



PENDERECKI

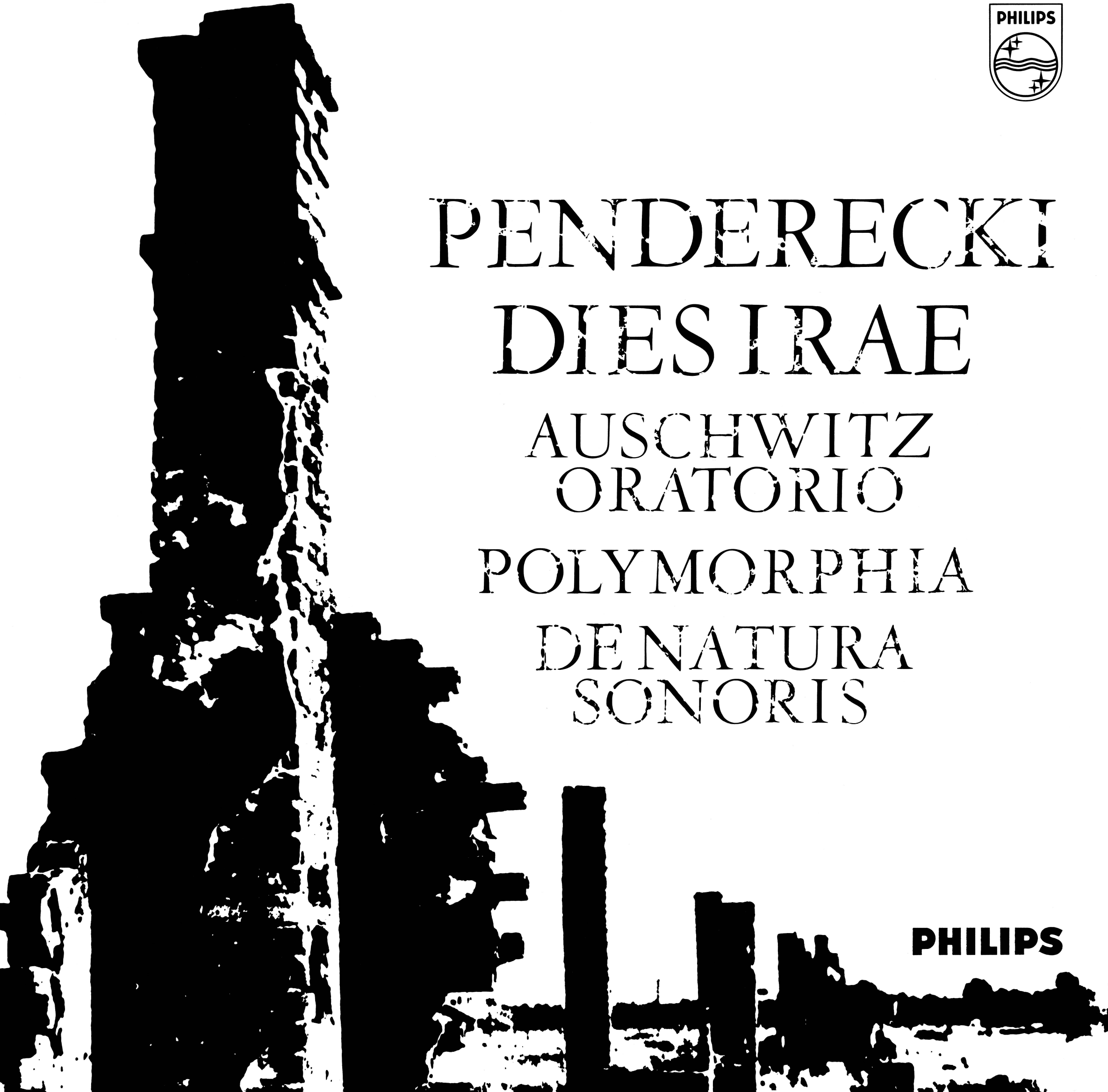
DIES IRAE

AUSCHWITZ  
ORATORIO

POLYMORPHIA

DE NATURA  
SONORIS

**PHILIPS**



# Dies irae

## I. LAMENTATIO

Fetters of death have entwined me . . .

Bodies of children  
From crematories  
Will soar  
High above history.  
Bodies of boys,  
Bodies of girls  
In crowns of thorns  
Will flow together.  
Bodies of men  
From field-graveyards  
Will march to conquer,  
Will be free.

The utmost hunger, fatigue, pain and torment.  
Even Christ did not follow such a path of doom.  
He never knew that racking discord  
Between human soul and inhuman world

Bodies from camps,  
From murdered cities,  
Bodies with halters,  
Bodies with wounds  
Bodies of doom,  
Bodies of wrong  
Will come in hosts,  
Will never rest!

In huge crates  
Dry hair-tufts billow  
Of strangled people,  
And a small braid,  
A pigtail with a ribbon,  
Pulled in a class-room  
By naughty boys.

## II. APOCALYPSIS

. . . and the abyss' fetters have caught me

Let him, who has wisdom, tell the number of beasts.  
For it is the number of men.

## I. LAMENTATIO

Circumdederunt me funes mortis . . .

(Psalmus 114)

Corpora parvulorum  
Ab ustrinarum fundo  
Provolabunt  
Cursu super historiam tendentia.  
Corpora iuvenum,  
Corpora puellarum  
Cum spinarum coronis  
Venient undique.  
Corpora virorum  
A camporum coemeteriis  
Victum properabunt  
Et libera fient.

(Wladyslaw Broniewski)

Ecce famis, doloris et tormenti terminus.  
Ne Christus quidem hanc perniciem viam confecit.  
Et tam atrox non sensit discidium  
Animae humanae et orbis humani.

(Louis Aragon)

Corpora a perniciem castris.  
Ab oppidis per ignivomas manuballistas transfossis.  
Corpora cum laqueo,  
Corpora cum vulnere,  
Corpora perniciem,  
Corpora iniuriam  
Catervatim venient,  
Numquam requiescent!

(Wladyslaw Broniewski)

In magnis arcibus  
Torrefacti glomerantur capilli  
Strangulatum  
Et parvae rami puellae crines nodum collecti  
Quasi cum fasciola muris codicula,  
Per quam trahunt in ludo  
Parum comes pueri.

(Tadeusz Rózewicz)

## II. APOCALYPSIS

. . . et laquei inferorum supervenerunt mihi.

(Psalmus 114)

Qui habet intellectum, computet numerum  
bestiae: numerus enim hominis est.

(Apocalypsis 13, 18)

Erinyes' song, a dreadful song,  
Beware of the lyreless song's spell  
It will fetter your soul, freeze your blood.

And then I saw a beast emerging from the sea, having ten  
horns and seven heads, and ten diadems on its horns,  
and words of blasphemy on its heads.

And the big dragon was thrown from above, the beast known  
for a long time, the one called Devil and Satan, who is  
deceiving the whole inhabited world was thrown onto the  
earth. (Apocalypse 12)

Torment and death  
Are borne by this song!  
It will tangle the thoughts,  
Stun and madden the heart!  
Erinyes' song, a dreadful song  
Beware of the lyreless song's spell:  
It will fetter your soul, freeze your blood!

The whole earth contemplates the beast with awe, all  
have paid homage to the dragon who gave power to the  
beast and bowed to the beast saying: Who resembles it  
and is strong enough to wage a fight against it? And  
the beast was permitted to utter blasphemies and words  
of pride and it was granted the power to act for  
forty-two months.

. . . and they will ill-treat this sacred city for forty-two  
months.

The great day of their wrath has come, and who will be  
able to withstand it?

Let us sing, oh sisters, let's begin  
Our dreadful dance, so that our strength  
be known to the dismayed murderer!  
Let him know what task has been ordained to us by Fate,  
And what is our power among men.

And then I looked: there was a great throng, which no one  
was able to count—all nations and generations, all  
peoples and tongues . . .

hymnos ex'Erinyon,  
desmios frenon, afor-  
miktos, auona brotois.

(Aischylos - Eumenides)

Et vidi de mari bestiam ascendentem, habentem  
capita septem et cornua decem, et super cornua  
eius decem diademata, et super capita eius nomina  
blasphemiae.

(Apocalypsis 13, 1)

Et proiectus est draco ille magnus, serpens antiquus,  
qui vocatur diabolus, et satanas, qui seducit universum  
orbem: et proiectus est in terram.

(Apocalypsis 12, 9)

epi de to tethymeno  
tode melos, parakopa,  
parafora frenodales,  
hymnos ex'Erinyon,  
desmios frenon, afor-  
miktos, auona brotois.

(Aischylos - Eumenides)

Et admirata est universa terra post bestiam.  
Et adoraverunt draconem, qui dedit potestatem  
bestiae: et adoraverunt bestiam, dicentes: Quis  
similis bestiae? et quis poterit pugnare cum ea?  
Et datum est ei os loquens magna, et blasphemias:  
et data est ei potestas facere menses quadraginta duos.

(Apocalypsis (13, 3-5))

. . . et civitatem sanctam calcabunt mensibus quadraginta  
duobus.

(Apocalypsis 11, 2)

Venit dies magnus irae ipsorum: et quis poterit stare?

(Apocalypsis 6, 17)

age de kai choron hapsomen epei  
musan stygeran  
apofainesthai dedokeken,  
leksai te lache ta kat' anthropus  
hos epinomai stasis hama.

(Aischylos - Eumenides)

Post haec vidi turbam magnam, quam dinumerare nemo  
poterat et omnibus gentibus, et tribubus, et populis,  
et linguis . . .

(Apocalypsis 7, 9)

Do not be afraid of what you have to suffer. Satan will  
cast some of you into prison and put you to the test, and  
you will suffer oppression for ten days. Be faithful unto  
your death, and I will give you the wreath of life . . .  
Whoever wins, will not be stricken by death again.

Torment and death

Are borne by this song!

It will tangle the thoughts,

Stun and madden the heart!

Erinyes' song, a dreadful song

Beware of the lyreless song's spell:

It will fetter your soul, freeze your blood.

. . . and perish will all those  
who will not pay homage to the beast's image

Let us rip! Borne by speed!

A swift run! A wild leap!

I spur breathless—my legs bend . . .

My feet heavy as a stone,

Punishment's burden unyielding.

He was garbed  
in a bloodstained cloth.

And I saw the beast, and the kings of the earth with  
their armies assembled for the fight with the man who  
was riding a horse, and with his soldiers. And the beast  
was captured, and so was the false prophet . . . They were  
both thrown alive into a lake of fire,  
flaming with sulphur: And others were killed by the  
sword emerging from the rider's mouth  
And all the birds glutted on their dead bodies.

### III. APOTHEOSIS

Death is swallowed up in victory.

And I saw a new sky and a new earth.

Death is swallowed up in victory. Oh death, where is thy  
victory? Oh Death, where is thy sting?

(First Epistle to the Corinthians-15)

The wind rises. Let us try to live!

(Translated by: Bronislaw Zielinski)

Nihil horum timeas quae passurus es. Ecce  
missurus est diabolus [aliquos] ex vobis in carcerem  
ut tentemini: et habebitis tribulationem  
diebus decem. Esto fidelis usque ad mortem, et  
dabo tibi coronam vitae . . . Qui vicerit, non  
laedetur a morte secunda.

(Apocalypsis 2, 10-11)

epi de to tethymeno  
tode melos, parakopa,  
parafora frenodales,  
hymnos ex'Erinyon,  
desmios frenon, afor-  
miktos, auona brotois.

(Aischylos - Eumenides)

. . . et faciat ut quicumque non adoraverint imaginem  
bestiae, occidantur.

(Apocalypsis 13, 15)

mala gar un halomena  
anekathen barypese.  
katafero podos akman,  
sfalera tanydromois  
kola, dysforon atan.

(Aischylos - Eumenides)

Et vestitus erat veste aspersa sanguine.

(Apocalypsis 19, 13)

Et vidi bestiam, et reges terrae, et exercitus  
eorum congregatos ad faciendum proelium cum  
illo, qui sedebat in equo, et cum exercitu eius.  
Et apprehensa est bestia, et cum ea pseudopropheta . . .  
Vivi missi sunt hi duo in stagnum ignis ardentis  
sulphure: Et ceteri occisi sunt in gladio sedentis  
super equum, qui procedit de ore ipsius. Et omnes  
aves saturatae sunt carnibus eorum.

(Apocalypsis 19, 19-21)

### III. APOTHEOSIS

Absorpta est mors in victoria.

(Epistola ad Corinthios prima 15)

Et vidi caelum novum et terram novam.

(Apocalypsis 21, 1)

Absorpta est mors in victoria. Ubi est, mors,  
victoria tua? Ubi est, mors, stimulus tuus?

(Epistola ad Corinthios prima 15)

Surgit ventus. Temptemus vivere.

(Paul Valéry)



**KRZYSZTOF PENDERECKI (b. 1933)**

**DIES IRAE (Auschwitz Oratorio)**

**POLYMORPHIA for 48 String Instruments**

**DE NATURA SONORIS for Orchestra**

**Stefania Woytowicz, soprano**

**Wieslaw Ochman, tenor**

**Bernard Ladysz, bass**

**CHORUS AND ORCHESTRA OF THE  
CRACOW PHILHARMONIA**

**HENRYK CZYZ, Conductor**

Side 1:

PENDERECKI: *DIES IRAE (Oratorio dedicated to the  
Memory of Those Murdered at Auschwitz)*

- |                 |         |       |
|-----------------|---------|-------|
| (1) Lamentatio  | } ..... | 24:23 |
| (2) Apocalypsis |         |       |
| (3) Apotheosis  |         |       |

Stefania Woytowicz, soprano; Wieslaw Ochman, tenor;  
Bernard Ladysz, bass; Chorus and Orchestra of the  
Cracow Philharmonia

(Chorus Master — Janusz Przybylski)

Henryk Czyz, Conductor

Side 2:

PENDERECKI

POLYMORPHIA for 48 String Instruments... 9:06

DE NATURA SONORIS for Orchestra... 8:21

Cracow Philharmonia Orchestra

Henryk Czyz, Conductor

"Dies Irae" for solo voices, chorus and orchestra, an oratorio dedicated to those killed at Auschwitz, was written in January and February 1967. It was first performed on April 16, 1967, during international commemoration ceremonies held on the grounds of the former death camp. In his work, as is indicated in its dedication, the composer wanted to express his attitude to the appalling crimes of Auschwitz. He spent a long time in very carefully selecting the words for his composition, taking them from the "Bible" and ancient Greek drama, as well as from verses by contemporary French and Polish poets. These excerpts he has put together to form a profoundly tragic work in three sections—"Lamentatio", "Apocalypsis", and "Apotheosis". The composer's intention was not, however, to put together a tragic text which would serve to complete or illustrate his music. He was interested in a total problem and not mere facts. That is why he decided to unify the selected texts by translating them into Latin (with the exception of the Greek ones which he left in their original form). Having been put into the hieratic forms of a dead language, they have lost their unequivocal

directness of meaning, but have gained instead a new timeless dimension. Thus the composer precluded any attempts to interpret his music as a sort of programme composition. And yet, though the text has above all a musical significance, it should not, of course, go completely unheeded by the listener: the "Dies Irae" is primarily a musical piece, but, at the same time, something more than that.

The sounds Penderecki uses in this work are similar to those in his "St. Luke Passion". It has the same quarter-tones, swelling of sounds, sudden pauses, sharp contrasts of color, long melismata revolving around a few notes, and development by phrases. With the addition of the sounds of a siren and chains, all these make up a work that is unusual, bold, perhaps even jarring at moments—and overwhelmingly dramatic.

"Polymorphia" for 48 string instruments was written in 1961, having been commissioned by Radio Hamburg. It takes up and develops the trend initiated by "Anaklasis" (1960) which won international fame for its composer with its new treatment of string sounds. This complicated and very expressive piece finds its sudden conclusion on a C major chord. One can see in it an almost symbolic proof that Penderecki does not set out to be an innovator at any price and that in this piece, as in his other compositions, he uses only those means which best serve his artistic purpose.

"De Natura Sonoris" for orchestra was written in 1966 and performed for the first time in June of that year in Paris. Its idea is indicated in its title: this is a sort of treatise on the possibilities of sound, on its effects and transformations. One can find in it, among other things, some elements of jazz rhythms which occur here in Penderecki's music for the first time.

#### KRZYSZTOF PENDERECKI

Krzysztof Penderecki, who was born in 1933 in Debica, Poland, first drew attention in 1959 when he scored an extraordinary success in a competition sponsored by the Youth Circle of the Association of Polish Composers.

Anonymously entering three different compositions—"Strophes", "Emanations", and the "Psalms of David"—he won the first three prizes with them.

Now Penderecki's name is well-known to music lovers the world over and has become almost synonymous with Polish modern music. His works are constantly being performed; the reviews and articles on his music, if collected, would run into volumes in many languages, and he himself has won fame and recognition as a result. In the years since 1959, Penderecki's work—and he is not only a very original composer, but also a very prolific one—has been enriched by a long series of compositions, including theatrical and film music.

Among his orchestral works the greatest popularity was enjoyed by the "Threnody To the Victims of Hiroshima" which won an award from UNESCO's "Tribune Internationale des Compositeurs" in 1961. Other works frequently performed include his "Anaklasis" for strings and percussion, "Fluorescences" for orchestra, "Stabat Mater" for three a cappella choirs, and the "Sonata for Cello and Orchestra". But the composition which contributed most to his fame was his "Passion and Death of Our Lord Jesus Christ According to Saint Luke"—a monumental work composed in 1963-65 for the 700th anniversary celebrations of the Münster Cathedral. After the huge amount of work he put into it and the tremendous success it had, Penderecki showed no signs of resting. There followed a long list of pieces including two of those recorded here, "De Natura Sonoris" and "Dies Irae"; others were the "Pittsburgh Overture" for a set of wind instruments, a work commissioned by the American Wind Symphony Orchestra, the "Concerto per violino grande" (for a five-string violin, a contemporary version of the old *viola pomposa*), and the "Violin Concerto", written for the Donaueschingen Festival. At this time Penderecki is working on an opera, altogether an impressive output involving amazing effort. It can probably be explained by the fact that Penderecki's music is a product of pure inspiration and intuition and not of the laborious intellectual speculations so characteristic of some avant-garde music.

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# PHILIPS

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Krzysztof Penderecki

## Dies irae

Oratorium zum Gedenken an die Ermordeten in Auschwitz  
Text nach der Bibel, Aischylos, Aragon, Valéry,  
Broniewski und Rózewicz

I. Lamentatio - II. Apocalypsis - III. Apotheosis

STEFANIA WOYTOWICZ, Sopran - WIESLAW  
OCHMAN, Tenor - BERNARD LADYSZ, Bass  
Chor und ORCHESTER der KRAKAUER PHILHARMONIE  
(Chordirigent: Janusz Przybylski)

Leitung: HENRYK CZYZ

Aufnahme: Polskie Nagrania



# PHILIPS

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Krzysztof Penderecki

## Polymorphia

für 48 Streichinstrumente

## De natura sonoris

für Orchester

ORCHESTER der KRAKAUER PHILHARMONIE

Leitung: HENRYK CZYZ

Aufnahme: Polskie Nagrania