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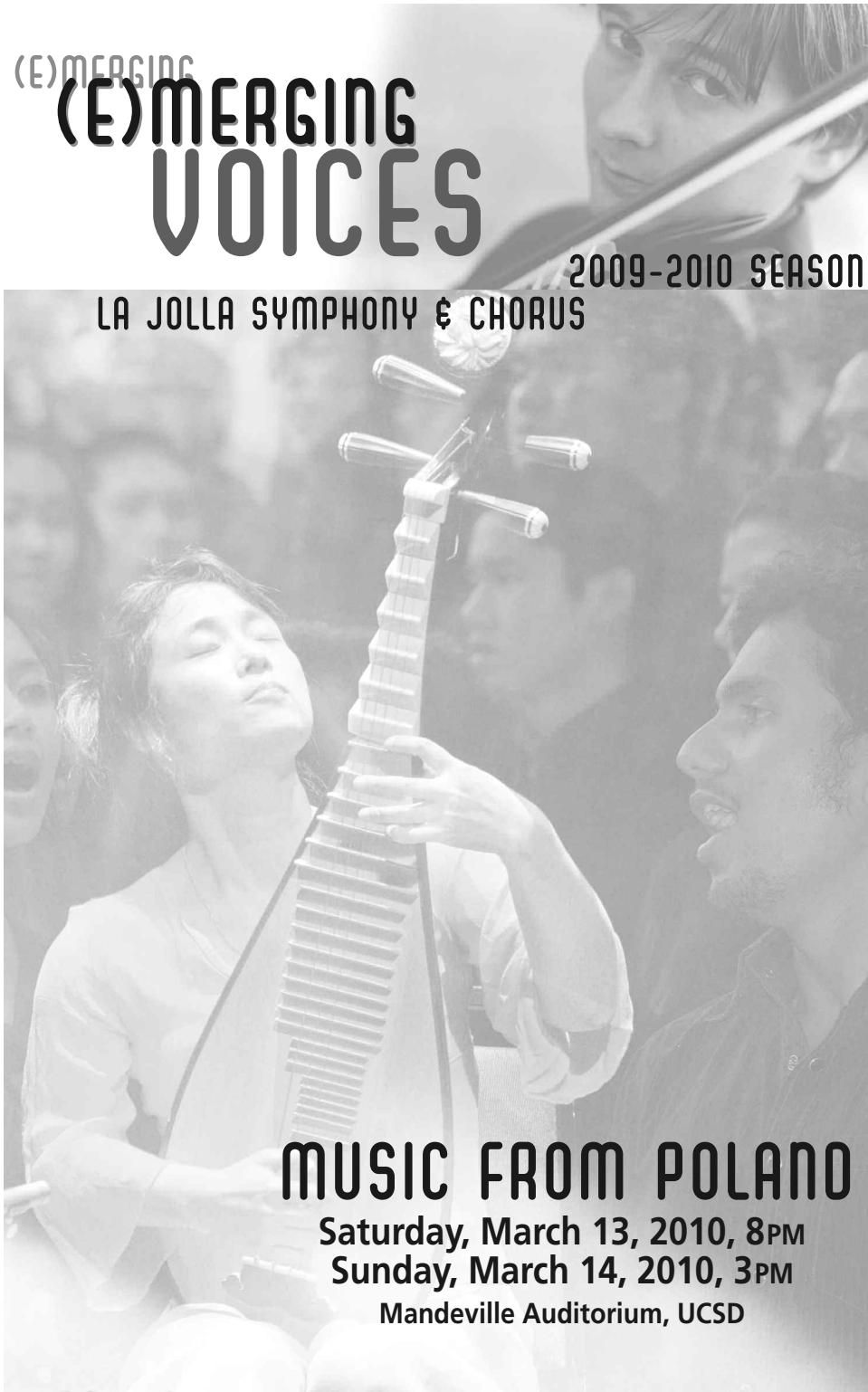
LA JOLLA SYMPHONY & CHORUS

MUSIC FROM POLAND

Saturday, March 13, 2010, 8PM

Sunday, March 14, 2010, 3PM

Mandeville Auditorium, UCSD



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MUSIC FROM POLAND

Saturday, March 13, 2010, 8PM | Sunday, March 14, 2010, 3PM
Mandeville Auditorium, UCSD

DAVID CHASE CONDUCTING

PENDERECKI Chaconne in Memory of John Paul II U.S. PREMIERE

SZYMANOWSKI Symphonie Concertante (Symphony No. 4), Opus 60
Moderato
Andante molto sostenuto
Allegro non troppo

Peter Gach, piano

INTERMISSION

SZYMANOWSKI Stabat Mater, Opus 53
Stała Matka bolejąca (The suffering Mother stood)
I któż widzac tak cierpiaca (And who, seeing such suffering)
O Matko, źródło wszechmiłości (Mother, source of all love)
Spraw niech płacze z Toba razem (Let me weep together with You)
Panno słodka, racz, mozołem (Grant, sweet lady)
Chrystus niech mi bedzie grodem (May Christ be my stronghold)

Renee Calvo, soprano

Janelle DeStefano, mezzo-soprano

Philip Larson, bass

*Unauthorized flash photography and audio/video recording
are prohibited during this performance.*

We gratefully acknowledge
Bill Ziefle & Dr. Nora La Corte / Beda & Gerald Farrell
for underwriting this concert.

FROM THE CONDUCTOR



It must have been 1966 or '67 when I was first drawn into Polish music by the ultimate "driveway moment." Driving in my green VW bug—a direct-import, the only state-of-the-art component of which was its wonderful Blaupunkt radio—I had tuned into the midst of a work of gripping power: layers of chant-like voices building dissonant clusters of 12-tone chords that nearly sucked the breath out of me. I pulled into my driveway and listened, spellbound, as the clusters built and built and finally exploded into a D major triad. What had changed my way of hearing music, I learned from the announcer, was the *Stabat Mater* of Krystof Penderecki, the unaccompanied choral movement of his huge and revolutionary work, *The St. Luke Passion*.

Years later I would conduct La Jolla Symphony Chorus in that *Stabat Mater*, in Sherwood Auditorium. And after that, I would meet a new faculty colleague at Palomar College, Dr. Peter Gach, who had lived and studied in Poland. He was a consummate proponent of Fryderyk Chopin and he also championed the music of Karol Szymanowski, the 20th century composer who had greatly enriched Polish music with his own interpretation of its national character.

Two other experiences have led to the present performance: A 2001 chorus tour of Poland and the subsequent guest conducting of our chorus and orchestra by the exciting young conductor from Bialystok, Marcin Nałęcz-Niesiołowski. The accompanying article by Beda Farrell chronicles the tour adventures. What Marcin brought to us was Szymanowski's choral masterpiece, the *Stabat Mater*, which concludes our present program.

All of this history seems to lead explicitly to our present program of Music from Poland.

Our concert begins with a brief new work of Penderecki—not the dissonant music of the '60s, but the burnished, autumnal style of his later years, here applied to the baroque form, the *Chaconne*. It was written in memory of his friend, Pope John Paul II. We follow that with two important works of Szymanowski, both among his last large compositions. Peter Gach plays the *Sinfonia Concertante*, which the composer himself played all over Europe, but was dedicated to his great friend, Arthur Rubenstein. It's full of *mazurka* themes and references to the folk music of the Tatra Mountains, which he especially loved. But is also absolute music informed by brilliant impressionistic orchestration.

Finally the chorus joins the orchestra and our soloists in the *Stabat Mater*. It is an utterly unique composition, clearly Szymanowski's response to Jankowski's highly-charged Polish version of the *Stabat Mater*, itself one of the most dramatic texts in the Christian Tradition. The choral writing is a highly original combination of archaic techniques, which he learned from studying pre-sixteenth-century choral music, and modern ideas that he learned in Paris from his Impressionist colleagues.

There is an unusual arch to this concert: It begins with the elegiac *Chaconne* and ends with the lamentations of the *Stabat Mater*, surrounding a colorful and exciting *Concertante*. This gives the overall program a certain dark, luminous quality. I hope it represents something of the Polish soul. ■

DAVID CHASE CONDUCTOR

Conductor of the La Jolla Symphony Chorus since 1973, David Chase serves as a lecturer in the UCSD Music Department. Under his leadership the 130-voice ensemble performs a mixture of musical styles that combine standard repertory with new or rarely performed works. Major projects have included the world premiere and CRI recording of Henry Brant's *Western Springs*, a KPBS-TV broadcast of La Jolla Symphony and Chorus' first performance of Bach's *Mass in B Minor*, and the American premiere of the musical-theatre piece, *Boojum!* by Australian composer Martin Wesley-Smith.

Dr. Chase is a graduate of The Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir. He recently retired from Palomar College in San Marcos, California, where he taught music since 1974. In addition to his academic and choral duties, he has performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He also has been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City. His compositions are published by Shawnee Press and Concordia Music Publishers.

David Chase and members of the chorus have made four European tours and a tour of Mexico, and have been featured in the Mendocino Music Festival. In 2001 the mayor and city council of San Diego proclaimed the ensemble official "Cultural Ambassadors". The Royal Government of Bhutan invited them to be the first western choir to sing in that Himalayan kingdom, where they brought "Music from America" to the people of Bhutan.

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Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

VOICES FROM AMERICA AND MUSIC FROM POLAND

In July 2001, Choral Director David Chase, a 44-member chamber chorus and 11-member string ensemble traveled to central Europe, making the fifth concert tour for singers and second for string players. As representatives of the La Jolla Symphony and Chorus, our musicians shared some beautiful music of Americas with the people of the Czech Republic and Poland.

We derived great pleasure in presenting our "Voices from America" concerts in Prague and Třeboň in the Czech Republic; and in Wrocław, Kraków and Warsaw, Poland. Each concert was different and exciting...from no electricity in a mausoleum chapel in Třeboň, to intermittent electricity (overloaded circuit breakers in Wrocław's St. Mary Magdalene Cathedral), to marvelous concert halls and our final concert in a gothic style church in the center of the former Warsaw ghetto. In addition we, and our families, saw marvelous sites and met some wonderful people along the way.

Audiences loved hearing the music of North and South America, and showed their appreciation with loud applause for the musicians and huge bouquets for Maestro Chase. We truly felt like the official Cultural Ambassadors of San Diego as proclaimed by then Mayor Dick Murphy and the San Diego City Council. With enthusiastic assistance from local San Diego residents and LJS&C patrons Dr. Zofia Dziewanowska and Dr. Jerzy Barankiewicz, we also became ambassadors of the San Diego-Warsaw and Mazovia Province Sister Society. It was with their assistance that we made a special connection with the people of Poland.

The high point of our tour came in Warsaw where we were fêted by the Mazovia Province Governor's staff and by Sister City representatives from the city of Warsaw. Our final performance was in front of 1,400 people in the St. Augustine Church. There was standing room only inside the church, the lobby was filled, and those who couldn't fit into the lobby stood outside in the rain to hear our concert!

It was through our musical connections in Poland that we brought the talented, young conductor Marcin Nałecz-Niesiołowski to San Diego in 2002, where he conducted the La Jolla Symphony and Chorus in outstanding performances of Polish and Russian composers. This is a small world indeed, especially when the love of good music brings people together. In Mandeville Auditorium this weekend, we share with you the music of Poland once again, with the music of Krzysztof Penderecki and Karol Szymanowski, conducted by David Chase and featuring Polish-American pianist Peter Gach, and wish you Milego posłuchania! (pleasant listening!)

Beda Farrell, Chorus Alumna

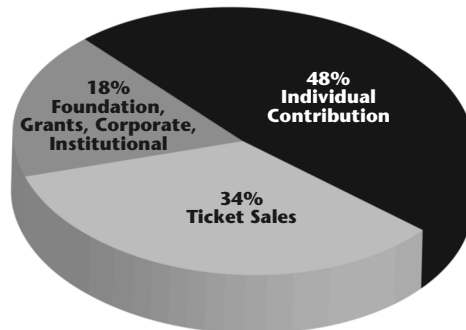
About La Jolla Symphony & Chorus

MISSION:

Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

DID YOU KNOW?

- LJS&C is a volunteer ensemble comprised of community members from all walks of life: doctors, scientists, lawyers, engineers, homemakers, students, and teachers, as well as professional musicians.
- LJS&C was founded in 1954 in the village of La Jolla by Peter Nicoloff, a conductor who assembled a small group of non-professional musicians "just for fun" and conducted them in what was modestly called an open rehearsal. Over the next half century, the organization grew to over 200 orchestra and chorus members.
- LJS&C became an affiliate of the UCSD Music Department under the direction of Thomas Nee in 1967 when the new campus opened. Concerts were split between Sherwood Auditorium and Revelle cafeteria on campus until Mandeville Auditorium opened in 1975.
- The Chorus has toured and performed in Poland, Czechoslovakia, Germany, Austria, Italy, France, Canada, and Mexico, and was proclaimed official cultural ambassador of San Diego in 2003 when it was the first Western chorus to perform in Bhutan.
- LJS&C has performed over 800 concerts in San Diego County and Baja California, premiered new works, commissioned pieces and made recordings.
- LJS&C is not University funded but a separate 501(c)3 non-profit corporation, relying on private donations, fundraising activities, grants, and ticket sales for its support.



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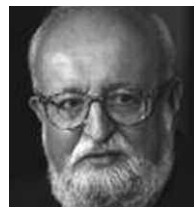


PROGRAM NOTES BY ERIC BROMBERGER

CHACONNE IN MEMORY OF JOHN PAUL II

KRZYSZTOF PENDERECKI

Born November 23, 1933, Dębica



Polish composer Krzysztof Penderecki found international recognition with the 1960 premiere of his *Threnody for the Victims of Hiroshima*, scored for 52 stringed instruments and employing a number of unusual string techniques. In those years Penderecki was hailed as a member of the avant garde, particularly as one who had had to work under Soviet domination, but as the years went by Penderecki lost his enthusiasm for serial techniques and experimental methods and became if not a more "traditional" composer, then at least a more conservative one. He has been vastly prolific (his catalog of compositions now includes four operas, eight symphonies, and numerous instrumental and vocal works), and a central feature of his work as a composer has been his devout Roman Catholic faith. One of his important early works was his *St. Luke Passion* of 1966, and he has written many other liturgical works, including the *Dies Irae*, *Magnificat*, *Agnus Dei*, *Utrenja (Morning Prayers)*, and *Credo*, as well as an opera based on Milton's *Paradise Lost*.

In 1980 Lech Walesa asked Penderecki to compose music that would accompany the unveiling of a statue in memory of the victims of the Gdansk shipyard uprising, and for that occasion Penderecki composed his *Lacrimosa*. The following year Penderecki composed an *Agnus Dei* in memory of Cardinal Wyszyński, and over the next several years he gathered these two movements, wrote further settings, and from them composed his *Polish Requiem*, which was premiered in 1984. In curious ways, Penderecki's setting of the requiem text bears some relation to the Szymanowski

Stabat Mater heard later on this program: both composers wished to compose a "Polish requiem" that would commemorate the sufferings of Poland, but both composers found that their plans evolved. Szymanowski eventually set the *Stabat Mater* text instead, and Penderecki continued to add more movements to his *Polish Requiem*. He wrote a new *Sanctus* for it in 1993 and declared at that point that his *Requiem* had reached its "definitive version." But Penderecki was friends with Pope John Paul II (both had grown up in Krakow), and when John Paul II died in 2005, Penderecki added one more movement to his *Polish Requiem*, a *Chaconne* scored only for strings. Penderecki's *Chaconne*, dark and moving music, receives its American premiere with these performances.

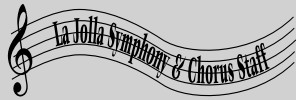
A chaconne is a very old variation form anchored on a repeating ground bass and usually set in a triple meter. Penderecki's *Chaconne* is quite slow (the marking is *Adagio*) and is built on descending bass line. But Penderecki does not anchor this line on a triple meter: the piece begins in 4/8 and across its seven-minute span the music alternates sequences in 4/8 and 3/8. The ground bass moves solemnly forward while high above it the upper strings lay out a series of keening and jagged variations. Some of these grow quite ornate (and demand virtuoso playing). In the closing moments of the *Chaconne* the tempo becomes even slower, and the music fades into silence on the violins' sustained artificial harmonics. ■

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SYMPHONIE CONCERTANTE (SYMPHONY NO. 4), OPUS 60

KAROL SZYMANOWSKI

Born October 6, 1882, Tymoszowska
Died March 29, 1937, Lausanne



One of Szymanowski's final compositions, the *Symphonie Concertante* comes from the most difficult period of his life. In 1932, after years of squabbling with conservative factions on the faculty, Szymanowski resigned as director of the Warsaw Academy of Music. At age 50, his health had been shattered: he was suffering from the tuberculosis that would kill him five years later, and his own heavy smoking had so damaged his throat that he could speak only in a whisper. And he found himself almost in poverty. That spring he wrote to a friend: "I am broke. Soon real poverty will be at the door!! That is a good reason for not going to Warsaw—it's for the better, as it gives me a chance to work more and I hope to finish before summer the new composition about which I am very much concerned." That new composition was the *Symphonie Concertante*, a piece he wrote specifically for himself: he hoped that by appearing as piano soloist in this music he could help rescue his financial condition. Its composition took longer than Szymanowski expected—he worked on the *Symphonie Concertante* across the summer of 1932, completing it in August.

The form of this music is not clear-cut, a situation reflected in the fact that it has two different titles. In the eighteenth century, a *sinfonia concertante* featured solo instruments (usually two or more), but without the conscious virtuosity of a concerto: the soloists were part of the orchestra, they emerged from the orchestral texture, and they returned to it. Szymanowski seems to evoke this in his title: he was a very good pianist but not a virtuoso, and in this music he deliberately kept the piano part within the range of his abilities and made the music a partnership of soloist and orchestra. But at other times, Szymanowski referred to this new composition as his *Symphony No. 4*, suggesting that it was really symphonic in construction, even though it featured a prominent solo part (and there have been many symphonies that feature a soloist: Lalo's *Symphonie Espagnole*, Saint-Saëns' *Organ Symphony*, Bernstein's *Age of Anxiety* among them). And so this piece is a sort of hybrid, hovering between several different forms.

Szymanowski was soloist at the first performance on October 9, 1932, in Poznań, and over the next several years he played this work in Warsaw, London, Stockholm, Oslo, Bergen, and Copenhagen. He dedicated the *Symphonie Concertante* to his

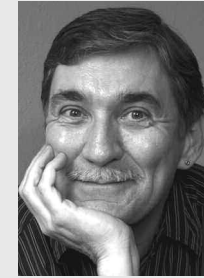
good friend and countryman Artur Rubinstein, who became one of its champions in the years after Szymanowski's death (Rubinstein recorded it in 1952 with the Los Angeles Philharmonic).

The *Symphonie Concertante* falls into the three movements of the traditional concerto, but one should note the importance of the orchestra throughout. Szymanowski treats the orchestra soloistically: there are important solos for flute, violin, trumpet, and many others; the first violin section is given passages of breathtaking difficulty; and the orchestra is called upon to produce a range of colors and sounds. This music is full of Szymanowski's characteristic harmonic freedom, and instrumental textures always feel alive: in quiet passages the orchestra is often trilling in the background, and in *forte* passages it can explode with huge washes of energy and bright color. The orchestra truly is the partner of the solo piano here, and Szymanowski was quite right to register that fact in his various titles.

Over an irregular pizzicato pulse, solo piano lays out the central idea of the opening *Allegro moderato*, and this long first paragraph grows more animated as it proceeds, with strident trumpet calls and much percussive writing for the keyboard. Solo flute sings the flowing second subject, and the vigorous development proceeds over busy orchestral textures. Szymanowski offers his soloist a cadenza before the movement drives to a fiery close on its opening theme.

The *Andante molto sostenuto* opens with the sound of quietly-trilling strings and busy piano textures (this moment is characteristic of Szymanowski's glowing sound-world), and above this the solo flute has the movement's main theme. Solo piano quickly takes this up and is joined by the solo violin. This movement too builds to an intense climax before solo flute helps lead the way to the quiet conclusion, which is given to the piano, playing entirely by itself.

The concluding *Allegro non troppo* opens with an ominous pulse from the lower strings, and this movement quickly develops a craggy strength as it proceeds. This is the most virtuosic (and the shortest) of the three movements, and after a lovely central episode for solo violin Szymanowski drives the *Symphonie Concertante* to its exciting conclusion. ■



PETER GACH PIANO

Peter Gach has been a member of the music faculty at Palomar College for 24 years, where he is also Artist in Residence. During that time he has performed several hundred concerts, and touched the hearts of many, many people. His performing repertoire spans a wide gamut of musical styles. He plays the "classics"—Bach, Beethoven, Brahms, Schubert, Schumann, Chopin and Liszt—as well as contemporary works. Because of his Polish heritage, he feels a special affinity for Chopin. He holds a degree in Slavic languages, which enabled him to study at the Warsaw Conservatory in Warsaw, Poland (the same conservatory Chopin attended.) Fluent in Polish, he frequently returns there to perform.

Gach firmly believes that we honor the legacy of the great musicians of the past by performing music written by contemporary composers. Over the past 20 years he has performed many world premieres of works written specifically for him. Jim Weld (of the Palomar College faculty), Norm Weston, William Bradbury, Francois Rose, Rafal Stradomski, and Madelyn Byrne are just a few of the composers whose works he has championed and premiered.

Other composers of the 20th century also interest Gach. He is one of the few pianists to perform the Charles Ives *First Sonata*, a work of enormous scope and difficulty. His interest in the piano music of Karol Szymanowski resulted in an invitation by the Karol Szymanowski Society to perform at the composer's home in Zakopane, Poland, which he did in 1998.



RENEE CALVO SOPRANO

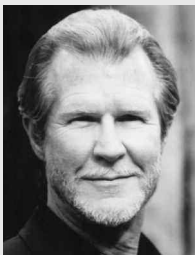
Renee Calvo started her music education with piano at age six and went on to develop her music skills at the University of Miami, Point Loma Nazarene University (BM Vocal Performance), and San Diego State University (MM Vocal Performance). Ms. Calvo has been a featured soloist in local and international venues and has performed a variety of roles including Fiordiligi in *Così fan tutte*, Rose in *Street Scene* and Cecily in *La Davina*. She has an extensive solo and chorus background with the

San Diego Opera Chorus, First Presbyterian Church of San Diego, and several prominent classical and jazz regional ensembles. She sang the soprano solos in Mozart's *Coronation Mass* (2006) and Anthony Davis' *Amistad Symphony* (2009) with the La Jolla Symphony & Chorus. Performances in 2010 include soprano soloist in Will Todd's *Mass in Blue* with the Grossmont Master Chorale and Grossmont Faculty Jazz Quartet as well as the Silicon Valley Chorale in San Jose. Ms. Calvo currently sings with the Downbeat Big Band, teaches at the Children's Academy of Performing Arts, and serves on the board of the San Diego Teachers of Singing.

JANELLE DEStEFANO mezzo-soprano

Janelle DeStefano has sung on regional operatic and orchestral stages across the U.S. Recent operatic roles include Romeo in *I Capuletti e i Montecchi*, Mrs. Winemiller in *Summer and Smoke*, and the title role in Britten's *The Rape of Lucretia*. As a concert soloist, she was recently heard with the Bach Collegium San Diego in Handel's *Dixit Dominus* and has appeared with the early music ensemble, *El Mundo*, to critical acclaim. She has been featured in orchestral works such as Mozart's *Ch'io mi scordi te*, Mahler's *Fourth Symphony*, and Copland's *Eight Poems by Emily Dickinson*. With

La Jolla Symphony & Chorus she has been heard in the Bach *B-minor Mass*, Respighi's *Laud to the Nativity* and Debussy's *La damoiselle elue*. Ms. DeStefano has a special interest in Spanish song and zarzuela and made her European debut in 2007 in a series of public master classes with renowned mezzo-soprano Teresa Berganza. She is currently pursuing a Doctorate of Musical Arts at the USC Thornton School of Music.



PHILIP LARSON BASS

Philip Larson received a degree in vocal performance from University of Illinois. He was a founding member of the "Extended Vocal Techniques Ensemble," one of the first groups dedicated to the performance of vocal music featuring extended techniques. The quartet performed throughout the U.S., Europe and Canada. In 1977 Mr. Larson, with Edwin Harkins, founded [THE], a composing/performing duo that performed at Music Today in Tokyo, Paris Autumn Festival, the Darmstadt Ferienkurse, the Inter-Society for the Elec-

tronic Arts in Rotterdam, the Suzuki Theater Festival in Japan, the New Music America Festival in Chicago and PICA in Perth, Australia. They have collaborated with John Cage, Toru Takemitsu, Anthony Braxton, and media artist Vibeke Sorenson. As a concert soloist, he has performed in New York, Boston, Chicago, Los Angeles, Paris, Tokyo, Munich, Lisbon, Cleveland, Bucharest and Warsaw with various ensembles including Cleveland Chamber Symphony, Handel and Haydn Society, Metropolitan Chamber Orchestra, and red fish blue fish percussion ensemble. Recordings include the works of Iannis Xenakis, Anthony Davis, Roger Reynolds, and Chaya Czernowin. Mr. Larson is professor of music at UCSD.

STABAT MATER, OPUS 53

KAROL SZYMANOWSKI

Szymanowski spent World War I on his family's estate in the Ukraine, and he returned to Warsaw after the war, overwhelmed by the suffering of his nation. He became an ardent nationalist, driven by "a fanatic love for the idea of Poland" and determined to advance the cause of Polish music. Visits to the Tatra Mountains in southern Poland brought him into contact with the peasants of that region and their music, and from these sources Szymanowski began to forge what would be the final style of his brief life (he died at 54 of tuberculosis).

During the mid-1920s Szymanowski wrote the ballet *Harnasie* (set in the Tatra Mountains and incorporating folk music), a set of mazurkas for solo piano (consciously returning to a Polish national form), and the opera *King Roger*. In 1924, while at work on all of these, Szymanowski visited Paris, and there the Princesse de Polignac commissioned from him a liturgical work, saying that she hoped it might be a "Polish Requiem." Though he was not religious, Szymanowski was drawn to this idea and first planned to write what he described as a "peasant requiem—something...naïvely devotional; a sort of prayer for souls." Eventually he chose to set the ancient *Stabat Mater* text but specified that it would have to be in the Polish translation of Józef Jankowski, and on this text he composed his *Stabat Mater* in 1925-26.

As a way of preparing to write this music, Szymanowski made a study of sixteenth-century Polish liturgical music. He described his intentions: "For many years I thought of Polish religious music. I have tried to achieve first of all the direct emotional effect, the general intelligibility of the text and the fusion of the emotional substance of the word with its musical equivalent. I wanted the music to be as far as possible from the official liturgical music, from its elevated archaic academicism." The result is a lean music, linear rather than polyphonic, and notable for its restraint. Tempos tend to be slow and dy-

namics subdued, yet Szymanowski is able to create a wide range of color within these restraints. This music often has a glowing sonority, and Szymanowski's themes, which sometimes sound derived from plainchant, have an archaic flavor all their own.

The *Stabat Mater* text, which originated in the thirteenth century, describes the suffering of the Virgin Mary at the foot of the cross. It has had notable settings by Rossini and Verdi, but many other composers—including Schubert, Dvořák, Liszt, Kodály, Poulenc, and the ten-year-old Mozart—have also written a *Stabat Mater*. Szymanowski was particularly drawn to the immediacy of the suffering in this text, which is emphasized in the Polish translation. Just as Brahms had composed a specifically "German requiem," Szymanowski's choice of the *Stabat Mater* text, which reaffirms the closeness of the Polish people with Mary, and his decision to make the setting in Polish combine to make this a distinctly "Polish requiem." He said: "I sought an inner experience, endeavoring to give a concrete, concise form to what is most real and yet most intangible in the secret life of the mind."

Szymanowski divides the text into six brief movements, and his entire setting lasts less than half an hour. In the ternary-form opening movement, soprano and chorus set the scene, placing the Virgin Mary at the foot of the cross. Over driving ostinatos, the baritone describes the death of Christ in the second movement, while in the third the soprano, mezzo-soprano, and chorus plea to be bound to her suffering. The fourth movement, sung a *capella*, repeats this prayer, asking again to be united with the pain of the Virgin Mary. The fifth movement is the most dramatic. The tone turns dark at its beginning as the baritone makes his plea to be united with Christ, and the music drives to a triumphant climax in C major. But Szymanowski is not content to make this the end. His final movement looks beyond immediate suffering to the joys of paradise, and—marked *Andante tranquillissimo*—it concludes in an atmosphere of shining calm. ■

Józef Jankowski's Polish version of *Stabat Mater Dolorosa*

English translation by Dr. Peter Gach

Polish

English

1

Stała Matka bolejąca
Koło krzyża łzy lejąca,
Gdy na krzyżu wisiał Syn.
A jej duszę potyraną
Rozplakaną, poszarpaną
Miecz przeszywał ludzkich win.
O, jak smutna, jak podcięta
Była Matka Boża święta,
Cicha w załamaniu rąk!
O, jak drżała i truchłała,
I bolała, gdy patrzała
Na synowskich tyle mąk.

*The suffering Mother stood
By the cross shedding tears,
As on the cross hung her Son.
And her soul exhausted
Weeping, torn
Pierced by the sword of human sin.
Oh, how sad, how wounded
Was the holy Mother of God,
Quiet, with folded hands!
Oh, how she trembled in horror
And suffered when she saw
Her Son's great pain.*

2

I któż, widząc tak cierpiącą,
Łzą nie zaćmi się gorącą,
Nie drgnie, taki czując nóż?
I kto serca nie ubroczy,
Widząc, jak do krzyża oczy
Wzbiła, z bólu drętwa już.
Za ludzkiego rodu winy
Jak katowan był jedyny,
Męki każdy niołsa dział.
I widziała, jak rodzony
Jej umierał opuszczony,
Zanim Bogu duszę dał.

*And who, seeing such suffering
Would not shed hot tears,
Not tremble, feeling such a knife?
And whose heart wouldn't bleed,
Seeing how she cast her eyes on the cross
Already numb from pain.
For the sins of the human race
He alone was tortured,
And she bore each painful act.
And saw, how her off-spring
Passed away from her abandoned,
Before He gave his soul to God.*

3

Matko, źródło wszechmiłości,
Daj mi uczuć moc żałości,
Niechaj z Tobą dźwignę ból.
Chrystusowe ukochanie
Niech w mym sercu ogniem stanie,
Krzyża dzieje we mnie wtul.

*Mother, source of all love,
Let me feel the strength of your grief,
May I with you bear the pain.
May Christ's love
Become a flame in my heart,
And the deeds of the cross sink into me.*

Matko, Matko, miłosiernie
Wejrzyj Syna Twego ciernie
W serce moje wraź jak w cel.
Rodzonego, męczonego,
Syna Twego ofiarnego
Kaźń owocną ze mną dziel.

*Mother, Mother, merciful
See the thorns of your Son
Pierce directly into my heart.
Of your off-spring, the suffering
Martyred Son
Share with me his torment.*

4

Spraw, niech płaczę z Tobą razem,
Krzyża zamknę się obrazem
Aż po mój ostatni dech.
Niechaj pod nim razem stoję,
Dzielę Twoje krawe znoje.
Twą boleścią zmywam grzech.

*Let me weep together with You,
I will keep an image of the cross
Until my last breath.
May I stand with you under it
Share your bloody toil
Wash away sin by your pain.*

5

Panno słodka, racz, mozołem
Niech me serce z Tobą społem
Na golgocki idzie skłon/szczyt.
Niech śmierć przyjmę z katów ręki,
Uczestnikiem będę męki,
Razów krwawych zbiorę plon.
Niechaj broczy ciało moje,
Krzyżem niechaj się upoję,
Niech z miłosnych żyję tchnień!
W morzu ognia zapalony,
Z Twojej ręki niech osłony
Puklerz wezmę w sądu dzień!

*Grant, sweet lady,
That my heart may be with You in your trials
On Golgotha hill.
Let me receive death from the hands of
his executioners,
May I be a sharer in his suffering,
Carry the harvest of his bloody blows.
Let my body bleed,
Let me be enraptured by the cross,
Let me live by the breath of his love!
Burning in the sea of fire,
From Your hands may I take
Protective shield on the day of judgment!*

6

Chrystus niech mi będzie grodem,
Krzyż niech będzie mym przewodem,
Łaską pokrop, życie daj!
Kiedy ciało me się skruszy,
Oczyszczonej w ogniu duszy
Glorię zgotuj, niebo, raj.

*May Christ be my stronghold,
May the cross be my guide,
Sprinkled with grace, give life!
When my body crumbles,
In the fire of my purified soul
Prepare glory, heaven, paradise.*

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