

This dissertation deals with the musical legacy of the so called "Holy minimalism" and consists of analyses of specific works by Henryk Mikolaj Górecki and Arvo Pärt. The part dealing with H. M. Górecki contains analyses of selected compositions between his first opus, Four Preludes and opus 36 (3rd Symphony). The musical works have been selected and examined in order to demonstrate the development of his musical language. The part concerned with A. Pärt's music concentrates only on analyzing compositions from his late "Tintinnabuli" style to provide a complete comprehension of this very personal and "popular" style. The analyses in this thesis examine several aspects of the chosen compositions: voiceleading, form, structural functions of various aspects, texture, extra-musical elements, utilization of citations and allusions (in the case of Górecki), etc. Nevertheless, no conventional method was used (e.g. Schenkerian Analysis, Pitch-Class Sets analysis of A. Forte or Complex Analysis as suggested by J. Kulka, etc.), instead the method of analysis was determined by the "nature" of the composition under examination or the musical language of the composer. The similarities between these composers are pointed out, (e.g. monotonality, pandiatonic harmony, utilization of minimum musical material, inspiration from Christian spirituality, etc.) as well as the differences in their musical idioms that interestingly turn out to be fundamental. The overall aspiration is to provide an understanding of the musical language of these composers so the high artistic value of their works can be appreciated (especially) by students of Music education in order to integrate this part of history of music into their role as music teachers.