episode could be given the subtitle “Attributes of Death”.

In the context of the discussed episode, we should also pay attention to the expressive marking – *Esclamato*, (“calling”), which probably refers to a fragment of Comenius’ text in which Death reminds people “with a loud voice” of their mortality.

<sup>289</sup> See: Nell M. D., *The Organ Works of Petr Eben...*, *ibid.*, p. 159; Comenius mentions a sharp scythe as one of Death’s attributes.

<sup>290</sup> See: *ibidem*.

<sup>291</sup> *Danse macabre*, entry in the Polish Language Dictionary, available online: <https://sjp.pl/danse+macabre> (accessed on 04.11.2022): “alegoria równości wszystkich ludzi wobec śmierci”.

<sup>292</sup> Komenský J. A., *The Labyrinth of the World...*, *ibid.*, p.87.

The second episode (bars 48-56) has a completely different character. It becomes more lyrical through softer dynamics and a lyrical solo line with a characteristic “wavy” registration – 8’, Nasard 2 2/3’ and Tremolo. The calmness of the fragment is disturbed by fast *ostinatos* in the form of arpeggios in the left-hand and a trill in the high register in bar 53 and the references to the whole-tone and pentatonic scales create the effect of a certain mystery and restlessness. Interpretations of this episode vary. Michalovičová, like Nell, suggests that it illustrates “the Pilgrim’s realization that Death has no arrows of his own, but takes them from people”<sup>293</sup>. Waśkiewicz, on the other hand, writes only about the trill as an image of “the finger of death raised high, admonishing people to remember that they are mortals”<sup>294</sup>. Daniela Valchařová, on the other hand, completely ignores the interpretative aspect of this episode, focusing only on a technical and formal analysis. According to the author, attention should be paid to the role of the empty, trembling, slightly disturbing sound that Eben managed to create. Perhaps it represents the fragility of human life which Death from Comenius’ text reminds us of?

The last episode (bars 57-70) has a depressing and dramatic character achieved through the use of a dense chordal texture, dissonances and sharp, blunt rhythms. The interlude from bars 63-66 is in turn a reminiscence of the mood prevailing in the second episode. The structure of this fragment creates an atmosphere of lamentation over a man who not only inevitably heads towards death, but also sets it up himself. At this point, Nell marks the end of the first part of the cycle due to the lack of the chorale *K Bohu Duchu svatému o tři hlavní ctnosti* and the introduction of a new musical material in the next part<sup>295</sup>.

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<sup>293</sup> Michalovičová I., *Petr Eben / Jan Amos Komenský...*, ibid., p. 36: “Tato část jako by ilustrovala Poutníkovu zjištění, že Smrt nemá vlastní šípy, že si je bere od lidí”; see: Nell M. D., *The Organ Works of Petr Eben...*, ibid., p. 161.

<sup>294</sup> Waśkiewicz L., *Petr Eben – Jan Amos Komenský...*, ibid., p. 35: “obraz podniesionego wysoko palca śmierci, napominającego ludzi, by pamiętali, że są śmiertelnymi”.

<sup>295</sup> Nell M. D., *The Organ Works of Petr Eben...*, ibid., p. 162. He suggests that traces of the chorale melody can still be found over a few bars in this movement.

Table 5. Formal structure of the fifth part (*The Sweet Chains of Love*) from Petr Eben's *Labyrinth of the World and Paradise of the Heart*, own elaboration

THE SWEET CHAINS OF LOVE / SLADKÉ OKOVY LÁSKY									
THEME	Ej, láska, láska					O drahém a spasitedlném díle slova Božího (Drahý poklad moudrosti)			
EPISODE	I					II			
FORM / STRUCTURE	INTRODUCTION	PRESENTATION OF THE THEME	VARIATION I	VARIATION II	VARIATION III AND CODA	PRESENTATION OF THE THEME	WEDDING FANFARE		
MEASURES	1-8	9-24	25-44	45-60	61-75	75-103	103-155		
AGOGICS	♩ = 104		♩ = 120	♩ = 144	♩ = 112	♩ = 120			
DOMINANT CHARACTER	melodious ( <i>cantabile</i> ) and mysterious	melodious and lively	lively and spontaneous	capricious	lively and energetic	Lively, festive and cheerful		capricious	festive, triumphant and cheerful
SIGNIFICANT COMPOSITIONAL MEANS	- dialogue between right and left hand using the melody of the song	- the theme is presented in its basic form, separated in another manual - the accompaniment in the left hand is lively, - punctuated rhythms dominate	- chordal texture and dialogue between manuals - chords have a triadic structure and they are usually connected in a parallel manner	-chromatism and descending half-tone motifs	-rhythmic enlivenment through triplets - the <i>coda</i> creates the climax of the episode through repetition of phrases and modulation	- the triplet rhythm from the third variation maintained - the chorale is presented in a basic melodic and rhythmic form - the harmony is rooted in the major-minor system	- fragments of the chorale melody are hidden among the figurations - the <i>hammer motif</i> is introduced – syncopated chord accents - there is a dissonant fragment in bars 121-140 - in bars 140-155 the festive character and tonality return, there is also an increase in dynamics - towards the end the <i>bells motif</i> appears – octave leaps in the right hand		
TONAL CENTRES	D minor			G minor		A major			
DYNAMICS/ REGISTRATION	II man. – <i>mp</i> III man. – <i>mp</i> Ped. – <i>mp</i>	II man. – Quintadena 8' solo III man. – <i>mp</i> Ped. – <i>mp</i>	no markings	I man. – <i>mf</i> II man. – <i>mf</i> Ped. – <i>mf</i>	I man. – poco <i>f</i> Ped. – <i>mf</i>	I man. – <i>f</i> II man. – <i>mf</i> (?) Ped. – <i>mf</i>	I – <i>f</i> II – <i>più f</i>	III man. – <i>mf</i> II man. – <i>mf</i>	I man. – <i>ff</i> II man. – <i>f</i> Ped. – <i>f</i>
DYNAMIC CHART	0                      30                      1:00                      1:30                      2:00                      2:30                      3:00                      3:30                      4:00                      4:30								

### 3.2.5. THE SWEET CHAINS OF LOVE / SLADKÉ OKOVY LÁSKY

In the fragment of Comenius' text chosen for this part of the work, the Pilgrim observes how people pair up based on their appearance and wealth. Then the bride and groom are led through the gate where handcuffs are put on them which cannot be broken in any way. The protagonist is horrified by this scene, but Impudence claims that the sweetness of the married state is worth putting on its chains.

The composer writes in the interpretative guidelines that "part V, speaking of love, it should be tender at first, but end with wedding jubilation in full sound"<sup>296</sup>. *The Sweet Chains of Love* is therefore divided into two episodes. According to Eben's comment, they most likely represent the falling in love and marriage ceremony depicted in the text. The fifth part of the cycle is a brief respite<sup>297</sup> between *View of the World*, *Masks* and *The Arrows of Death* which all have a "bizarre" character and the subsequent ironic fragments. Eben achieves this through textural simplicity and numerous references to the major-minor harmony.

The first episode (bars 1-75) takes the form of variations on the Moravian folk song *Ej, lásko, lásko*, the text of which speaks of the instability of human feelings. The bitterness emanating from the words fits in the hypocrisy of people from the Comenius' *Labyrinth* who pair up only on the basis of appearance and wealth<sup>298</sup>. According to the author of this study, Eben managed to capture the sentimental nature of the melody thanks to its harmonic and textural simplicity; the composer also managed to emphasize its folk origin through the use of lively rhythms. The only exception is the second variation in which descending chromatic motifs are used, creating dissonant chords as well as rhythmic uniformity. The first part of *The Sweet Chains of Love* closes with a *coda* which is a culmination and leads, through modulation and repetition of motifs, to the "wedding jubilation" depicted by the composer.

In the second episode (bars 75-155), the composer introduces the theme that will appear in the next parts of the series – *O drahém a spasitedlném díle slova Božího (Drahý poklad moudrosti)*. It seems that by choosing this song Eben wanted to emphasize the indissolubility of the sacrament of marriage stressed in the teaching of Christ from the New Testament ("For this cause shall a man leave father and mother, and shall cleave to

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<sup>296</sup> Eben P., *Comments of Performance* [in:] P. Eben, *Labyrint světa a ráj srdce...*, ibid., p. 10.

<sup>297</sup> See: ibidem.

<sup>298</sup> See: Waškiewicz L., *Petr Eben – Jan Amos Komenský...*, ibid., p. 37.



his wife: and they twain shall be one flesh.” (Matthew 19:5)<sup>299</sup>, “What therefore God hath joined together, let not man put asunder” (Mark 10:9)<sup>300</sup>). Also noteworthy is the postulate contained in the text of the chorale about the need to base one’s life, and thus also marriage, on the Word of God.

The first part of this episode (bars 75-103) is a presentation of the theme in the form of a simple chorale arrangement in A major. The composer retains the basic rhythmic and melodic form of the song and presents it in a one- or two-part form in soprano or tenor. The melody is accompanied by triplet figurations referring to the texture of the previous episode and a simple bass line as the basis of the chords. The lively and festive nature of the fragment introduces the listener to the mood of a joyful wedding ceremony. In the next fragment, the composer uses only fragments from the chorale melody in the right-hand, accompanied by a characteristic, syncopated chordal motif that may illustrate hammer sounds.

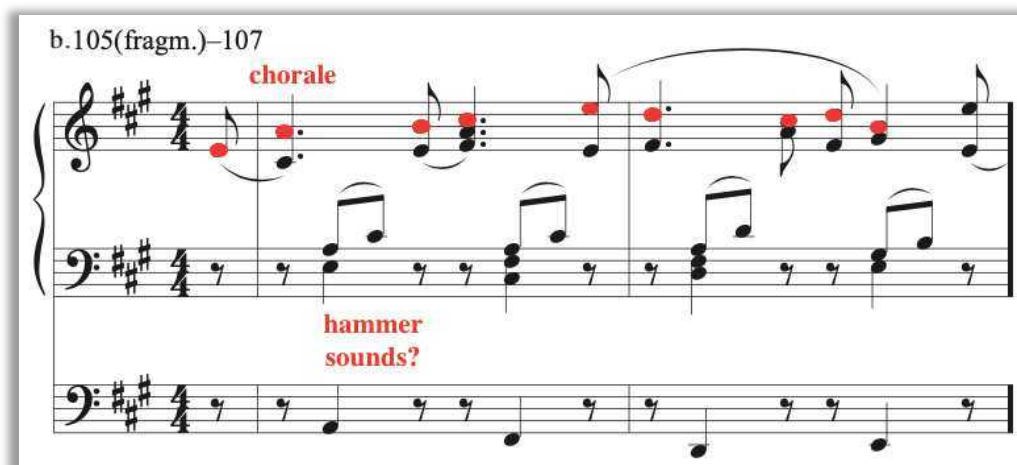


Fig. 17. The hammer motif in *The Sweet Chains of Love* by P. Eben, own elaboration

The subsequent formal procedures, i.e., the key change from A major to C major and the *crescendo* achieved by switching to the first manual (bar 113) may symbolize the increased joy.

“Wedding jubilation” is interrupted by the introduction of chromaticism in bars 122-139. Perhaps this is how the composer refers to the Pilgrim’s fear of getting married

<sup>299</sup> *King James Bible*, available online: <https://www.kingjamesbibleonline.org/Matthew-Chapter-19/#5> (accessed on 04.04.2023).

<sup>300</sup> *Ibidem*: <https://www.kingjamesbibleonline.org/Mark-Chapter-10/#9>.

and shackled described in Comenius' text<sup>301</sup>. The joyful wedding fanfare returns at the end of the piece, probably symbolizing the words of Impudence about the sweetness of marriage which reassure the protagonist, as well as the continuation of the wedding ceremony festivities<sup>302</sup>. The textural procedure used in the last bars of this movement is interesting. The chorale is placed in the left hand, while the right hand part features syncopated octave leaps evoking associations with the ringing of bells.

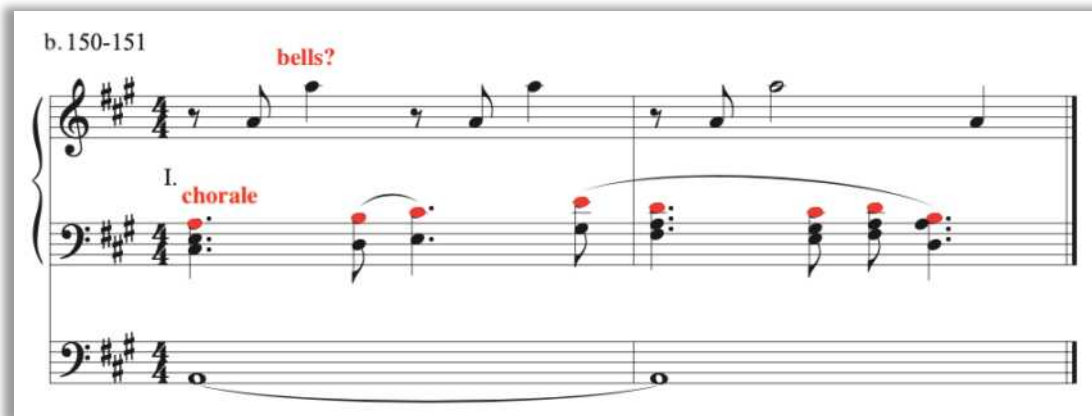


Fig. 18. The bells motif from *The Sweet Chains of Love* by P. Eben, own elaboration

The ironic character of Comenius' text is not fully reflected in Eben's *Sweet Chains of Love*. It seems that the composer wanted to show the marriage in a favourable light. This could have been related to his private life – a successful long-term relationship and basing his life on the Word of God. Rost has a slightly different perspective: according to him “the wedding is presented in a critical way because its basis is ephemeral love [song *Ej, láska, láska*]”<sup>303</sup>.

<sup>301</sup> See: Nell M. D., *The Organ Works of Petr Eben...*, *ibid.*, pp. 166-167.

<sup>302</sup> See: Nell M. D., *The Organ Works of Petr Eben...*, *ibid.*, p. 167.

<sup>303</sup> Correspondence of Prof. G. Rost with the author of the dissertation: “Diese Szene geht aus einer Durchführung der Melodie 1 [*Ej, láska, láska*] hervor. [...] Hier wird aus meiner Sicht eine Hochzeit kritisch beleuchtet, die auf einer flüchtigen Liebe beruht”.

Table 6. Formal structure of the sixth part (*The Ceremony of the Academy*) from Petr Eben's *Labyrinth of the World and Paradise of the Heart*, own elaboration

THE CEREMONY OF THE ACADEMY / SLAVNOST AKADEMIE			
THEME	O drahém a spasitedlném díle slova Božího ( <i>Drahý poklad moudrosti</i> )		
FORM / STRUCTURE	A	B	A'
MEASURES	1-31	32-50	50-59
AGOGICS	Giubiloso ♩ = 104		
DOMINANT CHARACTER	solemn, serious and pompous	<i>con espressione</i> , mysterious	solemn, serious and pompous
SIGNIFICANT COMPOSITIONAL MEANS	<ul style="list-style-type: none"> <li>- fragments of the melody <i>O drahém a spasitedlném díle slova Božího</i> create spontaneous fanfare motifs of euphoria from scientific discovery</li> <li>- dialogue between the trumpet (I manual) and the sound with the overtone of a high fifth (II manual)</li> <li>- a simple harmony referring to the major-minor system gradually extended from bar 20 (deletion of key signatures) leads to the B part which is freer in this respect</li> </ul>	<ul style="list-style-type: none"> <li>- texture is reduced to three voices</li> <li>- the accompaniment is dominated by <i>ostinato</i> figures</li> <li>- in the right-hand part there is a solo line composed of short motifs with a distinct tritone interval</li> </ul>	<ul style="list-style-type: none"> <li>- a return to the texture and character from Part A</li> <li>- pompous ending where both parts of the manual are played on I manual (Trompet)</li> </ul>
TONAL CENTRES	A major	polytonality	A major
DYNAMICS/ REGISTRATION	I man. – <i>ff</i> (Tromp. 8') II man. – <i>più f</i> ? (8', 4', 2', 1 1/3') III man. – <i>f</i> (8' 4' 2') Ped. – <i>mf</i>	I man. – Sesq. II man. – no markings Ped. – no markings	I man. – <i>ff</i> (Tromp. 8') II man. – <i>più f</i> Ped. – <i>f</i>
DYNAMIC CHART			

### 3.2.6. THE CEREMONY OF THE ACADEMY / SLAVNOST AKADEMIE

In a selected fragment of Comenius' text, we observe the continuation of the Pilgrim's journey. Now Impudence decides to introduce him to the community of scholars. The protagonist sees how one can join the Academy. The exam consists of checking whether the candidate has "the head of steel, the brain in it of quicksilver, the posteriors leaden, and the pouch golden."<sup>304</sup> These observations are interrupted by the blast of a trumpet which heralds a celebration – the promotion of scholars who have achieved exceptional results in science.

Eben writes in the commentary to the work: "the festive entry of the scholars (Part VI) requires a strong trumpet, which should evoke the euphoria of scientific discovery"<sup>305</sup>. It follows that the music complements the text with the procession of scientists observed by the Pilgrim.

The structure of the piece can be described as ABA'<sup>306</sup>. In the first episode, the main musical material consists of quasi-fanfare motifs<sup>307</sup> based on the melody of the chorale *Drahý poklad moudrosti* to be performed in the solo register of Trompet (I man.). In Eben's words quoted above, they represent the euphoria of scientific discovery. A chordal accompaniment accompanies them and there are also quasi-interludes performed on the registration with an overtone of a high fifth 1 1/3' (II man.)<sup>308</sup>. Certainly, the listener may also associate these motifs with fanfares, which, according to Impudence, herald the festival at the Academy<sup>309</sup>. At the end of part A, the composer gradually abandons the fixed A major key<sup>310</sup> by means of short motifs in octaves using chromaticism. Through the successive dilution of the texture it flows smoothly into the more subdued part B.

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<sup>304</sup> Komenský J. A., *The Labyrinth of the World...*, *ibid.*, p. 115.

<sup>305</sup> Eben P., *Comments of Performance* [in:] P. Eben, *Labyrint světa a ráj srdce...*, *ibid.*, p. 10.

<sup>306</sup> See: Valchařová D., *Petr Eben a jeho Labyrint...*, *ibid.*, pp. 48-51; Michalovičová I., *Petr Eben / Jan Amos Komenský...*, *ibid.*, p. 39; Nell M. D., *The Organ Works of Petr Eben...*, *ibid.*, p. 169.

<sup>307</sup> See: Nell M. D., *The Organ Works of Petr Eben...*, *ibid.*, p. 169, Michalovičová I., *Petr Eben / Jan Amos Komenský...*, *ibid.*, p. 39.

<sup>308</sup> See: Nell M. D., *The Organ Works of Petr Eben...*, *ibid.*, p. 169.

<sup>309</sup> See: *ibidem*.

<sup>310</sup> See: Michalovičová I., *Petr Eben / Jan Amos Komenský...*, *ibid.*, p. 39.

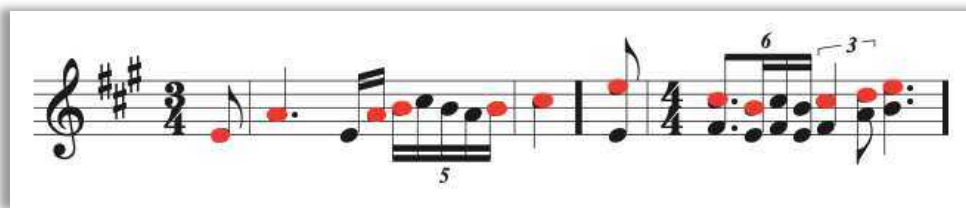


Fig. 19. Examples of the fanfare motifs from part A of P. Eben's *The Ceremony of the Academy* with the use of the *Drahý poklad moudrosti* chorale melody marked in red, own elaboration

The character of section B (bars 32-50) is different despite the continuity of the narrative throughout the work. It is worth noting that some of *The Labyrinth* researchers indicate that the middle episode begins as early as in bar 20<sup>311</sup> or 28<sup>312</sup>. The author of this study, however, is more inclined to Nell's analysis, who determined that the change occurs in bar 32<sup>313</sup>. This is due to the fact that it is only at the turn of bars 31 and 32 that new musical material appears. In part B, the composer creates a solo line made of short phrases and a lively, quasi-*ostinato* accompaniment and reduces the texture to three voices. As a result, at some points (e.g., bar 41) the accompaniment has a chance to come to the fore through its migration to a higher register and the suspended note in the right hand. Thanks to the *ostinato*, the rhythm of the procession of scholars is still perceptible in spite of the marking *con espressione*. Due to the application of chromaticism and harmony suggesting a minor key, the mood of part B is much more mysterious. Perhaps by doing so the composer wanted to contrast two symbols: the aforementioned euphoria of obtaining knowledge (part A) and the mystery of the sciences that their future masters explored (part B)?

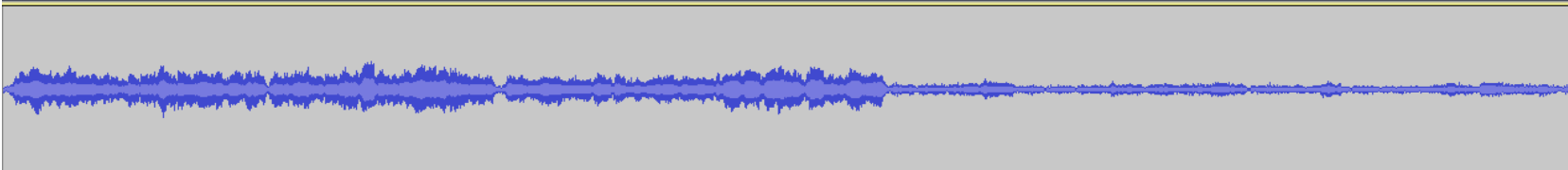
Part A' is a brief reminiscence of the opening episode. It features the same quasi-fanfare motifs as well as registration and dynamics. At the end of the work, the composer notates the transfer of both hands to the first manual (Trompet), which strengthens the dynamics and increases the seriousness of the promotion ceremony at the Academy. The piece ends surprisingly on a F-sharp major chord.

<sup>311</sup> Valchařová D., *Petr Eben a jeho Labyrint...*, ibid., p. 50.

<sup>312</sup> Michalovičová I., *Petr Eben / Jan Amos Komenský...*, ibid., p.39.

<sup>313</sup> Nell M. D., *The Organ Works of Petr Eben...*, ibid., p. 169.

Table 7. Formal structure of the seventh part (*The Ignorance of the Learned*) from Petr Eben's *Labyrinth of the World and Paradise of the Heart*, own elaboration

THE IGNORANCE OF THE LEARNED / NEVĚDOMOST UČENÝCH			
THEME	<i>O drahém a spasitelném díle slova Božího (Drahý poklad moudrosti)</i>		
FORM / STRUCTURE	EPISODE I	EPISODE II	EPISODE III
MEASURES	1-30	30-48	48-67
AGOGICS	Allegro ♩ = 138	♩ = 120	♩ = 84
DOMINANT CHARACTER	lively, bold, capricious	lively, mysterious	<i>ansiosamente</i> (anxiously, tremulously, with fear)
SIGNIFICANT COMPOSITIONAL MEANS	<ul style="list-style-type: none"> <li>- a two-time presentation of the chorale is disturbed by rhythmic changes and syncopations (bars 5-12) and then chromaticism (bars 17-24)</li> <li>- the presentation of the chorale is dominated by the consonance of the perfect fourth</li> <li>- scale patterns scroll in the left hand</li> </ul>	<ul style="list-style-type: none"> <li>- at the beginning, the chorale is presented in another rhythmic form with dotted rhythms and syncopations,</li> <li>- an <i>ostinato</i> accompaniment is introduced referring to a choral melody</li> <li>- a common feature with episode I is the recurring consonance of a perfect fourth</li> </ul>	<ul style="list-style-type: none"> <li>- the episode is based on the chordal <i>ignorance motif</i> emphasizing triads with a dissonant minor or major second</li> </ul>
TONAL CENTRES	A major	polytonality	
DYNAMICS/ REGISTRATION	I man. – <i>f</i> (8' 4') II man. – <i>mf</i> (Zunge [8']) III man. – (8' 4' 2') Ped. – <i>mf</i>	I man. – <i>mf</i> II man. – <i>mp</i> (ohne Zunge) Ped. – <i>mp</i> <i>diminuendo</i> in bar 48	III man. – <i>mp</i> (Ged. 8'), from bar 62 <i>pp</i> II man. – <i>mp</i> Ped. – no markings, only in bar 65 <i>pp</i>
DYNAMIC CHART			

### 3.2.7. THE IGNORANCE OF THE LEARNED / NEVĚDOMOST UČENÝCH

Comenius' text selected by Eben presents awarding the academic titles to those who have achieved mastery in their fields. The Pilgrim, however, decides to test their knowledge and it turns out that it is very limited – they cannot even read and write. Wandering through the labyrinth of the world brings another disappointment. Doubt and indifference start to embrace the protagonist and he leaves the observed scene without comment.

Eben's music to *The Ignorance of the Learned* creates the impression of a direct continuation of the previous part. In the first episode, the composer retained the A major key in which he clearly presents the chorale *Drahý poklad moudrosti*. The tempo is lively, and the solemn atmosphere is emphasized by motifs based on scale steps present in the left-hand and played on the reeds. The cheerful nature of the first episode is disturbed by unexpected meter changes and syncopations, followed by chromatic changes. In these fragments, a departure from the rhythmic and melodic structure of the chorale is noticeable as well as motivic repetitions. Thanks to these procedures, the first episode can be interpreted as scholars' inept attempts to answer the questions asked by the Pilgrim (perhaps illustrated by scales)<sup>314</sup>.



Fig. 20. Chromatic and rhythmic transformations of the chorale in the first episode of *The Ignorance of the Learned*, own elaboration

<sup>314</sup> Nell M. D., *The Organ Works of Petr Eben...*, ibid., p. 171.

In the second episode (bars 30-48), the composer introduces a change of tempo and texture and gradually renounces the use of the chorale melody. It is still audible at the beginning, but later it is difficult to hear its individual motifs. A similar device was used by Eben in *Masks* when he fluently abandons the chorale *Studně nepřevážena*. Then a triplet *ostinato* in the left hand is introduced, bringing the narrative to life; the impression of a stable tonal center also disappears. These compositional means can be interpreted as a gradual “digression from the topic” and scholars’ entanglement in their own words.

The third episode (bars 48-67) is the only one described by Eben in the interpretation commentary. According to him, it is supposed to illustrate the “the emptiness of ignorance”<sup>315</sup> which should contrast with the “euphoria of scientific discovery” from *The Ceremony of the Academy*. The quoted excerpt from the commentary confirms that Parts VI and VII are related. In the last section of *The Ignorance of the Learned*, Eben presents and recycles the *ignorance motif* which is characterized by the use of mainly dissonant major and minor chords with a minor or major second. An additional dramatic device is the toning down of the dynamics and differentiated articulation of *ignorance motif* as well as a meter change. This part of *The Labyrinth* ends with a surprisingly consonant D major chord. Perhaps this is connected with the Pilgrim’s words showing his indifference to what he saw at the Academy – “be it that they are masters and doctors of seven times seventy sciences; be it that they know all things or none, I will say naught more.”<sup>316</sup>



Fig. 21. The *ignorance motif* in the third episode of Eben’s *Ignorance of the Learned*

<sup>315</sup> Eben P., *Comments of Performance* [in:] P. Eben, *Labyrint světa a ráj srdce...*, ibid., p. 10.

<sup>316</sup> Komenský J. A., *The Labyrinth of the World...*, ibid., p. 165.

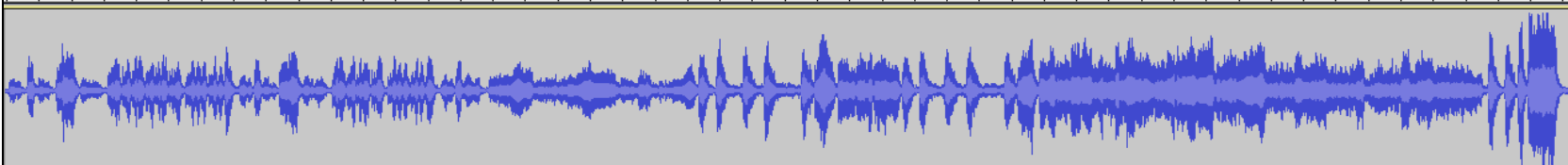


It is worth quoting Valchařová's observation that Eben's use of the melody *Drahý poklad moudrosti* is intended to emphasize the origin of wisdom as a divine gift and not just the consequence of science and education<sup>317</sup>.

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<sup>317</sup> Valchařová D., *Petr Eben a jeho Labyrint...*, ibid., p. 52.

Table 8. Formal structure of the eighth part (*The Wheel of Fortune*) from Petr Eben's *Labyrinth of the World and Paradise of the Heart*, own elaboration

THE WHEEL OF FORTUNE / KOLO ŠTĚSTĚNÝ				
THEME				<i>O drahém a spasitelném díle slova Božího (Drahý poklad moudrosti)</i>
FORM / STRUCTURE	EPISODE I	EPISODE II	EPISODE III	CODA
MEASURES	1-19	19-33	34-61	61-79
AGOGICS	Rubato ♩ = 88	♩ = 126	♩ = 96	
DOMINANT CHARACTER	capricious, mysterious, impulsive, spontaneous			
SIGNIFICANT COMPOSITIONAL MEANS	- the first <i>wheel motif</i> – sixteenth note sextuplets based on a tritone - the <i>fall motifs</i> – short, interrupted, syncopated, chordal and dissonant rhythmic groups - harmony is dominated by references to the whole-tone scale and the tritone interval - two fragments appear (bars 5-8, 14-17) with syncopated motifs and spontaneous use of pauses	- <i>ostinato</i> based on a whole-tone scale - the lively solo melody also exposes the whole-tone scale and the rhythmic variation of the first <i>wheel motif</i> - whimsical descent to the low register at the end	- the second <i>wheel motif</i> - fast rhythmic values in the lowest register amplified by the pedal - a chromatic solo line in a descending direction in the right hand - from bar 41, the second particle of the second <i>wheel motif</i> develops into a chordal form - there are echoes of <i>the fall motif</i> in the pedal part - in bar 50 in the pedal part there is a chromatised theme <i>Drahý poklad moudrosti</i>	- the second part of the second <i>wheel motif</i> used as a fast <i>ostinato</i> based mainly on a whole-tone scale - in the left hand there is a solo melody referring to the chorale - in the end, the last presentation of the second <i>wheel motif</i> and the cadenza crowned with an empty chord appear
TONAL CENTRES	atonality			
DYNAMICS/ REGISTRATION	I man. – <i>f</i> II man. – poco <i>f</i> Ped. – <i>f</i>	I man. – poco <i>f</i> II man. – <i>mf</i> Ped. – <i>mf</i>	I man. – <i>ff</i> (Tromp.), from bar 52 <i>f</i> II man. – <i>ff</i> Ped. – <i>f</i> , from bar 41 <i>ff</i> , from bar 50 <i>ff</i> with the marking “I.” (I-P)	I man. – as in the previous episode, from bar 77 <i>ff</i> Ped. – with no changes
DYNAMIC CHART				

### 3.2.8. THE WHEEL OF FORTUNE / KOLO ŠTĚSTĚNY

A fragment of Comenius' text selected by the composer depicts the Pilgrim's journey to the castle of the Lady Fortuna. He watches the host of people and a constantly rolling wheel in front of the city. It is impossible to get inside without its help, but only those assisted by the functionary of Fortuna – Chance may succeed in it.

Eben in his musical commentary once again focuses not on the exact illustration of the plot but on “the magical turning of the Wheel of Fortune and the falling of unsuccessful aspirants”<sup>318</sup>. The piece has a narrative form and exposes various types of motifs, named for the purposes of this analysis *wheel motifs* and *fall motifs*. The character of this part is uniform, but it can be divided into four episodes which are distinguished by the intensity of the presented affects, dynamics and the musical thoughts processed.

The initial episode begins with the presentation of the first *wheel motif* and the *fall motif* (bars 1-4). The magical rotation of the wheel is illustrated by sixteenth-note sextuplets played in unison octaves, punctuated by rests and a tritone interval. The fall is illustrated by chords shaped in various rhythmic forms, often syncopated. It is worth paying attention to the term *rubato* used by Eben which intensifies the listener's feeling of agogic instability.

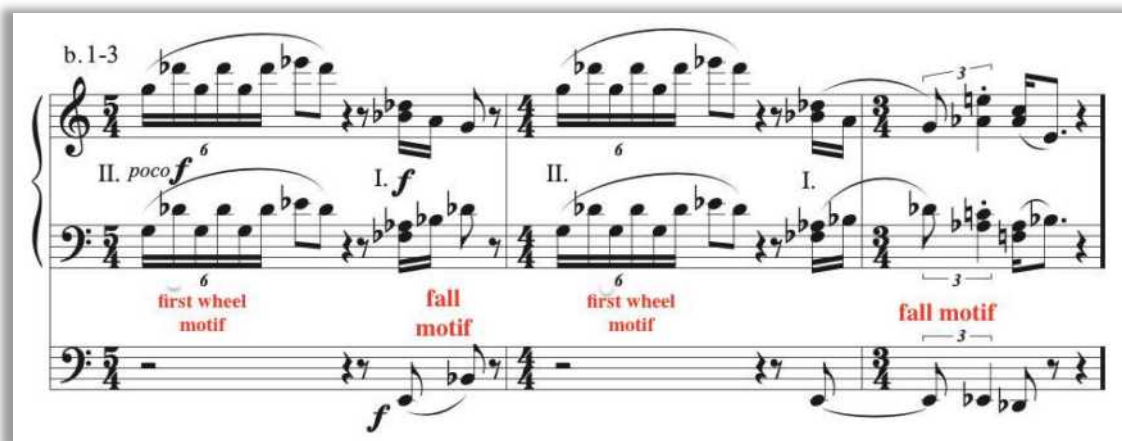


Fig. 22. The first *wheel motif* and the *fall motif* in the opening bars of *The Wheel of Fortune*, own elaboration

In addition to processing the *wheel motifs* and the *fall*, there are also two sections with a different texture in the first episode (bars 5-9, 14-17). They have a syncopated rhythm based on triplets and spontaneously introduced pauses. The introduction of sharp

<sup>318</sup> Eben P., *Comments of Performance* [in:] P. Eben, *Labyrint světa a ráj srdce...*, ibid., p. 10.

articulation and capricious agogic measures can be associated with inept attempts to grab the wheel and get to the castle of Fortune.

The second episode (bars 19-33) is subdued in terms of dynamics and texture. Its characteristic feature is the use of a quasi-*ostinato* based on a whole-tone scale in the left hand. The recurrence of the pattern and the “circular” melodic line may provoke the association with the magical rotation of the Wheel of Fortune. This time the movement is constant, but the *ostinato* changes the direction of the melody in an irregular way, which can be interpreted as the unpredictability of the rotation of the wheel. In the right-hand part there is a solo melody also based on a whole-tone scale. It emphasizes the magical mood and, together with the *ostinato*, creates a kind of trance thanks to the repetition of melodic phrases. There are also references to the first *wheel motif* from the previous episode to be found in it. This episode ends with an eighth note descent to the low register and rhythmic calming down, which may symbolize a temporary slowing down of the Wheel of Fortune<sup>319</sup>.

The third episode (bars 34-61) presents the second *wheel motif* in two rhythmic forms. It is placed in the lowest register and its shape can trigger the listener’s impression of brief moments when the wheel rolls and suddenly stops<sup>320</sup>. Through the use of sextuplets this motif alludes to its first version from the first episode. In the right hand a melody with a sharp rhythmic contour and syncopated rhythms, dominant tritone and minor second intervals in a descending direction appears. It may symbolize a human voice despairing after a failed attempt to get to Fortune’s castle. This episode has an intense character due to the dynamics increasing to *ff* and the use of Trompet in the second *wheel motif*.



Fig. 23. Two rhythmic forms of the second *wheel motif*, own elaboration

<sup>319</sup> Valchařová interprets this passage as the fall of aspirants, see: Valchařová D., *Petr Eben a jeho Labyrint...*, ibid, p. 55.

<sup>320</sup> See: Nell M. D., *The Organ Works of Petr Eben...*, ibid., p. 175.

In the later part of the third episode (bars 41-50), the second, sextuplet-based segment of the *wheel motif* is extended into chordal dissonances. Echoes of the *fall motif* can be observed in the pedal part. The composer adds one more element to this episode – the melody of the chorale *Drahý poklad moudrosti*, which is present in a chromatised form in the pedal part. Its presentation is interrupted by fragments of the second *wheel motif*. Introducing the topic in a distorted form to this part may symbolize insignificance of wisdom in the face of fate and the need to rely on Fortune's clerk – Chance.

The *coda* (bars 61-79) serves as the climax of this movement in which the elements of the second *wheel motif* are shaped by the composer in the form of a lively *ostinato* in the right-hand. Once again, there are changes in the direction of the melody and the atmosphere of a trance is created. The *ostinato* is sometimes present also in the pedal part and combined with a tritone, which may symbolize the fall. On the other hand, in the left-hand part there is a chromatic melodic line, possibly referring to the previously quoted chorale due to the direction of the melody. In the conclusion, the composer again slows down the motion (bars 74-76) and uses a repetition of the second *wheel motif* crowned with a cadence – two chords in the low register. According to Michalovičová, it symbolizes “the final fall from the Wheel of Fortune”<sup>321</sup>.

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<sup>321</sup> Michalovičová I., *Petr Eben / Jan Amos Komenský...*, ibid., p. 42: “definitivní pád z kola Štěstěny”.

Table 9. Formal structure of the ninth part (*The Crimes of the Humanity*) from Petr Eben's *Labyrinth of the World and Paradise of the Heart*, own elaboration

THE CRIMES OF HUMANITY / ZLOČINNOST LIDSKÉHO POKOLENÍ					
THEME					
FORM / STRUCTURE	EPISODE I	EPISODE II	EPISODE III	EPISODE IV	EPISODE V
MEASURES	1-24	25-37	38-47	48-63	64-95
AGOGICS	Lamentando ♩=100	♩= 152, from bar 31 "Ritenuito ♩= 126"	no marking – Lamentando ♩=100 (?)	no marking	Tristemente ♩= 72
DOMINANT CHARACTER	calm, plaintive, mournful	turbulent, impulsive	calm, plaintive, mournful	turbulent, impulsive, brutal	calm, plaintive, mournful
SIGNIFICANT COMPOSITIONAL MEANS	- chords with long rhythmic values constituting the harmonic basis - a two-part melodic line composed of irregular phrases, based mainly on the intervals of the perfect fourth and tritone - from measure 19 the dynamics rhythms are enlivened	- texture based on dissonant and whimsical structures of a sharp character	- a return to the texture from the beginning of the first episode - at the end, descent to the low register and suspension on a dissonance	- texture based on short, aggressive and dissonant motifs shaped in the form of various, irregular rhythmic groups - reduction to two voices at the end, then <i>decrescendo</i>	- a solo melody, characterized by emphasizing the tritone interval and the whole-tone scale with a distinctive and whimsical rhythmic contour - an <i>ostinato</i> accompaniment with a characteristic chromatic motif in the highest voice - the accompaniment sometimes takes the form of chords lasting a whole measure - from bar 52 the narration slows down – the accompaniment is based on chords, and the solo contains only short, whimsical themes punctuated by pauses
TONAL CENTRES	atonality				
DYNAMICS/ REGISTRATION	II man. – <i>mp</i> , from bar 10 "4' Solo" III man. – <i>p</i> Ped. – <i>p</i> from bar 19 dynamics of manual <i>mf</i>	I man. – <i>f</i> Ped. – <i>mf</i>	II man. – <i>mp</i> III man. – <i>p</i> Ped. – <i>p</i>	I. man – <i>ff</i> Ped. – <i>f</i>	II man. – <i>mp</i> (Quintadena 8') III man. – <i>p</i> Ped. – <i>p</i>
DYNAMIC CHART					

### 3.2.9. THE CRIMES OF HUMANITY / ZLOČINNOST LIDSKÉHO POKOLENÍ

Comenius describes a poignant scene at Fortune's castle in which the Pilgrim learns how to achieve immortality, that is, how to be recorded in the history of mankind. It turns out that there is no need to do good because murderers and blasphemers are also granted this honour. He utters words of lamentation of the human race that is "wretched, and, being blind also, knoweth not its misery."<sup>322</sup>

The music written by Eben again has a narrative form dominated by two affects – plaintive (episodes 1, 3 and 5) and angry (2 and 4). The first is probably related to the Pilgrim's unpleasant feelings, while the second most probably illustrates the eponymous misdeeds of the human race and the protagonist's irritation at the fact that criminals also achieve immortality<sup>323</sup>.

The initial episode which has the character of lamentation (*lamentando*) is constructed in the form of a melody with accompaniment. The left hand part is in the low register and together with the pedal it creates long chords shaping a dark, disturbing mood of this part. The solo melody in the right hand is in the form of two voices mainly based on perfect fourths, which are dissonant with the accompaniment. Its motifs are usually short and one-bar, and the plaintive affect is aided by the change of register to a 4' from bar 10. With the help of these means, Eben conveys the emotions of the Pilgrim in this scene described in a fragment of Comenius' text. The texture and dynamics change slightly from bar 19. The previously known motifs are harmonized in the right and left hands using sixth notes and form a structure based on a whole-tone scale at the end of the episode. This procedure causes agitation and animation of the narrative and leads to the second episode.

The next episode (bars 26-37) presents an angry affect. The prevailing chaos is illustrated by the increased dynamics (*f*), sharp articulation, changes in meter and tempo as well as motivic kaleidoscopicity. From measure 36-37 there is a slowdown achieved by means of a gradual rhythmic augmentation leading to the next fragment. This episode is very short (approx. 25 seconds), which gives the impression of the Pilgrim's "first shock" followed by disbelief.

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<sup>322</sup> Komenský J. A., *The Labyrinth of the World...*, *ibid.*, p. 237.

<sup>323</sup> See: Valchařová D., *Petr Eben a jeho Labyrint...*, *ibid.*, pp. 57-59.

In the third episode (bars 38-47) there is a return to the initial texture, but the composer departs from the consonance of pure fourths in the solo melody and directs it towards the lowest register of the instrument. The episode ends with a short, ascending, interrogative phrase topped with a dissonant chord.

A true fury and brutality are illustrated only in the fourth episode (bars 48-63) which is the culmination of this part of the piece. This effect is achieved by increasing the dynamics to *ff*, using short, dissonant tritone-based motifs, tone clusters and fast chord repetitions. Valchařová emphasizes how suggestive the compositional means are, “imposing on the listeners the image of human blood shed, destruction of temples and many other atrocities with which we are constantly surrounded by even today.”<sup>324</sup> At the end of this episode, as in the second episode, Eben applies the slowdown effect through augmentation. First, he reduces the texture to two parts and sixteenth sextuplets while in the following bars he gradually moves from sixteenth notes to half notes and introduces *diminuendo*. This procedure allows for a smooth transition to the last, plaintive episode, thus not creating a great contrast between the episodes.

The last episode has a plaintive and desperate character and epitomize the affect of helplessness. The composer achieves it by means of a short *ostinato* with a chromatic melody in the highest voice which sometimes turns into dissonant chords and lasts a whole bar. The melody present in the right hand is based on a constantly repeating tritone motif and at times refers to the whole-tone scale. Its characteristic element is also capricious articulation, especially *staccato* and repeated notes present in the endings of phrases. This simple mean creates the aforementioned mood of helplessness and even a kind of stupor. At the end, the motion calms down again. The *ostinato* is reduced to two repetitive chords while the motifs in the right hand become shorter and shorter and are intertwined with pauses, which intensifies the effect of emptiness and hopelessness. The final episode can be connected with the Pilgrim’s statement<sup>325</sup>: “Not only I, but my whole race is wretched, and, being blind also, knoweth not its misery. We grasp at the shadow, but truth ever escapes us. Oh, alas!”<sup>326</sup>

A listener familiar with Eben’s organ works will notice references to the *Job* cycle, in particular to parts II (*Faith*) and V (*Despair and Resignation*). The use of the

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<sup>324</sup> Valchařová D., *Petr Eben a jeho Labyrint...*, ibid., p. 58: “Petr Eben zde opět ukazuje mistrovství své improvizací práce, jelikož posluchačům přímo vnutí obraz onoho prolévání lidské krve, ničení chrámů, a mnoho dalších ukrutností, kterými jsme i v současné době neustále obklopeni”.

<sup>325</sup> See: Nell M. D., *The Organ Works of Petr Eben...*, ibid., p. 181.

<sup>326</sup> Komenský J. A., *The Labyrinth of the World...*, ibid., p. 237.



identical thirty-second notes chromatic motif can be observed which in *Job* symbolizes misfortunes the main character and his family face<sup>327</sup>, whereas in *The Labyrinth* they stand for the above-mentioned crimes committed by people wishing to achieve immortality.

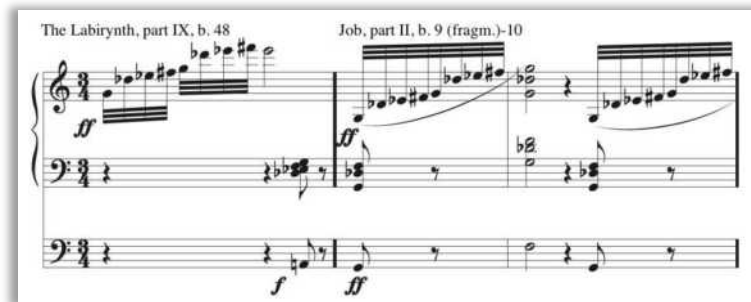


Fig. 24. Comparison of the fragment of *The Labyrinth* and *Job*, own elaboration

The second reference was named the *motif of despair* by Vinyard, and it comes from the fifth part of *Job* and is constructed of eighth notes played *staccato*, separated by rests against a background of dissonant chords<sup>328</sup>. A similar procedure can be seen in the final bars of *The Crimes of Humanity*.



Fig. 25. Comparison of the fragment of *The Labyrinth* and *Job*, own elaboration

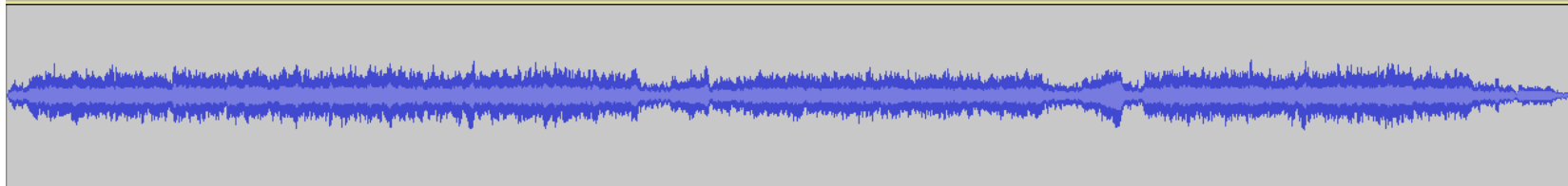
Nell marks the end of the second part of the piece at this point due to the final departure from the *Drahý poklad moudrosti* chorale material<sup>329</sup>.

<sup>327</sup> See: Vinyard L., *Job for Organ...*, *ibid.*, p. 56.

<sup>328</sup> *Ibidem*, pp. 87, 91.

<sup>329</sup> Nell M. D., *The Organ Works of Petr Eben...*, *ibid.*, p. 181.

Table 10. Formal structure of the tenth part (*False Promise of a Golden Age*) from Petr Eben's *Labyrinth of the World and Paradise of the Heart*, own elaboration

<b>FALSE PROMISE OF A GOLDEN AGE / KLAMNÝ PŘÍSLIB ZLATÉHO VĚKU</b>			
<b>THEME</b>	<i>Nejbezpečnější věc vždycky pokání činiti a u noh Spasitele leže milosti hledati (Ježíši, slávo nejvyšší)</i>		
<b>FORM / STRUCTURE</b>	A	B	A'
<b>MEASURES</b>	1-20	21-40	41-60
<b>AGOGICS</b>	Giocoso ♩=120		
<b>DOMINANT CHARACTER</b>	cheerful, serene, light, ephemeral, magical		
<b>SIGNIFICANT COMPOSITIONAL MEANS</b>	<ul style="list-style-type: none"> <li>- a pastiche of the late baroque German chorale trio (J. S. Bach or J. L. Krebs)</li> <li>- retaining the sixteenth note motion creates a reference to the genre of <i>moto perpetuo</i> (<i>perpetuum mobile</i>)</li> <li>- a ternary form (ABA), associated with three presentations of the chorale, at the beginning with repetitions (part A), later without them (parts B and C)</li> <li>- the chorale melody is placed in the tenor voice (part A in the left hand, part B in the pedal)</li> <li>- part B differs in key and greater melodic variety of eighth note counterpoint</li> <li>- there are modulating passages introducing the next part (bars 17-20; bars 36-40) and a short <i>coda</i> leading to the final A major chord in piano dynamics (bars 58-60)</li> <li>- sixteenth note figures (right hand) and eighth note figures (pedal or left hand) are quite trivial, schematic and not sublime, which increases the “falsity” of the announced Golden Age</li> </ul>		
<b>TONAL CENTRES</b>	A major	C major	A major
<b>DYNAMICS/ REGISTRATION</b>	I man. – <i>poco f</i> (Solo) II man. – <i>mf</i> Ped. – <i>mf</i>	Manuals without markings Ped. – <i>f</i> (Tromp. 8' Solo), from bar 38 <i>mf</i> (senza Tromp.)	I man. – <i>poco f</i> (Solo) II man. – no markings III man. – <i>p</i> Ped. – <i>mf</i> , in bar 60 <i>p</i>
<b>DYNAMIC CHART</b>			

### 3.2.10. FALSE PROMISE OF A GOLDEN AGE / KLAMNÝ PŘÍSLIB ZLATÉHO VĚKU

Comenius moves the action to the castle of the Queen of Wisdom who is presented as an extraordinarily majestic figure with her own retinue. The Israelite king Solomon is depicted in equally dignified way, the wisest man in the world who intends to find out what the difference between wisdom and folly is. After a long investigation, it is announced that all evil deeds will be eradicated from the kingdom. At this announcement, the people of the world rejoice for the arrival of a golden age which is apparently going to be free from evil.

Eben writes in the commentary that this is the second moment of relief in the cycle after *The Sweet Chains of Love*<sup>330</sup>. He shapes the composition in the form of an embedded chorale trio rooted in the major-minor harmony with cantus firmus *Ježíši, slávo nejvyšší* placed in tenor<sup>331</sup>. According to Nell, the use of such a style is surprising in the context of the previous parts and the piece itself introduces a new kind of emotionality to the cycle<sup>332</sup>. Due to an uninterrupted sixteenth note movement, this part can also be classified as a *perpetuum mobile (moto perpetuo)*<sup>333</sup>. Works by the late baroque German composers could have served as models<sup>334</sup>, e.g., *Allein Gott in der Höh' sei Ehr* BWV 676 by Johann Sebastian Bach (1685-1750) from the third part of *Klavierübung*<sup>335</sup> or *Fantasia sopra "Wer nur den lieben Gott läßt walten"* Krebs-WV 551<sup>336</sup> by Johann Ludwig Krebs (1713-1780).

The composer decides once again not to follow the plot strictly, but to operate on the level of symbolism. In the commentary, he writes that this part reflects "the enthusiasm at the arrival of a "golden age" [...] with a chorale decorated with figurative garlands in the right hand"<sup>337</sup>. If we look at the illustrations below in which Eben's trio and the contrapuntal artistry of Bach or Krebs are compared, it will turn out that the figurations used by the Czech composer are very rudimentary, repetitive, even naive. Michalovičová notes the use of "forbidden" parallel octaves between the bass and the left

<sup>330</sup> See: Eben P., *Comments of Performance* [in:] P. Eben, *Labyrint světa a ráj srdce*..., *ibid.*, p. 10.

<sup>331</sup> See: Michalovičová I., *Petr Eben / Jan Amos Komenský*..., *ibid.*, p. 44.

<sup>332</sup> See: Nell M. D., *The Organ Works of Petr Eben*..., *ibid.*, p. 183.

<sup>333</sup> See: Habela J., *Słowniczek muzyczny*, PWM, Kraków 1998, p. 142.

<sup>334</sup> See: D. Valchařová D., *Petr Eben a jeho Labyrint*..., *ibid.*, p. 60; Nell M.D., *The Organ Works of Petr Eben*..., *ibid.*, p. 185, Michalovičová I., *Petr Eben / Jan Amos Komenský*..., *ibid.*, p. 44.

<sup>335</sup> Bach J.S., *Neue Ausgabe Sämtliche Werke. Serie IV: Orgelwerke, Band 4: Dritter Teil der Klavierübung*, ed. Manfred Tessenier, VEB Deutscher Verlag für Musik, Leipzig 1969, pp. 33-40.

<sup>336</sup> Krebs J. L., *Sämtliche Orgelwerke. Band III. Choralbearbeitungen*, ed. Gerhard Weinberger, Breitkopf & Härtel, Wiesbaden 1986, pp. 120-122.

<sup>337</sup> Eben P., *Comments of Performance* [in:] P. Eben, *Labyrint světa a ráj srdce*..., *ibid.*, p. 10.

hand in bars 8-10<sup>338</sup>. Also, Part B does not introduce anything new, only a repetition of the same material in C major followed by a return to the recapitulation of Part A (without repetitions) culminating in a coda.



Fig. 26. Comparison of fragments of Eben's *False Promise of a Golden Age* and *Allein Gott in der Höh' sei Ehr* BWV 676 by Bach, own elaboration

Fig. 27. Comparison of fragments of Eben's *False Promise of a Golden Age* and *Wer nur den lieben Gott läßt walten* Krebs-WV 551 by Krebs, own elaboration

<sup>338</sup> Michalovičová I., *Petr Eben / Jan Amos Komenský...*, ibid., p. 45.

According to the author of the study, the use of this type of simplification is related to the “falsity” of the promise. Every logically thinking person is aware that it is impossible to remove evil from the whole world by means of one decree, which cannot be understood by the naive people dancing and shouting with joy presented in *The Labyrinth*.

The role of the *Ježíši, slávo nejvyšší* chorale remains to be clarified. As mentioned in the previous chapter, the text is a hymn of praise to Jesus in which the author warns against iniquity and asks God for mercy and help in overcoming his sins. The reference to Comenius’ text is therefore quite clear, especially since the Czech author writes about “vices such as Gluttony, Greed, Usury, Lust, etc.”<sup>339</sup>, and later also of Drunkenness, Pride, Cruelty and Laziness to be removed from the Earth. Some of them correspond to the seven deadly sins. Perhaps using this hymn by Eben was meant to emphasize that a golden age was to come through the removal of sin and consequently the reign of Jesus.

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<sup>339</sup>Komenský J. A., *The Labyrinth of the World...*, *ibid.*, p. 251.

Table 11. Formal structure of the eleventh part (*Vanity of Vanities*) from Petr Eben's *Labyrinth of the World and Paradise of the Heart*, own elaboration

VANITY OF VANITIES / MARNOST NAD MARNOST		
THEME	Nejbezpečnější věc vždycky pokání činiti a u noh Spasitele leže milosti hledati (Ježíši, slávo nejvyšší)	
FORM / STRUCTURE	EPISODE I	EPISODE II
MEASURES	1-36	37-66
AGOGICS	Tragicamente $\text{♩} = 108$	No marking – <i>più mosso</i> (?)
DOMINANT CHARACTER	tragic, plaintive, mournful	tragic, impulsive, brutal, panic-stricken
SIGNIFICANT COMPOSITIONAL MEANS	<ul style="list-style-type: none"> <li>-the tragic character is underlined by chordal, punctuated <i>motifs of sorrow</i> interrupted by pauses</li> <li>- the use of a reed stop in a low register emphasizing the mournful nature of the episode</li> <li>- the second manual at first serves as an echo (bars 6-10), later (bars 19-34) it is used by the left hand to produce an <i>ostinato</i> based on chordal motifs</li> <li>- in bar 19, an expressive, chromatic solo line appears in the right hand, intensifying the atmosphere of mourning which moves to a lower and lower register until it is left without accompaniment (bars 35-36)</li> </ul>	<ul style="list-style-type: none"> <li>- the episode begins with a <i>toccata</i> tone cluster <i>shout motif</i> in <i>ff</i> symbolizing the outcries after the veil of the Queen of Wisdom has been torn down (bars 37-39)</li> <li>- then (bars 40-66) screams and terror are illustrated by the <i>ostinato</i> sixteen note figures based on consonances of seconds and sevenths while in the soprano the melody <i>Ježíši, slávo nejvyšší</i> is audible</li> <li>- the second figure symbolizing terror is constituted by fast, repeated chords in the instrument's various registers and manuals</li> </ul>
TONAL CENTRES	atonality	
DYNAMICS/ REGISTRATION	I man. – <i>più f</i> (Zungen) II man. – <i>f</i> , from bar 19 <i>mf</i> (Zunge) III man. – <i>mf</i> (Sesquialtera 2 2/3' + 1 3/5') Ped. – <i>f</i> , from bar 19 <i>mf</i>	I man. – <i>ff</i> II man. – <i>ff</i> (?) Ped. – <i>ff</i>
DYNAMIC CHART		

### 3.2.11. VANITY OF VANITIES / MARNOST NAD MARNOST

After a short while, it turns out that the announced decree did not bring the promised golden age. Sins only changed their names to less obvious ones, e.g., Drunkenness to Joy, Usury to Help or Pride to Solemnity. Solomon, who had not spoken until then, exclaimed: “Vanity of vanities and all is vanity” (Ecclesiastes 1:2)<sup>340</sup>, referring to the words from the Book of Ecclesiastes. He then rips the veil from the face of the Queen of Wisdom. The ruler turns out to be deformed all over her body. People are terrified at this sight.

The music written by Eben exposes two affects contained in the contrasting episodes. The first one, tragic and plaintive, is emphasized by the use of heavy chord motifs, named for the purposes of this analysis *the motifs of sorrow*. They contain the melody of the chorale *Ježíši, slávo nejvyšší* in a minor key. The compositional means employed can be interpreted as a symbol of not reaching a golden age caused by persevering in sin.



Fig. 28. The motifs of sorrow from the first episode of *Vanity of Vanities* using the melody of the *Ježíši, slávo nejvyšší* chorale marked in red, own elaboration

Then, from bar 19, these motifs move to the left hand and serve as an *ostinato* against which a plaintive, expressive and dissonant melody is developed, perhaps symbolizing the emotions felt by the despairing Solomon and his words – “Vanity of vanities.” It begins in a two-line octave and gradually transfers to a small octave and occurs fragmentarily even without the *ostinato*, which strengthens its plaintive character. This is reminiscent of the procedure used at the end of the fifth part of *Job* (*Despair and*

<sup>340</sup> King James Bible, available online: <https://www.kingjamesbibleonline.org/Ecclesiastes-1-2/> (accessed on 04.04.2023).

*Resignation*) when the protagonist's final plunging into despair is symbolically depicted by the descent to lower and lower registers of the instrument<sup>341</sup>.



Fig. 29. Comparison of the fragments of *The Labyrinth* and *Job*, own elaboration

The second episode starts at bar 37 with a tone cluster *toccata* motif that has a shocking effect on the listener. According to the composer, it symbolizes the outcries<sup>342</sup> that arose after revealing the true face of the Queen of Wisdom. The idea for this motif is taken from *Job* as well. In the third part, *The Acceptance of Suffering*, we are dealing with the cries of the main character (i.e., the symbolism in both cycles is the same) whose body is affected by leprosy<sup>343</sup>.

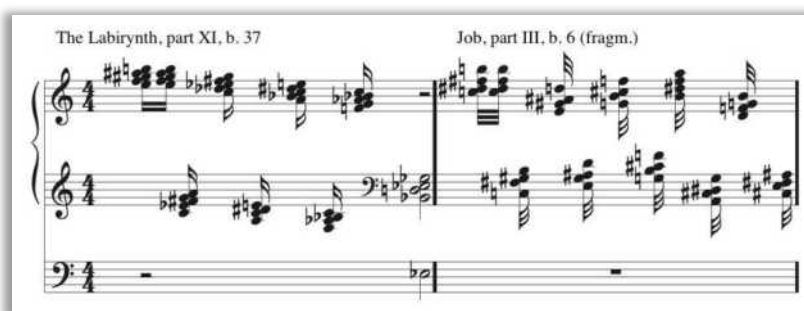


Fig. 30. Comparison of the fragments of *The Labyrinth* and *Job*, own elaboration

<sup>341</sup> See: Vinyard L., *Job for Organ...*, *ibid.*, p. 93.

<sup>342</sup> Eben P., *Comments of Performance* [in:] P. Eben, *Labyrint světa a ráj srdce...*, *ibid.*, p. 10.

<sup>343</sup> See: Eben P., [Introduction] [in:] Eben P., *Job for Organ*, no page number.



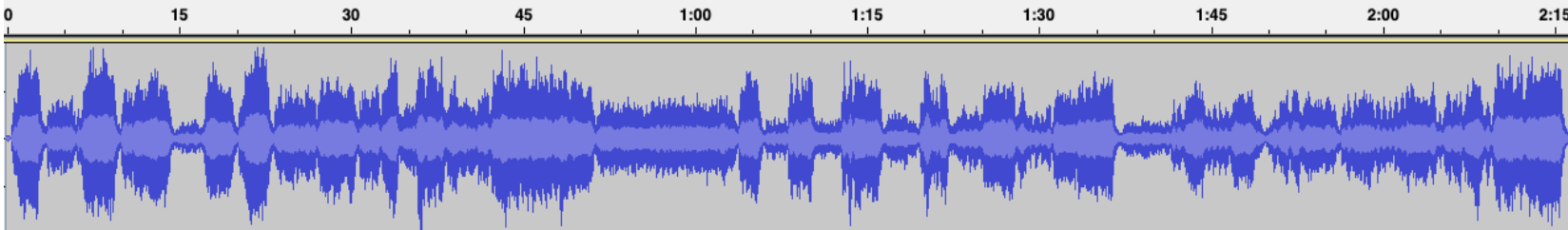
The energy generated by the tone cluster motifs is maintained until the end of this section. The terror of the crowd is illustrated by dissonant sixteenth *ostinato* figures containing the melody of the chorale *Ježíši, slávo nejvyšší* (bars 40-49). Then the motifs with repeated chords are introduced, shaped in various rhythmic groups and divided between different registers of the instrument and manuals (bars 50-66). The melody of the chorale also disappears. *Vanity of vanities* comes to an abrupt end thanks to a series of descending chords doubled in both hands (bars 63–64) and a cadenza using repeated chords interrupted by rests (bars 65–66). Such procedures increase the emotion of terror and leave the listener in suspense<sup>344</sup>.

The image displays two excerpts from a musical score. The top excerpt, labeled 'b. 40-41', is in 4/4 time. It features a complex, dissonant sixteenth-note ostinato figure in the right hand, with the melody of the chorale 'Ježíši, slávo nejvyšší' marked in red. The bottom excerpt, labeled 'b. 64-66', is in 5/4 time. It features repeated chords in the right hand, with the melody of the chorale also marked in red. The bass line in both sections is relatively simple, with some descending chords and rests.

**Fig. 31.** The motifs of terror in *Vanity of Vanities*. The chorale *Ježíši, slávo nejvyšší* was marked in red, own elaboration

<sup>344</sup> Nell M. D., *The Organ Works of Petr Eben...*, *ibid.*, pp. 189-190.

Table 12. Formal structure of the twelfth part (*Horror and Swooning*) from Petr Eben's *Labyrinth of the World and Paradise of the Heart*, own elaboration

<b>HORROR AND SWOONING / ZDĚŠENÍ A MDLOBA</b>		
<b>THEME</b>	<b>Ó Beránku Boží svatý</b>	
<b>FORM / STRUCTURE</b>	EPISODE I	EPISODE II
<b>MEASURES</b>	1-23	24-57
<b>AGOGICS</b>	Appassionato ♩ =120	
<b>DOMINANT CHARACTER</b>	tragic, panic-stricken, violent, painful	
<b>SIGNIFICANT COMPOSITIONAL MEANS</b>	<ul style="list-style-type: none"> <li>- the episode begins with <i>the shout motif</i> – a chromatic two-part passage crowned with a dissonant chord</li> <li>- the chorale is presented in a chromatised form, using dissonant chords</li> <li>- most of the motifs and the remaining musical material of the episode are derived from the chorale melody</li> <li>- longer rhythmic values are dominant - half notes and quarter notes</li> </ul>	<ul style="list-style-type: none"> <li>- motion enlivenment occurs by means of introducing sixteenth notes</li> <li>- various <i>ostinato</i> figures with circular melodies appear</li> <li>- echoes of the chorale are present in the motivic work</li> <li>- the episode ends with a repetition of <i>the shout motif</i></li> </ul>
<b>TONAL CENTRES</b>	atonalność	
<b>DYNAMICS/ REGISTRATION</b>	I man. – <i>ff</i> II man. – <i>f</i> Ped. – <i>f</i> , from bar 23 <i>mf</i>	I man. – <i>ff</i> II man. – <i>f</i> , from bar 41 <i>ff</i> , then from bar 43 again <i>f</i> Ped. – <i>mf</i> , no further markings
<b>DYNAMIC CHART</b>		

### 3.2.12. *HORROR AND SWOONING / ZDĚŠENÍ A MDLOBA*

The Pilgrim cannot bear to see the chaos that has taken over the world and wants to die. He sees the omnipresent infinite darkness and horrors of the world and faints as a result. He emphasizes once again the pity of the human race and then asks God for mercy on himself.

*Horror and Swooning* is the shortest part of Eben's cycle in terms of duration. In just over two minutes the composer convincingly depicted the two eponymous emotions prevailing in the protagonist's soul, which is why the piece is a culmination of the cycle<sup>345</sup>. In keeping with the commentary, in bars 1-10, as in *Vanity of Vanities*, outcries<sup>346</sup> are illustrated. According to the author of this study, this affect should be extended to measure 23<sup>347</sup> in which a new musical material is introduced.

The piece begins with a violent motif in the *ff* dynamic, named for the purposes of this analysis *the shout motif*<sup>348</sup>. It is followed by the presentation of the chorale *Ó Beráнку Boží svatý* with a chromatised melodic line and dissonant chordal accompaniment. The entire first episode (bars 1-23) is composed of *the shout motif* and the processed chorale fragments. Thus, it seems that Eben reverses Comenius' narrative; it begins with the cries of the Pilgrim and a plea for mercy (as previously mentioned, *Ó Beráнку Boží svatý* is a paraphrase of the *Agnus Dei*). Therefore, the first episode can be interpreted as a depiction of the eponymous horror and turning for help to God. It is worth paying attention to the term *appassionato* used by Eben, emphasizing the fervent nature of the music.

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<sup>345</sup> See: Michalovičová I., *Petr Eben / Jan Amos Komenský...*, *ibid.*, p. 47.

<sup>346</sup> See: Eben P., *Comments of Performance* [in:] P. Eben, *Labyrint světa a ráj srdce...*, *ibid.*, p. 10.

<sup>347</sup> See: Nell M. D., *The Organ Works of Petr Eben...*, *ibid.*, p. 191.

<sup>348</sup> See: Nell M. D., *The Organ Works of Petr Eben...*, *ibid.*, p. 191; I. Michalovičová, *Petr Eben / Jan Amos Komenský...*, *ibid.*, p. 47.

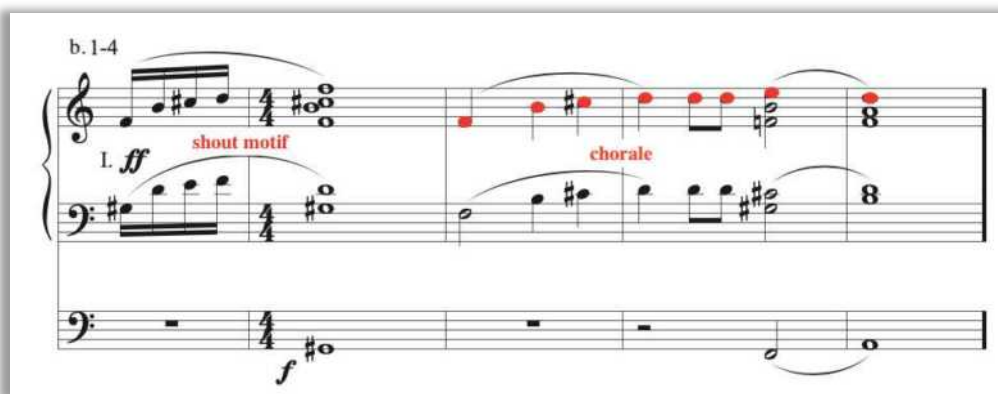


Fig. 32. The opening bars of *Horror and Swooning* presenting the shout motif and the chromatised chorale, own elaboration

In the second episode (measures 24-57) another element is added – various *ostinatos* with “circling” melodies and the enlivenment of the movement through the introduction of sixteenth notes and motifs with a sharper rhythmic and articulation contour. According to the author of the study, this procedure can be interpreted as a depiction of the eponymous fainting. The process of losing consciousness is associated with “vertigo” which Eben perhaps wanted to convey by constructing a “circular” musical material. Echoes of the chorale are still perceptible in the motifs of the episode, which prolongs the affect of the previous episode.



Fig. 33. The *ostinatos* from the second episode of *Horror and Swooning*, own elaboration

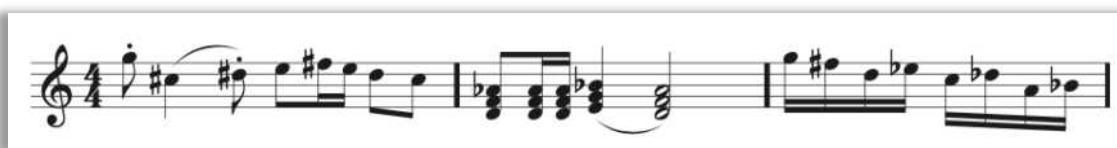


Fig. 34. Motifs derived from the chorale *Ó Beránku Boží svatý* in the second episode of *Horror and Swooning*, own elaboration

In the middle of the second episode a cadenza appears (bars 40-41), which slows down the narrative for a moment as well as increases the tension through the dense chordal texture and dissonance at the same time. Then the composer returns to the use of

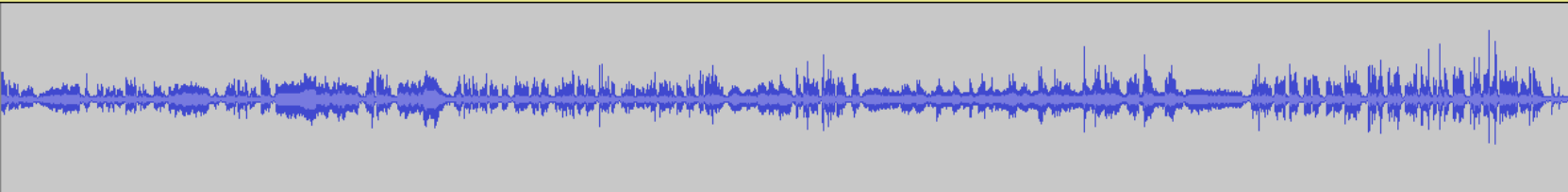
*ostinato* which accompanies sharp dissonant chords (bars 42-53). He also renounces the use of the chorale. These procedures give the impression of starting the work anew, creating a mood of hopelessness present in Comenius' text. *Horror and Swooning* ends with a chromatic chordal descent into the low register and a repetition of the initial *shout motif*.

According to Nell, the composer thus closes the third part of the cycle, ending Pilgrim's adventure with the labyrinth of the world<sup>349</sup>.

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<sup>349</sup> See: Nell M. D., *The Organ Works of Petr Eben...*, *ibid.*, p. 195.

Table 13. Formal structure of the thirteenth part (*The Return to God*) from Petr Eben's *Labyrinth of the World and Paradise of the Heart*, own elaboration

THE RETURN TO GOD / NÁVRAT K BOHU		
THEME	<i>Ó Beránku Boží svatý</i>	
FORM / STRUCTURE	EPISODE I ( <i>A CALL TO CONVERSION</i> )	EPISODE II ( <i>MEETING JESUS AND REACHING THE PARADISE OF THE HEART</i> )
MEASURES	1-20	21-64
AGOGICS	Piamente ♩ = 88	♩ = 104
DOMINANT CHARACTER	calm, mysterious, prayerful	
SIGNIFICANT COMPOSITIONAL MEANS	- fragments of the text are interspersed with a simple, tonal harmonization of individual lines of the chorale	- recitations appear against the background of a musical accompaniment - lack of a stable tonal center despite the vast majority of consonant chords - the melody present in the highest voice has constant motifs, unrelated to any chorale from the cycle
TONAL CENTRES	F major	polytonality
DYNAMICS/ REGISTRATION	II Man. – <i>p</i> (+16'), from bar 10 senza 16' Ped. – <i>p</i>	II man. – <i>pp</i> III man. – <i>pp</i> (Sal. 8') Ped. – <i>p</i>
DYNAMIC CHART		

### 3.2.13. *THE RETURN TO GOD / NÁVRAT K BOHU*

The last two pieces, which according to Nell constitute the fourth part of the cycle, are related to the eponymous paradise of the heart. God hears the cries of the Pilgrim and calls him to conversion three times. The protagonist symbolically goes inside his impure heart where Christ descends. The Savior greets him with joy and welcomes him. He points out that his journey through the labyrinth of the world was unnecessary because he was really looking for God, who lives in his heart. The Pilgrim becomes emotional, converts and utters a hymn of praise for the Creator.

One should pay attention to a certain disproportion present in the Eben's cycle. Twelve parts are devoted to the labyrinth of the world and only two to the paradise of the heart. According to the author of the study, the composer achieves an invigorating, cathartic effect thanks to the use of a meditative, calm music and recitation against the background of organ accompaniment, but such devices when employed over a longer period of time could cause fatigue. The disproportion is therefore justified – the listener of the last two parts receives music that is definitely different from the rest of the cycle, and the short time spent in the paradise of the heart may leave him with the necessary, in the author's opinion, unsatisfied feeling.

The thirteenth part of the cycle can be divided into two episodes, named for the purposes of this analysis *A call to conversion* and *Meeting Jesus and reaching the paradise of the heart*. The whole part adheres to *p* and *pp* dynamics.

In the first episode, the recited text is interspersed with tonal fragments and simple harmonization of the chorale *Ó Beránku Boží svatý*. The five-phrase song (without repetitions) was divided by the composer into four sections (the third and fourth phrases are connected). It is worth paying attention to an interesting dramatic technique used by Eben. In the earlier parts, the chorale appeared first in its basic form and then underwent chromatic changes. This time it is just the opposite; *Ó Beránku Boží svatý* appeared distorted and almost unrecognizable in *Horror and Swooning*, and in *The Return to God* it is presented in a pure, almost naive way. One can therefore be tempted to say that the composer refers to the presentation of Christ as a humble lamb, similarly to the Prophet Jeremiah (Jeremiah 11:19)<sup>350</sup>. The idea for the registration is also interesting. Eben begins the presentation of the chorale only in the manual, using a 16' stop, creating a dark outline of the sound. Then the texture is condensed and the 16' stop should be turned off. This

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<sup>350</sup> *King James Bible*, available online: <https://www.kingjamesbibleonline.org/Jeremiah-11-19/> (accessed on 04.04.2023).

brightens the color, which perhaps symbolizes Christ gradually emerging in the darkness of the Pilgrim's heart.

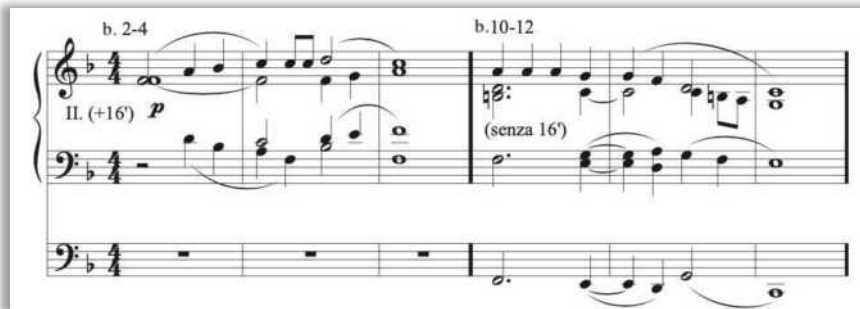


Fig. 35. Fragments of the presentation of the chorale in *The Return to God*, own elaboration

In the second episode, it is difficult to find specific connections with the recited text. According to the author of this study, music has a subordinate function, as it is only a background for the recitation of Jesus' words addressed to the Pilgrim<sup>351</sup>. The composition has a chordal texture, but in the soprano there is a clear melody with constant motivic gestures. In harmony, it is impossible to determine the tonal center despite the vast majority of consonant chords that create the impression of continuous and "flowing modulations"<sup>352</sup>. With the help of these means, the composer creates the mood of religious meditation and wonder at the beauty of the Divine Kingdom<sup>353</sup>. It will also be maintained in the *Epilogue*.

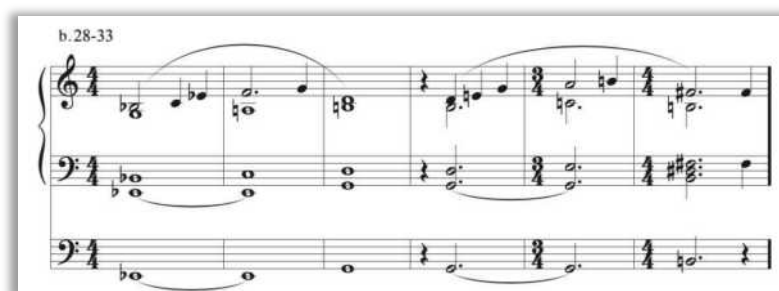


Fig. 36. The opening fragment of the second episode of *The Return to God* in which the effect of "flowing modulations" can be observed

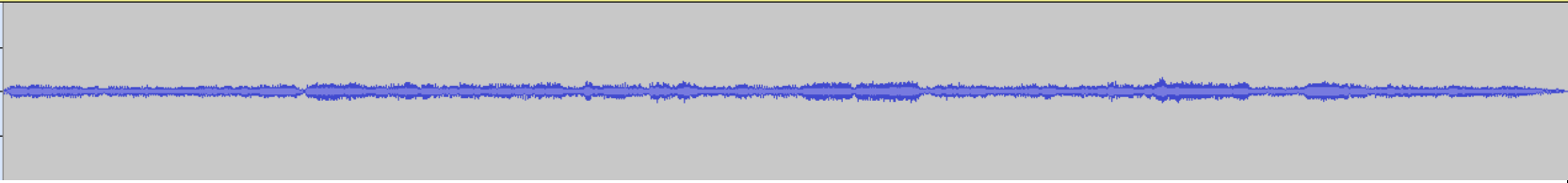
<sup>351</sup> See: Nell M. D., *The Organ Works of Petr Eben...*, ibid., pp. 196-197. The author claims that the music corresponds with the text, but does not give any examples.

<sup>352</sup> Ibidem, p. 195.

<sup>353</sup> See: Valchařová D., *Petr Eben a jeho Labyrint...*, ibid., p. 66.



Table 14. Formal structure of the fourteenth part (The *Epilogue*) from Petr Eben's *Labyrinth of the World and Paradise of the Heart*, own elaboration

<i>EPILOGUE / EPILOG</i>		
THEME	<i>Vy v Boží jméno pokřtění</i>	
FORM / STRUCTURE	free, quasi-improvised choral meditation	
MEASURES	1-29	30-48
AGOGICS	Con anima ♩ =100	
DOMINANT CHARACTER	calm, mysterious, prayerful, meditative	
SIGNIFICANT COMPOSITIONAL MEANS	<ul style="list-style-type: none"> <li>- at the beginning the chorale is presented in its basic form (bars 1-9) in the left hand against the chordal accompaniment in high register</li> <li>- in the following bars (10-29) the composer changes planes – the chorale is transferred to soprano, while the left hand and pedal create a chordal accompaniment, the melody of the chorale then develops freely</li> <li>- the next particle (bars 30-37) refers to the initial texture, this time the chorale is also doubled in the pedal, in the further part there are free consonant chords again (bars 38-44)</li> <li>- in the ending (bars 45-48) the first phrase of the chorale is repeated</li> <li>- the keys are notated by the composer using key signatures and are perceptible, but treated quite freely</li> </ul>	
TONAL CENTRES	E flat major	F major
DYNAMICS/ REGISTRATION	II man. – <i>p</i> III man. – <i>pp</i> Ped. – <i>pp</i>	
DYNAMIC CHART		

### 3.2.14. EPILOGUE / EPILOG

As previously mentioned, in the last part the mood of *the heart's paradise*, created in the *Conversion*, continues. It is worth noting the contrast with the first part; Eben opens the cycle with a raucous *Prologue* and ends with a quiet meditation, which may make the listener realize that true solace in prayer can be found in silence. This is also what Jesus says in the Gospel according to St. Matthew: “But thou, when thou prayest, enter into thy closet, and when thou hast shut thy door, pray to thy Father which is in secret; and thy Father which seeth in secret shall reward thee openly.” (Matthew 6:6)<sup>354</sup>

The composer uses the chorale *Vy v Boží jméno pokřtěni* whose text speaks of the rebirth of man and the praise of God, which corresponds to the conversion of the Pilgrim and his speech in honor of the Creator. The free form of the *Epilogue* is derived from improvisation and there is no need to divide it into specific episodes. Eben establishes the tonal centers – E flat major and F major by means of the key signatures but does not decide to hold on to these keys strictly. They are felt through the melody of the chorale embedded in these tonalities in bars 1-9 and 30-37. The “flowing modulation” procedure can be observed again; the composer develops a free melodic line derived from the song and matches it with consonant chords unrelated to the tonal center<sup>355</sup>. Another interesting harmonic device is the sequence of diminished tetrads present in bars 20-29. These devices can be interpreted as creating the atmosphere of delight and mystery. The *Epilogue* ends with a repetition of the first phrase of the chorale and a consonant chord in F major.

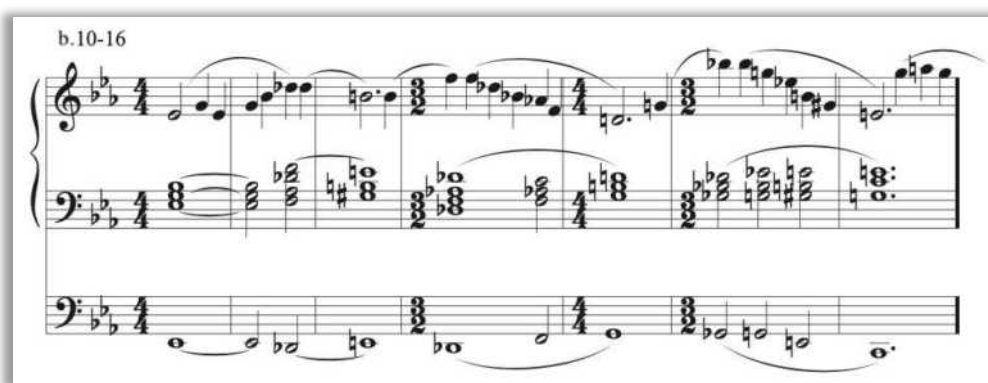


Fig. 37. An excerpt from the *Epilogue* demonstrating the “flowing modulation” technique, own elaboration

<sup>354</sup> King James Bible, available online: <https://www.kingjamesbibleonline.org/Matthew-6-6/> (accessed on 04.04.2023).

<sup>355</sup> See: Valchařová D., *Petr Eben a jeho Labyrint...*, ibid., p. 67.

## 4. INTERPRETIVE ISSUES OF *THE LABYRINTH OF THE WORLD AND PARADISE OF THE HEART* BY PETR EBEN

### 4.1. SOURCES

The information about the work and its analysis included in the earlier chapters served as a foundation for the creation of the author's own interpretation of the work, which was recorded in the form of an artistic work. However, before the author of the dissertation goes on to discuss the details of the performance, a few more sources that are helpful for the creation of a personal vision of the work will be discussed.

#### 4.1.1. *MESSAGE TO MY DEAR INTERPRETERS*

The most important document outlining interpretive issues in Eben's music is *Message to My Dear Interpreters* (*Vzkaz mým milým interpretům*), written in the last years of the composer's life. It is not dated; however, it must have been written relatively shortly before his death – he himself called it his “testament”<sup>356</sup>. A facsimile of the *Message* was made available by Lucie Waškiewicz in her master's thesis on *The Labyrinth*, while a transcription of it was also included in Eva Vítová's monograph<sup>357</sup>. The text was also translated into English<sup>358</sup>, and its excerpts were included in the programme booklets of the Petr Eben International Competition in Opava<sup>359</sup>. The content of the *Message* in English reads as follows:

“Dear interpreters of my music,

First of all, I would like to say thank you with all my heart to all of you who, with such devotion and understanding, have given life to my compositions, thus allowing them to find their way to the listeners.

I know very well how much courage it requires for an interpreter to take up a contemporary work and to interpret it. My compositions were lucky enough to have found such artists, which makes me feel most grateful.

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<sup>356</sup> On a copy for Prof. J. Landgren, the composer wrote in hand in English “I send you my ‘Testament’ nevertheless I am sure you know very well all of it!” (a scan made available to the author of the dissertation).

<sup>357</sup> Vítová E., *Petr Eben...*, op. cit., pp. 317-318.

<sup>358</sup> A scan of the translation was made available to the author of the dissertation by Prof. J. Landgren.

<sup>359</sup> XVIII. *Mezinárodní varhanní soutěž Petra Ebena. Opava 2014*, competition booklet, compiled by the competition committee, Statutární město Opava 2014, pp. 2-3, includes the first two and the last paragraph of the message.

Unfortunately, the limitations of my age now often prevent me from taking part in the performances and meeting the interpreters personally.

Therefore, hoping that my compositions will continue to be performed, I would like to point out some mistakes that I made in the music scores.

Firstly, I often used the *ppp* mark. This concerns especially organ compositions, yet other pieces of work as well. I would like to ask the organ players to disregard these marks.

Big *pianissimos* make a breaking point in the composition structure. My intention was, however, always and above all to preserve the wholeness of the structure that proceeds inevitably to its climax or conclusion. My work is much more characteristic for its dramatic rather than meditative air. Therefore, I am always very concerned to put great emphasis on the main themes – here the dynamics may not be emphasised enough (*Job's theme*, the *King's theme of David* in *The Biblical Dances*, the furious grandeur of elements in the *Job* cycle, the battle sounds in *Motto ostinato* [from the *Sunday Music* cycle], etc.).

The dramatic character is in fact the principal motive force of my musical language. Too big *pianissimos* diminish the dramatic tone and slow down the music flow, like caesuras, which delay the introduction of a new idea. I also ask you to make the climactic parts of the composition sound as full as possible.

Similarly, some of the tempo marks in older editions are too slow; I may have exaggerated them a little in my new compositions but on the whole, my idea of the tempo is rather fast yet with the distinct rhythm maintained.

All these comments are applicable to the most of my choral, chamber and, orchestral compositions.

Finally, I want to apologise to all of my interpreters for having written my compositions so difficult, yet I will definitely remember to pray for everyone if, I am given the chance.

Pax et bonum”<sup>360</sup>.

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<sup>360</sup> „Vážení a milí interpreti mé hudby, především bych chtěl ze srdce poděkovat Vám všem, kteří jste s takovou obětavostí a pochopením vdechli život mým skladbám, jež tak našly cestu k posluchačům. Víím, kolik odvahy je třeba k tomu, aby interpret sáhl po soudobém díle a provedl je. Moje skladby tyto umělce našly a já jsem za to nesmírně vděčen. Můj věk mi přináší omezení, takže již často nemohu být přítomen provedení a setkat se s interprety. Chtěl bych proto (v naději, že se moje skladby budou ještě hrát), upozornit na některé chyby, kterých jsem se dopustil v notových záznamech. Především jsem často používal označení *ppp* – týká se to hlavně varhanních skladeb, ale i jiných, prosím hlavně varhaníky, aby to nerespektovali. Velká *pianissima* způsobují zlom ve stavbě skladby a já jsem měl vždy na mysli především jednoduitost stavby, která nezadržitelně spěje ke svému vrcholu nebo závěru. V mě tvorbě

On the basis of this document, several general conclusions can be drawn about the interpretation of Eben's music. In an interview with the author of this dissertation, T. Thon stressed that most of the issues addressed in the *Message* could be applied to *The Labyrinth of the World and the Paradise of the Heart*.

First, the composer paid most attention to dynamics. Eben wrote that one should not adhere very strictly to the marks he had written down in his works referring to this element of a musical work. As an example of this, he mentioned the "overuse" of the *ppp* mark and recommended disregarding it. In the dynamic plan of the work, he suggested taking into account its formal structure and dramatic tension. As in his introduction to *The Labyrinth*, Eben also pointed out that a work's themes always had to be clearly heard in the foreground. It should be said, however, that in the notation of the cycle discussed in this dissertation, there is not as wide a dynamic spectrum within a single movement as there happens to be in Eben's other works. For example, the *tutti* designation is present in the entire cycle only once – at the beginning of the *Prologue*; *pp* is used in three movements – *The Ignorance of the Learned*, *The Return to God* and *Epilogue*, while *ppp* is absent. However, this does not mean that it is not possible to plan a greater dynamic scale for some parts of the cycle, following the example of other works by the author of *Job for Organ*. Another example of lack of precision in marking the dynamics in *The Labyrinth* are the *f* marks used at the beginning of *View of the World* and *The Arrows of Death*. In the first case, the "8', 4', 2', Mixt." registration is marked, while in the second, the same dynamics is supposed to be achieved with the set of "8', 1'", which, obviously, is not possible. According to the author of the dissertation, such inaccuracies may result from insufficient revision. Thus, the marks in *The Labyrinth* give only a general idea of the dynamics or indicate the proportions between the manuals<sup>361</sup>.

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značně převažuje dramaticčnost nad meditativností. Proto mi vždy velmi záleží na výraznosti hlavních témat – tam jsem někdy dynamiku dosti nezdůraznil (tema Joba, královské tema Davida v Biblických tancích, bouřlivou velikost žvlů v cyklu Job, bitevní vřavu v Mottu ostinatu atd.) Dramatičnost je opravdu hlavní hybnou silou mé hudební řeči; příliš velká pianissima tuto dramaticčnost oslabují a zpomalují tok hudby, stejně jako cezury při nástupu nové myšlenky. Velmi vás také prosím, nešetřete zvukem ve vrcholných místech skladby. Také některá tempová označení jsou ve starších vydáních příliš pomalá, v novějších skladbách jsem je možná poněkud předimenzoval, ale w podstatě mívám představu rychlejšího tempa, aniž by se ovšem ztratil pregnantní rytmus. Toto vše také většinou platí o mých skladbách sborových, komorními orchestrálních. Omlouvám se také všem interpretům, že jsem to napsal tak těžké, ale určitě se budu jednou za všechny přimlouvat, pokud ovšem k tomu budu mít příležitost. Pax et bonum" (original spelling), cit. per: English copy for Prof. J. Landgren, Czech text: Waśkiewicz, L. *Petr Eben – Jan Amos Komenský...*, op. cit., pp. 20-23; Vítová, E., *Petr Eben...*, op. cit., pp. 317-318.

<sup>361</sup> cf. Tůma J., *On Selected Organ Compositions...*, op. cit., pp. 15-16.

Another issue addressed by the composer in the *Message* is the agogics of his works. He stresses that one should not use caesuras when introducing new musical ideas, which is important in the context of interpreting *The Labyrinth*, since many of its movements have a narrative or section-based structure. The author of these words believes this statement to be somewhat surprising and debatable, which will be further emphasised later in the text.

What is also notable in the *Message* is the use of the term “distinct rhythm” used by the composer. It seems to indicate that Eben wished the complex rhythmic structures and divisions he had written down to be accurately performed. Therefore, the use of excessive *rubato* or the attempt to imitate the “original” improvisational character of *The Labyrinth* seem to be a type of special effect, serving only to emphasise extremely dramatic musical passages or the meditative element. The author of the dissertation believes that one of the most important issues in interpreting the cycle in question is achieving an “agogic flexibility”<sup>362</sup>, that is, the impression of subordination of the pulse to the rhythmic narrative.

Another issue related to agogics raised in the *Message* is the proper choice of tempos. One can deduct from Eben’s text that the approach to the metronome markings he wrote down should not be rigorous. Some of the suggestions for tempos found in *The Labyrinth* are indeed surprising and “exaggerated”, which confirms the composer’s words.

There is still a third issue to be kept in mind – the dramatic tension that Eben cares so much about. The author of *Job for Organ* pointed out that it was the principal motive force of his work. Taking these words into account will be of considerable importance in the context of *The Labyrinth*, due to the disproportion in the cycle mentioned in the analysis. Indeed, according to Eben’s words, the dramatic element (movements 1-12) has a significant advantage in it over the meditative one (movements 13-14).

Interestingly, Eben hardly addressed in the *Message* the issue of registration for his pieces, so important in the context of his oeuvre. Perhaps, he decided that this issue was described in commentaries and introductions to works and in scores. One must admit, however, that the composer was not always consistent in marking the registrations for his works. Sometimes, as in *Two Chorale Fantasies* or *Lasst uns preisen*, he marks only the dynamics, without specifying individual stops. In others, however, such as *Small Chorale*

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<sup>362</sup> cf. Tůma J., *On Selected Organ Compositions...*, op. cit., p. 28. Tůma writes that „A well-performed agogic sine wave does not disturb the rhythm in any way”.

*Partita on “O Jesu, all mein Leben bist Du”, Mutationes, Job for Organ, or Faust for Organ*, the notation is very precise and includes almost every change of registration. *The Labyrinth* falls between these two groups of works. After reviewing the score material, it can be concluded that the composer writes the names of registers in places where he is particularly concerned with achieving a particular sound effect. Nevertheless, a large number of registration gaps are noticeable throughout the cycle, with approximate and often inaccurate dynamic markings. This is another aspect that requires a great deal of creativity on the part of the work’s performer, as well as knowledge of Eben’s other works, along with distinctive stop combinations for inspiration in working on *The Labyrinth*.

The author of the dissertation will allow himself a subjective remark on the *Message*. While reading it, one feels great cordiality and kindness of the composer’s words. Eben knew how difficult it was for new works to break through; therefore, he was delighted that his music was being performed. *Message* is not steeped in hubris or exaggerated pathos, instead it stands out for its humble tone and gratitude to the interpreters.

#### 4.1.2. THE COMPOSER'S STATEMENT IN AN INTERVIEW CONDUCTED BY JANETTE FISHELL

When preparing a dissertation on Eben's music, Janette Fishell asked the composer about the suggestions he could give to those studying and performing his music. Eben responded in the following way: "Where my organ compositions are concerned I would underline the aspect of musical form. Most of my pieces need to be played in a coherent, fluent manner, with a clear sense of direction. One should avoid halting the music in order to change registrations and one should also avoid breaking a phrase for exaggerated agogic accents. Mostly I prefer a unified consistent tempo and appreciate a sense of drive from the beginning to the end"<sup>363</sup>.

Thus, the composer brought attention to the agogic and formative aspects of his works and the need to maintain a narrative from the beginning to the end. According to the author of the dissertation, this statement should be considered in the context of the fact that Eben did not perform most of his organ works, but only improvised them. Improvised music is created on the spur of the moment and influenced by emotion, and therefore the artist can focus more on the narrative of the improvised work, rather than on technical or expressive issues. When receiving a written score, the interpreter must face the difficulties that the improvising composer might not have anticipated. In the opinion of the author of these words, this is the case of *The Labyrinth*.

The need for clarity in the execution of the notes often require deviation from the above-quoted passage of Eben's statement. Indeed, the element of form and agogics is paramount, but should one always and unreflectively strive to achieve a "sense of drive from the beginning to the end"? According to the author of this dissertation, this is not necessary. Indeed, at moments when the music is based on *ostinato* patterns, has a lively tempo or temperamental rhythmic figures, this is justified and corresponds with the devices used by the composer. However, when there is a change of texture or a new theme or another episode, the use of a caesura, which Eben does not recommend, or finishing a phrase with a slowdown help emphasizing the clarity of the form and putting the narrative in order. The author of these words admits that this is an aspect he would like to consult the most with the author of *The Labyrinth*.

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<sup>363</sup> Fishell J., *The Organ Music of Petr Eben*, op. cit., p. 25



#### 4.1.3. THE COMPOSER'S COMMENTS ON HIS OTHER ORGAN WORKS

In the *Laudes* cycle, the composer emphasised the purposeful use of an untypical registration: “I would like to point out the beginning of the second movement. It is – as far as its form is concerned – a slow etude for double pedal. Both parts are played initially in low registers. They are joined after a while by a single note, played by a two-foot stop in the right hand. At first it sounds almost like an instrument malfunction, like a whistling sound, and only after a while do we realize that this incredibly high voice sometimes moves and quivers in a small passage”<sup>364</sup>. It is a testimony that the composer allows and even encourages the interpreter to treat the instrument in a “sonoristic” manner and experiment with registration. Eben also drew attention to the rhythmic aspect in the fourth movement of this cycle: “the organ – like the harp – is considered to be a non-rhythmic instrument, for an accent cannot be obtained with a stroke. However, at the end of the fourth movement, accents are created artificially: The accents resulting from the metre are always played on the louder manual, and therefore the flow of fast eighth notes achieves rhythmic conciseness and a clear structure”<sup>365</sup>. These words indicate how important it was for Eben to have the agogic elements in his pieces executed strictly and in a manner comprehensible to the listener.

In the introduction to *Mutationes*, the composer wrote about the third movement of the cycle: “The crux of this largely monophonic piece lies in the recurrent fifth which, after ascending gradually, established itself on the notes f-sharp – c-sharp. Consequently, these notes need to be “emphasized”, as suggested by the *tenuto* and the accent marks. This can be achieved by the use of an agogic accent, that is a very short delay before the interval concerned. The fifth, however, is supposed to be kept throughout the duration of the three eighth notes”<sup>366</sup>. This statement is very valuable in the context of the

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<sup>364</sup> cit. per: Eben P., *Werkcommentare* [in:] Heinemann, M. (ed.), *Zur Orgelmusik Petr Ebens*, op. cit., p. 142: “Ich möchte gern auf den Beginn des zweiten Satzes hinweisen: Es ist – vom Aspekt des Genres – eine langsame Etüde für Doppelpedal, beide Stimmen werden anfangs in den tiefen Klängen mit beiden Füßen gespielt. Zu ihnen gesellt sich nach einer Weile ein einziger Ton im Zweifuß-Register der rechten Hand. Er klingt zunächst fast wie eine Funktionsstörung im Instrument, wie ein Pfeifton, und erst nach einer Weile erkennen wir, dass sich die ungemein hohe Stimme ab und zu bewegt und in einer kleinen Passage erbebt”.

<sup>365</sup> cit. per: Eben P., *Werkcommentare* [in:] Heinemann, M. (ed.), *Zur Orgelmusik Petr Ebens*, op. cit., p. 142: “Die Orgel wird – ähnlich wie die Harfe – als ein unrhythmisches Instrument angesehen, schon deshalb, weil man auf ihr durch einen Anschlag keinen Akzent erzielen kann. Am Ende des vierten Satzes werden jedoch die Akzente künstlich erzeugt: Die metrisch betonte Zeit wird immer auf dem stärkeren Manual gespielt, der schnelle Achtelfluss gewinnt damit an rhythmischer Prägnanz und klarer Gliederung”.

<sup>366</sup> cit. per: Schlee T. D., *Preface* [in:] Eben P., *Mutationes*, Universal Edition, Wien 1983, page number missing.

interpretation of *The Labyrinth*, as many such markings can be found in the cycle. The use of the agogic accent described by Eben is one of the means of executing them.

In turn, the preface to *Versetzi* includes quite firm words on the interpretation of these works: “The double bar-lines separate the theme and have individual variations, but their sole purpose is to indicate the beginning and end of each segment. On no account should the player allow the overall flow of the music to be interrupted nor even to be diminished by the slightest hesitation. This danger is all the greater because the transition from one variation to the next frequently involves a change of registration. This necessitates even more scrupulous avoidance of all tempo changes that are not explicitly prescribed”<sup>367</sup>. As mentioned earlier, this is a remark with which the author of this paper argues, having pointed out the importance of caesuras and pauses in musical narration.

In a preface to *Hommage à Henry Purcell*, Eben emphasised the importance of the player’s ability to adjust the registration to the instrument and the tempos – to the acoustics: “The advice given as two stops to be used should be read only as suggestions, depending of course on the organ in question. They are merely intended as indications of my thoughts on the mood of individual passages. Nor are the given metronome markings meant to be adhered too strictly, since they too may have to be adjusted according to the acoustics of the building”<sup>368</sup>. Notable, therefore, is the composer’s awareness that the interpretation of an organ work is determined by a number of factors, including the placement of the instrument, its characteristics and reverberation.

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<sup>367</sup> cit. per: Schlee T. D., *Preface* [in:] Eben P., *Versetzi*, Universal Edition, Wien 1985, page number missing.

<sup>368</sup> Eben P., *Preface* [in:] Eben P., *Hommage à Henry Purcell*, Schott, Mainz 1995, p. 4.

## 4.2. THE CHOICE OF THE INSTRUMENT

Due to the entirely subjective nature of the further part of the dissertation, let me return to first-person narration in order to be able to describe as clearly as possible my thoughts which came to me during my work on *The Labyrinth* and during the recording of the artistic work.

As I mentioned earlier, Eben preferred the organ of the Czechoslovak state company Rieger-Kloss. For some time, I wondered whether to seek an instrument from this company for the recording in order to remain as faithful as possible to the composer's intentions concerning sound. However, having had experience with this type of the organ, I came to the conclusion that these instruments did not satisfy me as a listener in terms of intonation or colour possibilities. Besides, the Rieger-Kloss organ had already been used in Irena Chřibkova's recording of *The Labyrinth*; therefore, I wanted to offer the listener something more original. I was also thinking of a "universal" instrument, such as the Klais organ in the Karol Szymanowski Philharmonic Hall in Krakow, due to its relatively sharp intonation and rich colour, which would be certainly beneficial for the various textures present in *The Labyrinth*. However, I ultimately decided to use an instrument made by the Austrian company Rieger, located in the Artur Rubinstein Philharmonic Hall in Łódź.

This organ<sup>369</sup>, built in 2015, has 66 stops in six divisions, which are assigned to four manuals and a pedal. It has an electric key and register action, and the organ console is movable. It is a modern instrument with quite a few technical conveniences, including the *Rieger Setzersystem*, which allows 1,000 combinations to be saved for 10 users, the *Rieger Aufnahme- und Wiedergabesystem*, which allows pieces to be recorded and played back; a programmable *crescendo*, and a *sostenuto* function. Its specification is as follows:

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<sup>369</sup> This information is based on the author's own examination of the instrument and the publication: Sasin, M. (ed.), *Organy w Filharmonii Łódzkiej im. Artura Rubinsteina*, Filharmonia Łódzka im. Artura Rubinsteina, Łódź 2014.

**Table 15. Specification of the Rieger organ at the Arthur Rubinstein Philharmonic in Łódź**

Hauptwerk I manual C-c <sup>4</sup>	Positiv II manual C-c <sup>4</sup>	Schwellwerk III manual C-c <sup>4</sup>	Solo IV manual C-c <sup>4</sup>	Bombarde „floating” section (in Schwellwerk swell box) C-c <sup>4</sup>	Pedal C-g <sup>1</sup>
Principal 16’	Bourdon 16’	Viola 16’	Melodia 8’	<b>Bombarde 16’</b>	Majorbass 32’
Principal 8’	Principal 8’	Liebl. Gedackt 16’	<b>Tuba Sonora 8’</b>	<b>Trompette harm. 8’</b>	Principalbass 16’
Diapason 8’	Salicional 8’	Geigenprincipal 8’		<b>Clairon harm. 4’</b>	Subbass 16’
Viola di Gamba 8’	Doppelflöte 8’	Flûte traversière 8’	So/So 4’		Gedacktbass 16’
Flûte harmonique 8’	Unda maris 8’	Viol d’orchestre 8’	Bo/So 8’		Octavbass 8’
Gemshorn 8’	Quintatön 8’	Cor de nuit 8’			Bassflöte 8’
Dolce 8’	Fernflöte 8’	Aeoline 8’			Octave 4’
Cornet 8’ (5 fach)	Octave 4’	Vox coelestis 8’			<b>Contraposaune 32’</b>
Octave 4’	Flauto amabile 4’	Geigenoctave 4’			<b>Posaune 16’</b>
Spitzflöte 4’	Nazard 2 2/3’	Fugara 4’			<b>Trompetenbass 8’</b>
Quinte 2 2/3’	Flautino 2’	Flûte octaviante 4’			<b>Clarinette 4’</b>
Octave 2’	Terz 1 3/5’	Octavin 2’			
Mixtur major 2’ (4-5 fach)	Piccolo 1’	Progression 2’ (3-5 fach)			Hw/Ped 8’
<b>Trompette 8’</b>	Mixtur minor 1 1/3’ (4 fach)	Echo Cornet 2 2/3’ (3 fach)			Pos/Ped 8’
	<b>Aeoline 16’</b>	<b>Basson Hautbois 8’</b>			Sw/Ped 8’
	<b>Clarinette 8’</b>	<b>Voix humaine 8’</b>			So/Ped 8’
	<b>French Horn 8’</b>				Sw/Ped 4’
Pos/Hw 16’	Tremulant	Tremulant			So/Ped 4’
Pos/Hw 8’					
Pos/Hw 4’					
Sw/Hw 16’	Pos/Pos 16’	Sw/Sw 16’			
Sw/Hw 8’	Sw/Pos 16’	Sw/Sw 4’			
Sw/Hw 4’	Sw/Pos 8’	Bo/Sw 8’			
So/Hw 8’	Sw/Pos 4’				
So/Hw 4’	So/Pos 8’				
Bo/Hw 8’	Bo/Pos 8’				

The instrument of the Łódź Philharmonic, also referred to as the “symphonic” or “Romantic organ” (to distinguish it from the second organ in the hall by Kristian Wegscheider), draws on the German and French Romantic tradition of organ building. The weight of the specification is shifted towards eight-foot stops, and almost every manual division has at least one rank of sixteen-foot pipes. The principals have a rather soft sound, which can be contrasted with the heavy *tutti*; also notable is the presence of a significant number of reeds, with their characteristic sound, and a multitude of sub- and super-octave couplers. Interesting is the spatial layout of the instrument through the arrangement of the individual divisions in the organ case, nearly taking up almost the entire width of the hall<sup>370</sup>. This creates a very interesting acoustic effect and the possibility to contrast the monolithic sound of all the divisions with the fragments played on a single division, sounding from the left or right side or from the centre of the instrument.

What impressed me about this organ in particular was its great colour possibilities and extremely wide dynamic scale. However, these are not, as in the case of Rieger-Kloss instruments, sharp, expressive timbres, but relatively vivid sounds that blend nicely with one another. I knew that I would be able to emphasise characteristic motifs through

<sup>370</sup> The Wegscheider organ is located between the divisions of the Rieger instrument.

mutation stops, and that French reeds from the Bombarde division would add intensity. Together with the sound engineers, we decided to add digital reverb due to the rather dry acoustics of the room. This makes the organ sound fuller and more spacious on the recording.

Recording *The Labyrinth* on this type of an instrument is therefore a kind of experiment. On the one hand, I tried to be faithful to the composer's intentions and the need to seek characteristic and sometimes bizarre colours, and on the other hand, I did it on an instrument that does not have sharp sound contour like Eben's favourite Rieger-Kloss instruments.

### 4.3. A DESCRIPTION OF THE RECORDED INTERPRETATION

M. Tomaszewski distinguishes four types of interpretation (sound concretisation) of a work<sup>371</sup>:

- **faithful** (strict execution of the composer's remarks);
- **enhancing** (augmentation of expression);
- **eliminating** (deliberate lack of execution of the composer's remarks);
- **transformative** (deforming the expression of the piece).

I would place my interpretation of *The Labyrinth* between the first and the second type. On the one hand, I tried to execute the composer's score as **strictly** as possible; however, I consciously modified the tempos or dynamics marked by Eben. I did this in order to **enhance** the expression of the work, guided by the subjective interpretation of the piece presented in the analysis and my own emotionality. The recorded interpretation also has **eliminating** features, such as the use of caesuras not recommended by Eben. However, I do not see **transformational** elements in my vision of the work, as my aim was not to play against the researched expression of the piece. My subjective interpretation of *The Labyrinth* is based on the following principles, which arose from the considerations outlined in the previous chapters and the experience gained from performing the work:

- 1) The smooth leading of the **narrative** does not necessarily mean achieving the impression of a "sense of drive from the beginning to the end";
- 2) The guiding principle is to evoke as much **drama** as possible from the musical score, which is the main strength of Eben's work;
- 3) The use of **caesuras** of different length might emphasise the formal structure of the piece and enhance its drama;
- 4) The aim should be to achieve "**agogic flexibility**", i.e., the impression that the pulse is subordinated to the narrative of the piece;
- 5) One should create as **colourful, vivid and varied a registration** as possible in order to give an individual touch to individual motifs;
- 6) The **articulation and phrasing marks** should be accurately executed;
- 7) If markings are missing, one might assume **legato** to be the general articulation;

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<sup>371</sup> Based on: Tomaszewski M., *Ekspresja utworu muzycznego jako przedmiot badań. Rekonesans w sferę twórczości lirycznej „Wieku uniesień”* [in:] Tomaszewski M., *Interpretacja integralna dzieła muzycznego...*, p. 44.

- 8) The **metronome markings** given by Eben are only a **proposition** and result from improvisation; they should be adapted to the character of the motifs and the texture;
- 9) The **rhythmic structure** of each motif should be particularly emphasised;
- 10) The **dynamic markings** in the score are often **inaccurate** and denote only the proportion between the manuals and the pedal or a general idea of the volume of a given passage;
- 11) One should not aim at exaggerating the use of agogic fluctuations and sharp articulation in interpreting the bizarre motifs present in the work, so as not to create a caricature of the work which already has a satirical expression.

I invited Mr. Karol Polak, an actor of the Ludowy Theatre in Krakow, to read Comenius' texts. Together, we decided that his interpretation of the Czech thinker's work would be somewhat distanced in terms of emotion, as we did not want the caricatural, ironic and satirical text of *The Labyrinth* to become a caricature of itself through the use of excessive expression in recitation.

During the recording, I used the second, revised edition of the work (Schott Music Panton, catalogue number P 5040), while several of my departures from the notation of individual notes or pauses will be presented in the further part of the description.

#### 4.3.1. PROLOGUE / PROLOG

I considered the adjective *maestoso*, written next to the initial tempo marking of *Allegro* to be the key factor determining the agogics of the first movement of the cycle. I therefore tried to ensure that the tempos were not too fast, as it was important for me to achieve the effect of “a majestic entrance onto the stage of the theatre of the world”<sup>372</sup>, mentioned by Eben. The composer also emphasised the need to create such an atmosphere when writing about the dynamic plan for the *Prologue*: “I have always used loud registrations (sometimes *tutti*), depending of course on the organ specification and the character of the space in the church. A clear dynamic change is only brought about by bars 80-100, with a return to a solemn and massive sound in the conclusion”<sup>373</sup>.

Indeed, there is a *tutti* (*ff*) marking in the first bar, referring to the parts played on the main manual, and *Zungen* (*più f*), referring to the chorale phrases played on another manual. However, I decided to vary the colouring of this passage. Instead of *tutti*, I created a kind of a cornet-mixture *pleno* of the combined Hauptwerk, Positiv and Schwellwerk divisions, which I based on sixteen-foot stops. In accordance with the composer’s recommendation, I used the reeds of the manual (in this case the entire Bombarde division) for the chorale part. However, in the pedal that accompanies the Hauptwerk, in addition to the labial stops and couplers, I added a Posaune 16’ to achieve greater clarity of this part. I dispensed with the use of quiet stops, most of the mutation stops and a Progression 2’ from the Schwellwerk, which could have caused impurities in the instrument’s tuning. By juxtaposing the cornet-mixture and reed tones, I wanted to reinforce the impression of a double chorus and clearly separate the chorale melody from the motifs composed by Eben. It is worth adding, that a similar device was used by the composer improvising during his CD recording.<sup>374</sup>

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<sup>372</sup> Eben P., *Comments on Performance* [in:] Eben P., *Labyrint světa a ráj srdce...*, op. cit., p. 10.

<sup>373</sup> Ibid.

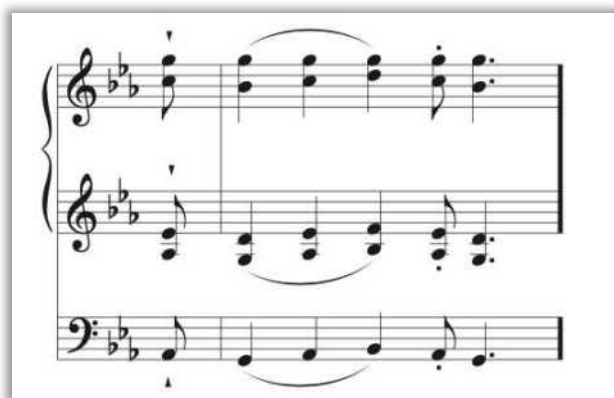
<sup>374</sup> cf. Eben P., Eben M., *Labyrint světa a ráj srdce*, CD album, op. cit., track 1 – 0:00-0:55. Eben does not use a reed stop in the pedal.



**Table 16. The initial registration for The Prologue (bars 1-19) in the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Solo	Bombarde	Pedal
Principal 16'	Bourdon 16'	Liebl. Gedackt 16'	Bo/So 8'	Bombarde 16'	Principalbass 16'
Principal 8'	Principal 8'	Geigenprincipal 8'		Trompette harm. 8'	Subbass 16'
Diapason 8'	Octave 4'	Viol d'orchestre 8'		Clairon harm. 4'	Gedacktbass 16'
Flûte harm. 8'	Flautino 2'	Geigenoctave 4'			Octavbass 8'
Gemshorn 8'	Mixtur minor	Octavin 2'			Bassflöte 8'
Cornet 8'	1 1/3'	Echo Cornet 2 2/3'			Octave 4'
Octave 4'					Posaune 16'
Quinte 2 2/3'					Hw/Ped 8'
Octave 2'					Pos/Ped 8'
Mixtur major 2'					Sw/Ped 8'
Pos/Hw 8'					Sw/Ped 4'
Sw/Hw 8'					
Sw/Hw 4'					

In interpreting the first section (bars 1-19), I found it most important to separate the motif by Eben from the chorale not only through the registration, but also through the use of minor caesuras. I also decided to standardise phrasing and articulation. In the opening passages (bars 1, 3, 5, 7, 9) the main motif is written without slurs; however, they appear in the recapitulation (bars 112, 114, 116, 118, 120). I introduced them in each of the groups, which sharpened their rhythmic contour. In addition, I stressed the first eighth note to achieve the effect of an agogic accent on the downbeat. The tempo of the performance is in accordance with the composer's metronome indication ( $\text{♩}=108$ ).



**Fig. 38. Articulation in the main motif of *Prologue* on the recording of the artistic work, the author's own arrangement**

In the episode in question, I also paid attention to the precise execution of articulatory and phrasing slurs in the presentation of the chorale. I took into account the difference in rhythm between bars 4 and 12, where the last value is a quarter note rather than a dotted quarter note, as in the other groups. In bar 16, I decided to finish the last phrase of *Studně nepřevážena* by slowing down slightly to create a climax in this section. I then

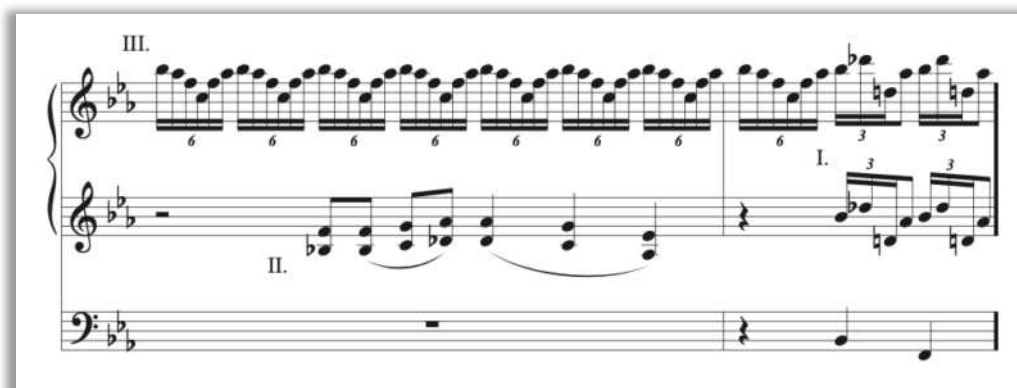
strengthened the registration by adding some reed stops from the Bombarde division to the Positiv and Hauptwerk divisions in order to enliven the narrative and intensify the expression.

**Table 17. Registration for the *Prologue* (bars 16 (last measure)-31) on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Bombarde	Pedal
Principal 16'	Bourdon 16'	Liebl. Gedackt 16'	<b>Trompette harm. 8'</b>	Principalbass 16'
Principal 8'	Principal 8'	Geigenprincipal 8'	<b>Clairon harm. 4'</b>	Subbass 16'
Diapason 8'	Octave 4'	Viol d'orchestre 8'		Gedacktbass 16'
Flûte harm. 8'	Flautino 2'	Geigenoctave 4'		Octavbass 8'
Gemshorn 8'	Mixtur minor	Octavin 2'		Bassflöte 8'
Cornet 8'	1 1/3'	Echo Cornet 2 2/3'		Octave 4'
Octave 4'				<b>Posaune 16'</b>
Quinte 2 2/3'	<i>Bo/Pos 8'</i>			<i>Hw/Ped 8'</i>
Octave 2'				<i>Pos/Ped 8'</i>
Mixtur major 2'				<i>Sw/Ped 8'</i>
<i>Pos/Hw 8'</i>				<i>Sw/Ped 4'</i>
<i>Sw/Hw 8'</i>				
<i>Sw/Hw 4'</i>				
<i>Bo/Hw 8'</i>				

*Codetta* (bars 16-31) has a livelier character than the first episode thanks to the use of *ostinato*; therefore, I tried to change the manuals as smoothly as possible and play the complex passage in such a way as not to disturb its agogics. In the ending of bar 31, however, I used *ritenuto* and a slight caesura in order to clearly introduce the next section of the *Prologue*.

The texture of the first variation (bars 32-47) was arranged by the composer for two manuals; however, the musical material can be extended to three manuals in the following way:



**Fig. 39. Arrangement of the 1st variation of the *Prologue* for three manuals, the author's own arrangement**

For the *ostinato* in the right hand, I chose a shimmering registration from the second manual, characterised by the bright sound of the thirds, dispensing with a four-foot stop

and using an eight-foot flute as the basis of the registration. I performed the chorale (left hand) using a Trompette harmonique from the Bombarde division, which I underpinned with principals from the Schwellwerk. On the Hauptwerk, on the other hand, I removed sixteen-foot stops, a Cornet, and couplers, which made it possible to keep the mixture sound from the first division with a slightly softer dynamic. For the pedal, I only dispensed with a Posaune 16' and the couplers, thus achieving a sound that blended perfectly with that of the Hauptwerk.

**Table 18. The initial registration for the 1st variation in the *Prologue* (bars 32-47) on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Bombarde	Pedal
Principal 8'	Doppelflöte 8'	Geigenprincipal 8'	<b>Trompette harm. 8'</b>	Principalbass 16'
Diapason 8'	Fernflöte 8'	Flüte trav. 8'		Subbass 16'
Flüte harm. 8'	Flautino 2'			Gedacktbass 16'
Gemshorn 8'	Terz 1 3/5'	Bo/Sw 8'		Octavbass 8'
Octave 4'				Bassflöte 8'
Quinte 2 2/3'				Octave 4'
Octave 2'				
Mixtur major 2'				Hw/Ped 8'

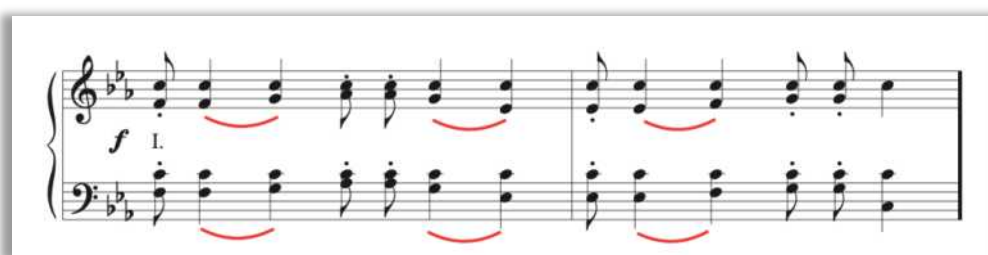
In addition, in bars 36, 38, 40-43 it was necessary to reduce the stops in the pedal so that its part did not break through the chorale. Dispensing with the Hw/Ped 8' coupler proved sufficient. In the first variation, I used slight caesuras before moving to the first manual and before returning from it. In this way, I highlighted the fact that the motifs played on the Hauptwerk were “interjections” and were intended to interrupt the presentation of the chorale. I executed all the slurs in the left-hand part and the pedal, and wherever they were not marked, I used *legato* articulation. I tried to play the *ostinato* in the right hand *leggiero* to highlight its “shimmering” character and to achieve clarity in sixteenth-note sextuplets.

In the ending of the first variation (bars 44-47), where the composer gradually calmed down the motion, I decided to emphasise this device by slightly slowing down the tempo. With certain motifs, I used some *rubato* to emphasise the variety of their rhythmic shapes. This was possible thanks to the fact that the accompaniment featured chords of longer values; therefore, agogic fluctuations in the solo part did not disturb the pulsation of the piece. I played the right-hand part on the Schwellwerk, maintaining the reed sound, as it was derived from the chorale. I performed *ostinato* figures and chords in the left hand using the Positiv and the following registration:

Principal 8', Doppelflöte 8', Fernflöte 8', Octave 4', Flautino 2'.

In the pedal, on the other hand, I kept the set of stops from the previous bars. Thanks to these devices I managed not to soften the dynamics too much, which, as I mentioned earlier, Eben found undesirable for the *Prologue*.

In the second variation (bars 48-71) detailed information on the performance is missing. I took the articulation pattern for the main motif from the beginning of the *Prologue* because of the similarity of the rhythmic structure:



**Fig. 40.** Articulation of the main motif of the second variation of the *Prologue* on the recording of the artistic work, the author's own arrangement

I played the pedal part *legato*, without using caesuras between keyboard changes, in order to create a contrast with the varied articulation in the manual. I also played the left-hand part *legato* in bars 65-66 and 69 to distinguish it from the main theme and to achieve clarity in the lower register. I also decided to emphasise the dialogical character of this variation by slightly tailoring the ends of the phrases. The registration for this section were *plena* of the Hauptwerk and the Positiv. In this case, I was most concerned with achieving a spatial effect rather than a great volume or colour contrast between the sections. I also followed Eben's advice regarding the pedal (*mf*) and kept only the basic stops in his part.

**Table 19.** Registration of the second variation of the *Prologue* (bars 48-70) on the recording of the artistic work

Hauptwerk	Positiv	Schwellwerk	Pedal
Principal 8'	Principal 8'	Geigenprincipal 8'	Principalbass 16'
Diapason 8'	Doppelflöte 8'	Viol d'orchestre 8'	Subbass 16'
Flüte harm. 8'	Fernflöte 8'	Flüte trav. 8'	Gedacktbass 16'
Gemshorn 8'	Octave 4'		Octavbass 8'
Octave 4'	Flautino 2'		Bassflöte 8'
Quinte 2 2/3'	Mixtur minor		Octave 4'
Octave 2'	1 1/3'		
Mixtur major 2'			
Sw/Hw 8'			

In this variation, I followed the metronome tempo marking ( $\text{♩}=144$ ), which seemed not too hasty and therefore did not disrupt the “majestic” idiom adopted for the interpretation of the *Prologue*. In the ending (bars 71-73), I followed Eben’s registration indications (*Zungen*) as shown below:

**Table 20. Registration for the ending of the second variation in the *Prologue* (bars 71-73) on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Bombarde	Pedal
Principal 8’ Diapason 8’ Flûte harm. 8’ Gemshorn 8’  Sw/Hw 8’ Bo/Hw 8’	Principal 8’ Doppelflöte 8’ Fernflöte 8’ Octave 4’ Flautino 2’	Basson Hautbois 8’	Trompette harm. 8’	Principalbass 16’ Subbass 16’ Gedacktbass 16’ Octavbass 8’ Bassflöte 8’ Octave 4’ Posaune 16’  Sw/Ped 8’

I played this passage on the Hauptwerk; however, I decided to use only two reed stops. I did not use the 16’ and 4’ reed stops from the Bombarde division due to lack of clarity or excessive vividness, respectively. I also dispensed with a Trompete 8’ from the Hauptwerk, as the embouchure of this stop was too slow for this fragment, and I regarded the reed stops from the Positiv (Aeoline 8’, French Horn 8’ and Clarinette 8’) to be overly distinctive. In this section, I contrasted *staccato* (marked dots) and *legato* (a chromatic line in the left-hand part). I also decided to add a Posaune 16’ and a coupled Sw/Ped 8’ (Basson Hautbois 8’) to the pedal to highlight the descending motif leading into the next section.

In the opening section of the third variation (bars 74-79), the tempo change marking is most likely missing, as it is impossible to perform this fragment with the agogics of the previous movement – a completely new texture appears here. I would therefore suggest the “*Maestoso. Quasi recitativo*” indication. The metronome tempo on the recording of the artistic work can be described as  $\text{♩}= \text{ca. } 80$ . I chose to perform the fanfare chord motifs present in the right hand with a slight use of *rubato*, particularly emphasising the inversely punctuated rhythms and slurs present in bars 78-79. I played the accompaniment *legato*, highlighting only the motifs in the lowest part in bar 79. In the ending of this section, I allowed myself for *ritenuto* and a slightly longer caesura so that, by suspending the narrative on a dissonant chord, I could create a climactic effect and surprise the listener with the next section of a withdrawn character. For this section I

kept the registration from the previous fragment; I played the accompaniment on the Positiv and the fanfare motifs on the Hauptwerk, using a reed registration. I only removed a Posaune 16' and a Sw/Ped 8' coupler, as the pedal part only had an accompanying role in this section. In the further, lyrical part of the third variation (bars 80-89), following Eben's guidelines, I softened the dynamics significantly and followed his recommendations on the solo parts.

**Table 21. Registration for bars 80-99 in the *Prologue* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Pedal
Gemshorn 8'	Fernflöte 8' Flauto amabile 4' Nazard 2 2/3' Terz 1 3/5' <i>Tremulant</i>	Cor de nuit 8' <b>Basson Hautbois 8'</b>	Subbass 16' Harmonikabass 16' Bassflöte 8'  <i>Hw/Ped 8'</i>

For the accompaniment, which I performed on the Hauptwerk, a Gemshorn 8' was best suited, as it was delicate yet clear. I rejected the Viola da Gamba 8' (too distinct), Dolce 8' (too soft), and Principal 8' (too loud) stops. I executed the solo parts alternately on the Positiv and the Schwellwerk; the pipes of these manuals are placed on opposite sides of the instrument, which gives an interesting spatial effect. At first glance, the pedal registration may appear quite loud; however, due to the specific intonation and placement of the different divisions in the Rieger instrument, more stops have to be added in order to achieve the right proportions between the parts of the feet and hands. I adopted a soft and smooth *legato* as the general articulation while executing all phrasing slurs at the same time. The tempo was taken from the previous section and varied between  $\text{♩} = 80-85$ . It was crucial to maintain a fairly steady pulse so as not to disrupt the flow of the narrative. Its slight fluctuations were related to the use of *rubato* and the desire to lead the phrase over a greater span. It was particularly important to maintain a calm tempo in bars 89-94, where the triplets are used. I used *rubato* at the beginning of the section (bars 80-81) to introduce the listener to a new mood. Minor slowdowns finishing the phrases and introducing new motivic material also appear at the end of bars 88, 92, 94 and 96. I also allowed myself some rhythmic freedom in the last fragment (bars 98-100) to emphasise the end of the section and leave the listener in suspense.

In the subsequent episode (bars 100-108), I decided to return to a mixture sound and a registration identical to the one I used in the second variation. The only adjustment

concerned the sound of the pedal part; in bars 101, 106-108, when both hands are playing on the Hauptwerk, the Hw/Ped 8' coupler is turned on (*più f*); while, where the left hand and the pedal form chords, I used Pos/Ped 8' (*mf*). I used the tempo suggested by Eben (*Allegretto* ♩= 112), which is slightly faster than at the beginning of the *Prologue*; this change, marked by the composer, is probably connected with the enlivening of the narrative using sixteenth notes. I executed phrasing slurs more sharply by adding minor caesuras and played sharp *staccato* in bars 106-108 to emphasise the energetic nature of the episode. At the end of this section (bars 109-111), I used a slightly different Positiv registration by adding mutation and reed stops to the principals:

Principal 8', Doppelflöte 8', Fernflöte 8', Octave 4', Nazard 2 2/3', Flautino 2', Terz 1 3/5',  
Mixtur minor 1 1/3', **French Horn 8', Clarinette 8'**.

I found this chordal passage, with its *staccato* articulation, to be an excellent opportunity to create a lead-in to the recapitulation, beginning on the last eighth note of bar 111. For this reason, I used *rubato* at the beginning and began the phrase at a slightly slower tempo (*a capriccio*), and then gradually accelerated. Over the course of the last few chords, I decided to play *ritenuto* and shorten the articulation to introduce the following episode.

In the penultimate section (bars 111-125), a reminiscence of the introduction, the marking "*Tempo primo* (♩=108)" was probably missing. By using this minimal change of tempo, I wanted to contrast the recapitulation with the previous section. In the episode in question, I drew attention to the need for a slightly slower execution of the chorale parts on the second manual (bars 113, 115, 117, 119, 121-123) due to their rhythmic and chromatic complexity. The aim was to achieve clarity of all notes, played with reed stops, which are slightly "delayed" in attack. I also found it important to make the *staccato* in the eighth notes played on the Hauptwerk in bars 121 and 122 more prominent, to accent the half-note coming after them. I also decided to highlight the end of the chorale presentation (bar 125) slightly more than at the beginning by means of a larger caesura following the slurs and a more extended *ritenuto*.

In the *coda* (bars 125-135), I led the narrative in such a way as to create a climax of the entire *Prologue* and to achieve an ending that would be satisfying for the listener. Therefore, I strictly performed *ostinatos* in bars 128-133 and used extensive *ritenuto* in the conclusion of the movement. I chose to prolong the penultimate chord (F minor 6) to emphasise the f<sup>2</sup>-d<sup>2</sup>-e<sup>2</sup> melodic line in the second upper part, which creates a surprising

Picardy cadence. I also built a climax through *crescendo*, adding primarily reed stops.

The changes in the registration were the following:

– on the last eighth note of bar 125 (the *pleno* marking, which in this case is to be interpreted most logically as a combination of all the manuals<sup>375</sup>):

Bombarde: -**Bombarde 16'**,

Hauptwerk: +Bo/Hw 8',

– on the last eighth note of bar 128:

Schwellwerk: +**Basson Hautbois 8'**,

Hauptwerk: +**Trompete 8'**,

Pedal: +**Trompetenbass 8', Clarine 4'**,

– for the last eighth note of bar 131:

Bombarde: +**Bombarde 16'**,

– for the first beat of bar 134:

Hauptwerk: +Sw/Hw 16',

Pedal: +Majorbass 32', **Contraposaune 32'**.

Thus, the following stops are heard in the ending:

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<sup>375</sup> At the beginning of the *Prologue*, Eben marks *tutti* in an identical place. It is noteworthy that the composer most probably treated the mark *pleno* as one of the stages of *crescendo*. This is how Milan Šlechta writes about it in an introduction to an earlier edition of *Sunday Music* (P. Eben, *Nedělní hudba*, Supraphon, Praha 1988, p. IV): “*Pleno* means a chorus of principals and mixtures from the entire instruments, without reeds. *Tutti* means all the registers and couplers” (*Pleno* znamená principálové sbory a mixture celého nástroje bez jazyků. *Tutti* znamená všechny rejstříky a všechny spojky celého nástroje), compare also Eben P., *Hommage à Dietrich Buxtehude*, op. cit., pp. 18-19 – in bar 178, the composer first wrote *pleno*, and later, in bar 190 – *tutti*; Eben P., *Faust for Organ...*, mvmt. I. *Prologue*, op. cit., p. 10 – To *pleno* with mixture (bar 108) also a Trompete 8' is added in bar 112.



**Table 22. The final registration for the *Prologue* (bars 134-135) on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Bombarde	Pedal
Principal 16'	Bourdon 16'	Liebl. Gedackt 16'	Bombarde 16'	Majorbass 32'
Principal 8'	Principal 8'	Geigenprincipal 8'	Trompette harm. 8'	Principalbass 16'
Diapason 8'	Octave 4'	Viol d'orchestre 8'	Clairon harm. 4'	Subbass 16'
Flûte harm. 8'	Flautino 2'	Geigenoctave 4'		Gedacktbass 16'
Gemshorn 8'	Mixtur minor	Octavin 2'		Octavbass 8'
Cornet 8'	1 1/3'	Echo Cornet 2 2/3'		Bassflöte 8'
Octave 4'		Basson Hautbois 8'		Octave 4'
Quinte 2 2/3'				Contraposaune 32'
Octave 2'				Posaune 16'
Mixtur major 2'				Trompetenbass 8'
Trompete 8'				Clarinette 4'
Pos/Hw 8				Hw/Ped 8'
Sw/Hw 16''				Pos/Ped 8'
Sw/Hw 8'				Sw/Ped 8'
Sw/Hw 4'				Sw/Ped 4'
Bo/Hw 8'				

### 4.3.2. VIEW OF THE WORLD / POHLED NA SVÉT

I believe that the overarching idea for the interpretation of this movement is to emphasize the kaleidoscopic and disjointed nature of the piece, which I understand as a reflection of the chaos prevailing in the labyrinth of the world. This will involve varying the registrations and searching for interesting colours, as well as highlighting characteristic rhythmic groups.

In the first scene (bars 1-26), I used a registration that corresponds to Eben's remarks ("8', 4', 2', Mixt." on the 1st manual; "8', 4', 2', Zimbel" on the 2nd manual; "16', 8', 4'" in the pedal). However, it was necessary to shut the Positiv shutters almost completely (the 5/30 setting) and create a set based on flute stops in order to make the swell effect between the divisions convincing. The composer wrote about this in his commentary to the *Labyrinth*: "In the second movement, much depends on the differentiation of the registrations of individual manuals, so that the changes from one to another are understandable to the listeners".

**Table 23. The initial registration for *View of the World* (bars 1-26) on the recording of the artistic work**

Hauptwerk	Positiv	Pedal
Principal 8'	Doppelflöte 8'	Subbass 16'
Octave 4'	Flauto amabile 4'	Principalbass 16'
Octave 2'	Flautino 2'	Octavbass 8'
Mixtur major 2'	Mixtur minor 1 1/3'	Octave 4'

These changes from one manual to another suggest that the interpretation should be compact and rushing, which is what I did on the recording. Unlike in the *Prologue*, this is not about a dialogue, but about an acoustic effect, striking the listener with anxiety from the first note. Consequently, I decided to slightly accelerate the tempo suggested by Eben from *Allegro*  $\text{♩} = 168$  to  $\text{♩} = \text{ca. } 175-180$ . In interpreting the first episode, I was inspired by a passage from the fourth movement of *Laudes*, as it has a similar texture, featuring agogic accents separated on the principal manual. However, instead of using "a drive from the beginning to the end", I decided to prolong the tenutos, marked on the last quarter notes of bars 13-16, as well as the transitions to the second manual in bars 21-24. This significantly emphasises the changes in rhythmic groups, introducing in addition some kind of irregularity. It also facilitates the performance of this passage, which is one of the most technically demanding in the entire *Labyrinth*. Before the final, dissonant chord in bar 26, I used a caesura to enhance the drama. I also prolonged this consonance's duration slightly, as well as the following pause.

In the second scene (bars 27-53), I also followed Eben's guidelines on registration, who suggested keeping the sound of the 2nd manual ("8', 4', 2', Zimbel") and a set of "8', 4', 2 2/3', 2'" for the 3rd manual. However, due to the lack of a quint stop on the Schwellwerk a slight modification was necessary – I registered the set with the mixture on the third manual (swell box set to 15/30), while the second, with the fifth, was registered on the Positiv (swell box fully open). In my opinion, this created an interesting spatial effect, i.e. the juxtaposition of the right and left sides of the Rieger instrument. In order to make switching between the manuals easier, I coupled the Schwellwerk to the empty Hauptwerk. The tempo on the recording is slightly slower ( $\text{♩}$  = ca. 100) than that suggested by Eben ( $\text{♩}$  = 108).

**Table 24. Registration in bars 27-51 of *View of the World* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Pedal
<i>Sw/Hw</i> 8'	Principal 8'	Geigenprincipal 8'	Subbass 16'
	Octave 4'	Flûte trav. 8'	Principalbass 16'
	Nazard 2 2/3'	Viol d'orchestre 8'	Octavbass 8'
	Flautino 2'	Geigenoctave 4'	Octave 4'
		Progression 2'	

At the beginning of the section, I decided to slightly prolong the first chord in order to create the effect of a "a machine gaining speed". Subsequently, I tried to switch between the manuals quite smoothly, emphasising only the more important harmonic changes. It is worth adding, that a similar texture is used in the fifth movement *Mutationes*, where the composer creates an interesting, almost nervous effect of the rapid change of the manuals<sup>376</sup>. To me, however, it seemed an interesting idea to disrupt the pulse by introducing *ritenuto* in bar 43, which emphasised the line in the lowest part. Before the cadence in this section (bars 52-53), it was also necessary to make a small caesura, which was needed for the change of registration. Therefore, in the ending, I shortened the last quarter note with a dot and used an agogic accent on the last chord in E major with a *tenuto* mark. In this way, I wanted to briefly bring order to the chaos of *View of the World*, so that I could then surprise the listener with another emotionally intense section.

<sup>376</sup> cf. Eben P., *Mutationes...*, op. cit., mvmt. V, bars 17-44, pp. 19-22.

**Table 25. Registration in bars 52-53 of *View of the World* on the recording of an artistic work**

Hauptwerk	Positiv	Schwellwerk	Pedal
Principal 8'	Principal 8'	Geigenprincipal 8'	Subbass 16'
Diapason 8'	Octave 4'	Flûte trav. 8'	Principalbass 16'
Flûte harm. 8'	Nazard 2 2/3'	Viol d'orchestre 8'	Octavbass 8'
Gemshorn 8'	Flautino 2'	Geigenoctave 4'	Octave 4'
Octave 4'			Hw/Ped 8'
Octave 2'			Pos/Ped 8'
Mixtur major 2'			Sw/Ped 8'
Pos/Hw 8'			
Sw/Hw 8'			

When registering the *ostinato* in the third scene (bars 54-85), I chose a set with a third and principal stops without a 4' on the Positive, which I found the most interesting for this texture. It was necessary to shut the swell box of the second manual to the 10/30 position so that it would not be too loud in relation to the other parts. For the chorale in the pedal, I used, in accordance with Eben's wish, a Trompette harmonique 8' from the Bombarde division, which sounded most favourably of all the eight-foot reed stops in the low register and was most punctual in its response. For the motifs played on the Hauptwerk, I chose a set of principal stops (8'-2') combined with a Quinte 2 2/3', which sounds very clearly in the high register (the mixture was too shrill); this creates the effect of a kind of reminiscence of the initial registration.

**Table 26. Registration in bars 54-64 of *View of the World* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Bombarde	Pedal
Principal 8'	Principal 8'	Bo/Sw 8'	Trompette harm. 8'	Sw/Ped 8' <sup>377</sup>
Diapason 8'	Octave 4'			
Flûte harm. 8'	Flautino 2'			
Gemshorn 8'	Terz 1 3/5'			
Octave 4'				
Quinte 2 2/3'				
Octave 2'				
Pos/Hw 8'				
Sw/Hw 8'				

The metronome tempo proposed by Eben is extremely fast ( $\text{♩} = 126$ ) and, if used, the *ostinato* would be completely unclear, and the tracker action of the instrument would not be able to keep up with the separation of all the notes. Such a vivid marking may have something to do with the improvisational origin of the work. When listening to an excerpt from a CD from the Rudolfinum in Prague in which the composer uses this type of texture,

<sup>377</sup> The organ at the Łódź Philharmonic lacks a direct *Bo/Ped* coupler (due to the „floating” character of this division). It can be obtained via other couplers, for example *Bo/Sw – Sw/Ped*, as in the registration above.

one has the impression of polyrhythm, as the *ostinato* is completely independent from the chorale being performed, and most of the sounds blur and overlap<sup>378</sup>. Eben, admittedly, used such semi-aleatoric devices, for example in *Windows*<sup>379</sup> or the last movement of *Mutationes*<sup>380</sup>; however, in this case he decided to write down all the values precisely<sup>381</sup>. He must have had in his mind the tempo he used in his improvisations and hence such a rapid metronome marking. For the reasons mentioned above, I decided to reduce the tempo to ♩ = ca. 105. I considered it most important in interpreting this passage to maintain a steady pulse, without *rubato*, because of the aforementioned energetic *ostinato* in the manual part. In order to achieve clarity, it was crucial to play *leggiere* and to focus on hitting the notes in the right and left hand together on the downbeat. I chose to play the chorale strictly *legato*, which allowed the Trompette harmonique a precision of attack. For the motifs played on the first manual, I considered precise execution of short motif slurs to be the most important, as they emphasised the capricious character of the part. Due to the introduction of thirty-second notes in the *ostinato* (from bar 65 onwards), I decided to slightly modify the registration, changing a Terz 1 3/5' to a Piccolo 1' on the Positiv, and thus refresh the narrative, and I introduced this new texture with small *ritenuto*. However, the described fragment of the third episode (bars 65-73) had to be played *un poco meno mosso* due to the limitations of the direct electric action, which prevented the thirty-second notes from being played clearly at the initial tempo. However, I took advantage of this required change in agogic character by introducing a small fermata on the highest f<sup>2</sup> note in bar 73 to cause a momentary suspension of the narrative and signal a return to a sixteenth-note *ostinato* in the original tempo. In bar 82, where the quasi-recapitulation of this scene begins, I returned to its original registration. I also chose to emphasise the role of the pauses in the ending (bars 84-85) by prolonging them slightly and I used *ritenuto* to slow down the narrative for a moment and then surprise the listener with the texture of the following section.

In the fourth scene (bars 85-94), Eben marked an abrupt change in the dynamics to *ff*, which is why I used a fairly low *plenum* in this section, based on sixteen-foot stops, and not favouring reed or high-pitched stops (in the meantime I opened both swell boxes).

<sup>378</sup> cf. Eben P., Eben M., *Labyrint světa a ráj srdce*, CD album, op. cit., track 3, 1:12-2:18.

<sup>379</sup> cf. Eben P., *Okna podle Marca Chagalla*, Bärenreiter Praha, Praha 2004, pp. 5, 15, 21 or 35.

<sup>380</sup> cf. Eben P., *Mutationes...*, op. cit., mvmt. VII, *Duo*, pp. 34-36, 46-47.

<sup>381</sup> cf. also Eben P., *Four Biblical Dances*, United Music Publisher, London 1993, mvmt. II: *The Dance of the Shulammitte*, bars 123-131, pp. 23-25 – includes also a strict notation of very fast *ostinato*.

**Table 27. Registration for bars 85 (from the third beat)-94 of *View of the World* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Pedal
Principal 16'	Principal 8'	Liebl. Gedackt 16'	Principalbass 16'
Principal 8'	Doppelflöte 8'	Geigenprincipal 8'	Subbass 16'
Diapason 8'	Fernflöte 8'	Viol d'orchestre 8'	Violon 16'
Flûte harm. 8'	Flauto amabile 4'	Cor de nuit 8'	Octavbass 8'
Gemshorn 8'	Octave 4'	Geigenoctave 4'	Bassflöte 8'
Octave 4'	Flautino 2'	Octavin 2'	Octave 4'
Quinte 2 2/3'		Basson Hautbois 8'	Posaune 16'
Octave 2'			Trompetenbass 8'
Mixtur major 2'			
Trompete 8'			
			Hw/Ped 8'
Pos/Hw 8'			Pos/Ped 8'
Sw/Hw 8'			Sw/Ped 8'

I found the tempo recorded by the composer ( $\text{♩}=144$ ) a little too fast. In order to enhance the drama of the episode already created by the registration, I decided to slow it down slightly to  $\text{♩}= \text{ca. } 133$ . I focused on the precise execution of the rhythmic structures with triplets so that all the notes were clear. I also emphasised the *tenuto* chords in bars 88, 91 and 94 by breaking up the preceding chords and prolonging the eighth-note pauses (agogic accents).

By the fifth scene (bars 95-108), despite the lack of marking suggesting a change in dynamics, I added mutation stops to the registration – an Echo Cornet 2 2/3' from Schwellwerk, and a Nazard 2 2/3' and a Terz 1 3/5' from the Positiv, which managed to break through the *plenum*. In doing so, I wanted to add more focus and contour to this rather whimsical in character section. I found appropriate articulation – an expressive *staccato* and placing emphasis on the slurs in bars 95, 99 and 104 – to be crucial for the interpretation. It was also important to pay attention to the accurate execution of the notes in the pedal part in bars 98 and 103, as the too-short eighth notes made the sounds unclear. I kept the tempo suggested by Eben (♩168). In the ending (bars 107-108), I played *legato* according to Eben's marking of the slurs, which resulted in a quasi-*crescendo* effect. I also used *ritenuto* to close the section and surprise the listener with a new registration of the next fragment of *View of the World*.

At the beginning of the sixth scene (bars 109-112), I decided not to lose the previously built momentum and resolved to start it straight away in a steady pulse. However, I played at a slightly slower tempo ( $\text{♩}=90$ ) than the one marked by the composer ( $\text{♩}=100$ ), due to the whimsical and softer nature of the section in question. On both manuals I executed the marked *mf* dynamics through a sound dominated by the 8' and 4'

principals. By doing so, I wanted to create a spatial effect, namely the impression that the same timbre is heard from different sides of the instrument.

**Table 28. Registration for bars 109-112 of *View of the World* on the recording of the artistic work**

Hauptwerk	Positiv	Pedal
Principal 8'	Principal 8'	Principalbass 16'
Diapason 8'	Doppelflöte 8'	Subbass 16'
Octave 4'	Fernflöte 8'	Gedacktbass 16'
	Octave 4'	Octavbass 8'
		Bassflöte 8

In subsequent bars (113-117), I decided to slightly distinguish the presence of motifs from the chorale through slight *rubato* and a precise execution of the arcs. I also used a slight *ritenuto* in the endings of bars 115 and 117 to emphasise the role of the lowest part, creating an echo of the last interval of the phrase. It is also noteworthy that in bar 114 it was necessary to reduce the pedal by an Octavbass 8' due to the fact that it was too piercing in this passage.

Due to its texture, I used the seventh scene (bars 118-125) to create a mysterious atmosphere and a momentary suspension of the narrative. The nature of this section – long chords in the left hand and whimsical solo lines in the right hand – suggests that a marking from the composer, which I would describe as *Meno mosso. Recitativo e misterioso*, may be missing here. In order to achieve the right aura, I focused mostly on the choice of distinctive registers. The combination of a Flûte traversière 8' and a Cor de nuit 8' from the Schwellwerk, which I used for the accompaniment, proved dark but clear in tone. I contrasted the solo parts by using a piercing combination of a Quintatön 8' and a Piccolo 1' from the Positiv for the whimsical figurations in the high register (like in bars 115-119 from *The Dance of the Shulamite*<sup>382</sup>) and a vivid Flûte harmonique from the Hauptwerk for slower, eighth-note lines with *staccato* (in Eben's work the solo flute appears more often in lyrical, long lines<sup>383</sup>). For the pedal, I decided to add a 32' labial stop, the use of which was intended to add depth to the long, low notes. It was also necessary to correct the dynamic proportions by partly closing the shutters of the swell box (Positiv: 3/30, Schwellwerk: 5/30, respectively)

<sup>382</sup> cf. Eben P., *Four Biblical Dances*, op. cit., mvmt II: *The Dance of the Shulamite*, p. 23 – Eben provides the registration “Fl. 8' Quinte 1 1 1/3”.

<sup>383</sup> cf. Eben P., *Musica dominicalis*, op. cit., mvmt IV: *Finale*, bars 57-78, pp. 38-39; Eben P., *Job...*, op. cit., mvmt VII: *Penitence and Realisation*, bars 82-87, pp. 68-69.

**Table 29. Registration in bars 118-123 of *View of the World* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Pedal
Flûte harm. 8'	Quintatön 8' Piccolo 1'	Flûte trav. 8' Cor de nuit 8'	Majorbass 32' Harmonikabass 16'  Sw/Ped 8'

In this fragment, I took the liberty of using a significant amount of *rubato* and contrasting the expressiveness of the squeaky, fast sixteenth notes with the calm eighth notes. In this way, I wanted to create an atmosphere of “stopping the time” and a temporary calming of the momentum created in the previous scenes. On the other hand, I did not aim at weakening the tension of the piece, and therefore I tried to perform the figurations as spontaneously and interestingly as possible. At the end of the section (bars 124-125), in accordance with the composer’s instructions, I played a chordal part of both hands on the Hauptwerk. In my opinion, here, once again, the tempo marking was missing. I opted for a smooth but calm pulse derived from the earlier passage ( $\text{♩}=80$ ), and I would name the atmosphere I managed to produce *Andante misterioso*. I also used a slowing down and a caesura before the next section, in order to surprise the listener with another texture.

I chose to capture the vividness of the last scene (bars 126-159) by incorporating Eben’s remark – *molto ritmico*. For this reason, I tried to play with a decisive and steady pulse and to articulate the solo line sharply in order to emphasise the whimsical rhythmic contour of its motifs. Only in bar 144 did I accentuate the first of the chords in order to bring some order to the rushing narrative and draw the listener’s attention to the momentary change of the tonal centre. I found the tempo proposed by the composer ( $\text{♩}=88$ ) to be appropriate and allowing for all the figures to be precisely executed without a sense of sluggishness. The biggest problem in preparing this passage, however, was mastering the exact synchronisation of the left hand and pedal parts so that the *ostinato* present in them would be a monolith. When developing the registrations on the Rieger organ, finding the right proportions proved to be somewhat problematic. In order to make the chords in the left hand played on the Hauptwerk (*f*) clear in the low register, I had to use an Octave 2’ stop. This made the solo line (*più f*), played using only one of the manuals (Positiv or Schwellwerk), too weak against them. I therefore decided to combine the two divisions (open swell boxes) and create a distinctive mutation-reed registration,



trying to achieve a sound similar to that in bars 47-64 of the sixth movement of *Job*<sup>384</sup>. I also added a high-pressure Melody 8' from the Solo division to the pedal, which highlight the sound of this part and helped me to coordinate the *ostinato*.

**Table 30. Registration for bars 126-152 of *View of the World* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Solo	Pedal
Diapason 8'	Doppelflöte 8'	Geigenprincipal 8'	Melodia 8'	Principalbass 8'
Flûte harm. 8'	Fernflöte 8'	Flûte trav. 8'		Subbass 16'
Octave 4'	Octave 4'	Cor de nuit 8'		Gedacktbass 16'
Octave 2'	Nazard 2 2/3'	Geigenoctave 4'		Bassflöte 8'
	Terz 1 3/5'	Octavin 2'		Octavbass 8'
	French Horn 8'	Echo Cornet 2 2/3'		Octave 4'
	Clarinete 8'	Basson Hautbois 8'		So/Ped 8'
	Sw/Pos 8'			

In the last bars of the scene (153-159), I initially kept the tempo; later, however, due to a quasi-recitative nature, I decided to gradually slow it down in order to leave the listener with a sense of suspension on a dissonant chord. It was necessary to reduce the Hauptwerk by an Octave 2' and the pedal by a Melody 8' due to the long chords appearing in the accompaniment.

In the *coda*, which is a reminiscence of the fourth scene, I returned to its registration and tempo (Eben does not provide a metronome marking). However, I added octave couplers Sw/Hw 4' and Pos/Hw 4' to emphasise the drama and emphasise the fact that the piece was moving towards the end. After the E Major resounding in bar 163, I underpinned the registration with a Trompette harmonique 8' and a Clairon 4' from the Bombarde division and a Clarine 4' in the Pedal. The final set of stops was as follows:

<sup>384</sup> cf. Eben P., *Job...*, op. cit., p. 50, registration with number 2.

**Table 31. The final registration (bars 163 (last beat)-164) for *View of the World* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Bombarde	Pedal
Principal 16'	Principal 8'	Liebl. Gedackt 16'	<b>Trompette harm. 8'</b>	Principalbass 16'
Principal 8'	Doppelflöte 8'	Geigenprincipal 8'	<b>Clairon 4'</b>	Subbass 16'
Diapason 8'	Fernflöte 8'	Viol d'orchestre 8'		Violon 16'
Flûte harm. 8'	Flauto amabile 4'	Cor de nuit 8'		Octavbass 8'
Gemshorn 8'	Octave 4'	Geigenoctave 4'		Bassflöte 8'
Octave 4'	Flautino 2'	Octavin 2'		Octave 4'
Quinte 2 2/3'		<b>Basson Hautbois 8'</b>		<b>Posaune 16'</b>
Octave 2'				<b>Trompetenbass 8'</b>
Mixtur major 2'				<b>Clarine 4'</b>
<b>Trompette 8'</b>				
<i>Pos/Hw 8'</i>				<i>Hw/Ped 8'</i>
<i>Pos/Hw 4'</i>				<i>Pos/Ped 8'</i>
<i>Sw/Hw 8'</i>				<i>Sw/Ped 8'</i>
<i>Sw/Hw 4'</i>				
<i>Bo/Hw 8'</i>				

I slightly prolonged the pauses in bars 163 and 164 to emphasise the final cadence of the piece and the dissonant chord that crowns *View of the World*.

### 4.3.3. MASKS / MASKY

In his commentary, the composer wrote the following about the *Masks*: “In the third movement, which expresses the deformity of human faces, a sharp, quirky registration may be used, which changes to a more classical one in the paraphrase of the fugue”<sup>385</sup>.

It took me quite a while to decide on a suitable sound for the opening section. For the low parts, Eben suggests a sixteen-foot (rather labial) and an eight-foot reed stop. I wanted to use as distinctive a set as possible, having in mind the sound of a fragment from *Mysterium* from *Faust for Organ*, where a Dulcian 16’ and subsequently a Rohrschalmei 8’<sup>386</sup> are recommended for use in the low register. A Clarinette 8’ from Positiv, which I combined with a Bourdon 16’, proved to be the clearest and the most punctual. I executed a sharp right-hand registration without a 4’ stop on the Hauptwerk using principals and a mixture. In the pedal (*mp*), I used only flute and string stops, slightly distinguishing its part (it duplicates one of the sounds in the left hand). I evened out the proportions by partly closing the Positiv shutters (10/30).

Table 32. The initial registration (bars 1-10) of *Masks* on the recording of the artistic work

Hauptwerk	Positiv	Pedal
Octave 4’	Bourdon 16’	Subbass 16’
Octave 2’	Clarinette 8’	Violon 16’
Mixtur major 2’		Gedacktbas 16’
		Bassflöte 8’

In interpreting the first episode, I followed Eben’s guideline – “*Sarcasmo, Quasi recitativo*”. I sought to achieve this effect by prolonging the first chord in the new phrase, separating and using *tenuto* for every dissonance, precise execution of pauses and varied *rubato* and *accelerando* in the *mask motif*.

In the second episode (bars 11-24) I noticed two interpretation problems. Firstly, Eben’s registration and dynamics in bars 11-14 are somewhat surprising. He proposes to play the accompanying *ostinato* (left hand) on the first manual with the *mf* dynamics, while suggesting to play the solo line on a Principal 8’ on another manual with *f* dynamics. Most likely, the dynamics suggested by the composer only denote the proportions between the manuals, not their actual sound. Speaking from my experience in performing

<sup>385</sup> Eben P., *Comments on performance* [in:] Eben P., *Labyrint světa a ráj srdce...*, op. cit., p. 10.

<sup>386</sup> cf. Eben P., *Faust for Organ...*, op. cit., mvmt II: *Mysterium*, bars 21-56, p. 11.

*The Labyrinth*, a solo eight-foot principal stop cannot break through this texture, even with other registers, and usually a four-foot octave must be added. For the recording of the artistic work, I suggested the following registration:

**Table 33. Registration in bars 11-14 of *Masks* on the recording of the artistic work**

Hauptwerk	Positiv	Pedal
Principal 8'	Doppelflöte 8'	Subbass 16'
Diapason 8'	Fernflöte 8'	Violon 16'
Flüte harm. 8'	Salicional 8'	Gedacktbass 16'
Viola di Gamba 8'	Quintatön 8'	Bassflöte 8'
Octave 4'	Flauto amabile 4'	

I performed the solo line on the Hauptwerk and the accompaniment on the Positiv. In order not to lose too much of the volume, I used a greater number of eight-foot stops. It was also necessary to complement the sound of the accompaniment with a quiet 4' flute to make its part clear in the low register. I decided to slightly increase the metronome tempo marked by Eben ( $\text{♩} = 100$ ) to  $\text{♩} = \text{ca. } 105$  to achieve a smoother narrative. The other interpretive problem was how to execute the *con espressione* marking noted by the composer for the solo line from bar 15 onwards. The difficulty was in the fact that it was accompanied by an *ostinato*; therefore, large agogic fluctuations in the middle of the phrases would have caused an unnecessary wobble of the pulse. Therefore, instead of *rubato*, I decided to precisely execute the slurs and articulation and to slightly emphasise the harmonic changes at endings of bars 17, 21, and 24. I used the following registration for this passage:

**Table 34. Registration for bars 15-24 of *Masks* on the recording of the artistic work**

Hauptwerk	Positiv	Pedal
Diapason 8'	Fernflöte 8'	Principalbass 16'
Flüte harm. 8'	Quintatön 8'	Subbass 16'
Viola di Gamba 8'	Clarinette 8'	Violon 16'
		Gedacktbass 16'
		Bassflöte 8'

I played the accompaniment on the Hauptwerk using distinct principals, while a Principalbass 16' in the pedal allowed the part to sound more clearly. For the solo voice, I found a Clarinette 8' to be the most interesting, sounding quite differently in the higher register than in the low chords at the beginning of the *Masks*. I added to it a Quintatön 8', slightly penetrating, and a delicate Fernflöte 8'. In the context of the episode in question, it is also worth mentioning that in other works by Eben the designation *con espressione*

or *espressivo* often appears with *ostinatos*, e.g. in *The Dance of David Before the Ark of the Covenant*<sup>387</sup>, *Hommage à Henry Purcell*<sup>388</sup>, *Walpurgis Night* from *Faust*<sup>389</sup>, or with the typically motoric *Moto ostinato*, as in *Sunday Music*<sup>390</sup>. I think it is primarily connected with broad phrasing rather than the use of *rubato*.

In the third episode (bars 25-44), which brings a greater change in dynamics, I contrasted the registrations for two manuals in accordance with Eben's recommendations. I complemented the Hauptwerk with a principal and a mixture (the composer wrote "+8', Mixt."), while on the Positiv I also added mutation stops to the distinctive reed stops to enhance the quirky and carnival character of the passage (Eben asks only for "Zungen"). It was also necessary to support the pedal; therefore, I decided to add a Hw/Ped 8' coupler, as in bars 25-30 it works together with the first manual, and I wanted it to form a sonic monolith.

**Table 35. Registration for bars 25-30 of the *Masks* on the recording of the artistic work**

Hauptwerk	Positiv	Pedal
Diapason 8'	Principal 8'	Principalbass 16'
Principal 8'	Nazard 2 2/3'	Subbass 16'
Flûte harm. 8'	Terz 1 3/5'	Violon 16'
Viola di Gamba 8'	French Horn 8'	Gedacktbass 16'
Mixtur major 2'	Clarinette 8'	Octavbass 8'
		Bassflöte 8'
		Hw/Ped 8'

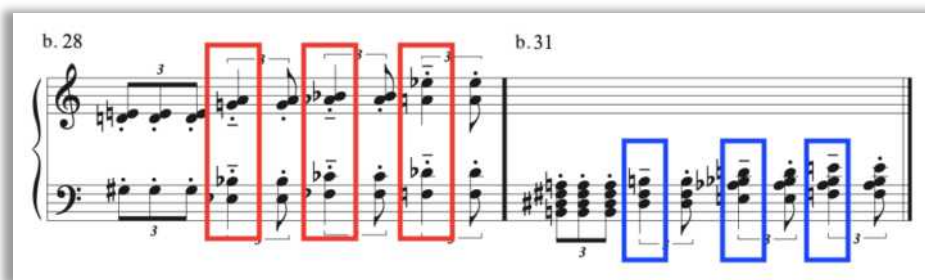
At the beginning of this section, I decided to keep the tempo from the previous section, but to sharpen the rhythmic, articulation and phrasing of all the musical ideas. Subsequently, from bar 28 onwards, it seemed quite natural to me to play *un poco più mosso* due to the emergence of a new, "giggling" motif and the need to maintain a smooth narrative of the piece (the idea of agogic flexibility). In a later passage (bars 31-35), I drew attention to the different articulations of the *ostinato* in the left hand. When it appears for the first time, in bar 28, a dot is present above the *tenutos*; however, later, it is not there, which I tried to reflect in the recording:

<sup>387</sup> Eben P., *Four Biblical Dances*, op. cit., mvmt I: *The Dance of David before the Ark of the Covenant*, bars 130-138, pp. 10-11.

<sup>388</sup> Eben P., *Hommage à Henry Purcell*, op. cit., bars 99-109, p. 17.

<sup>389</sup> Eben P., *Faust for Organ*, op. cit., mvmt VIII: *Walpurgisnacht*, bars 122-127, p. 67.

<sup>390</sup> Eben P., *Musica dominicalis*, op. cit., mvmt II: *Moto ostinato*, bars 43-67, pp. 25-26.



**Fig. 41.** Different articulations of the same motif in *Masks*, the author's own arrangement

From bar 31 onwards, it was necessary to remove the Hw/Ped 8' coupler, as the pedal was no longer connected with the part of the first manual and was only used to create a harmonic base. The connection returned in bar 36 along with a reminiscence of the initial texture. In the section in question, I also found interesting the accentuation of a two-octave leap in bar 38 causing a momentary suspension of the narrative. Subsequently (bars 39-44), I sharpened the marked articulation (sharp *staccato* and *tenuto*) and abruptly released the second values of the ties to emphasise the whimsical nature of this passage. In bar 42 it was necessary to add an Octave 4' stop in the pedal, as its part did not break through the dense chords of the manual. I ended the episode with *ritenuto* to emphasise the quasi-suspended cadenza before the final fugue.

In the final section of the *Masks* (bars 45-71), I followed Eben's guidelines on the registration, which asked for a more classical sound to be used (Princ. 8', 4', 2'):

**Table 36.** Registration for bars 45-58 of *Masks* on the recording of the artistic work

Hauptwerk	Positiv	Pedal
Diapason 8'	Principal 8'	Principalbass 16'
Principal 8'	Doppelflöte 8'	Subbass 16'
Flüte harm. 8'	Fernflöte 8'	Gedacktbass 16'
Gemshorn 8'	Octave 4'	Octavbass 8'
Octave 4'	Flautino 2'	Bassflöte 8'
Octave 2'		Octave 4'

The composer did not provide agogic markings for the fugue. I opted for a brisk tempo ( $\text{♩} = \text{ca.} 110$ ) yet slightly slower than in the previous section, as it was important to me to be able to execute all the rhythmic figures precisely without disrupting the flow of the narrative. In the interpretation, it was important to achieve clarity in the triplet groups and dotted rhythms, to accentuate the syncopations and to use strict *legato* in the constant, chromatic counterpoint. I broke the smooth agogics only in bar 53, with *ritenuto*, to emphasise the cadence preceding the transition. From bar 58 onwards, I created

a *crescendo*, which, despite not being precisely marked by Eben, is suggested by the increased density of the texture and the necessity to reach the climax of the *Masks*. The changes in the registration were the following:

– in bar 58:

Positiv: +Mixtur minor 1 1/3’

Hauptwerk: +Quinte 2 2/3’, Pos/Hw 8’,

Pedal: +Pos/Ped 8’,

– in bar 62:

Positiv: -Mixtur minor 1 1/3’

Hauptwerk: +Mixtur major 2’,

Pedal: +Pos/Ped 8’, Hw/Ped 8’,

– in bar 68:

Schwellwerk: +Geigenprincipal 8’, Flûte trav. 8’, Cor de nuit 8’, Geigenoctave 4’,

Octavin 2’, **Basson Hautbois 8’**,

Hauptwerk: +Sw/Hw 8’,

Pedal: +**Posaune 16’**, Sw/Ped 8’,

– in bar 70:

Hauptwerk: +Sw/Hw 16’,

Pedal: +**Trompetenbass 8’**,

– for the last two chords:

Positiv: +Mixtur minor 1 1/3’

Hauptwerk: +**Trompete 8’**,

Pedal: +**Clarine 4’**.

To differentiate the *ff* sound of *View of the World* and *Prologue*, I did not use the Bombarde division. I tried to keep the narrative of the ending of the fugue smooth; I only introduced with a slight *ritenuto* a new rhythmic figure in bar 68 and used some *rubato* in the penultimate bar to emphasise the whimsical character of the final motifs.

**Table 37. The final registration (bars 70 (last beat)-71) of *Masks* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Pedal
Principal 16'	Principal 8'	Geigenprincipal 8'	Principalbass 16'
Diapason 8'	Doppelflöte 8'	Flûte trav. 8'	Subbass 16'
Principal 8'	Fernflöte 8'	Cor de nuit 8'	Gedacktbass 16'
Flûte harm. 8'	Octave 4'	Geigenoctave 4'	Octavbass 8'
Gemshorn 8'	Flautino 2'	Octavin 2'	Bassflöte 8'
Octave 4'	Mixtur minor	Basson Hautbois 8'	Octave 4'
Quinte 2 2/3'	1 1/3'		Posaune 16'
Octave 2'			Trompetenbass 8'
Mixtur major 2'			Clarine 4'
Trompete 8'			
Pos/Hw 8'			Hw/Ped 8'
Sw/Hw 16'			Pos/Ped 8'
Sw/Hw 8'			Sw/Ped 8'

In interpreting this movement, my knowledge of *Walpurgis Night* from *Faust*<sup>391</sup> proved helpful. Its atmosphere and character are similar to that of the *Masks*; however, what is striking here is the large number of articulation details, marked (relatively minor) tempo changes, and comments on registration and expression. It is an example of Eben's ability to be particularly accurate in the notation of his music, which in the case of *The Labyrinth* was prevented by his illness.

<sup>391</sup> cf. Eben P., *Faust for Organ*, op. cit., mvmt VIII: *Walpurgisnacht*, pp. 57-74.



#### 4.3.4. THE ARROWS OF DEATH / ŠÍPY SMRTI

In preparing the registration for the opening passage of the first episode of *The Arrows of Death* (Eben wrote “8’, 1 1/3”’), the lack of a quint 1 1/3 in the specification of the Rieger organ proved somewhat problematic. I therefore added a combination of Pos/Hw 4’ to the eight-foot stops from the Hauptwerk, and on the Positiv, I pulled out a Nazard 2 2/3’. Due to the dynamic marking *f*, I decided to use a principal base in the first manual and pedal.

**Table 38. Registration for bars 1-6 of *The Arrows of Death* on the recording of the artistic work**

Hauptwerk	Positiv	Pedal
Diapason 8’	Nazard 2 2/3’	Principalbass 16’
Principal 8’		Subbass 16’
		Gedacktbass 16’
Pos/Hw 4’		Octavbass 8’
		Bassflöte 8’

I found the tempo suggested by Eben ( $\text{♩} = 116$ ) a little too fast, hence on the recording it is  $\text{♩} = \text{ca. } 105$ . It was important to me to achieve clarity of the thirty-second notes appearing in the initial *arrow motif*. I found that the key to interpreting the first section of *The Arrows of Death* (bars 1-6), was to clearly separate the “shots” from one another through a precise execution of the slurs and the marked articulation. Towards the end of this section (bar 6) I used *ritenuto* and emphasised the *tenuto* of the chord on the third beat and then used a caesura. These devices were intended to clearly introduce the subsequent motifs (scythe and *danse macabre*). I also used a strong registration (Eben marks only *più f* in bar 7) in order to emphasise the drama of the subsequent passage, featuring a dense texture and the aforementioned dissonant, capricious motifs.

**Table 39. Registration for bars 6 (last two beats)-17 of *The Arrows of Death* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Bombarde	Pedal
Principal 16'	Principal 8'	Geigenprincipal 8'	<i>Trompette harm. 8'</i>	Principalbass 16'
Principal 8'	Doppelflöte 8'	Flûte trav. 8'		Subbass 16'
Diapason 8'	Fernflöte 8'	Cor de nuit 8'		Gedacktbass 16'
Flûte harm. 8'	Octave 4'	Geigenoctave 4'		Octavbass 8'
Gemshorn 8'	Flautino 2'	Octavin 2'		Bassflöte 8'
Octave 4'	Mixtur minor	<i>Basson Hautbois 8'</i>		<i>Posaune 16'</i>
Quinte 2 2/3'	1 1/3'			<i>Trompetenbass 8'</i>
Octave 2'				
Mixtur major 2'				<i>Hw/Ped 8'</i>
				<i>Pos/Ped 8'</i>
<i>Pos/Hw 8'</i>				<i>Sw/Ped 8'</i>
<i>Sw/Hw 16'</i>				
<i>Sw/Hw 8'</i>				
<i>Bo/Hw 8'</i>				

In bars 7, 11 and 14, I chose to heavily accentuate the two-octave leaps (*scythe motifs*) through prolonging eighth-note pauses. I played the *danse macabre*, appearing in bars 8-10, 12-13, and 15-17, *a capriccio*, prolonging the first values under the slur and using a strong *ritenuto* towards the end of each group. In the subsequent passage, I kept the whimsical and dance-like character (bars 18-27); however, I did it only by sharpening the marked articulation and without any particular changes in the pulse. I used *ritenuto* only in bar 27 to prepare the next texture and registration. In the passage in question, I returned to the initial set of stops and played on the Hauptwerk, while with the *p* marking in bar 24, I removed the Pos/Hw 4' and Principal 8' combination. In bar 28, I incorporated Eben's remark concerning the dynamics, i.e. a rather unexpected *mf* on the 3rd manual. Again, I decided to use a reed stop in the low register; however, in order not to copy the sound from *Masks*, I pulled out a Basson Hautbois 8' and Flûte octaviante 4' on the Schwellwerk (swell box: 10/30). I also added a Sw/Ped 8' coupler due to the close motivic development between the left hand and the pedal (also marked as *mf*). In the subsequent bar, due to the return of the *arrow motif*, I should have returned to the initial set (8'+ 1 1/3'); however, in this case it was impossible, as the figurations would have exceeded the scale of the Pos/Hw 4' coupler. I therefore used a compromise, which, in my opinion, proved not to be too distant from the original in terms of sound:

**Table 40. The registration for bars 29-41 in *The Arrows of Death* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Pedal
Principal 8'	Nazard 2 2/3'	Flûte octaviante 4'	Principalbass 16'
Diapason 8'	Piccolo 1'	Basson Hautbois 8'	Subbass 16'
Pos/Hw 8'			Gedacktbass 16'
			Octavbass 8'
			Bassflöte 8'
			Sw/Ped 8'

In the section in question (bars 28-41), I chose to contrast the two symbols present in it (the arrows and *danse macabre*) by diversifying the agogic of the first of them in order to emphasise somewhat its programme nature, i.e. the tautening of the bowstring and the shot mentioned in the analysis:



**Fig. 42. Agogic diversity of motifs in *The Arrows of Death*, the author's own arrangement**

I played the following passage (bars 42-47), depicting the flying of the many arrows of death, *a tempo*, using *ritenuto* only towards the end (when the texture changes) to introduce the next section. I performed this section on the Hauptwerk (eight-foot stops, a Nazard 2 2/3' and a Piccolo 1'), retaining the previous registration (it was only necessary to remove the Sw/Ped 8' coupler).

In the second episode of *The Arrows of Death* (bars 48-56), I decided to reduce the tempo to ♩ = ca. 85. Eben did not record an agogic modification at this point, but, in my opinion, it was necessary because of the music's shift to a more lyrical character. Nevertheless, it should be noted that the composer played a similar passage on the recording of his improvisations, where he kept the initial tempo. However, he performed it with great agogic freedom, and the passages in the left hand were unclear (they only

created a free rhythmic and harmonic backdrop for the melody)<sup>392</sup>. Despite slowing down the tempo, I tried not to disturb the flow of the narrative, following the principle of “agogic flexibility”. In the registration for the passage in question, I followed Eben’s instructions (“8’, Nazard 2 2/3’, Trem.”) in an effort to make the left-hand part also clear (*mp*), played on the Schwellwerk (shutter 10/30), in view of which I left the Flûte octaviante 4’. I made the trill in bar 53 stand out by playing it on the Hauptwerk with the sound of a quint stop, which was not written down by the composer. However, it is noteworthy that in the following bar, theoretically unnecessary markings of the manuals appear, which may suggest that the trick I applied was justified.

**Table 41. Registration for bars 48-56 of *The Arrows of Death* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Pedal
Principal 8’ Octave 4’ Quinte 2 2/3’	Fernflöte 8’ Nazard 2 2/3’  Tremulant	Cor de nuit 8’ Flûte oct. 4’	Subbass 16’ Gedacktbass 16’ Harmonikabass 16’ Bassflöte 8’

In the following episode (bars 57-62), I again chose to slow down the tempo ( $\text{♩} = \text{ca. } 67$ ). The composer did not mark any agogic change at this point; however, I took into account the drama of the section, the dense chordal texture and, the continuous need for a flexible treatment of the agogics due to the narrative form of the piece. It was also important to note that Eben played *meno mosso* in a similar passage on the recording of his improvisation<sup>393</sup>. I changed the composer’s indications regarding dynamics (*più f* only) and decided to return a strong registration (the Schwellwerk shutter open).

**Table 42. Registration for bars 57-62 of *The Arrows of Death* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Bombarde	Pedal
Principal 16’ Principal 8’ Diapason 8’ Gemshorn 8’ Flûte harm. 8’ Octave 4’ Quinte 2 2/3’ Octave 2’ Mixtur major 2’  <i>Pos/Hw 8’</i> <i>Sw/Hw 16’</i> <i>Sw/Hw 8’</i> <i>Bo/Hw 8’</i>	Principal 8’ Doppelflöte 8’ Fernflöte 8’ Octave 4’ Flautino 2’ Mixtur minor 1 1/3’	Geigenprincipal 8’ Cor de nuit 8’ Flûte trav. 8’ Geigenoctave 4’ Flûte oct. 4’ Octavin 2’ <i>Basson Hautbois 8’</i>	<i>Trompette harm. 8’</i>	Principalbass 16’ Subbass 16’ Gedacktbass 16’ Octavbass 8’ Bassflöte 8’ Octave 4’ <i>Posaune 16’</i> <i>Trompetenbass 8’</i>  <i>Hw/Ped 8’</i> <i>Pos/Ped 8’</i> <i>Sw/Ped 8’</i>

<sup>392</sup> cf. Eben P., Eben M., *Labyrint světa a ráj srdce*, CD album, op. cit., track 7, 2:02-2:51.

<sup>393</sup> cf. Eben P., Eben M., *Labyrint světa a ráj srdce*, CD album, op. cit., track 7, 2:52-3:12.

In interpreting this episode, I tried to emphatically show the differences of accents in the triplet groups (♩♩♩ versus ♩♩). Their notation in *The Labyrinth* could be considered Eben's error; however, the composer sometimes mixed such rhythmic structures<sup>394</sup> in his compositions; hence, I decided to be faithful to the text of the score. I also clearly separated the trill in bar 57 and showed the two-bar nature of the phrase in bars 59-60 through the use of *legato*. Before the interlude (bars 63-66), I decided not to make a great caesura in order to surprise the listener with a significant softening of the dynamics. In this short *interlude*, in turn, I decided to refer slightly to the "trembling" registration of episode two. However, I did not use a Nazard from Positiv, but a distinctive Voix humaine 8' from the Schwellwerk (shutter: 10/30), thus refreshing the narrative and emphasising the mysterious nature of this passage.

**Table 43. Registration for bars 63-66 of *The Arrows of Death* on the recording of the artistic work**

Schwellwerk	Pedal
Cor de nuit 8'	Subbass 16'
Voix humaine 8'	Gedacktbass 16'
	Bassflöte 8'
Tremulant	

In the interlude, I focused on differentiating the *legato* (right hand) and *staccato* (left hand), remembering to play the notes in the low register accurately due to the slow attack of a Voix humaine 8'. Due to the longer phrase, lasting four bars, I decided to slightly accelerate the tempo to ♩ = ca. 75.

In the *coda* (bars 67-70), I returned to the loud registration, pursuing the same interpretation as in bars 57-62. In bar 69, I only added a Bombarde 16' a Clairon 4' from the Bombarde division, as well a Majorbass 32' and a Contraposaune 32' in the pedal, which added weight and drama to the ending of *The Arrows of Death*.

<sup>394</sup> vide Eben P., *Hommage à Henry Purcell*, op. cit., bars 176-181, p. 22 or Eben P., *Kleine Choralpartita über "O Jesu, all mein Leben bist Du"*, Universal Edition, Wien 1980, variation IV, pp. 6-7.

**Table 44. The final registration (bars 69-70) for *The Arrows of Death* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Bombarde	Pedal
Principal 16'	Principal 8'	Geigenprincipal 8'	<b>Bombarde 16'</b>	Majorbass 32'
Principal 8'	Doppelflöte 8'	Cor de nuit 8'	<b>Trompette harm. 8'</b>	Principalbass 16'
Diapason 8'	Fernflöte 8'	Flûte trav. 8'	<b>Clairon harm. 4'</b>	Subbass 16'
Gemshorn 8'	Octave 4'	Geigenoctave 4'		Gedacktbass 16'
Flûte harm. 8'	Flautino 2'	Flûte oct. 4'		Octavbass 8'
Octave 4'	Mixtur minor	Octavin 2'		Bassflöte 8'
Quinte 2 2/3'	1 1/3'	<b>Basson Hautbois 8'</b>		Octave 4'
Octave 2'				<b>Contraposaune 32'</b>
Mixtur major 2'				<b>Posaune 16'</b>
				<b>Trompetenbass 8'</b>
<i>Pos/Hw 8'</i>				<i>Hw/Ped 8'</i>
<i>Sw/Hw 16'</i>				<i>Pos/Ped 8'</i>
<i>Sw/Hw 8'</i>				<i>Sw/Ped 8'</i>
<i>Bo/Hw 8'</i>				

#### 4.3.5. THE SWEET CHAINES OF LOVE / SLADKÉ OKOVY LÁSKY

Eben's commentary does not offer particularly important clues to the interpretation of *The Sweet Chains of Love*: "the fifth movement where love is mentioned should sound delicate at first, but end with a wedding *jubilatio* in full sound"<sup>395</sup>.

I chose to play the introduction (bars 1-8) in a somewhat mysterious way, differentiating groups with dotted rhythm (sharper) from triplets (softer) in order to gradually familiarise the listener with the atmosphere of this movement, different from the previous ones. I began at a slightly slower tempo ( $\text{♩} = \text{ca.} 100$ ) than the one suggested by Eben ( $\text{♩} = 104$ ). The registration for the introduction (*mp*) was based on the warm and delicate stops of the Schwellwerk (right hand) and the Positiv (left hand):

Table 45. Registration for bars 1-8 of *The Sweet Chains of Love* on the recording of the artistic work

Positiv	Schwellwerk	Pedal
Doppelflöte 8'	Aeoline 8'	Subbass 16'
Fernflöte 8'	Flûte trav. 8'	Harmonikabass 16'
		Gedacktbass 16'
		Bassflöte 8'

With *ritenuto* and a caesura, I introduced a section presenting the theme of the variation (bars 9-24). In it, I contrasted the lyrical character of the melody with the rather bold accompaniment through the precise execution of the dotted rhythms in its part. In this way, I wanted to emphasise the folk origin of the song *Ej, lásko, lásko*. I also slightly increased the tempo to  $\text{ca.} 117$  to liven up the narrative. Such an agogic change seemed quite natural to me, and Eben used similar procedures, for example in the opening passage of the *Epilogue* from *Faust for Organ*<sup>396</sup> or the middle section of the *Finale* from *Sunday Music*<sup>397</sup>, writing in both cases *insensibilmente (un pochettino) più mosso*. I very precisely executed all the phrasal slurs throughout this section, using caesuras to emphasise the varying length of the song's phrases. In the registration, I followed Eben's guidelines ("Quintadena 8' solo"); however, the sound of a Quintatön 8' alone from the Positiv proved too weak, hence I had to add a delicate Fernflöte 8'. For the accompaniment on the Schwellwerk, I chose – tested in earlier movements – a clear combination of a Flûte traversière 8' and a Cor de nuit 8'.

<sup>395</sup> Eben P., *Comments on performance* [in:] Eben P., *Labyrint světa a ráj srdce...*, op. cit., p. 10.

<sup>396</sup> Eben P., *Faust for Organ*, op. cit., mvmt IX: *Epilogue*, bar 14, p. 75.

<sup>397</sup> Eben P., *Musica dominicalis*, op. cit., mvmt IV: *Finale*, bar 69, p. 39.

**Table 46. Registration for bars 9-31 of *The Sweet Chains of Love* on the recording of the artistic work**

Positiv	Schwellwerk	Pedal
Fernflöte 8' Quintatön 8'	Flûte trav. 8' Cor de nuit 8'	Subbass 16' Gedacktbass 16' Bassflöte 8'

I chose to keep this registration at the beginning of the first variation (bars 25-32), as the composer suggested in it an interchange of manuals, which in itself modified the sound. In order to achieve the right character of this section, I considered it crucial to play the marked articulation precisely (emphasising the *staccato* and *legato*) and to execute the pauses accurately in order to achieve clarity of texture and clarity of consonance. I used a slightly livelier tempo ( $\text{♩} = \text{ca. } 130$ ) than that suggested by Eben ( $\text{♩} = 120$ ), which highlighted the interesting rhythmic accents in this variation. In bar 33, due to the change in texture and the isolation of the solo line, I slightly modified the registration. I did not use a mutation stop but stayed in the realm of eight-foot delicate stops, adding an Aeoline 8' to the Schwellwerk division (right hand). In this passage (bars 33-44), I slightly sharpened the *staccato* chords in the left hand to contrast them with the soft *legato* in the right hand, where the melody was present. In the last two bars (bars 43-44), I used *ritenuto* – as there is a surprising Picardy cadence there and the ending of this section – and I made a caesura.

In the second variation (bars 45-60) I opted for strong *rubato* due to chromaticism and longer four-bar phrases. I clearly increased the dynamics (*mf*) through the use of principals (Positiv and pedal) and a Quinte 2 2/3' (Hauptwerk), which was more prominent for the first time in the recording.

**Table 47. Registration for bars 45-60 of *The Sweet Chains of Love* on the recording of the artistic work**

Hauptwerk	Positiv	Pedal
Principal 8' Quinte 2 2/3'	Fernflöte 8' Quintatön 8' Principal 8' Octave 4'	Principalbass 16' Subbass 16' Gedacktbass 16' Harmonikabass 16' Bassflöte 8' Octavbass 8'

I also decided to play as soft *legato* as possible to create a broad, romantic phrase. I ended also this variation with *ritenuto* and a caesura.



The third variation and the accompanying *coda* (bars 61-75) brings a rhythmic revival by introducing a steady triplet-based motion. In order to reinforce this impression, I decided to accelerate the tempo from that suggested by Eben ( $\text{♩}=112$ ) to  $\text{♩}= \text{ca. } 117$ . I based the registration for this episode on the set from the previous variation, only supplementing it with a few eight-foot stops and couplers:

**Table 48. Registration for bars 61-66 of *The Sweet Chains of Love* on the recording of the artistic work**

Hauptwerk	Schwellwerk	Pedal
Principal 8'	Geigenprincipal 8'	Principalbass 16'
Diapason 8'	Aeoline 8'	Subbass 16'
Quinte 2 2/3'	Flute trav. 8'	Gedacktbass 16'
	Cor de nuit 8'	Harmonikabass 16'
Sw/Hw 8'		Bassflöte 8'
		Octavbass 8'
		Hw/Ped 8'
		Sw/Ped 8'

A similar texture can be found, for example, in *Easter Chorus* from *Faust for Organ*<sup>398</sup>. There, the composer used slurs; however, with the first appearance of triplets, he wrote *marcato*. He may have wanted to show the structure of *ostinato*; however, he was probably aware that *legato* could negatively affect the clarity of the passage (hence the *marcato* marking). In the episode of the *Chains* in question, where there are fewer performance details marked, I tried to sharpen the articulation to achieve clarity in the fast values and to drive the narrative smoothly. I also made slight *crescendo* and used minimal caesuras at points where subsequent parts were added. Although Eben did not mark the modifications to the dynamics here, they are suggested by the nature of the music and the fact that the ending of the first movement of *The Sweet Chains of Love* was planned at this point. I added:

– in bar 67:

Hauptwerk: +Octave 4',

– in bar 68:

Hauptwerk: +Gemshorn 8', Flûte harmonique 8',

Schwellwerk: +**Basson Hautbois 8'**,

Pedal: +Octave 4'.

<sup>398</sup> Eben P., *Faust for Organ*, op. cit., mvmt IV: *Osterchöre*, bars 47-102, pp. 29-31.

Towards the end of this section, I decided to use a significant *ritenuto* and a *caesura*, in order to clearly show the introduction of a new theme and the character of the wedding *jubilatio*.

In bars 75-103, for the chorale part, I used a Trompette harmonique from the Bombarde division (it has a softer sound than a Trompete from the Hauptwerk) in order to emphasise the festive character of the second part of *The Chains*. I also added an Echo Cornet 2 2/3' stop from the Schwellwerk to the Positiv, to give sparkle to the garlands of figurations surrounding the chorale melody. In the pedal, I dispensed with the couplers, thus preserving its timbral independence and the character of the harmonic base.

**Table 49. Registration for bars 75 (last measure)-103 of *The Sweet Chains of Love* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Bombarde	Pedal
Principal 8'	Principal 8'	Echo Cornet 2 2/3'	<b>Trompette harm. 8'</b>	Principalbass 16'
Diapason 8'	Doppelflöte 8'			Subbass 16'
Octave 4'	Fernflöte 8'			Gedacktbass 16'
	Octave 4'			Harmonikabass 16'
Bo/Hw 8'	Flautino 2'			Bassflöte 8'
	Sw/Pos 8'			Octavbass 8'
				Octave 4'

The metronomic tempo (♩=120) seemed too slow to me, hence, for the sake of the brisk narrative and the joyful mood, I opted for a slightly livelier pulse (♩= ca. 130). In accordance with the composer's instructions, I kept it until the end of the piece. In this section, I tried to change the manuals as smoothly as possible so as not to disturb its character and lose the momentum.

At the beginning of the wedding fanfare (bars 104-130), I decided to modify the registration because of the change in the texture and the *f* marking. I supplemented the cornet sound of the Positiv with more principals and a mixture and a not too loud Basson Hautbois 8' from the Schwellwerk. In this section, the pedal constitutes a monolith with the manual; therefore, I added couplers to it. The set from the Hauptwerk was, in turn, prepared to enter in bar 112 (*più f*).

**Table 50. Registration for bars 103 (last eight note)-121 of *The Sweet Chains of Love* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Pedal
Principal 8'	Principal 8'	Geigenprincipal 8'	Principalbass 16'
Diapason 8'	Doppelflöte 8'	Flute trav. 8'	Subbass 16'
Flûte harm. 8'	Fernflöte 8'	Cor de nuit 8'	Gedacktbass 16'
Gemshorn 8'	Octave 4'	Geigenoctave 4'	Harmonikabass 16'
Octave 4'	Flautino 2'	Octavin 2'	Bassflöte 8'
Quinte 2 2/3'	Mixtur minor 1 1/3'	Echo Cornet 2 2/3'	Octavbass 8'
		Basson Hautbois 8'	Octave 4'
Sw/Hw 8'			Pos/Ped 8'
Pos/Hw 8'	Sw/Pos 8'		Sw/Ped 8'

In this section, particularly important was the accurate execution of the rhythms in the score. In bars 104-105 and 113-114, I made sure that the chords did not overlap, and I took into account the difference in the duration of the chords (left hand and pedal) in bars 107-108, 116-117, marked down by the composer. I emphasised the change of key and the transition to the Hauptwerk at the turn of bars 112 and 113 with a small *ritenuto*. From bar 115 onwards I made *crescendo* because of the livelier motion, the denser texture, and the dissonances, enhancing the drama of the section. I added:

– in bar 115:

Pedal: +**Posaune 16'**, Hw/Ped 8',

– in bar 121 (last eight note):

Hauptwerk: +Mixtur major 2', Bo/Hw 8',

Bombarde: +**Trompette harm. 8'**,

Pedal: +**Trompetenbass 8'**,

– in bar 126:

Bombarde: +**Clairon harm. 4'**.

From the last eighth note in bar 130, the composer introduces a new texture and a dynamic change (*mf*), which I highlighted by using a small *caesura*; I also shortened the quarter note c sharp 1 in the left hand due to the need to change the registration. I complemented the previous set with sixteen-foot stops in the manual, but the volume of the sound was reduced by moving to the side divisions. It was important to me that the listener would not have the impression of a great change in volume and that the timbre (mixed *pleno*) was maintained. It was necessary to reduce the pedal by a Trompetenbass 8' and a Hw/Ped 8' coupler. However, I retained the reed timbre in the bass part, keeping the Posaune 16', to emphasise the drama of the passage in question, achieved by the composer through the use of dissonances.

**Table 51. Registration for bars 130 (the last eight note)-140 of *The Sweet Chains of Love* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Bombarde	Pedal
Principal 16'	Principal 8'	Liebl. Gedackt 16'	<b>Trompette harm. 8'</b>	Principalbass 16'
Principal 8'	Doppelflöte 8'	Viola 16'	<b>Clairon harm. 4'</b>	Subbass 16'
Diapason 8'	Fernflöte 8'	Geigenprincipal 8'		Gedacktbass 16'
Flûte harm. 8'	Octave 4'	Flute trav. 8'		Harmonikabass 16'
Gemshorn 8'	Flautino 2'	Cor de nuit 8'		Bassflöte 8'
Octave 4'	Mixtur minor	Geigenoctave 4'		Octavbass 8'
Quinte 2 2/3'	1 1/3'	Octavin 2'		Octave 4'
Octave 2'		Echo Cornet 2 2/3'		<b>Posaune 16'</b>
Mixtur major 2'	Sw/Pos 8'	Progression 2'		Pos/Ped 8'
		<b>Basson Hautbois 8'</b>		Sw/Ped 8'
Pos/Hw 8'				
Bo/Hw 8'				

I played this short chromatic *interlude* (bars 135-140), maintaining a smooth pulse, marked by *staccato* eighth notes in the left hand, which I executed sharply and decisively. I also highlighted the differentiation of phrase endings in the right hand. Sometimes they are crowned by an eighth-note pause (in bars 132 and 136); at other times they are marked only by a slur. At the lead-in to the *coda* (bar 140), I used *ritenuto* and a *caesura* to accentuate the return of the character of the wedding fanfare. At the beginning of the *coda*, the following registration is heard:

**Table 52. Registration for bars 140 (the last eighth note)-149 of *The Sweet Chains of Love* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Solo	Bombarde	Pedal
Principal 16'	Principal 8'	Liebl. Gedackt 16'	Melodia 8'	<b>Trompette harm. 8'</b>	Principalbass 16'
Principal 8'	Doppelflöte 8'	Viola 16'	<b>Tuba Sonora 8'</b>	<b>Clairon harm. 4'</b>	Subbass 16'
Diapason 8'	Fernflöte 8'	Geigenprincipal 8'			Gedacktbass 16'
Flûte harm. 8'	Octave 4'	Flute trav. 8'			Harmonikabass 16'
Gemshorn 8'	Flautino 2'	Cor de nuit 8'			Bassflöte 8'
Octave 4'	Mixtur minor	Geigenoctave 4'			Octavbass 8'
Quinte 2 2/3'	1 1/3'	Octavin 2'			Octave 4'
Octave 2'		Echo Cornet 2 2/3'			<b>Posaune 16'</b>
Mixtur major 2'	Sw/Pos 8'	Progression 2'			<b>Trompetenbass 8'</b>
	Bo/Pos 8'	<b>Basson Hautbois 8'</b>			Hw/Ped 8'
Pos/Hw 8'					Pos/Ped 8'
Sw/Hw 8'					Sw/Ped 8'
So/Hw 8'					So/Ped 8'
Bo/Hw 8'					

In interpreting the finale of *The Sweet Chains of Love* (bars 140-155), I focused on keeping a steady pulse and creating the impression of the march of a wedding procession. I carefully executed the pauses and endings of the slurs, which the composer differentiates in the notation. In order to maintain the impression of growing joy, I opted

for *crescendo*, using mainly the other reed stops and octave couplers, especially as the section is not written very high. I added consecutively:

– in bar 150:

Hauptwerk: +**Trompete 8'**, Pos/Hw 4', Sw/Hw 4',

– in bar 152:

Bombarde: +**Bombarde 16'**,

Pedal: +**Clarine 4'**,

– on the third measure of bar 154:

Hauptwerk:  $\neg$ +Cornet 8', Sw/Hw 16'.

**Table 53.** The final registration for *The Sweet Chains of Love* (bars 154 (third measure)-155) on the recording of the artistic work

Hauptwerk	Positiv	Schwellwerk	Solo	Bombarde	Pedal
Principal 16'	Principal 8'	Liebl. Gedackt 16'	Melodia 8'	<b>Bombarde 16'</b>	Principalbass 16'
Principal 8'	Doppelflöte 8'	Viola 16'	<b>Tuba Sonora 8'</b>	<b>Trompette harm. 8'</b>	Subbass 16'
Diapason 8'	Fernflöte 8'	Geigenprincipal 8'		<b>Clairon harm. 4'</b>	Gedacktbass 16'
Flûte harm. 8'	Octave 4'	Flute trav. 8'			Harmonikabass 16'
Gemshorn 8'	Flautino 2'	Cor de nuit 8'			Bassflöte 8'
Cornet 8'	Mixtur minor	Geigenoctave 4'			Octavbass 8'
Octave 4'	1 1/3'	Octavin 2'			Octave 4'
Quinte 2 2/3'		Echo Cornet 2 2/3'			<b>Posaune 16'</b>
Octave 2'	Sw/Pos 8'	Progression 2'			<b>Trompetenbass 8'</b>
Mixtur major 2'	Bo/Pos 8'	<b>Basson Hautbois 8'</b>			<b>Clarine 4'</b>
<b>Trompete 8'</b>					
Pos/Hw 8'					Hw/Ped 8'
Pos/Hw 4'					Pos/Ped 8'
Sw/Hw 16'					Sw/Ped 8'
Sw/Hw 8'					So/Ped 8'
Sw/Hw 4'					
So/Hw 8'					
Bo/Hw 8'					

#### 4.3.6. THE CEREMONY AT THE ACADEMY / SLAVNOST AKADEMIE

Eben suggested that “the ceremonial entrance of the scholars (the sixth movement) requires the use of a strong trumpet register”<sup>399</sup>. Therefore, in the A section, I used a high-pressure Tuba Sonora 8’ stop from the Solo division, supported by a Melody 8’. Precise execution of *staccato* and fast rhythmic figures proved somewhat problematic with this reed register, characterised by a slow attack. This necessitated a reduction in tempo to  $\text{♩} = \text{ca. } 90-95$  (Eben proposes  $\text{♩} = 104$ ). In the registration for the other manuals, I also took into account the composer’s instructions (“8’, 4’, 2” and “8’, 4’, 2’, 1 1/3”). I executed the part with a quint 1 1/3 stop on the Hauptwerk using a Pos/Hw 4’ coupler, as in *The Arrows of Death*.

**Table 54. Registration for bars 1-27 of *The Ceremony of the Academy* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Solo	Pedal
Principal 8’ Diapason 8’ Octave 4’ Octave 2’  Pos/Hw 4’	Nazard 2 2/3’	Geigenprincipal 8’ Flûte trav. 8’ Cor de nuit 8’ Flûte oct. 4’ Octavin 2’	Melodia 8’ <b>Tuba Sonora 8’</b>	Principalbass 16’ Subbass 16’ Gedacktbass 16’ Bassflöte 8’ Octavbass 8’

In the first fragment (bars 1-4, and later also 16-19), I took the liberty of using *accelerando* and *ritenuto* in the fanfare figures in the right hand, to which I adjusted the chordal accompaniment. The agogic fluctuations I used were intended to make the episode feel improvisational and free; I also wanted to somewhat caricature the pompousness of the ceremony at the Academy. It is worth mentioning, however, that with such rhapsodic figures in the trumpet stop, Eben often writes *risoluto* (e.g. *The Dance of David before the Ark of the Covenant*<sup>400</sup> or the fourth variation from the *Small Chorale Partita on ‘O Jesu, all mein Leben bist Du’*<sup>401</sup>), thus suggesting faster agogics. Instead, I played in a slightly stricter manner in bars 5-8, when figurations appeared in the left hand. In bars 9-15 and 20, on the other hand, I tried to emphasise the dialogue between mutation and reed sound by using caesuras and slightly slowing down the pulse. From the last sixteenth note in bar 27 onwards, I decided to play *decrescendo* (not marked by Eben) because of the transition nature of this passage (bars 27-32), leading into the second part

<sup>399</sup> Eben P., *Comments on performance* [in:] Eben P., *Labyrint světa a ráj srdce...*, op. cit., p. 10.

<sup>400</sup> Eben P., *Four Biblical Dances*, op. cit., mvmt I: *The Dance of David before the Ark of the Covenant*, p. 1.

<sup>401</sup> Eben P., *Kleine Choralpartita über “O Jesu, all mein Leben bist Du”*, op. cit., pp. 6-7.

of *The Ceremony of the Academy*, which is more delicate in its texture and expression. I played it on Hauptwerk with the following set of stops:

Principal 8', Diapason 8', Octave 4'.

Subsequently, in bar 31, I removed the Octave 4' and re-registered the pedal to achieve the right proportion between the divisions. I also prepared a Sesquialtera (following Eben's instructions) consisting of a Nazard 2 2/3' and a Terz 1 3/5' on the Positiv, which was to act as a solo part in the second part of the piece.

**Table 55. Registration for bars 31-50 of *The Ceremony of the Academy* on the recording of the artistic work**

Hauptwerk	Positiv	Pedal
Principal 8'	Fernflöte 8'	Subbass 16'
Diapason 8'	Quintatön 8'	Gedacktbass 16'
	Flauto amabile 4'	Harmonikabass 16'
	Nazard 2 2/3'	Bassflöte 8'
	Terz 1 3/5'	

In the analysis, I wrote that the softening of the dynamics in the B section (bars 32-50) was, in my opinion, intended to emphasise its lyrical and mysterious character, which could symbolise the mystical nature of the scholars' knowledge. I therefore decided to introduce the solo melody by using *ritenuto* in bar 32 and thus emphasise its expressive character (*con espressione*) from the very beginning. I did not over-emphasise *staccatos* in the upbeats of the melody, as they could disrupt the mysterious affect of this section. As in *Masks*, I decided to dispense with large *rubato* due to an *ostinato* pattern of the accompaniment. Instead, I sought to emphasise expression through a precise execution of slurs and broad finishing of the phrases in the left hand (especially in bars 41-42, where its part reaches very high). Bearing in mind the mystical nature of the episode in question, I used a slightly slower tempo ( $\text{♩} = \text{ca. } 90$ ); however, I maintained the "walking" pulse of the scholars' procession. In bar 42, I unified the rhythm in the manual part so that the final interval would be ended simultaneously:

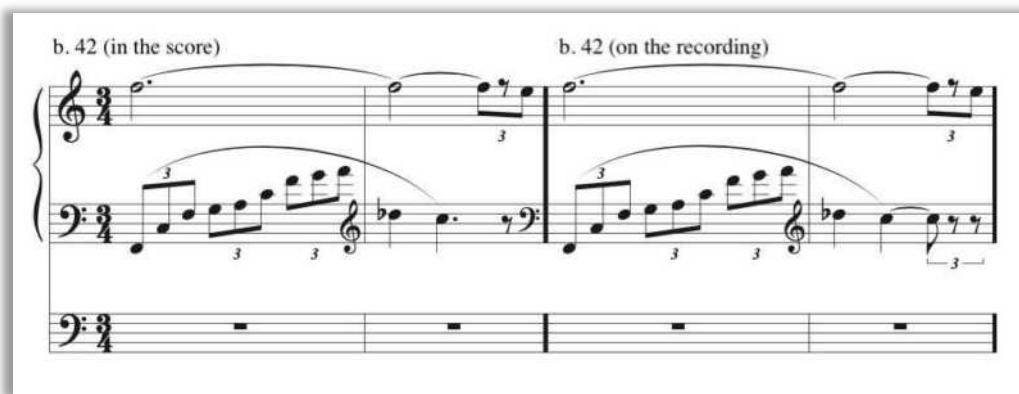


Fig. 43. Rhythm correction of bar 42 of *The Ceremony of the Academy* on the recording of the artistic work

For the last eighth note in bar 50, I applied the original registration due to the return of the initial texture (part A'). In this bar I also decided to unify the part of the manual and pedal by shortening by a dot in the bass part (the simultaneous ending of the chord). In the ending (from the last eighth note in bar 54 onwards), I used all the trumpets available in the instrument and added reed stops to the pedal to raise the splendour of the scholars' graduation ceremony. As at the beginning of *The Ceremony of the Academy*, I tried to keep the improvisational and spontaneous character of this section.

Table 56. The final registration for *The Ceremony of the Academy* (bars 54 (the last eighth note)-59) on the recording of the artistic work

Hauptwerk	Solo	Bombarde	Pedal
Principal 8'	Melodia 8'	Trompette harm. 8'	Principalbass 16'
Diapason 8'	Tuba Sonora 8'		Subbass 16'
Octave 4'			Gedacktbass 16'
Trompete 8'			Bassflöte 8'
			Octavbass 8'
Bo/Hw 8'			Posaune 16'
So/Hw 8'			Trompetenbass 8'
			Hw/Ped 8'
			So/Ped 8'



#### 4.3.7. THE IGNORANCE OF THE LEARNED / NEVĚDOMOST UČENÝCH

I began the first episode of *The Ignorance of the Learned* (bars 1-30) in line with Eben's instructions ("8', 4'" in the 1st manual and a "Zunge [8']" in the left hand). I did not take the *f* mark for the right-hand part literally, as it referred, in my opinion, to the proportions between the manuals. I decided to use a principal registration for the Hauptwerk due to the lively character of the first episode. For the scales in the left-hand part, I chose a Bombarde 16' (which I played an octave higher), which, in my opinion, proved to be the clearest in the lower register (the Schwellwerk box 8/30<sup>402</sup>). I added a Bourdon 16' from the Positiv to it.

**Table 57. Registration for bars 1-17 of *The Ignorance of the Learned* on the recording of the artistic work**

Hauptwerk	Positiv	Bombarde	Pedal
Principal 8'	Bourdon 16'	<b>Bombarde 16'</b>	Principalbass 16'
Diapason 8'			Subbass 16'
Octave 4'	Bo/Pos 8'		Gedacktbass 16'
			Bassflöte 8'
			Octavbass 16'

In the interpretation, it seemed crucial to me to choose a fairly lively tempo (on the recording,  $\text{♩} = \text{ca.}133$ ); however, the one suggested by Eben ( $\text{♩} = 138$ ) appeared to be slightly too fast and caused lack of clarity in the execution of fast scales and in phrasing. I tried not to make large agogic changes in the first fragment, but instead to accurately execute the slurs and syncopations, slightly breaking the pulse of the piece and thus highlighting the scholars' incompetent answers to the questions posed by the Pilgrim, mentioned in the analytical section. I opted only for *ritenuto* introducing the second phrase of the chorale at the end of bar 12. In turn, before the appearance of chromaticism (bar 17), I tried to keep the caesura small and not to stop the brisk nature of the narrative. I played the dissonant fragment using the following registration:

**Table 58. Registration for bars 17 (the last measure)-25 of *The Ignorance of the Learned* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Bombarde	Pedal
Principal 8'	Principal 8'	Flüte trav. 8'	<b>Bombarde 16'</b>	Principalbass 16'
Diapason 8'	Doppelflöte 8'	Cor de nuit 8'		Subbass 16'
Octave 4'	Fernflöte 8'			Gedacktbass 16'
	Octave 4'	Bo/Sw 8'		Bassflöte 8'
	Flautino 2'			Octavbass 16'

<sup>402</sup> The Bombarde division is also closed in it.

I executed the part of the right hand on the Schwellwerk an octave higher, while the left hand was registered on the Positiv, in line with Eben's instructions ("8', 4', 2'"). At the introduction of the chorale in a diatonic form, towards the end of bar 24 (resembling a recapitulation), I applied *ritenuto* and returned to the original registration. For the second scale in bar 29, however, it was necessary to replace a Bombarde 16' with a Trompette harmonique 8' (combined with a Doppelflöte 8' and a Fernflöte 8' from the Positiv), as, by playing an octave higher, I would have exceeded the scale of the instrument.

In bar 30, where the composer introduced a new episode, I decided to slightly modify Eben's score again by shortening the half note by a dot in the left hand and the pedal by one quarter note to be able to clearly change the registration and show the entrance of a new texture. The tempo marked by the composer ( $\text{♩} = 120$ ) seemed to me too abrupt in the context of the expressiveness of this episode, hence I slowed it down to  $\text{♩} = \text{ca. } 105$ . Subsequently, from bar 37 onwards, for the sake of clarity of the left-hand part and articulation, I reduced the tempo ( $\text{♩} = \text{ca. } 90$ ), trying to keep the narrative flowing by maintaining a strict rhythm in the *ostinato* (agogic flexibility). In this way, I wanted to highlight the gradual "departure from the subject" and the tangled nature of the scholars' answers to the questions, which I wrote about in the analytical chapter. The lack of marking in the score the agogic change that I used might be due to the fact that the composer treated the musical material quite freely and improvised this movement. When I was listening to this fragment of Eben's album<sup>403</sup>, I had an impression that the author of *The Labyrinth* focused only on leading the solo line, while in the left hand he performed the chord-based figurations in a free rhythm and might have had a strict tempo in mind when writing down the piece. However, in this episode, the completed version of *The Labyrinth* has more phrasing details, a diverse motif articulation and a precisely notated accompaniment, hence my decision to slow down the pulse. In the episode in question, I decided to change the character of the registration to a delicate one (following Eben's instruction – *mp*) by using flute stops and a Basson Hautbois 8' (shutters fully open) for the solo part of the right hand (*mf*). I therefore retained the specific sound from the previous episode by using soft stops.

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<sup>403</sup> cf. Eben P., Eben M., *Labyrint světa a ráj srdce*, CD album, op. cit., track 13, 0:55-1:15.

**Table 59. Registration for bars 30 (the last eight note)-48 of *The Ignorance of the Learned* on the recording of the artistic work**

Positiv	Schwellwerk	Pedal
Doppelflöte 8'	Flûte trav. 8'	Subbass 16'
Fernflöte 8'	Basson Hautbois 8'	Gedacktbass 16'
Flauto amabile 4'		Harmonikabass 16'
		Bassflöte 8'

At the end of this section (bars 47-48), I decided to use broad *ritenuto* and a large *caesura*, introducing another section of a completely different character. I executed the marked *diminuendo* by closing the Schwellwerk shutters completely.

In the last section (bars 48-67), symbolising the void of the scholars' ignorance, I decided to use *rubato* due to the marking of *ansiosamente* (with anxiety, apprehension). I used it by extending slightly longer values and pauses, or by accentuating phrasing slurs or whimsical rhythmic groups. Eben suggests a very fast tempo in this section ( $\text{♩} = 84$ ); in my opinion, it does not suit the expression and character of the passage in question. As in the earlier section, the metronome marking might be a reflection of how the composer remembered his improvisations. In the relevant fragment of the recording, Eben played only the whimsical figures very abruptly, while he performed the longer phrases calmly and lyrically, as if using two different tempos<sup>404</sup>. Bearing in mind the accuracy of notation in the finished version, I decided to use a uniform pulse, which I would describe as  $\text{♩} = \text{ca. } 70$ . I contrasted the timbre of the manuals (both *mp*); Eben requested a Gedackt 8' in the 3rd manual, while for the second keyboard he did not suggest any register. Therefore, on the Schwellwerk, I pulled out a Cor de Nuit 8' and opened the shutter, while on the Positiv, I used a string-like Salicional 8'. In the pedal, the two quietest 16' and 8' stops were sufficient.

**Table 60. Registration for bars 48 (last measure)-62 of *The Ignorance of the Learned* on the recording of the artistic work**

Positiv	Schwellwerk	Pedal
Salicional 8'	Cor de nuit 8'	Harmonikabass 16'
		Bassflöte 8'

<sup>404</sup> cf. Eben P., Eben M., *Labyrint světa a ráj srdce*, CD album, op. cit., track 13, 1:15-2:15.

I executed the *pp* marked in bar 62 by closing the Schwellwerk shutters completely. I also decided to play the last motivic groups a little more emphatically to highlight the drama of the ending of *The Ignorance of the Learned*. In the pedal, a slight change of registration was necessary. I wanted to achieve a little more depth in the sound of this line; therefore, I replaced a Harmonikabass 16' with a Subbas 16', removed a Bassflöte 8' (which was too prominent) and used a Sw/Ped 8' combination instead.

**Table 61.** The final registration for *The Ignorance of the Learned* (bars 62 (third measure)-67) on the recording of the artistic work

Positiv	Schwellwerk	Pedal
Salicional 8'	Cor de nuit 8'	Subbas 16'
		Sw/Ped 8'

#### 4.3.8. THE WHEEL OF FORTUNE / KOLO ŠTĚSTĚNY

In the first section of *The Wheel of Fortune* (bars 1-19), I considered *rubato*, written next to the metronomic tempo marking, to be the most important element for the right interpretation. Instead of describing the devices I used, I include an illustration showing the two basic textures and the examples of the places where I modified the agogics. The *rubato* varied in intensity; I was most concerned to convey the impression of the spontaneity and unpredictability of the magic turns of the wheel.



Fig. 44. The possibility of using *rubato* in the first section of *The Wheel of Fortune* marked in red (bars 1-2), the author's own arrangement

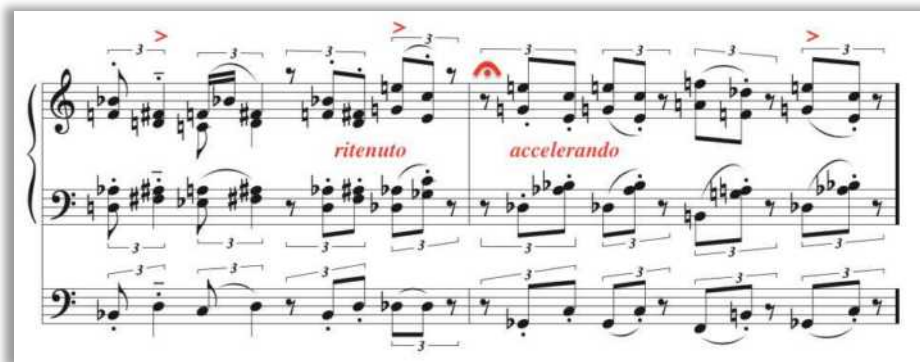


Fig. 45. The possibility of using *rubato* in the first section of *The Wheel of Fortune* marked in red (bars 5-6), the author's own arrangement

Due to these agogic devices, it is quite difficult to determine the metronome tempo on the recording ( $\text{♩} = \text{ca. } 75$ ); however, I certainly played at a slower tempo than that suggested by Eben ( $\text{♩} = 88$ ), as I wished to achieve clarity in the sextuplet groups. In the context of the registration for the episode in question, I also introduced a certain spontaneity. I decided to alter the set of Positiv stops for the individual entrances of the *wheel motif*. For

the Hauptwerk, on the other hand, I decided not to build up a large *pleno* in order to give the opportunity for dynamic development in the further sections of *The Wheel of Fortune*.

**Table 62. The initial registration for *The Wheel of Fortune* (bars 1-9) on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Pedal
Principal 16'	Principal 8'	Geigenprincipal 8'	Principalbass 16'
Principal 8'	Octave 4'	Flute trav. 8'	Subbass 16'
Diapason 8'	Nazard 2 2/3'	Cor de nuit 8'	Gedacktbass 16'
Flûte harm. 8'	Terz 1 3/5'	Geigenoctave 4'	Bassflöte 8'
Gemshorn 8'	Piccolo 1'	<b>Basson Hautbois 8'</b>	Octavbass 8'
Octave 4'			Octave 4'
Quinte 2 2/3'			<b>Posaune 16'</b>
Octave 2'			
Mixtur major 2'			
Sw/Hw 8'			

Initially, I presented the *wheel motif* using a squeaky registration with mutation stops and a Piccolo 1'. Subsequently, from bar 10 onwards, I performed it with a distinctive Clarinette 8' reed stop:

Principal 8', Octave 4', Nazard 2 2/3', Terz 1 3/5', **Clarinette 8'**.

In bars 18-19, I played the *wheel motif* using sixteen-foot labial and reed stops:

Bourdon 16', Principal 8', Octave 4', Nazard 2 2/3', Terz 1 3/5', **Aeoline 16', French Horn 8', Clarinette 8'**.

The above changes are not marked by Eben; however, in my opinion, they imparted an interesting timbre to the first episode. I was inspired in this respect by the fourth movement of the *Momenti d'organo* cycle, where the main repeated motif is played with different sets of stops<sup>405</sup>. Worth mentioning is also bar 15 in the pedal part, as it most probably includes two notation errors – c instead of b-flat in the second measure and an unnecessarily prolonged quarter note. On the recording, I performed this passage similarly to bars 5 and 7.

In the second episode (bars 19-33), I decided to juxtapose the sound of reed stops (left hand) with that of principal-mutation stops (right hand), thus maintaining consistency with the previous passages. For the pedal, which had a supporting role, I chose only principal stops.

<sup>405</sup> Eben P., *Momenti d'organo*, Pro Organo, Leutkirch/Allgäu 1994, mvmt IV, pp. 9-11: sets: Rohrflöte 8' Nasat 2 2/3'; Rohrflöte 8' Nasat 2 2/3', Octavin 2', as well as Quintadena 8', Octavin 2'.

**Table 63. Registration for bars 19 (last measure)-33 of *The Wheel of Fortune* on the recording of the artistic work**

Hauptwerk	Positiv	Pedal
Principal 8'	Principal 8'	Principalbass 16'
Diapason 8'	Octave 4'	Subbass 16'
Flûte harm. 8'	Clarinette 8'	Gedacktbass 16'
Gemshorn 8'		Bassflöte 8'
Octave 4'		Octavbass 8'
Quinte 2 2/3'		
Octave 2'		

I began this section *a tempo* and used practically no agogic changes, to show this time the regularity of the turns of the wheel (*ostinato*). I only emphasised the ending of this section, which could symbolise the stopping of the machine, by means of *ritenuto* in bar 33. I slightly slowed down the tempo from  $\text{♩} = 126$  suggested by Eben to  $\text{♩} = \text{ca. } 117$ , in order to be able to play all the sixteenth-note groups clearly and to create an atmosphere of a trance.

I decided not to make a big caesura before the third episode (bars 34-61) in order to surprise the listener with a new texture. Initially (bars 34-35), in the *second wheel motif*, I prolonged all four thirty-second notes (Eben wrote the symbol of *crescendo* next to them)<sup>406</sup>, while I played the second part of the motif, the triplet group, using two hands alternately and *legatissimo*, so that each Trompète 8' and Trompette harmonique 8' note would be heard in time. I played the melody in the right hand using a cornet-reed set on the Schwellwerk. In it, I tried to execute the rhythmic nuances accurately, focusing mainly on distinguishing triplets from dotted rhythm groups and leading the phrase over as long a plane as possible. The metronomic tempo of this episode, suggested by Eben, is incredibly fast ( $\text{♩} = 90$ ); therefore, in order to be able to recognise the individual notes in the low register, I slowed it down to  $\text{♩} = \text{ca. } 75$ . In the pedal, I added thirty-two-foot stops, which added heaviness to the sound and enhanced the bleakness of the episode.

<sup>406</sup> The same device was also used in bars 44-45 and 77-78

**Table 64. Registration for bars 34-40 of *The Wheel of Fortune* on the recording of the artistic work**

Hauptwerk	Schwellwerk	Solo	Bombarde	Pedal
Principal 8'	Geigenprincipal 8'	Tuba Sonora 8'	Trompette harm. 8'	Majorbass 32'
Diapason 8'	Viol d'orchestre 8'			Principalbass 16'
Trompete 8'	Flute trav. 8'			Subbass 16'
	Cor de nuit 8'			Gedacktbass 16'
	Geigenoctave 4'			Bassflöte 8'
Sw/Hw 8'	Octavin 2'			Octavbass 8'
Bo/Hw 8'	Echo Cornet 2 2/3'			Octave 4'
	Basson Hautbois 8'			Contraposaune 32'
				Posaune 16'

In the next fragment (bars 41-43), I added some higher stops to the manual and executed the *ff* marking in the pedal by adding reed stops. I tried to capture the drama of this section by performing sextuplet groups in a slightly whimsical way, emphasising the first value in them and using minor *accelerando*. The registration for this fragment is as follows:

**Table 65. Registration for bars 41-43 of *The Wheel of Fortune* on the recording of the artistic work**

Hauptwerk	Schwellwerk	Solo	Bombarde	Pedal
Principal 8'	Geigenprincipal 8'	Tuba Sonora 8'	Trompette harm. 8'	Majorbass 32'
Diapason 8'	Viol d'orchestre 8'		Clairon harm. 4'	Principalbass 16'
Gemshorn 8'	Flute trav. 8'			Subbass 16'
Flûte harm. 8'	Cor de nuit 8'			Gedacktbass 16'
Octave 4'	Geigenoctave 4'			Bassflöte 8'
Octave 2'	Octavin 2'			Octavbass 8'
Trompete 8'	Echo Cornet 2 2/3'			Octave 4'
	Basson Hautbois 8'			Contraposaune 32'
				Posaune 16'
Sw/Hw 8'				Trompetenbass 8'
Bo/Hw 8'				Clarine 4'

Before bar 44, I made a slight caesura and returned to the previous registration because of the reminiscence of the opening passage of episode three. For the last eighth note of bar 50, when the chorale appears in the pedal, following Eben's instruction "I." by the pedal part) I used a combination of Hw/Ped 8' and additionally of Sw/Ped 8' and So/Ped 8' (in the Solo division a Sonora Tuba 8' had been prepared beforehand). This device was intended to make the melody sound clearly in the foreground (*ff*). On the Hauptwerk, on the other hand, I used the registration from bars 41-43 without following the *f* indication, which, in my opinion, only symbolised the proportions between the manual and the pedal. The reduction of stops on the Hauptwerk was also not necessary due to the fact that the chorale clearly broke through the reed stops, and softer dynamics would have resulted in the weakening of the drama. In the passage in question, I played the *wheel motifs* in a similar way as before – *a capriccio* – while in the chorale melody I followed Eben's articulation guidelines.

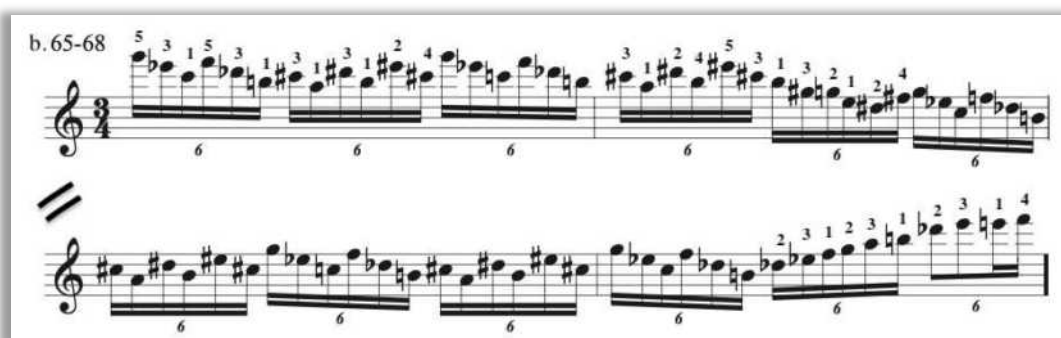


I played the fast sixteenth-note triplets in the *coda* (from bar 61 onwards) using a loud Positiv registration combined with the Schwellwerk (mutations, mixtures, characteristic reeds). However, I dispensed with the sixteen-foot stops so that the figurations would not be too heavy. On the Hauptwerk, on the other hand, I used couplers with the Solo and Bombarde divisions, using loud reed stops based on a strong foundation (8', 4', 2') to make the melody in the middle register clear. I also decided to add couplers to the Pedal division in order to make the *wheel motifs* appearing in the pedal part clear.

**Table 66. Registration for bars 62 (third measure)-76 of *The Wheel of Fortune* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Solo	Bombarde	Pedal
Principal 8'	Principal 8'	Geigenprincipal 8'	Tuba Sonora 8'	Trompette harm. 8'	Majorbass 32'
Diapason 8'	Doppelflöte 8'	Viol d'orchestre 8'		Clairon harm. 4'	Principalbass 16'
Gemshorn 8'	Fernflöte 8'	Flute trav. 8'			Subbass 16'
Flûte harm. 8'	Quintatön 8'	Cor de nuit 8'			Gedacktbass 16'
Cornet 8'	Nazard 2 2/3'	Geigenoctave 4'			Bassflöte 8'
Octave 4'	Flautino 2'	Octavin 2'			Octavbass 8'
Octave 2'	Terz 1 3/5'	Echo Cornet 2 2/3'			Octave 4'
Trompette 8'	Mixtur minor 1 1/3'	Basson Hautbois 8'			Contraposaune 32'
	French Horn 8'				Posaune 16'
So/Hw 8'	Clarinette 8'				Trompetenbass 8'
Bo/Hw 8'					Clarine 4'
	Sw/Pos 8'				Hw/Ped 8'
					So/Ped 8'

From the beginning, I played the *coda a tempo* and did not use any agogic fluctuations, to create the trance-like impression described in the analytical part of the work. I also present the fingering for the right hand for the most difficult passage in this movement:



**Fig. 46. A suggested fingering for bars 65-68 in *The Wheel of Fortune*, the author's own arrangement.**

I did not use *ritenuto* in bar 76, when the wheel mechanism stops again, but I persistently kept the dotted half note in the left hand so as not to weaken the dramatic tension. Before the final entry of the *wheel motif* (bars 77-78), I made a caesura and added all the couplers

to the Hauptwerk and the pedal, as well as a Bombarde 16' to keep the tension until the end of the *Wheel of Fortune*. I decided to clearly and emphatically accentuate the “final fall from the wheel” by extending the eighth-note pause before the last chord of the piece.

**Table 67.** The final registration for *The Wheel of Fortune* (bars 78 (last measure)-79) on the recording of the artistic work

Hauptwerk	Positiv	Schwellwerk	Solo	Bombarde	Pedal
Principal 8'	Principal 8'	Geigenprincipal 8'	Tuba Sonora 8'	Bombarde 16'	Majorbass 32'
Diapason 8'	Doppelflöte 8'	Viol d'orchestre 8'		Trompette harm. 8'	Principalbass 16'
Gemshorn 8'	Fernflöte 8'	Flute trav. 8'		Clairon harm. 4'	Subbass 16'
Flûte harm. 8'	Quintatön 8'	Cor de nuit 8'			Gedacktbass 16'
Cornet 8'	Nazard 2 2/3'	Geigenoctave 4'			Bassflöte 8'
Octave 4'	Flautino 2'	Octavin 2'			Octavbass 8'
Octave 2'	Terz 1 3/5'	Echo Cornet 2 2/3'			Octave 4'
Trompete 8'	Mixtur minor 1 1/3'	Basson Hautbois 8'			Contraposaune 32'
Pos/Hw 8'	French Horn 8'				Posaune 16'
Sw/Hw 8'	Clarinette 8'				Trompetenbass 8'
So/Hw 8'					Clarine 4'
Bo/Hw 8'	Sw/Pos 8'				Hw/Ped 8
					Pos/Ped 8'
					Sw/Ped 8'
					So/Ped 8'

#### 4.3.9. THE CRIMES OF HUMANITY / ZLOČINNOST LIDSKÉHO POKOLENÍ

In the first episode of *The Crimes of Humanity* (bars 1-24), I decided to slightly slow down the tempo suggested by Eben ( $\text{♩} = 100$ ) to  $\text{♩} = \text{ca. } 87$  due to the “lamentational” character of the music. Throughout this section, I tried to maintain a fairly constant, calm pulse, using only minor caesuras needed for clear repetitions of notes in the pedal. In this way I wanted to emphasise the atmosphere of emptiness and hopelessness. I used *rubato* only in the last phrases (bars 14-18) due to the high register of the right hand, and I also finished the cadences in bars 8 and 14. For the accompaniment, I used an Aeoline 8’ string stop from the Schwellwerk (swell box 5/30), which is clear in the low register, while for the solo part I chose at first a Salicional 8’ and subsequently a Flauto amabile 4’, which has a hollower sound than the other four-foot flute stops.

**Table 68. The initial registration for *The Crimes of Humanity* (bars 1-18) on the recording of the artistic work**

Positiv	Schwellwerk	Pedal
Salicional 8’ (później Flauto amabile 4’)	Aeoline 8’	Harmonikabass 16’ Bassflöte 8’

I performed the following fragment (bars 19-24) on the Hauptwerk, using the Diapason 8’ stop, and thus enhancing the dynamics (*mf*). I also complemented the pedal division with a few registers, although this was not specified by Eben, as otherwise the pedal part would have diverged considerably from the manual. I decided to slightly liven up the agogics to achieve the impression of growing lamentation. I concluded this section by using *ritenuto* and a suspension on the cadence in order to surprise the listener with a new texture and a significant change in the dynamics.

**Table 69. Registration for bars 19-24 of *The Crimes of Humanity* on the recording of the artistic work**

Hauptwerk	Pedal
Diapason 8’	Subbass 16’ Violon 16’ Gedacktbass 16’ Bassflöte 8’

I began the second episode (bars 25-37) at a slightly slower tempo ( $\text{♩} = \text{ca. } 145$ ) than the one suggested by Eben ( $\text{♩} = 152$ ) in order to be able to accurately repeat the notes in the pedal part. I decided to perform this section slightly more expressively, emphasising the rhythm and articulation of the “wrath” motifs (slurs, *staccatos* and *tenutos*). A rather

peculiar agogic marking appears at the change of texture (bar 31) – “Ritenuto  $\text{♩} = 126$ ”. The logic of the music and the texture used by the composer throughout this section (bars 31-37) does not, in my opinion, allow for the use of *rallentando*. In order to solve this problem, I listened to the relevant passage on the CD featuring improvisations, which showed that the composer started the section at a new tempo, without using agogic fluctuations<sup>407</sup>. I therefore considered the “ritenuto” marking to be an error in notation, and I decided to start this section (from bar 31 onwards) *a tempo* (slightly slower than Eben’s,  $\text{♩} = \text{ca. } 112$ ). I made a clear distinction between *staccato* (repeated chords) and *legato* (triplets) articulation in the motifs, and due to the quasi-*ostinato* texture of bars 33-36, I decided to use *accelerando* to add more drama to the section. In the ending (bar 37), I introduced *ritenuto* and a slight caesura to mark the appearance of the following episode. The registration for the passage in question consisted of a smaller *plenum*, as in this episode Eben marked only *f* for the manual and *mf* for the pedal. In the manuals, I dispensed with reed stops in favour of mixtures in order to achieve a sharp sound intended to illustrate the eponymous crimes of mankind. However, due to the relatively long notes in the pedal part forming the harmonic base, I decided to add a Posaune 16’ to the registration.

**Table 70. Registration for bars 25-37 of *The Crimes of Humanity* on the recording of the artistic work**

Hauptwerk	Positiv	Pedal
Principal 16’	Principal 8’	Principalbass 16’
Principal 8’	Doppelflöte 8’	Subbass 16’
Diapason 8’	Fernflöte 8’	Violon 16’
Octave 4’	Octave 4’	Gedacktbass 16’
Quinte 2 2/3’	Mixtur minor	Bassflöte 8’
Octave 2’	1 1/3’	Octavbass 8’
Mixtur major 2’		Octave 4’
		Posaune 16’
Pos/Hw 8’		Pos/Ped 8’

In the third episode (bars 38-47), most likely the *tempo primo* marking is missing. It would be logical due to the dynamics and texture, which is identical to the opening bars of the piece. Therefore, I decided to return to the initial tempo, also bearing in mind that the composer used a similar device on his album with improvisations<sup>408</sup>; I also used the original registration (an Aeoline 8’ solo and a gentle 16’ and 8’ in the pedal). I played this passage quite statically, allowing myself for more expression in bars 44-47 because of

<sup>407</sup> cf. Eben P., Eben M., *Labyrint světa a ráj srdce*, CD album, op. cit., track 17, 0:57-1:22.

<sup>408</sup> cf. Eben P., Eben M., *Labyrint světa a ráj srdce*, CD album, op. cit., track 17, 1:24-1:45.

their interesting harmonics. In bar 39, it seemed right to correct the b-flat1 sound to b1 in the right hand (along the lines of bar 42)<sup>409</sup>.

The fourth episode (bars 48-63) also has no metronome marking. I decided to keep the tempo from the previous section ( $\text{♩} = \text{ca. } 87$ ) as it facilitated accurate execution of fast values. I wanted to emphasise the drama of the section, most likely illustrating the crimes of humanity, by extending the pauses in bars 48 and 51, *rubato* in the right hand in bars 52-56 juxtaposed with sharp chord repetitions in the left hand and pedal, and *ritenuto* in bar 57, preparing the listener for violent figurations that end the episode. In bars 58-60, in turn, I used *accelerando* to emphasise the tragic nature of the episode and I kept this affect to the end of the episode, slowing down only at the turn of bars 62 and 63 (agogic flexibility). I used a strong registration; however, I did not use an excessive number of stops, as otherwise I might have overwhelmed the delicate episodes in this section. In bars 62-63, I played *decrescendo*, as marked by the composer, by switching to the Positiv from the penultimate note in bar 62 and closing the shutters.

**Table 71. Registration for bars 48-63 of *The Crimes of Humanity* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Pedal
Principal 16'	Bourdon 16'	Liebl. Gedackt 16'	Principalbass 16'
Principal 8'	Principal 8'	Geigenprincipal 8'	Subbass 16'
Diapason 8'	Doppelflöte 8'	Flûte trav. 8'	Violon 16'
Octave 4'	Fernflöte 8'	Cor de nuit 8'	Gedacktbass 16'
Quinte 2 2/3'	Octave 4'	Geigenoctave 4'	Bassflöte 8'
Octave 2'	Mixtur minor	Octavin 2'	Octavbass 8'
Mixtur major 2'	1 1/3'	Progression 2'	Octave 4'
<b>Trompete 8'</b>	<b>Aoline 16'</b>	Echo Cornet 2 2/3'	<b>Posaune 16'</b>
	<b>French Horn 8'</b>	<b>Basson Hautbois 8'</b>	
<i>Sw/Hw 8'</i>	<b>Clarinette 8'</b>		<i>Hw/Ped 8'</i>
<i>Pos/Hw 8'</i>			<i>Pos/Ped 8'</i>
			<i>Sw/Ped 8'</i>

I also offer my fingering up to bar 58, which, in my opinion, is one of the most awkward to play in the whole piece due to the sixteenth-note triplets and simultaneous passagework in both hands:

<sup>409</sup> The composer plays the same way on the recording with improvisations, cf. Eben P., Eben M., *Labyrint světa a ráj srdce*, CD album, op. cit., track 17, 1:24-1:45.

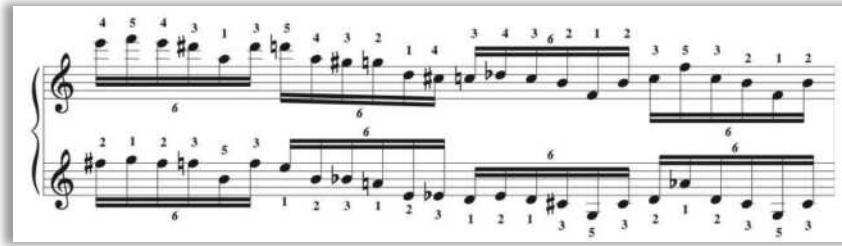


Fig. 47. Suggested fingering in bar 58 of *The Crimes of Humanity* (right and left hand), the author's own arrangement.

I performed the last episode (bars 64-95) at the tempo provided by Eben ( $\text{♩} = \text{ca. } 72$ ), which fits well with the mournful (*tristemente*) character of the section. I followed the registrations suggested by the composer, adding only a Tremulant to a Quintatön 8'. For the accompaniment, I deliberately chose a dark Flûte traversière from the Schwellwerk.

Table 72. Registration for bars 64-95 of *The Crimes of Humanity* on the recording of the artistic work

Positiv	Schwellwerk	Pedal
Quintatön 8'	Flûte trav. 8'	Subbass 16' Bassflöte 8'
Tremulant Pos		

In the episode in question, I kept a strict tempo where the main motif with the tritone was present, and slowed down slightly in places where new melodic material or the ending of a longer phrase appeared. I considered bars 80-81 to be the most expressive and introduced the greatest *ritenuto* there. I also highlighted the difference between *legato* and *staccato* by a short, almost whimsical articulation of dotted notes. The idea was to achieve as “lamentational” a character as possible, which fell at times into a feeling of resignation or even torpor. Over the course of bars 86-95, I tried to play the notes very strictly in order to emphasise the emotion of emptiness that arose from the diluted texture, taking inspiration from the final section of *Longing for Death* from *Job*<sup>410</sup>. It is rhythmically compact (*passacaglia* form, *moderato* tempo) and contains a quasi-punctualistic texture, which conveys the main character's torpor extremely poignantly. I therefore attempted to evoke this emotion in the ending of *The Crimes of Humanity*. From bar 92 onwards, I gradually closed the swell box of the Positiv, adding *decrescendo* to the gradually diluted rhythm (increasing number of pauses).

<sup>410</sup> Eben P., *Job for Organ*, op. cit., mvmt IV: *Longing for Death*, bars 153-170, p. 38.

#### 4.3.10. FALSE PROMISE OF A GOLDEN AGE / KLAMNÝ PŘÍSLIB ZLATÉHO VĚKU

I found the tempo provided by Eben (♩= 120) for *False Promise of a Golden Age* a little too abrupt. I preferred to use a slightly calmer pulse (♩= 113) in order to be able to execute the *moto perpetuo* form with ease. Where the chorale was presented, I decided not to introduce any unnecessary agogic devices. I only slightly accentuated the first values in bars 17, 19, 37 and 39, to highlight the modulation transitions. I used a slight *ritenuto* and caesura twice, thus introducing the presentation of the chorale in the pedal in C major (bar 22) and in the transition to the recapitulation (bar 40). I also ensured strict rhythmic synchronisation of all parts.

As for the registrations, I decided to use what I would call a “fairytale-pastel” sound to emphasise the fleeting nature of the promise of a golden age. In doing so, I also wanted to achieve an impression of the naive joy (*giocoso*) felt by those arriving at the castle of the Queen of Wisdom. I therefore used a high-pressure Melodia 8’ and a Piccolo 1’ from the Positiv (swell box fully closed) for the figuration in the right hand. In the first section (bars 1-22) and the third section (bars 41-60), I presented the chorale with principals (Hauptwerk and Schwellwerk), combined with a Basson Hautbois 8’. In bar 19, it was necessary to reduce the Octave 4’ register in the pedal, as it stood out too much against the sixteenth-note figurations.

**Table 73. Registration for bars 1-18 and 41-59 of *False Promise of a Golden Age* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Solo	Pedal
Principal 8’	Piccolo 1’	Flûte trav. 8’	Melodia 8’	Principalbass 16’
Diapason 8’		Cor de nuit 8’		Subbas 16’
Flûte harm. 8’	So/Pos 8’	Geigenprincipal 8’		Gedacktbass 16’
Gemshorn 8’		Viol d’orchestre 8’		Bassflöte 8’
Octave 4’		Basson Hautbois 8’		Octavbass 8’
Octave 2’				Octave 4’
Sw/Hw 8’				So/Ped 8’
Sw/Hw 4’				

I played the B section (bars 21-40) on a single manual, without a sixteen-foot stop. This was a deliberate action (although, in fact, it follows Eben’s notation), which gave the impression of a lack of a good bass foundation. This way, I wanted to emphasise the “false structure of the trio,” which might be a reference to the eponymous false promise. I also added some distinctive stops to the Positive enclosed in the swell box to increase

the clarity of the left hand and add some variety to the sound. I presented the chorale in the pedal, as requested by Eben, with a Trompette harmonique 8' stop, as in *View of the World*.

**Table 74. Registration for bars 21-38 of *False Promise of a Golden Age* on the recording of the artistic work**

Positiv	Schwellwerk	Solo	Bombarde	Pedal
Principal 8'	Bo/Sw 8'	Melodia 8'	Trompette harm. 8'	Octavbass 8'
Octave 4'				Sw/Ped
Nazard 2 2/3'				
Terz 1 3/5'				
Piccolo 1'				
So/Pos 8'				

In bar 39, in line with Eben's notation, I returned to the principals in the pedal:

Principalbass 16', Subbass 16', Gedacktbass 16', Octavbass 8', Bassflöte 8'

I played the final chord of *False Promise of a Golden Age* (*p*) with the romantic sound of a Vox coelestis 8' and an Aeoline 8' from the Schwellwerk (swell box fully closed) to achieve a feeling of bliss and hope.

**Table 75. The final registration for *False Promise of a Golden Age* (bar 60) on the recording of the artistic work**

Schwellwerk	Pedal
Aeoline 8'	Subbass 16'
Vox coelestis 8'	Bassflöte 8'



#### 4.3.11. VANITY OF VANITIES / MARNOST NAD MARNOST

I played the first episode of *Vanity of Vanities* (bars 1-36) at a slightly slower tempo ( $\text{♩}$  = approximately 88) than the one suggested by Eben ( $\text{♩}$  = 100) in order to emphasise the tragic affect of this part of the cycle (*tragicamente*). At first, I used some *sostenuto*, lengthening the pauses between each figure. This was intended to gradually introduce the listener to the atmosphere of this movement, to subsequently emphasise, through a steady, emphatic pulse, the hopelessness and irreversibility of the situation in the world. I paid attention to a strict execution of the rhythm in bars 4, 9 and 13, for a quarter note appears there in the lowest part in the right hand, rather than an eighth note as in other places. I emphasised the ending, leading to a textural change in bar 18, through *ritenuto*. I also contrasted the registration – on the Hauptwerk, I prepared the set following Eben’s instructions (*più f*, “Zungen”), while on the Positiv I pulled out a labial sound based on 16’ (*f*) stops. However, in bars 6-10, when I played on the second manual, it was necessary to reduce the stops in the pedal and eliminate a Posaune 16’, a Trompetenbass 8’ and a combination of Hw/Ped 8’. When I returned to the Hauptwerk in bar 10, I pulled them out again.

**Table 76. Registration for bars 1-5 of *Vanity of Vanities* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Bombarde	Pedal
Principal 8’	Bourdon 16’	Viola 16’	<i>Trompette harm. 8’</i>	Principalbass 16’
Diapason 8’	Doppelflöte 8’	Liebl. Gedackt 16’	<i>Clairon harm. 4’</i>	Subbas 16’
Octave 4’	Fernflöte 8’	Geigenprincipal 8’		Gedacktbass 16’
	Salicional 8’	Viol d’orchestre 8’		Bassflöte 8’
<i>Bo/Hw 8’</i>	Principal 8’	Flüte trav. 8’		Octavbass 8’
	Octave 4’	Cor de nuit 8’		Octave 4’
	<i>Sw/Pos 8’</i>	Geigenoctave 4’		<i>Posaune 16’</i>
				<i>Trompetenbass 8’</i>
				<i>Hw/Ped 8’</i>

In the subsequent part of the first episode of *Vanity of Vanities* (bars 19-36), I also followed Eben’s instructions concerning registration. I used a Sesquialtera (the solo melody in the right hand) on the Positiv, retaining the loud dynamics by keeping the principals. I executed the left-hand part on the Schwellwerk, using only one reed (Basson Hautbois 8’), as noted by the composer (*mf*, “Zunge”). However, I used a Sw/Sw 16’ sub-octave coupler to achieve a dark sound. Because of the cooperation between the parts of the left hand and the pedal, I added a Sw/Ped 8’ coupler.

**Table 77. Registration for bars 19-36 of *Vanity of Vanities* on the recording of the artistic work**

Positiv	Schwellwerk	Pedal
Doppelflöte 8'	Geigenprincipal 8'	Principalbass 16'
Fernflöte 8'	Viol d'orchestre 8'	Subbas 16'
Principal 8'	Flûte trav. 8'	Gedacktbass 16'
Quintatön 8'	Cor de nuit 8'	Bassflöte 8'
Octave 4'	Geigenoctave 4'	Octavbass 8'
Nazard 2 2/3'	Basson Hautbois 8'	Octave 4'
Terz 1 3/5'	Sw/Sw 16'	Sw/Ped 8'

I tried to emphasise the expressive and lamenting character of the solo line in the section in question by using strict *legato*, leading the phrase over a long time and accentuating the ends of the arcs through large caesuras, thus sharpening the dissonant intervals between individual phrases. I executed the dotted rhythms in the left hand sharply and with a strict pulse. Towards the end of episode one (bars 35-36), I used *ritenuto* to accentuate the descent of the solo line into the low register and to calm down the narrative. My aim was to surprise the listener with sudden clusters appearing at the beginning of the following section.

In my opinion, the dissonant chords that open the second episode (bars 37-39) do not need to be performed precisely. In the analytical chapter of this paper, I described an analogy between this passage and the *Acceptance of Suffering* from *Job*, where Eben marked *approssimativo* (approximately)<sup>411</sup> – it seems that this indication can be used here as well. Eben's concern here was for a dramatic, even sonoristic effect, conveying the tragedy of the words “vanity of vanities” and the tearing of the veil from the face of the Queen of Wisdom. Therefore, I decided not to focus on the precise execution of all the clusters but on playing precisely only the first and the last of them. I introduced agogic variation of individual cluster groups – I played the first and third group more expressively and *rubato*, while I played the second cluster group energetically and decisively. I did not overwhelm the manual with sixteen-foot and reed stops but I placed an emphasis on the treble sounds instead, hence the use of all mixtures and super-octave couplers with the Positiv and the Schwellwerk. The registration for the described passage is the following:

<sup>411</sup> Eben P., *Job for Organ*, op. cit., mvmt III: *Acceptance of Suffering*, bars 6 and 105, pp. 17 and 23.

**Table 78. Registration for bars 37-39 of *Vanity of Vanities* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Bombarde	Pedal
Principal 16'	Doppelflöte 8'	Geigenprincipal 8'	<b>Trompette harm. 8'</b>	Majorbass 32'
Principal 8'	Fernflöte 8'	Viol d'orchestre 8'		Principalbass 16'
Diapason 8'	Principal 8'	Flûte trav. 8'		Subbas 16'
Gemshorn 8'	Quintatön 8'	Cor de nuit 8'		Gedacktbass 16'
Flûte harm. 8'	Octave 4'	Geigenoctave 4'		Bassflöte 8'
Octave 4'	Nazard 2 2/3'	Octavin 2'		Octavbass 8'
Quinte 2 2/3'	Terz 1 3/5'	Progression 2'		Octave 4'
Octave 2'	Mixtur minor	<b>Basson Hautbois 8'</b>		<b>Contraposaune 32'</b>
Mixtur major 2'	1 1/3'			<b>Posaune 16'</b>
<b>Trompette 8'</b>				<b>Trompetenbass 8'</b>
				<b>Clarine 4'</b>
<i>Pos/Hw 8'</i>				<i>Hw/Ped 8'</i>
<i>Pos/Hw 4'</i>				<i>Pos/Ped 8'</i>
<i>Sw/Hw 8'</i>				<i>Sw/Ped 8'</i>
<i>Sw/Hw 4'</i>				
<i>Bo/Hw 8'</i>				

The subsequent fragment of episode two (bars 40-49) is most likely missing a metronome marking. Due to the dominant affect of panic and terror, I decided to accelerate the tempo to ♩ = ca. 95. In turn, *ostinato* conditioned the constancy of the pulse. I emphasised the melody of the chorale (soprano) by means of *legato* in bars 41 and 45, and by accentuating the eighth notes in bars 42 and 47. Because of the slow attack of 32' stops in the pedal, I had to perform its part using very close articulation, resulting in a *tenuto* effect (as marked by Eben). I also distinguished in it the last two quarter notes in bar 49, which are followed by a change of texture. In the passage in question, I slightly changed the registration of the Hauptwerk by removing the super-octave couplers and adding Principal 16' and Tuba Sonora 8' stops, so that the part, written over a longer period of time in the high register, would not be too squeaky. In the pedal, in turn, I added all the couplers to achieve clarity. I also prepared the Positiv for the following section of the piece.

**Table 79. Registration for bars 40-49 of *Vanity of Vanities* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Solo	Bombarde	Pedal
Principal 16'	Doppelflöte 8'	Geigenprincipal 8'	<b>Tuba Sonora 8'</b>	<b>Trompette harm. 8'</b>	Majorbass 32'
Principal 8'	Fernflöte 8'	Viol d'orchestre 8'		<b>Clairon harm. 4'</b>	Principalbass 16'
Diapason 8'	Principal 8'	Flûte trav. 8'			Subbas 16'
Gemshorn 8'	Quintatön 8'	Cor de nuit 8'			Gedacktbass 16'
Flûte harm. 8'	Octave 4'	Geigenoctave 4'			Bassflöte 8'
Octave 4'	Nazard 2 2/3'	Octavin 2'			Octavbass 8'
Quinte 2 2/3'	Terz 1 3/5'	Progression 2'			Octave 4'
Octave 2'	Mixtur minor	<b>Basson Hautbois 8'</b>			<b>Contraposaune 32'</b>
Mixtur major 2'	1 1/3'				<b>Posaune 16'</b>
<b>Trompette 8'</b>	<i>Bo/Pos 8'</i>				<b>Trompetenbass 8'</b>
					<b>Clarine 4'</b>
<i>Sw/Hw 8'</i>					<i>Hw/Ped 8'</i>
<i>So/Hw 8'</i>					<i>Pos/Ped 8'</i>
					<i>Sw/Ped 8'</i>
					<i>Sw/Ped 4'</i>
					<i>So/Ped 8'</i>
					<i>So/Ped 4'</i>

In the subsequent section of this episode (bars 50-53), the left-hand part (Positiv) is written very low; hence, in order to increase clarity, I dispensed with sixteen-foot stops and coupled the second manual with the reeds of the Bombarde division, while on the Hauptwerk, I added a Sw/Hw 16' combination to reinforce the weight of sharp, repetitive chords. It was also necessary to reduce the dynamics of the pedal, so that it did not overwhelm the Positiv, with which it formed chords.

**Table 80. Registration for bars 50-53 of *Vanity of Vanities* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Solo	Bombarde	Pedal
Principal 16'	Doppelflöte 8'	Geigenprincipal 8'	Tuba Sonora 8'	Trompette harm. 8'	Majorbass 32'
Principal 8'	Fernflöte 8'	Viol d'orchestre 8'		Clairon harm. 4'	Principalbass 16'
Diapason 8'	Principal 8'	Flûte trav. 8'			Subbas 16'
Gemshorn 8'	Quintatön 8'	Cor de nuit 8'			Gedacktbass 16'
Flûte harm. 8'	Octave 4'	Geigenoctave 4'			Bassflöte 8'
Octave 4'	Nazard 2 2/3'	Octavin 2'			Octavbass 8'
Quinte 2 2/3'	Terz 1 3/5'	Progression 2'			Octave 4'
Octave 2'	Mixtur minor	Basson Hautbois 8'			Contraposaune 32'
Mixtur major 2'	1 1/3'				Posaune 16'
Trompette 8'	Bo/Pos 8'				Trompetenbass 8'
Sw/Hw 16'					Pos/Ped 8'
Sw/Hw 8'					Sw/Ped 8'
So/Hw 8'					

In this fragment, I continued the narrative from the previous section, using sharp articulation and a steady pulse. I only emphasised the *legato* and used a caesura in the pedal part at the turn of bars 51 and 52 to accentuate the moment when it stands alone. In the following section (bars 54-57), I tried to contrast, as much as possible, the *staccato* chords in the right hand with the motifs in the left hand, which I played strictly *legato*, and I clearly articulated the marked slurs. I added Pos/Hw 8' and Bo/Hw 8' couplers to increase the clarity of the solo part in the first manual. In the subsequent passage (bars 58-60), it seemed crucial to me that the execution of the rhythm of the eighth notes was precise, so that they had a sharp *staccato* articulation and that the parts executed on separate manuals created a dialogue. In bars 61-62, I highlighted the longer phrase in the pedal part by adding Hw/Ped 8' and So/Ped 8' couplers and played it *legatissimo* to achieve a contrast with the sharp motifs of the manual. In bar 63, when the texture changes in favour of longer lines containing repetitive chords, I slightly broke the rhythm with *rubato* to emphasise the drama of the passage. I also found it important to accentuate the final *tenuto* values in the pedal part in bars 62-64. I did not use *ritenuto* in the ending of the piece, as I wanted to end the movement abruptly. The final bars contain a *crescendo*, which I executed by adding respectively:

– in bar 63:

Hauptwerk: +Pos/Hw 4',

Pedal: +Clarine 4',

¬ in bar 65:

Hauptwerk: +Sw/Hw 4',

Pedal: +Sw/Ped 4', So/Ped 4'.

**Table 81. The final registration for *Vanity of Vanities* (bars 65-66) on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Solo	Bombarde	Pedal
Principal 16'	Doppelflöte 8'	Geigenprincipal 8'	Tuba Sonora 8'	Trompette harm. 8'	Majorbass 32'
Principal 8'	Fernflöte 8'	Viol d'orchestre 8'		Clairon harm. 4'	Principalbass 16'
Diapason 8'	Principal 8'	Flûte trav. 8'			Subbas 16'
Gemshorn 8'	Quintatön 8'	Cor de nuit 8'			Gedacktbass 16'
Flûte harm. 8'	Octave 4'	Geigenoctave 4'			Bassflöte 8'
Octave 4'	Nazard 2 2/3'	Octavin 2'			Octavbass 8'
Quinte 2 2/3'	Terz 1 3/5'	Progression 2'			Octave 4'
Octave 2'	Mixtur minor	Basson Hautbois 8'			Contraposaune 32'
Mixtur major 2'	1 1/3'				Posaune 16'
Trompete 8'					Trompetenbass 8'
					Clarine 4'
Sw/Hw 16'					Hw/Ped 8'
Sw/Hw 8'					Pos/Ped 8'
Sw/Hw 4'					Sw/Ped 8'
Pos/Hw 8'					Sw/Ped 4'
Pos/Hw 4'					So/Ped 8'
So/Hw 8'					So/Ped 4'
Bo/Hw 8'					

#### 4.3.12. HORROR AND SWOONING / ZDĚŠENÍ A MDLOBA

In the opening passage of the first episode of *Horror and Swooning* (bars 1-10), I decided to differentiate the *shout motif* from the chorale. I played the former abruptly and decisively, while I performed the chordal motifs with the chorale melody *sostenuto*. Later, from bar 11 onwards, when the composer enlivened the rhythm, I followed this in the interpretation by using a more dynamic narrative. A precise execution of irregular slurs and *staccatos* also seemed crucial to me to emphasise the restless character of this movement. To highlight the drama of *Horror and Swooning*, I slightly increased the tempo suggested by Eben, from  $\text{♩} = 120$  to  $\text{♩} = \text{ca. } 125$ . The initial registration was as follows:

Table 82. Registration for bars 1-4 of *Horror and Swooning* on the recording of the artistic work

Hauptwerk	Positiv	Schwellwerk	Solo	Bombarde	Pedal
Principal 16'	Doppelflöte 8'	Geigenprincipal 8'	Tuba Sonora 8'	Trompette harm. 8'	Majorbass 32'
Principal 8'	Fernflöte 8'	Viol d'orchestre 8'			Principalbass 16'
Diapason 8'	Principal 8'	Flûte trav. 8'			Subbas 16'
Gemshorn 8'	Quintatön 8'	Cor de nuit 8'			Gedacktbass 16'
Flûte harm. 8'	Octave 4'	Geigenoctave 4'			Bassflöte 8'
Octave 4'	Nazard 2 2/3'	Octavin 2'			Octavbass 8'
Quinte 2 2/3'	Terz 1 3/5'	Basson Hautbois 8'			Octave 4'
Octave 2'	Mixtur minor				Contraposaune 32'
Mixtur major 2'	1 1/3'				Posaune 16'
Trompette 8'					Trompetenbass 8'
	Sw/Pos 8'				Clarine 4'
Sw/Hw 8'	So/Pos 8'				
Sw/Hw 4'	Bo/Pos 8'				Hw/Ped 8'
Pos/Hw 8'					Pos/Ped 8'
Pos/Hw 4'					Sw/Ped 8'
So/Hw 8'					So/Ped 8'
Bo/Hw 8'					

This set of stops is slightly weaker than the one used at the end of *Vanity of Vanities* (also *ff*), as I wanted to be able to develop the dynamics across *Horror and Swooning*. However, I tried to ensure that the listener did not get the impression that the dynamics had been weakened, hence the decision to perform the opening *shout motif* of this movement in an impulsive manner. In bars 5-9, performed on the Positiv, it was necessary to remove from the pedal a Majorbass 32', a Contraposaune 32' and Hw/Ped 8' and So/Ped 8' couplers, which returned in bar 10. Subsequently (in bars 13-23), I decided to reduce thirty-two-foot stops, which broke through the texture too much. In bar 32, I executed the first stage of *decrescendo*, marked by Eben (*mf*) in the last phrase of the bass part, by switching off a Trompetenbass 8', a Clarine 4' as well as Hw/Ped 8', Sw/Ped 8' and So/Ped 8' stops from the pedal. I decided not to make too much of a caesura between the two movements of the piece, so as not to weaken the created tension.

In the second episode (bars 24-29), I tried to maintain the previously evoked impression of momentum and panic through a strict execution of *ostinato* (Positiv) and a sharp articulation in the right hand (Hauptwerk). I reduced some stops; however, I kept a Posaune 16' in the bass part to make it expressive.

**Table 83. Registration for bars 24-29 of *Horror and Swooning* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Pedal
Principal 16'	Doppelflöte 8'	Geigenprincipal 8'	Principalbass 16'
Principal 8'	Fernflöte 8'	Viol d'orchestre 8'	Subbas 16'
Diapason 8'	Principal 8'	Flûte trav. 8'	Gedacktbass 16'
Gemshorn 8'	Quintatön 8'	Cor de nuit 8'	Bassflöte 8'
Flûte harm. 8'	Octave 4'	Geigenoctave 4'	Octavbass 8'
Octave 4'	Nazard 2 2/3'	Octavin 2'	Octave 4'
Quinte 2 2/3'	Terz 1 3/5'	<b>Basson Hautbois 8'</b>	<b>Posaune 16'</b>
Octave 2'	Mixtur minor		
Mixtur major 2'	1 1/3'		Sw/Ped 8'
Pos/Hw 8'	<b>French Horn 8'</b>		
Sw/Hw 8'	<b>Clarinette 8'</b>		
	Sw/Pos 8'		

In bar 30, when the texture changes to dialogic (Hauptwerk and Positiv), I added reed stops from the Bombarde division and couplers to spark up the narrative.

**Table 84. Registration for bars 30-41 of *Horror and Swooning* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Bombarde	Pedal
Principal 16'	Doppelflöte 8'	Geigenprincipal 8'	<b>Trompette harm. 8'</b>	Principalbass 16'
Principal 8'	Fernflöte 8'	Viol d'orchestre 8'	<b>Clairon harm. 4'</b>	Subbas 16'
Diapason 8'	Principal 8'	Flûte trav. 8'		Gedacktbass 16'
Gemshorn 8'	Quintatön 8'	Cor de nuit 8'		Bassflöte 8'
Flûte harm. 8'	Octave 4'	Geigenoctave 4'		Octavbass 8'
Octave 4'	Nazard 2 2/3'	Octavin 2'		Octave 4'
Quinte 2 2/3'	Terz 1 3/5'	<b>Basson Hautbois 8'</b>		<b>Posaune 16'</b>
Octave 2'	Mixtur minor			<b>Trompetenbass 8'</b>
Mixtur major 2'	1 1/3'			
<b>Trompette 8'</b>	<b>French Horn 8'</b>			Hw/Ped 8'
	<b>Clarinette 8'</b>			Pos/Ped 8'
Pos/Hw 8'				Sw/Ped 8'
Sw/Hw 8'	Sw/Pos 8'			
Bo/Hw 8'	Bo/Pos 8'			

In the fragment in question, I clearly separated the alternating motifs through the precise execution of slurs and minor caesuras at the change of manuals. In bars 36-37, I used *staccato* articulation for the chords to reinforce their syncopated rhythm. In bar 38, I performed the part of the left hand on the first manual, as the unison played on the Positiv was completely inaudible (perhaps the result of insufficient score correction). I tried to convey the drama of the following passage of *Horror and Swooning* (bars 39-41) through the sharpest possible articulation in the right hand and *ritenuto*, emphasising the dissonant chords in bar 41, creating a quasi-cadence. I then used a slight caesura to introduce a new

texture. There, too, Eben's notation was imprecise: for the part of the second manual (*ostinato* accompaniment), the composer provided first the *ff* marking (bar 42), while a moment later it was only *f* (bar 44). I decided that Eben most likely wanted to emphasise the overall loud dynamics of the *ostinato* (bar 42), and then provided the proportion between the first and the second manual (bar 44). Therefore, I choose not to change the registration of the Positiv.

**Table 85. Registration for bars 42-49 of *Horror and Swooning* on the recording of the artistic work**

Hauptwerk	Positiv	Schwellwerk	Bombarde	Pedal
Principal 16'	Doppelflöte 8'	Geigenprincipal 8'	Trompette harm. 8'	Principalbass 16'
Principal 8'	Fernflöte 8'	Viol d'orchestre 8'		Subbas 16'
Diapason 8'	Principal 8'	Flûte trav. 8'		Gedacktbass 16'
Gemshorn 8'	Quintatön 8'	Cor de nuit 8'		Bassflöte 8'
Flûte harm. 8'	Octave 4'	Geigenoctave 4'		Octavbass 8'
Octave 4'	Nazard 2 2/3'	Octavin 2'		Octave 4'
Quinte 2 2/3'	Terz 1 3/5'	Echo Cornet 2 2/3'		Posaune 16'
Octave 2'	Piccolo 1'	Basson Hautbois 8'		Hw/Ped 8'
Trompete 8'	Mixtur minor			Pos/Ped 8'
	1 1/3'			Sw/Ped 8'
Pos/Hw 8'				
Bo/Hw 8'	Sw/Pos 8'			

In the *ostinato* part, I almost dispensed with the reeds (except for the Basson Hautbois 8'), to juxtapose them with the dark sound of the eight-foot trumpets in the left hand. I tried to keep a smooth narrative and not use unnecessary agogic fluctuations. I only emphasised a temporary halt of sixteenth notes in bars 43 and 47 and I accentuated clearly all the slurs in bars 48-49, which, in my opinion, added meaning and drama to the left-hand part. Before moving to bar 50, it was necessary to make a minor caesura, conditioned by the change of the hands and the modification of the registration. I removed the Hw/Ped 8' coupler, which overwhelmed the *ostinato*, and added a Sw/Pos 4' combination to increase the clarity of the sixteen notes in the left hand. In the ending of *Horror and Swooning* (bars 54-57), I gradually slowed down the narrative due to the augmentation of the rhythm, to subsequently play in tempo and emphasise the final *shout motif*. In keeping with the slur, I separated the last two notes in the pedal to add more momentum and convey the Pilgrim's despair. Throughout this passage, I executed *crescendo* to emphasise the tragedy with which the Pilgrim's journey through the labyrinth of the world ends. I added:

– in bar 54:

Hauptwerk: +Mixtur major 2, Sw/Hw 8',

Bombarde: +Clairon harm. 4',



Pedal: +Majorbass 32', Contraposaune 32', Trompetenbass 8', Clarine 4',  
Hw/Ped 8', Sw/Ped 4',  
– in bar 56 at the *shout motif*:  
Hauptwerk: +Pos/Hw 4', Sw/Hw 4',  
Solo: +Tuba Sonora 8'

**Table 86.** The final registration for *Horror and Swooning* (bars 56 (last measure)-57) on the recording of the artistic work

Hauptwerk	Positiv	Schwellwerk	Solo	Bombarde	Pedal
Principal 16'	Doppelflöte 8'	Geigenprincipal 8'	Tuba Sonora 8'	Trompette harm. 8'	Majorbass 32'
Principal 8'	Fernflöte 8'	Viol d'orchestre 8'		Clairon harm. 4'	Principalbass 16'
Diapason 8'	Principal 8'	Flûte trav. 8'			Subbas 16'
Gemshorn 8'	Quintatön 8'	Cor de nuit 8'			Gedacktbass 16'
Flûte harm. 8'	Octave 4'	Geigenoctave 4'			Bassflöte 8'
Octave 4'	Nazard 2 2/3'	Octavin 2'			Octavbass 8'
Quinte 2 2/3'	Terz 1 3/5'	Echo Cornet 2 2/3'			Octave 4'
Octave 2'	Piccolo 1'	Basson Hautbois 8'			Contraposaune 32'
Mixtur major 2'	Mixtur minor				Posaune 16'
Trompete 8'	1 1/3'				Trompetenbass 8'
					Clarine 4'
Pos/Hw 8'					Hw/Ped 8'
Pos/Hw 4'					Pos/Ped 8'
Sw/Hw/8'					Sw/Ped 8'
Sw/Hw 4'					Sw/Ped 4'
Bo/Hw 8'					

#### 4.3.13. THE RETURN TO GOD / NÁVRAT K BOHU

In the first episode (bars 1-20), I harmonised the chorale the way one harmonises an accompaniment of a church song (*piamente*); I emphasised only the endings of phrases and slurs marked by Eben. I slowed down the tempo slightly (the composer suggests  $\text{♩} = 88$ ), while keeping a confident, steady pulse –  $\text{♩} = \text{ca. } 84$ . I took into account the registration indication marked by the composer (“+16”). I did not reduce the dynamics to the quietest stops (Eben wrote *p*, not *pp*), so that the transition from the violence of the labyrinth of the world to the gentleness of the paradise of the heart was not too abrupt. I therefore decided on a Principal 8’ stop from the Positiv (open swell box), natural in the chorale accompaniment, enhancing it with a Bourdon 16’. Following Eben’s instruction, I switched off this 16’ stop in bar 10.

**Table 87. Registration for bars 1-9 of *The Return to God* on the recording of the artistic work**

Positiv	Pedal
Bourdon 16’	Violon 16’
Principal 8’	Gedacktbass 16’
	Bassflöte 8’

I began the second episode (bars 21-63) on a Salicional, as Eben had requested. Subsequently (bars 28-63), I executed the right hand on the same stop, while in the left hand I used the second string stop from the Schwellwerk (swell box closed).

**Table 88. Registration for bars 21-63 of *The Return to God* on the recording of the artistic work**

Positiv	Schwellwerk	Pedal
Salicional 8’	Viol d’orchestre 8’	Harmonikabass 16’
		Bassflöte 8’

The use of these stops, soft in tone, was intended to emphasise the gentleness of the lector’s reading of Christ’s words. In this section, which served as a backdrop for the read text, I tried not to use *rubato*, but to execute the notes accurately and calmly. I wanted the listener to have a feeling of gentleness and stability, and the accompaniment not to cover the words but only to create an “envelope” over them. I also slightly slowed down the tempo provided by Eben ( $\text{♩} = 104$ ) to  $\text{♩} = \text{ca. } 90$  to allow time for Comenius’ text to resound in full. Together with the lector, we decided that the recitation would start from bar 31 and end in bar 59. This device was intended to bring out the motif that unified the whole section, present throughout bars 28-30 and 60-63.

#### 4.3.14. EPILOGUE / EPILOG

In the *Epilogue*, I decided to follow the suggestion of a rather lively tempo given by Eben (*Con anima*, ♩= ca. 100) because of the rather dry acoustics of the hall. I also did not want the listener to grow weary due to the second meditative movement. It is noteworthy that in the reflective passages the composer did not always use very slow tempos. Examples include the final section of *Penitence and Realisation* from *Job for Organ* (*Andante* ♩= 72)<sup>412</sup> or *Epilogue* from *Faust for Organ* (*Andante* ♩= 63-66)<sup>413</sup>. I treated the chorale melody freely, *quasi in modo gregoriano*, particularly bringing out in particular the slurs marked by the composer and large intervals (bars 14-17). I decided to precisely execute the phrases that determined the places for *rubato*, while delicate caesuras in the left hand (e.g. bars 11-16) allowed for clarity of harmony and brought out the “continuous modulation” device described in the analytical chapter. I used the greatest expression in bars 20-29, where the most interesting chord combinations appeared, such as a sequence of diminished seventh chords and a suspended cadence before the entrance of the new key. For the registration, I chose the stops of the most romantic character. In the opening fragment (bars 1-29) in the accompaniment, I used an Aeoline 8’ with a Tremulant on the Schwellwerk with closed shutters (Vox coelestis was too strong in the high register) and a Flûte harmonique 8’ from the Hauptwerk for the chorale melody<sup>414</sup>.

**Table 89. Registration for bars 1-29 of the *Epilogue* on the recording of the artistic work**

Hauptwerk	Schwellwerk	Pedal
Flûte harm. 8’	Aeoline 8’ Tremulant Sw	Harmonikabass 16’ Bassflöte 8’

In the second section (bars 30-48), I changed the sound of the accompaniment to a flute, while for the solo melody I used a Flute and a Salicional from the Positiv. I also strengthened the pedal, duplicating the chorale, by replacing a Harmonikabass 16’ with a slightly more powerful Gedacktbass 16’.

<sup>412</sup> Eben P., *Job for Organ*, op. cit., mvmt VII: *Penitence and Realisation*, bars 72-87, pp. 68-69.

<sup>413</sup> Eben P., *Faust for Organ*, op. cit., mvmt IX: *Epilog*, bars 1-14, p. 75.

<sup>414</sup> Like in: Eben P., *Musica dominicalis*, op. cit., mvmt IV: *Finale*, bars 57-78, pp. 38-39.

**Table 90. Registration for bars 30-44 of the *Epilogue* on the recording of the artistic work**

Positiv	Schwellwerk	Pedal
Fernflöte 8'	Flûte trav. 8'	Gedacktbass 16'
Salicional 8'	Cor de nuit 8'	Bassflöte 8'

In bars 37-40, I switched to the second manual (left hand from bar 38), which was marked by Eben, giving the impression of the *Epilogue*'s climax (which I tried to emphasise with agogics as well). In bar 41, however, I decided to return to the Schwellwerk and to the initial tempo, so as not to disturb the meditative character of the final part of the cycle. In the ending, I modified the registration, adding a little of string sound in the accompaniment by using Aeoline 8'.

**Table 91. Registration for bars 45-48 of the *Epilogue* on the recording of the artistic work**

Positiv	Schwellwerk	Pedal
Fernflöte 8'	Aeoline 8'	Harmonikabass 16'
Salicional 8'	Cor de nuit 8'	Bassflöte 8'

In the ending (bars 45-48), I separated the chorale part on the second manual (not recorded by Eben), and in the last two bars I used the following device to separate the last note of the melody from the F, which was the root of the chord:

The image shows a musical score for three staves, labeled 'b. 45-48'. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The time signature is 4/4. The score is divided into four measures. The first measure has a red 'III.' above the staff. The second measure has a red 'II.' above the staff. The third measure has a red 'II.' above the staff and a red 'III.' below the staff. The fourth measure has a red 'III.' below the staff. The score includes various musical notations such as notes, rests, and slurs.

**Fig. 48. The arrangement of the parts on the individual manuals in the ending of the *Epilogue*, author's own arrangement.**

## CONCLUSION

By presenting, one by one, all the aspects needed to create my own interpretation of *The Labyrinth*, I wanted to show how many very individual factors and decisions influenced the final performance of the work. I believe that the version I proposed was close to Eben's vision; however, I am convinced that it is only one of a great number of possibilities. Ultimately, it will always be up to the listener to decide whether the interpretation was relevant, convincing and corresponded to the content of the score, as he or she understood it.

What could the composer say after listening to my recording? While searching for an answer to this question, it is worth mentioning how J. Tůma describes his attitude to the interpretation of his own works<sup>415</sup>. Eben was eager to give advice to organists performing his music, yet he never openly criticised any interpretation. He was able to convey his instructions in a clear and sensitive manner, aiming above all to make the performance better, or at least closer to his vision, and he always emphasised the good aspects of an interpretation. However, Tůma did not write to what extent was the composer was liberal towards the ideas of the performers of his works, and whether it was possible to persuade Eben to have his piece played contrary to his original idea. Therefore, the composer would probably have commented favourably on my recording, thanked me for promoting his work, but also would certainly have given instructions for the future. After all, he wished, first and foremost, for his music to be performed (hence the words of gratitude in his *Message*) and to have a message. Does the realisation of the latter objective have to be conditional on taking all the composer's instructions into account at all costs? In my opinion, no, which is due to the specific nature of Eben's work: on the one hand, it is closely related to the organ, but on the other hand, it is seen by him through the autodidactic prism of playing this instrument and the improvisation concerts.

I believe that the prerequisite for creating a convincing interpretation of the work in question is, above all – apart from purely technical issues – to look at the musical text through the prism of one's own emotionality and personality. After all, everyone understands death, love, hypocrisy, happiness, and faith in God differently; therefore, the performance intentions and interpretative ideas for *The Labyrinth* might be completely different.

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<sup>415</sup> cf. Tůma J., *On Selected Organ Compositions...*, op. cit., p. 9.

It only remains to wish that Comenius' text and Eben's music reach a wider audience as it is a work that is topical, while at the same embedded in tradition and offering room for different interpretations.

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## APPENDIX 1 – NEW POLISH TRANSLATIONS OF EXCERPTS FROM COMENIUS' TEXT SELECTED BY EBEN

The following excerpts were quoted from: J. A. Komenský, *Labyrint světa a ráj srdce* [w:] P. Eben, *Labyrint světa a ráj srdce*, Schott Music Panton, Mainz, 2003, pp. 109-112. The Polish translation was prepared by Katarzyna Grzesiak based on: J. A. Komeński, *Labirynt świata i raj serca*, transl. J. Pindór, Wydawnictwo Towarzystwa Ewangelickiego w Cieszynie, Cieszyn 1914.

### **POHLED NA SVET**

Když jsem v tom věku byl, v kterém se lidskému rozumu rozdíl mezi dobrým a zlým ukazovati začíná, vida já rozdílné mezi lidmi stavy, řády, povolání a práce, jimiž se zanášejí, zdála mi se toho nemalá býti potřeba, abych se dobře, ke kterému bych se houfu lidí připojiti a v jakých věcech život trávit měl, rozmyslil.

Na kterouž věc mnoho a často pomýšleje a s rozumem svým pilně se radě, na tom se mi ustanovovala mysl, abych sobě takový života způsob oblíbil, v kterémž by co nejméně starostí a kvaltování, co nejvíce pak pohodlí, pokoje a dobré mysli bylo.

I vyšel jsem od sebe sám a ohlédati se počal, mysle, odkud a jak začít. Vtom ihned nevím kde se tu vezme člověk jakýsi křepkého chodu, obratného vzhledu a řeči hbité. Ten přivina se ke mně, řekl: „Jméno mé je Všeživ, přijmím Všudybud, kterýž všecken svět procházím, do všech koutů nahlédám, na každého člověka řeči a činy se vyptávám; co zjevného jest, vše spatřuji, co tajného, vše slídím: a ty půjdeš-li za mnou, uvedu tě do mnohých tajných míst, kamž bys ty nikdá netrefil.“ Já slyše řeči takové, počal sám v sobě vesel býti a řekl: „Nu rád se podívám, jaký je toho světa běh, a také-li v něm co jest, člověk bezpečně držeti mohl.“

### **SPOJRZENIE NA ŚWIAT**

Osiągnąwszy wiek, w którym się rozum ludzki rozwija i dobre od złego odróżniać zaczyna, spostrzegłem wśród ludzi różne warstwy społeczne, stanowiska oraz profesje i przedsięwzięcia, którymi się zajmują. Odczułem chęć, aby się dobrze temu wszystkiemu przypatrzeć, a potem rozważyć, do której grupy ludzi miałbym się przyłączyć i wśród jakich spraw spędzić swoje życie.

Długo i często nad tym rozmyślając i rozumu swego pilnie się radząc, przyszło mi na myśl taki sposób życia obierać, w którym byłoby najmniej trudów i trosk, zaś najwięcej wygody, spokoju i pogodnej myśli.

A rozejrzawszy się wokół, zacząłem rozważać, w jaki sposób i gdzie powinienem zacząć. Wtem naraz pojawił się obok mnie, skąd – wcale nie wiem, człowiek zręcznej postawy, biegłej wymowy i ruchliwych oczu. Zbliżywszy się do mnie, rzekł: „Nazywam się *Wszechwiedz*, zaś mój przydomek to *Wszędybył*. Cały świat przechodzę, w każdy kąt wglądam, o czyny i słowa każdego człowieka dopytuję; co jest jawnego, wszystko oglądam, co jest ukrytego, ściśle dochodzę. Jeśli ze mną pójdziesz, to cię do wielu tajnych miejsc zawiodę, dokąd byś sam w życiu nie trafił. Słyszac te słowa, rozradowałem się prawdziwie i rzekłem mu:

„Chętnie się przypatrzę, jaki jest bieg świata tego, tudzież czy jest coś w nim takiego, czego by się człowiek bezpiecznie mógł uchwycić”.

### **MASKY**

Když takto já přemýšlím, na jakés náramně vysoké věži se octneme, takže jsem se sobě pod oblaky býti zdál; z níž já dolů pohledná, vidím na zemi město jakési na pohlední pěkné a skvělé a široké velice, rozdělné na nesčíslné ulice, ryňky, domy a stavení, a všudy plno lidu jako hmyzu.

I dí mi můj vůdce Všudybud: „Nu, tu máš, poutníče, milý ten svět, na nějž se podívati žádostiv jsi byl. Poněvadž všecko prohlédati máš, nejdříve jděme na ryňk;“ i vyvede mne. A aj, nesčíslné zástupy vidím jako mlhu, nebo tu ze všeho světa jazyků a národů, všelijakého stavu a povolání lidé byli. Jedni chodili, jiní běhali, jiní jezdili, jiní stali, jiní seděli, jiní vstávali, jiní zas léhali, jiní se rozličně vrtěli.

Hledím tedy sobě na ně ostřeji a spatřím nejprv, že každý v houfu mezi jinými chodě, masku na tváři nosí; odejda pak, kde by sám nebo mezi sobě rovnými byl, ji snímá; a do houfu jíti máje zase ji připíná. I chuť se mi udělá, abych pohleděl, jací pak bez toho přikrytí jsou. A vidím, že všichni nejen v obličejí, ale i na těle rozličně jsou zpotvořeni: byli trudovatí, prašiví, či malomocni; a mimo to některý měl svinský pysk, jiný psí zuby, jiný volové rohy, jiný osličí uši, jiný baziliškové oči, jiný liščí ocas, jiný vlčí pazoury; nejvíc pak bylo podobných opicím. I zděsím se a řeknu: „Jaké toto potvory já vidím!“

### **MASKI**

Gdym tak rozmyšláł, ocknąłem się na jakiejś bardzo wysokiej wieży, więc zdawało mi się, że jestem pod obłokami. Spoglądał stamtąd w dół i widzę miasto jakieś, piękne i bardzo rozległe, podzielone na niezliczone ulice, rynki, domy i gmachy, a wszędzie mrowiło się pełno ludzi.

Mój przewodnik Wszędybył do mnie rzecze: „Zatem, pielgrzymie, tu masz przed sobą ten świat ukochany, na który popatrzeć gorąco pragnąłeś. Ponieważ wszystko obejrzeć zamierzasz, to naprzód pójdźmy na rynek” – i tam mnie prowadzi. I oto ujrzałem niezliczoną rzeszę ludzi, która przypominała mgłę, bowiem była tam ludność z całego świata, wszystkich narodów i języków, warstw społecznych i profesji. Jedni chodzili, inni biegali, inni jeździli, inni stali, inni siedzieli, inni podnosili się, inni leżeli, inni się kładli, inni kręcili się na różne strony.

Przyglądam się im dokładniej i spostrzegam naprzód, że każdy z nich maskę na twarzy nosi, gdy się znajduje w tłumie; gdy zaś jest sam lub między równymi sobie, to ją zdejmuję, lecz natychmiast wkłada, gdy między innych wchodzić zamierza. I chęć mnie naszła, aby pilniej się przypatrzeć, jak ludzie bez owego okrycia wyglądają. Spostrzegłem więc, że wszyscy, nie tylko na twarzy, lecz na całym ciele posiadali deformacje: byli owrzodziali, pryszczaci i trędowaci; a oprócz tego niektórzy mieli pysk świni, inni psie zęby, inni wołowe rogi, inni ośle uszy, inni oczy bazyliuszka, inni ogon lisa, inni wilcze pazury. Najwięcej jednak było takich, którzy podobni byli do małp. Złąłem się i rzekłem: „Jakież to potwory widzę!”.

## ŠÍPY SMRTI

Málo pak tu byl kdo zahálivý, všichni se prací nějakou zanášeli: ale kteréž práce nic nebyly než hříčky dětinské; někteří i se svým stínem hráli, jej měřice, honice, lapající. A to vše tak usilovně, až mnozí stonali a potili se, někteří se i přetrhovali. Nebo když se někdo s něčím motal a namáhal, jiný přijda pletl se mu v to; někdy se jich jedné věci chytilo několik, pak nechali ji všichni, a běžel každý ve svou stranu. Naposledy spatřil jsem Smrt mezi nimi všude se procházející: ona kosou ostrou, lukem a střelami zaopatřena byvši, všechněch hlasem napomínala, aby se smrtnými býti pamatovali. Ale jejího volání žádný naposlouchal, každý svého bláznovství a neřádu dále hleděl.

Když jsem spatřil tak nesčíslné množství létajících Smrti střel, na mysl mi přišlo: „Kdepak ta Smrt těch šípů tak mnoho bere, že se z nich nikdy nevystřelí?“ I hledím a spatřím, že ona žádných svých šípů neměla, než luk toliko: šípy pak od lidí brala, každý od toho, kterého jí m trefiti měla. A viděl jsem, že lidé šípy takové sami strojili a připravovali, někteří jí je všetečně a opovážlivě sami vstříc nosili, takže ona sotva bráti a do srdce jim vstřelovati postačovala. I křikl jsem: „Již vidím, že pravé jest: *Et mortis faber est quilibet ipse suae* – každý je sám své smrti strůjce.“

## GROTY ŚMIERCI

Niewielu było takich, co próżnowali; wszyscy zajmowali się jakąś pracą, ale te działania nie były niczym innym, jak tylko dziecinną zabawą. Niektórzy nawet zabawiali się z własnym cieniem – biegali za nim, mierzyli go i łapali. Wszystkie te rzeczy z takim wysiłkiem wykonywali, aż stękali, pocili się, a niektórzy z przepracowania sami sobie nawet krzywdę czynili. Gdy się ktoś jakąś rzeczą sam zajmował i trudził, naraz przychodził inny i się w to wtrącał; niekiedy do jednej rzeczy brało się ich kilku, a za chwilę ją wszyscy porzucali i uciekali, każdy w inną stronę. W końcu spostrzegłem, jak się między nimi wszędzie Śmierć przechadzała. Miała kosę ostrą, miała łuk i strzały, a wszystkich ludzi doniosłym głosem napominała, aby pamiętali, że są śmiertelnymi. Lecz jej wołania nikt nie posłuchał, każdy tylko dbał o błazeństwo swoje i hultajstwo.

Gdy widziałem mnóstwo strzał Śmierci latających w koło, przyszło mi na myśl: „Skądże Śmierć tak wiele tych grotów bierze, że ich nigdy wszystkich nie wystrzela?”. Spojrzałem i zobaczyłem, że ona żadnych własnych strzał nie miała, jeno tylko łuk – strzały zaś brała sobie od ludzi, każdą od tego człowieka, którego miała postrzelić. Widziałem także, że ludzie te strzały sami wyrabiali i przysposabiali; niektórzy nawet odważnie i gorliwie przynosili je do niej, a ona ledwo mogła nadążyć z ich zbieraniem i strzelaniem w ich serca. To widząc, rzekłem: „Już widzę, że prawdą jest: *Et mortis faber est quilibet ipse suae* – każdy człowiek sobie samemu śmierć przygotowuje”.



## *SLADKÉ OKOVY LÁSKY*

I vede mne a přivede k ulici, v níž praví, že manželé bydlí, a toho rozkošného života způsob že mi pěkně ukáže. A aj, tu stála brána, o níž mi řekl, že slove Snoubení: před níž byl široký plac a na něm zástupové lidu obojího pohlaví, kteříž procházejíce se jeden druhému v oči nahlédali; a nejen to, ale ohledával jeden druhému uší, nosu, zubů, krků, jazyků, rukou, noh a jiných oudů; měřil také jeden druhého, jak dlouhý, široký, tlustý neb tenký jest. Zvláště pak (toho jsem nejvíc viděl) měšců, váčků a tobol jeden druhému ohledoval, jak odutý neb slabý jest, měře a váže. A vidím sic některé smáti se, výskati; ale vidím také jiné sklopě hlavu trápiti se, nespáti, nejísti. I díím: „Co pak tito?“ Odpověděl: „I tj. rozkoš.“

Vejdouc my za těmi, kteréž do bramy pouštěli, uzmím kováře jakési, jak každý ten pár lidí do hrozných pout spínají a spjaté teprve dál pouštějí. Já pak hledě pilně, spatřil jsem, že ta pouta ne jako na jiných věžněch zámek zamykali, ale hned je skovali, svařili, zaletovali: tak aby, dokud jejich na světě života, roztrhnouti se nemohli. Čehož jsem se ulekl a řekl: „Ó ukrutnějšíhož vězení, do něhož kdo se jednou dostane, na věky k vysvobození naděje nemá.“ Odpověděl tlumočník: „Ovšem žeť jest toto svazek ze všech lidských svazků nejtěžší: ale není se ho proč báti. Nebo sladkost toho stavu ráda to jho podniká.“

## *SŁODKIE OKOWY MIŁOŚCI*

I wiedzie mnie na ulicę, o której mówił, że mieszkają na niej małżeństwa i pokaże mi bieg takiego rozkosznego żywota. I oto stała tam brama, o której mi rzekł, że zwie się „Narzeczęństwem”. Przed nią znajdował się plac szeroki, a na nim zastępy ludzi obojga płci, którzy, przechadzając się, wpatrywali się sobie w oczy. Przyglądali się także uszom, nosowi, zębom, szyi, językowi, rękom, nogom i pozostałym częściom ciała innych ludzi; mierzyli także siebie nawzajem, aby sprawdzić, jaki kto jest długi, szeroki, gruby czy chudy. Przede wszystkim (i to najczęściej obserwowałem) przeszukiwali nawzajem sakwy, worki i tobołki, oceniając, jak bardzo są pękate lub próżne. I widziałem niektórych śmiejących się i skaczących z radości, ale też innych, którzy zwieszali głowę, martwili się, nie spali i nie jedli. Zapytałem: „Co tym się dzieje?”. Odpowiedział: „To jest rozkosz”.

Wchodząc za tymi, których do bramy wpuszczano, widzę jakichś kowali, jak każdą taką parę zakuwają w straszne kajdany i tak połączonych dopiero dalej puszczają. Potem, patrząc uważnie, dostrzegłem, że okowy te nie są zamykane na zamek jak u innych więźniów, lecz kute, spawane i lutowane tak, aby nie można było ich rozerwać, póki na ziemi trwa życie tych ludzi nimi złączonych. Złąłem się tego widoku i powiedziałem: „O najokrutniejsze z więzień! Kto się raz do niego dostanie, przez wieki nie ma nadziei na wyzwolenie!”. Przewodnik odpowiedział: „Bez wątpienia jest to związek ze wszystkich związków ludzkich najmocniejszy, ale nie ma powodu, by się go bać. Albowiem słodycz tego stanu warta jest podejmowania takiego ryzyka”.

## **SLAVNOST AKADEMIE**

I řekl ke mně vůdce můj: „Již já myslí tvé rozumím kam tě táhne: mezi učené s tebou, mezi učené, to pro tebe vnada, to lehčejší, to pokojnější, to myslí užitečnější život.“ I přijdeme k bráně, kterouž mi Disciplinou jmenovali. I viděl jsem, že houfové lidu, zvláště mladého, přicházeli a byli hned na rozličné trpké exámeny bráni. Nejprvnější examen při každém byl, jaký měšec, jaký zadek, jakou hlavu a jaký mozek přináší. Byla-li hlava ocelivá a mozek v ní ze rtuti, zadek olověný a měšec zlatý, chválili a hned ochotně dále vedli.

Ale aj, vtom trouby zvuk zazní, jak svolávajících se k slavnosti: „I což to bude?“ díím já. On: „Academia bude korunovati ty, kteříž nad jiné byvše pilnější, vrchu umění dosáhli: ti, pravím, jiným na příklad korunování buodu.“

## **NEVĚDOMOST UČENÝCH**

A aj, jakýsi muž s papírovým žezlem, jednoho za druhým bera, každému na čelo titul přilepil: „Toto jest svobodných umění mistr, toto medicíny doktor, toto práv obojích licenciát atd. Nicméně já, chtěje vždy, co pak dále z nich bude, viděti, hledím po jednom tom umění mistru, jak mu teď počítati cos poroučejí, on neuměl; poroučejí měřiti, neuměl; poroučejí hvězdy jmenovati, neuměl; poroučejí sylogismy dělati, neuměl; poroučejí cizími jazyky mluvíti, neuměl; poroučejí svým jazykem řečnovati, neuměl; poroučejí naposledy čísti a psáti, neuměl. „I nu tedy,” řekl jsem, „necht’ jsou třeba sedmdesatera sedmera umění mistrů

## **ŚWIĘTO W AKADEMII**

Rzecz mi przewodnik: „Już teraz myśli twoje rozumiem i wiem, dokąd cię ciągną – między uczonych, to ciebie nęci. Tam jest życie łatwiejsze i spokojniejsze, i bardziej użyteczny bieg myśli”. I przyszliśmy do bramy zwanej Dyscypliną. Widziałem, że przybyły zastępy ludzi, szczególnie młodych, których zaraz brano na ciężkie egzaminy. Pierwszy egzamin, któremu każdy został poddany, polegał na tym, że sprawdzano jaką sakiewkę, jaki tyłek, jaką głowę i jaki umysł ze sobą przynosi. Jeśli głowa była ze stali, a mózg w niej żywe srebro, zadek z ołowiu, a sakiewka ze złota, to pochwaliwszy go, chętnie wiedli dalej.

Wtem odezwał się huk trąby, zwołujący ludzi na uroczystość. „A cóż to się dzieje?” – zapytałem się. Odpowiedział: „Akademia nałoży wieńce na skronie tych, którzy, będąc od innych pilniejsi, szczytów nauki dosięgli. Ci, dla przykładu innym, uwieńczeni będą.”

## **IGNORANCJA UCZONYCH**

I oto widzę, stoi jakiś mężczyzna, który ma w rękę berło zrobione z papieru. On tedy, przywołując jednego po drugim, każdemu kleił na czole tytuł: To jest mistrz nauk wyzwolonych; to jest doktor medycyny; to jest praw obojga licencjat i tak dalej. Ja jednakowoż, jak zawsze chciałem się przekonać, co z tych mistrzów dalej będzie; patrzę więc, jak kazali jednemu z nich coś rachować, on nie umiał; kazali coś wymierzyć, nie umiał; kazali gwiazdy po imieniu nazwać, nie umiał; kazali jakiś sylogizm skonstruować, nie umiał; kazali obcymi mówić językami, nie umiał; kazali macierzystym przemówić językiem, nie umiał; kazali w końcu czytać i pisać, także

a doktoři a nech třeba všecka umějí, aneb žádného, říkati nic víc nechci.”

nie umiał. „Cóż...” – powiadam na to – „a niech sobie tam będą mistrzami i doktorami nauk choćby nawet siedemdziesięciu siedmiu; a niech umieją wszystko albo nic; ja już nic więcej mówić nie chcę”.

### ***KOLO ŠTĚSTĚNY***

Že pak vůdce můj vždy mne hradem Fortuny těšil, šli jsme k němu. Když k tomu milému hradu přijdeme, vidím nejprve zástupy lidu ze všech města ulic se sbíhajících a obcházejících, a kudy by se vzhůru dostati mohli, obhlédajících. I vidím, že tam již výše žádných schodů ani bran není, než kolo jakési ustavičně se točící, k němuž kdo se připjal, vzhůru na podlahu vynešen byl a tam teprv od paní Fortuny přijat a dále puštěn. Dole pak nemohl, kdo chtěl, kolo se chytiti, než koho k němu úřednice Fortuny, jménem Náhoda, přivedla, aneb na ně vsadila: jinému každému ruce sklouzly.

### ***KOLO FORTUNY***

Wówczas przewodnik mój opowieścią o zamku Fortuny mnie pocieszył, więc poszliśmy tam. Gdy już do tego grodu miłego docieramy, widzę najpierw tłum ludzki garnący się tam ze wszystkich stron i błądzący, a każdy rozglądał się, jakby tu dostać się na górę. Widzę, że tam wyżej już schodów ani bram nie ma, tylko jakieś koło, które bez ustanku się kręci, a kto się tego koła chwyci, tego wynosi ono w górę na wyższe piętro, gdzie Pani Fortuna mile go przyjmowała i dalej wpuszczała. U dołu zaś uchwycić się koła nie mógł nikt, kto by zechciał, jeno tylko ci, których urzędnik Fortuny, zwany Przypadkiem, do koła przywiódł i na nie wsadził. Każdemu innemu ręce się ześlizgiwały.

### ***ZLOČINNOST LIDSKÉHO POKOLENÍ***

„Mezitím,“ řekl dále tlumočník, „má paní Fortuna prostředek, jak nesmrtelností poctíti ty, kteří sobě toho zasluhují.“ Každý, kdo na plac slovutnosti chtěl, všecky věci, pro něž se nesmrtelnosti hodným býti domníval, ukázati musil. Mrzelo mne pak velice, že tak mnoho zlých jako dobrých tam pouštěli. Jeden přišel, nesmrtelnosti žádaje, a tázán byv, odpověděl: že co nejslavnějšího v světě věděl zkazil, Jiný, že co nejvíc mohl, lidské krve vyžil, jiný že nové rouhání, jak by se Bohu zlořečiti mělo, vymyslel, jiný, že Boha na smrt odsoudil, jiný, že nové товариštvo paličů a morděů, skrze něž lidské pokolení

### ***WYSTĘPKI RODZAJU LUDZKIEGO***

„Tymczasem” – rzecze dalej przewodnik – „ma Pani Fortuna środek na osiągnięcie nieśmiertelności dla tych, którzy na to zasługują”. Kto chciał dostać się na miejsce bardziej poczesne, musiał przedstawić te wszystkie sprawy, które go, jak sądzi, czynią godnym nieśmiertelności. Gniewało mnie wielce, że tam tak wielu dobrych jak i złych wpuszczano. Gdy jednego z pragnących nieśmiertelności przybyszów przepytowano, ten odpowiedział, iż zniszczył wszystko, co najwspanialszego na świecie znalazł. Inny opowiada, że ile mógł, tyle krwi ludzkiej przelał, inny, jak

tříbeno bude, založil. A byli všichni napořád vzhůru pouštíni, což pravím, velmi se mi nelíbilo. Řekl jsem: „Ne já sám, ale celé pokolení mé bídné jest, a ještě k tomu slepé, bíd svých neznající. Stín lapáme, pravda uchází všudy. Ach auvech, nastojte!“

wymyślił nowe bluźnierstwo, by Bogu złorzeczyć, inny, że Boga na śmierć skazał, inny, że nową kompanię morderców i podpalaczy zawiązał, za pomocą której ród ludzki do zguby przyprowadzi. I wszyscy ci byli zawsze w górę puszczani, a mnie te rzeczy bardzo zdały się wstrętne. Rzekłem więc: „Nie tylko ja sam, ale cały ród mój jest nędzny, a w dodatku ślepy i nędzy swej niedostrzegający. Chwytny cię, a prawda przed nami uchodzi. Ach, biada nam!“

### ***KLAMNÝ PŘÍSLIB ZLATÉHO VĚKU***

I řekl Všudybud „Pojďme ještě na hrad královny naší Moudrosti, tam se snad upamatuješ.“ I uvedl mne na nějakou velikou síň, na níž mne nejprve světlo oblesklo neobyčejné. Královna na nejvyšším místě pod majestátem seděla a okolo ní z obou stran stojící rady a služebníci její, komonstvo k užasnutí velebné. Vtom začne se zvuk a hluk veliký, a spatřím vcházejícího v blasku jasném, až všichni téměř zděšení byli. A on předstoupiv oznámil, že jest od nejvyššího Boha bohů tím poctěn, aby nade všechny, kteříž před ním byli i po něm budou, svobodněji svět prohlédl.

A jmenoval se nejslavnějšího pod nebem národu izraelského králem Šalamounem. I řekl Šalamoun: „Teď se usazuji, dokud bych nespátl, jaký jest rozdíl mezi moudrostí a bláznovstvím.“ A po mnohém vyhledávání oznámeno, že se ti, kteříž tajné i zjevné neřády roztrušují, z obce celého království na věčnost vypovídají, zejména Obžerství, Lakota, Lichva, Chlipnost etc., pod skutečným na hrdle trestáním. Tento úsudek když skrze zhotovené patenty publikován, všude plesajícího lidu hluk povstal, a každému se – i mně – zlatého již ve světě věku naděje dělala.

### ***FALŠYWA OBIETNICA ZŁOTEGO WIEKU***

Więc rzekł Wszędybył: „Pójdźmy jeszcze na zamek królowej naszej Mądrości, tam się, być może, opamiętasz”. I powiodł mnie do jakiejś komnaty wielkiej, gdzie mnie naprzód światło jakieś nadzwyczajne olśniło. Królowa w majestacie na najwyższym siedziała miejscu, a wkoło niej z obu stron stali doradcy i służący, orszak zdumiewająco wspaniały. Wtem powstał zgiełk oraz hałas niemały i ujrzałem wchodzącą postać obleczoną w blask tak jasny, że aż wszyscy byli zadziwieni. A on, postąpiwszy naprzód, obwieścił, że Bóg Najwyższy tym go zaszczycił, iż mu pozwolił przeniknąć sprawy świata z większą swobodą niż inni to uczynić mogli, ci, co przed nim byli i co po nim nastaną.

A zwał się Salomonem, królem najslawniejszego w świecie narodu izraelskiego. I rzekł Salomon: „Teraz usiądę i zostanę, póki się nie przekonam, jaka jest różnica między mądrością a głupotą”. A po długim śledztwie oznajmiono, że ci, którzy rozpowszechniają tajnie lub jawnie występki, takie jak Obżarstwo, Chciwość, Lichwa, Lubieżność, etc., zostają na wieczne czasy wypędzeni z królestwa pod groźbą na gardle ukarania. Gdy taki wyrok poprzez przygotowane dekrety ogłoszono, zewsząd zgiełk tańczącego z radości ludu się wzniósł,

bo každý myšlá – na równi ze mną – že  
całemu světu nadzieja złotého wieku světa.

### **MARNOST NAD MARNOST**

Ale po mále chvíli, když nic lépe na světě nebylo, mnozí přibíhali, že se exekuce nevykonala, nařikajíce. Komisaři sic našli některé podezřelé, ale ti se sami k vypověděným nečítají a také se jinak jmenují. Jeden jest podobný k Ožralství, ale slove Veselost, druhý podobný k Lakomství, slove Hospodářství; třetí podobný k Lichvě, slove Ourok, čtvrtý k Chlipnosti, ale říkají mu Láska, pátý ku Pýše, ale jmenuje se Vážností, šestý k Ukrutenství, ale slove Přisnost, sedmý k Lenosti, ale má jméno Dobromyslnost.

Já na Šalamouna a jeho kolegy pohleděv, jednoho z nich druhému šeptati jsem slyšel: „Jména jsou vypovědína, zrádcové a zhoubcové, jména sobě změnivé, volný průchod mají.“

Tu Šalamoun, děle se již držeti nemoha, hlasem velikým volati začal: „Marnost nad marnostmi, a všechno marnost!“ A povstav, i zástup jeho veškeren, ubírá se přímo k trůnu královny Moudrosti; a vztáhla ruku, sejme z obličej jejího zastření, kteréž ač se prve cosi drahého a skvoucího zdálo, nenašlo se však býti než pavučinou. A aj, tvář její se ukázala bledná, však oduť, červenosti něco sic na lících, však líčené, ruce tolikéž prašivé a všechno tělo nemilé, i dýchání její smrduté. Čehož jsem já se zděsil i všichni přítomní, že jsme jako strnutí stáli.

### **MARNOŚĆ NAD MARNOŚCIAMI**

Ale po niedługim czasie, skoro nic się na świecie nie działo lepiej, wielu przybiegało ze skargami, że nikt wyroków nie wykonuje. Choć komisarze odkryli obecność podejrzaných uczynków, jednak nie zaliczały się one do wskazanych i miały też inne imiona. Jeden do Pijaństwa jest podobny, ale ma na imię „Wesołość”; drugi wygląda jak Chciwość, ale się nazywa „Oszczędność”; trzeci wygląda jak Lichwa, lecz ma imię „Pomoc”; czwarty podobny jest do Lubieżności, ale u ludzi słynie jako „Miłość”; piąty do Pychy, ale wśród ludzi nazwany jest „Powagą”; szósty podobny do Okrucieństwa, ale zowią go „Surowością”; siódmy zaś wygląda jak Leniwość, ale na imię mu „Rozwaga”.

Spoglądając na Salomona i towarzyszy jego, słyszałem, jak jeden do drugiego szepcze: „Imiona ujawniono, lecz zdrajcy i zbóje, zmieniwszy swe miana, wolny przystęp mają”.

Wtedy Salomon dłużej wytrzymać nie mogąc, wielkim głosem zawołał: „Marność nad marnościami i wszystko marność”. Powstawszy, a z nim całe otoczenie jego, skierował się wprost do tronu królowej Mądrości. I wyciągnąwszy rękę, zerwał z oblicza królowej zasłonę, która przedtem kosztowną i świetną być się wydawała, a okazała się niczym więcej niż pajęczyną. Także twarz miała bladą, na dodatek opuchłą, choć nieco czerwieni miała na policzkach, ale dlatego, że naróżowane były. Ręce także miała pryszczami obsypane, a ciało wstrętne i oddech cuchnący. Widokiem tym byliśmy ja i wszyscy obecni tak przerażeni, że jak oślepiali staliśmy.

## **ZDĚŠENÍ A MDLOBA**

Já, ani se na to dívati, ani bolesti srdce déle snášeti nemoha, zvolal jsem: „Tisíckrát umříti volím, nežli tu býti, kdež se tak děje. Protož již mi smrt žádostivější jest nežli život: jdu, abych se podíval, jaký jest los mrtvých, kteréž vynášeti vidím.“ Ohlédaje se, spatřím strašlivých temností mrákotu, již se rozumem lidským ani dna, ani konce najíti nemůže, a v nich nic než červy, žáby, hady, štíry a puch tělo i duši zarážející. A zděšen byv, mdlobou jsem na zem padl a tak žalostivě zvolal:

„Ach, přemizerní, bídní, nešťastní lidé, toto-liž jest vaše poslední sláva! Toto-liž tolik nádherných vašich činů závěr! Toto-li po tak mnoha nesčíslných pracech a kvaltováních žádaný ten pokoj a odpočinutí! Ach, kéž jsem se nikdy nenarodil! Ach, Bože, Bože, Bože: jestliže jaký Bůh jsi, smiluj se nade mnou bídným!“

## **NÁVRAT K BOHU**

1) To když já mluvíti přestanu, všechno se ještě hrůzou třesa, uslyším za sebou tajemný hlas:

(*varhany*)

2) „Navrať se.“

I přizdvihnu hlavy a hledím, kdo to volá, ale nevidím nic, ani vůdce svého Všeživého, nebo i ten mne již byl opustil.

Vtom aj, znovu hlas zazní:

(*varhany*)

3) „Navrať se.“

Já nevěda, kam se navrátiti, ani kudy z té mrákoty vyjít, truchliti začnu; a aj, hlas potřebí volá:

(*varhany*)

## **STRACH I OMDLENIE**

Nie mogąc na to patrzeć ani boleści serca dłużej znieść, zawołałem: „Tysiąckroć umrzeć wolę, niżli tu przebywać, gdzie takie rzeczy się dzieją. Dlatego już śmierć mi miłszą niż życie: idę więc spojrzeć na los umarłych, których stąd wynoszą”. Rozglądając się, widzę, jak straszna wokół panowała ciemność, której rozumem ludzkim ni dna, ni końca odnaleźć nie mogłem. W niej było robactwo, żaby, gady i skorpiony oraz smród ciała i duszę atakujący. Wskutek przerażenia omdlały na ziemię padłem i z żalością zawołałem:

„Ach, najnędzniejsi, żałośni, nieszczęśliwi ludzie, taka to jest wasza ostateczna chwała! Taki to koniec wspaniałych czynów! Taki to ten spokój i odpocznienie, których po niepoliczonych pracach i zatrudnieniach wyczekiwali! Obym się nigdy nie narodził! Ach, Boże, Boże, Boże, jeśliś w ogóle jest, zmiłuj się nade mną, nieszczęśliwym!”

## **NAWRÓCENIE**

1) To powiedziawszy, cały jeszcze z przerażenia drżąc, słyszę tajemniczy głos wołający za mną:

(*organy*)

2) „Nawróć się!”

Podniósłszy głowę, patrzę się, kto woła, ale nikogo nie widzę, nawet przewodnika swego Wszechwiedza, albowiem i ten już mnie opuścił. Wtem znów głos dał się słyszeć:

(*organy*)

3) „Nawróć się!”

Nie wiedząc, dokąd się mam skierować ani jak się z tej ciemności wydostać, smucić się począłem. Wtem głos po raz trzeci zawołał:

(*organy*)

4) „Navrať se, odkuds vyšel, do domu srdce svého, a zavři po sobě dvěře.“  
(*varhany*)

5) Sebera tedy, jak jsem mohl, myšlení svá, a uzavíraje oči, uši, ústa, chřípě, vstoupil jsem vnitř do srdce svého: a aj, bylo tam tma. Ale když se, očima mhouře, trochu poohlédnu, spatřím skrovničké, skulinami se vpouštějící světlo, uhlédám navrchu okno jakési okrouhlé, sklené, ale zašpiněné čímsi tak hrubě, že žádného skrze ně světla nešlo. O tom já sám s sebou přemýšluji, a co dál bude, čekám. A aj, zvrchu zaskví se světlo jasné, k němuž já, oči pozdvihna, spatřím vrchní to okno plné blasku, v kterémž aj, spouští se ke mně dolů jakýsi, postavou sic podobný nám lidem, ale jasností právě Bůh. Ten tedy, sama vlídnost, těmito nejprv ke mně přemilými slovy promluvil:

6) (*recitace s varhanním doprovodem*)  
„Vítej, vítej, můj synu, a bratře milý.“ A to pověděv, objal mne přívětivě a políbil. Z něhož nevypravitelnou radostí tak jsem projat, že slzy tekly z očí mých. Kterýž takto ke mně dále promluvil:

7) (*recitace s varhanním doprovodem*)  
„Kdežspak byl, synu můj? Kdes byl tak dlouho? Kudys chodil? Čehos v světě hledal? Potěšení? I kdežs ho hledati měl než v Bohu? A kde Boha než v chrámě jeho? A který chrám Boha živého než chrám živý, kterýž on sobě sám připravil, srdce tvé vlastní? Díval jsem se, synu můj, kdyžs bloudil: ale již jsem se déle dívati nechtěl, přivedl jsem tě k sobě, tebe do tebe uveda. Nebo tu jsem sobě zvolil palác k bydlení svému.“

4) „Wróc się, skąd wyszedłeś, do domu serca swego i drzwi zamknij za sobą!”  
(*organy*)

5) W skupieniu najgłębszym, na jakie potrafiłem się zdobyć, zamknawszy oczy, uszy, usta i nozdrza, do wnętrza serca wstąpiłem. Jednak było tam ciemno. Lecz gdy zmrużyłem oczy i rozejrzałem się nieco, spostrzegam skąpe, szczelinami wpadające światelko. U góry widzę jakieś okrągłe okno, zrobione ze szkła, ale tak bardzo brudne, że żadnego światła nie przepuszczało. Nad tym głęboko rozmyślam i czekam, co będzie dalej. Więc z góry błyszczy to jasne światło, do którego wzniosłszy oczy, widzę nade mną to okno pełne blasku, z którego zstępuje do mnie ktoś o postaci ludzkiej, ale w takiej światłości, jakby to sam Bóg się pojawił. Postać ta, pełna dobroci, od razu przemówiła do mnie najmielszymi słowy:

6) (*recytacja z organowym akompaniamentem*)  
„Witaj mi, witaj! Synu mój i bracie najmielszy!” To mówiąc, wziął mnie przyjaźnie w swe objęcia i ucałował. Radość niewysłowna tak mnie przejęła, że aż łzy mi z oczu popłynęły. Na to tak do mnie przemówił:

7) (*recytacja z organowym akompaniamentem*)  
„Gdzieżeś był, mój synu? Gdzie byłeś tak długo? Jakie drogi cię wiodły? Czegoś w świecie szukał? Pocięchy? Gdzież jej trzeba szukać, jeśli nie w Bogu? A gdzież Boga szukać, jeśli nie w jego kościele? A gdzież kościół żywy, który Bóg sam sobie wybudował, jeśli nie w twym sercu? Widziałem cię synu, gdyś błądził po omacku, ale już dłużej nie chciałem cię błądzącego oglądać, przeto cię do siebie zaprowadziłem i pozwałam poznać ci samego siebie. Tu sobie obrałem pałac na mieszkanie”.

8) Já ty řečí slyše, a že to můj spasitel Ježíš Kristus, ruce sepna a jemu podávaje, řekl jsem: „Zde jsem, Pane můj Ježíši, bloudil jsem, ale tys mne upamatoval; zašel jsem byl od tebe a ztratil tebe i sebe, ale ty, navrátils mne mně i sobě. Hotovo je srdce mé, Bože, hotovo jest srdce mé, zpívati a plesati tobě budu. Nebo vyšší jse nade všecku vysokost, a nade všecku hlubokost hlubší, divný, slavný a plný milosrdenství. Tvůj jsem, tvůj jsem věčně. Duch tvůj dobrý spravuj mne a ved' mezi osidly světa a milosrdenství tvé sprovázej mne po cestách mých a proved' skrze tyto, ach tesklivé temnosti světa až k věčnému světlu. Amen i amen.“

8) Słyszac te słowa i poznajac, że to mój Zbawiciel, Jezus Chrystus, złożone ręce do niego wznosząc, rzekłem: „Oto jestem, mój Panie Jezu, zagubiłem się w świecie, ale Tyś o mnie pamiętał. Odszedłem od Ciebie i gdzieś Ciebie i siebie utraciłem; ale Ty mnie sobie i mnie samemu znowu zwróciłeś. Gotowe jest serce me Boże, gotowe serce me, a ja Tobie śpiewać i z radości tańczyć będę. Ty jesteś wyższy niż wszelka wysokość i głębszy jesteś niż wszelka głębokość, przedziwny, sławny i pełen miłosierdzia. Oto jestem Twoją własnością na wieki! Duch Twój dobry niechaj mną rządzi, niech mnie przeprowadzi wśród sideł świata, a miłosierdzie Twoje niech mnie wiedzie po ścieżkach moich i przez ponure ciemności świata prosto do wiecznej światłości. Amen i amen”.



## APPENDIX 2 - FIRST COMPLETE POLISH TRANSLATIONS OF CHORALES AND SONGS USED IN THE WORK

### *K Bohu Duchu svatému o tři hlavní ctnosti*

(from: J. A. Komenský, *Kancionál*, ed.  
O. Settari, Kalich, Praha 1992, pp. 138–139)<sup>416</sup>

1. Studně nepřevážena všech božských milostí,  
k tobě upí duše má, tvých žízní sladkostí,  
Bože Duchu svatý, jenžs posavad v dařích svých,  
předrahých a rozkošných, přehojně bohatý.

2. Poněvadž víra pravá dar nejpřednější jest  
a od tebe se dává těm, jenž skrz svatý křest  
jsou Bohu oddáni, v něj samého doufají,  
v něm samém všecku mají radost a kochání,

3. bez kteréž pravé víry Bohu se nelíbí  
žádný, sic pravé míry k spasení pochybí;  
a co bez ní koli i tvárně dost se děje,  
pošmourností se stkvěje, není než hřích holý,

4. protož tě vroucně prosím, můj Posvětiteli,  
víry právě v mém srdci mocný štípiteli,  
rozmnož ji i dále, a necht' se nezmenšuje,  
ale brž rozhojňuje tvé ke cti a chvále!

5. A když pak víry svaté jsou tyto vlastnosti,  
že jsou s ní jako sňaté dvě převzácené ctnosti,  
lásky a naděje, jenž jsou křídélka její  
a spolu se vznášejí, kdež se ti čest děje,

6. obdař mne tedy, Pane, i těmito ctnostmi,  
ať, dokud mne zde stane, šetřím jich s pilností  
z srdce upřímného! Předně milujíc tebe,  
potom tak jako sebe bližního též svého.

7. Mrtvá ani pokrytá necht' není víra má,  
spící neb historická, ale bdící, živá,  
hojnost dávající ovoce výborného,  
sprostné z srdce věrného ve všem se mající.

8. Přitom i má naděje necht' pevnou stálostí  
před tebou vždy se stkvěje bez vší pochybnosti,  
nekladouc doufání v věcech pomíjejících,  
než věčně trvajících a v tvém smilování.

9. Rejente můj výborný, braň a posilň mne sám,  
byť libý neb odporný vítr sem ani tam  
mnou nemohl viklati, nýbrž ať v každé době  
důvěřuji se tobě, rač mi pomáhati.

10. Ovšem pak při loučení s duší těla mého,  
Bože, dej posilnění, slouhu utvrd' svého  
v přepevném doufání k zásluhám drahým Krista,

### *Do Boga, Ducha Świętego o trzy cnoty główne*

(translation: Katarzyna Grzesiak)

1. Studnio niezgłębiona wszystkich łask Bożych,  
Ciebie łaknie ma dusza, pragnąc twych słodyczy.  
Boże Duchu Święty, któryś wciąż w Swych darach  
najdroższych i rozkosznych, hojny i bogaty.

2. Iż prawdziwa wiara jest największym darem,  
a od Ciebie jest dana tym, którzy przez Chrzest Święty  
są ofiarowani Bogu, w Nim mają nadzieję,  
w Nim tylko mają całą radość i miłowanie.

3. Bez tej wiary prawdziwej Bogu się nie spodoba  
nikt, choć miary właściwej – utraci zbawienie.  
A cóż bez niej, choćby i wiele się działo,  
mrok rozrasta się, czymże innym jest, jak nagim grzechem.

4. Dlatego Dawco, żarliwie Cię proszę,  
udziel wiary prawdziwej sercu memu, najświętszy  
Szafarzu, mnoż ją jeszcze więcej, niech się nie zapomni,  
a bardziej rozmnaża ku Twej czci i chwale!

5. A jeśli wiary świętej są to właśnie cechy,  
że są z nią jako stadło dwie najświętsze cnoty,  
miłość i nadzieja są jak jej skrzydła,  
co społem ją wznoszą, gdy Ci cześć oddają.

6. Obdarz mnie, o Panie, więc tymi cnotami,  
niech, póki tu jestem, z troską je gromadzę  
w moim sercu szczerem! Wprzód miłując Ciebie,  
zaraz potem bliźniego, jak samego siebie.

7. Niech ma wiara nie będzie martwa ni fałszywa,  
śpiąca bezdusznie w księgach, lecz czujna i żywa,  
obficie wydająca najlepsze owoce wszystkiego,  
co mam w sercu dla Ciebie wiernego.

8. Także i mej nadziei daj stanowczą stałość,  
niech kwitnie przed Tobą bez powątpiewania,  
nie pokładając nadziei w mijających sprawach,  
a w wiecznie trwającej hojnej łasce Twojej.

9. Władco mój doskonały, broń mnie, dodawaj siły,  
by ni miły ni podły wiatr nie chwiał mną słabym  
tu ani nigdzie, lecz w każdej godzinie  
bądź gotów przyjść mi na pomoc.

10. Lecz przy pożegnaniu mojej duszy z ciałem,  
Boże, dodaj otuchy, wesprzyj sługę Twego  
w jego krzepkiej wierze w sprawiedliwość Chrysta

<sup>416</sup> The original spelling.

byt' duše má hned z místa šla v věčné plésání.

11. Když se pak bude blížit' mých dnů dokonání,  
tu nejvíc mi dej cítit' to pevné doufání,  
bych dokud jest v těle má jediná dušička,  
jenž jest tvá holubička, mohl zkřiknouti směle:

12. Aj, hle, sem boj výborný št'astně dobojoval,  
běh, často dost odporný, vítězně dokonat!  
Víru živou k tomu svému Bohu zachoval,  
protož duši, kterouž dal, posílám mu domu.

13. Jižt' mi zatím složena koruna slavnosti,  
již mi (věřím pevně) dá Soudce spravedlnosti;  
a ne mně samému, ale kdož příští jeho  
milují z srdce ctného, z věrných svých každému.

tak, by ma dusza niezwłocznie szła w wieczystą radość.

11. Kiedy wreszcie się zbliżę do moich dni kresu,  
daj mi stale odczuwać największą nadzieję,  
że dopóki jest we mnie ma jedyna dusza  
mogę zakrzyknąć śmieie:

12. Patrzaj, jaki ze mnie wojownik wspaniały, szczęśliwie  
bój skończyłem. Żywota, często oplakanego, dokonałem  
zwycięsko! Zachowałem żywą wiarę dla swojego Boga,  
przeto duszę, którą dostałem od Niego, odsyłam, jak  
trzeba, do Bożego domu.

13. Już teraz otrzymałem świętości koronę.  
Dostanę, wierzę mocno, wszystko, co mi Sędzia  
w sprawiedliwości Swej przeznaczył;  
i nie tylko ja jeden, ale każdy kto Go pokocha  
z głębi cnotliwego serca, każdy z Jego wiernych.

## *O drahém a spasitedlném díle slova Božího*

(from: J. A. Komenský, *Kancionál*, ed.  
O. Settari, Kalich, Praha 1992, pp. 154–  
155)<sup>417</sup>

1. Drahý poklad moudrosti slovo jest Boží nám,  
kterýmž sebe k známosti podává Pán Bůh sám,  
světlo k vyjevení  
tváře Boží nám v Kristu na věčné spasení,  
sladká k životu vůně v mdlobách k očerstvení.

2. Víry, uší i srdce nastavovali nám  
k slovu Božímu kaže sám mluvící tu Pán.  
Sám slyšán býti chce,  
kdyžkoli co promlouvá, nezanedbat' lehce:  
kdož odvracejí uší, těm hrozí přetěžce.

3. Chťit' radši věřit' lidem než Božímu hlasu,  
Páchne přejistým svodem všelikého času.  
Tenť na písku staví,  
kdo na lidech zakládá (jakž Kristus sám praví),  
padne, když přijde příval, spasení se zbaví.

4. Naproti tomu sláva slova tvého, Pane,  
až na věky zustává, nikdy nezahyne.  
Kdožť se drží jeho  
jako přepevné skály, nebude ničeho  
báti se k svému zlému, ujde pádu všeho.

5. Slovo sic Boží z ostra hříšné předěšuje,  
pomsty Boží predestra, hrůzy v nich vzbuzuje,  
až by srozuměli,  
že jim s Bohem činit' jest, kteréhož hněvali,  
jehož ruky neujdou, leč kdož by se káli.

6. Avšak v zděšení tom jich neopouští cele,  
Boha se lekajících pozdvihá zas směle,  
ať by nezoufali,  
než v pokání se v Kristu obrátit, doufali,  
napotom životů svých však opravovali.

7. Kdo tak Boha přijímá v slovu jeho cele,  
srdcem se všeho jímá důvěrně, vesele,  
ten škodně nevězí,  
všudy vyniká mocně ze všech hřícha mezí,  
nad tělem, světem, ďáblem udatně vítězí.

8. A pakli kde umdlévá, volá k Bohu silně,  
Bůh pak jemu pomáhá ve všem neomylně,  
dodává rady,  
(v svém svatém slovu), jak by brániti se všady,  
napravo i nalevo bez škodlivé vady.

## *O cennym i zbawczym działaniu Słowa Bożego*

(translation: Katarzyna Grzesiak)

1. Cennym skarbem mądrości jest dla nas Słowo Boże,  
przez które daje się nam poznać sam nasz Pan Bóg,  
Światło, oblicze Boga  
objawiające w Chrystusie na wieczne zbawienie,  
słodka woń dla żywota, w słabości pokrzepienie.

2. Myśli, uszy i serce kierować ku Słowu Bożemu kaže  
nam sam mówiący tutaj do nas Pan.  
Przemawiając, chce być słyszany zawsze,  
nie można lekceważyć tych Słów:  
zamykającym na nie uszy grozi zaś śmiertelnie.

3. Chcący bardziej wierzyć ludziom niż Boskiemu  
głosowi, cuchną najoczywistszą pokusą o każdym  
czasie. Ten na piasku buduje,  
kto polega na ludziach (jak uczy sam Chrystus)  
upadnie, gdy nadejdzie przypływ, utraci zbawienie.

4. Za to chwała twego Słowa, Panie, trwa na wieki  
i za żadną ceną nie przepadnie.  
Kto się Go trzyma  
jak najtrwalszej skały, nie przestraszy go własna  
niegodziwość, uniknie wszelkiego upadku.

5. Choć Słowo Boże srogo grzeszników przeraża,  
zapowiada zemstę Boga, wzbudza w nich przerażenie,  
tak by zrozumieli,  
że mają do czynienia z Bogiem, którego rozniewali,  
ręki jego nie ujdą, chyba że będą pokutowali.

6. Lecz w ich przerażeniu nie opuści ich całkiem,  
lękających się Boga odważnie podźwiga,  
aby nie rozpaczali,  
lecz zwracali się w pokucie do Chrystusa,  
na koniec przecież dokonując żywota.

7. Kto przyjmuje Boga całego w Jego Słowie,  
dba o wszystko z serca, ufnie i wesoło,  
nie trwa w krzywdach,  
odcina się stanowczo od wszelkich grzechu granic,  
mężnie zwycięża ciało, świat i szatana.

8. A jeśli gdzie osłabnie, wzywa głośno Boga,  
więc Bóg mu pomaga we wszystkim niezawodnie,  
dając dobre rady  
(w swoim Świętym Słowie), jak bronić się wszędy,  
z prawej, lewej strony, bez zgubnego błędu.

<sup>417</sup> The original spelling.

9. Takového kdež není na Boha pozoru,  
tu slovo jeho najde moci své závoru.  
Víra není jistá  
v takovém, aniž může co strpět', dočista  
otrok jest těla svého, v Kristu nemá místa.

10. Ó Otče věčný z nebe, popatř na stádce své,  
jenž vzdavši tobě sebe, žádá milosti tvé.  
Své mu čisté slovo  
zachovávej vždy stále, a ať jest hotovo  
činiti vše, což káže učení Kristovo.

9. Ten, kto Boga nie słucha i nie dba o niego,  
odkryje wszechmoc tamy jego słowa.  
Kto nie ma ufnej wiary,  
cóž może wytrzymać, będąc jedynie niewolnikiem  
ciała, dla niego nie ma miejsca w Chrystusie.

10. O, Ojciec wieczny w niebie, popatrz na stado Swe,  
które oddając Tobie siebie, błaga o łaskę Twą.  
Miejże dla niego zawsze swoje przezczyste Słowo,  
niech będzie żyć gotowe, jak głosi nauka Chrystusowa.

***Nejbezpečnější věc vždycky pokání činiti  
a u noh Spasitele leže milosti hledati***

(from: J. A. Komenský, *Kancionál*, ed.  
O. Settari, Kalich, Praha 1992, pp. 145  
146)<sup>418</sup>

1. Ježíši, slávo nejvyšší,  
studnice vši milosti,  
utočiště těm nejjišší,  
kdož se svých děsí zlostí,  
ach viz mne, jak obtížen jsem  
zpáchaných nepravostí jhem,  
kterž mne k zemi tlačí.

2. Na hříšníky zaostřené  
zákona tvého střely  
zvázly ve mně a zraněné  
svědomí mé sevřely;  
nevím rady, kam se díti,  
nevím, sobě co počíti,  
ó smiluj se na de mnou!

3. Smiluj se sám pro své jméno,  
však's pak Spasitel hříšných,  
preč vezmi hříchů břemeno,  
s nímž's sám klesal v mukách svých:  
nedej mi v hříších zoufati,  
pomoz, ať mohu doufati,  
pomoz, můj Pane věrný!

4. Když mi na paměť přichází,  
co sem kdy jakživ páchal,  
hrůza se mi v srdci sází,  
že mne hřích sobě zlákal,  
jehož osídlem jsem jatý,  
pouty jeho tuze spatý,  
co vězeň smrti jistě.

5. Však srdci mému odtucha  
z slova tvého svatého  
pochází vnitř tvého Ducha  
působením samého,  
když se každému slibuje  
milost, kdo sobě libuje  
pokání srdcem vroucím.

6. Já tedy poněvadž cele  
přestati míním zlého,  
proč bych tebe neměl  
směle za Spasitele svého?

***Najbezpieczniej jest zawsze pokutować  
i u stóp Zbawiciela szukać miłosierdzia***

(przekład: Katarzyna Grzesiak)

1. Jezu, chwało najwyższa,  
studnio całej miłości,  
schronienie niezawodne tych,  
którzy lękają się swej nikczemności.  
Ach, wejrzyj na mnie, jak obarczony jestem  
nałożonym na mnie jarzmem mych nieprawości,  
które mnie gnie ku ziemi.

2. Ostre dla grzeszników  
strzały Twego prawa  
uwięzły we mnie  
i zawładnęły moim broczącym sumieniem.  
Nie wiem dokąd iść,  
nie wiem co ze sobą począć.  
O, zmiłuj się nade mną!

3. Zmiłuj się przez wzgląd na Swe Imię,  
wszak jesteś Zbawcą grzeszników,  
zdejmij ze mnie grzechu brzemię,  
z powodu, którego sam pogrzyżyłeś się w swojej  
męce. Nie pozwól mi brnąć w me grzechy,  
pomóż, abym miał nadzieję,  
pomóż, mój wierny Panie!

4. Kiedy wspominam sobie,  
czego się dopuściłem w mym życiu,  
przerażenie przejmuje me serce,  
bo grzech mnie do siebie zwabił,  
w jego sidłach uwiążłem,  
a okowy jego trzymają mnie mocno,  
jak więźnia czekającego pewnej śmierci.

5. Jednak moja odwaga  
pochodzi z Twego Świętego Słowa,  
z wnętrza twojego Ducha,  
przez samo jego działanie,  
które przyrzeka łaskę każdemu,  
kto sercem gorącym  
w pokucie ma upodobanie.

6. Ja zatem, skoro mam zamiar  
porzucić zło wszelkie,  
dlaczegóż nie miałbym Cię bez lęku  
uważać za swego Zbawiciela?

<sup>418</sup> The original spelling.

Aj, teď sem v srdce skroušení,  
ó, ať již mám rozhříšení  
co David a Manasse!

7. Před tebou se rozprostírám  
v poníženém srdci svém,  
sám v sobě se těžce svírám,  
avšak doufám v slibu tvém,  
že cožkoli přijde k tobě,  
ty ven nevyvržeš, sobě  
nýbrž zachováš věčně.

8. Nezavržeš ani mne, vím,  
od tváře své milosti,  
tvá řeč jest Amen, jist jsem tím  
a mám již na tom dosti.  
Jen sám přispívej mé mdlobě  
a víru mou utvrď v sobě  
proti všem pokušením.

9. Nastane-li kdy jaký boj  
a v mém svědomí rána,  
sám ranami svými mne hoj,  
buď z smrti v život brána;  
a když pak vyjdou má léta,  
vezmi mne pokojně z světa  
v obor vyvolených svých.

Oto serce mam pełne skruchy,  
niech już dostąpię rozgrzeszenia,  
jak Dawid i Manasses!

7. Przed Tobą padam na twarz  
w pokorze mojego serca,  
zmagam się srodze z samym sobą,  
ale ufam Twojej obietnicy,  
że cokolwiek trafi do Ciebie,  
nie odrzucisz tego precz,  
zaś zachowasz na wieki.

8. Ty też, wiem to, mnie nie odepchniesz  
od oblicza Twojej łaski,  
Twa mowa jest wierna, jestem tego pewien  
i to mi wystarczy.  
Tylko wesprzyj mnie w mej słabości  
i wiarę mą utwierdź w Sobie  
przeciwko wszelkim pokusom.

9. Jeśli dojdzie kiedyś do walki  
a moja dusza zostanie zraniona,  
ulecz mnie sam przez Twe rany,  
bądź bramą ze śmierci do życia wiecznego;  
zaś kiedy mój żywot dobiegnie kresu,  
zabierz mnie cicho ze świata  
do krainy swych wybranych.

### *Ó Beránku Boží svatý*

(from: J. A. Komenský, *Kancionál*, ed.  
O. Settari, Kalich, Praha 1992, p. 113)<sup>419</sup>

Ó Beránku Boží svatý,  
v oběť za hřích světa vzatý,  
zabit's na kříže oltáři  
k smíření nám Boží tváři.

Kterýž's vzal i z nás též na se  
a přeč zanesl viny naše,  
smiluj se nad námi, ó Pane!

### *O święty Baranku Boży*

(translation: Katarzyna Grzesiak)

O święty Baranku Boży,  
złożony w ofierze za grzechy świata,  
zabity na ołtarzu krzyża,  
aby pojednać nas z obliczem Boga.

Któryś zdjął z nas  
i odrzucił winy nasze,  
zmiłuj się nad nami, o Panie!

(from: *Hymny álbo Piesni Duchowne  
z Káncionalá większego przebrane...*,  
Gdańsk, 1628, p. 31)<sup>420</sup>

O Báranku Boży Święty  
Dla naszych grzechow przeklęty  
Niewinnie ná śmierć skazány  
Hániebnie zámordowány

Wszystkieś grzechy światá zgładził  
Lud swój w niebieś posadził  
Zmiłuj się nád námi O Jezu.

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<sup>419</sup> The original spelling.

<sup>420</sup> Pisownia oryginalna.

### ***Vy v Boží jméno pokřtění***

(from: *Evangelický zpěvník*, Synodní rada  
českobratrská církev evangelická, Praha  
1979, p. 629)

1. Vy v Boží jméno pokřtění  
a všichni znovu zrození  
z vody a z Ducha svatého,  
chvalte mile Boha svého!

2. Za lid svůj si vás vyvolil,  
a proto krví vykoupil,  
abyste jím posvěceni  
měli jistotu spasení.

3. Nekraluj již náš hřích v těle,  
ale milost Spasitele,  
nedbej na to jen, co tvého,  
též však na to, což jiného.

4. Ve jménu Pána Ježíše  
ke chvále Boží číňme vše  
v čistém Božím milování  
a všem bližním ke vzdělání,

5. aby v nás nebyla prázdna  
milost od Boha přijatá;  
kdo svatý jest, buď světější  
a v spravednostech hojnější.

6. Jinak v království nebeské,  
dí Kristus, žádný nevejde;  
nepomůže říkat „Panie”,  
když ve slovu nezůstane.

7. Slovem tvým moc pravdy Boží  
dej, ať se v nás vždy víc množí;  
přiveď nás dle křtu svědectví  
do nebeského království.

### ***Wy ochrzczeni w imię Boże***

(translation: Katarzyna Grzesiak)

1. Wy ochrzczeni w imię Boże  
i narodzeni od nowa  
przez wodę i Ducha świętego,  
chwalcie mile Boga swego!

2. Ludem swym was uczynił  
i krwią własną odkupił,  
abyście przez Niego uświęceni  
mieli pewność, żeście zbawieni.

3. Niechaj grzech już ciałem nie włada  
ale Zbawiciela łaskawość,  
nie troszcz się o doczesność  
wszakże postaw nad to wieczność.

3. W imię Pana Jezusa  
czyńmy wszystko na Bożą chwałę  
w szczerym miłowaniu Jego  
i ku nauce bliźniego,

5. aby nie było w nas pustki  
a miłość Boga z Eucharystii;  
łaską Bożą uświęceni  
w prawość hojnie przystrojeni.

6. Do królestwa niebieskiego przecie  
nie ten wejdzie, Chrystus rzecze,  
co w głos „Panie, Panie” woła,  
a ten, co słowa dochowa.

7. Daj słowem Twym siłę prawdy Bożej,  
niech się w nas wciąż więcej mnoży;  
wiedź nas od chrztu świadectwa  
do niebieskiego królestwa.



### ***Láska***

(from: F. Bartoš, L. Janáček, *Kytice  
z národních písní moravských*, E. Šolc,  
Telč 1890, p. 1)<sup>421</sup>

1. Ej, láske, láske, ty nejsi stálá,  
jako voděnka mezi břehama.

2. Voda uplyne, láska pomine,  
jako lísteček na rozmarýně.

### ***Ma miła***

(translation: Katarzyna Grzesiak)

1. Ma miła kusi, ma miła zwodzi,  
igra z miłością jak błysk na wodzie.

2. Woda odpłynie, miłość też minie,  
zwiędnie jak listek na rozmarynie.

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<sup>421</sup> The original spelling.