

Polish Village Music

Historic Polish-American Recordings 1927 - 1933



7031

1. Ork. MAJKUTA: Wściekła Polka (*Wild Polka*)
2. STEFAN SKRABUT i Ork.: Tam Pod Krakowem Na Błoniach (*At Blonie Near Krakow*)(Oberekwith female vocal duet)
3. BRUNO RUDZIŃSKI: Tramlą Polka (*Vocal with concertina*)
4. KAROL STOCH MUZYKA GÓRALSKA: Ostatki Na Podhalu (*Last Evening in Podhale*)
5. ORKIESTRA MAJKUTA: Icek W Kołomej (*Isaac in Kolomej*) (Polka)
6. TARNOWSKA ORKIESTRA STASIĄKA: Złota Rybka (*The Golden Fish*) – (Polka)
7. STEFAN I WŁADYSŁAW MACÓN: Wyjechałem W Pole Orać (*I Went Out in the Field to Plow*) (Oberek-accordion & violin)
8. FRANK P. KAWA: Pijał Ojciec, Piję Ja (*Father Drinks, So Do I*) – (Polka)
9. WŁADYSŁAW DOMBKOWSKI i Jego Ork.: Po Bobowisku (*In the Bean Field*) (Oberek)
10. ALEKSANDER BROKOWSKI: Cialy do Boxy (*Charlie in Jail*) – (Polka-vocal & acordion)
11. JÓZEF BRĄNGEL i Ork.: Oberek Z Gorlic (*Oberek from Gorlic*) (instrumental)
12. IGNACY PODGÓRSKI i Ork.: Paśta Andzia Pawie (*Andzia Tended Peacocks*) (Polka)
13. JÓZEF KALLINI: Dziadowski Karnawał (*Beggar's Carnival*) (vocal & fiddle)
14. PIOTR KOPACZ i Ork.: Oberek Kopacza (*Kicking Oberek*)
15. Ork. JANA DRANKI: Nie Boję Sie Ułana (*I'm Not Afraid of the Uhlan*) – (Polka)
16. WIEJSKA Ork. KMIECIA: Oj, W Bernie W Magazynie (*The Magazine in Berno*) (Soldier Song)
17. MAKOWSKA Ork. DZIAŁOWEGO: Zbójcy W Karczmie (*Bandits at the Inn*) (Mazurka)
18. WACŁAW TURCHANOWICZ: Pieśń Dziadowska (*Beggar's Song*) (vocal & violin)
19. STANISŁAW MERMEL: Antek Z Mańką Tańczy Rach-Ciach-Ciach (*Tony and Mary Dancing Rach-Ciach-Ciach*) (vocal)
20. BACZKOWSKI WIEJSKA ORKIESTRA: Z Karpat (*From the Carpathians*) (Oberek)
21. WŁADYSŁAW POŁAK: Gdy Byłem Młody (*When I Was Young*) (vocal & accordion)
22. JAN WANAT & His Happy Quartet: Stach (*Stan*) (Oberek)
23. POLSKA ORKIESTRA POD BIAŁEM ORŁEM: Okrężnym (*Holiday Feast*) (Kujawiak)
24. WŁADYSŁAW POŁAK: Diabeł W Niewoli (*Devil in Jail*) (Mazurka-accordion solo)
25. FRANK DUKLA WIEJSKA BANDA: Na Boisku (*On the Sportsfield*) (Polka)

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Historic Polish-American Recordings
Chicago and New York 1927 – 1933



Left: Władysław Połak.

Below: Stanisław Bachleda with Karol Stoch's group, Chicago ca. 1929. Left to right: Józef Nowobielski, Stoch, Bachleda, Stanisław Tatar & Franciszek Chowaniec. Photo courtesy Chester Bachleda.



Polish Village Music

Historic Polish-American Recordings 1927 - 1933

When first turning my attention some years ago to early recordings by America's non-English speaking minorities, one of the first exciting discoveries I made was the dance music of the villages and mountain regions of southeastern Poland. The rough and ready fiddle ensembles which characterized the music at its best reflect, for American listeners, the music of our own exciting mountain and frontier country music traditions.

The Polish-speaking population in this country was forming into communities of significant size in Chicago and many cities in the northeast by the turn of the century. It was Chicago in particular which drew music makers and music lovers from the villages and mountains of southeastern Poland,

an area with a rich and distinctive tradition of music and song that continued to sustain immigrants in their new urban environment, at weddings, engagement parties and other social ceremonies.

Though Polish-American performances first appeared on Edison cylinders and seven-inch Berliner discs in 1900, it wasn't until the 1910s that Polish music of any description was recorded in quantity in this country. Prior to World War I, U.S. companies depended on European affiliates to supply masters from Warsaw and other European centers to meet demands for Polish music here. The formal, cosmopolitan nature of most of these releases failed to meet a need for the village and rural musical tastes of many consumers. It wasn't until a

successful series by Chicago fiddler Franciszek (Frank) Dukla, begun in 1926, that village music began to appear in quantity on records. This collection focuses in part on the solo and ensemble music of the period which followed, from 1927 through 1929, when regional music from Kraków, and from Gorlice, Tarnów, Maków, Jasło and other tiny villages was released in abundance, recorded by singers and musicians who were intimately familiar with the local traditions they represented.

Though the depression years put an inevitable brake on these activities, village-based music was far from dead. Instead, the rough, relatively "pure" village sounds of Aleksander Brokowski, Józef Kallini, and bands like those of Dukla, Józef Brągel and Piotr Kopacz gave way to the graceful, elegant violin/flute dominated en-

semble sounds of George Działowy's Orkiestra Makowska, whose 100+ recordings made between 1929 and 1933 became the dominant Chicago Polish ensemble sound of the period and, as this collection demonstrates, even briefly influenced the music of Polish dance bands in the east, which had normally employed military-style brass frontlines. This influence did not outlast the depression years, but it did serve as a precursor of the eventual demise of the eastern style in the 1950s and 1960s, when the polkas of Li'l Wally, Eddie Zima and Eddie Blazonczyk made Chicago style the national style.

Many thanks to Tim Cooley, Anna Barańczak, and Krzysztof S. Jesionek for transcription and translation of song texts, and to Jack Towers for consistently immaculate sound restoration.

(Dick Spottswood)

The Songs:

1. ORKIESTRA MAJKUTA – **Wściekła** (Wild) (Polka). Two violins, clarinet, viola and string bass. Chicago, December 6, 1928. (48683-2)

Nothing is known about this exciting group, which recorded only once.

2. STEFAN SKRABUT i Jego Chłopska Orkiestra – **Tam Pod Krakowem Na Błoniach** (At Blonie Near Krakow) (Oberek). Two violins, clarinet, string bass and female vocal duet. New York, November 1929. (111237-1)

This cheerfully infanticidal tune was recorded under the Skrabut pseudonym by the Lemko-Ukrainian group, Orchestra Bratia Holutiaky-Kuziany which also recorded two dozen dance tunes for the Polish market. The singers may be Teklia Diaczek and Elena Marsecz; the band can also be heard on Folklyric 7030 *Ukrainian Village Music*.

Tam pod Krakowem na Błoniach, (2X)

Oj, jo, jo, jo

Przyjechał Jasiak na koniach.

Kasienka za nim chodziła, (2X)

Oj, jo, jo, jo

Dziecię na rękach nosiła.

Oj, Kasiu, Kasiu, spełń wolę, (2X)

Oj, jo, jo, jo

Rzu to dzieciątko na wodę.

Kasienka wolę spełniła, (2X)

Oj, jo, jo, jo

Dziecię na wodę rzuciła.

Siedział młynarek na łodzie, (2X)

Oj, jo, jo, jo

Złapał to dziecię na wodzie.

At Blonie Near Kraków, (2X)

Oy, yo, yo, yo,

Jasiak arrived on a horse.

Kasia followed him, (2X)

Oy, yo, yo, yo,

Carrying a baby in her arms.

Oy, Kasia, Kasia, God bless you, (2X)

Oy, yo, yo, yo,

Throw the baby into the water.

Kasia fulfilled the will, (2X)

Oy, yo, yo, yo,

Threw the baby into the water.

A miller's apprentice was sitting in a boat, (2X)

Oy, yo, yo, yo,

Grabbed the baby from the water.

3. BRUNO RUDZIŃSKI – *Tramla Polka*.

Vocal and concertina. Chicago, July 9, 1928. (46075-1)

In a 1976 interview, Bruno Rudziński said that the six tunes recorded on this date were his first and last; shortly afterwards, his throat was injured during a street holdup and he could never sing properly again. Another wordless Rudziński vocal, "Paweł Walc" (Paul's Waltz), contained the melody used for Tex Owens' 1934 "Cattle Call," which in turn became the launching pad for Eddy Arnold's career a decade later.

4. KAROL STOCH ORYGINALNA MUZYKA GÓRALSKA (Karol Stoch's Original Highlander Music) – *Ostatki Na Podhalu* (*Last Evening in Podhale*). Karol Stoch-first violin; Józef Nowobielski, Franciszek Chowaniec-second violins; Stanisław Tatar-cello; Stanisław Bachleda-vocal. Chicago, July 15, 1929. (55400-1)

This music is from the Tatra Mountains of southeast Poland near the border. The fiddling and singing styles and irregular rhythms of *góral* (highlander) music are unique to the region, and can still be heard in areas of the country where highlanders have formed emigré communities. Karol Stoch was first to record the music commercially; contemporary *górale* still hold him in high regard.

Stasek:

No dyc kie łostatki,
to łostatki, to pódźme chłopcy
do karcmy popijemy se gorzółki.
Moze tam bedom jakie dzywki.
to se potońcyme,
Pozdejcie struny, posmarujcie smycki
i pudziyme se grajency i spiywajency.

Stasek:

Well, here is the last day before lent,
this last day, let's go boys
to the tavern and drink a little vodka.
Maybe there will be girls,
so we can dance.
Tune the strings, rosin the bows
and we will go play and sing.

Muzykant: Dobrzeze tyz Stasek radzis, to
idziyme.

Ej, dyc sie miesopusty,
juz sie zakończyły.
Ej, wydały sie dzywki,
co bogate były,
co bogate były.

Ej, kie sie nos usłsy
nasa karcmorecka,
ej, óna nom otworzy
syroko dźwiyrecka,
syroko dźwiyrecka.

(Ej, świtoj!)

Ej, otwioroj karcmorka,
malowane dzwiyрка.
Ej, my piniążki mome,
o nic nie pytome,
o nic nie pytome.

Musician: That's right, what you said,
Stasek, let's go.

Hey, here is Lent,
it is already finished.
Hey, the girls married
those who were rich,
those who were rich.

Hey, when we are heard
by our bar mistress,
hey, she opens for us
wide the doors,
wide the doors.

(Hey, dawn!)

Hey, open bar mistress,
the hand-painted door.
Hey, we have money,
about nothing we ask,
about nothing we ask.

5. ORKIESTRA MAJKUTA – *Icek W Kołomej* (*Isaac in Kolomej*) (*Polka*).

Two violins, clarinet, viola and string bass. Chicago, December 6, 1928. (48680-2)

6. TARNOWSKA ORKIESTRA STASIAKA (Stasiak's Orchestra from Tarnow) – *Złota Rybka* (*The Golden Fish*) (*Polka*). Two violins, flute, clarinet, piano and string bass; Waluś Mossakowski-vocal, directed by Stanley Stasiak. Chicago, September 6, 1929. (4307)

This popular tune was performed on the last of several sessions held from 1927-9 by a group which evolved from a quartet of two violins, clarinet and bass. Here, the piano is unobtrusive but the flutes' unison and harmony lines give the ensemble a fresh, attractive and relatively urbane sound.

Obaczyłem śliczną rybkę w Wiśle,
I wciąż teraz o tej rybce myślę
Że nie można bez tej rybki ostać } (2X)
I koniecznie potrzeba ją dostać

Oj, za śmiele, rybaku, za śmiele
Bo ta rybka złociste ma skrzele
I choć tobą chętna na nią łechce } (2X)
Ten ją złowi, kogo ona zechce

Zbuduj domek, ot tutaj, nad rzeka
I ogródek mały niedaleko
A nie trzeba na tę rybkę sieci } (2X)
Ona sama do domu ci wleci

I saw a pretty fish in the Vistula (river),
And now I constantly think of that fish
I cannot possibly be without that fish } (2X)
I absolutely must get her

Oj, not so fast, fisherman, not so fast
Since this fish has golden gills
And, although desire lures you } (2X)
She will be caught by whom she wishes

Build a house here on the river
And a little garden close by
You do not need a net for this fish } (2X)
She will come to the house on her own

7. STEFAN I WŁADYSŁAW MACÓN – Wyjechałem W Pole Orać (*I Went Out in the Field to Plow*) (*Oberek*). Violin and accordion. New York, June 6, 1931. (1033)

8. FRANK P. KAWA – Pijał Ojciec, Pije Ja (*Father Drinks, So Do I*) (*Polka*). Frank P. Kawa, vocal with Orkiestra Wyskowskiego: Jan Wyskowski-clarinet, with violin and string bass. New York, March 6, 1929. (50718-2)

Pijali wódeczkę, ci nasi ojcowie
I my też będziemy, bośmy ich synowie
Usiądźmy wokoło, zanućmy wesoło } (2X)
Wiwat nasze zdrowie

Pije ja, pijesz ty, nie za swoje grosze
Tylko ty, dziewczyno, podzielasz po trosze
Pijemy do rana, pijem do białego } (2X)
Co komu do tego

Pijmy chłopcy wódkę, pojadajmy chleba
Piwo na ochłódkę, bo nam tak potrzeba
Niech każdy pamięta, by kochać dziewczęta } (2X)
Pójdziecie do nieba

Our fathers drank vodka
And we will too, since we're their sons
Let's sit together, let's sing merrily } (2X)
Here's to our health

I drink, you drink, we don't pay for it
Only you, girl, give everyone a little
We drink till the morning, till dawn } (2X)
It's nobody's business

Let's drink vodka, boys, let's eat bread
And beer to cool us because we need it
Let everyone remember to love girls } (2X)
You will go to heaven

9. WŁADYSŁAW DOMBKOWSKI i Jego Orkiestra – Po Bobowisku (*In the Bean Field*) (*Oberek*). Władysław Dombkowski-violin, with flute, clarinet, viola and string bass, Jan Kalwaic-vocal. Camden, NJ, February 12, 1932. (70576-1)

Though Dombkowski's 1930 "Helena Polka" was an eastern best-seller, his records in 1931-2 were made with village-style ensembles. Two couplings were convincing enough to be fraudulently credited to Frank Dukla (see #25).

Po bobowisku, po grobowisku
Tańczył pan z Kaśką po kawalersku (2X)
A tańczyli, tak wywijali
To w lewo, to w prawo se odmieniali (2X)

I bałamucił ten panicz Kasie
Bo ma krasę lica, zasobna w pasie (2X)
Tak bałamuci, wyrabia zbytki
Bo lubi Kasie, jej grube łydki (2X)

In the bean field, in the graveyard
The gentleman danced wildly with Kasia (2X)
They danced and turned
To the left, to the right (2X)

The young lord seduced Kasia
She had a pretty face and generous waist (2X)
Yes, he flirts with her, he plays with her
Because he likes Kasia and her thick calves (2X)

Choć jej dokucza, bo jego wola
Kasia dobrze się ma morgę pola (2X)
I nowiusieńka jest na niej kiecka
Ma krowe, prosie, nie brak i dziecka (2X)

He teases her because he likes to
Kasia is well, has a parcel of a field (2X)
And a very new dress
She has a cow, piglet, and even a child (2X)

10. ALEKSANDER BROKOWSKI – **Ciały do Boxy** (*Charlie in Jail*) (Polka).

Vocal and accordion. New York, November 1930. (112435-2)

“Ciały do Boxy” has become an all-time favorite Polish-American polka, whose title has also been translated as “Charlie the Boxer.” Wouldn’t it be nice to have a picture of Brokowski, to see if he looks as rough and ready as he sounds?

Bandyta całe lata grabił
Jak w noc tak i w dzień
Niejednego człeka zabił
Albo okradł w pień
Powietrze w całej okolicy
Drżało wciąż od strat
Nareszcie władze go złapały
I wzięły za kark

The bandit has stolen for years
at night and during the day
He killed more than one man
or stole everything from them
The entire neighborhood
trembled with fear
But finally the authorities
caught him by the neck

“A po coś tu przyszedł
A po coś tu wlaźł?
Kraść więcej nie będziesz
Bo już jesteś nasz!”
A on się tłumaczy
Ze to tylko szpas
“A po coś tu przyszedł?
A po coś tu wlaźł?”

“Why did you come here?
Why did you enter?
You will not steal anymore
Because you are ours!”
And he explained
That it was only a joke
“Why did you come here?
Why did you enter?”

Dziany z Merką byli w parku
I to w skwarny dzień

Johnny was in the park
With Mary on a hot day

Przysunęli swą ławeczkę
W gęstych krzaczek cień
Dziany wziął ją na kolana
Zaczął pieścić już
Wtem zza krzaków się wyłania
Z pałąk Anioł Stróż

“A po coś tu przyszedł?
A po coś tu wlaźł?
Chodź Ciało do boxy
Bo już na cie czas!”
A on się tłumaczy
Że to tylko szpas
“A po coś tu przyszedł?
A po coś tu wlaźł?”

Lola bawi na letnisku
Używa se wciąż
A wtem nagle ją odwiedza
Jej zazdrosny mąż
“Jakże się masz, moja duszko?”
Zbladła, że aż strach
Wtem zagląda pod jej łóżko
A tam siedzi gach

“A po coś tu przyszedł
A po coś tu wlaźł?
Wyłaż, pókiś cały
Bo już na cie czas!”
Złapał go za kołnierz
I trząchnął nim raz
“A po coś tu przyszedł?
A po coś tu wlaźł?”

They moved their bench
Into the shade of the thick shrubs
He took her on his knee
He started to caress her
Suddenly, from behind the shrub
A policeman appeared with a club

“Why did you come here?
Why did you enter?
Get your body into the jailhouse,
Because now it is time for you!”
And he explained
That it was only a joke
“Why did you come here?
Why did you enter?”

Lola is playing at the resort,
She’s having a good time
Suddenly, she’s visited
By her jealous husband
“How is it going, my dear?”
She became very pale
He looked under her bed
And there lay her lover

“Why did you come here?
Why did you enter?
Get out while you can,
because your time has come!”
He caught him by the collar
And shook him once
“Why did you come here?
Why did you enter?”

Franuś wczoraj się ożenił,
 A dziś martwi się
 Bo noc poślubną przechrapał,
 A gdy zbudził się
 Chciał gorsecik mały zapiąć,
 Młodej żonce swej
 A wtem nagle coś mu w krzyżu trzasło,
 Aż krzyknął, "Ojey!"

"A po coś tu przyszedł?
 A po coś tu wlaźł?
 Jesteś już za stary
 I zimny jak głaz."
 Tobie na co inne
 Staruszk, już czas
 "A po coś tu przyszedł?
 A po coś tu wlaźł?"

Franuś married yesterday
 And today he worries
 Because he snored through
 His wedding night and, when he woke up
 He wanted to button the bodice
 For his young wife
 But something cracked in his back
 and he cried "Oyey!"

"Why did you come here?
 Why did you enter?
 Because you are too old
 And cold as a stone."
 For you, old man,
 it is time for something else
 "Why did you come here?
 Why did you enter?"

11. JÓZEF BRĄNGEL i Wiejska Orkiestra (Jozef Brangel and Village Orchestra) – **Oberek Z Gorlic** (*Oberek from Gorlic*). Three violins, clarinet, and string bass. Chicago, December 12, 1928. (48729-2)

These exceptionally down-home musicians perform in an unrefined rural style, resembling the group accompanying clarinetist Piotr Kopacz (see #14), who recorded on the same date, and who may be this clarinetist as well.

12. IGNACY PODGÓRSKI i Jego Orkiestra – **Paśla Andzia Pawie** (*Andzia Tended Peacocks*) (*Polka*). Ignacy Podgórski-violin, with trumpet, clarinet, piano and string bass, Michał J. Kendra-vocal. Camden, NJ, December 11, 1933. (78922-1)

Philadelphian Podgorski's band-leading career extended from the 1920s through the early 1950s. He also was proprietor of a music store and publishing house.

Na zielonej łące
 Paśla Andzia pawie
 Przyjechali trzej kawalerowie: } (2X)
 "Wędruj Andziu z nami!"

"Jakże ja je zagnam
 Gdzie zostawię pawie?"
 "Zagnaj pawie między
 Dolinami i pojedziesz z nami" } (2X)

Jedzie ksiądz z kościoła;
 Andzia chusty pierze
 Rzucił książki, rzucił rewerende } (2X)
 Do Andzi się bierze

"Dajże księżu spokój
 Bo ja powiem mamie!"
 "Nie mów mamie, Andziu
 Andziunięko, bo ja poświęcany" } (2X)

"Kiedyś poświęcany
 To pilnuj kościoła
 Nie zaczepiaj ładnej Andziunięki } (2X)
 Bo Andzia nie twoja"

"Przyjdiesz do kościoła
 To cię wyspowiadam
 Dam ci talar na nowe buciki } (2X)
 Pokuty ci nie dam"

In the green meadow
 Andzia tended peacocks
 Three bachelors arrived:
 "Wander, Andzia, with us!" } (2X)

"How will I chase
 where will I leave my peacocks?"
 "Chase them between the valleys } (2X)
 And you will go with us"

The priest walks from the church;
 Andzia is washing a shawl
 He throws down books, sacred objects } (2X)
 And embraces Andzia

"Give me peace, priest
 Because I will tell mama!"
 "Don't tell mama, Andzia
 Andzia, because I am ordained" } (2X)

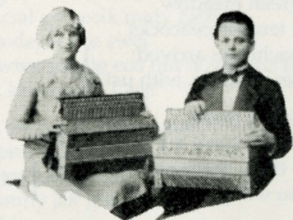
"When you are ordained
 You take care of the church
 Don't flirt with pretty Andzia } (2X)
 Because Andzia isn't yours"

"When you arrive at church
 I'll listen to your confession
 I'll give you a coin for new shoes } (2X)
 Penance I won't give you"

MUZYKA NA RÓŻNYCH INSTRUMENTACH—ciąg dalszy

JAN WANAT-STANISŁAWA DUSZYŃSKA

Duet na Harmoniach z String Bass



Duszyńska-Wanat

- V-16158 { Filomena Polka
10"-75c { Oberek z Maciejowic
V-16132 { Kirta—Polka
10"-75c { Taniec Opuszczany

JAN WANAT—Harmonia

- V-16122 { Wieczorna Róża—Walc
10"-75c { Od Ciechocinka—Kujawiak
V-16110 { Ulubieniec—Oberek
10"-75c { Polny Kwiat—Mazurka
V-16046 { Fryzyjerka—Polka
10"-75c { Miała Baba Mikołajka—Kujawiak

- V-16031 { Fortuna Polka
10"-75c { Miłe Wspomnienia—Mazurka

- V-16021 { Druchna—Polka
10"-75c { Družba—Oberek

- 79425 { Iskra—Mazur
10"-75c { Na Balu—Polka

- 80419 { Z Warszawskiego Bruku—Polka
10"-75c { Jeszcze Jeden Mazur Dzisiaj

- 80645 { Spod Kielc Oberek
10"-75c { Na Wizycie—Polka

- 80595 { Z Szumu Wolgi—Walc z Banjo
10"-75c { Oj! Tereś—Kujawiak i Oberek

- 80049 { Stasis—Polka
10"-75c { Zakochana—Walc z Skrzypce z Littmann



Jan Wanat

PIOTR KOPACZ—Klarnet

- V-16025 { Polka do wykupu
10"-75c { Polka po wykupie

- V-16150 { Z Sali—Oberek
10"-75c { Oberek Kopacza

ED. L. CUPRYS-BRUNO KAMIŃSKI

Skrzypce i Harmonia

- V-16010 { Podkówka—Polka
10"-75c { Za Karczmą—Oberek

JAN KIMELSKI—Harmonia

- 81332 { Chłopiec z Irlandyi—Marsz
10"-75c { Polka z Krojczyzna



Kopacz

KATRYNKA

- V-16155 { Gołębica
10"-75c { Słoneczko Moje

- V-16157 { Przez fale wód—Walc
10"-75c { Na falach Dunaju—Walc

GÓRALSKIE PIEŚNI

(Mountaineer Songs)

**S. BACHLEDA I KAROLA STOCHA ORIGINALNA MUZYKA
GÓRALSKA**

- V-16175 { Obudź mię Dziewczyno
10"-75c { Hej Wara wom od Dzieczyny

- V-16149 { Poszedł Jasiek Na Zbój
10"-75c { Pociąg Dziewcze Powiedziała

- V-16139 { Kandracka

Excerpts from Victor Polish Records—1931 Catalog ("Victor" is a trademark of BMG, Inc.)

13. JÓZEF KALLINI – **Dziadowski Karnawał** (*Beggar's Carnival*). Josef Kallini-vocal, Jan Mróz-violin. New York, October 11, 1927. (81544-B)

An old tradition, reported from both Poland and Ukraine, describes physically handicapped beggars who earned their livelihood singing for coins to the music of a stringed instrument every Saturday on the village square when the farmers came to town. The pseudonym "Grajek Wiejski" (Village Musician) concealed the identity of popular actor and baritone Józef Kallini when this recording was first published.

Nie ma to ta jak karnawał
Pomyślały sobie dziady
Każdy w torbę dużo dawał
Ledwie człek z nią daje rady
"Pójdźwa, bracie, na flaszcę"
Pedział Jakub do Marcina
"Zawsze to tak choć troszeczkę
Dobre czasy przypomina"

"Pójdźwa, bracie, do gospody"
Pedział Marcin do Michała
I już, niby w stawie wody
Dziadów była izba cała
Były tam też i kobity
Choć niewielkiej może krasy
Jedna miała ślep wybity
Druga chroma na kulasy

Zawsze tam, gdzie jest kobita
Człowiek jakby w sobie żył
Czemu, dziad a nie dopyta
Tak dał Pan Bog najlaskawszy

There's nothing like a carnival
Thought the beggars
Everybody was giving a lot
One can barely lift the bag
"Let's go, brother, for a drink"
Said Jacob to Marcin
"That always reminds you a little
Of good times like this"

"Let's go, brother, to the inn"
Marcin said to Michael
And soon the room was full of beggars
Like a pond full of water
Women were there too
Though they weren't very beautiful
One was missing an eye
Another was lame

When there is a woman
One feels more alive
Why, a beggar will not tell
The Lord graciously made it so

Stary Kuba wziął skrzypczkę
Głuchy Marcin chwycił basy
I urzęneli ci poleczke
Zaruchały się kulasy

Za Marynę złapał Michał
Jan się zabrał do Barbary
Do Franciszki Wawrzyn wzdychał
Tańcowały wszystkie pary
Błyszczły jedno Jagny ślipy
Jędrzej nogą z drewna tupie
Małgorzata nocą chłapie
I wesoło jest w chałupie!

Jak golenia już ustały
Dziady trochę się popiły
A że żaden nie jest cały
Szkody sobie nie zrobiły
Okowity se doleli
A że ustać niepodobna
Na podłodze poleżeli
Pociągali z flaszki do dna

Paskudnie się im zrobiło
Trochę jakby spyrło wo boku
Jak to było, tak to było
Boć karnawał raz do roku
Oj, da-danaż, moja dana
To dziadowska jest zabawa
Oj, da-danaż, moja dana
To dziadowska jest zabawa

Old Kuba took his fiddle
Dear Marcin took his bass
When they played a polka
Legs moved

Michael caught Maryna,
Jan took Barbara
Wawrzyn sighed to Franciszka
Everybody danced
Jagna's one eye glistens
Jędrzej stomps with his wooden leg
Małgorzata weeps at night
It's fun in the house!

When the dancing stopped
The beggars were drunk
Since all of them were crippled
They didn't harm themselves
They poured some more vodka and
Because they couldn't stand
They lay down on the floor
They drank the whole bottle

They got sick
Their stomachs hurt
It was as it was
Carnival is once a year
Oy, da-danaz, my dana,
It's a beggar's ball
Oy, da-danaz, my dana
It's a beggar's ball

14. PIOTR KOPACZ i Jego Wiejska Orkiestra – **Oberek Kopacza** (*Kicking Oberek*). Piotr Kopacz-clarinet, with three violins and string bass. Chicago, December 12, 1928. (48736-2)

15. ORKIESTRA JANA DRANKI – **Nie Boję Się Ułana** (*I'm Not Afraid of the Uhlán*) (*Polka*). Two violins, clarinet, flute and string bass, Jan Piwowarczyk-vocal. Chicago, ca July 9, 1930. (5798)

A particularly appealing feature of Polish village dance tunes is the melodic structure, which can shift between several keys, and between the major and minor. Jan Piwowarczyk (John the Drinker) sang on record with several Chicago *wiejska* bands in the early 1930s. He follows this group effortlessly through three separate tunes, making it easy to see why he was in demand.

Nie boję się ulana
Ani szabli jego
Bawię się z nim do rana } (2X)
Chodzę spać do niego

Brata mi oddali
Mnie do wojska wzięli
Tatuś się upili
Stol złotych zgubili

Myślałaś, dziewczyno
Że o ciebie dbam
Myślałaś, Maryno
Że ciebie kocham
Mam ci ja za wodą } (2X)
Dziewczyne z uroda
Ożenie się z nią

I am not afraid of the Uhlán
Nor of his sword
I dance with him until dawn } (2X)
I go to sleep with him

They returned my brother
they took me into the army
Daddy got drunk
Lost a hundred *zlotys*

You thought, girl
that I cared about you
You thought, Maryna
that I loved you
I have a beautiful girl } (2X)
Across the river
I will marry her

Rozkazała mi mama
Pojąć Floryjana
A ja odpowiedziałam
Że kocham ułana

Ułani, ułani
Malowane dzieci
Niejedna dziewczyna
Za wami poleci

Siwe oczka, siwe
Czemu płaczecie?
I tak już mojemu
Nie będziecie
Lubię oczka czarne } (2X)
I nóżeczki swarne
Pod dziewczyną

Dziewczyno ty kochana
Kochaj mnie do rana
A ja ci będę śpiewał } (2X)
“Dana-ino-dana.”

My mother ordered me
To marry Florian
And I told her
That I love the uhlan

Uhlán, uhlan
You painted children
Many a girl
Will follow you

Grey eyes, grey
Why are you crying?
You won't be mine
I like black eyes
And a nice set of legs } (2X)
Under a girl

You, my dear girl
love me until dawn
And I will sing for you } (2X)
“Dana-ino-dana.”

16. WIEJSKA ORKIESTRA KMIĘCIA (Jan Kmić's Village Orchestra)– **Oj, w Bernie w Magazynie** (*The Magazine in Berne*) (*Soldier Song*). Three violins, clarinet and string bass, Adam Baczek-vocal. Chicago, November 15, 1929. (57414-2)

(First verse incomprehensible)

Oj, żyję, żyję, nie wiem, po co (2X)
Wzięli mnie do wojska, nie wiem na co

Oj, I live, I live, I don't know what for (2X)
I was drafted, I don't know what for

17. MAKOWSKA ORKIESTRA DZIAŁOWEGO (Działowy's Orchestra from Makow) – **Zbójcy w Karczmie** (*Bandits at the Inn*) (*Mazurek*). Two violins, flute, clarinet, accordion and string bass, Jan Piwowarczyk-vocal, directed by George Działowy. Aurora, IL, June 28, 1933. (75890-1)

W lesie na dolinie }
Karczma murowana } (2X)
Bo jest ci tam karczmareczka }
Jeszcze nie tykana } (2X etc.)

Tańczuj sobie, tańczuj
Karczmareczko tłusta
Wnet tu będzie, wnet to będzie
Komóreczka pusta

Oj, widzisz ty, Florku
Kielbasy na kołku
I kury na tej grzędzie?
Wszystko nasze będzie

Matuś, matuleńko
Ktoś po sieni chodzi
Oj, pewnie Jasineczek
Po niej się wywodzi

Jedni dolinami
A drudzy górami
A ja też na tę zimę
Podążę za wami

Dołem idź, dołem idź
Bo ci czapkę widać
Jak cię karczmareczka ujrzy
To cię może wydać

In the woods, in the valley }
There's a brick tavern } (2X)
And there is a pretty barmaid }
Still untouched } (2X etc.)

Dance, dance
Fat little barmaid
Soon there will be
An empty room here

Oy, do you see, Florek
Sausages on the hook
And chickens in their roost?
It will all be ours

Mommy, Mommy
Somebody is walking down the hall
It's probably Jasineczek
Coming here

Some walk
Through the valleys
Some walk up the mountains
And I, this winter, will follow

Take the lower route
Because your hat is showing
If the barmaid sees you
She may betray you

18. WACŁAW TURCHANOWICZ – **Pieśń Dziadowska** (*Beggar's Song*). Vocal and violin. New York, June, 1927. (107793-2)

Unlike Józef Kallini (see #13), singer Wacław Turchanowicz allowed this beggar's song to be published under his own name. Like West African *griots* and Trinidadian calypsonians, the central European beggar-songster traditionally sang of topical and controversial matters, while freely commenting on them. This lyric combines misogynous admonition with personal complaint in a unique application of old-world style to the American experience.

Posłuchajta ludziska
Serce żalu się ściska
Plaga na nas idzie z batem
Baby będą rządzić światem
Chłopy dziecka kołysać

W Anglii, odczuć się dało
Że je chłopów za mało
Baby są konduktorami
I kierują tramwajami
Jeno jeżdżą bez dyszla

Jeśli tu w Ameryce
Zaczną rządzić spódnice
Każdy powie "Goodbye, Charlie!"
Świat się cały w przepaść zwali
Zniknął wszelki porządek

Która obszerna w stanie
Polismanem ostanie
I przed kim się masz użalić
Gdy cię po łbie zacznie walić?
Musisz milczeć i chlupać

Listen people
My heart is grieving
Plague threatens us like a whip
Women will rule the world
Men will rock the cradles

In England, it appears
That there are too few men
Women are conductors
And driving streetcars
But they drive without a shaft

If here in America
Skirts take over
Everybody will say, "Goodbye, Charlie!"
The whole world will fall into the abyss
The order of everything gone

The one who has a thick waist
Will become a policeman
And to whom can you complain
When she beats you about the head?
You must be quiet and weep

Ja mam babe spod Niemca
Straszna, pedom wam, jedza
Wciąż mi, jucha, wypomina
Że pochodzę spod Rusina
Istna w domu Europa

Ja zaś nie jestem ciura
Chciałbym zostać wciąż góra
Babsko chce, bym był na spodzie
I żyjemy w takiej zgodzie
Jak w małżeństwie przystało

My wife came from the German partition
I'm telling you, she is a witch
She always complains
That I came from the Russian partition
It's like Europe at home

I'm not a weakling
I would like to be on top
The woman wants me on the bottom
And we live in harmony
As it should be in marriage

19. STANISŁAW MERMEL – Antek Z Mańką Tańczą Rach-Ciach-Ciach (*Tony and Mary Dancing Rach-Ciach-Ciach*). Vocal with two violins, clarinet and string bass. Chicago, December 14, 1928. (48749-2)

Like Aleksander Brokowski and Bruno Rudziński, Mermel performed village songs for Polish-American listeners, though he did so in a less idiosyncratic and more comfortable style which made him a popular recording artist for several years.

Antek Andrus nosił lody
Biedak spocił się, ze strach
A że gorąco mu było
Śpiewał sobie, "Rach-ciach-ciach"

Kiedy przyszedł na muzykę
Z pełnej piersi westchnął "Ach!"
Że se z Mańką potańcuja
Znaną polkę rach-ciach-ciach

Cisnął wiadro wraz z lodami
Choć to jego przecie fach

Antek Andrus carried ice
The poor lad sweated terribly
And, because he was hot
He sang, "Rach-ciach-ciach"

When he came to where music was playing
He heaved a sigh, "Ach!"
He will dance with Mańka
A popular polka, rach-ciach-ciach

He threw out the bucket of ice
Even though it was his livelihood

Ścisnął grubą Mańkę w pasie
Zaczął tańczyć, rach-ciach-ciach

Mańka mówi, "Miły Antku
Jam zmęczona, że aż strach
Gdy odpocznem, dokończymy
W dwójkę sobie, rach-ciach-ciach"

Antek grzeczny był kawaler
Więc usłuchał Mańkę, ach
Tak jak chciała, odpoczęli
"Moja Mańciu, rach-ciach-ciach"

Widział to kolega jego
Ten z Krowodzy znany Stach
I zakrzyknął, "Brawo, Antek
Tancerz z ciebie, rach-ciach-ciach!"

Wczas raniutko tancerz Antek,
Wracał pod rodzinny dach,
I po drodze wyśpiewywał
Ulubione, "Rach-ciach-ciach"

Mańka także powracała
I przez kilka nocy w snach
Przez sen jeszcze mamrotała
"O, mój Antku, rach-ciach-ciach!"

He squeezed fat Manka in the waist
Started to dance, rach-ciach-ciach

Mańka says, "Sweet Antek
I am terribly tired
After we rest, we will finish
Dancing with each other, rach-ciach-ciach"

Antek was a polite lad
So he listened to her, ach
As she wanted, they rested
"My Mańka, rach-ciach-ciach"

His friend, from Krowodzy
The famous Stach saw this
And he exclaimed, "Bravo, Antek
You're a dancer, rach-ciach-ciach!"

Early in the morning, dancer Antek,
Was returning home,
And on his way was singing,
His favorite, "Rach-ciach-ciach"

Mańka also was returning
In her dreams for several nights
In her dreams she murmured
"Oh, my Antek, rach-ciach-ciach!"

20. BACZKOWSKI WIEJSKA ORKIESTRA – Z Karpat (*From the Carpathians*) (*Oberek*). John Baczkowski-clarinet, with three violins, second clarinet, two violas and string bass. Chicago, December 1, 1928. (48645-2)

21. WŁADYSŁAW POŁAK – Gdy Byłem Młody (*When I Was Young*). Vocal and accordion. Chicago, June 8, 1928. (45321-1)

Jeszcze sześć latek nie miałem
Mama mi lalkę kupiła
Podwiązki zobaczyć chciałem
Mama mi nie pozwoliła

Zapytałem się mamusi
"Cóż to jest za tajemnica?"
"Niech cię mój synu nie kusi
Dla ciebie w szkole tablica"

Kolegom, co w szkole byli
Szykuję dziwne przekąski
Żeby mi wytłumaczyli
Jak wygląd mają podwiązki

Ledwo ze szkoły wyszedłem
Już mnie panienki kochają
Poszedłem z lubą do lasu
Tam, gdzie ptaszki śpiewają

Usiadłem z lubą pod dębem
I słucham jej miłe słówka
Wtem luba moja krzyknęła
"Mrówka, to mrówka, ach mrówka!"

I was only six when
Mama bought me a doll,
I wanted to see garters
Mama didn't let me

I asked my mommy
"What is the mystery?"
"It shouldn't tempt you, my son
There's a blackboard for you in school"

For my friends at school
I prepare wonderful treats
So they would explain to me,
What garters look like

By the time I left school
The girls already loved me
I went with my sweetheart to the woods
There, where birds sing

I sat under an oak with my sweetheart
And listened to her sweet words
Suddenly my sweetheart cried
"Ants, there are ants, ants!"

Na głos mej lubej dziewczyny
Zrywam się na nogi śmieje
Lecz mrówka mojej kochanej
Nie zrobiła krzywdy wiele

No i przy tej sposobności
Zobaczyłem te podwiązki
Nic to takiego dziwnego
Zrobione z gumowej wstążki

Hearing the voice of my lovely girl
I jumped bravely to my feet
But the ants did not do much harm
To my beloved

So, because of this opportunity
I saw those garters
It's nothing strange
They're made of elastic ribbon

22. JAN WANAT I JEGO WESOŁA CZWÓRKA (Jan Wanat and his Happy Quartet) – **Stach** (*Stan*) (*Oberek*). Jan Wanat-accordion, with second accordion, violin and string bass. Camden, NJ, November 8, 1933. (78413-1)

Jan Wanat's accordion solos appeared frequently from 1917 through 1930. He also recorded with several small dance ensembles, including this delightful Chicago-style group on one occasion.

23. POLSKA ORKIESTRA POD BIAŁYM ORŁEM (White Eagle Polish Orchestra) – **Okreżnym** (*Holiday Feast*) (*Kujawiak*) (*W. Witkowski-S. Skimba*). Two violins, clarinet, accordion, piano and string bass. New York, July 25, 1931. (1054)

The Polish white eagle is a national symbol whose status is comparable to the bald eagle in America. Nevertheless, Steven Skimba's name, which appears as co-composer on all four of this band's recorded titles, suggests that at least some of the musicians may be Lemko-Ukrainian.

24. WŁADYSŁAW POLAK – **Diabeł W Niewoli** (*Devil in Jail*) (*Mazurka*).
Accordion solo. Chicago, July 15, 1929. (55415-2)

25. FRANK DUKLA WIEJSKA BANDA – **Na Boisku** (*On the Sportsfield*)
(*Polka*). Franciszek (Frank) Dukla-violin, with two second violins, clarinet
and string bass. Chicago, June 17, 1927. (39018-1)

Chicago music retailer Alvin Sajewski recalled that Frank Dukla's pioneering village-style polkas were best-sellers in the late 1920s. They were particularly useful in demonstrating new phonographs, because the booming bowed bass made the machines sound particularly good. Most of Dukla's recordings remained in print for many years though he made none after 1929.

Re-issue edited and annotated by Dick Spottswood.

*Text transcriptions and translations by Anna Barańczak and Tim Cooley. Additional
transcriptions, translations, & copy proofing by Krzysztof S. Jesionek.*

*Transfer of 78s to tape by Jack Towers with additional sound restoration by George
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Re-issue produced (and additional editing) by Chris Strachwitz.

Cover & colorizing by Elizabeth Weil.

*Cover photo by Joseph E. Koperski taken of friends dancing in a field near Getzville,
NY, ca. 1927. Courtesy of Kate Koperski.*

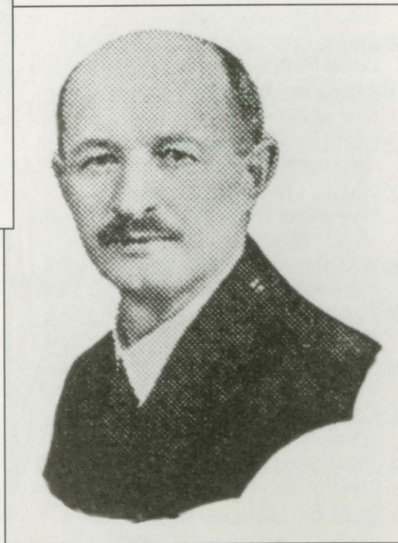
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Left: Frank Dukla



Right: Stanisław Mermel

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3. BRUNO RUDZIŃSKI: Tramla Polka
4. KAROL STOCH: Ostatki Na Podhalu (*Last Evening in Podhale*)
5. ORKIESTRA MAJKUTA: Icek W Kołomej (*Isaac in Kolomej*)
6. TARNOWSKA ORKIESTRA STASIAKA: Złota Rybka
(*The Golden Fish*)
7. STEFAN I WŁADYSŁAW MACOŃ: Wyjechałem W Pole
Orać (*I Went Out in the Field to Plow*)
8. FRANK P. KAWA: Pijał Ojciec, Pije Ja (*Father Drinks, So Do I*)
9. WŁADYSŁAW DOMBKOWSKI: Po Bobowisku
(*In the Bean Field*)
10. ALEKSANDER BROKOWSKI: Ciało do Boxy
(*Charlie in Jail*)
11. JÓZEF BRANGEL: Oberek Z Gorlic (*Oberek from Gorlic*)
12. IGNACY PODGÓRSKI: Pasła Andzia Pawie
(*Andzia Tended Peacocks*)
13. JÓZEF KALLINI: Dziadowski Karnawał (*Beggar's Carnival*)
14. PIOTR KOPACZ: Oberek Kopacza (*Kicking Oberek*)
15. ORKIESTRA JANA DRANKI: Nie Boję Sie Ułana
(*I'm Not Afraid of the Uhlan*)
16. WIEJSKA Ork. KMIECIA: Oj, W Bernie W Magazynie
(*The Magazine in Berno*)
17. MAKOWSKA Ork. DZIAŁOWEGO: Zbójcy W Karczmie
(*Bandits at the Inn*)
18. WACŁAW TURCHANOWICZ: Pieśń Dziadowska
(*Beggar's Song*)

19. STANISŁAW MERMEL: Antek Z Marią Tańczą Rach-Ciach-Ciach (*Tony and Mary Dancing Rach-Ciach-Ciach*)
 20. BACZKOWSKI WIEJSKA ORKIESTRA: Z Karpat
(*From the Carpathians*)
 21. WŁADYSŁAW POŁAK: Gdy Byłem Młody
(*When I Was Young*)
 22. JAN WANAT: Stach (*Stan*)
 23. POLSKA ORKIESTRA POD BIAŁYM ORŁEM:
Okreźnym (*Holiday Feast*)
 24. WŁADYSŁAW POŁAK: Diabeł W Niewoli (*Devil in Jail*)
 25. FRANK DUKLA: Na Boisku (*On the Sportsfield*)
- Total time: 79:00

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