

**GÓRECKI PENDERECKI DYPTYK / DIPTYCH**

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## Substantiality

The title of Henryk Mikołaj Górecki's *Two Tristan Postludes and Chorale*, especially its second part, directs our thinking to the past (the Middle Ages, Renaissance, and Baroque), to the concept of music which we call Substantial. There is a core-idea in music, a substance independent of all accidentals (Aristotle), something that exists by itself and does not require the concept of another thing to support its existence (Spinoza).

Górecki's music is thoroughly substantive: "the sound concreteness of the essential structure provides music with this extraordinary force. Górecki's music is characterized by a particular sound distinctness, an internal structural transparency, focused on the essential structure; it is substantial to the core."<sup>26</sup>

"All individual substance in its complete conception contains the entire universe and all things existing in it, past, present and future.[...] That is, each small portion contains, in an infinity of ways, a living mirror expressing the whole infinite universe that exists with it; so that a sufficiently great mind, armed with a sufficiently penetrating view, could see everything everywhere. But there is much more: this mind could even read the whole of the past and even the whole infinitely infinite future — since each moment contains an infinity of things, each of which envelops an infinity, and since there is an infinity of moments in each

26 B. Pocięj, *Bycie w muzyce. Próba opisanja twórczości Henryka Mikołaja Góreckiego*, Katowice: Akademia Muzyczna im. K. Szymanowskiego, 2005, p. 52.

hour or other part of time, and an infinity of hours, of years, of centuries and eons in the whole of future eternity. What **an infinity of infinities could infinitely replicate**, what a world, what a universe could be perceptible in any assignable corpuscle! But all these wonders are surpassed by the envelopment of what is infinitely above all greatnesses in what is infinitely below all smallnesses. That is, our **pre-established harmony**, (*harmonia praestabilita*) which has only recently appeared on the scene, and which yields even more than absolutely universal infinity, concentrated in the more than infinitely small and absolutely singular, by placing, virtually, the whole series of universes in each real point which makes a **Monad or a substantial unit**, of which I am one. That is, in each substance truly one, unique, primitive subject of life and action, always endowed with perception and with appetite, always containing in what it is the tendency to what it will be, to represent everything else which will be.”<sup>27</sup>

The problem of time is also connected with such a conception of the world and, therefore, of music. The substance is beyond time or over time. “All substance can be understood only as infinite”<sup>28</sup> and “time is not a certainty of things, but only a certain modification of thinking, used to explain the duration.”<sup>29</sup> Durability is an

27 G. W. Leibniz, “Double Infinity in Pascal and Monad,” English translation based on *Textes inédits*, Gaston Grua (ed.) pp. 553-555, by Jonas Strickland, *Leibniz Translations.com*, <http://www.leibniz-translations.com/pascal.htm>.

28 B. Spinoza, *Letters to Spinoza and Responses by the Author*, transl. from Polish version, *Listy mężów uczonych do Benedykta Spinozy oraz odpowiedzi autora* by L. Kołakowski, Biblioteka Klasyków Filozofii, Warszawa, 1961, p. 52.

29 B. Spinoza, *Early Writings / Pisma Wczesne*, from Polish transl. by L. Kołakowski, Warszawa, 1969, p. 155.

attribute according to which we understand the existence of things. “On the other hand, to determine the existence of things, we compare its duration with the continuation of other things, with a strictly designated motion, and this is the comparison that is called time.”<sup>30</sup>

“There are [...] properties common to all things. Their knowledge brings the mind closer to the greatest natural wonders. The first of these — are the two infinities that we encounter in everything: the infinity of greatness and the infinity of smallness. However quick a motion may be, we can imagine it moving even faster.[...] It is the same with time. We can endlessly imagine the time becoming longer or shorter, never reaching the moment or the pure nothingness of time.”<sup>31</sup> The world is a whole (a unity). In nature, everything is filled. (Leibniz)

30 *Ibidem*.

31 B. Pascal, *Rozważania ogólne nad geometrią*, in *Rozprawy i Listy / Treatises and Letters*, from a Polish translation by M. Tazbir, Warszawa, 1962, pp. 127-128.