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PARVULE PUPULE

- * Księgi rodzaju Jezusa Chrystusa, Biblia Jakuba Wujka (1593)
- * Marcin MIELCZEWSKI : Motetto currite populi cum versu quia puer est natus
 - * Introitus dominus dixit ad me, ton ii, graduale petricoviense (1651)
 - * Kyrie, ton v, graduale petricoviense / Marcin Mielczewski: missa pro nativitate dnjc
 - * Gloria in excelsis Deo – marcin mielczewski: missa pro nativitate dnjc
- * Lectio Epistolæ beati Pauli Apostoli, ton wg cantionale ecclesiasticum, ks. J. Siedlecki
 - * Graduale Tecum principium, ton II, graduale petricoviense
- * Alleluia. Dominus dixit cum sequentia Grates nunc omnes, ton VIII, Graduale Petricoviense
- * Sequentia sancti Evangelii secundum Lucam, ton wg Cationale Ecclesiasticum, ks. J. Siedlecki
 - * Pastorela Parvule pupule: anonim (ok. 1699)
 - * Credo – Marcin Mielczewski: Missa pro Nativitate DNJC
 - * Offertorium – Lætentur cæli, ton IV, Graduale Petricoviense
 - * Sanctus – Marcin Mielczewski: Missa pro Nativitate DNJC
 - * Adam z Wągrowca: in Elevatione cum Fantasia prima II toni
 - * Agnus Dei – Marcin Mielczewski: Missa pro Nativitate DNJC
 - * Communio – In splendoribus, ton VI, Graduale Petricoviense
 - * Stanisław Sylwester SZARZYŃSKI: Sonata in D a tre
 - * Pastorela – Ktoś o tej dobie: anonim (av. 1738)
 - * Ite missa est, ton VI, Graduale Petricoviense
- * Stanisław Sylwester SZARZYŃSKI: Gloria in excelsis Deo, motetto de Nativitate Domini

Bornus Consort, Vocal Quartet 'Tempus'
Ensemble of Ancient Instruments 'Concerto Antemurale'
Trombastic, The Gorceycki Sarmatian Choir
Robert POŻARSKI – artistic leadership

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PARVULE PUPULE

The pastorela that lends its title to the CD, *Parvule pupule* – which means *O, Poor Country Boy* – formed part of a popular way of celebrating the Christmas Holidays in Sarmatian Poland. At this historical time, lavish liturgies were officiated, sumptuous feasts consumed at supper, and above all, sentimental pastorelas sung; put simply, it was a high celebration! Our *Parvule pupule* CD is a musical record of a solemn Pastoral Mass, in other words, the Christmas Midnight Mass. The centrepiece is a composition by one of the best-known European composer of Polish music – Marcin Mielczewski. Owing to the help of Prof. Barbara Przybyszewska-Jarmińska, we have been able to identify a manuscript of the presently forgotten Nativity Mass (*Missa pro Nativitate Domini Nostri Jesu Christi*) written by Mielczewski. Inscriptions of two different versions of this mass, distant from one another by around 50 years, are found in the Archive of the Cracow Cathedral Chapter at the Wawel hill architectural complex. The Mass has been written with the use of melodies and characteristic triple rhythm of the hymn *Puer natus in Bethlehem*, which it uses as a *cantus firmus*. We had plenty of work in preparing the score based on the above-mentioned manuscripts: the composition's versions differ somewhat musically, and the later manuscript includes the added part of *basso continuo* that is figured extraordinarily sparsely. We had rolling discussions about the harmonic construction of the piece. While we know how Baroque cadences should be harmonized, the inscriptions of the seventeenth-century manuscript revealed themselves to be controversial in their seeming contradiction to the customary writing of alterations, presenting them in completely different places than we expected! The texture of Mielczewski's Mass as a whole is homophonic, but the manner of conducting the voices makes the listener often ponder whether this isn't polyphony. This best exemplifies the genius of the composer, the best-known Polish creator in the seventeenth century beyond the Commonwealth.

Mielczewski's *Missa pro Nativitate Domini Nostri Jesu Christi* is composed of solely the *ordinarium*, i.e. the fixed parts: *Kyrie, Gloria, Credo, Sanctus, Agnus*. To retain the full form of liturgical celebration, we had to select the suitable *propria*. We utilized a monophonic 'Sarmatian' chant from a *Graduale Petricoviense* published in Cracow (1651). The 'German' notation it uses (*Huffnagelschrift*) allows the monophonic singing to be performed rhythmically, in strict keeping with references to Mielczewski's composition. The chant from Piotrków, to which the mentioned *Graduale* belongs, is an inscription from the liturgical tradition in Poland after the Council of Trent. The books transmit music that in many locations differs from the Roman versions, and in particular contain song and rites present solely in the Polish tradition of those times. In turn, Jesus Christ's genealogy according to the Gospel of Matthew introduces the Mass, and is sung in a tone adopted from Łukasz Kupisz's *Antiphonarium* (Cracow, 1655). In the liturgy, this song closes the *Matutinum* for Christmas, which would surely, at least in monastery churches, directly precede the Pastoral Mass.

Since the Christmas Midnight Mass – or the Pastoral Mass – to this day has a specially joyful character, our recording could not do without elements from outside the strict canon of the Mass. The first of these is a powerful, eight-voice motet by Marcin Mielczewski titled *Currite populi*, originally destined for the Resurrection. We have availed ourselves of the centuries-old liturgical custom of creating *contrafacta* (inscribing new texts under old melodies). We have furnished the motet with the verse *Quia puer est nobis natus*, including it in this simple way in the Christmas celebrations. We'll also hear on the CD music for the Elevation – usually completely abandoned in contemporary Catholic liturgy – in the form of splendid compositions by Adam of Wągrowiec (†1629) copied from the Żmudź tablature for a consort of four trombones. A special place in our program is assumed by Stanisław Sylwester Szarzyński's *Sonata a due con basso pro organo*. Performed with the use of viola da gamba, it obtained the special lustre and charm of a Christmas night.

An even more elemental, and – we could say – playful component of our celebration are anonymous pastorelas that appeared in mass amounts in Sarmatian ways of celebrating Christmas precisely in the seventeenth century. The *Parvule pupule* that supplies the CD's title replaces for us the homily, while at Communion – when some attendees surely take to slumber – the Polish pastoral *Ktoś o tej dobie* appears. Finally, the end thunders with Szarzyński's *Gloria in excelsis Deo*, the oldest known Polish pastorela.

We hope that our new CD with the Sarmatian chant invites into your homes some of the forgotten, quietly abiding joy of holidays, somewhat forgotten today amidst the frenzy of holiday shopping. And all the musicians wish you a Merry Christmas!

Robert Pożarski

Marcin MIELCZEWSKI – composer and chapel master. Neither his date nor place of birth is known, and we have no information about his years of youth. At least since 1632, he was musician (probably an instrumentalist) to King Władysław IV Vasa. In 1644 or 1645, he became chapel master to Karol Ferdynand Vasa, bishop of Wrocław and Płock, youngest

brother of Władysław IV. The bishop-prince had one of the best musical ensembles in the Polish Commonwealth of the time, which was made up of Italian and Polish musicians. Mielczewski worked at this post until the end of his life, but without breaking ties with the royal court. Since Karol Ferdynand always tried to have his chapel ensemble at his disposal, we can surmise that Mielczewski changed his place of residence together with his employer. The Polish composer thus stayed in Wyszaków, Brok, Ujazdowo, and Warsaw, travelling among others to Gdańsk (1646), as well as Nysa and Opole (1650), where he probably spent around a year and a half. He was married twice, having with his first wife – Urszula Manuszówna – his son Stanisław and three daughters: Elżbieta, Dorota, and Agnieszka; and with his second wife – Jadwiga Kołaczkówna – one son, Franciszek Sylwester. He offered his entire compositional output through a testament dated September 1651 to bishop Karol Ferdynand. However, this collection of music did not survive to our days, nor did the list of his works mentions in his will. He died in September 1651 in Warsaw.

Marcin Mielczewski was the best-known Polish composer in seventeenth-century Europe. His music was known in German centres, Denmark, Gdańsk, Silesia, Moravia and Slovakia, Ukraine, Russia, and possibly in Paris. During the Polish composer's life, the only work to appear in print was his canon in *Xenia Apollinea*, a sheet music supplement to Marco Scacchi's *Cribrum musicum ad triticum Siferiticum* (Venice 1643). In 1659, eight years after Mielczewski's death, Johann Havemann's publication *Jesu Hilf! Erster Theil Geistlicher Concerten... aus den berühmtesten Italiänischen und anderen Autoribus* included his solo church concerto *Deus in nomine tuo*. Mielczewski's remaining pieces have been found in handwritten copies (the majority from the second half of the seventeenth century), presently kept in foreign libraries and archives: in Berlin (which includes the collection of the former Public Library in Wrocław), Paris, Kroměříž, Levoča, as well as libraries and archives in Poland: in Gdańsk, Warsaw, and Cracow. Some compositions, which remained in Poland until WWII, are considered lost and are known only from twentieth-century copies or microfilms.

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BORNUS CONSORT – leading Polish vocal ensemble, specializing in early music performance under the artistic directorship of Marcin Bornus-Szczyciński. The ensemble was founded in 1981 on the inspiration of Ewa Obniska, PhD, at the time director of the Production Board of Classical and Early Music of the Polish Radio Program II. The singers specialized in Polish music from the late sixteenth and early seventeenth century, but their interests gradually evolved in the direction of much earlier music. The first significant undertaking in the area of Medieval music was the presentation in 1984 of the thirteenth-century liturgical drama *Ludus Danielis* in the Grand Theatre in Warsaw, a spectacle played almost a hundred times until the 90s. New experiences followed, and today the ensemble's primary field of interest is monody (especially liturgical), i.e. one-part singing.

Reconstruction of Medieval and Renaissance vocal techniques, close collaboration with traditional singers, and studying their communities' melodic art and richness which occupied them from the dawn of times, moreover acquainting ourselves with the liturgy, and finally, learning ways of singing it, allowed us a fresh look at polyphonic Renaissance music. Polyphony is seen today progressively less as a succession of even the most beautiful of chords, and more as a sum of free-like melodies or simultaneously conducted voices, which sound great even by themselves, but are combined here in the specific polyphonic space. Enriched by these experiences, the ensemble returns to polyphonic song, and occasionally performs contemporary works, obtaining new and surprising results.

Vocal Quartet 'TEMPUS' was founded in January, 2009. Its members are professional musicians and vocalists which concentrate on the stylistic performance of early music, especially from the Renaissance. The artists perfected their abilities under such masters as Bornus-Szczyciński and Cezary Szyfman; they also collaborated with ensembles which included the Sabionetta (Agnieszka Obst, artistic director), Il Tempo (Agata Sapiecha, artistic director), Aulos, and the world-famous Belgian artist Dirk Snellings (Collegium Vocale Gent, Capilla Flamenca).

According to need, Tempus enlarges its composition to 5, 8, and even 14 singers. In July 2011, Tempus featured an expanded composition of 14 singers together with the ensemble Il Tempo and Dirk Snellings in a concert broadcast by the European Broadcasting Union (EBU).

The ensemble's present and constantly expanding repertoire includes madrigals, chansons, and Old Polish polyphonic songs, as well as a number of sacred programs (including Polish Lenten songs, the complete extant works of Wacław of Szamotuły, the full cycle of 18 Lenten responsorials (*Responsoria Tenebrae*) by Tomás Luis de Victoria, Renaissance and early Baroque motets, music for Advent and carols).

The ensemble gives concerts throughout Poland, winning the public's admiration and the critics' acclaim. Despite its still recent appearance on the musical scene, it is valued especially for its interesting renditions and coherent sonority. In October, 2010, it received a Golden Diploma at the Arts Liturgica, a national competition of liturgical music held in

Gniezno.

From the ensemble's inception, the artistic directorship has been assumed by Andrzej Borzym, Jr. – conductor, composer, arranger, graduate of the Fryderyk Chopin University of Music in Warsaw.

CONCERTO ANTEMURALE is an initiative by musicians specializing in performance on period instruments, especially those from the seventeenth and eighteenth century. All the involved musicians have gained collaborative experience with renowned Baroque ensembles in Poland and abroad, gave many festival concerts, and made numerous CD and radio recordings. The musicians of Concerto Antemurale consider the cultivation of old musical traditions as a factor in the retention of contemporary Europe's cultural identity. Just as in Jagiellonian times the Polish-Lithuanian Commonwealth was a 'bastion against barbarianism' – an 'antemurale' of Western, Christian civilization – today it needs to be protected from the wave of a new barbarianism – the McDonaldization of tastes. A special place in the ensemble's repertoire is assumed by Old Polish sacred music, prepared in collaboration with outstanding vocal ensembles. In the present program, among ensemble members are distinguished instrumentalists from all over Poland.

THE GORCZYCKI SARMATIAN CHOIR was founded specially for the project Sarmatian Chant in 2012. The choir's members are participants of vocal workshops led by Robert Pożarski from May 2012. The ensemble's core is made up of singers active for 12 years in Wrocław ensembles: the Schola Gregoriana Silesiensis and Schola Mulierum Silesiensis, as well as the School of Gregorian Chant created in 2010, in Warsaw's Bielany district. A group of 40 song aficionados from Wrocław and Warsaw assembled at the workshops, held in alternation in the two cities. Because most already had other singing experience, they swiftly prepared a program of three works by Grzegorz Gerwazy Gorczycki with the addition of monophonic chant from the Piotrków books. The ensemble had the opportunity of acquainting itself with the Piotrków books' history through lectures by Father Piotr Paćkowski, PhD, musicologist and singer from the Catholic University of Lublin. They also studied the nature of Gorczycki's music and that of other Polish Baroque composers at a seminar led by a prominent authority on the subject, Marcin Bornus-Szczyński. The Gorczycki Sarmatian Choir plans to continue the activities connected with its patron's music and the chant from the Piotrków books.

ROBERT POŻARSKI – cantor, singer, liturgical manuscript scholar. In 1992, he obtained a degree in solo vocal performance in the class of Prof. Edward Pawlak; he is also a many-time participant of the International Summer Academy of Early Music in Wilanów. He studied Medieval chant interpretation under Marcel Pérès, and Byzantine chant under Charalambos Rimbas. He is among the founding group of Lectors' Schola Cantorum, led from 1988 by Father Wiesław Kądziała at the Warsaw Metropolitan Major Seminary. From 1995, he is singer at the Bornus Consort, from 1996 cantor and music director to Wrocław's Scholae Gregorianae Silensiensis, and from 2002 cantor at the Schola Mulierum Silensiensis. As a specialist in Gregorian chant and traditional song, he is invited to lead vocal courses and seminars. He collaborates with the Dominican Liturgical Centre in Cracow. From 2009, he fills the function of cantor to the Former Camaldolese Church in Warsaw's Bielany district.

Robert Pożarski also performs Baroque and contemporary repertoire (including the complete vocal works of Arvo Pärt), as well as Polish songs of the eighteenth and nineteenth century; he recorded 16 CDs with vocal and vocal-instrumental music.

Antek ZAGAJEWSKI – boy soprano, member of the Pueri Cantores Wratislavienses choir under the direction of Father Stanisław Nowak at the Papal Theological Department of the Wrocław Archdiocese.

TROMBASTIC is a Warsaw ensemble of musicians specializing in the performance of music from the Renaissance to the Baroque. As the only ensemble of its kind in Poland, it plays on narrow-bore, period trombones: alto, tenor, bass, and contrabass. They are masterful instruments made by the most-renowned German manufacturers: Finke and Mainl. The ensemble also has in its possession instruments built around 1960 by the Polish master instrument maker Siciński, and are copies of the greatest trombones made in the sixteenth century in Nuremberg.

Trombastic developed two directions in its sonority: one is playing solely in trombone configuration (as a consort), while the second is enriching the sound spectrum with instruments played by invited musicians, as well as singers. The ensemble has a unique presence onstage, while the instruments sound splendid and monumental. In times of old, the stately sound of this instrument had trombonists be invited to play in royal, princely, episcopal, municipal, and church chapel ensembles. In addition, the tenor trombone as a sonorous instrument did a wonderful job in folk ensembles performing dance music. There are surviving descriptions of Telemann travelling on our lands, and listening to ensembles in the

configuration: regal, trombone, and drum...

Tying into these traditions, Trombasit gives regular concerts in Poland and abroad since 1987. The ensemble was guest at the most important Early Music festivals in Poland, as well as in the Czech Republic, Holland, Norway, Greece, and Germany. The artists participated in master courses given by Prof. Stephen Anderson (University of Kansas), Prof. Ardash Marderosian (Lyric Opera of Chicago), Gasa Geversa (Utrecht), and others. The trombonists collaborate with many other Early Music ensembles, including Ars Nova, Kapela Jasnogórska (The Jasna Góra Ensemble), La Tempesta, and Orkiestra Złotego Wieku (The Golden Age Orchestra), creating many joint archival and disc recordings. Trombastic's musicians, apart from devoting care to the performance side, occupy themselves with finding and arranging unknown pieces from the Polish and European Renaissance, thanks to which they regain their old splendour.