POLISH FOLK SONGS AND DANCES
by Manfred Król and Adam Mickiewicz

THE L很低 WEDDING
Dovy Wizor WAM
JEDZIE NA K. W. JAČJKU CIŚNIA
OWOJEMI ĹAS ĽIEDZIE
THE JACOK
TAMYNA JAS ĽIEDZIE
A KOLYNSKA
HEJ KIPA
POLISH FOLK SONGS
AND DANCES
Polish folk songs possess a number of basic features common to folk songs all over the world and, of course, especially to those of the Slavic peoples. Since they are anonymous, transferred by word of mouth, by oral tradition, and consequently subject to changes of various kinds - both conscious and unconscious changes, amplifications and abbreviations, uniting of several songs into a new whole, and so on. Further they are very simple and naïve as to their themes and problems (which contribute to their charm), present a limited number of characters, mostly from the family circle, and do not pay attention to descriptions of space (background) and time. If a plot exists it is not developed normally. Incidents are presented in a hasty way; sometimes there is even a lack of coincidence between events. The psychology of the characters (mostly types) is simple, too; their main motives are passions and impulsive actions expressed directly by deeds. Among stylistic devices, sometimes used very skillfully, the most typical are repetitions of various kinds, enumeration and gradation, antithesis and parallel, the latter uniting often in a completely mechanical way a detail of nature with a person or event. Many of the songs reach a high artistic level in applying these devices and in uniting universal and national elements.

Folk songs may be classified according to the various regions of Poland from which they come and according to the character and designation of the songs. Although there are a great number of songs known almost everywhere, there are also a number properly so designated, especially in certain regions. Among the latter are songs from the following: Great Poland (Wielkopolska), Masovia (Mazowsze), and the regions of Lublin, Radom, Sambionia and Kraków. Distinct from the rest of Polish territory are the songs of the Polish-Ukrainian border region, those of Silesia, and those of the mountainous region (Podhale). As to their character, folk songs may be divided into the following main groups: ritual songs (christening, wedding, burial and so on); festive songs (Christmas, Spring, harvest, carnival, etc.); universal songs (ballads, love songs, family songs, lullabies and children's songs, etc.); professional songs of old occupations such as those of shepherds, raftsmen, hunters, soldiers, artisans, beggars (also a kind of profession) and so on. All these classes may be, of course, divided into sub-groups of various kinds, their themes being rich and quite variegated.

Vocal music is of primary importance in folk music. On the other hand, instrumental music, except in connection with accomplishment for songs and dances, is much less in use.

Old melodies were based on a scale composed of five full tones (without half-tones), the so-called pentatonic. In their later development folk melodies used the so-called "Church tonic", avoiding major and minor scales, like music of the Middle Ages. Finally they adopted the modern major and minor scales, but traces of the old tonic remained.

Another feature of these melodies is their simplicity, corresponding to the simplicity of the texts with which the music is strictly connected. The structure of the songs and their stanzas strongly influences the structure of the melody. If, for instance, the song is composed of uniform "closed" stanzas, the music follows the symmetry, and we have after every stanza a return to the beginning of the melody. Most usual are four or two lines stanzas; less frequent are those of three, five, six and seven lines. Stanzas of eight or more lines appear only in exceptional cases.

POLOŻENIE

By

Mieczysław, Adam Miekiewicz
Professor of Polish Studies,
Columbia University
Of importance also is the connection of the rhythm of the verse with that of the melody, although this cannot be considered as a rule without exception. In many or perhaps most cases, however, an isomeric verse (that is, one composed of an equal number of syllables) results in an analogous symmetrical melody, while a heterometric verse (unequal number of syllables) results in an asymmetry in melody.

The symmetrical structure of the melody leads directly to dance music, which is another characteristic feature of most Polish folk music, connected as it is with various and sometimes age-old dances. Among those preserved to this day are the Krakowiak, indigenous to the region of Kraków, which is danced in a two-quarter rhythm and accompanied by an appropriate song; the mazur, danced in a fast tempo by couples hand in hand to music strolling the three-quarter time of the dance; the oberek, akin to the mazur in time, but much faster and vivace in tempo; the slow waltz in tempo; and the kujawiak, also a variation of the mazur, accompanied by music with very tuneful motifs. The traditional and well-known polonaise has its origin in a folk dance called "pleezy" or "chotniak" (a walking dance), which in the beginning was danced exclusively by men and had a waltz-like character. Later women joined it and it changed into a kind of march which is different in rhythm from the polonaise danced in former days by the upper classes.

The main folk instruments used in central and western Poland are: violin (first and second), often hand-carved; contrabass; smaller ones in size to contemporary "sillon" flute-like instruments made of pine wood and possessing four to six openings; clarinet-like instruments made of oak wood; drums; small ones in size and made of calf or dog skin; which have one brass plate attached to them which is struck by a piece of iron. The lyre was still in use in central Poland around 1914, but mostly by beggars. A specialty of the mountain region are bagpipe-like instruments - "budzi" - consisting of a leather bag (of goat skin) and pipe; similar, but not identical in construction, is the so-called "kobza". The "trumkla" is a very long stringed box made of mountain wood to communicate from one mountain peak to another.

The folk "orchestras" (bands) were formerly composed of only three instruments: one first violin, one second violin, and a small contrabass. Later these were enlarged into groups containing, apart from the two violins, a clarinet, or a cornet (or both), and a drum replacing the contrabass. There are also larger bands with two clarinets, two cornets (replacing violins), one trombone, one tuba, and a drum and flute. In the postwar period there has been a trend toward smaller bands consisting of from two to five members and introducing new instruments: violin, accordion, and sometimes drum; or violin, accordion, clarinet or trumpet; and drum; or accordion, saxophone, violin and trumpet. These are the general remarks apply more or less to western and central Poland and a part of southern and eastern Poland. However there are differences and nuances in melody, rhythm and structure, reflecting various moods and changing of moods, lyricism and longing, bravura, impetuosity, cheerfulness and gaiety. The prevailing character of the music is of hilarity. This does not mean that Polish folk music does not possess a great number of sad, sorrowful, even gloomy motifs. In general, it reflects all the lights and shadows of the life of the Polish peasants.

As has been mentioned above there is a distinct difference between the folk music of Silesia and the mountain region and the rest of Poland. Silesia, apart from Czech and German influences, shows some original features such as the prevalence of diatonic over chromatic melody, the existence of some archaic characteristics, themes based on the ancient "hymn" to the sun, and the strife between minor and major scale and the use of "church tonic" in various scales.

The folk music of the mountain region (Podhale) distinguishes itself by a close connection with special and highly original and lively mountainer dances such as "giralka" and "subotnik". The tempo may be slower or faster, but there is always a strong definite rhythm reflecting the physical strength, the intelligence, fantasy and energy of the people. Musically these songs are original in their melodic and harmonic independence, in dissonances and in combining of minor and major scales. The structure of the scale shows a characteristic trait; the interval happens to be somewhat blurred with respect to tonality, approaching the so-called "tritone".

The present recordings were made late in 1954 and represent part of the general current program of collecting Folklore and Polyphony in Poland.

NOTES ON THE RECORDINGS

Along with other contents of the nation's literature, tresured source materials on Polish folk music were destroyed or stolen during the Nazi occupation of Poland. To make up for such cultural losses, a national program of gathering and recording the songs of the Polish villages, of its mountains and its plains, was undertaken in the early postwar period. Amateur ensembles were established in cultural centers of rural communities throughout Poland and recordings made of their performances. The extent of participation by wide segments of the people was shown during the 1944 national Festival of Polish Folk Music in which 5000 ensembles of all kinds and 200,000 persons took part. By 1953 the amateur movement in the Polish farm communities comprised 3,100 choruses, 2,400 dance groups, 1,100 bands and orchestras of various sorts and more than 2,000 song and dance assemblies.

BAND 1. A "wproadzony", or introduction piece played at a wedding or other festive occasion on the arrival of an important personage while other guests dance. In earlier days the rich personage paid the orchestra for the service. The performance is by the instrumental group of the Tostoki Ensemble.

BANDS 2 and 3. The Tostoki Ensemble which performs here is from the town of Tostoki in the Wielkopolskie region of western Poland. The name Tostoki was given to inhabitants of the town years ago because in moving their poverty-stricken households from one piece of sandy farmland to another they urged them on with the adjuration "taa", from this came the name Tostoki and the verb "taa" to pull. The Tostoki Ensemble, almost all the members of which are employed in the wood-working factories of nearby Sosnowo have their headquarters in the community cultural center of Tostoki. The Ensemble won public acclaim at Kalisz during the Festival of Folk Music in 1949. Today no important function in the region would be complete without the musical participation of the group.

BAND 4. THE KUYAVIAN WEDDING

This is a combination of music and dialogue connected with a wedding ceremony. Guests gathered for the feast impatiently await the bride who is being dressed by experienced older women. They exchange remarks and guesses about her costume, which in the Kuyavian region is very colorful, and praise the bridal gown. Finally the bride appears, greeted by a song which deals with the burdens of the marital state. There follows a solemn oration directed by the "starosta" (master of ceremonies) and the young couple, calling upon them to love and respect each other and extending to them best wishes. The starting out for the bridal chariot characterizes the ending of the wedding, or not with this situation, and a march played by the folk band. After coming back home, they again sing, dance the oberek and drink.

Wesole Lozowisko

Muzhka

Muzhka murena: Aby strzela le panem mofka proefal, Aby mofka benfele, mofka benfele yle isme jase many.

I in drugo jas kemery porya do kosikula, chogby by jas kemery congmo to giotul, 1 giotul.

Chogby by jas kemery congmo to giotul, 1 giotul.

I in drugo jas kemery porya do kosikula, chogby by jas kemery congmo to giotul, 1 giotul.

I in drugo jas kemery porya do kosikula, chogby by jas kemery congmo to giotul, 1 giotul.
Oj, cieśn, cieśn, ten kiersz małżyn, ten kiersz małżyn
A jeszcze cieśn ten stan matzeński
A jeszcze cieśn ten stan małżeński.

Bo kiersz małżyń woda obróc, woda obróc,
A stan panieński już się nie wrocł,
A stan panieński już się nie wrocł.

O heavy, heavy is the miller’s stone, this miller’s stone.
And even heavier is the miller’s state.
And even heavier is the miller’s state.

Because water can turn the miller’s stone,
water will turn it.
But the virginal state will never return,
But the virginal state will never return.

Pozmocnienie Starosty

Fotografia panna młoda Ojca swojego i Matki.
Fotokopiuje się prymac Ojcowej chusty, i placą.
Cieśn w ręku boso pod ręką boso Ojcow nie sprawiają żadnej zgryzyt.
Odrobina teraz bo pora ci własne gniesio załadować.
Samy ze sié ojcu i starej nasi chyeczka,
Zign, kiedy goło nogę, i woda ręka obraza.
Z drobne gniesio podziło i se gniesio z ludzi sobie załadowań.
I tobie panie młody że jest piekne wianek kwiatów z wody i wody
Będa na śniegu, bo teraz jest teraz
Wódka na śniegu, bo teraz jest teraz

March music.

Oj siano, siano, pod sianem woda
Wdzorki, wdzorki pogoń

Siano grzebić
Smoini wina
Po tej robocie
Trzy dni leżał.

Oj, doj leżal, doj leżal,
Boli jej kochač
Nie od roboty,
Tylko od szoków,
Oj, doj leżal, doj leżal,
Bohlem ją sby
A lez ją sby
A juz ją sby.

No muzyka a teraz takiego kaszkiłego:
Oh, hay, hay, water under the hay
Yesterday it rained
Today is good weather.
She was raking the hay
Tying the sheaves
And after this work
Lay three days abed.
Oh she’s lying, she’s lying
Her bones are aching
Not from work
But from anger.
Oh she’s lying, she’s lying
Her teeth are aching
And yet she calls
For a kiss from Johnny.

And now, musicians, some Lwotz music.

Piosenka

Oj siewan na se siewan
A jas manie boli gardo
Oj wysiewan siewa, a Kowalczyk darmo.

Zagraczcie mi muzyka
Ale długiego jak wsz
A niech sobie poznaje
A póki nie mam sęę.
Zedy drzyk zaszpieglaws toby drzyk przekład daly
Ale drzyk nie siewa
Tylko patrz na quite jedź dalej.

Song

Oh I sing, I sing to myself
Until my throat hurts
I sang for what I wanted
And got a Lwotz girl as a gift.

Play for me, sw.Package,
A long song like a snake
So that I can dance long enough
To get a husband.

Let the uhara sing
Let them give us a good example
But the uhara do not sing
They only look for the food.

No chępity dobrą z tym tańcowaniem, dążcie teraz
Lazę, niech se stare sładę a ny wypiął

Enough of this dating, boys. Give us a bench.
Let the old people sit and we will drink.

Piosenka

Dwa to, u licha, u licha
Dwo to, u licha, u licha
Jak nie wzyd tak nie wzyd
Węgelska śpiewa tru la la la

What the . . . what the . . .
What the . . . what the . . .
What one doesn’t see, one doesn’t see...
This little girl, tru la la la

Dzie to wun nie dom. A sia czego? Bo by druńki

I’ll not give you so much. And why not? Because
The briaudinna would complain that I’ve made
their lads drunk.

Muzyka.

Music.

THE B

MADE 1 “Dobry wiecior we” – Good Evening to
You. A “poultcians” or welcoming song which has
been sung in the Mazury region for generations.
The guests are seated as the choir ludowy (folk
chorus) sings the greeting.

Dobry wiecior we
Chyrecz redzi nam
Chyrecz redzi, czy nie redzi
Dobry wiecior we

Dobry wiecior we
Zaszpieglaws we
Chyrecz redzi, czy nie redzi
Zaszpieglaws we
BAND 3. "The Lark Sings", an old Polish song in the Mazurian dialect is sung here by Frydek Zalig and Ryszard Klicz from the village of Mikolajki in Warmia. The accompaniment is by a guitar, an instrument introduced both by the Germans who occupied this region for some centuries, originally through settlements dominated by the Knights of the Teutonic Order, and by Poles who came to Poland during the Renaissance and who remained. Some of the greatest figures in Polish architecture, music, painting and literature were from Italy, among them Callimacho, Bocianowski, Canaleto, etc. Despite generations of rule by Germany, Polish culture maintained itself through songs such as this one. The lark is the bird whose return is the symbol of spring and its song is a call to Poland's farmers that it is planting time once again.

Skowroniec pales
Piesie się jak rzeka
Aecznie się tróli
Wesz nie spodzieva
Aecznie się tróli
Wesz nie spodzieva
O! dziwio namu dzivo
Aeczki nie wido
Janka sie biala
I sie glicesch schowaka
Janka sie biala
I sie glicesch schowaka
Wyjdz Anecko mała
Wyjdz do nas przecze
Miech CI w ten dzen dzenko
Słoneczko zawlecę.

Zywnyi CI sześcią
Zdrobia i fortuny
A s zago w sable
Złotej koruny
A s zago w sable
Złotej koruny

SONG OF THE LAKE

The lark sings;
Its song floats away.
Little Anna is dressing;
She waits for her groom.)
Oh, we are surprised
That we don't see Anna.
She was afraid of Johnny.
And so she hid herself.)
Come to us, Anna,
Come out, Anna,
On this your wedding day
The sun must shine.

We wish you happiness,
Health and good fortune,
And in heaven above
A golden crown.)

BAND 4. "When you Go to the Field" sung by the Krono Song and Dance Ensemble.

When you go to the field for the plowing
Take me with you on the wagon.
Let me have your whip.
I'll not go to the field for the plowing
Let my father go alone.
I would rather go walking.
Where the pretty girls are staying.

The great modern Polish composer, Karol Szymanowski, drew much of the inspiration for his later works from the mountain music of Kowski, the Poleska region. The song and dance team of the same name are from Kowski, which performs the next several songs won a second prize at the 1949 Festival of Polish Folk Music. It has entertained audiences throughout Poland and in 1950 performed in Berlin. Much of the repertoire of the group was collected and brought to Krono by Stanislaw Dąbrowski, a member of the group. A high school teacher in the town, Władysław Sadowski, is director of the ensemble. The songs of the Poleska region are similar to those of mountain singers almost everywhere - vigorous, bawdy, proud, and filled with reference to horses, sorrows and lovely women. Since the mountain range was part of the route to Polish amber, as well as to and from Venice and Rome, the mountain country of southern Poland has been subjected to numerous influences.

When you go to the field
Take me with you.
Let me have your whip.
I'll not go to the field
Let my father go alone.
I would rather go walking.
Where the pretty girls are staying.

Johnny Site on a Chestnut Horse. A mountain song by the Krono Ensemble.

Jedzio Jasio, jedzio na koniku cieszym.
Po łyżce po szląsce;
Do swojego kruszmiotu;
Po łyżce po szląsce;
Do swojego kruszmiotu;

Upadło mu szabelka, szabelka
Z ciepłym kominem.
Ty lubi mi ja podać
Wszystkie rzeszcy do niej dodać;
Ty lubi mi ja podać
Wszystkie rzeszcy do niej dodać;

A jak mi ja nie poda, nie poda,
To podpalić ofiary vias
Od szamki mi do żebra;
Moja mija bywa zdrowa
Od szamki mi do żebra;
Moja mija bywa zdrowa.
JOHNNY SITS ON A CHESTNUT HORSE

Johnny sits on a chestnut horse,
Over the green fields.
He goes to his sweetheart, repeat.
His sabre falls, his sabre, repeat.
Stay in good health, sweetheart.

From end to end, repeat.
From the chestnut horse, repeat.
From the chestnut horse.

THE CHESTNUT HORSE

Chesnut horse, where did you lose your shoes?
To lost them in the forest, lost them in the forest.
A girl will bring them to me, bring them to me.
Chesnut horse, where did you lose your shoes?

BAND 6. "Where were you, Johnny?" This old melody sung by Filip Panfaro of the Kroenso Ensemble is a polka tune (a folk dance). The lyrics of the first stanza are from the past, those of the second - in which the living present modifies the past - are by Władysław Sochański, director of the group.

Gdzieś był Jaśinka, gdzieś był do rana
U dziewczyny w jednej tam mała wola
U dziewczyny w jednej tam mała wola
A ty bez ciała co mążem cięża
Grajesko razno oboj żałoło, Bej alp bavzata
Grajesko razno oboj żałoło, Bej alp bavzata
Nie jestem ulom gumem spostrzeg
Teraz iso z Kombalin bede się bawić
Teraz iso z Kombalin bede się bawić
Czyć czyć w naissance, czyć czyć w wiertnact

Try biedni chłopi homeryczne norme normi
Mówil mi Ojciec biedniestrzeguet
Jo me te stuchajato japo do Huty
Jo me te stuchajato japo do Huty

WHERE WERE YOU, JOHNNY?

Where were you, Johnny, until the morning?
With my sweetheart, my only one, who asked for me.
Hey, you contrabassist, swishing the strings!
Play faster and faster, hey, contrabassist, repeat.
I'm not crippled; I left my crutch elsewhere.
Now only Kombalin will have a good time dancing with me.

Clean, clean the machines, clean the lathe.
You'll be a fine man, complete your job.
My father said to me: You will make shoes.
But I said: Listen, Dad, I'm going to the Steel Mill.

Tell me my girl, how rich you are, how rich?
What business is it of yours stupid boy, how rich?


Some gray pigeons rose up from the ground
He (the speaker) and a porochowman watched them.
Ojciec nakazowa żalęmy ciel wyzwisć skrzydłami
A ja swój dusza rozwieścić muszę choć w piątku
A ja swój dusza rozwieścić muszę choć w piątku.

Gray pigeons scattered all over the field,
I have caught and counted them and they're all here. repeat.
Father forbade me to kiss any girl.
But I must make my soul happy even on Fridays.

BAND 8. A mountainer's song from Kroenso.

BAND 9. A dance, the Janka, very popular in the mountain areas of southern Poland. From six to 12 couples dance it. Performed by the Kroenso Ensemble.

BAND 10. "Johnny went from Debline", a song from the village of Wola in the Zamość district of the Wielkopolski region not far from Warsaw. The village chorus sings it.

Where were you, Johnny, until the morning?
With my sweetheart, my only one, who asked for me.
Hey, you contrabassist, swishing the strings!
Play faster and faster, hey, contrabassist, repeat.
I'm not crippled; I left my crutch elsewhere.
Now only Kombalin will have a good time dancing with me.

Clean, clean the machines, clean the lathe.
You'll be a fine man, complete your job.
My father said to me: You will make shoes.
But I said: Listen, Dad, I'm going to the Steel Mill.

Johnny went from Debline, a load of wood was carried.

One lad swirled the whip, another held me.
I went to Debline and there I bought a whip.
I did not see the leather; I looked for a girl instead.
From Debline there flew a bird, first low, then high.

JONNY WENT FROM DEBLIN

Johnny went from Debline, a load of wood was carried.

One lad swirled the whip, another held me.
I went to Debline and there I bought a whip.
I did not see the leather; I looked for a girl instead.
From Debline there flew a bird, first low, then high.

Jo me te stuchajato japo do Huty
Jo me te stuchajato japo do Huty

Kazinka siedz z koczona, Bej kepa dwe
Zelą koninki do dwo, Bej kepa wedle kepy
Pod ja kepy kepy, kepy a pod ja kepy dwe.

Kazinka siedz z koczona, Bej kepa dwe
Po koninki polaskata, Bej kepa wedle kepy
Pod ja kepy kepy, kepy a pod ja kepy dwe.

Nielka s sów dwa talary, Bej kepa dwe
Jedno nowo dwa talary, Bej kepa wedle kepy
Pod ja kepy kepy, kepy a pod ja kepy dwe.

Jo toch dwo talary nie chce, Bej kepa dwe
Jedna nocu z toboj przyspies, Bej kepa wedle kepy
Pod ja kepy kepy, kepy a pod ja kepy dwe.

BEJ KEPÁ

Johnny came from the church, hey, hill, two;
He seized the horses and took them to the hoonkey hey, hill.
Along side of the hill, under the hill, hill,
Another hill and under two hills.

Katie found out, hey, hill, two;
She went after the horses, hey, hill, etc.

She took two talars with her, hey, hill, two;
One was old and the other new, hey, hill, etc.

I do not want your talars two, hey, hill, two;
I want to spend one night with you, hey, hill, etc.

BAND 11. "Kolysanka" or lullaby sung byagna Głębicka in the dialect of Mazury. It promises that Mother will return with ducks and golden pancakes.

As przyj site nana, nana przyj site z pola
Przymysale kaczki, kacze l kaczora
A z tej mazurskie dwojek j佐te kora
A z ta kołyska hana, dana

Painting, Biała 1 Biala
Oj ju lu lu bie la la
Porowololicka barana
Oj ju lu lu bie la la

Production Director - Moses Aach

LITHO IN U.S.A.