

PENDERECKI

Magnificat Kadisz

Soloists • Warsaw Boys' Choir • Warsaw Philharmonic Choir
Warsaw Philharmonic Orchestra • Antoni Wit



Magnificat (1973-74)	44:47
1 I. Magnificat anima mea...	4:59
2 II. Fuga. Quia respexit humilitatem ancillae suae...	7:43
3 III. Et misericordia eius...	2:58
4 IV. Fecit potentiam...	4:36
5 V. Passacaglia. Deposuit potentes de sede...	9:14
6 VI. Sicut locutus est	15:16

Wojtek Gierlach, Bass 4
 Male vocal ensemble 2 3 6
 Jakub Burzyński, Tenor · Mariusz Cycura, Tenor
 Tomasz Warmijak, Tenor
 Sebastian Gunerka, Bass · Roman Wawreczko, Bass
 Marek Wota, Bass · Przemysław Żywczoł, Bass
 Warsaw Boys' Choir 1 2 5 6
 (Chorus-master: Krzysztof Kusiel-Moroz)
 Warsaw Philharmonic Choir 1 2 3 5 6
 (Chorus-master: Henryk Wojnarowski)

Kadisiz (2009)	20:25
7 I. Szła śmierć od mogiły do mogiły: Tempo di marcia funebre	7:31
8 II. Leży na ziemi po ulicach dziecię, i starzec: Grave, senza misura	2:50
9 III. Prosimy cię, abyś nas na wieki nie wydawał: Molto tranquillo	3:14
10 IV. Jitgadal wejtkadasz szmeh raba. Amen: Senza misura	6:50

Olga Pasichnyk, Soprano 7
 Alberto Mizrahi, Tenor 10
 Daniel Olbrychski, Speaker 8
 Warsaw Philharmonic Male Choir 8-10
 (Chorus-master: Henryk Wojnarowski)

Warsaw Philharmonic Orchestra · Antoni Wit

Krzysztof Penderecki (b. 1933)

Magnificat · Kadisz

Krzysztof Penderecki was born in Dubica on 23rd November 1933, studying at the Kraków Academy of Music and then at the Jagiellonian University, before establishing himself at the Warsaw Autumn Festivals of 1959 and 1960. He soon became a part of the European avant-garde, achieving notable success with *Threnody* [Naxos 8.554491] in which he imparted an intensely expressive vein to what was his then 'sonorist' musical language. *St Luke Passion* [8.557149] proved how successful this idiom could be in sacred music and he has continued to be inspired by timeless religious themes, as can be witnessed by his cantatas, oratorios and operas. During the mid-1970s, however, such an involvement with tradition became deeper – Penderecki entering into dialogue with music he 'rediscovered' for himself, as he internalised the post-Romantic tradition and then combined it with the technical hallmarks of his earlier music. Works written in this 'new' style include the *Concertos for Violin* [8.555265], *Cello and Viola* [both 8.572211], the *Second Symphony* [8.554492], the opera *Paradise Lost*, the *Te Deum* [8.557980] and *A Polish Requiem* [8.557386-87]. Further formal as well as stylistic investigation led to operas such as the expressionist *Black Mask* and the post-modern *Ubu Rex*, as well as the oratorios *Seven Gates of Jerusalem* [8.557766] and *Credo* [8.572032], all of which are informed by an acute expression along with a refined array of technical means.

The two works on this recording are separated by 35 years, during which time Penderecki made a decisive break with the post-war European avant-garde and went through what was described as his 'neo-Romantic' phase, before gradually re-assimilating elements of his earlier output into a freely pluralist musical language. Written during 1973-74, the *Magnificat* emerged at a notable stylistic crossroads. Having recently completed his *First Symphony* [8.554567], the composer was disinclined to continue further along this path, speculating that he might now turn to the electronic studio for his way forward. In the event, a commission from Austrian Radio for a work to

mark the 1200th anniversary of the founding of Salzburg Cathedral led him to add to his series of large-scale sacred works. Scored for bass soloist, vocal ensemble of seven male voices, two mixed choruses (each with a minimum of 24 voices), children's choir and orchestra, the work was premièred at Salzburg Cathedral on 17th August 1974 – with bass Peter Lager, Schola Cantorum Stuttgart, Vienna Youth Singers, and the Chorus and Symphony of Orchestra of Austrian Radio conducted by the composer. Compared to that of *St Luke Passion* a decade before, the *Magnificat* met with a positive though low-key reception: its pivotal nature within Penderecki's output being acknowledged from the outset.

The work consists of six individual sections such as fall into four larger movements. The first section, starting at 'Magnificat anima mea', begins on a sustained note that is extended into a cluster, the chorus solemnly intoning those initial words as the texture becomes denser and more intricate. It presently subsides to leave a repeated rhythm on timpani over a sustained note in the lowest register. The second section is a fugue which returns to the denser textures of hitherto, the voices greatly sub-divided and the harmony expanded with recourse to such as glissando. Interjections from brass and strings continue against the resumption of the choral writing, out of which the vocal ensemble is increasingly prominent. A climax of contrapuntal intricacy tails off to leave individual voices musing on isolated words and phrases at the end.

The third section, starting at 'Et misericordia', opens with spectral sounds on high woodwind and strings, the chorus gradually entering with soft chordal clusters. These, in turn, make way for the fourth section, starting at 'Fecit potentiam', with solo bass declaiming the text against a somnolent backdrop of lower strings – growing in rhetorical fervour as it reaches a climax before the soloist continues unaccompanied without any lessening of the emotional intensity.

The fifth section is a passacaglia which commences

with the strings recalling the timpani's repeated rhythm at a variety of pitches, the chorus adding an initially discreet counterpoint before the rhythmic motion gains in intensity towards the first climax in which the text is fiercely declaimed before dispersing in a welter of glissandos. The music then heads into a passage where the text is alternately spoken and whispered (and which most clearly recalls the composer's earlier choral writing), the heightened declamation continuing against the pervasive repeated rhythm before the music quietens going into the sepulchral final bars.

The sixth section, starting at 'Sicut locutus est', brings the culmination in every respect. It starts with the chorus transforming the text into a widely spaced yet hushed dissonance, at length dying down to leave the vocal ensemble and various instruments in animated exchanges that gradually draw upon all of the forces for an impassioned statement which is curtailed to leave solo voices sounding plaintively over fragmentary instrumental gestures. These build towards a powerful climax, capped by the chorus in an intensive outpouring that pivots between tonal stability and disintegration. Brass then come to the fore in what is the work's most sustained culmination, ultimately curtailed by brutal interjections from strings and timpani – the chorus then retreating as the music reaches its conclusion in a mood of anxious and equivocal calm.

Commissioning by Łódź to mark the 65th anniversary of the liquidation of the city's Jewish ghetto, *Kadisz* (Kaddish) was premièred in Łódź on 29th August 2009 and conducted by the composer. Although playing for barely 20 minutes, this piece is among the most

distinctive among Penderecki's later choral works in the stark contrasts between its individual sections.

The first section, setting lines by a teenage inhabitant of the ghetto, opens with the soprano urgently declaiming the text firstly against a remorseless rhythm on percussion, before being accompanied by plangent comments on woodwind. The music then opens out into a plaintive 'aria' where the interplay of woodwind and strings brings with it overtly Baroque resonances. Latterly the expression becomes more volatile, before heading to a decisive close. The second section, setting lines from the *Lamentations of Jeremiah*, commences with its text rhetorically declaimed by speaker – orchestra and chorus responding before a limpid close on woodwind.

The third section, setting lines from the *Book of Daniel*, unfolds on unaccompanied chorus and with the supplicatory nature of the text amply conveyed. The fourth section, setting lines from the *Kadisz Jatom* (the 'Orphan's Kaddish'), starts with a mellifluous declamation by the tenor (who assumes the role of cantor) – gaining rapidly in fervency and set in relief by terse interjections from the chorus (which assumes the rôle of congregation). The orchestral contribution is largely restricted to a sombre harmonic underpinning, and its rôle remains all but static as the tenor continues his declamation of the text right through to the closing bars, when the chorus briefly joins him in the musical foreground for a series of fatalistic Amens.

Richard Whitehouse

Wojtek Gierlach



Photo: Michal Heller

Appearances by the bass Wojtek Gierlach include Melisso in *Alcina* at Carnegie Hall, New York, and the Théâtre des Champs-Élysées, Paris, as Sir Giorgio in *I Puritani* with Welsh National Opera in Cardiff, Don Basilio with Deutsche Oper, Berlin, Assur at the Royal Danish Opera in Copenhagen, Oroveso with Teatro Nacional São Carlos Lisbon, Mustafa in Ravenna and Minneapolis, Figaro in Warsaw and Bari, Orbazzano in Seville, and Leporello in Cape Town. His appearances have also included title rôles in *Saul* and *Elias* conducted by Helmuth Rilling at the Warsaw Philharmonic and Beethoven's *Missa Solemnis* at the Berliner Konzerthaus.

Olga Pasichnyk



Photo: B. Wielgosz

Born in Ukraine, Olga Pasichnyk (Pasicznik) studied piano and musical pedagogy in her native Rivne, and singing at the Kiev Conservatory and the Chopin Academy of Music in Warsaw. In 1992 she became a soloist of the Warsaw Chamber Opera. She has sung major rôles in operas from Monteverdi to Tchaikovsky and contemporary composers in most countries of Europe, Australia, Canada, Japan, and the United States. She has appeared in numerous concerts and international music festivals, collaborating with distinguished conductors and orchestras. She has won awards in a number of important international competitions and has twice been awarded the Fryderyk, the highest Polish recording accolade, for the best solo recordings in 1997 and 2004 (Szymanowski and Lutoslawski), the Orfeusz (Warsaw Autumn Festival prize) in 1999, the Golden Cross of Merit of Poland (2001) and the Andrzej Hiolski prize for the best female opera rôle of 2004 (*Mélisande* in Debussy's *Pelléas et Mélisande* with the Polish National Opera).

Alberto Mizrahi



Photo: Lauren Brill

Greek-born tenor Alberto Mizrahi, one of the world's leading interpreters of Jewish music, is Hazzan of the historic Anshe Emet Synagogue, Chicago. He has featured on PBS television in *Cantors: a faith in song*, and the PBS *Hanukkah Special* with Craig Taubman. He has performed and recorded with the legendary jazz pianist Dave Brubeck and his quartet for the Milken Archive label, and with the great Theodore Bikel for Opus Magica. He has also performed with major symphony orchestras throughout the United States, Europe and Israel. Hazzan Mizrahi is an officer of the Cantors Assembly, on the Board of the Zamir Choral Foundation, Advisory Board of Genesis at the Crossroads and on the faculty of the H.L. Miller Cantorial School-J.T.S., N.Y. His extensive discography numbers over 25 CDs including six for the Milken Archive.

Daniel Olbrychski



Photo: Bartek Wieczorek

The legendary Polish actor Daniel Olbrychski was born in Lowicz in 1945. In 1963, when still a drama school student in Warsaw, he made his first film, *Ashes*, with Andrzej Wajda. This was the beginning of a long collaboration between the two artists who together made thirteen films. Olbrychski has appeared in 186 films, most famously Jerzy Hoffman's 1973 Oscar-nominated *The Deluge*. He has worked with leading directors in Europe and America, including Miklós Jancsó, Volker Schlöndorff, Claude Lelouch, Mauro Bolognini, Margarethe von Trotta, Nikita Michalkov, Joseph Losey, Michael Anderson and Philip Kaufman. In Poland he is also respected as a great theatre actor, playing the most important Shakespearian parts, including Hamlet, Macbeth, Othello, and King Lear. In 1985 he played Rhett Butler in an adaptation of *Gone With The Wind* at the Marigny Theatre in Paris. Among many awards and honours, he was appointed Commandant des Arts et des Lettres by the French government in 1990, and the Polish government awarded him the Polonia Restituta in 1998 and Gloria Artis in 2006. He was awarded the Pushkin Medal by the Russian government.

Warsaw Boys' and Men's Choir

Artistic Director: Krzysztof Kusiel-Moroz



Penderecki, whose *Passion*, *Matins* and *Credo* remain a part of the choir's repertoire. There have been a number of international tours, collaboration with leading music institutions in Poland and many recordings.

The Warsaw Boys' Choir was established in 1990 at the suggestion of Professor Andrzej Chorościński, the then Rector of the Warsaw Fryderyk Chopin Academy of Music. The founder, artistic director and conductor of the choir is Krzysztof Kusiel-Moroz. In 1998 the Men's Choir was established, composed of former members of the Boys' Choir, currently students of high schools and universities. The Warsaw Boys' and Men's Choir gives approximately thirty concerts a year in Poland and abroad, with a broad repertoire ranging from the medieval to the contemporary. The choir has worked with conductors including Antoni Wit, Kazimierz Kord, Grzegorz Nowak, Jacek Kasprzyk, Yoav Talmi, Jerzy Semkow and Philippe Herreweghe, and with Krzysztof

Warsaw Philharmonic Choir



The Warsaw Philharmonic Choir was founded in 1952 by Zbigniew Soja and gave its first concert in May 1953 under the then artistic director of the Warsaw Philharmonic Witold Rowicki. The present choirmaster Henryk Wojnarowski has held this position since 1978. The choir's wide repertoire includes more than 150 oratorios and choral works, ranging from the Middle Ages to contemporary music. Each year the choir collaborates in some ten symphony and oratorio concerts with the Warsaw Philharmonic Orchestra. The choir also performs regularly at the Warsaw Autumn Festival and in Wrocław at the Wratlavia Cantans Festival. Polish music, in particular works of Krzysztof Penderecki, Henryk Mikołaj Górecki and Wojciech Kilar, is a very important part of the choir's repertoire. The choir performs widely in Poland and is also very active internationally, with appearances throughout Europe, as well as in Israel and in Turkey.

In addition to performances with leading orchestras, the choir has also participated in opera at La Scala, Milan, La Fenice in Venice, and elsewhere. In 1988 and 1990 the choir was invited to the Vatican to take part in the celebrations of the successive anniversaries of Pope John Paul II's pontificate, with concerts televised throughout Europe. In December 2001 the Choir, together with the Warsaw Philharmonic Orchestra, performed for John Paul II once again, in a special concert commemorating the centenary of the Warsaw Philharmonic, this time presenting the *Missa pro pace* by Wojciech Kilar. In 2009 the choir recorded the only complete version of Moniuszko's *Seven Masses*, awarded the Polish Fryderyk and French Orphées d'Or.

Henryk Wojnarowski



Henryk Wojnarowski has been director of the Warsaw Philharmonic Choir since 1978. He graduated in orchestral and operatic conducting after studies with Stanisław Wisłocki at the State Higher School of Music in Warsaw. From 1960 to 1978 he was conductor and director of the Grand Theatre Choir in Warsaw (now University of Music). In the Grand Theatre he has prepared about eighty new productions, including several world premières. With the Warsaw Philharmonic Choir he has for many years given highly successful performances with leading Polish and other European symphony orchestras in such prestigious musical centres as Milan's La Scala (1985, 1989, 1990), Berlin, Munich, Paris, Rome, Madrid, Brussels, and Jerusalem. In his career he has collaborated with many of the most distinguished conductors. He has received six GRAMMY® nominations for recordings of works by Penderecki and Szymanowski.

Warsaw Philharmonic Orchestra



The first performance of the Warsaw Philharmonic Orchestra took place on 5th November 1901 in the newly opened Philharmonic Hall under the artistic director and principal conductor Emil Młynarski, with the world-renowned pianist, composer and future statesman Ignacy Jan Paderewski as soloist in a programme that included Paderewski's *Piano Concerto in A minor* and works of other Polish composers, Chopin, Moniuszko, Noskowski, Stojowski and Żeleński. The orchestra achieved

considerable success until the outbreak of war in 1939, with the destruction of the Philharmonic Hall and the loss of 39 of its 71 players. Resuming activity after the war, the orchestra was conducted by Straszyński and Panufnik, and in January 1950 Witold Rowicki was appointed director and principal conductor, organizing a new ensemble under difficult conditions. In 1955 the rebuilt Philharmonic Hall was re-opened, with a large hall of over a thousand seats and a hall for chamber music, recognised as the National Philharmonic of Poland, with Bohdan Wodiczko as chief conductor. In 1958 Witold Rowicki was again appointed artistic director and principal conductor, a post he held until 1977, when he was succeeded by Kazimierz Kord, serving until the end of the centenary celebrations in 2001. From 2002 to 2013 Antoni Wit was the managing and artistic director of the Warsaw Philharmonic – The National Orchestra and Choir of Poland. In 2013 Jacek Kaspszyk became the orchestra's artistic director. The orchestra has toured widely abroad (Europe, both Americas, Japan), in addition to its busy schedule at home in symphony concerts, chamber concerts, educational work and other activities. It now has a complement of 110 players. Recordings include works by Polish composers, Paderewski, Wieniawski, Karłowicz, Szymanowski, Penderecki, Lutosławski, Górecki and Kilar, and by foreign composers, with acclaimed interpretations of works by Mahler and Richard Strauss. Their releases have won many prestigious awards, including a GRAMMY® in 2012 and six other GRAMMY® nominations.

Antoni Wit



Photo: Krzysztof Niesporek

Antoni Wit studied conducting with Henryk Czyz at the Academy of Music in Kraków, continuing his musical studies with Nadia Boulanger in Paris. He also graduated in law at the Jagiellonian University in Kraków. Immediately after completing his studies he was engaged as an assistant at the Warsaw Philharmonic Orchestra by Witold Rowicki. After winning second prize in the International Herbert von Karajan Conducting Competition in Berlin (1971), he became an assistant conductor to the patron of that competition. Later he was appointed conductor of the Poznań Philharmonic, collaborated with the Warsaw Grand Theatre, and from 1974 to 1977 was artistic director of the Pomeranian Philharmonic, before his appointment as director of the Polish Radio and Television Orchestra and Chorus in Kraków, from 1977 to 1983. From 1983 to 2000 he was managing and artistic director of the National Polish Radio Symphony Orchestra in Katowice, and from 1987 to 1992 he was the chief conductor and then first guest conductor of the Orquesta Filarmónica de Gran Canaria. From 2002 to 2013 Antoni Wit was the managing and artistic director of the Warsaw Philharmonic Orchestra and Choir. He has been first guest conductor of the Orquesta Sinfónica de Navarra in Pamplona since the 2010/11 season and its artistic director since the 2013/14 season. His international career has brought engagements with major orchestras throughout Europe, the Americas and the Near and Far East. He has made over 200 records, including an acclaimed release for Naxos of the piano concertos of Prokofiev, awarded the Diapason d'Or and Grand Prix du Disque de la Nouvelle Académie du Disque. In January 2002 his recording of the *Turangalila Symphony* by Olivier Messiaen (8.554478-79) was awarded the Cannes Classical Award at MIDEM Classic 2002. In 2004 he received the Classical Internet Award. He has completed for Naxos a CD series of Szymanowski's symphonic and large-scale vocal-instrumental works, each rated among 'discs of the month' by CD magazines (*Gramophone*, *BBC Music Magazine*). He also received the Record Academy Award 2005 of Japanese music magazine *Record Geijutsu* for Penderecki's *Polish Requiem* (Naxos), and four Fryderyk Awards of the Polish Phonographic Academy. In 2012 he received a GRAMMY® Award for Penderecki's *Fonogrammi, Horn Concerto* and *Partita* (8.572482), and six other nominations for Penderecki's *St Luke Passion* in 2004 (8.557149), *A Polish Requiem* in 2005 (8.557386-87), *Seven Gates of Jerusalem* in 2007 (8.557766), *Utrenja* in 2009 (8.572031) and Karol Szymanowski's *Stabat Mater* in 2008 (8.570724) and *Symphonies Nos. 1 and 4* in 2009 (8.570722). In 2010 Antoni Wit won the annual award of the Karol Szymanowski Foundation for his promotion of the music of Szymanowski in his Naxos recordings. Antoni Wit is professor at the Fryderyk Chopin University of Music in Warsaw.

Magnificat

1 I. Magnificat anima mea Dominum
Et exultavit spiritus meus
in Deo salutari meo.

2 II. Fuga: Quia respexit humilitatem
ancillae suae:
ecce enim ex hoc
beatam me dicent omnes generationes.
Quia fecit mihi magna
qui potens est:
et sanctum nomen ejus.

3 III. Et misericordia ejus a progenie
in progenies timentibus eum.

4 IV. Fecit potentiam in brachio suo:
dispersit superbos
mente cordis sui.

5 V. Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.

6 VI. Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum,
Amen.

Magnificat

1 I. My soul doth magnify the Lord,
and my spirit hath rejoiced
in God my Saviour.

2 II. For he hath regarded the lowliness
of his handmaiden:
for behold, from henceforth all generations
shall call me blessed.
For he that is mighty
hath magnified me,
and holy is his name.

3 III. And his mercy is on them
that fear him throughout all generations.

4 IV. He hath shewed strength with his arm;
he hath scattered the proud,
in the imagination of their hearts.

5 V. He hath put down the mighty from their seat,
and hath exalted the humble and meek.
He hath filled the hungry with good things,
and the rich he hath sent empty away.
He remembering his mercy
hath holpen his servant Israel.

6 VI. As he promised to our forefathers,
Abraham and his seed for ever.

Glory be to the Father, and to the Son,
and to the Holy Ghost.
As it was in the beginning, is now,
and ever shall be, world without end,
Amen.

Ⓔ II. Leży na ziemi po ulicach dziecię, i starzec

Tekst: Lamentacje Jeremiasza 2:21, 3:53-55,3:59, 3:64-66

Narrator, chór

Grave

Leży na ziemi po ulicach dziecię, i starzec; panny moje, i młodzieńcy moi poległi od miecza; pobiłeś ich w dzień zapalczowości twojej, pomordowałeś ich, a nie sfolgowaleś.

Wrzucili do dołu żywot mój, a przywalili mię kamieniem. Wezbrały wody nad głową moją, i rzekłem: Juźci po mnie! Wzywam imienia twego, o Panie! z dołu bardzo głębokiego. ... Widzisz, o Panie! bezprawie, które mi się dzieje, osądźże sprawę moją. ...

Oddajże im nagrodę, Panie! według sprawy rąk ich; Dajże im zatwardziane serce, i przeklęstwo swe na nich; Goń ich w zapalczowości, a zglądź ich, aby nie byli pod niebem twojem, o Panie!

Ⓕ III. Prosimy cię, abyś nas na wieki nie wydawał

Tekst: Księga Daniela 3:34-35, 3:37

Chór a cappella

Molto tranquillo

Prosimy cię, abyś nas na wieki nie wydawał dla imienia twego i nie rozrywał przymierza twego, i nie oddalaj od nas miłosierdzia twego ... Bo nas ubyło Panie, więcej niżli wszystkich narodów ...

Biblia Gdańska w przekładzie ks. Jakuba Wujka

Ⓔ II. The young and the old lie on the ground in the streets

Text: Lamentations of Jeremiah: 2:21, 3:53-55, 3:59, 3:64-66

Narrator, choir

Grave

The young and the old lie on the ground in the streets: my virgins and my young men are fallen by the sword: thou hast slain them in the day of thine anger, thou hast killed and not pitied.

They have cut off my life in the dungeon, and cast a stone upon me. Waters flowed over mine head, then I said I am cut off. I called upon thy name, O Lord, out of the low dungeon. O Lord, thou hast seen my wrong: judge thou my cause.

Render unto them a recompense, O Lord, according to the work of their hands. Give them sorrow of heart, thy curse unto them. Persecute and destroy them in anger from under the heavens of the Lord.

Ⓕ III. Deliver us not up for ever, we beseech thee

Text: Book of Daniel : 3:34,35, 3:37

Choir a cappella

Molto tranquillo

Deliver us not up for ever, we beseech thee, for thy name's sake and abolish not thy covenant. And take not away thy mercy from us. For we, O Lord, are diminished more than all nations.

English biblical texts based on the Authorised Version of 1611, which omits the texts from the Book of Daniel.

Kadisiz

Ⓔ I. Szła śmierć od mogiły do mogiły

Tekst: Abraham Cytryn (1926-1944)

Sopran

Tempo di marcia funebre

Szła śmierć od mogiły do mogiły
Nocą, zawieją w otchłanny mrok.
Liście bredziły, szeleściły,
Bezdźwięczny był jej krok.

Cmentarną ziemię otuliło milczenie,
Milczenie wieków głucho bez dna.
Na grobach kładą się drzew cienie,
Wicher listkami gra.

Andante

Smutny ze mnie pielgrzym, obchodzę okrąg świata
Cmentarz ziemski zalewam gorzko łzami. ...

Smutny ze mnie pielgrzym, cmentarz obchodzę
Słońce mogiły zabarwia rumieńcem
A ja wespół z nim chodzę
I zdobię groby świeżym wieńcem.

Odejdź!

Nie oplataj mnie, śmierci! Pragnę żyć
Ciało me zmarło, lecz duch płonie
Nie chcę. Nie chcę tak młodo zginąć
Pragnę żyć, choć połamane mam skrzydła

Pesante

Jestem jak raniony ptak.
Chcę wzlecieć, nie mogę,
Ale przecież wyraźnie widzę mą drogę.
Prze doly, przez góry, przez chmury
Jak ptak srebrnopióry
Wzleczę.

Kaddish

Ⓔ I. Death moved from grave to grave

Text: Abraham Cytryn (1926-1944)

Soprano

Tempo di marcia funebre

Death moved like a blizzard from grave to grave
In the night, into the depths of its gloom.
The leaves were rustling, babbling feverishly;
Soundless was Death's step.

Wordless silence enfolded the graveyard earth –
The silence of indifferent, unfathomable ages.
The trees cast their shadows over the graves,
The gale plays with the leaves.

Andante

I am a sorrowful pilgrim, I walk the world
Watering this earthly graveyard with my tears.

I am a sorrowful pilgrim, I walk the graveyard.
As the sun flushes the grave mounds pink,
I keep step with it,
Adorning the graves with fresh wreaths.

Go away!

Don't entangle me, Death! I so want to live!
Though my body has died, my spirit is burning brightly.
I don't want to! I don't want to die so young!
I so want to live, even though my wings are broken.

Pesante

I am like a wounded bird.
I want to take wing, I can't,
Yet I can see clearly the path I have to tread.
Through valleys, over mountains, through the clouds,
Like a bird with silver plumage,
I shall soar upwards.

Translation: Sue Baxter

IV. Jitgadal wejtkadasz szmeh raba. Amen.
Tekst: Kadisz Jatom

Kantor, chór

Senza misura
Jitgadal wejtkadasz szmeh raba.
Amen.

Bealema di wera chiruteh. Wejamlich malchuteh
bechajeichon uwjomeichon uwechajei dechol beit Jisrael
baagala uwizman kariw. Weimru: Amen.
Amen.

Jehe szemeh raba mewarach lealam ulealemei alemaja.
Jitbarach wejsztabach wejtpaar wejtromam wejtnase
wejthadar wejitale wejthalal szemeh dekudsza berich Hu.
Berich Hu.

Leela min kol birchata weszirata tuszbechata
wenechemata daamiran bealema. Weimru: Amen.
Amen.

Jehe szelama raba min szemaja wechajim aleinu weal
kol Jisrael. Weimru: Amen.
Amen.

Ose szalom bimromaw, Hu jaase szalom aleinu, weal kol
Jisrael. Weimru: Amen.
Amen.

IV. Yit'gadal v'yit'kadash sh'mei raba. Amein.
Text: Kaddish Yatom

Cantor, choir

Senza misura
May His great Name grow exalted and sanctified.
Amen.

In the world that He created as He willed. May He give
reign to His kingship in your lifetimes and in your days,
and in the lifetimes of the entire Family of Israel, swiftly
and soon. Now let us say: Amen.
Amen.

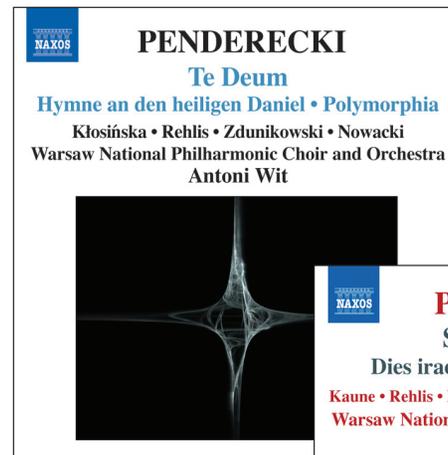
May His great Name be blessed forever and ever.
Blessed, praised, glorified, exalted, extolled,
mighty, upraised, and lauded be the Name of the Holy One.
Blessed is He.

Beyond any blessing and song, praise and consolation
that are uttered in the world. Now let us say: Amen.
Amen.

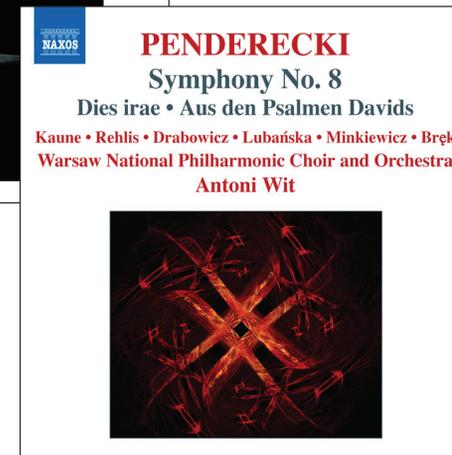
May there be abundant peace from Heaven and life upon
us and upon all Israel. Now let us say: Amen.
Amen.

He Who makes peace in His heights, may He make
peace, upon us and upon all Israel. Now let us say: Amen.
Amen.

Also available:



8.557980



8.570450

The two works on this recording are separated by 35 years, during which time Penderecki made a decisive break with the post-war European avant-garde. In the *Magnificat*, chilling instrumental clusters, spectral sounds and impassioned rhetoric unite with tonality and counterpoint to deliver a work of monumental emotional power. Written to mark the 65th anniversary of the end of the Jewish ghetto in Łódź, *Kadisz* is among the most distinctive of Penderecki's later choral works in the stark contrasts between drama and sombre reflection of its individual sections.



Krzysztof
PENDERECKI
(b. 1933)

1-6 Magnificat (1973-74)[†] 44:47

7-10 Kadisz (Kaddish) (2009)^{††} 20:25

**Wojtek Gierlach, Bass[†] • Male vocal ensemble[†]
Olga Pasichnyk, Soprano^{††} • Alberto Mizrahi, Tenor^{††}
Daniel Olbrychski, Speaker^{††}**

**Warsaw Boys' Choir[†] (Chorus-master: Krzysztof Kusił-Moroz)
Warsaw Philharmonic Choir[†] • Warsaw Philharmonic Male Choir^{††}
(Chorus-master: Henryk Wojnarowski)**

Warsaw Philharmonic Orchestra • Antoni Wit

The sung texts and English translations can be found inside the booklet, and can also be accessed at www.naxos.com/libretti/572697.htm • A detailed track list can be found on page 2 of the booklet.
Recorded at the Witold Lutosławski Concert Studio of Polish Radio, Warsaw, from 7th to 11th October, 2010 (tracks 1-6), and at Warsaw Philharmonic Hall, Warsaw, on 22nd and 23rd October, 2010 (tracks 7-10)
Produced, engineered and edited by Andrzej Sasin and Aleksandra Nagórko (CD Accord)
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