

NAXOS

PENDERECKI

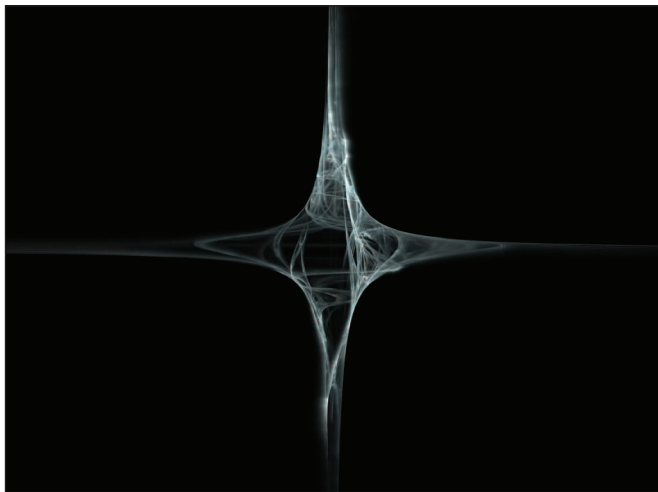
Te Deum

Hymne an den heiligen Daniel • Polymorphia

Kłosińska • Rehlis • Zdunikowski • Nowacki

Warsaw National Philharmonic Choir and Orchestra

Antoni Wit



Krzysztof Penderecki (b. 1933)

Te Deum • Hymne an den heiligen Daniel • Polymorphia • Chaconne

Surprising though it might now seem, the appearance in 1962 of the *Stabat Mater* by Krzysztof Penderecki caused something of a furore in European avant-garde music circles. Coming in the wake of such radical orchestral works as *Threnody for the Victims of Hiroshima* (1961) and *Fluorescences* (1962) [Naxos 8.554491], its stark simplicity and emotional directness led - not for the last time in his career - to accusations of his having turned his back on musical progress. Worth remembering, though, is Penderecki's double stance - as a progressive composer in the outwardly conformist environment of post-Stalinist Poland, and also as a devout Catholic in a nominally atheist society. The *Stabat Mater* was among the first open expressions of faith in Poland since the Second World War, and Penderecki did not hesitate to incorporate it into a more comprehensive expression of faith when the opportunity came about in 1964: the *Passio et mors Domini nostri Iesu Christi secundum Lucam*, or *St Luke Passion* [8.557149], being the outcome. Its sheer diversity of technique, moreover, was to prove a paradigm for the large-scale choral works that he has since composed.

Among these later works the *Te Deum* occupies a prominent position. Its inspiration was the seminal event on 16th October 1978: that of the anointing of Karol Wojtyła as the first Polish Pope. Begun the following autumn, the work was completed in September 1980, then given its première in the Cathedral of St Francis of Assisi in Kraków under the composer's direction. Anyone, however, expecting a celebratory or outgoing work, in the manner of settings by Dvořák or Bruckner, would have been taken aback by the sombreness of Penderecki's response, for all that aspects of the text do evince such a perspective. Whereas his previous large-scale choral work, the *Magnificat* (1974), had seen a transition away from the *avant-garde* techniques central to the composer's music over the previous fifteen years, the *Te Deum* is demonstrably in the monumental, neo-Romantic idiom of the *First Violin Concerto* (1977)

[8.555265] and also the sacred opera *Paradise Lost* (1978), before culminating in the *Second Symphony* (1980) [8.554492]; after which, Penderecki's music becomes more diverse and pluralistic in manner.

Although it plays continuously, and develops from a nucleus of motifs heard at the opening, the *Te Deum* falls into three sections: beginning at 'Te Deum laudamus', continuing at 'Te Martyrum candidatus laudat exercitus', and then concluding at 'Salvum fac populum tuum Domine'.

The first section begins with ominous timpani rolls that presage the entry of lower strings and brass, together evoking an atmosphere of sepulchral gloom. The chorus enters in equally mournful fashion, the music building to a climax whose decisiveness is short-lived. At this point, the soloists enter in expressive polyphony, their ruminations alternating with those of the chorus. The mood remains anxious, even prayerful, and a powerful climax, untuned percussion much to the fore, is reached. The female soloists respond in anguished phrases, and tension gradually subsides against the sound of bells. A hushed choral passage brings this section to a close.

The second section then erupts with malevolent music across the orchestra, intensified by the chorus as it reaches a climax of grinding dissonance. The baritone responds with forceful protestations, though gradually leading the music into calmer waters. A further brief upsurge, and the mezzo-soprano ushers in soprano and chorus to bring this section to its close over frozen string chords.

The third section starts with prayerful entreaties from the chorus, soon alternating with sighing phrases from soprano. A further climax is once again dominated by percussive volleys, then the tenor joins with the chorus to secure a greater calm. After a solemn orchestral interlude, the music unfolds with greater underlying purposefulness. The soloists engage in plangent dialogue, then a final choral climax sees the work through to an ending that, in its tense expectancy, is hardly cathartic.

While Penderecki's more recent choral works have generally tended towards an expansive scale, he has also written several of a more compact duration. Two such complementary pieces emerged during 1997: *Hymne an den heiligen Adalbert* and *Hymne an den heiligen Daniel*, the latter of which is recorded here. Its opening ranks as one of Penderecki's most affecting, with unaccompanied chorus unfolding a span of soulful polyphony, during which the bass voices provide a sonorous underpinning to the texture. As the singing takes on greater expressive animation, the orchestra enters and provokes an affirmative climax. A hushed continuation, and the music then reaches a hymn-like culmination, now replete with the sonority of trumpets and bells. This carries through the work's final pages to a close of powerful grandeur.

The other two works define the essence of Penderecki's idiom from a remove of over three decades. Composed in 1961, *Polymorphia* is one of several innovative pieces written for strings during this period, and finds the progressive tendencies of the composer's earlier years at their most overt. Over a densely-layered chord in cellos and basses, the upper strings indulge in a range of glissando techniques as the music's texture and dynamic level intensify. There follows a passage that combines *pizzicato* with *col legno*

techniques, spreading out over the entire string body and culminating in an aggressive wash of sound. Abruptly curtailed, it leaves behind a single sustained chord, building to a propulsive climax whose final chord is a true *coup de théâtre*.

Although he has not written a large-scale orchestral work since his *Second Violin Concerto* of 1995 [8.555265] (a 'Sixth Symphony' having been 'in progress' during that time), Penderecki has penned several more compact pieces. The *Chaconne* for strings, however, that ends this disc has a different provenance. Subtitled '*in memoria Giovanni Paolo II*', it was written in 2005 (and first performed in Wrocław on 17th September that year) as a tribute to the late Pope John Paul II, and forms a late addition to the *Polish Requiem* [8.557386-87] the composer put together in the early 1980s. The present piece typifies the direct expressive manner in much of Penderecki's recent music, with the baroque-like plaintiveness of its main theme made the basis for a sequence of closely-derived variations. While the music takes on a greater animation as it unfolds, its underlying sense of elegy is reaffirmed by the climactic variation, before retreating to a conclusion of gentle if expectant chordal figuration.

Richard Whitehouse

Izabela Kłosińska

Principal soloist of the Grand Theatre in Warsaw, Izabela Kłosińska graduated with honours from Warsaw's State Music School and received the Kazimierz Czekotowski Prize. While a third-year student she made her début at the Grand Theatre and remained with the theatre after graduation. She has appeared in numerous operas, with soprano rôles ranging from Handel to Szymanowski, and international appearances as far afield as the United States, Japan, and South Korea. She also enjoys a career in the concert hall, and has given recitals in Poland and abroad. She has taken part several times in the Warsaw Autumn International Festival of Contemporary Music and the Wratislavia Cantans Oratorio and Cantata Festival, and has recorded for record companies, radio and television. Her recording of arias for Polish Radio was chosen as best recording of 1990. In December 1996 she was chosen Diva of the Year in *Przegląd Tygodniowy* weekly's Top Artists ranking list. In March 1997, in the course of a busy international career, she was a soloist in the European première of Penderecki's *Seven Gates of Jerusalem* at the National Philharmonic in Warsaw, and in February 1999 she performed in Penderecki's *Credo*. In October 2003 she was Queen Rosamund in Penderecki's *Ubu Rex* at the Polish National Opera. She received the Polish Minister of Culture and Art's award for achievements in vocal music in October 1999.

Agnieszka Rehlis

The mezzo-soprano Agnieszka Rehlis graduated with honours from the Vocal and Acting Department of Wrocław's K. Lipiński Academy of Music in 1996. She held a scholarship from the Ministry of Culture and Art in 1993-96. As a student, she won first prize in the Franciszka Platówna Vocal Competition in Wrocław, and in 1994 she won third prize in the oratorio category and a special prize for her rendition of *Principes persecuti sunt*, from Władysław Zelański's *Communio*, in the Third Inter-University Vocal Competition in Duszynki-Zdrój. She made her début at the Wrocław Opera in the part of Jadwiga in Moniuszko's *The Haunted Manor*, a production celebrating the opera house's fiftieth anniversary. She has also sung many other major opera parts, including Fenena in *Nabucco*, Maddalena, Siebel, Cherubino, Mercedes in *Carmen*, Meg Page in *Falstaff* and Flora in *La Traviata*. She has appeared with Wrocław Opera on tour in Germany, the Netherlands, Belgium, France and Italy as well as at the Taipei National Theatre in Taiwan. A large part of her concert activity involves oratorio concerts with a repertoire of more than 45 works, ranging from Bach to Penderecki, with performances throughout Europe. With the Sinfonia Varsovia orchestra conducted by Penderecki, she has given numerous performances of his *Te Deum* and *The Polish Requiem* and of Dvořák's *Requiem*. In January 2000 she sang in Krzysztof Penderecki's *Seven Gates of Jerusalem* at Midem Classique 2000 in Cannes, in a performance conducted by the composer himself and recorded on DVD.

Adam Zdunikowski

The tenor Adam Zdunikowski was born in Warsaw and studied at the Chopin Academy of Music in Warsaw. He made his professional début in January, 1990 at the National Theatre in Warsaw where he sang a variety of leading tenor rôles from Mozart to Szymanowski and in February 1990 he became a member of the Chamber Opera in Warsaw. With success in various international and national competitions, he also became a member of the Opera Theatre of Kraków in 1992 and in 1996 joined the Hamburg Staatsoper, where he appeared in Mozart's *Così fan tutte* and toured Japan, returning to sing Tamino and Don Ottavio in 2001 with Národní Divadlo from Prague with which he had started to collaborate in 1999. From 2001 he also started to collaborate with the Bulgarian National Opera in Sofia. He has taken part in important premières and has sung in all the oratio works composed and conducted by Krzysztof Penderecki.

Piotr Nowacki

The Polish bass Piotr Nowacki graduated from the Łódź Academy of Music in 1985. He has won prizes at vocal competitions in Warsaw, Kudowa, Bytom and Krynica, and took part in the finals of the Belvedere International Vocal Competition in Vienna, a success that brought him to La Scala, Milan, where he made his début in 1987 in the title-rôle in Rimsky-Korsakov's *The Tale of Tsar Saltan*. He won a prize in the Luciano Pavarotti Competition in Philadelphia and was subsequently invited to sing the part of Wurm in Verdi's *Luisa Miller*. He has also performed in Washington and at the Pablo Casals Festival in Puerto Rico. Following his return from the United States in 1990, he has frequently sung at La Monnaie in Brussels and throughout Europe. His operatic repertoire ranges from Monteverdi to Richard Strauss, and he has taken part in many concerts of oratorios, appearing as a guest at the international festivals in Edinburgh and Granada. He is a soloist of the Grand Theatre - National Opera in Warsaw.

Warsaw National Philharmonic Choir

The Warsaw National 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 chorus-master Henryk Wojnarowski has held this position since 1978. In its wide repertoire the choir has more than 150 oratorios and choral works ranging from the medieval to the contemporary. Each year the choir collaborates in some ten symphony and oratorio concerts with the Warsaw Philharmonic Orchestra, the most important part of its artistic activity. The choir also performs regularly at the Warsaw Autumn Festival and in Wrocław at the Wratislavia Cantans Festival. Many of these concerts have been recorded. 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 has performed all Penderecki's oratorios and a *cappella* works, as well as his opera *Paradise Lost*. The Warsaw Philharmonic Choir is also very active internationally, appearing throughout Europe and beyond. There have been collaborations with the most renowned orchestras, and participation in operas at La Scala, Milan, La Fenice, and in other major houses. In 1988 and 1990 the choir was invited to the Vatican to take part in celebrations of the successive anniversaries of Pope John Paul II's pontificate, concerts that were televised and broadcast 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. Among the conductors who have performed with the Warsaw Philharmonic Choir have been Witold Rowicki, Jerzy Semkow, Kazimierz Kord, Jerzy Maksymiuk, Krzysztof Penderecki, Stanisław Skrowaczewski, Leopold Stokowski, Gary Bertini, Sergiu Comissiona, Lorin Maazel, Seiji Ozawa, Giuseppe Sinopoli and Igor Stravinsky and, of course, Antoni Wit, who is the Artistic Director of the Warsaw Philharmonic, the National Orchestra and Choir of Poland.

Warsaw Philharmonic Orchestra: The National Philharmonic of Poland

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. The soloist was the world-renowned pianist, composer and future statesman Ignacy Jan Paderewski, and the programme included Paderewski's *Piano Concerto in A minor* and works of other Polish composers, Chopin, Moniuszko, Noskowski, Stojowski and Zelenki. In the succeeding years the orchestra won a high reputation, collaborating with leading conductors and soloists, until the outbreak of war in 1939, 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 Straszynski 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 433-seat hall for chamber music, recognised as the National Philharmonic of Poland. Subsequent conductors included Bohdan Wodiczko, Arnold Rezler and Stanisław Skrowaczewski, and 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, who served until the end of the centenary celebrations in 2001. In 2002 Antoni Wit became general and artistic director of the Warsaw Philharmonic – The National Orchestra and Choir of Poland. The orchestra has toured widely abroad, in addition to its busy schedule at home in symphony concerts, chamber concerts, educational work and other activities. It now has a complement of 112 players.

Antoni Wit

Antoni Wit, one of the most highly regarded Polish conductors, studied conducting with Henryk Czyz and composition with Krzysztof Penderecki at the Academy of Music in Kraków, subsequently continuing his 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 and was later appointed conductor of the Poznan Philharmonic, collaborated with the Warsaw Grand Theatre, and from 1964 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 1983 to 2000 he was the director of the National Polish Radio Symphony Orchestra in Katowice, and from 1987 to 1994 he was the chief conductor and then first guest conductor of the Orquesta Filarmónica de Gran Canaria. In 2002 he became General and Artistic Director of the Warsaw Philharmonic Orchestra. His international career has brought engagements with major orchestras throughout Europe, the Americas and the Near and Far East. He has made nearly a hundred 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 *Turangalîla Symphony* by Olivier Messiaen (Naxos 8.554478-79) was awarded the Cannes Classical Award at *Midem Classic 2002*. Antoni Wit is a professor at the F. Chopin Academy of Music in Warsaw.



Krzysztof Penderecki (geb. 1933)

Te Deum · Hymne an den heiligen Daniel · Polymorphia · Chaconne

Der Aufruhr, den Krzysztof Penderecki 1962 in den Kreisen der europäischen Avantgarde mit seinem *Stabat Mater* auslöste, mag uns heute überraschen. Nach solch radikalen Orchesterwerken wie der *Threnodie für die Opfer von Hiroshima* (1961) und den *Fluorescences* (1962) [Naxos 8.554491] trug ihm die deutliche Vereinfachung und emotionale Direktheit nicht zum letzten Mal in seiner Karriere den Vorwurf ein, er habe sich vom musikalischen Fortschritt abgewandt. Man sollte allerdings bedenken, in welch zwiespältiger Situation sich Penderecki als fortschrittlicher Komponist und gläubiger Katholik in der äußerlich konformistischen, dem Namen nach atheistischen Umgebung des nachstalinistischen Polen befand. Sein *Stabat Mater* war eines der ersten offenen Glaubensbekenntnisse, die es seit dem Zweiten Weltkrieg in Polen gab, und Penderecki zögerte nicht, es in ein umfassenderes Bekenntnis einzubetten, als er 1964 die Möglichkeit dazu hatte: So entstand die *Passio et mors Domini nostri Iesu Christi secundum Lucam* oder *Lukas-Passion* [Naxos 8.557149], deren rein technische Vielgestaltigkeit darüber hinaus ein Paradigma für die großen Chorwerke werden sollte, die der Komponist seither geschrieben hat.

Unter diesen späteren Werken nimmt das *Te Deum* einen prominenten Platz ein. Der kreative Impuls kam durch die Wahl Karol Wojtylas zum ersten polnischen Papst am 16. Oktober 1978. Im nächsten Herbst begann Penderecki mit der Arbeit, die er im September 1980 abschloss. Die Uraufführung fand unter der Leitung des Komponisten in der Basilika des heiligen Franziskus von Assisi zu Krakau statt. Wer nun aber ein festlich nach außen gewandtes Werk in der Art Dvoráks oder Bruckners erwartet hatte, den dürfte die Düsternis erschreckt haben, mit der Penderecki das Thema behandelte – obwohl alle Aspekte des Textes eine solche Betrachtungsweise offenbaren. Während sich das 1974 entstandene *Magnificat* als ein Werk des Übergangs dargestellt hatte, mit dem sich Penderecki

von den Avantgarde-Techniken zu lösen begann, die in den vergangenen fünfzehn Jahren das Zentrum seines Schaffens eingenommen hatten, so ist nun das *Te Deum* eindeutig in der monumentalen, neoromantischen Sprache des ersten Violinkonzerts von 1977 [Naxos 8.555265] und der geistlichen Oper *Paradise Lost* aus dem Jahre 1978 gehalten, die 1980 ihren Höhepunkt in der zweiten Symphonie fand [Naxos 8.554492], bevor Pendereckis Musik vielgestaltiger und pluralistischer wurde.

Das *Te Deum* entwickelt sich aus dem Kernmotiv, das am Anfang erklingt, und wird ohne Pausen aufgeführt; gleichwohl besteht es aus drei Abschnitten, deren zweiter mit den Worten *Te Martyrum candidatus laudat exercitus* und deren letzter bei *Salvum fac populum tuum Domine* beginnt. Am Anfang des ersten Teils (*Te Deum laudamus*) hören wir unheilvolle Paukenwirbel, die den Einsatz der tiefen Streicher und Blechbläser ankündigen und mit diesen eine düster glühende Grabesstimmung erzeugen. Gleichermaßen trauerhaft setzt der Chor ein. Dann steigert sich die Musik zu einem Höhepunkt, dessen Entschlossenheit rasch vergeht. Hier setzen die Solisten in ausdrucksvoller Polyphonie ein und singen im Wechsel mit dem Chor ihre Gedanken. Die weiterhin ängstlich-bittende Atmosphäre erreicht eine kräftige Klimax, bei der das ungestimmte Schlagzeug deutlich im Vordergrund steht. Die weiblichen Solostimmen antworten in schmerzlichen Phrasen, und allmählich macht die Spannung dem Klang von Glocken Platz. Eine verhaschte Passage beschließt diesen Teil. Der zweite Abschnitt bricht mit unheilvollen Klängen des Orchesters los und wird durch den Chor intensiviert, während ein knirschend-dissonanter Höhepunkt erreicht wird. Der Bariton widerspricht mit kräftigen Tönen, bringt die Musik dann aber nach und nach in ruhigere Gewässer. Eine weitere kurze Aufwallung, und der Mezzosopran geleitet den Sopran und den Chor ins Geschehen, worauf der Teil über eiligen

Streicherakkorden sein Ende findet. Der dritte Teil beginnt mit flehentlichen Bitten des Chores, die bald mit Seufzern des Soprans alternieren. Ein weiterer Höhepunkt wird wieder von Schlagzeugsalven dominiert; dann sorgen Tenor und Chor für eine größere Ruhe. Nach einem feierlichen Orchesterzweischenspiel entfaltet sich die Musik mit einer deutlicher bemerkbaren Entschiedenheit. Die Solisten engagieren sich in rauschenden Dialogen, und ein letzter chorischer Höhepunkt bringt das Werk zu einem Schluss, der in seiner strengen Erwartungshaltung kaum karthartisch ist.

In seinen neueren Chorwerken tendiert Penderecki zwar insgesamt zu umfangreicheren Architekturen, doch gibt es auch verschiedene kompaktere Stücke. Von 1997 datieren zwei solcher Stücke, die einander ergänzen: die *Hymne an den heiligen Adalbert* sowie die hier eingespielte *Hymne an den heiligen Daniel*. Der Anfang dieses Werkes gehört zum Anrührendsten, das Penderecki geschrieben hat: Der unbegleitete Chor spannt seine beseelte Polyphonie aus, deren Textur durch die Bässe klangvoll unterstützt wird. Während sich der Gesang expressiv belebt, setzt das Orchester ein, um eine zuversichtliche Klimax zu initiieren. Eine stille Fortführung leitet zu einem hymnischen Gipfelpunkt, der jetzt von Trompeten- und Glockenklängen erfüllt ist. Von hier aus erreicht das Stück seinen mächtigen, grandiosen Abschluss.

Die beiden anderen Werke definieren die Essenz aus Pendereckis Sprache über einen Abstand von mehr als drei Jahrzehnten. *Polymorphia* aus dem Jahre 1961 ist eines der innovativen Streicherstücke, die damals entstanden, und wir finden hier die progressiven Neigungen des jungen Komponisten besonders offenkundig. Über den dichten Schichten eines Cello- und Bass-Akkords erheben sich die hohen Streicher in den verschiedensten Glissando-Techniken, während

sich Textur und dynamisches Niveau der Musik intensivieren. Es folgt eine Passage, in der *pizzicato* und *col legno*-Techniken miteinander verbunden sind, die sich über den gesamten Streicherapparat erstrecken, bis ein aggressiver, voller Höhepunkt erreicht ist. Dieser bricht plötzlich ab, und es bleibt nur ein einziger ausgehaltener Akkord über, der zu einer vorantreibenden Klimax führt und im Schlussakkord einen wahren *coup de théâtre* bringt.

Zwar hat Penderecki seit seinem zweiten Violinkonzert aus dem Jahre 1995 [Naxos 8.555265] kein großes Orchesterwerk mehr geschrieben (eine „sechste Symphonie“ ist seit damals „in progress“); doch inzwischen sind mehrere kleinere Stücke entstanden. Die *Chaconne* für Streicher, die das vorliegende Programm beschließt, hat jedoch eine etwas andere Geschichte. Sie trägt den Untertitel *in memoria Giovanni Paolo II*, entstand 2005 zur Erinnerung an den verstorbenen Papst Johannes Paul II. und wurde am 17. September desselben Jahres in Breslau uraufgeführt – eine späte Ergänzung des *Polnischen Requiem* [Naxos 8.557386-87], das der Komponist in den frühen achtziger Jahren verfasst hatte. Die *Chaconne* repräsentiert die direkte Ausdrucksweise, die man in vielen neueren Werken Penderecki zu hören bekommt: Das Hauptthema ist ein barockartiges Lamento und bildet den Ausgangspunkt für eine Folge dicht gearbeiteter Variationen. Die Musik belebt sich im Laufe ihrer Entwicklung, erreicht dann aber ihre Klimax in einer Variation, die das unterschwellige Gefühl des Elegischen aufs neue betont, bevor das Werk in zarten und doch erwartungsvollen akkordischen Figuren verklingt.

Richard Whitehouse

Deutsche Fassung: Cris Posslak

Te Deum

1 Te Deum laudamus: te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes Angeli, tibi Coeli et universae Potestates.

Tibi Cherubim et Seraphim incessabili voce
proclamant:
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra majestatis gloriae tuae.
Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,

2 Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia,

Patrem immensae majestatis,
Venerandum tuum verum et unicum filium,
Sanctum quoque paraclitum Spiritum.
Tu Rex gloriae Christe;
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturum hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna coelorum.

Tu ad dexteram Dei sedes, in gloria Patris.

Judex crederis esse venturus.

Te ergo quaesumus tuis famulis subveni,
quos pretioso sanguine redemisti.

Aeterna fac cum Sanctis tuis in gloria numerari.

3 Boże coś Polskę przez tak liczne wieki
Otaczał blaskiem potęgi i chwały

1 We praise Thee, O God: we acknowledge Thee to be
the Lord.
All the earth doth worship Thee, the Father everlasting.
To Thee all Angels cry aloud; the Heavens and all the
Powers therein.
To Thee Cherubim and Seraphim continually do cry:

Holy, holy, holy, Lord God of Sabaoth.
Heaven and earth are full of the Majesty of Thy Glory.
The glorious company of the Apostles praise Thee.
The goodly fellowship of the Prophets praise Thee.

2 The noble army of Martyrs praise Thee.
The holy Church throughout all the world doth
acknowledge Thee,
the Father of an infinite Majesty;
Thine honourable, true, and only Son;
also the Holy Ghost the Comforter.
Thou art the King of Glory, O Christ;
Thou art the everlasting Son of the Father.
When Thou tookest upon Thee to deliver man,
Thou didst not abhor the Virgin's womb.
When Thou hadst overcome the sharpness of death,
Thou didst open the Kingdom of Heaven to all
believers.
Thou sittest at the right hand of God, in the Glory of the
Father.
We believe that Thou shalt come to be our Judge.
We therefore pray Thee, help Thy servants, whom Thou
hast
redeemed with Thy precious blood.
Make them to be numbered with Thy Saints, in glory
everlasting.

3 God of Poland, before all time,
wrapped in great light, power and glory.

Salvum fac populum tuum, Domine,

Przed twe oftarze zanosim, błaganie
Ojczyznę wolną razc nam wrócić Panie

et benedic haereditati tuae,
Et rege eos et extolle eos usque in aeternum.
Per singulos dies benedicimus te;
Et laudamus nomen tuum in saeculum et in saeculum
saeculi.
Dignare, Domine, die isto sine peccato nos custodire;
Miserere nostri, Domine, fiat misericordia tua
super nos, quemadmodum speravimus in te.
In te, Domine, speravi.
Non confundar in aeternum.

4 Hymne an den heiligen Daniel

(Sung in Church Slavonic)

Slava, Glas 6

Vozsiya dnes' radostnaya pamyat' vsem
blagochestivim lyudem,
Pache zhe derzhavnomu gradu Moskve,
V nyom lezhat svyatiya moshchi
Vseblazhennogo knyazya Daniila,
Izhe k chestney ego ratse verno prikhodyashchikh
Ot bed izbavlyat
I vrazhiya naveti razoryaet,
Otechestvu ustroyaet mir
I o vsyom rode Rossiyskom neprestanno molit
Vseblagago Boga,
Da, ot vsyakikh bed i napastey izbavl'shesya,
Poluchim vsi molitvami ego Tsarstvo Nebesnoye.

I ninye, Bogorodichen.

O Lord, save Thy people,

Before thine altar we bear our petition:
Father restore to us our rightful land.

and bless Thine heritage.
Govern them, and lift them up for ever.
Day by day we magnify Thee:
and we worship Thy Name, ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us.
O Lord, let Thy mercy lighten upon us,
as our trust is in Thee.
O Lord, in Thee have I trusted,
let me never be confounded.

Glory, tone 6

Today we will remember all pious people,
And the capital city of Moscow,
Where Holy Relics of the blessed Prince Daniil lie,
Visited by those who believe in their power
To take away sorrows and evil slander,
And give peace to our Fatherland.
He prays to God for all Russian people
Who, saved from all misfortunes and sorrows
Will receive his Kingdom in Heaven.

Amen, Blessed.

In tropar' na obreteniye moshchey, glas 3

Yavilsya esi v strane nashey,
Yako zvezda presvetlaya,
Blagoverniy knyazhe Daniile,
Luchami sveta tvoyego ozaryaya grad tvoy i obitel' tvoyu,
Pravoslavnim pobornik esi,
Plennim osvoboditel' i nishchim zashchititel',
Moli Khrista Boga
Derzhave Rossiyskoy darovati mir
I spasti dushi nasha.
I ninye, Bogorodichen.

Slava, glas 4

Veselisya i raduysya, derzhavniy grade Moskvo,
I da igrayut sin'i tvoya v tebe, svetlo torzhestvuyushche,
V pamyat' blagovernaga knyazya Daniila,
Ot korene Aleksandrova proizrastsha,
Vdov, sirot, i nishchikh pitatelya,
Skorbayashchikh uteshitelya
I pribegayushchikh skora pomoshchnika i zastupnika,
Egozhe dnes' chestney ratse predstoyashche,
Blagogoveyno poklonyayushchesya, vozopieym:
Bogoblazhenne knyazhe Daniile,
Molitvami tvoimi daruy lyudem tvoim mir i veliyu milost'.

I ninye, Bogorodichen.

Troparion for obtaining the Holy Relics, tone 3

Blessed Prince Daniil,
You appeared to us
Like the brightest star,
Lighting up your city and your abode.
The advocate of Orthodox people,
Liberator of captives and defender of the poor,
Pray to Christ for peace in Russia
And for the salvation of our souls.

Amen, Blessed.

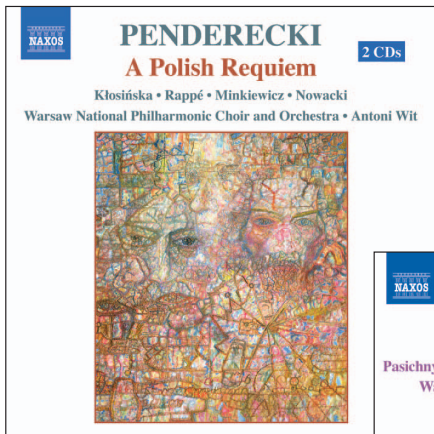
Glory, tone 4

Rejoice and be happy, great city of Moscow,
Your sons are celebrating
The memory of Blessed Prince Daniil who,
Born into the line of Alexander,
Nourishes widows, orphans, and the poor,
Calms the mourners,
And comes swiftly to your help and defence.
Today, standing before him, let us proclaim:
Blessed Prince Daniil,
Let your prayers grant your people
Peace and grace.

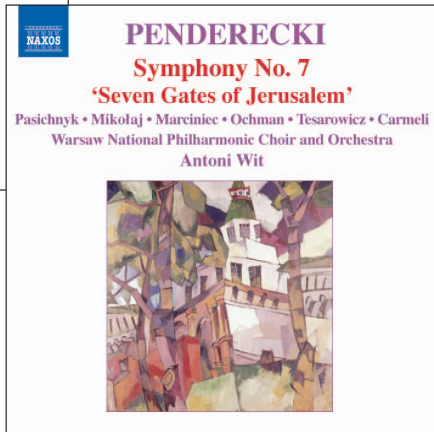
Amen, Blessed.

Translation and transliteration of
Hymne an den heiligen Daniel
by Anastasia Belina

Also available:



8.557386-87



8.557766



Since 1966, with the composition of the *St Luke Passion* (Naxos 8.557149), Penderecki has enjoyed an international reputation for music that blends direct, emotional appeal with contemporary compositional techniques. The neo-Romantic choral work, *Te Deum*, was inspired by the anointing of Karol Wojtyła as the first Polish Pope in 1978. Although Penderecki's recent choral works have tended to be similarly monumental in scale, he has written several of a more compact nature, such as *Hymne an den heiligen Daniel*, whose opening ranks as one of the composer's most affecting. This disc closes with two works for strings: the experimental *Polymorphia* from 1961, and the expressive *Chaconne*, written in 2005 as a tribute to the late Pope John Paul II.

Krzysztof
PENDERECKI
 (b. 1933)
Te Deum

| | |
|---|--------------|
| Te Deum (1979-80)* | 36:46 |
| 1 Part One | 13:02 |
| 2 Part Two | 7:53 |
| 3 Part Three | 15:51 |
| 4 Hymne an den heiligen Daniel (1997)† | 12:14 |
| 5 Polymorphia (1961) | 10:48 |
| 6 Polish Requiem: Chaconne (2005) | 7:18 |

Izabela Kłosińska, Soprano* • Agnieszka Rehlis, Mezzo-soprano*
 Adam Zdunikowski, Tenor* • Piotr Nowacki, Bass*
Warsaw National Philharmonic Choir*†
 (Henryk Wojnarowski, choirmaster)

Warsaw National Philharmonic Orchestra • Antoni Wit

Sung texts are available at www.naxos.com/libretti/557980.htm

Recorded from 5th to 7th September, 2005 (tracks 1-3), and on 29th September, 2005 (track 4),
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