

SACRED MUSIC

in the PWM Catalogue



PWM
EDITION

Polskie Wydawnictwo Muzyczne SA

Ladies and Gentlemen!

From PWM's rich catalogue, formed over the last 65 years, we have chosen 150 pieces of a religious character composed from the end of the 17th century to the present day. This repertoire ranges from music for solo organ and chamber music to a cappella choral pieces and those written for large performance forces: soloists, choir and orchestra.

We encourage you to visit our website, www.pwm.com.pl, to become acquainted with our business and borrowing terms and where you can find more information about the composers and other sacred compositions.

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CHORAL WORKS

FEMALE / BOY CHOIR

KRZANOWSKI Andrzej (1951-1990)

Salve Regina (2nd version, 1981)

SSAA

Text: liturgical (Lat.)

8'

◆ PWM 8947, PLCh 305

The composer's only work on a religious theme. It is characterised by sonic simplicity.

ŁUKASZEWSKI Paweł (b. 1968)

Łukaszeowski's compositions stand out among pieces by composers of the younger generation not only through stylistic originality, but also through a great feeling for choral material, perfect mastery of texture and – worth adding – a respect for the text.

O radix Jesse (1998)

3S 3A

Text: liturgical (Lat.)

4'

◆ PWM 9991

A version for woman's choir of one of the pieces belonging to the *Antiphonae* cycle created over the years 1995-1999.

NIKODEMOWICZ Andrzej (b. 1925)

The Conversation of the Soul with our Lady of Sorrows I [Romowa duszy z Matką Bolesną I] (1976)

SSA, Ms solo

Text: fragments of *Gorzkie żale* (*Bitter sorrows*) (Pol.)

10'

◆ PWM 8546, PLCh 299

The piece is built on the principle of placing the solo soprano part, representing the Mother of God, in opposition to the choir playing the role of a soul. Frequent semitone steps emphasize the sense of pain in the text.

PADLEWSKI Roman (1915-1944)

Two motets

O anielska Pani; Radości wam powiedam

SSAA

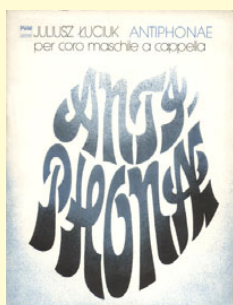
Text: anonymous (Pol.)

5'

◆ PWM 39, PLCh 14

Padlewski's choral pieces are a rare reference in Polish music to the pre-classical style – in the case of *Two Motets* to the *Psalms* of Mikołaj Gomółka.

MALE VOICES



ŁUCIUK Juliusz (b. 1927)

Antiphonae (1980-1984)

Alma Redemptoris Mater; Ave Regina coelorum; Regina coeli; Salve Regina

TTBB

Text: liturgical (Lat.)

29'

◆ PWM 8678

The choral texture of these pieces is very varied: from solo parts referring to Chant, to a dense 10- and even 12-voice texture. Homorhythmic movement, together or in groups, dominates, but the composer here also used polyphonic techniques.



MIXED CHOIR

BLOCH Augustyn (b. 1929)

Canti sul tema del corale "Nicht so traurig, nicht so sehr" di J.S. Bach (1984)

4 x SATB, org
without words
11'
◆ PWM 8861

The first performance of this piece took place in 1985 in Leipzig under the auspices of the celebrations of the Bach Year. The *Canti* are based on Bach's chorale *Nicht so traurig, nicht so sehr* and according to the composer's suggestions this should be performed in A minor prior to the *Canti*. The piece is dedicated to those in grief.

CHYRZYŃSKI Marcel (b. 1971)

Psalms 88 (1996)

2S 2A 2T 2B
Text: liturgical (Lat.)
10'
◆ PWM 9833

This piece received the third prize in the Polish Composers' Competition "Musica Sacra" in Warsaw in 1996. *Psalms* is in a contemplative mood. Most frequently the melody appears against a background of sustained or very slowly changing harmonies in the other voices. In the construction of the melodic lines steps of a second dominate.

CHYRZYŃSKI
Marcel
... similes esse bestiis
na chór męzyski, a cappella
for unaccompanied mixed choir
English
Latin
Polish
Russian
PWM
1997

... similes esse bestiis (1997)

2S 2A 2T 2B
Text: liturgical (Lat.)
5'
◆ PWM 10076

The piece is held in neotonal harmonics. Strong, expressive dynamic provides impressing musical effects.

GÓRECKI Henryk Mikołaj (b.1933)

Amen op. 34 (1975)

2S 2A 2T 2B
Text: liturgical (Lat.)
8'
◆ PWM 7909

The piece is a tribute paid by the composer to the tradition of Polish church hymns. The character of concentrated meditation, typical of this composition, has been accentuated, on one hand, by the limitation of the textual layer of the work to one title word *amen*, and, on the other hand, by sustained, slowly progressing values.

Euntes ibant et flebant op. 32 (1973)

3S 3A 3T 3B
Text: psalms 125 and 94 (Lat.)
9'
◆ PWM 7965

The musical language of the work is based on the notes of Górecki's "motto": *d-e-f*, which penetrate the entire work in various combinations. The composition is extremely interesting from the harmonic point of view, as it constitutes a sublimated synthesis of the major-minor system with the folk music modality.

Henryk Mikołaj
GÓRECKI
MISERERE op.44
no choir chór męzyski a cappella
partitura
for large unaccompanied mixed choir
PWM
1981

Miserere op. 44 (1981)

2S 2A 2T 2B
Text: liturgical (Lat.)
35'
◆ PWM 9072

Miserere is a work with great emotional charge. The treatment of the choir is quite exceptional here, as each of the eight parts has its own line, considerably diversified in the course of the composition.



Marian Songs [Pieśni Maryjne] op. 54 (1985)

2S 2A 2T 2B

Text: anonymous (Pol.)

28'

◆ PWM 10441

In the *Songs* the composer drew once more on Jan Siedlecki's *Church Hymnbook* which has been in print since 1878. The *Songs* are characterized by a notable adherence to the original melodies.

PRZYBĄDŹ, DUCHU ŚWIĘTY COME HOLY SPIRIT

HENRYK MIKOŁAJ GÓRCEKI
op. 61

Molto lento

Soprani
Alti

Przy-bądź Du-chu Świ-ę-cy. Przy-bądź Du-chu Świ-ę-cy.

Tenori
Baszi

p

Lento - Largo (♩ = 28) Moderato

Soprano

Alti

Przy-bądź Du-chu Świ-ę-cy. Ze-słaj znie-ka Świ-ę-cy.

Tenori

Baszi

p (SOPRANO) f (ALTI)

Soprano

Alti

Świ-ę-cy. Twa-je ser-ce mi-łk. Świ-ę-cy. Twa-je ser-ce mi-łk.

Tenori

Baszi

(p)

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Come Holy Spirit [Przybądź, Duchu Święty]

op. 61 (1988)

2S 2A 2T 2B

Text: liturgical (Pol.)

12'30"

◆ PWM 10403

The work is based on the verbal text of the sequence *Veni Sancte Spiritus*. Among H.M. Górecki's sacred compositions it is distinguished by rich harmonies.

Totus Tuus op. 60 (1987)

2S 2A 2T 2B

Text: M. Bogusławska (Lat.)

10'

◆ PWM 9070

This piece was composed for John Paul II on his third pilgrimage to his homeland, and refers to a key expres-

sion of his pontificate: *Totus tuus sum Maria*. It is characterized by the euphonic sound of traditional triads and the repetition of melodic-rhythmic-harmonic formulae.

KILAR Wojciech (b. 1932)

Lament (2003)

2S 2A 2T 2B

Text: anonymous, 15th century (Pol.)

15'

◆ PWM 10317

The foundations of the sound and structure of the mourning song are its homophony and isorhythm. The initial linkage of fifths gradually leads through fugato to tonal polyphony.

HYMN PASCHALNY

Chrześcijańska Szkoła Wyższa Wydział
Teologii i Kultury

WOJCIECH KILAR (2008)

4/4 Largo maestoso ♩ = 40

SOPRANI

ALTI

TENORI

BASSI

CHRY-STE E-VA-NGE-RI-UM IN-CE-PTUM EST IN-IE-SUS-CE-PTUM IN-IE-SUS-CE-PTUM IN-IE-SUS-CE-PTUM

6

4/4

SOPRANI

ALTI

TENORI

BASSI

CHRY-STE E-VA-NGE-RI-UM IN-CE-PTUM EST IN-IE-SUS-CE-PTUM IN-IE-SUS-CE-PTUM IN-IE-SUS-CE-PTUM

© 2008 by Fabrice Wacziarg, Warsaw, Polska, Filaria, Warszawa

Hymn Paschalis (2008)

SATB

Text: liturgical (Pol.)

7'

◆ PWM 10994

Hymn Paschalis for mixed choir was commissioned by the Cardinal Stefan Wyszyński University in Warsaw, for the celebration of their 10th anniversary.



KOSZEWSKI Andrzej (b. 1922)

Angelus Domini (1981)

2S 2A 2T 2B

Text: liturgical (Lat.)

8'

◆ PWM 8853

It is one of the most popular works by Andrzej Koszewski. It was dedicated to Pope John Paul II. Especially worthy of emphasis is the application in this work of atypical articulation – from recitation and whispering, to chanting and treatment of the choir as a type of vocal orchestra.

Magnificat (2004)

SATB

Text: liturgical (Lat.)

3'30"

◆ PWM 10356

KRENZ Jan (b. 1926)

Messa breve (1982)

SATB, cmp.

Text: liturgical (Lat.)

15'

◆ PWM 8741

A short mass based on deficient liturgical text. There is another version of this piece, which is enriched of introduction for three flutes and campane, *Amen* part for choir and three flutes, interludium before *Credo* and a long passage for orchestral bells before *Agnus Dei*.

LASOŃ Aleksander (b. 1951)

Benedictus (2005)

3S 3A 3T 3B

Text: liturgical (Lat.)

6'

◆ PWM 10417

This piece was commissioned by PWM. This is the final link in the work *Mass-Symphony 1999-2001*. The other are: *Apocalypse*, which includes the *Kyrie* and *Gloria* from the *Symphony 1999*, *Credo* for symphonic orchestra, *Sanctus* for chamber choir, organ and strings, and *Agnus Dei* from *Concerto festivo* for violin and orchestra.

BENEDICTUS

duo con grandezza ♩ = ca 60

ALEKSANDER LASOŃ (1951)

7) gloss: forte, etc.
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ŁUCIUK Juliusz (b. 1927)

Apocalypse (1985)

SATB soli, 4S 4A 3T 3B,

Text: Apokalypse of St. John (Lat.)

◆ PWM 9251

The main characteristics of this piece are clear texture, expressive motives and the coloristic role of articulation of a text.

Hymnus de caritate (1976)

3S 3A 3T 3B

Text: St. Paul (Lat.)

7'

◆ PWM 8157

Magnificat (1990)

2S 3A 2T 2B

Text: liturgical (Lat.)

10'

◆ PWM 9141

One of the most often performed pieces of Łuciuk. Its popularity derives from its impressive choral virtuosity.



Missa gratiarum actione (1974)

2S 2A 2T 2B

Text: liturgical (Lat., Pol.)

10'

◆ PWM 8641

A short liturgical mass, but with concert qualities. The Theme of the Credo is based on motives from the medieval religious song "Mother of God" (Bogurodzica).

Oremus Pro Pontifice Ioanne Paulo

Secundo (1992)

2S 2A 2T 2B

Text: liturgical (Lat.)

2'40"

◆ PWM 10313

A choral prayer for John Paul II, on the Latin text of the *Liber Usualis*.

Saint Kinga (1999)

a Song for the celebrations of queen Kinga's canonization

SATB

Text: M. Skwarnicki (Pol.)

3'15"

◆ PWM 10103

In this short piece, homorhythmic movement and chords based on traditional thirds prevail. In the middle section, the action thickens whilst in the last, there are references to the material from the beginning.

ŁUKASZEWSKI Paweł (b. 1968)

Ave Maria (1992-2003)

SSAT, ATBB

Text: liturgical (Lat.)

4'

◆ PWM 11003

The piece uses neotonal harmonics and euphonic sounds dominate here, although there are some stringent harmonies at the point of climax too.

Beatus Vir, Sanctus Ioannes de Dukla (2001)

SATB

Text: J. Wojtczak (Lat.)

4'

◆ PWM 10237

This piece is part of the cycle of *Beatus vir* (1996-2007) for mixed choir, which includes compositions devoted to such figures as St. Stanislaus, and Cardinal Stefan Wyszyński.

Two Lenten Motets (1995)

Memento mei, Domine; Crucem Tuam adoramus, Domine

3S 3A 3T 3B

Text: liturgical (Lat.)

7'

◆ PWM 11004

O Adonai (1995)

3S 3A 3T 3B

Text: liturgical (Lat.)

10'

◆ PWM 9821

This composition was given a distinction in the F. Nowowiejski Composers' Competition in Warsaw in 1996 and is dedicated to Stanisław Moryto.

O clavis David

4S 4A 4T 4B

Text: liturgical (Lat.)

3'

◆ PWM 9989

O Emmanuel (1998)

3S 3A 4T 4B

Text: liturgical (Lat.)

5'

◆ PWM 9941

O Oriens (1997)

4S 4A 4T 4B

Text: liturgical (Lat.)

5'

◆ PWM 10012

O radix Jesse (1997)

3S 3A 3T 3B

Text: liturgical (Lat.)

4'

◆ PWM 10066

O Rex gentium (1999)

2S 2A 2T 2B

Text: liturgical (Lat.)

6'

◆ PWM 9988



O Sapientia (1998)

2S 2A 2T 2B

Text: liturgical (Lat.)

4'

◆ PWM 9927

The *Antiphon* cycle was created in the years 1995-99. This choral symphony, more than 40 minutes in length, is characterised by a high degree of performance difficulty, dense texture and a highly personalized sound language, with some distinctive melodic, harmonic, rhythmic, and timbral solutions within the remaining quasi-tonal material. Each antiphon has its own stylistic characteristics, but in its entirety we can find a number of similarities, motives threading through individual pieces and features common to the whole cycle, for example, endings subjected to diminuendo, dying away or suspension, distinguished interweaving of the main themes in fragmentation, characteristic motifs (e.g., an upward jump of a fifth or a sixth), recalling the initial theme at the culmination, drone-like fifths in the men's voices, three-phase motivic evolution, consisting of always realising the melody in three developmental phases, of which the second is a repetition of the first and the third is its development.

In the Catholic Church, antiphon "O" is sung in the last week of Advent. The content of the antiphon forms a fervent cry to the Messiah, including elements praising God in his many names, and also expressing expectation of and longing for the Messiah.

Veni creator (2004)

SATB, SATB

Text: liturgical (Lat.)

12'

◆ PWM 10388

This piece was composed as part of the Polish-German project "45/05" on the 60th anniversary of the end of World War II, commissioned by the Klausenhof Akademie (Germany).

PADLEWSKI Roman (1915-1944)

Stabat Mater (1939)

SATB

Text: liturgical (Lat.)

18'

◆ PWM 8824

The starting point for Padlewski's *Stabat Mater* was Josquin des Prez's *Stabat Mater*. The composer expanded the linear choral texture to seven voices, combining it with fragments of recitation.

PFEIFFER Irena (1912-1996)

Musical Reflection on Karol Wojtyła's Poems (1990)

Pieśń o słońcu niewyczerpanym; Samarytanka; Otwarcie pieśni

SATB, SSA, TTBB, Bar solo, Reciter;

SSAA, Ms solo, Reciter;

SATB, TTBB, Ms solo, Reciter

Text: K. Wojtyła (Pol.)

31'

◆ PWM 9155

Lent Considerations in Karol Wojtyła's Poems (1990)

Szymon z Cyreny; Weronika; Nadzieja, która sięga poza kres

TTBB, Bar solo, Reciter;

SATB, SSAA, Ms, Bar solo;

SATB, Bar solo, Reciter

Text: K. Wojtyła (Pol.)

22'

◆ PWM 9156

STACHOWSKI Marek (1936-2004)

Jubilate Deo (1987)

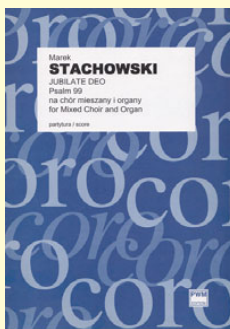
4S 4A 2T 2B, org

Text: Psalm 99 (Lat.)

PWM 9422

Apart from using poliphony in an absolutely modern manner, I was taken by the idea of composing a piece which would be neither stylisation, nor pastiche, which would owe a great debt to the polyphony of the Dutch Masters. [M. Stachowski]

The motet *Jubilate Deo* is the only piece in Stachowski's output of a decidedly religious character.





ŚWIDER Józef (b. 1930)

Choral music forms the main part of Świder's work. His musical language is reasonably contemporary, sonoric and aleatoric experiments are alien to him.

Cantus gloriosus (1980)

SATB

Text: liturgical (Lat.)

4'

◆ PWM 9774

Cheerful in character, *Cantus gloriosus* enjoys unflagging popularity among choirs. Pulsing on the word *Alleluia*, the outer parts surround the slower middle part *Tu solus Sanctus*.

What do you want from us, Lord [Czego chcesz od nas, Panie] (1997)

SATB, ar (pf)

Text: J. Kochanowski (Pol.)

5'

◆ PWM 10102

TWARDOWSKI Romuald (b. 1930)

Jubilato Deo (2001)

2S 2A 2T 2B

Text: liturgical (Lat.)

3'

◆ PWM 10331

This piece represents the "concert" trend in the composer's sacred music with its clear and strongly differentiated rhythms, contrasting dynamics and colourful texture, full of fresh ideas.

Lauda Sion (1999)

SATB

Text: liturgical (Lat.)

5'

◆ PWM 10121

A concert piece, with highly diverse, expressive rhythms, contrasting dynamics and timbre, and rich texture.

Laudate Dominum (1976)

SATB, SATB

Text: liturgical (Lat.)

4'

◆ PWM 8070

The performance of the piece, with the exception of the last 5 bars – is based on specific declamation (recitation) reflecting as closely as possible natural feelings such as joy, anger, irony and uncertainty. The piece should sound like free improvisation.

Regina coeli o Gloriosa Domina (1996)

SATB

Text: liturgical (Lat.)

3'

◆ PWM 10105

The work *Regina coeli* was added to the *Missa Regina Coeli*, written in 2001.

WIDŁAK Wojciech (b. 1971)

MODLITWA DO MATKI BOŻEJ W GUADALUPE THE PRAYER TO MOTHER OF GOD IN GUADALUPE

Składowi Wierszy
JAN PAWEŁ PACHA
POBIECZNY, PAWEL

WOJCIECH WIDŁAK (1971)

Tempo: **Allegro** (♩ = 54)

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The Prayer to Mother of God in Guadalupe

[Modlitwa do Matki Bożej w Guadalupe] (2000)

SSATBB

Text: K. Wojtyła (Pol.)

7'

◆ PWM 10318

The verbal layer of the composition consists of excerpts from the prayer delivered by the Holy Father in Mexico in January 1979. The musical language of the work, simple and intelligible, contains some archaic elements.



Psalmus CL (1996)

2S 2A 2T 2B

Text: liturgical (Lat.)

3'20"

◆ PWM 9782

This work is vivid, effective and, at the same time, not too difficult, expressing the joy of creation and proclaiming the glory of the Lord. *Psalmus CL* was awarded 2nd prize in "Musica Sacra" Competition for Young Composers in Warsaw/Częstochowa. Since then it has become part of the repertory of many choral ensembles.

WIECHOWICZ Stanisław (1893-1963)

Three religious pieces in simple arrangement (1927)

Psalm CXV (Nie nam, nasz Panie!); Ascendo ad Patrem; O, cor amoris victima

SATB

Text: 1: psalm CXV (Lat.) transl. J. Kochanowski (Pol.), 2, 3: (Lat.)

7'

◆ PWM 9621

Veni Creator (1928)

SATB

Text: liturgical (Lat.)

4'

◆ PWM 9622

This short piece is in a linear texture. It is closed by a fugal *amen*.

ZIELIŃSKI Maciej (b. 1971)

Domine, quis habitabit (1995)

2S 2A 2T 2B

Text: liturgical (Lat.)

5'

◆ PWM 9983

The composer has set to music the suggestive, admonishing text of Psalm 15. The beginning and the end sound in dignified homorhythm. The middle part is, on the other hand, shaped on the basis of various polyphonic devices such as overlapping, alternating, imitation of voices, as well as masterly dynamic changes.

TRACTUS

per coro misto a cappella

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Tractus (1996)

2S 2A 2T 2B

Text: M. Sendecki (Pol., Engl.)

3'30"

◆ PWM 10098

A prayer for the souls of the dead. The piece was created for a commission from the '96 Churches' project in Copenhagen. The edition contains separate material for the Polish and English versions.



VOCAL-INSTRUMENTAL WORKS

BLOCH Augustyn (1929-2006)

For your light will come [Albowiem nadzieje światłość Twoja] (1987)

for reciter, mixed choir and orchestra

Text: Pol., Ger.

Rec-coro misto-4045-4441-batt (2esec) org-archi 27'

◇ score and parts for hire

The piece was inspired by the cycle of paintings *Weg ins Licht* by Princess Ingeborg of Schleswig-Holstein, located in the St. Catherine's basilica in Hamburg.

Carmen biblicum (1980)

for soprano and 9 instruments

Text: fragments of psalms 57, 149, 148, 150, Book of Isaiah (Lat.)

S solo-1011-0000-batt (1esec)-archi (1.1.1.1.1) 12'

◇ PWM 8473 (score); ◇ score and parts for hire

Carmen biblicum is a kind of thanksgiving prayer. It consists of four songs.

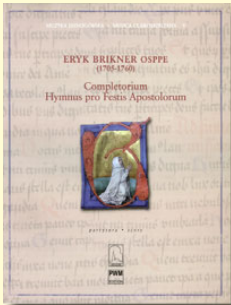
BRIKNER Eryk OSPPE (1705-1760)

Completorium; Hymnus pro Festis Apostolorum

I: SB obligato (AT ad libitum)-0000-0000-org-archi(1.1.0.0.0); II: SATB, org

◇ PWM 10469 (score), PWM 10470 (parts), "Musica Claromontana"

Completorium, like other Brikner's works, was composed without more complicated technical solutions. The vocal parts are placed in registers convenient for them. The timbre of the works is sweet and the general sound, devoid of pronounced dissonance, euphonious.



Vesperae pro toto anno

SB-0000-0200-org-archi (1.1.0.0.0)

◇ PWM 10438 (score), PWM 10439 (parts), "Musica Claromontana"

In *Vesperae* the composer has used every possibility for the chosen scoring. He has put solo soprano against the bass part, vocal duet – fragments of single voice, accompanied by two violins – an independent bass continuo part.

BUJARSKI Zbigniew (b. 1933)

Alleluia (1999)

for mixed choir and orchestra

coro misto-0000-0200-batt-archi

Text: psalms 149, 148, 145, transl. J. Wujek, J. Kochanowski (Pol.)

18'

◇ score and parts for hire

The piece was composed on commission from the XXI Starosądecki Festival of Early Music. The selected verses of the psalms are intertwined with the returning refrain of the joyful *Alleluja*.

The Birth [Narodzenie] (1983)

for mixed choir and orchestra

coro misto-4343-4431-batt (6esec) ar pf-archi (8.6.5.5.4)

Text: K. Preslawski (Old Orthodox Slavic) 20'

◇ score and parts for hire

The piece is dedicated to the great slavonic saints, Cyril and Methodius. In the piece fragments of text are used, of a prayerful or praising nature, or that give use of the newly written Slavonic language.

Stabat Mater (2000)

for mixed choir and orchestra

coro misto-3233-6331-batt-archi

Text: J. da Todi (fac.), transl. G. Zakrzewska (Pol.) 35'

◇ score and parts for hire

The piece is captured in a three-part form with a reprise-like coda. It is characterized by a very dramatic expressiveness achieved through maximum variation of all elements of the musical work and strong contrasts.



DĄBROWSKI Florian (1913-2002)

Hymn to the Black Madonna [Hymn do Czarnej Madonny] (1981)

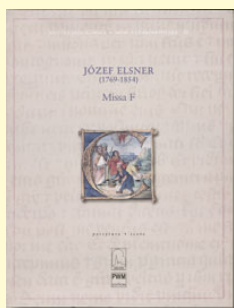
for soprano, female choir and orchestra
S solo-coro femminile-1120-0000-batt cel-archi
 Text: R. Brandstaetter (Pol.)
 25'
 ◇ score and parts for hire

Litany to the Blessed Virgin Mary [Litania do Najświętszej Maryi Panny] (1947)

for soprano, female choir and orchestra
S solo-coro femminile-1120-0000-batt (4esec) cel-archi
 Text: M. Jacob (Fr.), transl. P. Herz (Pol.)
 25'
 ◆ PWM 8454 (score); ◇ score and parts for hire

This work is permeated with bitter lyricism, and at the same time captures us with its original instrumental colour. There is a marked anti-war aspect in *Litany*, and within it a call: "deliver the souls of my friends killed in the war."

ELSNER Józef (1769-1854)



Missa F

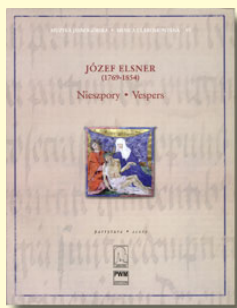
a Canto, Alto, Tenore, Basso, Due Violini, Due Clarini, Due Corni, Viole con basso continuo
 Text: liturgical (Lat.)
 22'
 ◆ PWM 10436 (score), PWM 10437 (parts), "Musica Claromontana"

The *Missa F* is one of the most compact and stylistically homogenous masses by Elsner. The composition is worthy of note for various reasons, notably the limited number of solo passages, permitting the predominance of the choral texture here, a considerable number drawing on the contrapuntal technique and an unusually cantilena-like melodic lines, betraying Romantic influences.

Motetto seu Offertorium de Sancto Josepho

op. 10 (1815)
 for mixed choir and orchestra
coro misto-2222-2210-batt-archi
 Text: liturgical (Lat.)
 10'
 ◆ PWM 8929 (score), Polish Music of 19th and 20th Century. Antology; ◇ score and parts for hire

This Motet was dedicated to Luigi Cherubini. Elsner refers in it to the assumptions of the cantata motets of the Baroque period. Perfectly balanced proportions characterize the form of the piece.



Vesperae in D Ex Officio majori Beatae Virginis Mariae op. 89

a Canto, Alto, Tenore, Basso, Due Violini, Viola, Bassi, Due Flauti, Due Clarinetti, Due Corni, Due Clarini, Timpani con Organo
 Text: liturgical (Lat.)
 25'
 ◆ PWM 10467 (score), PWM 10468 (parts), "Musica Claromontana"

Most of the psalms and the final canticle have relatively simple and mostly declamatory choral textures. The solo passages are confined to short sections and they gain more importance only in the psalm *Laudate pueri*.

Passio Domini Nostri Jesu Christi in D minor op. 65 (1837)

for 14 solo voices, 3 mixed choirs and orchestra
14 voci soli-3 cori misti-2222-4331-batt-archi
 Text: liturgical (Lat.)
 105'
 ◇ score and parts for hire

Elsner's *Passion* is a broadly built-up work that reveals influences from various styles of music of the eighteenth century, especially the Neapolitan school.



Solemnis Coronationis Missa in C major

op. 51 (1829)

for 4 solo voices, mixed choir and orchestra

SATB solo-coro misto-2222-2230-tmp-archi

Text: liturgical (Lat.)

42'

◆ PWM 9707 (score); ◇ score and parts for hire

The work was written to celebrate the coronation of Tsar Nicholas I as king of Poland in 1829.

FOTEK Jan (b. 1928)

Jan Fotek is a universal creator, but mainly focuses on the major vocal and instrumental forms. In general, he avoids modern sound techniques.

Hymne de Sainte Brigitte (1971)

for mezzosoprano and 7 instruments

Ms solo-0000-0000-batt (2esec) cel ar pf-archi (0.0.0.0.2)

Text: Old Irish

13'

◆ PWM 8053 (score); ◇ score and parts for hire

Hymne de Sainte Brigitte – inspired by Christian poetry of the Early Middle Ages – consists of two movements: elegiac prelude of 2 double basses, and a hymn kept in the mood of the extatic mystical vision of St. Bridget of Ireland. [J. Fotek]

Verbum (1969)

for mixed choir, organ, 2 pianos and percussion

Text: Gospel of St. John (Lat.)

14'

◇ score and parts for hire

GORCZYCKI Grzegorz Gerwazy (b. ca. 1665-1734)

Four hymns

Crudelis Herodes; Deus tuorum militum; Iesu corona virginum; Tristes erant apostoli for 4 solo voices or choir (SATB), 2 violins and basso continuo

Text: liturgical (Lat.)

20'

◆ PWM 7574 (score); ◇ score and parts for hire

Gorczycki's hymns are held in a style of renaissance polyphony, where imitation technique is very important. However it is different from works of 16th century masters because of presence of instruments and the type of voice leading.

GÓRECKI Henryk Mikołaj (b. 1933)

Ad Matrem [Do Matki] op. 29 (1971)

for soprano, mixed choir and orchestra

S solo-coro misto-4444-4440-batt (4esec) ar pf-archi

Text: H. M. Górecki after sequence *Stabat Mater* (Lat.)

10'

◆ PWM 7363, 8134 (score); ◇ score and parts for hire

The musical layer of the work is full of symbolic figures and sound motives. Sporadic exclamations of the choir on the words *Mater mea* and the toned down lament of the solo voice (*Mater mea, lacrimosa dolorosa*), together with the accompanying instruments, constitute a concise and very emotional "musical image".

Beatus Vir op. 38 (1979)

Psalms for baritone, mixed choir and orchestra

Bar solo-coro misto-4444-4444-batt (2esec) 2ar pf (2esec)-archi

Text: fragments of Psalms 142, 30, 37, 66, 33 (Lat.)

35'

◆ PWM 8468 (score); ◇ score and parts for hire



The work was commissioned by Cardinal Karol Wojtyła, who in 1977 asked Górecki to compose a work commemorating the 900th anniversary of the death of the Cracow bishop Stanisław Szczepanowski. The premiere took place during the first Papal visit by John Paul II to Poland in 1979

Two Sacred Songs op. 30 (1971)

for baritone and orchestra

Bar solo-0044-4441-archi

Text: M. Skwarnicki (Pol.)

5'

◆ PWM 7700 (score), PWM 9110 (p. red.);

◇ score and parts for hire

Both Marek Skwarnicki's poetic text and the music seem to be simple, but are at the same time a sublime expression. Górecki here reached to the traditions of folk music in the form of Phrygian phrases among others.

GRUDZIEŃ Jacek (b. 1961)

Missa brevis (1992)

for mixed choir and brass quintet

coro misto-2cr 2tr tb

Text: liturgical (Lat.)

10'

◆ PWM 9347 (score); ◇ score and parts for hire

HAWEL Jan Wincenty (b. 1936)

Magnificat (1974)

for male choir and orchestra

coro maschile-100(+2sxf)0-0321-batt (3esec) pf org-archi

Text: liturgical (Lat.)

18'

◇ score and parts for hire

KILAR Wojciech (b. 1932)



Angelus (1984)

for soprano, mixed choir and orchestra

S solo-coro misto-4444-4441-batt (6esec) cel 2ar pf-archi

Text: liturgical (Pol.)

24'

◆ PWM 8939 (score); ◇ score and parts for hire

Angelus, in its ostinato development, is the musical form of an authentic prayer rooted in Polish tradition.

Mother of God [Bogurodzica] (1975)

for mixed choir and orchestra

coro misto-4444-4441-batt (6esec) 2ar pf (a 4 mani)-archi (12.12.10.10.10)

Text: anonymous (Pol.)

10'

◆ PWM 8127 (score); ◇ score and parts for hire

Composer used the first two and the oldest stanzas of *Bogurodzica*'s verbal texts. However the piece reveals no direct reference to the chorale melodic idiom (apart from, perhaps, the very end of the piece). The basic principles of the form are: growth, elementary contrast, and repetitiveness.

Exodus (1981)

for mixed choir and orchestra

coro misto-4444-6661-batt (6esec) cel 2ar 2pf-archi (16.16.14.12.10)

Text: Lat.

23'

◆ PWM 8597 (score); ◇ score and parts for hire

Exodus is a piece based on the obsessive repetition of a theme. In this case this is the melody of a Jewish religious song, short – one might even say – banal, had it not been for its noble, archetypal simplicity.



Magnificat (2006)

for soprano, tenor, baritone, mixed choir and orchestra

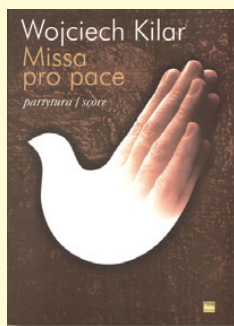
STB solo-coro misto-3333-4331-batt (5sec) ar pf-archi

Text: liturgical (Lat.)

52'

◇ score and parts for hire

Magnificat comes second after the *Missa pro Pace*, as a strictly liturgical work. It is undoubtedly a continuation of the style and sound language of the mass and at the same time the harmonic resources in the *Magnificat* appear to be richer and more diverse, contrasts and changes more frequent and pronounced. The composer reaches more courageously (in parts IV and VII) to densely fill the texture with clusters from the entire sonic range.



Missa pro pace (2000)

for soprano, alto, tenor, bas, mixed choir and orchestra

SATB solo-coro misto-3333-4331-tmp 2ar pf-archi

Text: liturgical (Lat.)

70'

◆ PWM 10077 (score); ◇ score and parts for hire

In *Missa pro pace* one may find almost every musical device characteristic for his mature style however simplified and reduced. The main medium is the human voice, often not accompanied by the instruments.

Symphony No. 5 "Advent Symphony" (2007)

for mixed choir and orchestra

coro misto-3333-4332-batt (3sec) pf-archi

Text: Apocalypse of St. John (Lat.)

45'

◇ score and parts for hire

The *Advent Symphony* is comprised of four parts. The first and fourth, with the participation of the choir, are a formally a frame for the composition. The two central parts are purely instrumental, but use material from religious songs. The second movement has the seventeenth-century Silesian hymn *Jezu, Jezu do mnie przyjdź*, and in

the third the German Advent hymn *Herr, send herab uns deinen Sohn*.

Te Deum (2008)

for solo voices, mixed choir and orchestra

SATB solo-coro misto-0000-4331-timp ar pf-archi

Text: liturgical (Lat.)

30'

◇ score and parts for hire

The musical language of the *Te Deum* is a synthesis of the composer's previous experiences in many areas. The work possesses clear tonal centers, and diatonic modal-tonal passages give the work as a whole a peculiar, archaic climate.

Pater noster in g-moll Zory

WOJCIECH KILAR
(*1932)

VENI CREATOR

♩ = 60

GŁÓWNY OŚRODEK KULTURY SILESIA W KATOWICACH

Veni Creator (2008)

per coro misto ed archi

Text: liturgical (Lat.)

15'

◇ score and parts for hire

The composer wrote it after the death of his beloved wife and it is dedicated to her memory. From a formal point of view, the piece is almost ascetic. The simplicity of technical materials underlines the significance of the words of the prayer to the Holy Spirit and the prayer-like, contemplative nature of the whole piece.



KNITTEL Krzysztof (b. 1947)

El Maale Rahamim (2001)

for mixed choir, symphonic orchestra and electronics

coro misto-3222-4320-batt (4esec)-archi (12.10.10.8.5)-2CD

Text: Yiddish, Hebrew, Pol.

12'

◇ score and parts for hire

The piece was created under the composer's impressions following reports by witnesses to the crime which happened on 10 July 1941 in Jedwabne. He dedicated *El Ma'ale Rahamin* to the Polish Jews murdered by their neighbours.

KRENZ Jan (b. 1926)

Requiem (2007)

per coro misto, baritono ed orchestra

Bar solo-coro misto-3333(+1sax tenore)-4431-tmp batt 2ar pf

Text: liturgical (Lat.)

40'

◇ score and parts for hire

This is a very intimate funeral mass, a piece of small proportions, though, when needed – with a very rich sound. The composer uses a contemporary harmonic language, full of very sharp dissonances, but these musical resources are used with great taste and sensitivity.

LASOŃ Aleksander (b. 1951)

Musica sacra – Sanctus (1998)

for 4 male voices (CtTBarB), organ and string orchestra

Text: liturgical (Lat.)

11'

◆ PWM 10119 (score); ◇ score and parts for hire

The piece was written in response to a commission from Skoczów. The composer permits two vocal versions: in addition to solo voices he suggests the use of expanded forces in the form of a chamber choir. The composition has gained high esteem with both music lovers and critics.

LESSEL Franciszek (1780-1838)

Cantata to St. Cecilia, Patroness of Music (1812)

for mixed choir and chamber orchestra

coro misto-0020-2000-batt org-archi (0.0.0.3.2)

Text: B. Kudlicz (Pol.)

8'

◆ PWM 8900 (score); ◇ score i parts for hire

The premiere of the *Cantata* was held on 12 November 1812 in the Augustinian Church in Warsaw. Lesseł's musical style refers to Joseph Haydn's work, however, the composer is considered to be a representative of early Romanticism in Poland.

ŁUCIUK Juliusz (b. 1927)



St. Francis from Assisi [Święty Franciszek z Asyżu] (1976)

Oratorio for soprano, tenor, baritone, mixed choir and orchestra

S T Bar solo-coro misto-3333-4331-batt (4esec)-archi

Text: M. Skwarnicki (Pol., It.)

40'

◆ PWM 8621 (score); ◇ score and parts for hire

Composer wrote the oratorio *St. Francis of Assisi* for the 750th anniversary of the death of St. Francis. It consists of 12 parts which represent episodes from the life of the saint (parts 2-11) and praise for the world and its Creator (first and last parts). In the musical material, composer is aiming for synthesis of traditional and contemporary elements.



ŁUKASZEWSKI Paweł (b. 1968)

Symphony No. 1 "Symphony of Providence" (1997-2008)

◇ score and parts for hire

The message of this work is faith in the care of Divine Providence and a new heaven and new earth and the benefits of this belief: joy, hope, resurrection, and love, which is more powerful than evil and death.
[P. Łukaszewski]

The piece consists of 4 movements, each of which may be performed independently.

1. Gaudium et Spes (1997)

for soprano, mixed choir and orchestra

S solo-coro misto-0004-4040-batt (6esec) pf-archi

Text: Lat.

12'

2. Exsultet (2003)

for soprano, mezzosoprano, female choir and orchestra

S Ms solo-coro femminile-0000-2000-cmp gng pf-archi (8.8.6.4.3.)

Text: Lat.

7'

3. Terra nova et caelum novum (2007)

for mixed choir and string orchestra

Text: Lat.

9'

4. Et expecto resurrectionem mortuorum (2008)

for soprano, mezzosoprano, baritone solo, mixed choir and orchestra

S Ms Bar solo-coro misto-0004-4440-batt (4-5esec) pf-archi(12.12.10.8.6)

Text: liturgical (Lat.)

12'

Magnificat and Nunc dimittis (2005/2007)

for saxophones, percussion, mixed choir and strings

sxf soprano, sxf alto-batt(2 esec)-coro misto-archi

Text: liturgical (Lat.)

18'

◇ score and parts for hire

In this piece Łukaszewski unusually combined a liturgical text with the sounds of a choir, orchestra and saxophone (...). The expressively melodic saxophone part forms a clear counterpoint to the intricately woven glittering choral and orchestral textural fabric. The composition is a meeting point of types: saxophone concerto and cantata. The piece is equally surprising from the point of view of its unusual musical associations. It con-

tains elements from the age-old tonal tradition of church music, contemporary, chromatic and new-tonal sonic material and also jazz in the saxophone melody. Despite such a rich variety of musical associations the piece is very stylistically consistent, as it is in its dramaturgy, impressive in ordinary beauty and mysticism. [K. Chmura, „Gazeta Wyborcza Trójmiasto”]

Miserere (2009)

for soprano solo, mixed choir and orchestra

S solo-0000-2200-batt (3esec) pf-archi

Text: liturgical (Lat.)

12'

◇ score and parts for hire

Recordationes de Christo moriendo (1996)

for mezzosoprano and chamber orchestra

Ms solo-0200-0200-archi (4.4.3.2.1)

Text: Pol.

10'

◇ score and parts for hire

The composition was created in order to participate in the Adam Didur Competition for Composers in Sanok. The melodic material is based on the Polish Lenten song *Rozmyślajmy dziś, wierni chrześcijanie*.

Symphony No. 2 "Festinemus amare homines" (2005)

for 2 sopranos solo, 2 mixed choirs, 2 pianos and orchestra

2S solo-2 cori misti-0000-4431-batt (6esec) 2pf-archi (12.12.10.8.6)

Text: J. Twardowski (Lat.)

25'

◇ score and parts for hire

In addition to the text, the primary element in the *Symphony No. 2* is rhythm, whose role is emphasised in all movements and has its climax in the fourth movement. The function of rhythm in the whole piece takes on the task of creating form; its diversity, in conjunction with the use of alternating time signatures, is a deliberate reference to rhythms from Arabic cultural circles.

Via Crucis (1999)

for countertenor, tenor, baritone, reciter, mixed choir, organ and orchestra

Ct T Bar solo-Rec-coro misto-1111-4031-batt (5esec) org-archi

Text: biblical (Lat.)

60'

◇ score and parts for hire

Via Crucis is a broad based sacred composition with a global formal-sonic concept and deep expressive meaning. The style of this composition is extremely uniform and fully illustrates the composer's tendency to create music that is formally clear, technically selective, euphonic sounding and deeply expressive.



MAADER Ludwik (18th c.)

Arias

for voices and instruments

Ave mundi spes Maria; O! Jesu spinis acerbissimis; En quem tanto labore; Sexaginta jam anni sunt; Domine si adhuc

B solo-2200-2200-timp-archi;

B solo-00(+1c.i)0-2000-org-archi;

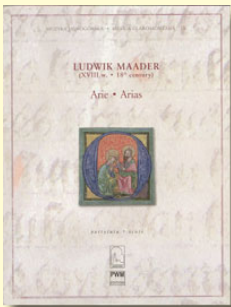
B solo-coro (2SB)-2000-0000-org-archi;

2 canti-2000-0000-org-archi (1.1.0.1.0);

2 canti-0000-2000-archi

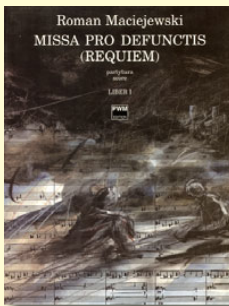
Text: liturgical (Lat.)

◆ PWM 10473 (score), PWM 10474 (parts)
 “Musica Claromontana”



Maader's arias are among the most significant works of the composer. Melody plays a role of great importance as it serves as an essential form-building element and the melodic lines are noteworthy for their dashing and expansive qualities, with distinctly marked climaxes. Classical restraint and balance give way to unexpected turns in the musical narrative, along with a disrupted symmetry in musical phrases which is reminiscent of arias by M. J. Żebrowski.

MACIEJEWSKI Roman (1910-1998)



Missa pro defunctis (Requiem) (1959)

for soprano, alto, tenor, bass, mixed choir and orchestra

SAB solo-coro misto-4444-4432-batt (7esec) cel 2ar 2pf org (ad lib.)-archi

Text: liturgical (Lat.)

130'

◆ PWM 9100 (score); ◇ score and parts for hire

Roman Maciejewski's monumental *Requiem*, on which the composer worked for 15 years, was to “bring man closer to man, and man closer to God”. The composer readily worked with polyphony as the highest formal technique (the pinnacle of his work is the triple fugue in the *Kyrie*). The piece is dedicated to the “victims of human ignorance, foremost the memory of those fallen in the wars of all time”.

MEYER Krzysztof (b. 1943)

Mass op. 68 (1996)

for mixed choir and orchestra

coro misto-2202-2210-tmp org-archi

Text: liturgical (Lat.)

26'

◆ PWM 9275 (score); ◇ score i parts for hire

The arrangement of five traditional parts assumes in this *Mass* the form of two “symphonic arches” as the composer describes them. In order to attain this form, it was enough to combine *attacca Kyrie* with the *Gloria* and the *Credo* with the *Sanctus*. *Agnus Dei* as an independent part may be recognised as an epilogue to the whole.



MIELCZEWSKI Marcin (died 1651)

Missa Triumphalis

for solo voices, SATB, voicing di ripieno (SATB), 2 cornets, 4 trombones, bombard, strings and b.c.

Text: liturgical (Lat.)

9'

◇ score and parts for hire

The mass consists of two movements – *Kyrie* and *Gloria*. Polychoral technique predominates in this work, although imitation is here important as well. There are also few solo virtuoso passages.

MONIUSZKO Stanisław (1819-1872)

Litanie ostrobramskie [*Ostra Brama Litanies*] – four religious works created between 1843 and 1855 in Vilnius. They were written for mixed choir with orchestra or piano. However, they are not liturgical compositions, but a cantata with elements of religious folk songs.

Ostra Brama Litany [Litania ostrobramska]

No. 1 (1843)

for solo voices (SATB), mixed choir and orchestra
SATB solo-coro misto-0202-2210-archi

Text: liturgical (Lat.)

20'

◆ PWM 7000 (score); ◇ score and parts for hire

Ostra Brama Litany No. 2 (1849)

for solo voices (SATB), mixed choir and orchestra
SATB solo-coro misto-2121-2210-archi

Text: liturgical (Lat.)

20'

◆ PWM 7000 (score); ◇ score and parts for hire

Ostra Brama Litany No. 3 (before 1854)

for solo voices (SATB), mixed choir and orchestra
SATB solo-coro misto-2222-4231-tmp-archi

Text: liturgical (Lat.)

20'

◆ PWM 7000 (score); ◇ score and parts for hire

Ostra Brama Litany No. 4 (1855)

for solo voices (SATB), mixed choir, piano (organ) or orchestra

SATB solo-coro misto-2222-4230-tmp pf-archi

instr. Kazimierz Wilkomirski

Text: liturgical (Lat.)

20'

◆ PWM 7000 (score); ◇ score and parts for hire

MYCIELSKI Zygmunt (1907-1987)

Liturgia sacra (1984)

for mixed choir and orchestra

coro misto-3445-4441-archi

Text: Lat.

20'

◇ score and parts for hire

Liturgia sacra is the title of the mass which was composed on the latin text from the pre-conciliar *Roman Missal*. Composer chose the text himself: *Kyrie*, no *Gloria*, but *Agnus Dei* and *Ecce Agnus Dei* appear in three places just as in the mass text. They are separated by a much-abbreviated *Credo*, a traditional *Sanctus* and a recitativo added by composer *Domine non sum dignus*. The whole *Liturgia* ends with the blessing *Benedicit vos*.

Three Psalms (1983)

for baritone, mixed choir i orchestra

Bar solo-coro misto-3325-4441-archi

Text: Psalms 12, 13, 42 (Lat.)

35'

◇ score and parts for hire

MYKIETYN Paweł (b. 1971)

St. Mark Passion (2008)

for voices and instruments

Ms, voce bianca, 3S ragazzi-Rec-coro (4S 4A 4B)-000(+2sxf)0-0001-batt (3esec) chit.el, chit.el.b.-archi (5.4.3.6.2)

Text: biblical (Hebr., Pol.)

90'

◇ score and parts for hire

The dramatic construction of Mykietyń's *Passion* breaks with the traditional model of the passion genre. Comprised of five movements, the works shows the passion events in reverse order. In the *Passion* musical language, what dominates is a small ensemble and economical, not infrequently ascetic use of resources.

NIKODEMOWICZ Andrzej (b. 1925)

Nikodemowicz is one of the leading Polish composers of sacred music. His music has an essentially contemplative, religious nature and intense emotionality. After 1980 he concentrated on cantata, gradually simplifying his musical language. A significant part of Nikodemowicz's oeuvre are religious works (nearly 40 cantatas). They are of a non-liturgical, concert music type.

Antiphon to the Blessed Virgin Mary [Antyfony do Najświętszej Marii Panny] (1985)

for mixed choir and string orchestra

coro misto-0000-0000-archi

Text: liturgical (Lat., Pol.)

15'

◇ score and parts for hire

The piece is dedicated to pope John Paul II.



PALŁASZ Edward (b. 1936)

Supplicatio (1983)

for soprano, bass, children's choir, mixed choir and orchestra

SB solo-coro ragazzi-coro misto-3333-4331-batt cel ar pf-archi

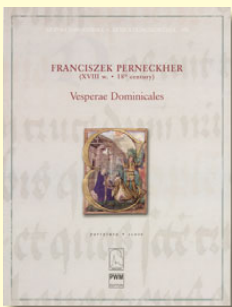
Text: J. Wojtczak (Lat.)

15'

◇ score and parts for hire

The structure of this one movement work can be presented in a scheme: a-b-c-a'. In the central sections, solo voices dominate: soprano and bass. In the outer parts, the choir and orchestra carry the main weight.

PERNECKHER Franciszek († 1769)



Vesperae Dominicales

a Canto, Alto, Tenore, Basso, Due Violini, Due Clarini con Organo

Text: liturgical (Lat.)

◆ PWM 10475 (score), PWM 10476 (parts), "Musica Claromontana"

The composer generally employs all four vocal parts, homorhythmic voice-leading being most typical of the vocal tutti. In harmonic practice, the cycle has features of classical style. The simultaneous presentation of two – more seldom – three or four psalm half-verses or verses is fairly frequent practice.

PEKIEL Bartłomiej († ca. 1670)

Missa concertata "La Lombardesca" (ca. 1650)

a 2 cori (CATB), 2 violini, 3 tromboni con basso continuo

Text: liturgical (Lat.)

20'

◆ PWM 7052 (score) ◇ score and parts for hire

This is one of two polychoral masses of Pełkiel. It consists of fragments for ansamble, tutti and purely episodes as well as quite long solo passages. Cycle is united by melodic material presented on the beginning of every movement.

PORADOWSKI Stefan Bolesław (1902-1967)

Redemption [Odkupienie] (1940)

Oratorio for Holy Week for dramatical soprano (mezzosoprano), mixed choir and orchestra

S(MS) solo-coro misto-2222-4231-batt-archi

Text: G. Trzywdar-Rakowski (Pol.)

100'

◇ score and parts for hire

Poradowski's work is characterised by a transparent formal structure and rich melodic invention. His most important works are vocal-instrumental and choral. He has also made a significant contribution to Polish religious music.

SZYMANOWSKI Karol (1882-1937)

Litany to the Blessed Virgin Mary [Litania do Najświętszej Marii Panny] op. 59 (1933)

2 fragments for soprano, female choir and orchestra

S solo-coro femminile-2222-4200-batt (2esec) ar-archi

Text: J. Liebert (Pol.)

9'

◆ PWM 840, 7510 (score), PWM 856 (p. red.);

◇ score and parts for hire

The stylisation of church music appears in *Litany* in ways including the use of recitativo in certain vocal fragments referring to repeated prayers aloud. The composer uses archaisms as a source for forming musical language to a significantly lesser degree than in *Stabat Mater*.



Stabat Mater op. 53 (1926)

for soprano, alto, baritone, mixed choir and orchestra

S A Bar solo-coro misto-2222-4200-batt (3esec) ar org (ad lib.)-archi

Text: J. da Todi (Lat.), transl. J. Jankowski (Pol.)

23'

◆ PWM 5447 (score); ◇ score and parts for hire

It is one of the most known and the most personal works of Szymanowski. This cantata consists of six parts, clearly contrasted in terms of expression. The composer used stylisation of early music in this work, in the form of melody, harmony, rhythm and choral texture.

Veni Creator op. 57 (1930)

for soprano, mixed choir and orchestra

S solo-coro misto-3333-4331-batt (4esec) ar org-archi

Text: S. Wyspiański (Pol., Ger., Engl.)

9'

◆ PWM 7510 (score); ◇ score and parts for hire

Veni Creator was composed for the opening ceremony of the Warsaw Music Academy and Szymanowski's acceptance of the position of Rector there. The main theme is captured in the style of highlanders, similarly the choral part with parallel fifths and thirds.

TWARDOWSKI Romuald (b. 1930)

Little Orthodox Liturgy [Mała liturgia prawosławna] (1968)

for vocal ensemble (SATB) and 3 instrumental groups

3S 3A 2T 2B (ossia 6644)-2102-2200-batt (2esec) pf-archi

Text: Old Orthodox Slavica in Polish and French transliteration

14'

◆ PWM 6799 (score); ◇ score and parts for hire

This piece, written in a style described by the composer as "neo-archaic", refers to the music of the Orthodox Church.

Tu es Petrus (1991)

for baritone, mixed choir and orchestra

Bar solo-coro misto-2222-4330-tmp-archi

Text: J. Węcowski (Lat.)

5'

◇ score and parts for hire

We can distinguish three segments in this piece: in the first, dramatic in nature, the choir is interspersed with heavily dissonant instrumental insertions. The second segment, in which the solo baritone sings against a background of gentle, euphonic instrumental accompaniment smoothly passes into the culmination, with the character of praise, which uses all of the performers.

ZEIDLER Jakob (2nd half of 18th c.)

Vespers (1787)

for solo voices, mixed choir and orchestra

SATB-coro misto-2000-0200-org-archi (senza vla)

Text: liturgical (Lat.)

46'

◇ score and parts for hire

For 200 years Zeidler's musical legacy was completely forgotten. Only in 2006 in the 200th anniversary of the composer's death was his work performed at the I Oratorio Festival "Musica Sacromontana" Festival. The Vespers feature a spectacular violin part and a rich, melodic solo vocal part.

ŻEBROWSKI Marcin Józef (1702-1770)

Marcin Józef Żebrowski, the composer, violinist, bass vocalist and teacher, has to be regarded as one of the best known and, at the same time, most distinguished representatives of the Jasna Góra chapel.

Magnificat

for solo voices, mixed choir and instrumental ensemble with b.c.

SATB solo-coro misto-0200-2100-org-archi

Text: liturgical (Lat.)

34'

◆ PWM 6087 (score); ◇ score and parts for hire

In this cantata, where melody is the main means of expression, fragments of solo and several parts play the greatest role. The composer used here two-part counterpoint and double canon.



Missa ex D

a Canto, Basso, Due Violini, Due Clarini ad libitum con Organo

Text: liturgical (Lat.)

◆ PWM 10465 (score), PWM 10466 (parts), "Musica Claromontana"

As regards its compositional technique *Missa ex D* is undoubtedly one of the most valuable of Żebrowski's extant works. It is the relatively marked influence of the late Baroque stylistics which merits especial attention here. The composer uses concertato and fugal techniques with considerable ease.

Missa Pastoralis

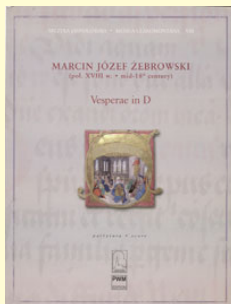
a Canto, Basso, Due Violini, Due Clarini con Organo

Text: liturgical (Lat.)

29'

◆ PWM 10415 (score), PWM 10416 (parts), "Musica Claromontana"

Missa Pastoralis belongs to those of the composer's works, which are probably most often quoted in musicological literature, mainly on account of the wide use of motivic material drawn from Polish folk music (e.g. The first line of the cracovienne *Albośmy to jacy tacy...* in *Kyrie* and *Agnus Dei*).



Vesperae in D

a Canto, Alto, Tenore, Basso, Due Violini, Due Clarini con Organo

Text: liturgical (Lat.)

43'

◆ PWM 10471 (score), PWM 10472 (parts), "Musica Claromontana"

This work is characteristic of its considerable variety of arrangements of individual psalms, visible with respect to certain elements of compositional technique, mainly the line-up, texture, melodic and rhythmical structure. The lyrics of each psalm have a considerable impact on the general character of each section.



INSTRUMENTAL WORKS

ORGAN SOLO

BUJARSKI Zbigniew (b. 1933)



Veni Creator Spiritus (1983)

12'

◆ PWM 8902

This piece was written for the baptism of the composer's granddaughter.

FREYER August (1803-1883)

Two Chorals

3'30"

◆ PWM 5797

Two chorales from the collection *104 ausgeführte Choräle für Orgel*, from the 1850s. The works contained in this display a very high level of compositional technique, rich counterpoint and melodic invention. In this collection we perceive a return to the art of composing for the organ in style of the great Baroque masters, first and foremost the style of J.S. Bach.

KILAR Wojciech (b. 1932)

Filarmonii Narodowej w jej 100-lecie

INTROITUS

WJCIECH KILAR (2000)

$\frac{4}{4}$ Largo (♩ = ca 60)
dolce e sereno

Man. **pp** *Isotattima*

Il Min. / Pos. / Choir - Fl. 3'

Pol.

6
4

Registration: Manual/Gloves - 1 Man. Posyły - 8 Man. Relewy - 18 Man. Pedal - Ped. Głowy Jacyłowa - gł. jacyłowa	Registration: Hauptwerk - 100 Posyły - 8 Pos. Schwellwerk - Schw. Pedal - Ped. Zungen	Registration: Great organ - Great Choir organ - Choir Small organ - Small Pedal organ - Ped. Reed stops - reeds
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Introitus (2001)

12'

◆ @ PWM 10148

The piece was first performed by Andrzej Chorośiński as an integral part of the *Missa pro pace* during the world premiere of that Mass, on 12th January 2001 at the National Philharmonic in Warsaw. It may be performed as a prelude to the *Missa pro pace* or as a separate piece.



KNAPIK Eugeniusz (b. 1951)

Versus I (1982)

18'

◆ PWM 8951

Versus I for organ bears a verse from the Apocalypse of St. John: "I saw a new heaven and new earth, for the old heavens and old earth had passed away and the sea was no more". I wrote the piece in spring 1982 to commission from the International Orgelwoche in Nuremberg, where it was performed by Józef Serafin. [E. Knapik]

ŁUCIUK Juliusz (b. 1927)

Marian Preludes [Preludia Maryjne] (1982)

14'

◆ PWM 8616

In this deeply religious composition a 17th century song from Jasna Góra becomes a theme for coloristic variations.

MOSZUMAŃSKA-NAZAR Krystyna (1924-2008)

Oratio brevis (1995)

9'

◆ PWM 9775

The piece was inspired by Marek Stefański, who then performed it in Moscow, Dresden and in Miami, among other places. Although it approaches a certain dramatisation, a mood of prayer and reflection strongly dominates.

SAWA Marian (1937-2005)

Marian Sawa's creative output is deeply rooted in the tradition of Polish religious and folk music. It consists mainly of choral and organ works, the majority of which are sacred. In his pieces he often refers to earlier models.

Ecce lignum crucis (1986)

11'

◆ PWM 8644

SURZYŃSKI Mieczysław (1866-1924)

Improvisations on the Polish Sacred Song "Holy God" [Święty Boże] Theme op. 38

7'30"

◆ PWM 2989

ZIELIŃSKI Maciej (b. 1971)

Reflexion Salamondra

ORATIO

MACIEJ ZIELIŃSKI
(*1971)

Großesamt Actio $\text{♩} = 51$

Organo

Ped.

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Oratio (2000)

7'

◆ @ PWM 10375

The musical narrative of this piece is formed in a manner similar to prayer. Small motivic elements repeat, go through modification and development in a manner similar to the spoken word.



CHAMBER WORKS

BAUER Jerzy (b. 1936)

Libera me, Domine, de morte... (2008)

for brass quintet and organ

2 tr cr trbn tb

14'

◇ score and parts for hire

BUJARSKI Zbigniew (b. 1933)

Quartet for Advent (1984)

for string quartet

20'

◆ PWM 10235 (score and voices)

Quartets have an important place in Bujarski's work. Pieces of this genre usually belong to so-called absolute music, but in his case they are programme works.

Quartet for Easter (1989)

for string quartet

30'

◆ PWM 9857

Originally, the movements had titles: *Crucifixio, Pieta, Hosanna, Resurrectio*. The movements are clearly This short piece is in a linear texture. It is closed by a fugal *amen* contrasted emotionally – from a lament to joyful, almost dance-like mood.

WIDLAK Wojciech (b. 1971)

Salve Regina (2004)

Alegory for reed trio

ob, cl, fg

7'30"

◆ PWM 10384 (score and parts)

The composer created this piece during the last weeks of the life of his teacher and mentor, Marek Stachowski. As Widlak himself said his "subconscious mind focused [then] around the reflection on death."

STRING ORCHESTRA

BAUER Jerzy (b. 1936)

Introduction and Three Prayers for Peace

[Introdukcja i trzy modlitwy o pokój] (1970)

for string orchestra

10'

◇ score and parts for hire

STACHOWSKI Marek (1936-2004)

Recitativo e preghiera (1999)

for cello solo and string orchestra

12'

◇ score and parts for hire

The piece is characterised by simplicity, by maximum limitation of technical compositional material, especially in the main prayer part of the piece preceded by an introduction of a recitativo character.

SYMPHONIC ORCHESTRA

BLOCH Augustyn (1929-2006)

Oratorio (1982)

for organ, strings and percussion

24'

◆ PWM 8968 (score); ◇ score and parts for hire

This piece is based on themes from the soprano aria *Seufzer, Tränen, Kummer, Not* from Bach's 21st cantata *Ich hatte viel Bekümmernis*. Apart from motives by Bach, other musical reminiscences appear.

Stay with us, Lord [Zostań, Panie, z nami.

Muzyka o zmierzchu] (1986)

for symphony orchestra

4044-4441-batt org-archi

10'

◇ score and parts for hire

This piece was commissioned by an orchestra in Hamburg and is dedicated to the memory of the composer's mother.

BUCZYŃSKI Paweł (b. 1953)

Litany (1978)

for symphony orchestra
3333-4331-batt-archi
8'

◇ score and parts for hire

In the *Litany* the composer leaves aleatorism and graphic notation. A major role in this work is played by its peculiar harmony – an axis of chords formed by minor thirds, to which other harmonic components are added.

BUJARSKI Zbigniew (b. 1933)

Veni Creator Spiritus (1988)

for symphony orchestra
4334-4441-batt (2esec) ar org-archi (8.6.5.5.8)
15'

◇ score and parts for hire

JASIŃSKI Marek (1949-2010)

De profundis (1983)

for orchestra
2233-4331-batt (4esec) cel-archi
8'

◇ score and parts for hire

In the composer's output, the dominant and most representative trend is that of sacred music. The religious theme is a continuous source of inspiration for him, and subjective reflections on existence and temporal transcendence give most of his works a specific colour.

LASOŃ Aleksander (b. 1951)

Credo (1997)

for symphony orchestra
4334-4440-batt (6esec)-archi
10'

◆ PWM 10021 (score); ◇ score and parts for hire

The purely instrumental setting of *Credo* is justified by the fact that the message of this fundamentally traditional Christian is well known. *Credo* is a part of a broad project which includes all parts of the mass.

PIETRZAK Rajmund (b. 1965)

The image shows a page of a musical score for '1. INTRODUZIONE' by Rajmund Pietrzak. The score is for organ and orchestra. It includes parts for Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Trumpet I, Trumpet II, Trombone I, Trombone II, Trombone III, Tuba, Percussion, and Organ. The tempo is marked '♩ = 80'. The score is in G major and 2/4 time. The organ part is marked 'ca 10''.

Concerto per organo e orchestra per la Festa della Risurrezione (1994)

org solo-0000-1211-archi
10'

◆ PWM 9226 (score); ◇ score and parts for hire

The piece was awarded in Composers' Competition in Cracow in 1994.

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