Buike Music And Science

Michael Kleofas Oginski

(1765 - 1833)

Polonaise / Polonez - a - minor

Pożegnanie Ojczyzny

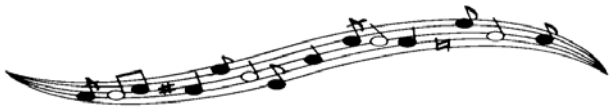
Les Adieux a la Patrie

- great organ -

arr. by Bruno Antonio Buike

- with attached small version manualiter, just in case of need -

BBWV 027 - ca. 6:21



Neuss/Germany: Bruno Buike 2012

027 Oginski - Polonez, a-minor - cover 2

BBWV 027
Michael Kleofas Oginski - (1765 - 1833), arr. Bruno Antonio Buike
Polonaise / Polonez - a - minor - Pożegnanie Ojczyzny - Les Adieux a la Patrie
- great organ - great concert version - ca. 6:21

1.sources:
1.1 IMSLP-Petrucci Library - online: composerpage Oginski, M.K. - click entry: Polonez Pozegnanie - click "FIRST VERSION" (Complete Scores), unknown collection [of poular tunes?], piano, Moscow / Muzyka, Plate No. 13283 - attached to this preface - this may be something near to a socalled "edition from original" or at least it may be reflecting UKRAINIAN traditions
1.2 Werner Icking Music Archiv - online - Composerpage "Oginski" - edition for organ (with written pedal) - however somewhat changed in music and structure compared with 1.1.
1.3 Youtube-videos: Oginski Polonez - interpretation and transscription for cembalo by Wanda Landowska from vinyl, 1951 -
1.4 Youtube - videos from organ in Swieta Lipka (Heiligenlinde)

2. on setting
2.1 Although this is not a survey from musicology, we may say, that especially this Oginski tune from 1794 today is circulating in - let`s guess: - 30 basic versions. This perhaps for purists shocking fact however in our estimation simply is indicating, that this music is LIVING.
2.2 We may say that version from source 1.1 is fundamental to our setting for great organ here, to which however were added an initial phrase of 4 measures giving simply the rythm unisono, which idea I copied from Wanda Landowska as in source 1.3 plus in first part of "trio" we implemented a short phrase which is in Wanda Landowska, but was found written plainly nearly identical in source 1.2.
2.3 Resulting formal structure in this version is:
part 1: intro of BEAT (similar to Wanda Landowska) - A:|| - B:||
part 2: Trio:|| (with phrase from Wanda Landowska and other common versions)
Marcia:|| (with free impovisation similar as in Wanda Landowska and with a specific modulation in third-relations (Terz-Verwandschaften)
part 3: Reprise of part 1 - (beat-intro - A - B, all without repetitions)
2.4 Otherwise with "Polonaise" or "alla Polacca" or "Polonez" it`s the same like with Vienna Waltz: you need some AGOGIC in the TYPICAL rythmical pattern!
2.5 Rerprise was not shortened to "Da capo al fine", but written plainly - because in practical use organ players perhaps would like, to have an opportunity to pin down their register-choices for registration of sound.

3. dedication
More often we find, that an arranger, who really managed not to touch the musical substance of original too much may consider himself happy. In case of this arrangement we however may say, that we see here a VERY RARE exemple, that the ARRANGEMENT is ADDING to the quality of original, as we do in finishing touch in cutting precious gem stones to bring out the real potential of their sparkling light.

Therefor we may say, that this arrangement may be considered fairly good enough for following dedications:
- a) inspired by and dedicated to Wanda Landowska (1879-1959), Polish cembalist of Hebrew origin, that had to flee PARIS, as the NAZI-Armies approached in 1940 and died in Connecticut/U.S.)
- b) to Jakubs 27th birthday in 2013: Sto lat!
I perhaps may add: I started learning Polish language and music, to HONOR THE MEMORY OF MY MOTHER, who during Second World War lived in the today borderlands between Ukrainia and Southeast Poland , and nearly was killed by NAZIS - very probably out of the reason, that in my family from FRENCH origins 300 years or so ago, there may be few "Jewish Genetics" - such reminding erverybody, that the nailbooted people from POWERS and GOVERNMENTS CANNOT COMMAND LIFE AND HEARTS - at least not in every case!

4. attachements and special
4.1 attachements
- source 1.1 -
- Russian (from Ukrainian traditions?) and Polish text (which - so far I know - are applicable onyl to part 1, A) plus rather poor German text from little bit corrected automatical translation
4.2 special
- Due to the complicated story of developement of official and inofficial Polish national anthems, we sometimes find TEXT to this Polonez by Oginski, which however would be applicable ONLY to part 1/A of music. We such may say, that this music somehow may figure among "Piesni patriotyczne" or even "Piesni wojskowe" (military music and songs). And not very surprsingly we even found NEW texts reflecting more recent developements from political history, especially as connected with Solidarnosc-movement and the years of law martial leading eventually around 1989 to breakdown of Communist system with dictatorship and secret prisons and other such methods of suppression.

Buike Science and Music
Neuss / Germany - Aug. 2012

Attachement: Text, Russian, Polish (choose as melody part 1/A) - with poor German from corrected automatical translation

[Текст песни Полонез в соль минор Pozegnanie Ojczyzny Michal Kleofas Oginski, Хор Турецкого acapella: аудио и видео со всего интернета]

Russian (from Ukrainian traditions?)

Песня, лети как птица в даль, ведь где-то там,
В тиши лесной, стоит у речки синей дом родной.
Где ждет меня любимая и верная, где тихий мой причал,
И вечером в саду из дома слышатся лишь звуки полонеза.

Сон ночи несет, несет к далеким берегам моей любви,
Опять все так задумчиво и тихо, только волны,
Только свет и облака, и мы с тобой в руке рука.

Там на холме высокий храм к нему я в детстве бегал сам,
Любил смотреть в глаза святым на образах.
И ангелы, летая, улыбались в белоснежных куполах,
И слышались под сводами чарующие звуки благовеста.

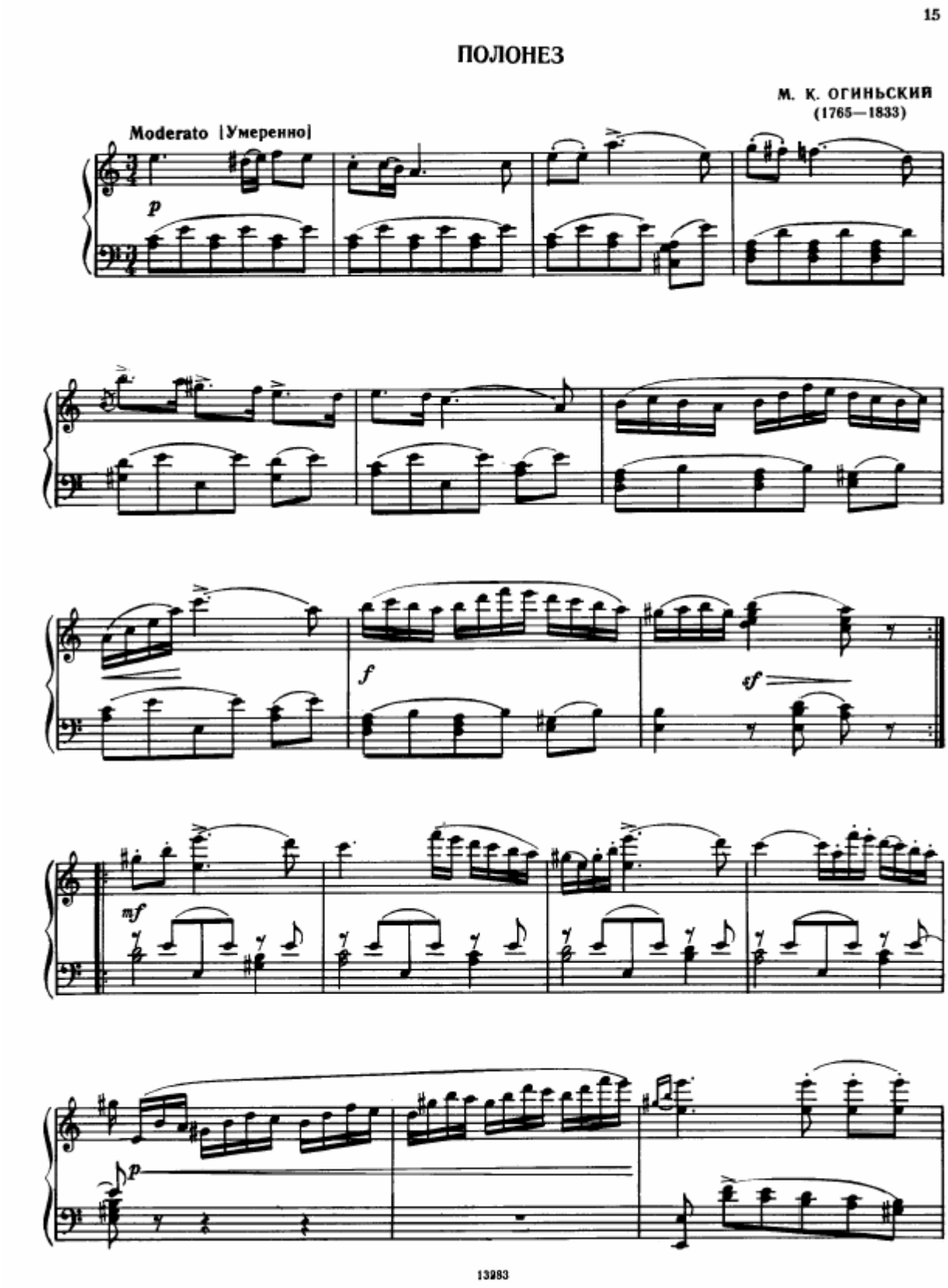
Боже, храни мой край от бед и невзгод, храни,
Не дай позабыть, не дай, куда мы идем и откуда шли.
И от сохи, и от земли, и от лугов, и от реки, и от лесов,
И от дубрав, и от цветущих спелых трав к своим корням
Вернуться должны, к спасенью души обязаны вернуться.

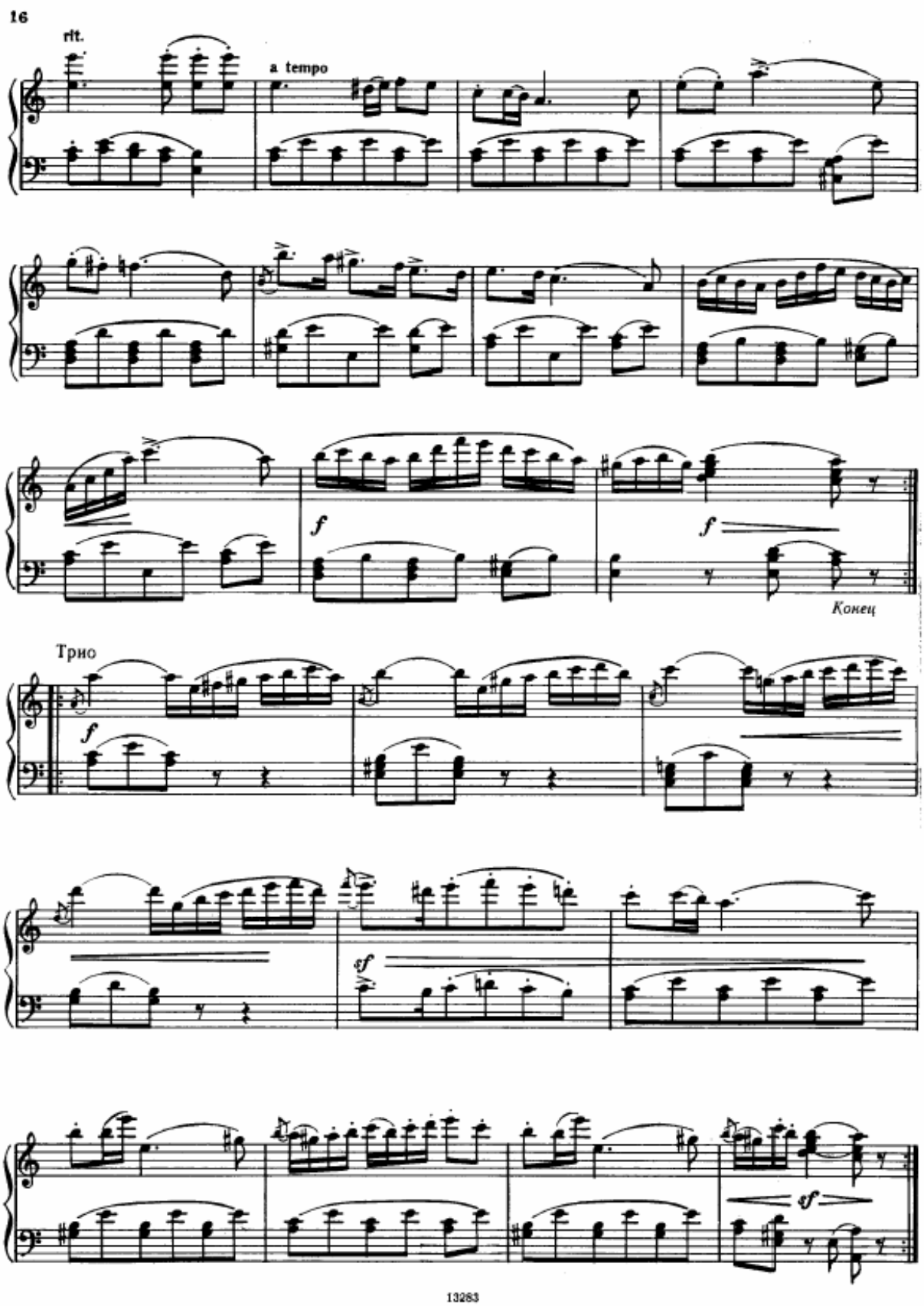
Песня, лети как птица в даль, ведь где-то там,
В тиши лесной, стоит у речки синей дом родной.
Где ждет меня любимая и верная, где тихий мой причал,
И вечером в саду из дома слышатся лишь звуки полонеза.

This text is from elder style, which we see for instance in verse 4 from phase "Boshe chranij moij kraij", which is rather from "orthodox liturgy " - than from anyting else ... We may even say: childhood in this text is associated with memory of RELGIOUS teachings and feelings ...
The overall content is POETICAL and not the slightest "political national" in the disgusting Prussian-German manner ... Especially in text is mentioned something like "splendor of the country-(side)", which is from orthodox language in liturgy and especially from "doxa tou theou" ...

Polish	**German rough translation**
Pieśń do Ojczyzny zna swój szlak **wirując w niebie niby ptak** **do kraju leci, gdzie jest ojców dom,** **gdzie czeka na mnie miła i kochana,** **co na zawsze mi oddana** **tam, gdzie polonezem każda księżycowa noc** **zaczarowana**	Song of the Motherland kennt Ihre Route Verwirbelung in den Himmel wie ein Vogel Fliegen, das Land, wo die Väter Haus, wo auf mich wartet schön und gut, was für mich schon immer gegeben wo jeder Polonaise Mondnacht verzaubern (bitte mit ganz unten vergleichen!!)
Z tamtych pól i wód wszyscy pochodzimy, **stamtąd jest nasz rodowód** **dokąd kiedyś powrócimy,** **nie opuścimy go już** **(kochany kraj, kochany kraj)**	Von diesem Land und Wasser stammen wir ab [kommen wir her], Das ist unser/e [Stammbaum] Abstammung, Wohin wir dermaleinst zurückkehren, um sie nie mehr zu verlassen [bis zum Tod zu bleiben?] (Geliebtes Land, mein geliebtes Land)
Kościół na górze stoi tam **biegałem doń w dzieciństwie sam** **z błękitu nieba, w blasku słońca mi** **śpiewali dla mnie słodko aniołowie** **i przemawiali ojcowie** **świecił do mnie tam z ambony** **i koiły mnie kościelne dzwony**	Auf dem Gipfel steht die Kirche, zu der ich als Kind unter [dem] [hellem] Himmel gelaufen bin In der schimmernden Sonne I erschienen mir süße Engel und [die] Väter hielten eine Ansprache [sprahen mich an?) scheinbar wie von einer Kanzel Und Kirchenglocken beruhigten mich
Boże, dodaj nam siły **Boże, bądź miłościwy** **Boże, broń nas przed wrogiem** **Boże, wskazuj nam drogi** **tam, gdzie czarujący kraju blask** **tam, gdzie najpiękniejszy w świecie las** **tam, i rzeka czekają na nas** **skąd płynie do nas życia czas** **tam jest Ojczyzna** **tam jest nasz kraj** **do ziemi swej** **powinniśmy powrócić**	Gott, gib uns Kraft! Gott, sei uns gnädig! O Gott, behüte uns gegen den Feind Gott zeigt uns den Weg [dorthin]: Wo der bezaubernde Glanz des Landes [ist] [wo das Land herrlich-sthalend ist], wo [es] in der Welt den schönsten Wald gibt, und wo der Fluss auf uns wartet, wo das Leben fließt (an uns Zeit?). [Da ist die Heimat, Da ist unser [gelobtes] Land [Garten Eden], In das wir zurückkehren sollten.]
Pieśń do Ojczyzny zna swój szlak **wirując w niebie niby ptak** **do kraju leci, gdzie jest ojców dom,** **gdzie czeka na mnie miła i kochana,** **co na zawsze mi oddana** **tam gdzie polonezem każda księżycowa noc** **zaczarowana**	Das Lied vom Vaterland kennt seinen Weg, {um wie auf den Lüften des Himmels der Vogel] dortjom zu fliegen, Wo das Land ist , wo das Vaterhaus steht, wo meine Schöne und Gute auf mich wartet, [die mir schon seit immer bestimmt ist,?] für die [wo die] Polonaise die Mondnacht verzaubert ...

Attachement: Basic version to this arrangement, probably from Ukrainian traditions

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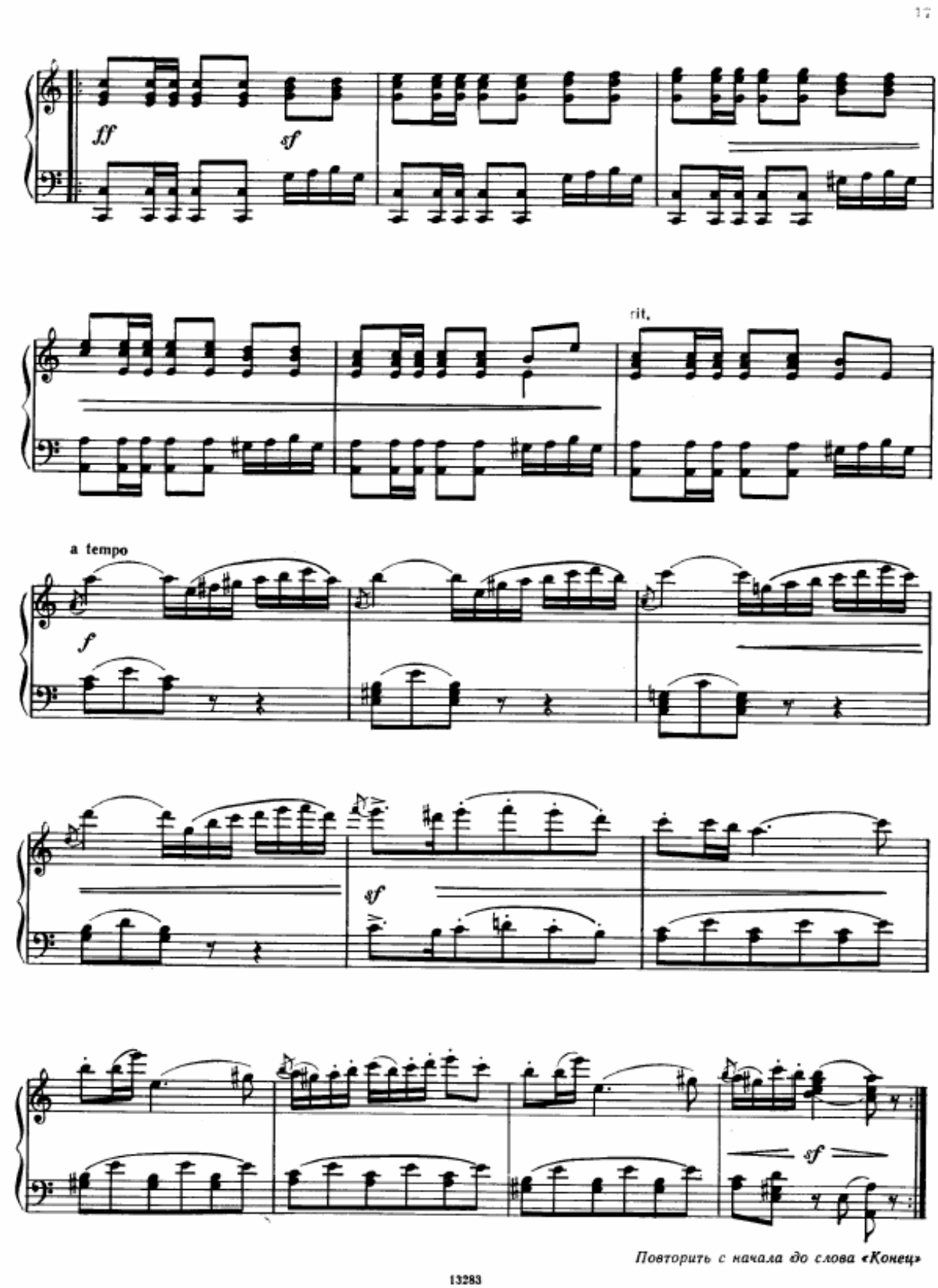
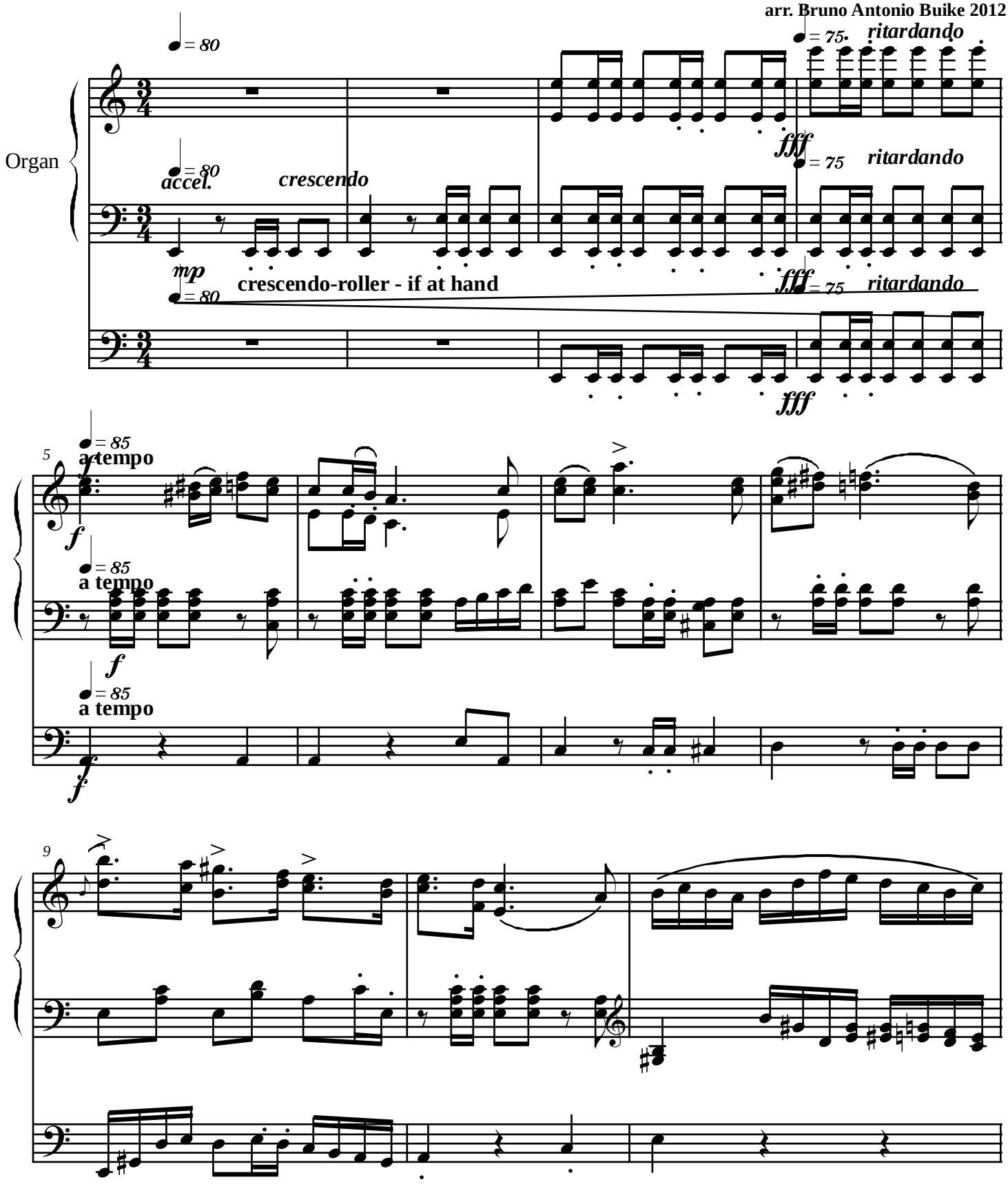
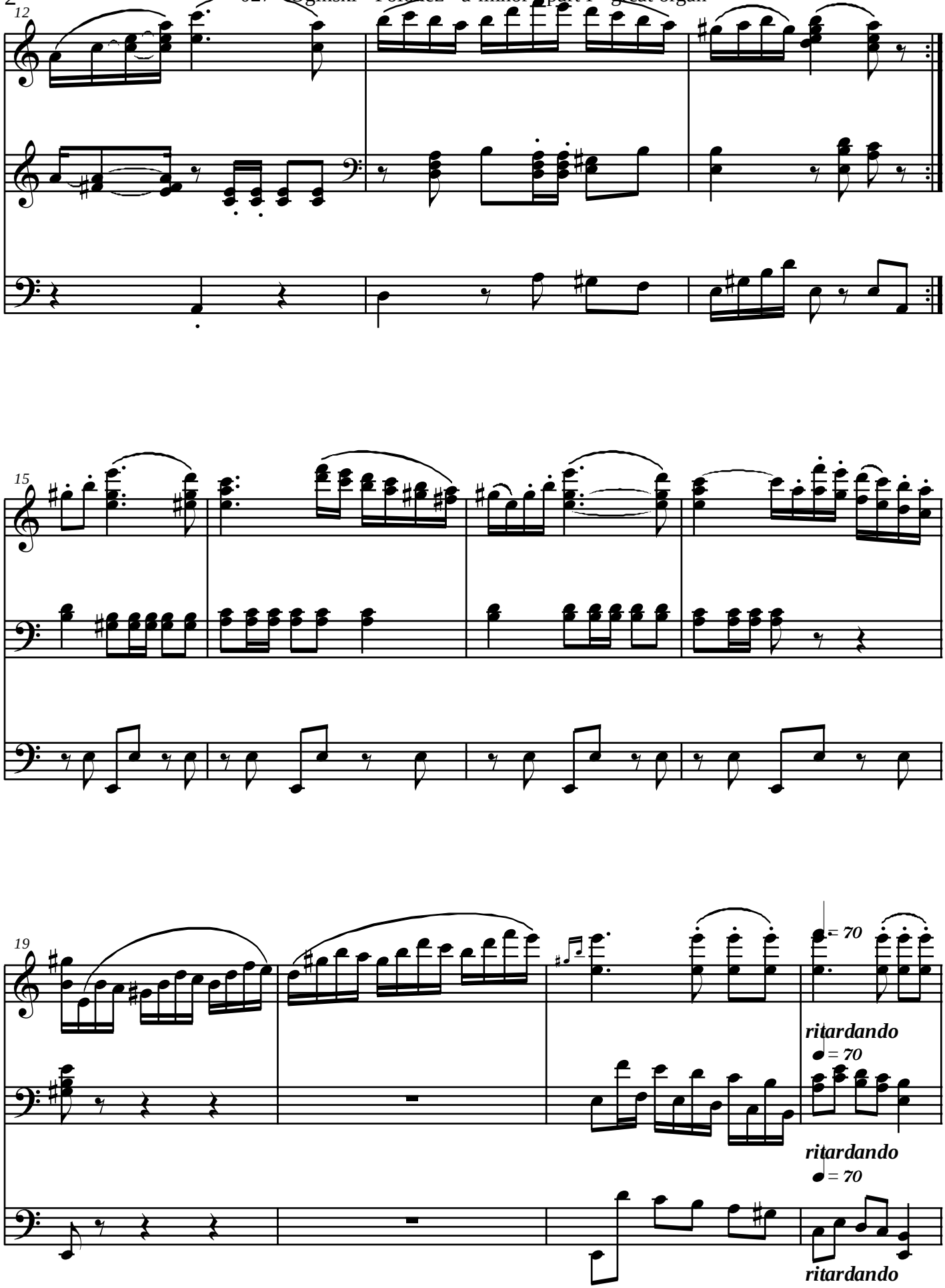


the Russian phrase at end simply means: "Da Capo dal segno al fine"

Polonez/Polonaise - a minor --
part:I
Pozegnanie Ojczyzny
Abschied vom Vaterland - Les Adieux a la Patrie

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buike 2012

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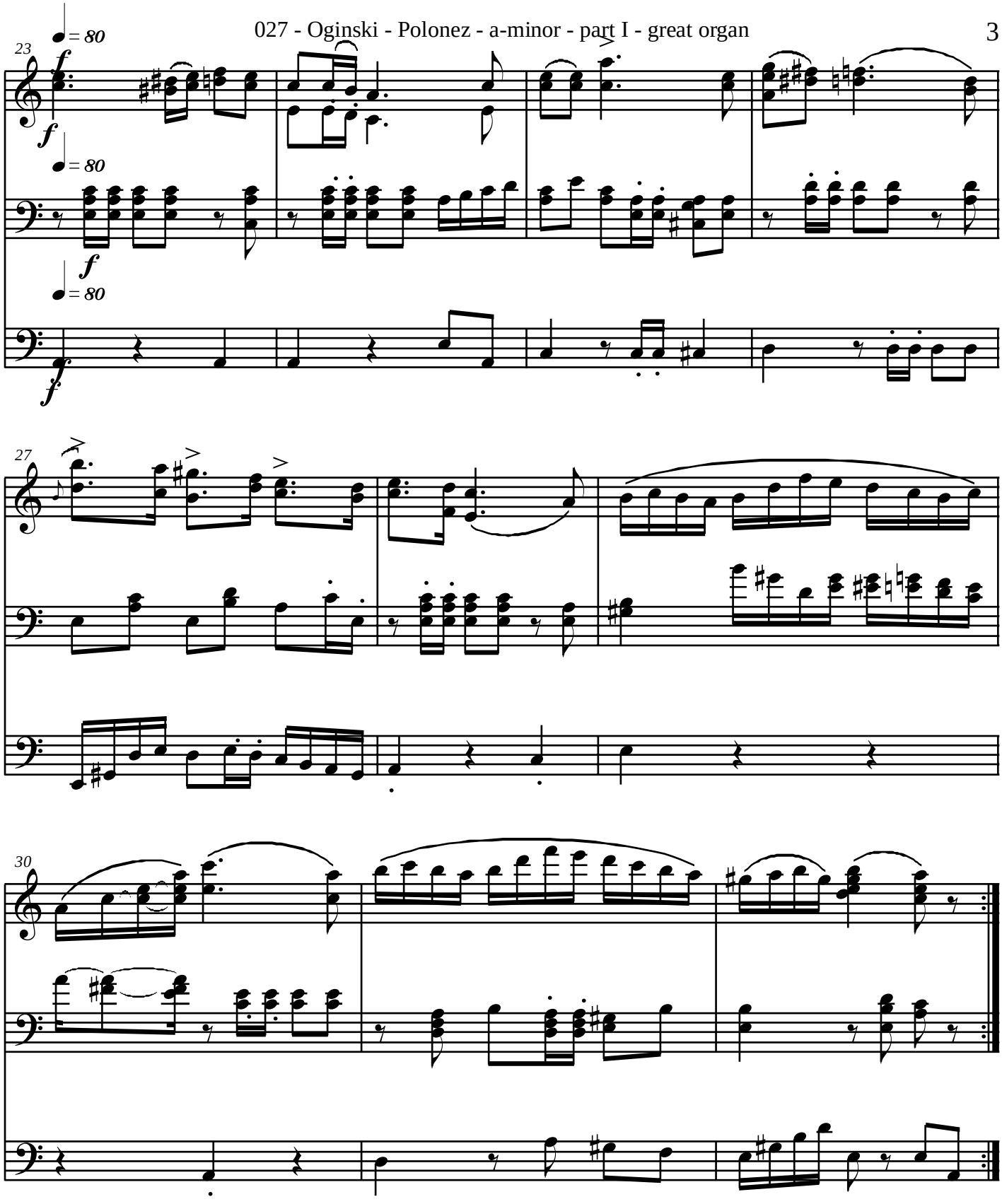
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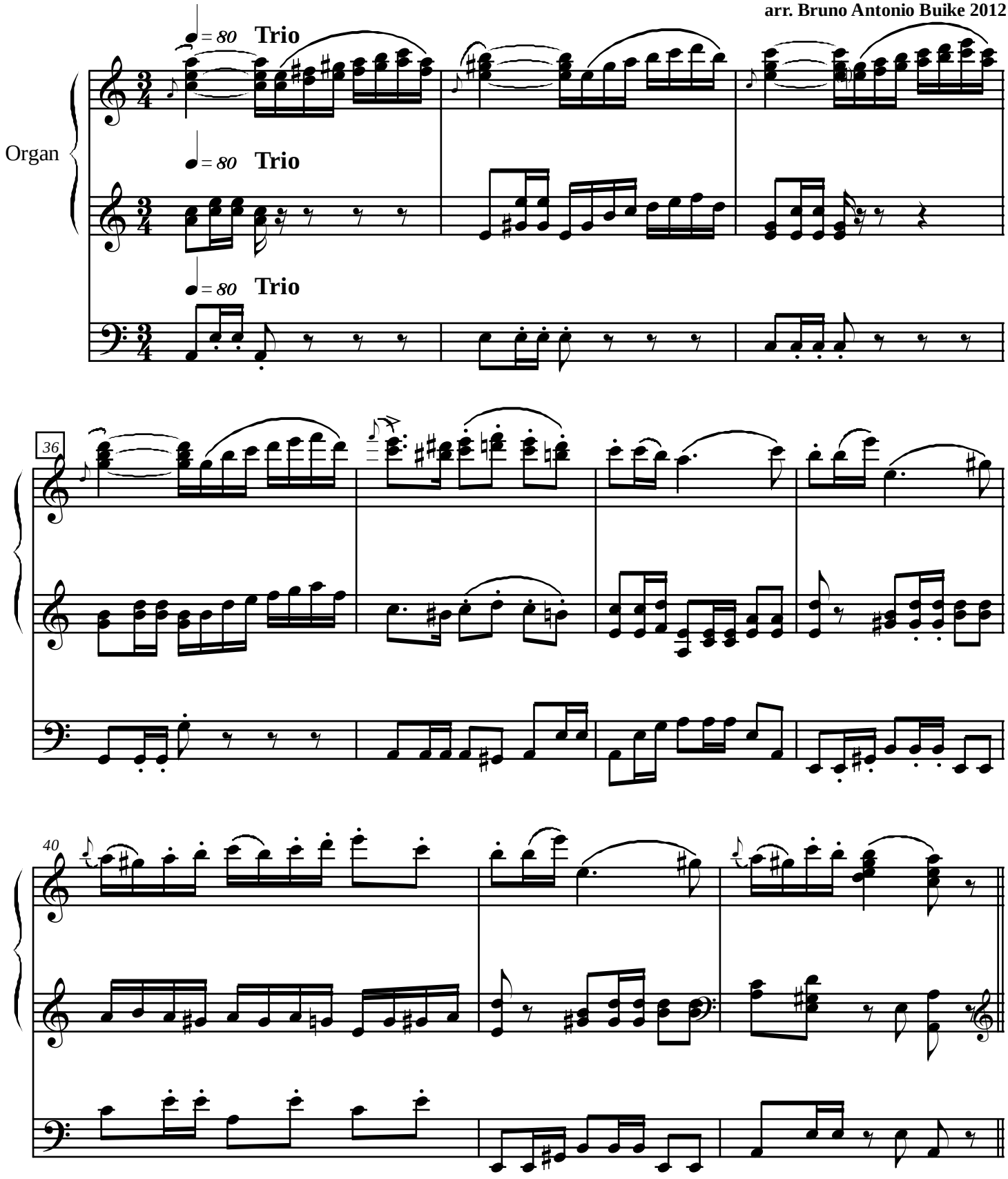
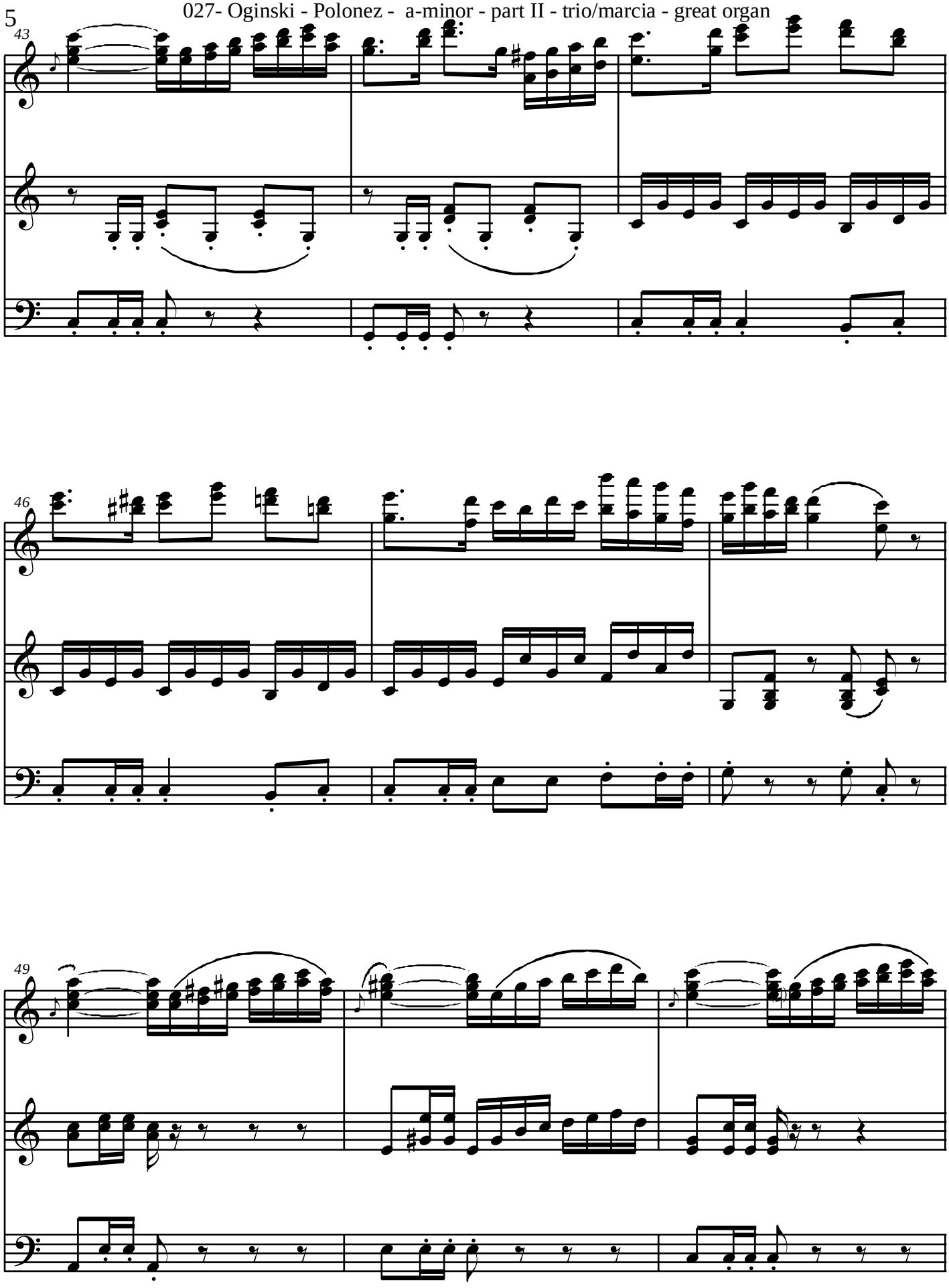
Polonez/Polonaise - a minor --
part:II (trio/marcia)
Pozegnanie Ojczyzny
Abschied vom Vaterland - Les Adieux a la Patrie

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buike 2012

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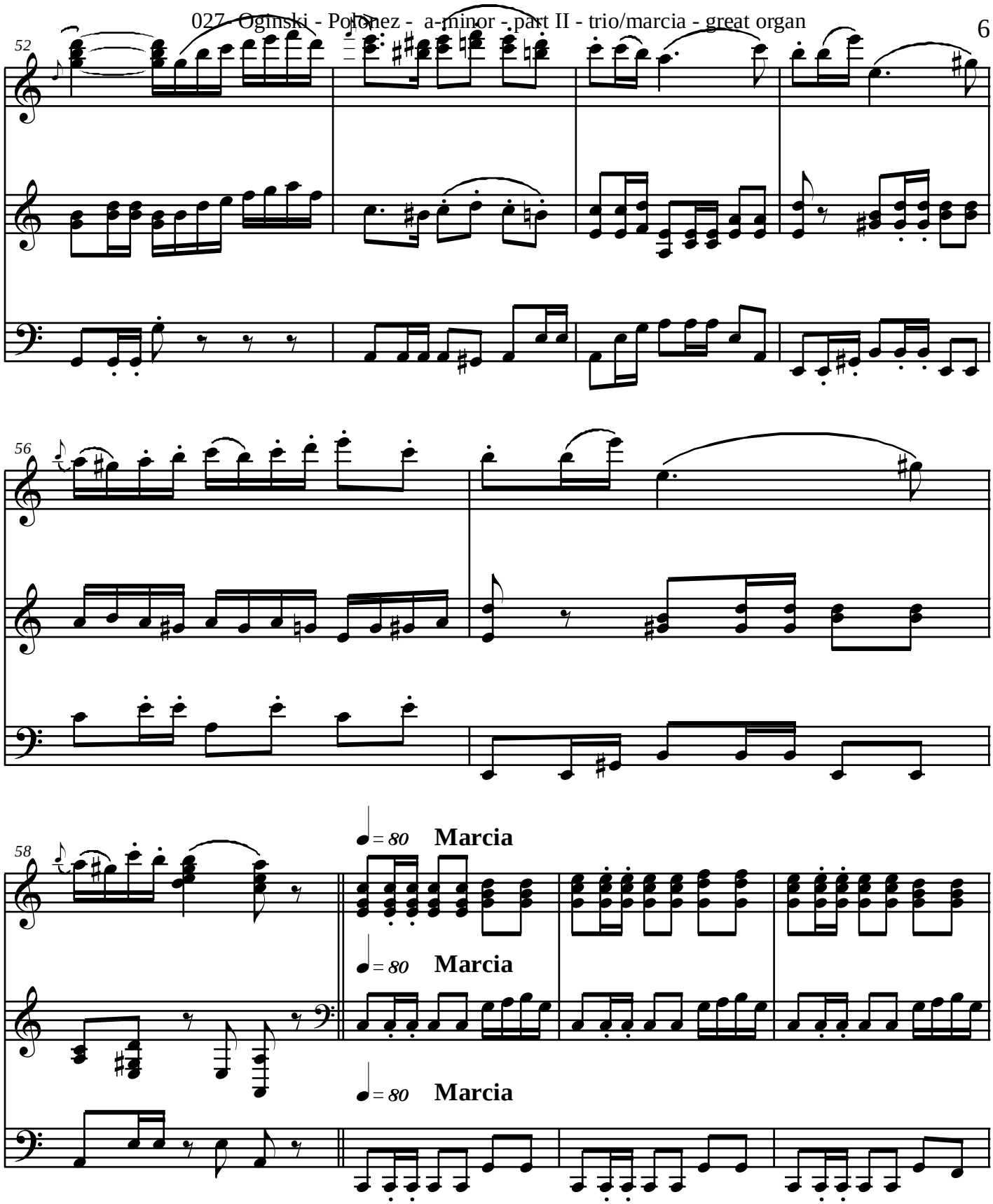
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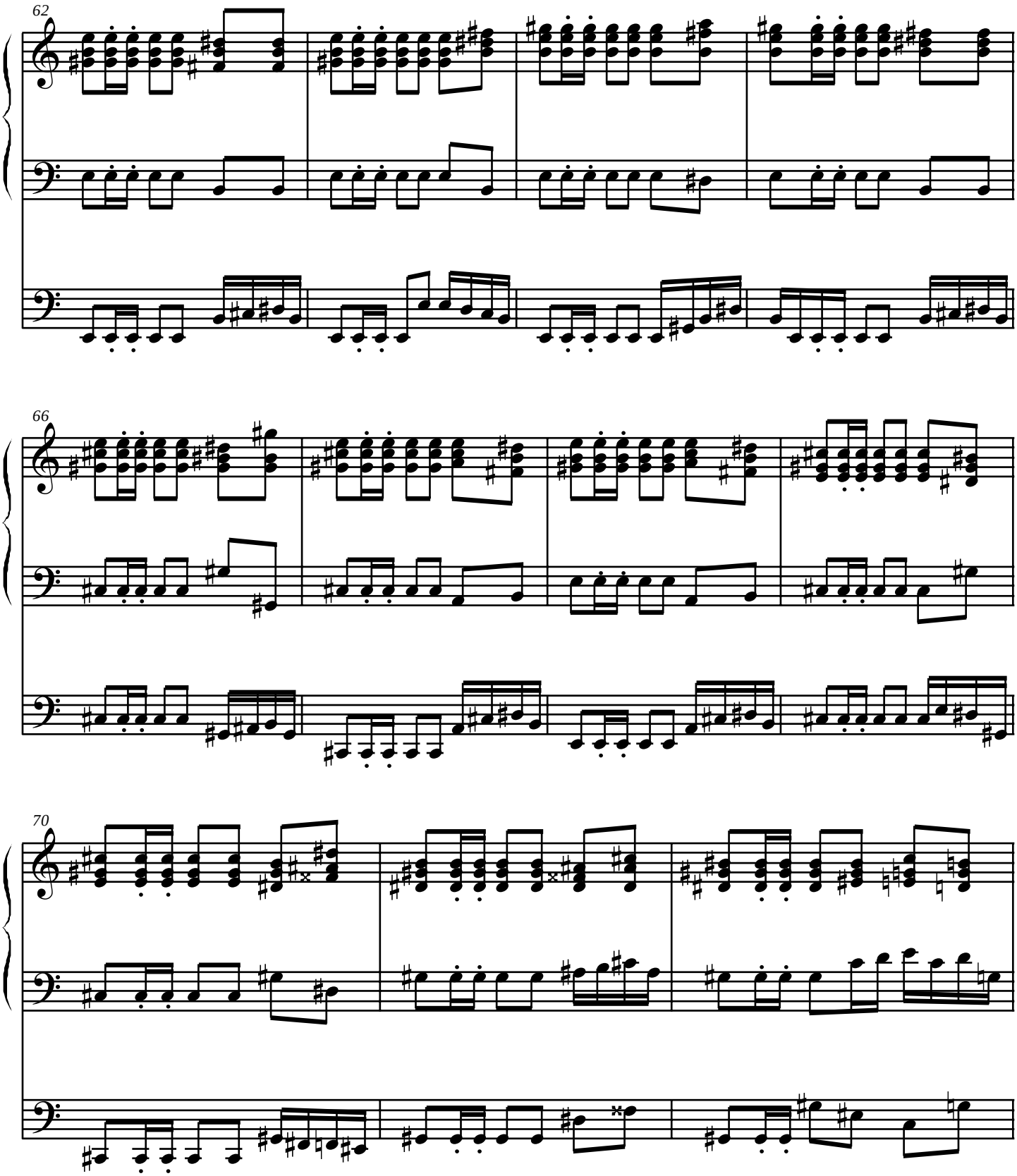
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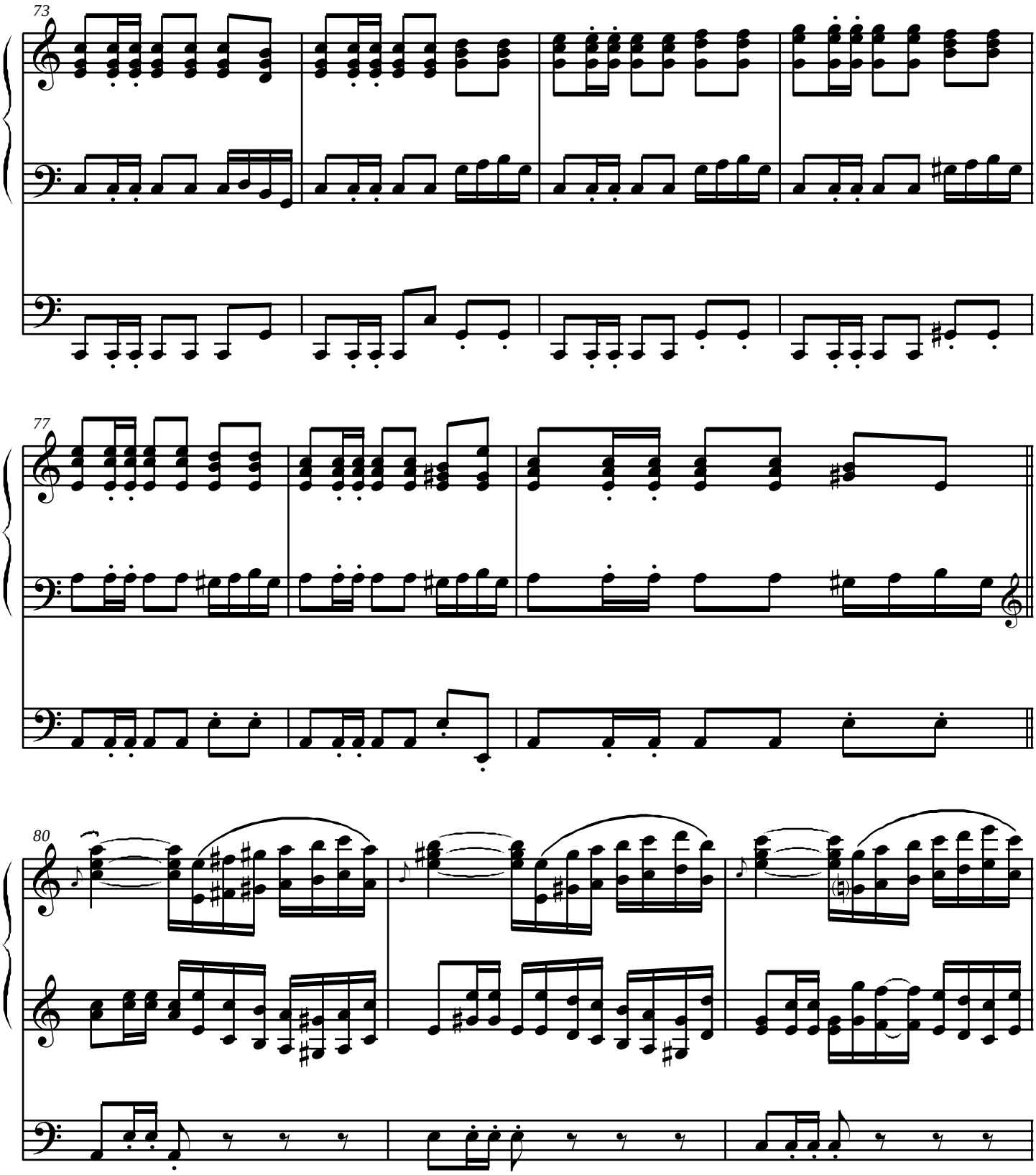
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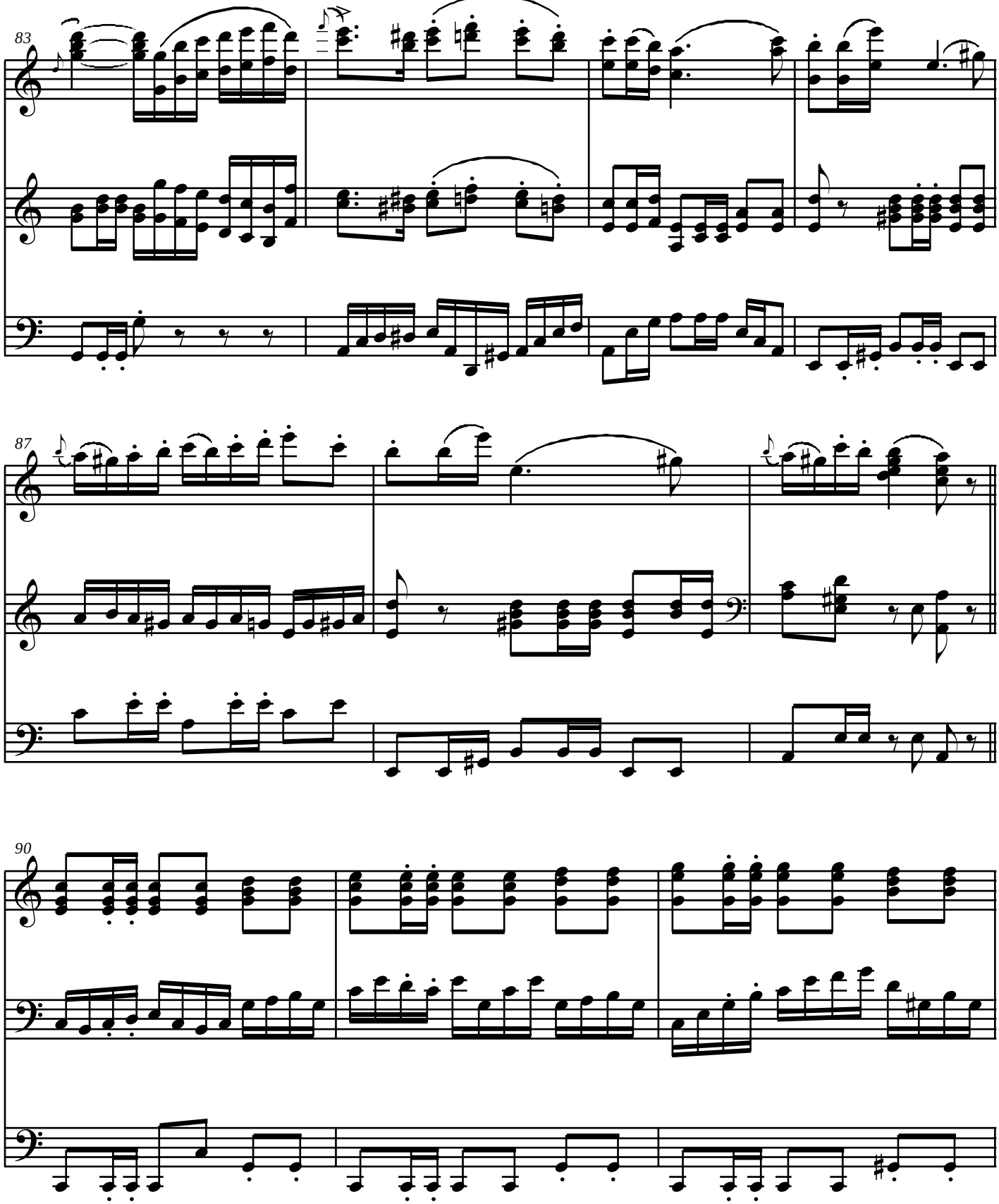
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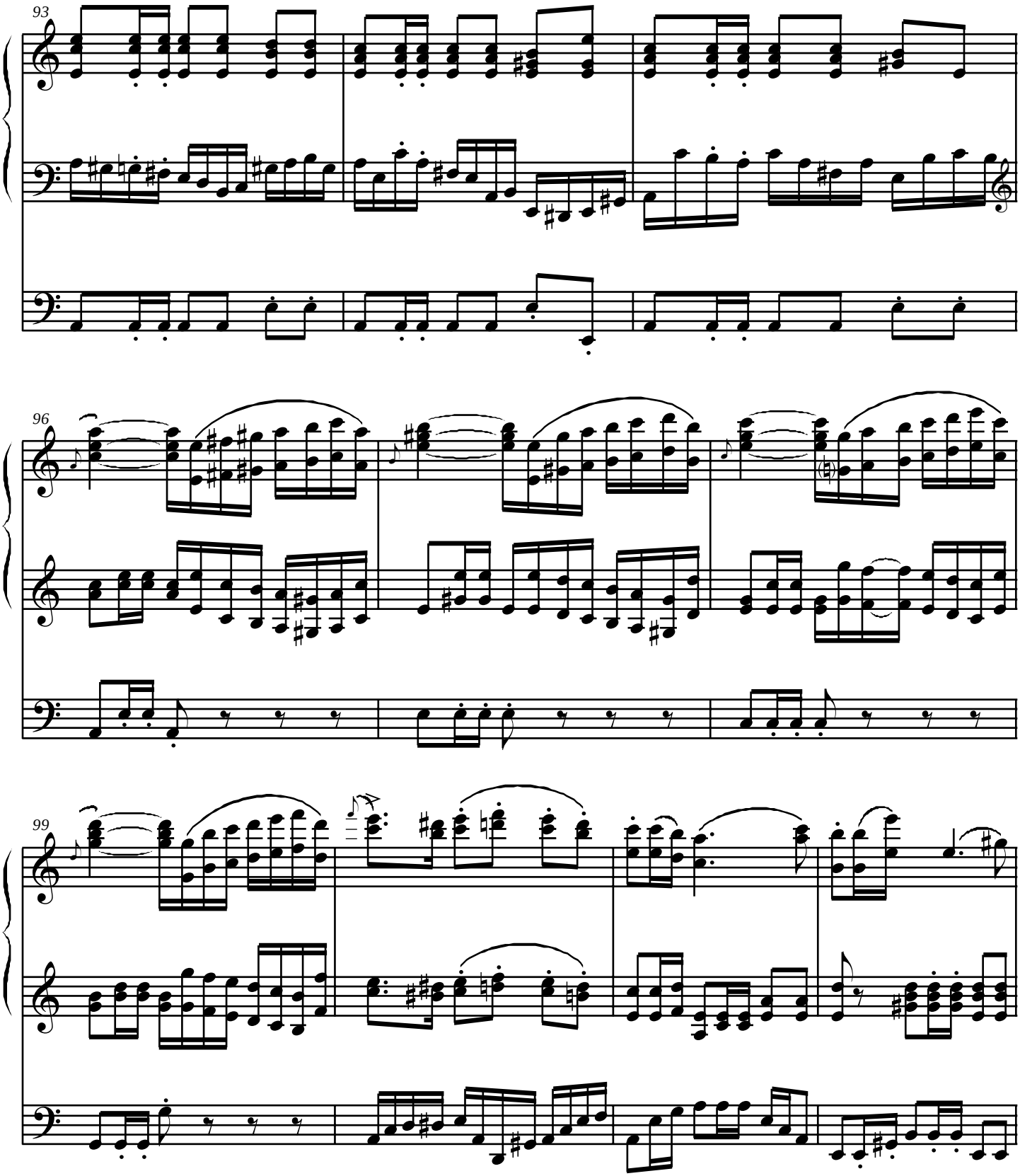
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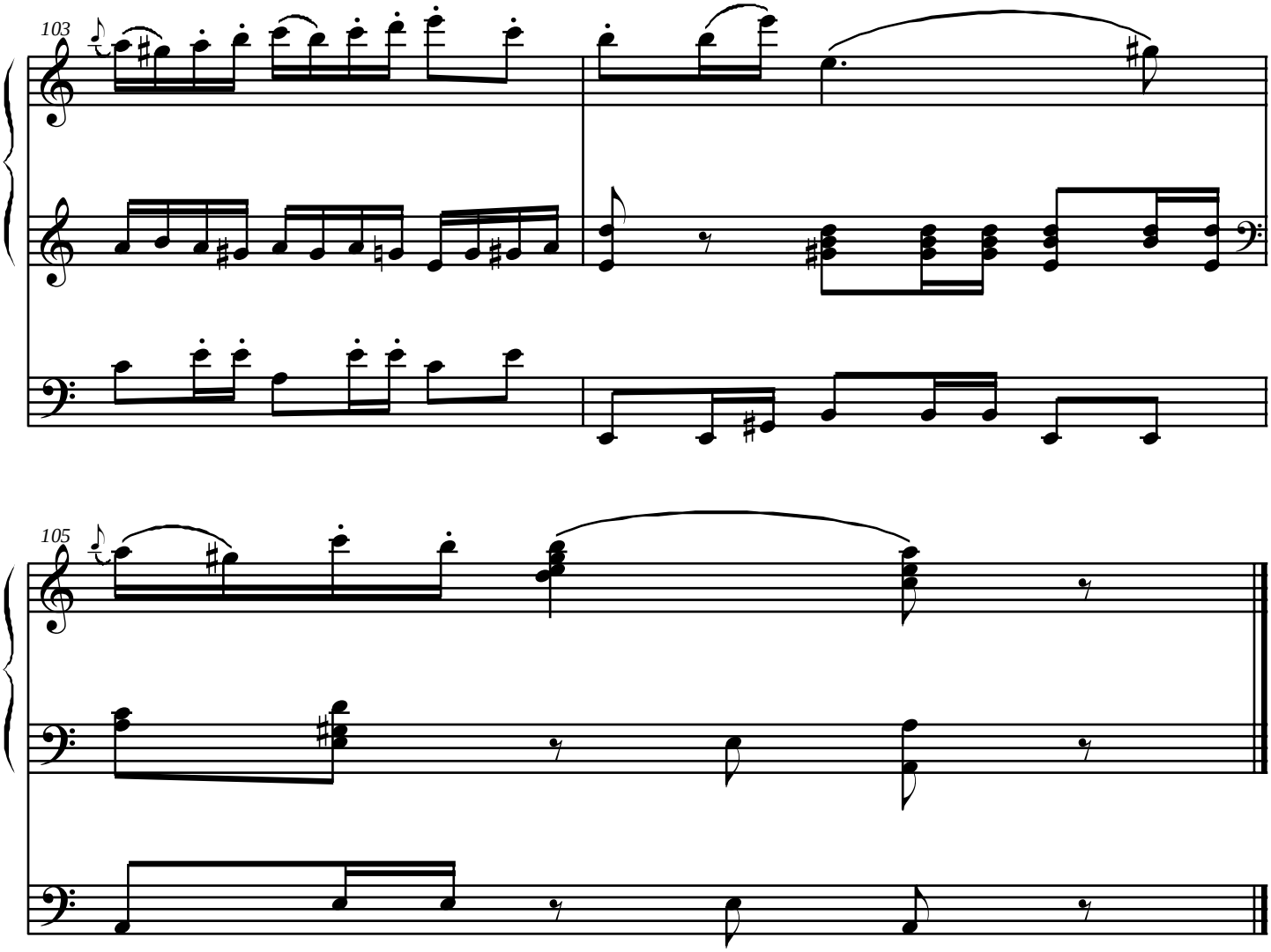
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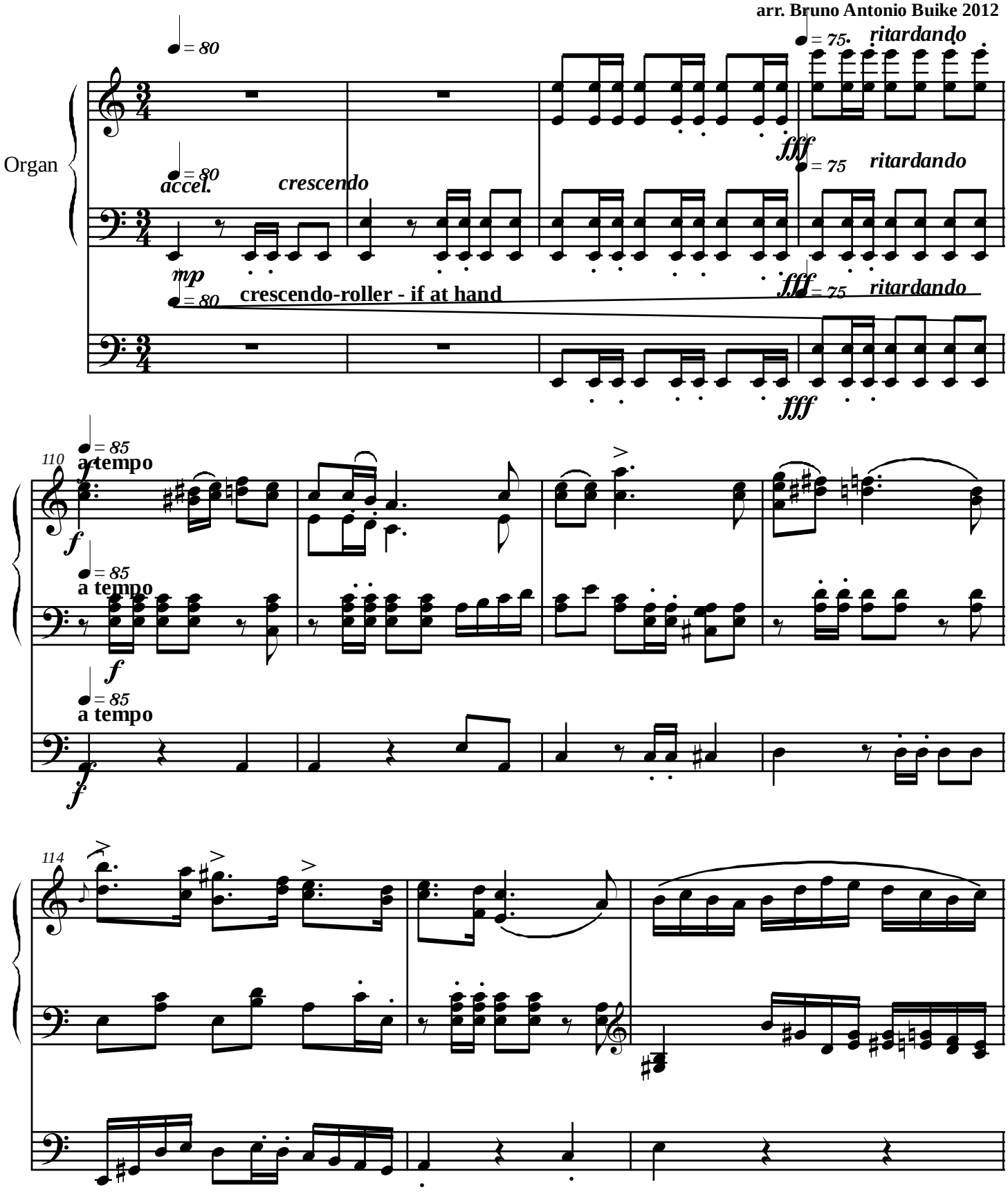
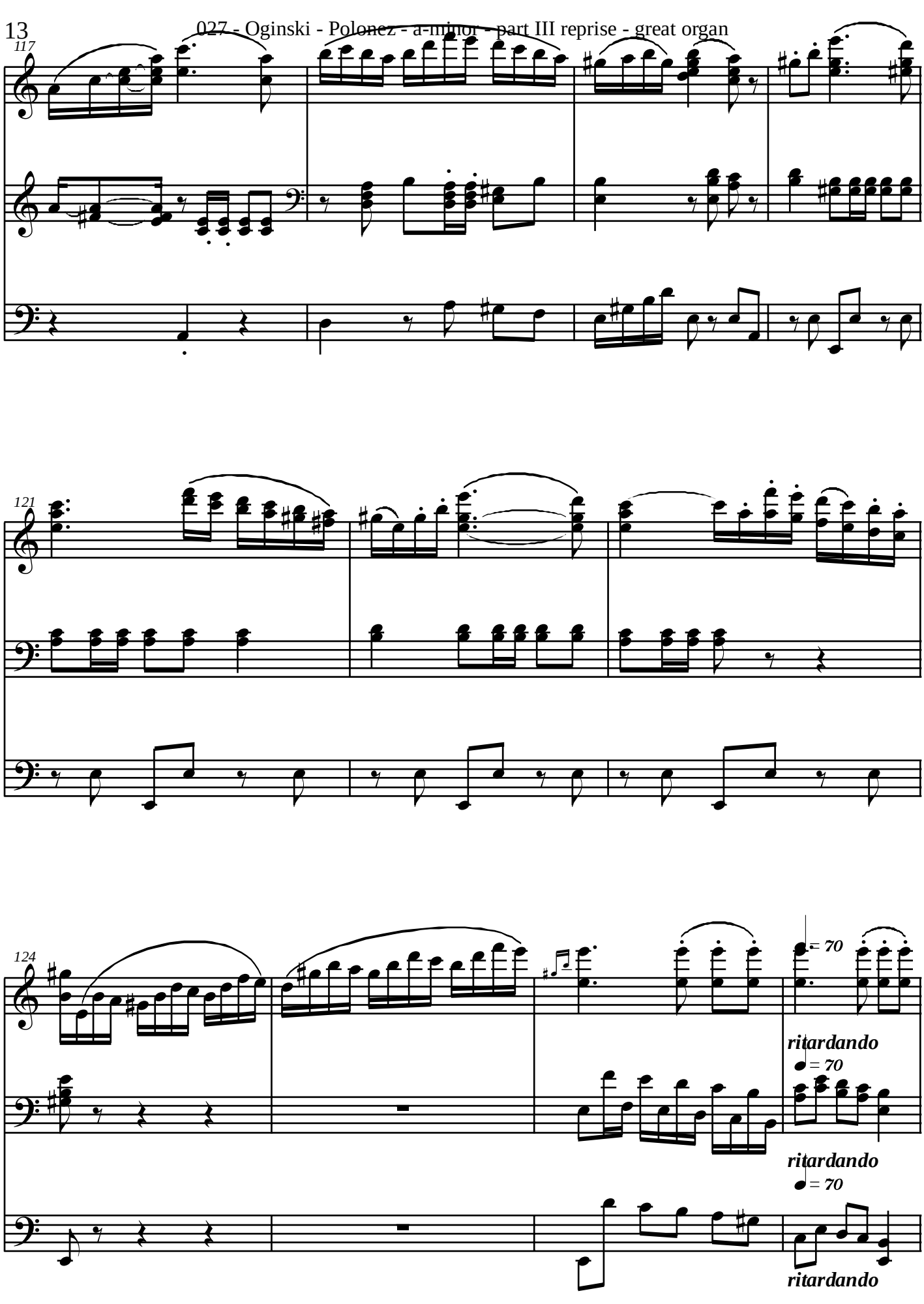
Polonez/Polonaise - a minor --
part:III - reprise
Pozegnanie Ojczyzny
Abschied vom Vaterland - Les Adieux a la Patrie

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buike 2012

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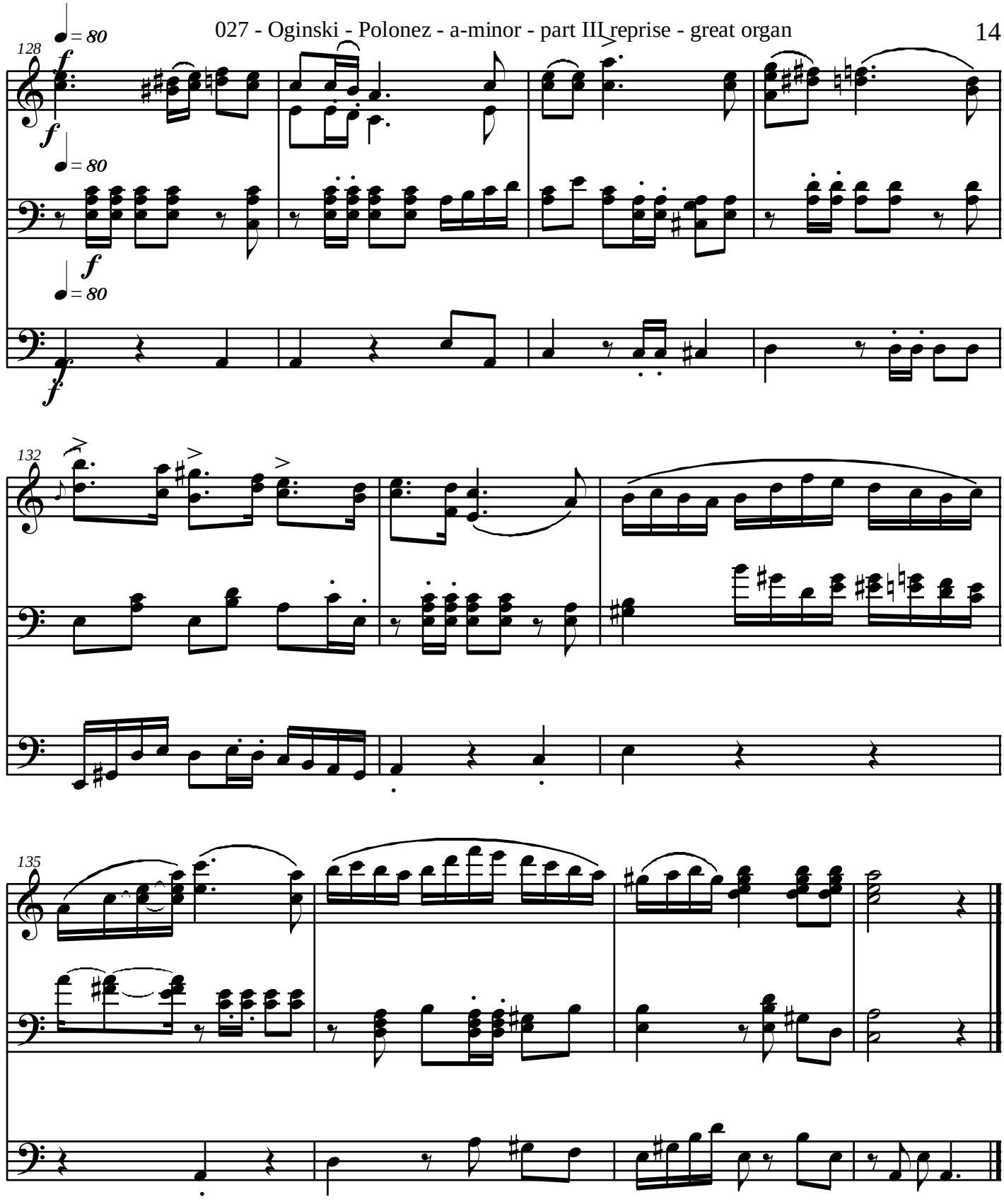
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