



ONDINE

PAWEŁ ŁUKASZEWSKI

Sacred Choral Works

State Choir LATVIJA

Māris Sirmāis





PAWEŁ ŁUKASZEWSKI

**PAWEŁ ŁUKASZEWSKI** (b. 1968)

1	<b>Oratio pro adventus</b> (2013)*	<b>2:14</b>
2	<b>Popule meus</b> (2019)*	<b>6:46</b>
3	<b>Rosary Prayer</b> (2015)*	<b>4:52</b>
4	<b>Ubi caritas</b> (2016)	<b>4:47</b>
5	<b>Anima Christi</b> (2018)	<b>3:31</b>
6	<b>Deus misereatur nostri</b> (2012)*	<b>6:52</b>
7	<b>Ego sum pastor bonus</b> (2014)*	<b>3:32</b>
8	<b>Prayer for Those Who Shall Return</b> (2019)*	<b>4:50</b>
9	<b>Corpus Christi Hymnus</b> (2019)*	<b>3:35</b>
10	<b>Salve Regina</b> (2009)*	<b>5:42</b>
11	<b>Veni Creator</b> (2004)	<b>11:46</b>

*\*World première recordings*

**STATE CHOIR LATVIJA**  
**MĀRIS SIRMAIS**, conductor

*I wish my music to provoke anyone to afterthought; by slowing the speed of life it helps one to concentrate and contemplate; by composing music I wish to become a mediator in propagating the Truth.'*<sup>1</sup>

**Paweł Łukaszewski** is a prolific contemporary composer whose entire output (which includes some chamber and orchestral works) can be described as profoundly spiritual, with almost all of his compositions overtly sacred. In his work he continues a centuries-old Sacred Music tradition of his native Poland, presently being one of its most prominent creators.

Łukaszewski was born in the city of Częstochowa in southern Poland, which he himself described as the country's 'spiritual capital' in an interview given to Bachtrack on 29 October 2021.<sup>2</sup> Częstochowa is a famous destination for millions of pilgrims who travel to see the monastery of Jasna Góra, the home of the Black Madonna painting. One of Poland's major composers, Wojciech Kilar, also deeply religious, not only often visited the monastery, but actually spent long stretches of time living and composing there because he found it so inspiring.

A devout Catholic, Łukaszewski's choral music is virtually always set to Latin texts, taken from the Liber Usualis, the Bible, Apocrypha, and the Book of Enoch. Among other settings are German texts (such as selections from prayers in the memorial mass for Saint Edith Stein), English texts and of course Polish. Among his Polish-language settings are the poems of Wyspiański, Iłakowiczówna, Pawlikowska-Jasnorzewska, Miłosz, Herbert, and Lechoń.

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<sup>1</sup> From 2012 PWM brochure on the composer:

[https://issuu.com/pwmeditation/docs/1181\\_folder\\_kompozytorzy\\_lukaszewski](https://issuu.com/pwmeditation/docs/1181_folder_kompozytorzy_lukaszewski)

<sup>2</sup> <https://bachtrack.com/interview-pawel-lukaszewski-polish-sacred-music-joy-and-devotion-october-2021>

This album, much of it containing world première recordings, presents settings of psalms, liturgical, evangelical, and religious texts. The first nine works, all for SATB choir, were composed between 2012 and 2019, with the last two dating 2009 and 2004 respectively. The last two works are for two a cappella choirs, and most are commissions.

Łukaszewski's style has been described as relating to, or emerging from, the neo-medieval, neo-tonal spiritual tradition of Henryk Górecki, Arvo Pärt, and John Tavener.<sup>3</sup> The composer himself describes himself working in the style of a 'renewed tonality'.<sup>4</sup> He feels that writing sacred music is the goal of his life. It is important to note that he sees much of his output as sacred music, differentiating it from liturgical music.

There is obvious respect for the texts he uses, command of choral writing, lively harmonic and rhythmic interaction, and a commitment to achieving the aim of bringing the texts to life, almost making them visual.

Writing for voice is a special undertaking for Łukaszewski, who described it as an instrument 'most accessible to us' and the one everyone possesses within. 'It's not something whose sounds you have to draw out of yourself using technological means. The sound comes from us, thanks to which it can be most easily understood by another human being. Our voice stays with us at all times. A choir isn't just an instrument; it's a social unit.'<sup>5</sup>

This is why texts are important as a source of inspiration that must be at all times appropriate for a musical setting. In his own words, the composer describes the process:

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<sup>3</sup> <https://stephenlayton.com/lukaszewski-choral-music-cd-review-opera-news-new-york-2008>

<sup>4</sup> <https://iclassical.co.uk/sacred-choral-works-by-lukaszewski/>

<sup>5</sup> From the interview given to Filip Lech for Culture.pl on 25 October 2021: <https://culture.pl/en/article/through-music-a-text-can-be-exalted-an-interview-with-pawel-lukaszewski>

‘I look for the sonorousness of the words, their ability to carry far, the poignancy that they bear within them – that which lies between the words. Similarly, in the music I look for what’s between the notes. There are a lot of these texts out there and there are a lot of them still ahead of me. Latin is a language which has almost been forgotten; it’s not very communicative. It’s forgotten, but it’s also the language of the Church and of prayer. It fascinates me. Maybe it’s because we don’t know Latin that makes it appropriate for such use? It’s a means of breaching the walls of a secret – in the case of sacral music, we can talk about an attempt to get in touch with the secret of creation. Latin somehow seems in place in that context. Not everyone is able to understand it right away, but they can gradually drill down to it. There are certain words that I try to emphasize in particular and some which I choose to hide. It all depends how I get into the text and what it is that I want to show my listener.’<sup>6</sup>

When asked a question what it mean to be a composer today, Łukaszewski answered that being a composer is a long road, but also ‘a responsibility and a source of humility – despite all the successes and commissions one achieves, one has to be modest. You are subject to attacks, misunderstandings and words of criticism. Being a composer transcends all those mundane assertions. Above all, being a composer is being yourself: it’s a dogged, determined slog to your chosen goals.’<sup>7</sup>

The works on this recording present a comprehensive portrait of the composer’s vocal writing: accomplished, technically masterful and mature, with euphonious choral sonorities and dramatic contrasts achieved via dynamic, rhythmic, and harmonic shifts, a variety of emotional states from calm and peaceful to pleading, yearning, and agitated, bold harmonic progressions, and above all, luscious, melodic, and vibrant choral writing that respects its texts.

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<sup>6</sup> From the interview given to Filip Lech for Culture.pl on 25 October 2021

<sup>7</sup> From the interview given to Filip Lech for Culture.pl on 25 October 2021

**Oratio pro adventus [1]** is a short work of only 45 bars, set for a mixed SATB choir a cappella. It is published in four language versions (Latin, Polish, English and German), and is intended for use during liturgical celebrations. Sung here in Latin, it creates a feeling of sumptuous abundance of sound, displaying the composer's recognisable musical language, described in the printed edition of the work as 'far from experiments and avant-garde solutions, fitting in with the neotonic trend and permeated with a gentle, euphonic sound.'

**Popule meus [2]** was commissioned by the Adam Mickiewicz Institute, for unaccompanied mixed SATB choir, set to the text Liturgy of Holy Friday. It immediately illustrates the composer's dedication to using the voice for its most important function: communication, by beginning this composition with question-and-answer vocal interactions. The composition is built on succession of euphonious choral sonorities, and dramatic effects such as sudden contrasts in dynamics or rhythm.

There are three works that can be grouped under the 'genre' of prayer: **Rosary Prayer [3]**, attributed to Saint Faustina Kowalska, **Anima Christi [5]**, commissioned by conductor Jan Łukaszewski, who gave the world premiere of the work with the Polski Chór Kameralny Schola Cantorum Gedanensis, and **Prayer for Those Who Shall Return [8]**, commissioned by Bernie Sherlock and New Dublin Voices, Ireland, and is set to text by Katharine Tynan. The clear textures, sudden changes in dynamics, surging sound, full-bloodied choral sonorities that ebb and flow, pulsate, and often and suddenly change, reflect the earnest invocation, immortalised in these choral settings.

**Ubi caritas [4]** was commissioned by Maîtrise de Toulouse, France. Speaking of charity and divine love, the composer illustrates these sentiments by setting the text to gentle, flowing sonorities that create a sense of calm and tranquility.

**Deus misereatur nostri [6]** was composed for Stephen Layton, Polyphony, and The Choir of Trinity College, Cambridge. A bright, bold opening 'Deus' is immediately repeated in hushed, quiet tone, and the composition creates the sense of enveloping the listener in the sea of sumptuous sound which is perforated by pure, piercing exclamations of 'Gloria!'.

**Ego sum pastor bonus [7]** was commissioned by Ealing Abbey Choir, London, UK, and written as a tribute to John Paul II, who was declared a Saint on April 27, 2014. The composer himself wrote about this work in the printed edition published by PWM: 'This joyful and special fact, not only for Poles, became a holiday also for the well-known and respected British boys' choir Ealing Abbey Choir from London, operating at the Benedictine monastery, whose conductor decided to ask me with a proposal to commission a work for our Good Shepherd (Pastor bonus).' The premiere took place on April 25 in St. Mary's Church in Krakow, and the British premiere on May 11, 2014 in Ealing Abbey in London.

**Corpus Christi Hymnus [9]** was commissioned by the author of its text, Jerzy Wojtczak-Szyszkowski.

The last two works on the album are written for two a cappella choirs. **Salve Regina [10]** is for two unaccompanied SATB choirs (with an option to be performed by SSAA choir and organ), commissioned by CoMA, London, and **Veni Creator [11]** for two unaccompanied choirs was written as part of the Polish-German project '45 / 05', on the occasion of the 60th Anniversary of the End of World War II, commissioned by Akademie Klausenhof (Germany).

**Anastasia Belina**



## **Paweł Łukaszewski**

Composer, conductor, teacher, organizer of musical life, professor and Vice-Rector of the Chopin University of Music (since 2016) and head of the Chair of Composition of the same institution. He graduated from the Fryderyk Chopin Academy of Music in Warsaw, where he obtained two diplomas: in cello (1992) with Andrzej Wróbel and in composition (1995, with grade 'excellent') with Marian Borkowski. In 2000, he obtained a doctoral degree, in 2006 – a postdoctoral degree of habilitated doctor in composition; in 2014, he was awarded the title of Professor of Musical Arts. In 2003 and 2006, he was invited to Chile and Argentina as visiting professor, while in 2010 he delivered a series of lectures in France, Germany, Spain, and Norway.

The artist has received numerous awards and accolades for his work as a composer, e.g. the 2nd prize in the 2nd Forum of Young Composers in Cracow (1994), an honourable mention in the Tadeusz Baird Competition for Young Composers (1992), 1st prize in the Competition of the Academy of Music in Warsaw (1995), 2nd prize in the 5th Adam Didur Composers' Competition in Sanok (1996), or 2nd prize in the 27th International Competition 'Florilège Vocal de Tours' in France (1998). In addition, he was honoured with the Award of the Mayor of the City of Częstochowa for his compositional output (1995), the Knight's Cross of the Order of Polonia Restituta (1998), the St. Brother Albert Award (2006), the Bronze and Silver Medal 'For Merit to Culture Gloria Artis' (2011), the Primate of Poland Award (2011), the 'Pro Masovia' Medal (2014), the Jerzy Kurczewski Award (2015), the Blessed Father Michał Sopoćko Award (2017), the Award of ZAiKS [Polish Society of Authors and Composers] (2019), the Medal of the Pontifical Council for Culture 'Per Artem Ad Deum' (2020), and the Medal of the Centenary of Regained Independence (2021). He has also won the Fryderyk Music Award ten times, the

‘Phoenix’ Award of the Association of Catholic Publishers five times as well as Choc de Classica (2014) and ‘Orphée d’Or’ – Prix Hector Berlioz (2014). In 2010, he was a scholarship holder of the Capital City of Warsaw.

The composer’s works have been performed at over 150 festivals in Poland and abroad. They have been recorded on over 160 Polish and foreign albums (e.g. Hyperion Records, Warner Classic, Signum Records, Acte Préalable, DUX, Musica Sacra Edition, or Chopin University Press). Over 70 pieces have been published by Chester Novello, PWM Edition, Edition Ferrimontana, and Walton Music.

In 2005–2013, Mr Łukaszewski was the secretary of the Board of the Association and the organizational director of the ‘Laboratory of Contemporary Music’ International Festival. Since 2000, he has been the president of the ‘Musica Sacra Institute’ Society. He is a member of ZAiKS [Polish Society of Authors and Composers] and of the Presidium of the Phonographic Academy Council as well as of artistic councils of various festivals, e.g. the ‘Gaude Mater’ International Festival of Sacred Music in Częstochowa. He is invited as a jury member of composers’ competitions in, among others, Arezzo, Perugia, Rome, Venice, Moscow, Bucharest, and Malta as well as in Poland (Katowice, Bydgoszcz, Legnica, Warsaw, or Częstochowa). He holds the function of director of the ‘Musica Sacra’ Warsaw-Praga Cathedral Choir and of the publishing house Musica Sacra Edition.

Paweł Łukaszewski’s output has a significant position in Great Britain. His works are performed and premiered by renowned London and Cambridge choral ensembles (The Kings Singers, The Holst Singers, BBC Singers, Trinity College Choir, Tenebrae, Britten Sinfonia, or Polyphony) under the direction of outstanding conductor Stephen Layton. The Hyperion Records record label has released two original albums with Mr Łukaszewski’s compositions.

*[www.lukaszewski.org.uk](http://www.lukaszewski.org.uk)*

*<https://mapofcomposers.pl/kompozytorzy/lukaszewski-pawel/>*

The **State Choir LATVIJA** is one of the most significant monuments of Latvian cultural life and history. The choir's musical radiance is defined by the vocal culture and sound of the Latvian choral tradition, characterised by warmth, balance and precision. The State Choir LATVIJA is the largest professional choir in the Baltic States, and it is regularly in demand on the concert programmes of the world's leading orchestras and conductors. Since 1997, the Artistic Director and Chief Conductor of the choir has been Māris Sirmāis, while the choir's General Manager has been Māris Ošlejs.

The 60 members of the State Choir LATVIJA are renowned for their musical intelligence and vocal skill, making the choir a unique instrument capable of performing everything from subtle a cappella pieces to large vocal-symphonic masterworks.

The State Choir LATVIJA has collaborated with world-renowned symphony orchestras including the Royal Concertgebouw Orchestra, the Bavarian Radio Symphony Orchestra, the London Philharmonic Orchestra, the Hamburg Philharmonic State Orchestra, the Deutsche Kammerphilharmonie Bremen, Israel Philharmonic Orchestra, The Cadaqués Orchestra, The Hong Kong Philharmonic Orchestra, The Singapore Symphony Orchestra, and others.

The choir has performed with such outstanding conductors as Mariss Jansons, Andris Nelsons, Zubin Mehta, Neeme Järvi, Jaap van Zweden, Paavo Järvi, Vladimir Ashkenazy, David Zinman, Valery Gergiev, Vladimir Fedoseyev, Simone Young, Tõnu Kaljuste, and others.

One of the most significant achievements in the history of the choir was its collaboration with the Royal Concertgebouw Orchestra and conductor Mariss Jansons in a world tour dedicated to the 125th anniversary of the orchestra.

The choir has performed on the stages of the world's greatest concert halls, including the Elbphilharmonie in Hamburg, KKL Luzern, The Royal Concertgebouw in Amsterdam, The National Music Auditorium in Madrid, Lincoln Centre in New York, Shanghai Concert Hall, The Esplanade in Singapore and many others.

The State Choir LATVIJA is internationally acclaimed both for its academic excellence as well as its innovative projects. The choir has participated in recordings produced by Harmonia Mundi, Naxos, Warner, Wergo and Ondine, as well as numerous recording projects by both Latvian and foreign music publishers.

[koris.lv](http://koris.lv)



Conductor **Māris Sirmais** obtained a Bachelor's degree in conducting from the Jāzeps Vītols Latvian Academy of Music where he studied with Ludmila Pismennaja, and a Master's degree under the guidance of Imants Kokars. He later pursued studies in orchestral conducting at the College of Music and Performing Arts in Graz, Austria, with Professor Martin Zighart.

Māris Sirmais founded the Youth Choir Kamēr... in 1990 and served as the choir's Artistic Director and Chief Conductor until 2012. In that time, the choir received over one hundred international awards, the most significant being the European Grand Prix for Choral Singing in Gorizia, Italy, in 2004, as well as three championship prizes and gold medals at the World Choir Olympics in Xianmen, China, in 2006. Since 1997, Māris Sirmais has been the Artistic Director of the State Choir LATVIJA, as well as the Artistic Director and Chief Conductor of the International Sacred Music Festival. Under his guidance, the choir has staged many of the most significant works of the vocal-symphonic repertoire, including Leonard Bernstein's Mass, Jeanne d'Arc au bûcher (Joan of Arc at the Stake) and La Danse des Morts (Dances of Death) by Arthur Honegger, Britten's War Requiem, Janaček's Glagolitic Mass, Styx and Don't Grieve by Giya Kancheli, Stravinsky's Les Noces and Oedipus Rex, Tan Dun's Millennium Symphony, Harmonium by John Adams, and many others.

Māris Sirmais has collaborated with such world-renowned conductors as Vladimir Ashkenazy, Mariss Jansons, Vladimir Fedoseyev, Tõnu Kaljuste, Matthias Jung, Neeme Järvi, Eric Klaas and Andris Nelsons. He appears regularly with the Latvian National Opera Orchestra, Liepāja Symphony Orchestra, Sinfonietta Rīga, Kremerata Baltica, the Moscow Chamber Orchestra Musica Viva, Umeå Symphony Orchestra and Helsinki Strings. He has collaborated with such acclaimed soloists as Maxim Rysanov, Kristīne Blaumane, Egils Siliņš, Aleksandrs Antoņenko, Julius

Berger, Gidon Kremer, Nicolas Altstaedt, Douglas Webster, Inese Galante, and others.

With the Youth Choir Kamēr..., Sirmais developed the highly acclaimed World Sun Songs project, a collaboration with 17 leading contemporary composers: John Taverner, Giya Kancheli, Sven-David Sandström, Leonid Desyatnikov, John Luther Adams, Stephen Leek, Dobrinka Tabakova, Hendrik Hofmeyr, Polina Medyulyanova, Alberto Grau, Ko Matsushita, Thierry Pécou, Vytautas Mishkinis, Urmas Sisask, and Bjørn Andor Drageby. He has also worked closely with Arvo Pärt, Rodion Shchedrin, Valentin Silvestrov, Krzysztof Penderecki, Gabriel Jackson and others.

Māris Sirmais has appeared with the State Choir LATVIJA and Youth Choir Kamēr... in many prestigious European festivals, where he also leads masterclasses and workshops. The conductor has participated in the recordings of more than 25 albums. He has been awarded the Latvian Great Music Award ten times, and has received the annual cultural award of the newspaper Diena on several occasions. Māris Sirmais is an honorary member of the Latvian Academy of Sciences and a recipient of the Order of the Three Stars. In 2011, he received the Latvian Music Recording Award for Ēriks Ešenvalds' album O Salutaris.

In 2008 Sirmais received the Award of the Cabinet of Ministers for cultural achievements and earned the title of Riga Citizen of the Year for promoting the name of Latvia throughout the world. He is an Associate Professor of Choir Conducting at the Jāzeps Vītols Latvian Academy of Music, and since 1998 has served as a Chief Conductor of the National Song Festival and the National Student Song Festival. In 2008, Sirmais was the Artistic Director of the Gala Concert of the 24th Latvian National Song Festival.

## 1 Oratio pro adventus

Impletum est tempus, et appropinquavit  
regnum Dei;  
paenitemini et credite evangelio.

The time is fulfilled, and the kingdom of God  
is at hand;  
repent and believe in the gospel.

*Mark 1:15*

## 2 Popule meus

Popule meus, quid feci tibi?  
Aut in quo constrictavi te?  
Responde mihi.

O my people, what have I done to you?  
Or wherein have I grieved you?  
Answer me.

Quia eduxi te de terra Ægypti:  
parasti Crucem Salvatori tuo.

Because I led you out of the land of Egypt:  
You have prepared a Cross for your Saviour.

Hagios o Theos.  
Sanctus Deus.  
Hagios Ischyros.  
Sanctus Fortis.  
Hagios Athanatos, eleison hymas.  
Sanctus Immortalis, miserere nobis.

O holy God!  
O holy God!  
O holy strong One!  
O holy strong One!  
O holy and immortal, have mercy upon us.  
O holy and immortal, have mercy upon us.

Ego propter te flagellavi Ægyptum  
cum primogenitis suis:  
et tu me flagellatum tradidisti.

For you I scourged Egypt,  
And its firstborn,  
And you have delivered me to be scourged.

Popule meus, quid feci tibi?  
Aut in quo constrictavi te?  
Responde mihi.

O my people, what have I done to you?  
Or wherein have I grieved you?  
Answer me.





STATE CHOIR LATVIJA



Ego eduxi te de Ægypto,  
demerso Pharaone in mare rubrum:  
et tu me tradidisti  
principibus sacerdotum.

Popule meus, quid feci tibi?  
Aut in quo constristavi te?  
Responde mihi.

I brought you out of Egypt,  
And sank Pharaoh in the Red Sea,  
And you have delivered Me  
To the chief priests.

O my people, what have I done to you?  
Or wherein have I grieved you?  
Answer me.

*Liturgy of Holy Friday*

### **3 Rosary Prayer**

O Iesu, remitte nobis peccata nostra,  
Salva nos ex gehenna,  
duc omnes animas in coelum  
ac praecipue succure illis,  
qui misericordia tua maxime egent.

*Translation: Jerzy Wojtczak-Szyszkowski*

O my Jesus, forgive us,  
save us from the fire of hell.  
Lead all souls to Heaven,  
especially those who are most in need.

*Fatima prayer*

Jesu, confido Tibi.

Jesus, I trust in you.

*Saint Faustina Kowalska*

### **4 Ubi caritas**

Ubi caritas est vera, Deus ibi est.

Where charity and love are, God is there.

Congregavit nos in unum Christi amor.  
Exsultemus, et in ipso iucundemur.  
Timeamus, et amemus Deum vivum.  
Et ex corde diligamus nos sincero.

Ubi caritas est vera, Deus ibi est.

Simul quoque cum beatis videamus,  
Glorianter vultum tuum, Christe Deus:  
Gaudium quod est immensum, atque  
probum,  
Saecula per infinita saeculorum. Amen.

Ubi caritas est vera, Deus ibi est.

Love of Christ has gathered us into one.  
Let us rejoice in Him and be glad.  
Let us fear, and let us love the living God.  
And from a sincere heart let us love one.

Where charity and love are, God is there.

At the same time we see that with the saints  
also,  
Thy face in glory, O Christ our God:  
The joy that is immense and good, Unto the  
World without end. Amen.

Where charity and love are, God is there.

*Liturgy of Maundy Thursday*

## **5 Anima Christi**

Anima Christi, sanctifica me.  
Corpus Christi, salva me.  
Sanguis Christi, inebria me.  
Aqua lateris Christi, lava me.

Passio Christi, conforta me.  
O bone Iesu, exaudi me.  
Intra tua vulnera absconde me.  
Ne permittas me separari a te.  
Ab hoste maligno defende me.  
In hora mortis meae voca me.

Soul of Christ, sanctify me.  
Body of Christ, save me.  
Blood of Christ, inebriate me.  
Water from the side of Christ, wash me.

Passion of Christ, strengthen me.  
O good Jesus, hear me.  
Within Thy wounds hide me.  
Suffer me not to be separated from Thee.  
From the malignant enemy defend me.  
In the hour of my death call me.

Et iube me venire ad te,  
ut cum Sanctis tuis laudem te  
in saecula saeculorum. Amen.

And bid me come unto Thee.  
That with Thy Saints I may praise Thee.  
Forever and ever. Amen.

*Saint Ignatius Loyola (?)*

## **6 Deus misereatur nostri**

Deus misereatur nostri, et benedicat nobis: \*  
illuminet vultum suum super nos,  
Ut cognoscamus in terra via tua: \*  
in omnibus Gentibus salutare tuum.

May God be gracious to us and bless us;  
may his face shine upon us.  
So shall your way be known upon the earth,  
your victory among all the nations.

Confiteantur tibi populi, Deus: \*  
confiteantur tibi populi omnes.  
Lætentur et exsultent gentes: +  
quoniam iudicas populos in æquitate, \*  
et Gentes in terra dirigis.  
Confiteantur tibi populi, Deus: +  
confiteantur tibi populi omnes: \*  
terra dedit fructum suum.

May the peoples praise you, God;  
may all the peoples praise you!  
May the nations be glad and rejoice;  
for you judge the peoples with fairness,  
you guide the nations upon the earth.  
May the peoples praise you, God;  
may all the peoples praise you!  
The earth has yielded its harvest;

Benedicat nos Deus, Deus noster, +  
benedicat nos Deus: \*  
et metuant eum omnes fines terræ.

God, our God, blesses us.  
May God bless us still;  
that the ends of the earth may revere him.

Gloria Patri et Filio et Spiritui Sancto,  
sicut erat in principio et nunc et sempe  
et in saecula saeculorum. Amen.

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

*Psalm 67*

## **7 Ego sum pásztor bónus**

Ego sum pásztor bónus  
et cognósco óves méas,  
et cognóscunt me méae,  
póno ánimam méam pro óvibus méis.  
Allelúia.

I am the good shepherd;  
I know my sheep and my sheep know me  
and I lay down my life for the sheep.  
Alleluia.

*John, 10:14–15*

## **8 Prayer for Those Who Shall Return**

Lord, when they come back again  
From the dreadful battlefield  
To the common ways of men,  
Be Thy mercy, Lord, revealed!  
Make them to forget the dread  
Fields of dying and the dead!

Let them go unhaunted, Lord,  
By the sights that they have seen:  
Guard their dreams from shell and sword;  
Lead them by the pastures green,  
That they wander all night long  
In the fields where they were young.

Grant no charnel horrors slip  
‘Twixt them and their child’s soft face.  
Breast to breast and lip to lip,  
Let the lovers meet, embrace!



Be they innocent of all  
Memories that affright, appal.

Let their ears love music still,  
And their eyes rejoice to see  
Glory on the sea and hill,  
Beauty in the flower and tree.  
Drop a veil that none may raise  
Over dreadful nights and days.

*Katharine Tynan*

## **9 Corpus Christi hymnus**

Pridie quam pateretur  
et pro mundo offerretur,  
passione torqueretur,  
coenam fecit sociis.

Omnes ergo dum sedebant,  
in coenaculo manebant,  
et cum Illo comedebant,  
ait voce tremula:

“Ecce quidem manducatis  
Panem quo reficiatis  
vos, en vinum – hoc bibatis  
Sanguis, Corpus meum est.

Before the agony that Christ endured  
Suffering for the sins of the world  
Tormented by the hand of man,  
He gave his disciples supper.

When they later sat together  
Recumbent around their master  
Eating the food that he did offer,  
In broken voice, he spoke to them.

The bread, of which you now partake,  
A kind you do not know,  
What you see – this form and shape  
This is my Blood and Body.

Dabo vobis nunc me totum,  
dabo cibum, dabo potum:  
iam sanabo his aegrotum  
hominem, ut valeat.

Pane illo satiatur  
anima et confirmatur  
mens ac tibi salus datur,  
homo, donum caelitus”.

Dei esse hoc arcanum  
scimus sanae menti sanum,  
neque falsum, neque vanum,  
fide sola capitur.

*Jerzy Wojtczak-Szyszkowski*

## **10 Salve Regina**

Salve, Regina, Mater misericordiae,  
vita, dulcedo, et spes nostra, salve.  
ad te clamamus  
exsules filii Hevae,  
ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eia, ergo, advocata nostra, illos tuos  
misericordes oculos ad nos converte;  
et Iesum, benedictum fructum ventris tui,

Now I give myself to you whole,  
The red of my blood and the white of bread  
So that man, be he sick and faint  
Can be given life anew.

Thy will, by this bread now fortified  
and strengthened everlasting,  
Thy soul will be redeemed  
For heavenly is this gift.

This is a mystery known unto God:  
Wisdom given to the righteous heart  
Not deceit – but truth onto us bestowed:  
Through the mirror of faith alone.

*Translation: Michał Kubicki*

O, holy Queen, Mother of Mercy,  
Hail our life, our sweetness and our hope.  
To thee do we cry,  
Poor banished children of Eve;  
To thee do we send up our sighs,  
Mourning and weeping in this valley of tears.  
Turn then, most gracious advocate,  
Thine eyes of mercy toward us;  
And after this our exile,

nobis post hoc exsilium ostende.  
O clemens, O pia, O dulcis Virgo Maria.

Show unto us the blessed fruit of thy womb,  
Jesus.  
O clement, O loving, O sweet Virgin Mary.

*Marian antiphon*

## **11 Veni Creator**

Komm, Heilger Geist, der Leben schafft,  
erfülle uns mit deiner Kraft.  
Dein Schöpferwort rief uns zum Sein:  
nun hauch uns Gottes Odem ein.

Come, Holy Ghost, Creator, come  
from thy bright heav'nly throne;  
come, take possession of our souls,  
and make them all thine own.

Komm, Tröster, der die Herzen lenkt,  
du Beistand, den der Vater schenkt;  
aus dir strömt Leben, Licht und Glut,  
du gibst uns Schwachen Kraft und Mut.

Thou who art called the Paraclete,  
best gift of God above,  
the living spring, the living fire,  
sweet unction and true love.

Dich sendet Gottes Allmacht aus  
Im Feuer und in Sturmes Braus;  
Du öffnest uns den stummen Mund  
Und machst der Welt die Wahrheit kund.

Thou who art sevenfold in thy grace,  
finger of God's right hand;  
his promise, teaching little ones  
to speak and understand.

Entflamme Sinne und Gemüt,  
dass Liebe unser Herz durchglüht  
und unser schwaches Fleisch und Blut  
in deiner Kraft das Gute tut.

O guide our minds with thy blest light,  
with love our hearts inflame;  
and with thy strength, which ne'er decays,  
confirm our mortal frame.

Accende lumen sensibus,  
infunde amorem cordibus,

O guide our minds with thy blest light,  
with love our hearts inflame;

infirmi nostri corporis,  
virtute firmans perpeti.

Hostem repellas longius,  
pacemque dones protinus,  
ductore sic te praeviso,  
vitamus omne noxium.

Veni Creator Spiritus.

Per te sciamus da Patrem,  
noscamus atque filium,  
teque utriusque Spiritum  
credamus omni tempore.

Gloria Patri Domino,  
Natoque, qui a mortuis  
surrexit, ac Paraclito  
in saeculorum saecula.

and with thy strength, which ne'er decays,  
confirm our mortal frame.

Far from us drive our deadly foe;  
true peace unto us bring;  
and through all perils lead us safe  
beneath thy sacred wing.

Come, Creator Spirit.

Through thee may we the Father know,  
through thee th'eternal Son,  
and thee the Spirit of them both,  
thrice-blessed three in One.

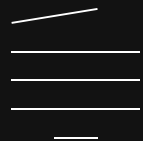
All glory to the Father be,  
with his coequal Son;  
the same to thee, great Paraclete,  
while endless ages run.

*Christian hymn, Rabanus Maurus*



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Publisher: PWM Edition (Oratio pro adventus; Popule meus; Rosary Prayer; Anima Christi; Ego sum pastor bonus; Prayer for Those Who Shall Return; Corpus Christi Hymnus; Veni Create) & Chester Music (Ubi caritas; Deus misereatur nostri; Salve Regina)

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A portrait of a middle-aged man with thinning light brown hair, wearing glasses and a white shirt with a decorative collar and a metal clasp. He is looking directly at the camera with a neutral expression. The background is dark and out of focus, showing some architectural elements.

MĀRIS SIRMAIS



# PAWEŁ ŁUKASZEWSKI (b. 1968)

1	<b>Oratio pro adventus</b> (2013)	2:14
2	<b>Popule meus</b> (2019)	6:46
3	<b>Rosary Prayer</b> (2015)	4:52
4	<b>Ubi caritas</b> (2016)	4:47
5	<b>Anima Christi</b> (2018)	3:31
6	<b>Deus misereatur nostri</b> (2012)	6:52
7	<b>Ego sum pastor bonus</b> (2014)	3:32
8	<b>Prayer for Those Who Shall Return</b> (2019)	4:50
9	<b>Corpus Christi Hymnus</b> (2019)	3:35
10	<b>Salve Regina</b> (2009)	5:42
11	<b>Veni Creator</b> (2004)	11:46

**STATE CHOIR LATVIJA**  
**MĀRIS SIRMAIS, conductor**



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**[58:35] • English notes enclosed • Sung text with English translation**

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