

PROGRAMME NOTE

2018 could not pass without my marking it in the most significant way I could. I wanted to celebrate both the centenary of Poland becoming an Independent State and my own first half century of life with a meaningful tribute to my Anglo-Polish roots. Hence, this oratorio – settings of some of Poland's finest poets of the last hundred years, in Polish and English, framing a Latin Mass and incorporating traditional Polish folk music and its sometimes soulful, sometimes quirky, elements. Over the summer of 2017 I listened to 538 tracks of Polish folk music and you will hear my very favourite eight in this piece.

I have chosen a Polish poem to represent an historical moment from each decade of the last century, with the final one looking, with hope, to the future with a prayer for peace.

Because I am half English and half Polish (physically and legally, having been given Polish citizenship in 2017) all the poems are performed in both languages simultaneously – the soprano soloist singing in one language and the choir accompanying her with key words from the other. The Mass text remains in universal Latin.

SYNOPSIS

I. KYRIE: 1918–1928

We begin with the Kyrie's words '...zmiluj się nad nami... have mercy on us' reflecting a sense of shock, repentance and redemption after the violence and horror of World War I. I've used a Raczkowski harvest song, *Koniec zysku konic / To the End of the Field*, with its beautiful glossolalia, grace notes and unusual 9/4 time signature.

In Poem 1, *Berej narodzie / National Culture*, Maria Pawlikowska-Jasnorzewska describes the birth of the Polish flag, emerging from the red blood and white bandages of the battlefield. Although this poem was published in 1935, I think it captures the atmosphere of Poland emerging as an Independent State.

II. GLORIA: 1928–1938

Chwała na wysokościach Boga, a na Ziemi pokój i dobroć dla wszystkich / Glory to God in the highest and peace to his people on earth.

After a degree of political upheaval, Poland enters a relatively peaceful and optimistic time, with its agriculture flourishing – I use the flirtatious-sounding mode of the Kościelny wedding song *Łyżki, łyżki* as an accompaniment to Poem 2, *Świeża / The Beer*, from Bolesław Leśmiana's pastoral collection, *Łąka / The Meadow*. A laughter-like violin melody, *W norwegim górnictwie / Gains in the Brick Cellar* from Zakopane, introduces us to the Gloria.

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Faithful Journey

Wierna Podróż

A Mass for Poland / Msza za Polskę

I. Kyrie

1918–1928 A New Poland

Roxanna Panufnik

Musical score for Soprano Solo and Piano. The tempo is marked $\text{♩} = 104$. The Soprano Solo part begins with a *p* dynamic and features a melodic line with triplets and a fermata. The piano accompaniment starts with a *mp* dynamic. The score includes staves for Soprano Solo, Sopranos 1, 2 & 3, Altos 1 & 2, Tenors, Basses 1 & 2, and Piano. A large watermark is visible across the page.

Musical score for Solo and Piano. The tempo changes from *rit.* to *a tempo*. The Solo part begins with a *pp* dynamic and features a melodic line with a fermata. The piano accompaniment includes a *pp* section and a *Cr.* section. The score includes staves for Solo and Piano. A large watermark is visible across the page.

II. Gloria

2. *Stodola / The Barn*

1928–1938 A time of relative peace and prosperous agriculture

Boleslaw Leśmian (1877–1937)

English translation by Barbara Bogoczek & Tony Howard

♩ = 168

Solo *Flirting with lovers & hazes* *You* *blessed*

Poco (two) *Tyś* *ca - lo* *wał* *dziew*

mp

* ("E) hula, hula" wedding song, Książpole (NE Poland, near Haliyoski)

g *the* *maid* *but* *who* *whitens* *her* *body*

Solo *-city - na* *Flirting with apt, subtle* *lecz* *kto* *biel* *jej* *cia - ła*

mp

T. *Kiss* *the* *pale* *haeri, girl,* *pale, hae,*

mp

p

15 *made* *pink* *on* *lips* *so* *that* *she*

Solo *Po - ró - żo - wil* *na* *war - gach,* *by* *cię* *ca - ła -*

mp

T. *the* *pink* *of* *her* *lips,*

p

B. *pale, hae,*

pp *p*

V. Agnus Dei

1998–2018 and beyond

♩ = 84

B. *Ag - nus De - i Ag - nus De - i*

8 **) Baritone świąta berło Jasnawce*
 **) Bars 1 - 26 could also be sung by Baritone solo from the choir, very freely

T. *Qui tol - lis*

B. *Ag - nus De - i*

15 *mp* *post.* *p*

T. *pec - ca - ta man - di - mi-se-re - re no - bis*

9. Trzy Słowa Najdziwniejsze / Three Oddest Words

1998–2008 Political and economical uncertainty at the beginning of a new century

By Wisława Szymborska (1923–2012)

English translation by Stanisław Barańczak & Clare Cavanagh

20 *mp* *post.* *p*

T. *Qui tol - lis pec - ca - ta man - di - mi-se-re - re no - bis*

B. *Qui tol - lis pec - ca - ta man - di - mi-se-re - re no - bis*

Vla. Vc.

ppp
(stacc.)