

UNIVERSITY OF CALIFORNIA

Los Angeles

Mieczysław Weinberg's Symphony No. 8, *Kwiaty polskie [Polish Flowers]*, Op. 83 (1964):

A Choral Symphony Exploring Poland's History and Spirit

A dissertation submitted in partial satisfaction of the
requirements for the degree of Doctor of Musical Arts

by

Jakub Dariusz Rompczyk

2023

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ABSTRACT OF THE DISSERTATION

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Doctor of Musical Arts

University of California, Los Angeles, 2023

Professor Neal H. Stulberg, Chair

This dissertation explores Mieczysław Weinberg's Symphony No. 8, *Kwiaty polskie [Polish Flowers]*, Op. 83 (1964). Weinberg's life was shaped by displacement and resilience. The Polish-born composer fled Nazi-occupied Poland in 1939 and found refuge in Moscow, where he became a close friend of Dmitri Shostakovich. The 58-minute symphony, scored for tenor soloist, mixed chorus, and orchestra, sets texts from Julian Tuwim's epic poem *Polish Flowers*, and powerfully addresses the adversities faced by Poland during the war period.

This dissertation weaves together historical contextualization, musical analysis, and cultural exploration. The core of my analysis involves a detailed examination of the symphony's structure, musical themes, and influences. The dissertation also explores Weinberg's life journey, his many other choral symphonies, and the genesis, performance history, and legacy of Symphony No. 8. My research attempts to illuminate the intricate interplay between Tuwim's poems and Weinberg's music, and tries to shed light on the poet's and composer's explorations of identity amid displacement. I also discuss cross-cultural influences on Symphony No. 8,

including Jewish and Polish music elements, as well as the symphony's resonance with Polish history and cultural expression. In Appendix A, I have provided first-ever poetic English translations of the symphony's texts, a potentially important element in promoting international appreciation of and interest in this remarkable work.

The dissertation of Jakub Dariusz Rompczyk is approved.

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2023

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ACKNOWLEDGEMENTS

I wish to express my deepest gratitude to all those whose unwavering support and guidance have made this dissertation possible. First and foremost, I would like to thank my main advisor at UCLA for three transformative years, Prof. Neal Stulberg, not only for his ability to inspire me while providing constant encouragement, but also for imparting wisdom that has shaped my approach to music and life. I also owe immense thanks to my family for their steadfast love and for instilling in me a passion for knowledge and music from a young age.

Additionally, I am grateful to my committee members – Profs. Juliana Gondek, Mark Kligman, and Roman Koropeckyj – for shaping the trajectory of my research with their invaluable insights and commitment to excellence. Special thanks are due to Prof. Peter Kazaras for his time and dedication in coauthoring poetic English translations of the symphony texts; his mentorship has enriched this project tremendously. I also wish to acknowledge David Fanning of the University of Manchester and Daniel Elphick of Royal Holloway University of London for generously sharing essential sources about Weinberg with me. Particular thanks go to Arnt Nitschke at Peermusic Classical Hamburg and Olga Rakhalskaya for permitting the inclusion of scans of the manuscript score.

I am indebted to all my teachers, mentors, and colleagues at The UCLA Herb Alpert School of Music for providing a rich learning environment and collective wisdom that have molded my academic path. Finally, I sincerely appreciate the generous scholarships from UCLA that made it possible for me to pursue and complete my doctoral degree. This dissertation could not have come to fruition without the support and collaborative spirit of these exceptional individuals and institutions.

VITA

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INTRODUCTION

I have seen the score for the first time, and I am simply amazed by its extraordinary perfection. The music shocks me in its power and conciseness, without any deductions. I am proud of us, of our time, proud of myself, that under my eyes such a depth, and even the verses of the great poet are a very interesting event. This is, in my opinion, a true symphony great composer as M. S. Weinberg grew up, for whom each of his compositions represents an epoch of his artistic creation... We have listened to this composition through Poland. Words give little of the sensation and feeling. I congratulate Moisej Samuliovic most sincerely.

– Dmitri Shostakovich

Mieczysław Weinberg's Symphony No. 8, *Kwiaty polskie [Polish Flowers]*, Op. 83 (1964), stands as a particularly personal work within the composer's extensive *oeuvre*. Weinberg was born in Warsaw in 1919. His life was marked by upheaval, fleeing Nazi occupation in 1939 and finding refuge in Moscow in 1943, where, despite personal hardships, he established himself as a highly regarded composer until his death in 1996. The 58-minute Eighth Symphony, scored for tenor soloist, mixed chorus, and orchestra, consists of ten movements and sets excerpts from the epic poem *Polish Flowers* by the renowned Polish poet and writer Julian Tuwim (1894-1953). Weinberg's personal connection to Tuwim's poems and his displacement from his native country make this symphony a deeply introspective work. In Symphony No. 8, Weinberg explores his artistic identity, blending elements from Polish, Jewish, and Soviet musical traditions.

The complex narrative presented in Tuwim's texts deals with difficult subjects, including the poverty in wartime Poland and the devastating impact of the Nazi occupation on the country. Ultimately, it embraces a sense of hope for a brighter future. The first movement of the

symphony, *Gust of Spring*, embodies the uncertainties faced by Poland during the wartime. The second movement, *Children of Baluty*, vividly portrays the struggles of hungry orphans in a suburb of Łódź. The third movement, *In Front of the Old Hut*, reflects on peasant hardships, while the fourth movement, *There was an Orchard*, tells a piteous tale about a Jewish orchardist. The fifth movement, *Elderberry*, explores the flower's heady scent with its bitter associations. The sixth movement, *Lesson*, is an urgent call for Warsaw's children to embrace and not forget their mother language. *Warsaw Dog*, the seventh movement, urges them to take revenge against occupiers. While the eighth movement, *Mother*, portrays disturbing stories of wartime atrocities, the final two movements, *Justice* and *The Vistula Flows*, serve as symbols of enduring freedom and resilience.

The work of several prominent Weinberg scholars has contributed significantly to our understanding of the composer's life and compositions. David Fanning's 2010 *Mieczysław Weinberg: In Search of Freedom* – the first English-language biography of Weinberg – and Daniel Elphick's 2020 *Music behind the Iron Curtain: Weinberg and his Polish Contemporaries*, provide comprehensive information on Weinberg's life and compositional output. Danuta Gwizdalanka's 2020 *Der Passagier* offers important details about Weinberg's time in Warsaw, though is generally less comprehensive than the Fanning biography. Weinberg's first biographer, Per Skans, provides valuable insights into the composer's private life through the author's correspondence with Weinberg's first wife. (Skans' in-depth study was left unfinished at the time of his death in 2007.) Antonina Klokova's 2023 study, *Werke in memoriam. Holocaust-Verarbeitung im Instrumentalwerk Mieczysław Weinbergs im Kontext der sowjetischen Musik*, sheds light on Jewish influences in Weinberg's output.

Symphony No. 8 is not discussed comprehensively in the works mentioned above, but two other studies provide significant information about the symphony. Lyudmila Nikitina's 1972 Russian-language book, *Symphonies of M. Weinberg*, analyzes the symphony's structure and motives, but since it was published only a few years after the work was written, cannot provide information about its legacy or about how it fits into Weinberg's overall output. The most comprehensive analysis of Symphony No. 8 is found in Verena Mogl's 2017 book, *Juden, die ins Licht sich retten – der Komponist Mieczysław Weinberg (1919-1996) in der Sowjetunion*. While presenting a good overview of the work, the book does not attempt a movement-by-movement analysis and focuses mainly on how Weinberg's Jewish identity influenced the symphony.

Thus, there is a need for a more thorough study of Symphony No. 8.

This dissertation discusses Mieczysław Weinberg's Symphony No. 8 through multiple lenses, and aims to explain how Weinberg's life journey and challenges helped shape the symphony's content. The analysis focuses on the interplay between Tuwim's poems and Weinberg's music, explores cross-cultural influences, and discusses the premiere, critical reception, and lasting impact of the work.

Addressing a significant research gap, this dissertation also tackles the absence of English translations of the symphony's texts by including first-ever poetic English translations, allowing a broader audience to engage with and appreciate the nuanced literary content of the work. In addition, it includes an International Phonetic Alphabet (IPA) pronunciation guide for the Polish texts. This not only facilitates a deeper understanding of the original Polish poems but also enhances the accessibility of the symphony's cultural and linguistic intricacies for English-speaking readers and scholars alike.

My research objectives included understanding the historical and personal context of the symphony, analyzing its music and structure, and exploring its cultural and social implications. The dissertation aims to contribute to the renewed interest in Weinberg's music, offering a deeper understanding of his overall output, and of Symphony No. 8 in particular.

Chapter One gives an overview of Weinberg's life, including significant periods in Warsaw, Minsk, Tashkent, and Moscow. Chapter Two explores Weinberg's choral symphonies and the genesis of Symphony No. 8. Chapter Three offers an overview of the symphony's structure and musical analysis. Chapter Four presents insights about the symphony's early reception and legacy.

CHAPTER ONE:

MIECZYŚLAW WEINBERG'S LIFE AND CREATIVE JOURNEY

Before delving into a discussion of Weinberg's Symphony No. 8, I believe it is important to provide background on the composer's life story in greater detail than one might for a more well-known figure. Weinberg's remarkable life journey is not as widely known or appreciated compared to other prominent 20th century composers. Given the tumultuous circumstances he endured, recounting key biographical details helps contextualize the shifting social and political landscape in which he composed. Further, Weinberg's biography is fundamental for understanding the genesis of Symphony No. 8 within its full sociocultural context. Tracing his early development in Poland, successive displacements across the Soviet Union, friendship with Shostakovich, imprisonment and later rehabilitation all directly impacted the work's evolution. Additionally, Weinberg's trajectory from obscurity to prestige puts into context his dramatically changing status as a Soviet composer, beginning as a Polish Jewish refugee lacking connections, eventually gaining access to the highest echelons of Soviet musical life. This reversal of fortune over decades had direct bearing on his creative output.

1.1 Warsaw (1919-1939)

Mieczysław Weinberg (also known as Moisey/Moishe/Mojsze Vainberg/Vaynberg/Wajnberg), was born in Warsaw in 1919. The exact date of his birth is unclear. Weinberg claimed that he was born on December 8, 1919, as shown in the replacement copy of his birth certificate issued in Moscow on July 22, 1982. However, the composer's

application to the Warsaw Conservatory, including his original birth certificate, shows a different date – January 12, 1919.¹

Weinberg learned about music at an early age from his father, Shmuel Weinberg (1882-1941?) – a violinist, conductor, and composer of music for Jewish theatres, revues, and films. Originally from Chisinau, Moldova (formerly Bessarabia), Shmuel collaborated with the Yiddish theater *Scala*, located on Dzielna Street in Warsaw. Weinberg taught himself to play the piano and often substituted for his father during performances at the theater. At age 12, he started formal piano lessons with Ms. Maciulewicz (first name unknown), and from 1931 continued at the Warsaw Conservatory in the class of the notable pianist Józef Turczyński (1884-1953), editor of one of the complete editions of Chopin’s piano works.

Interestingly, Weinberg’s education at that time did not include any formal composition classes. Nevertheless, in the mid-1930s, he started writing music. His early compositions include Lullaby, Op. 1 (1933), Two Mazurkas, Op. 10 (1933), both for piano solo, and the String Quartet No. 1, Op. 2 (1937) dedicated to Turczyński. Those early compositions feature chromatic harmony and rich texture, reminiscent of the Polish composer Szymanowski’s style. At 16, Weinberg wrote his first film score to a farcical comedy *Fredek uszczęśliwia świat [Happy Freddy]*, directed by Zbigniew Ziemiński, which premiered in Warsaw on September 16, 1936.

Above all, Weinberg possessed extraordinary skills as a pianist, and it appeared that a promising solo career lay ahead of him. Shortly before the outbreak of World War II, the renowned pianist Josef Hofmann (1876-1957), director of the prestigious Curtis Institute of

¹ Danuta Gwizdalanka, “Nieznane fakty z biografii Mieczysława Wajnberga [Unknown facts from Mieczysław Weinberg’s biography],” Culture.pl, February 9, 2015, <https://culture.pl/pl/artykul/nieznane-fakty-z-biografii-mieczyslawa-wajnberga>, accessed October 1, 2023.

Music, appeared in Warsaw on tour. When Turczyński presented Weinberg to Hofmann, the great pianist was so impressed by Weinberg's talent that he invited him to study with him at Curtis, further offering Weinberg his assistance in securing an American visa. We can only assume how Weinberg's career would have turned out if he had managed to emigrate to the United States. Meanwhile, September 1939 arrived, marking the permanent conclusion of the Warsaw phase of the composer's life.

1.2 Minsk (1939-1941)

Five days after the German invasion of Poland, on the night of September 6, 1939, Weinberg was returning from the Adria café, one of Warsaw's most glamorous establishments of the interwar period, where was employed as a pianist. He later recalled:

I came home. ... All the time during the past days the Polish propaganda had assured us that our army was fighting successfully. But suddenly the radio broadcast an order: since the enemy ... was approaching Warsaw, all men had to leave the city. Mother and I panicked terribly. In the morning I left eastwards with my little sister. She soon returned to Mother and Father, because her shoes were hurting her feet badly, but I went on.²

After seventeen days of marching, dodging gunfire and bombs, practically without anything to eat or drink, Weinberg finally reached the border with the Soviet Union. It was then that Weinberg's official first name was changed from Mieczysław to Moisey, allowing him to enter the USSR:

On the one side stood Hitler's soldiers, on the other the Soviet border troops. ...thousands of Poles and Jews were waiting for permission to enter Soviet territory. And finally, it happened: an order arrived to let the refugees enter. Some kind of troupe was organized to examine the documents, but it was done rather carelessly, because there were so many people around. When it

² Lyudmila Nikitina, "Pochti lyuboy mig zhizni – rabota [Almost every moment of my life is work]," *Muzikalnaya akademiya* 1994, no. 5: 17.

was my turn, I was asked: – ‘Family name?’ – ‘Weinberg’ – ‘First name?’ – ‘Mieczysław’ – ‘Mieczysław, what’s that? Are you Jewish?’ – ‘Yes, Jewish.’ – ‘Then Moisey it is.’³

Admitted refugees from Poland were granted Soviet citizenship and assigned permits to stay and work in the Soviet Union. After crossing the border, Weinberg proceeded to the Belarusian capital of Minsk and was admitted to the Minsk Conservatory to study composition with Vasily Zolotarev (1872-1964), pupil of Mily Balakirev and Nikolai Rimsky-Korsakov. During his studies in Minsk, Weinberg for the first time encountered the works of his later friend and mentor, Dmitri Shostakovich.

At the Philharmonic Society there was a very good orchestra, but it did not have a celesta or harp. I was a student at the Belorussian Conservatoire and was earning a little bit extra by playing the parts of these instruments on the piano. At the next concert Shostakovich’s Fifth Symphony was to be performed. And so, this was the first time that I really became acquainted with music by Dmitry Dmitrievich.⁴

Weinberg’s works from that period include the song cycle *Acasias*, Op.4 to texts by Julian Tuwim; Piano Sonata No. 1, Op. 5; String Quartet No. 2, Op. 3; Three Romances, Op. 7 to words by Alexander Prokofiev and Yelena Rivina; and his graduation piece, the Symphonic Poem, Op. 6. This work, reminiscent of Tchaikovsky and Franck, is in a loose sonata form and stands out rather as an “academic exercise” to show Weinberg’s mastery of large-scale form and orchestration.⁵ It was premiered by the Symphony Orchestra of the Minsk Philharmonic on June 21, 1941, conducted by its music director Ilya Musin (1903-1999), who later became an internationally renowned conducting pedagogue. At the same concert, Weinberg was awarded his conservatory diploma.

³ Nikitina, 18.

⁴ Ibid, 84-5.

⁵ David J. Fanning, *Mieczysław Weinberg: In Search of Freedom* (Germany: Wolke, 2010), 28-29.

1.3 Tashkent (1941-1943)

Only a few hours after Weinberg's graduation concert, in the early hours of Sunday, June 22, 1941, the Nazis attacked the Soviet Union in violation of the Molotov–Ribbentrop Pact. Again, Weinberg was forced to seek refuge. During the chaotic evacuation, in which most escaped Minsk by train, his final destination turned out to be Tashkent, current capital of Uzbekistan, 2500 miles east of Minsk. At the time, Tashkent, with its diverse 600.000 population, was a culturally developed city – the first symphonic concerts took place there in 1884, and it was a frequent stop for various opera companies. In 1918, the opera house was opened, followed by the founding of a symphony orchestra in 1938. Since Weinberg left Minsk in haste, without any official permission, and therefore was technically staying in Tashkent illegally, he initially could not find work there. Thankfully, his talents were soon discovered, and he began coaching singers at the Uzbek Opera Theater.

Acquainting himself with Uzbek musical traditions, Weinberg started collaborating with local musicians Tokhtasyn Dzhililov (1896-1966), Alexey Klumov (1907-1944), Mutal Buhonov (1916-2002), Tolibjon Sadikov (1907-1957), and Alexander Khazanov (1906-1984). These collaborations resulted in propagandistic, co-composed musical dramas for the Tashkent stage, most notably *Usbekiston kilitschi* [*The Sword of Usbekistan*], completed in 1942. Also in Tashkent, Weinberg met his first wife – Natalya Vovsi (1921-2014), the daughter of one of the most influential figures within the Jewish community in the Soviet Union, Solomon Mikhoels

(1890-1948). Mikhoels was Artistic Director of the Uzbek Opera and Ballet Theater at the time; in April 1942, he became the chairman of the Jewish Anti-Fascist Committee.⁶

Weinberg's Tashkent years were very productive compositionally. In 1942, he wrote a one-act ballet titled *Fighting for the Homeland*, and two full-length operettas: *Comrades-in-Arms*, and *Clarette's Career*. The same year, he completed many instrumental works: Piano Sonata No. 2, Op. 8; Aria, Op. 9; and Capriccio, Op. 11 (both for string quartet), as well as Symphony No. 1, Op. 10. The most impressive work from that period was Children's Songs, Op. 13, based on texts by the Polish Jewish poet Isaac Leib Peretz (1852-1915). Premiered in Tashkent in August 1943, the song cycle was the first of Weinberg's works to be published in 1944, and then reprinted in 1945, suggesting its popularity. In this cycle, Weinberg discovered his mature compositional voice, especially evident in the penultimate song, *The Orphan Letter* – a forceful condemnation of war and a plea for compassion.

During that period, Weinberg made tremendous efforts to determine the fate of his parents who had been left behind in Warsaw at the outbreak of the war. He was fully aware they might have not survived. During an appearance in Tashkent, Eddie Rosner (1910-1976), a famous Polish Soviet jazz trumpeter, reported to Weinberg that the Weinberg family had been sent away from Warsaw by train.⁷ Over the years, unverified accounts circulated about their supposed death in the Trawniki camp near Lublin. We now know that these accounts were likely

⁶ The Jewish Anti-Fascist Committee (JAC) was formed in 1942 under Stalin's orders as a coalition of prominent Jewish intellectuals and artists advocating for Jewish interests and anti-fascist causes. It played a crucial role in mobilizing international support against Nazi Germany.

⁷ Fanning, 36.

mistaken. It is now believed that Weinberg's mother and sister perished in Warsaw, while his father passed away in Luninets, Belarus.⁸

1.4 Moscow (1943-1996)

In 1943, Shostakovich was introduced to Weinberg's Symphony No. 1, and initiated efforts to enable the composer and his family to relocate to Moscow. One account credits Israel Finkelstein (1910-1987), Shostakovich's assistant at the Leningrad Conservatory, with the introduction. Finkelstein, like Weinberg, was evacuated to Tashkent in 1941. Shostakovich, himself also in evacuation in Kuybyshev (now Samara), wrote to Finkelstein on December 6, 1942: "You have already written to me several times about the composer Weinberg, each time with great praise. It would be very interesting to get acquainted with his works. I value your taste and instinct. Could you not help me with getting to know Weinberg's works?"⁹

According to Weinberg's first wife:

Metek [Mieczysław] gave my father [Solomon Mikhoels]... the score [of the First Symphony] to take with him to Moscow, so that Shostakovich would listen to it. Shostakovich saw the score and liked it very much. Since it was wartime, one needed a visa to enter Moscow, and Shostakovich arranged it.¹⁰

In Weinberg's recollections, the person responsible for delivering the score to Shostakovich was not Mikhoels, but Yuri Levitin (1912-1993), a fellow composer Weinberg met in Tashkent, who remained a close friend of Weinberg throughout his life.¹¹ In any case, after about a month, Weinberg was formally invited to Moscow.

⁸ Aleksander Laskowski, "About Wajnberg," Instytut Wajnbega, accessed October 1, 2023, <https://instytutwajnbega.org/en/about-wajnberg/>.

⁹ Emil Finkelstein, "O mastere v lichnom tone" [On a master in personal tones], *Muzikalnaya akademiya* 1997, no. 4: 104.

¹⁰ Natalya Vovsi-Mikhoels, letter to Per Skans, May 18, 2000.

¹¹ Nikitina, 19.

Shortly after his relocation to Moscow, Weinberg arranged a meeting with Shostakovich in October 1943, during which Weinberg played him his Symphony No. 1 and presented other works. From that moment, their long-standing friendship and creative cooperation began.

Weinberg and Shostakovich frequently engaged in four-handed readings of their new compositions at the piano, always curious about each other's feedback and insights. As

Weinberg recollected:

I frequently played four-hand piano with him [Shostakovich]. We spoke a lot about music, and I understood, that he liked those works best – classical as well contemporary –in which the music carried an emotional charge, where it was pursuing highly ethical ideas, where it touched on the essence of human existence. He was not attracted by the speculative.¹²

The composers were regular guests in each other's homes, at dinners and at musical events.

Shostakovich's respect for Weinberg is exemplified by the dedication of his String Quartet No. 10, Op. 118, to him. Furthermore, during his time teaching composition at the Leningrad Conservatory, Shostakovich introduced students to pieces by Weinberg. As stated by Boris Tishchenko (1939-2010), Shostakovich's pupil in Leningrad in the 1960s: "He [Shostakovich] would also bring music from Moscow which he wanted us to hear; among the things he brought was the music of Weinberg, Britten's operas, Svidrov's *Kursk Songs*."¹³

Between 1943 and 1945, Weinberg created new works at a remarkably rapid rate – he composed String Quartets Nos. 3 and 4; two duo sonatas for violin and cello respectively, the Piano Trio, Op. 24, and Piano Quintet, Op. 18; as well as three sets of *Children's Notebooks* for piano.

¹² Sofya Khentova, *V mire Shostakovicha [In the World of Shostakovich]* (Moscow: Kompozitor, 1996), 187-8.

¹³ John Riley, "Remembering Shostakovich . . . with Boris Tishchenko," *DSCJ [Shostakovich Society Journal]* 23 (July 2005): 7.

In addition, Weinberg wrote the song cycle, *Jewish Songs*, Op. 17, to texts by Shmuel Halkin (1897-1960). The subject of the texts refers to the Holocaust, especially in the last of six songs *Tife griber, royte leym* [*Deep Pits, Crimson Clay*], which comments on the Nazi mass killing of tens of thousands of Jews at Babi Yar in 1941. The manuscript presents the text in a Cyrillic transliteration of the original Yiddish. Weinberg later incorporated the same song into a children's chorus part in the fourth movement of his *Symphony No. 6*. In 1945, Weinberg composed another song cycle – *Three Romances*, Op. 22, to words by Adam Mickiewicz (1798-1855), regarded as one of Poland's greatest poets.

As result of the Zhdanov Doctrine and campaign against Cosmopolitanism, 1946 was extremely difficult for most artists in the Soviet Union. As millions of Soviet soldiers returned home after seeing what life was like in Central European countries and made unfavorable comparisons with the homeland, Soviet state propaganda agencies lost no opportunity to emphasize the greatness of the Soviet Union, particularly Russia. The USSR authorities exerted control over every aspect of life, ranging from the economy to the arts. They expected literary, visual, and musical works to be straightforward, cheerful, and accessible to all, including to least sophisticated audience. These works were required to celebrate the new policies of the party and the leadership of Stalin, who was regarded as the “Great Leader.” Music had to maintain an optimistic tone. Vocal-instrumental compositions were to be set to contemporary poems, preferably describing the straightforward and labor-focused life of the Soviet people. Any deviation from these standards would be met with punishment.

The campaign had a great impact on Weinberg. At the October 1946 plenary meeting of the Organizational Committee (Orgkom) of the Union of Soviet Composers to discuss recent party decrees, Weinberg was criticized by two composers: Lev Knipper (1898-1974), a composer

associated with Red Army music with a secondary career as an NKVD¹⁴ agent; and Aram Khachaturian (1903-1978), an influential Armenian composer known for his powerful orchestral works, including the iconic *Sabre Dance*. Khachaturian stated: “It is, for example, a great pity that Weinberg turns to the national melodies so extremely rarely, and that he is chiefly being drawn towards an abstract musical language, devoid of figurative substances.”¹⁵

Despite challenges like these, Weinberg remained extremely prolific. His works from that period include String Quartets Nos. 5 and 6, Piano Sonata No. 3, Op. 31, Sonata for Clarinet and Piano, Op. 28, Twelve Miniatures for Flute and Piano, Op. 29, Sonatas for Violin and Piano Nos. 3 and 4, and 21 Easy Pieces, Op. 34 for piano. The main change from Weinberg’s previous period was his return to orchestral music. Between June 1945 and December 1947, he composed Symphony No. 2, Ballet Suites Nos. 1 and 2, Op. 40; a Fantasy for Orchestra based on themes from the comic French opera *Le Chalet* by Adolphe Adam (1803-1856); Suite for small orchestra, Op. 26; and *Festive Pictures*, Op. 36. The latter, probably his most direct response to the 1946 Composers’ Plenum, is dedicated “to the 30th Anniversary of the Great Socialist October Revolution.” (Only the last manuscript page of the work’s overture survived.) In addition, Weinberg added to his oeuvre several works for voice: three song cycles; *Elegy: Six Romances*, Op. 25 (with texts by leading Russian poet Fyodor Tyutchev (1803-1873)); *Elegy*, Op. 32 (a setting of Schiller’s *Die Sanger der Vorwelt* [*The Singers of the Past*]); *Six Shakespeare Sonnets*, Op. 33; and *Four Romances*, Op. 38. Unlike the two previous works cited with texts by classic authors, *Four Romances*, Op. 38 incorporated patriotic verses by Maksym Rylsky (1895-1964) (e.g., “...we bow to you, great father Stalin” from the first movement, “To Stalin.”)

¹⁴ NKVD (People’s Commissariat for Internal Affairs) was the Soviet Union’s secret police and internal security agency.

¹⁵ Fanning, 50.

In 1948, tragic events unfolded in Weinberg's personal life.

On January 13, Weinberg's father-in-law Solomon Mikhoels was murdered during his official visit to Minsk in a fabricated car accident orchestrated by the secret police. Relatives Veniamin Zuskin, Miron Vovsi, and Boris Zbarsky, who had seen Mikhoels' corpse free from any bruises after the alleged car accident, were soon arrested.¹⁶ A secret letter, dated April 2, 1953, from Lavrentiy Beria (1899-1953), head of NKVD, to Stalin's successor Georgy Malenkov (1902-1988), reveals that Stalin himself ordered Mikhoels' assassination.¹⁷

Also at the beginning of 1948, the Soviet music scene entered another grim phase as the so-called anti-formalism¹⁸ campaign was launched. Most of the celebrated Soviet composers – among them Shostakovich and Prokofiev – were already under scrutiny due to accusations of practicing formalism. On February 14, 1948, the Council of Ministers issued the secret *Prikaz No. 17 [Order No. 17]*, listing works not to be performed, recorded, or broadcast. Among the prohibited works were Weinberg's *Greetings Overture*, Op. 44, *Festive Pictures*, Op. 36; String Quartet No. 6, Op. 35, and Shakespeare Sonnets, Op. 33.

In spite of the repressions, in March 1948, Weinberg completed the Sinfonietta No. 1, Op. 41, for chamber orchestra. The work is dedicated to “the Friendship of the Peoples of the USSR.”¹⁹ With the Sinfonietta, Weinberg managed to please all parties involved. The music featured a pleasing melody, had broad appeal, left a strong impression, and at the same time drew heavily from Jewish folk themes. During the hearing on May 13, 1948, it received a

¹⁶ Fanning, 61.

¹⁷ Arkady Vaksberg, *Stalin Against the Jews* (United States: Knopf, 1994), 159-82.

¹⁸ Formalism emphasizes a work's internal elements, prioritizing form and structure for analysis, while anti-formalism contends that external factors like historical context and socio-political influences are crucial for a holistic understanding of art.

¹⁹ Skans.

positive evaluation from the Union of Soviet Composers and its recently installed new head, Tikhon Khrennikov (1913-2007). Interestingly, the manuscript of the score included a quotation from Solomon Mikhoels: “In the kolkhoz fields a Jewish song also began to sound; not a song from the past, full of sadness and misery, but a new, happy song of creation and labor.”²⁰

Weinberg’s first wife recalled:

He [Weinberg] placed a quotation from my father on the subject of the equal rights of the Jews in Russia at the top of the score. The idea to dedicate it “to the Friendship of the Peoples” was his own, as a protest against the murder of my father. He wanted to emphasize that a man must not be killed simply for being Jewish. When the work was printed, the motto, the quote of my father’s words, was removed.²¹

Weinberg recalled the difficult year 1948 as follows:

What about the year 1948? It was unpleasant, that I can say. Was it a blow with a “sword of Damocles?” ... It was not, because of all the composers they hardly locked up anyone at all – well, except for myself [in 1953] – and they didn’t shoot a single one. ... For me it was hard, because for several years they didn’t buy anything from me, but still somehow, I worked a lot for the theatre and the circus.²²

Since Weinberg was not inclined to teach or assume administrative roles, he resorted to composing commercial music to support himself. Between 1948 and 1953 he composed five cartoon film scores, a large amount of music for circus, incidental music for the theater, and four scores for radio dramas. As reported by Weinberg’s friend, composer Boris Tchaikovsky’s (1925-1996) widow:

Weinberg wrote very much for Lenfilm, possibly even more than for Mosfilm [the film companies based in Leningrad and Moscow, respectively]. ... He wrote a lot for cartoon films, and there was much music for children. In the years after the 1948 Decree, Metek [Mieczysław]

²⁰ Marina Sabinina, “V soyuze sovetskikh kompozitorov” [At the Union of Soviet Composers], *Sovetskaya muzika* 1948, no. 4: 97.

²¹ Skans.

²² Nikitina, 21.

did not get any commissions to write concert music. During the period I was working as an editor at the children's department of the *Gosteleradio* I sometimes commissioned music for children's broadcasts from Metek. And this money of course helped him. The most difficult years were from 1948 up to 1951/52...for him these years were very hard.²³

Nevertheless, Weinberg completed two concertante works in 1948: Concertino for Violin and String Orchestra, Op. 42, and Cello Concerto, Op. 43, later revised in 1956 before its premiere by Mstislav Rostropovich (1927-2007) and the Moscow Symphony Orchestra on January 9, 1957.

Following the anti-formalist campaign of 1948, Soviet composers shifted their focus to writing "Music for the People," characterized by tunefulness, accessibility, and inclusion of folk-like themes. The large number of Weinberg's compositions produced between 1949 and 1953, which incorporated non-Russian folk influences, indicates an effort to strike a balance – conforming to the Party's criteria, while preserving some of his individuality.²⁴ Weinberg's most propagandistic work from those years, the 1952 cantata *V krayu rodnom* [*In my Native Land*], Op. 51, for boy alto, boys' choir, mixed choir and orchestra, includes patriotic texts by Soviet children from various regions, praising Stalin's leadership and the beauty of the Soviet land. Other compositions from this period include Rhapsody on Slavonic Themes (1950), Two Suites for Orchestra (1950, 1951), Improvisation for String Quartet (1950), Portraits of Comrades – musical emulations of Shostakovich, Prokofiev, Myaskovsky, Shebalin, and Khachaturian – for piano (1950), March for Orchestra (1952), and Overture for Orchestra (1952).

²³ Mushinskaya-Chaykovskaya, interview with Igor Prokhorov, October 2002.

²⁴ Fanning, 76.

The largest-scale work from that period is Symphony No. 3, Op. 45. Completed in 1949, the work's premiere was scheduled to take place in Moscow but was postponed. Weinberg later revised the symphony in 1959 before its delayed premiere in 1960.

The Jewish-influenced musical style of another significant orchestral composition from that period, Rhapsody on Moldavian Themes, Op. 47, No. 1 (also available in versions for violin and orchestra, cataloged as No. 3), may be attributed to Weinberg's father, Shmuel Weinberg, who originated from Chisinau, the former capital of the Moldavian Soviet Republic.²⁵ Other works from that period include: Suite of Polish Tunes, Op. 47, No. 2; Serenade for Orchestra, Op. 47, No. 4; String Trio, Op. 48; Symphonic Pictures, Op. 68, and two Sonatinas – for Violin and Piano, Op. 46; and for Piano, Op. 49. In the realm of vocal music, Weinberg composed only one song cycle during that period, titled *Over the Border to Past Days*, Op. 50, to texts by Alexander Blok (1880-1921), a prominent poet from the late Tsarist and early Bolshevik eras.

Starting in 1953, the USSR initiated a highly anti-Semitic political campaign, reminiscent of the Stalinist purges conducted in 1936-1938. On January 13, 1953, which also happened to be the fifth anniversary of Solomon Mikhoel's murder, the Communist Party's newspaper, *Pravda [Truth]* reported the fabricated "doctors' plot" under the headline "Vicious Spies and Killers under the Mask of Academic Physicians", accusing nine eminent Jewish doctors of planning to assassinate prominent Soviet leaders by administering inappropriate medical treatment. The list of suspects began with professor Miron Vovsi (1897-1960), the cousin of Weinberg's father-in-law Solomon Mikhoels. According to the authorities, the accused doctors were affiliated with the

²⁵ Fanning, 77.

“international Jewish bourgeois-nationalist organization called ‘Joint,’”²⁶ (the American Jewish Joint Distribution Committee), supposedly recruited by American intelligence to demonstrate international support for Jews in other nations. This campaign led to widespread attacks against Jews throughout the country, including verbal and physical assaults. Soon after the revelation of the fabricated affair, two works of Weinberg were premiered in February 1953: his cantata *In my Native Land*, and the violin arrangement of the Moldavian Rhapsody. The latter took place on February 6, 1953, in Moscow’s Tchaikovsky Hall, with legendary Soviet violinist David Oistrakh (1908-1974) as soloist. After the concert, the Weinbergs hosted a small reception at their apartment. Natalya Vovsi remembered:

During the same night Weinberg was arrested at home after returning from the concert. When they took my husband away, some KGB agents remained in the apartment and were searching it until morning. They sealed his room, and said that if he was innocent, he would be released in 48 hours. When I came to the information offices of the KGB after two days, I was told that I should return in two weeks, since meanwhile nothing had been found out. They also said that I could bring 100 rubles to give my husband twice a month, and the fact that the money wasn’t returned to me was the only proof that he was alive.²⁷

Weinberg remained incarcerated in Moscow’s Lubyanka prison, as he recalled: “I was in a solitary cell, where I could only sit, not lie down. At night, a very strong floodlight was occasionally turned on so that it was impossible to sleep.”²⁸ In the present day, the charges brought against Weinberg appear baseless, revolving around the accusation of “bourgeois Jewish nationalism,” supposedly expressed in his *Sinfonietta No. 1*. When confronted with this accusation, he responded: “Since I don’t know a single word in Yiddish but have two thousand

²⁶ “Podlye Shpiony i Ubiytsy pod Maskoy Professorov-Vrachey” [Vicious Spies and Killers under the Mask of Academic Physicians], *Pravda*, 13 January 1953, 1.

²⁷ Skans.

²⁸ Manashir Yakubov, “Mechislav Vaynberg: ‘Vsyu zhiznaya zhadno sochinyal muziku’” [Mieczyslaw Weinberg: ‘I have composed music all my life, greedily’], *Russkoye utro* 67, no. 7 (16-22 February 1995): 12-13.

books in Polish, shouldn't it be considered Polish bourgeois nationalism?" To answer was: "We know better than you."²⁹ In the meantime, Shostakovich wrote a letter to Lavrentiy Beria, vouching for Weinberg's honesty. Additionally, Shostakovich's wife, Nina Varzar (1908-1954), asked Natalya Vovsi for power of attorney, which, in the event of her and her sister's arrest, would allow the Shostakovichs to take care of the Weinbergs' daughter Victoria.³⁰ However, a significant shift in events occurred in March 1953.

Stalin's death on March 5 likely contributed to Weinberg's early release. On March 17, the guards stationed at the Weinbergs' apartment mysteriously disappeared. At the beginning of April, the doctors accused of participating in the "doctors' plot", including Miron Vovsi, began to be discharged from arrest. Then, on April 25, 1953, Weinberg was released from prison, reportedly due to Shostakovich's intervention with Kliment Voroshilov (1881-1969), the Chairman of the Presidium of the Supreme Soviet (the head of state).³¹

Throughout the Soviet Union, the Thaw era began after Stalin's death. The period after 1953 was marked by the easing of repression and censorship, due to Nikita Khrushchev's (1894-1971) de-Stalinization policies. During that period, Weinberg focused on instrumental music, writing, among others, two String Quartets No. 7, op. 59, and No. 8, Op. 66; three Piano Sonatas No. 4, Op. 56, No. 5, Op. 58 and No. 6, Op. 73; as well as the Sonata for Violin and Piano No. 5, Op. 53, dedicated to Shostakovich. The Violin Concerto, Op. 67 (1959) is another substantial work from that period, together with the earlier ballet *The Golden Key*, Op. 55 (1955). Furthermore, Weinberg returned to film scoring, and remained extremely busy producing seven additional scores for cartoons, and nine feature-film scores. The most famous of these, Russian

²⁹ Yakubov, 13.

³⁰ Elizabeth Wilson, *Shostakovich: A Life Remembered* (London: Faber & Faber, 2006), 264.

³¹ Laskowski.

war melodrama *The Cranes Are Flying* (1958), won the Palme d'Or at the 1958 Cannes Film Festival.

In the 1960s, Weinberg experienced a period of heightened artistic recognition. He became well known, also in Poland, and following Prokofiev, was considered one of the most interesting composers in the Soviet Union after Shostakovich.³² Prominent Soviet artists started performing Weinberg's compositions. In addition to Oistrakh and Rostropovich, renowned Soviet musicians including violinists Leonid Kogan (1924-1982) and Mikhail Vaiman (1926-1988), cellist Daniil Shafran (1923-1997), the Borodin String Quartet, and conductor Kirill Kondrashin (1914-1981) frequently performed his works. In September 1966, Weinberg, who rarely departed from Moscow, traveled to Warsaw as part of the Soviet delegation of the annual Warsaw Autumn Festival [Warszawska Jesień], marking his first return to Poland since the outbreak of World War II.

In the 1960s, Weinberg composed, among other works, his vocal symphonies, Nos. 6, 8, 9, and 11; Requiem, Op. 96, as well as perhaps his most important piece – the two-act opera *The Passenger*, completed in 1968. The libretto, based on Auschwitz survivor Zofia Posmysz's (1923-2022) story and adapted by Alexander Medvedev, delves into the harrowing theme of the extermination camps of Auschwitz. Moreover, according to musicologist Michał Bristiger, the work encapsulates “the most fundamental phenomenon in the world's history: the collapse of European civilization in the 20th century, during World War II.”³³ Soviet authorities consistently opposed works commemorating the Holocaust. Due to the opera's perceived abstract approach to present Posmysz's story, the work was immediately banned from performance. It wasn't until

³² Laskowski.

³³ Michał Bristiger, *Transkrypcje [Transcriptions]* (Poland: Słowo/Obraz Terytoria, 2010).

2006 that it saw its first concert performance in Moscow. Subsequently, the opera has had notable productions at renowned venues, including the Bregenz Festspiele (2010), Houston Grand Opera (2014), Lyric Opera of Chicago (2015), and Oper Frankfurt (2015).

Weinberg ended his marriage with Natalya Mikhoels in 1968 and started a relationship with Olga Rakhalskaya (b. 1943), whom he later married. Weinberg continued writing film scores in the 1960s, completing additional 17 feature films, and eight cartoons, including *Winnie-the-Pooh* (1969), which became an instant hit. In 1971, Weinberg's second daughter, Anna, was born. In 1972, his first wife Natalya and their daughter Victoria emigrated to Tel-Aviv.

Beginning in the 1970s, Weinberg was awarded numerous prizes: the Honored Artist of the Russian Republic (1971), the People's Artist of the Russian Republic (1980), and the USSR State Prize (1990). Despite the awards, he experienced a growing sense of isolation. The 1970s saw the gradual loss of those near and dear to Weinberg, including Shostakovich, who died in 1975. With the advent of Perestroika³⁴, Weinberg's music lost some of its allure as audience tastes shifted towards "avant-garde" composers like Alfred Schnittke (1934-1998), Sofia Gubaidulina (b. 1931), and Edison Denisov (1929-1996). Weinberg's works were less and less frequently performed, yet he maintained the same pace of creative output as in previous years. In the late 1980s, his health began to deteriorate. In 1992, he suffered a fall in his apartment, resulting in a broken hip that left him bedridden and unable to continue working. Weinberg died in Moscow on February 26, 1996. He was buried in Domodedovo, a large cemetery located in the south of the Moscow region.

³⁴ Perestroika [restructuring]: A reform initiative in the late Soviet Union, led by Mikhail Gorbachev in the mid-1980s, aiming to modernize and liberalize the system, influencing the end of the Cold War.

The sheer volume of Weinberg's creative output over his decades-long career is noteworthy. Over the course of eight prolific decades, he produced seven operas, 22 symphonies, 17 string quartets, 10 concertos, over 60 film scores and incidental works for theatrical productions, along with a multitude of other orchestral, chamber, vocal, choral, and solo works. His catalog spans a remarkably vast gamut – from small-scale pieces for solo instruments to expansive, multi-movement symphonies and concertos. What might account for such abundant creative fertility that persisted through times of intense personal and political turmoil?

Weinberg's devotion to his art appears to stem from a profound sense of purpose and necessity. Despite enduring displacement, loss of family, imprisonment, and frequent performance bans on his works, he maintained an indefatigable commitment to composition. As he himself affirmed, “nearly every moment of my life is work” (title of Weinberg's 1994 interview with Nikitina). His daughter Victoria recalls her father working intensely, composing from morning till night nearly every day, and laboring over each score until he felt it reached perfection. This drive did not diminish even as he aged, when health issues presented new creative barriers. Such persistence suggests that for Weinberg, the act of composing was more personal necessity than choice. Music provided an outlet for processing and channeling difficult life experiences. Its creation perhaps helped confer meaning amidst painful circumstance.

Equally notable is the stylistic versatility across Weinberg's catalog, which reveals a broad musical vocabulary and willingness to explore diverse influences. Asked to characterize his style, Weinberg singled out “expression and emotional tension” as paramount. Indeed, an expressive sensibility permeates works from his early Warsaw-era compositions to late-period Soviet works. An adept polystylist, he skillfully navigated neoromanticism, modernist techniques, Russian traditions à la Shostakovich, Jewish Klezmer elements and Polish dance

rhythms. This pluralism allowed him to adapt his writing to shifting aesthetic dictates while retaining his artistic voice.

CHAPTER TWO:
SYMPHONY NO. 8: COMPOSITION AND CONTEXT

2.1 Weinberg's Choral Symphonies

Weinberg's extensive body of work includes 21 completed symphonies (No. 22 was left incomplete). Of these, six are choral symphonies (Nos. 6, 8, 9, 11, 15, and 18) – a significant number in the context of his total symphonic output. Weinberg's choral symphonies not only make a substantial contribution to his musical oeuvre but also establish him as a pioneering force behind the choral symphony genre. For Weinberg, the choral symphony served as a medium through which he could express some of his deepest, yet extremely public, musical thoughts.

His exploration of vocal-instrumental compositions began in 1952 with the aforementioned propagandistic cantata, *In my Native Land*, Op. 51, featuring a children's choir. The first of Weinberg's actual choral symphonies – Symphony No. 6, Op. 79, with verses by Lev Kvitko (1912-1981), Samuil Galkin (1922-1990), and Mikhail Lukonin (1918-2003) -- was completed in 1963. In this work, written for boys' choir and orchestra, the chorus is featured in every movement.

An intriguing connection emerges as we consider the historical context in which Weinberg composed his Op. 79. It coincided with the period during which his close friend, Dmitri Shostakovich, created his renowned choral symphony, No. 13, *Babi Yar*, Op. 113 (1962). Shostakovich's composition was a profound response to the atrocities at Babi Yar, a site of significant historical importance where thousands of Jews were massacred during World War II. Weinberg had previously engaged with the events at Babi Yar in his earlier composition, *Jewish Songs*, Op. 17, which included the evocative fifth song, *Tife griber, royte leym* [*Deep Pits*,

Crimson Clay]. This song vividly portrays the brutal killings at Babi Yar and was subsequently integrated into his Symphony No. 6, where the vocal line is sung by a children's chorus. Therefore, a compelling connection emerges between Shostakovich's Symphony No. 13 and Weinberg's Symphony No. 6, united not only by their proximity in composition but also by their shared focus on the tragic events at Babi Yar. While not within the scope of this paper, the resonances of and connections between these two symphonies merit a more comprehensive study.

Following Symphony No. 8, *Kwiaty polskie [Polish Flowers]*, composed in 1964, Weinberg composed two cantatas: *A Diary of Love*, Op. 87 (1965), with lyrics by Stanisław Wygodzki (1912-1987), again for boys' choir and orchestra; and *Piotr Plaksin*, Op. 91 (1966), for contralto, tenor, and chamber ensemble, featuring texts by Tuwim. Symphony No. 9, titled *Lines that Have Escaped Destruction* or sometimes called *Everlasting Songs*, was written in 1967. This grand-scale, 13-movement symphony incorporated verses by Tuwim and Władysław Broniewski (1897-1962), for most of his life a committed communist. Broniewski's propagandistic text, recited by a narrator in the Prelude, Interlude, and Postlude, is shown below:

I remember the 17th of January [1945], the day when Polish and Soviet soldiers entered Warsaw. Amazing day! Poland, Russia! This is an amazing age! An amazing day! Had it not been for that day, they would not have saved these verses. Bow down before and kiss the stones of Warsaw, kiss the preserved verses of Warsaw! Unrepeatable day! Day of liberation! ...³⁵

Weinberg further expanded his choral-orchestral repertoire with *Requiem*, Op. 96 (1966). The work, scored for soprano, children's choir, mixed choir, and orchestra, incorporated lyrics by authors from various countries: Dmitry Kedrin (1907-1945, Russia), Federico Garcia Lorca

³⁵ Fanning, 112.

(1898-1936, Spain), Sarah Teasdale (1884-1933, United States), Munetoshi Fukagawa (1903-1945, Japan), and Mikhail Dudin (1916-2007, Russia). The prevalence of children's choirs in Weinberg's choral symphonies is intriguing. It is possible that he was drawn to the purity of children's voices, finding them especially evocative for expressing themes of war, violence, and peace.

Weinberg's vocal-orchestral works of the 1970s feature a collection of propagandistic work, starting with Symphony No. 11, *Festive*, Op. 101 (1970), set to words by revolutionary poets Demyan Bedny (1883-1945), P. Ediet (unknown), Alexander Bogdanov (1873-1928), and Maxim Gorky (1868-1936). This piece, composed for mixed choir and orchestra, was written in celebration of the 100th birthday of Lenin. Weinberg also composed two more propagandistic works during this period: the cantata *On This Day Lenin Was Born*, Op. 102 (1970) -- also for Lenin's centennial -- for soprano choir alone; and Symphony No. 15, *I Believe in This Earth*, Op. 119 (1977) with texts by Mikhail Dudin. This symphony featured a soprano, baritone, women's choir, and orchestra, and was dedicated to the 60th anniversary of the Great Socialist October Revolution.

In his later choral symphonies of the 1980s, Weinberg turned to war-related themes. Symphony No. 18, *War - No Word More Cruel*, Op. 139 (1984) is dedicated "to the memory of those who perished in the Great Patriotic War," and features folk-like lyrics drawn from the works of Sergey Orlov (1914-1989) and Aleksandr Tvardovsky (1910-1971). A vocal-symphonic poem, *Peace to the Nations*, Op. 149 (1988), with lyrics by Samuil Marshak (1887-1964), was scored for boys' choir and orchestra and dedicated to the 19th all-union conference of the Communist Party of the Soviet Union. Weinberg's final symphony, Symphony No. 21,

Kaddish, Op. 152 (1991), is dedicated to the victims of the Warsaw Ghetto, and composed for soprano (without a chorus) and orchestra.

Throughout his expansive career, Weinberg's choral-orchestral compositions responded to the shifting sociopolitical landscape, conveying messages of hope, commemoration, and unity. Yet, beyond the sheer volume of his works, what makes these choral symphonies truly significant is Weinberg's profound engagement with societal themes.

2.2 Creation of Symphony No. 8

Weinberg's Symphony No. 8, Op. 83, *Kwiaty polskie*, stands as a remarkable testament to the composer's deep connection to the poetry of Julian Tuwim and its profound commentary on political and social changes in Poland during the early 20th century.

Tuwim (September 13, 1894 - December 27, 1953) was a renowned Polish-Jewish poet, known for his prolific contributions to 20th-century Polish literature. His unique style, blending humor, satire, and social commentary, has cemented his legacy as one of Poland's most beloved and influential poets. Works such as *Lokomotywa [The Locomotive]* (1938) and *Sokrates tańczący [Dancing Socrates]* (1920), continue to captivate readers with their playful and engaging language.

Born in Łódź in 1894, he was an active participant in Polish literary and cultural circles, influencing and shaping the direction of Polish poetry during his lifetime. In addition to his literary contributions, Julian Tuwim was also a central player, together with Antoni Słonimski (1895-1976), Jan Lechoń (1899-1956), and Jarosław Iwaszkiewicz (1894-1980), in the interwar

Warsaw-based literary group “Skamander” [“Scamander”], which sought to modernize and revitalize Polish poetry.

Initially, Tuwim’s poetry departed from the affectation and highly stylized language of the then-popular “mannerist” style. His early poems were characterized by vitality, optimism, and praise for urban life, celebrating everyday existence in the city, including its triviality and vulgarity. In early collections like *Czyhanie na Boga* [*Lurking for God*] (1918), *Sokrates tańczący* [*Dancing Socrates*] (1920), and *Siódma jesień* [*Seventh Autumn*] (1922), Tuwim made frequent use of colloquial language, slang and poetic dialogue.

In subsequent collections including *Słowa we krwi* [*Words in the Blood*] (1926), *Rzecz Czarnoleska* [*The Czarnolas Matter*] (1929), *Biblia cygańska* [*The Gypsy Bible*] (1933), and *Treść gorejąca* [*A Burning Matter*] (1933), Tuwim wrote vehemently about the hollowness of city living. While his style began to draw more substantially from Romantic and Classicist traditions, the tone of his poems became more restless and bitter.

In 1939, at the onset of World War II and the German occupation of Poland, Tuwim emigrated through Romania, first to France, and then after France’s defeat, to Brazil by way of Portugal, finally settling in the United States in 1942. Between 1939-1941, he wrote for the expatriate weekly magazine “Wiadomości polskie” (Polish News). From 1942-1946, he contributed articles to the London-based monthly “Nowa Polska” (New Poland) and other Polish American newspapers. In 1942, he became a member of the Polish section of the International Workers Organization, a Communist-aligned organization that claimed to promote workers’ rights and provide social services, and the Association of Writers From Poland, an organization

for exiled Polish writers, on which he served as an executive board member in 1943. During this period – the early 1940s – Tuwim wrote *Kwiaty polskie*.

On April 19, 1944, while attending commemorations marking the first anniversary of the Warsaw Ghetto Uprising, Tuwim was moved to write an impassioned dramatic manifesto titled “My, Żydzi Polscy” (“We, Polish Jews”). This text, dedicated to his mother, was published in August 1944 in the “Nowa Polska.” Addressing both Jewish and Polish audiences, Tuwim attempted to explain in the manifesto why he felt Polish to “real” Jews and Jewish to “real” Poles – articulating his complex identities and sense of displacement as a Polish Jew in exile after the decimation of Poland’s Jewish community during the War. Tuwim’s entire family perished in the Holocaust, including his mother, who died during the liquidation of the Otwock Ghetto. This tragedy no doubt deeply impacted his later writings and his sense of identity as a Polish Jew.

Despite the loss of his family and the previous persecution he experienced there, Tuwim made the difficult decision to return to Communist Poland after the war in 1946, likely due to his socialist politics as well as deep cultural connections to Poland. As the newly installed communist regime adopted socialist realism as the official aesthetic doctrine, Tuwim came under pressure to conform to party orthodoxy demanding that art advance the ideological causes of socialism and communism. He increasingly became disillusioned about the possibility of genuine artistic expression under these circumstances, and like so many other Polish Soviet-era artists, published very little in Stalinist Poland. He passed away in 1953 in Zakopane at 59, tragically not having had the opportunity Weinberg and others had to create art in post-Stalinist eras.³⁶

³⁶ “Julian Tuwim: The Master of the Polish Word,” Instytut Polski New York, March 15, 2023, accessed December 13, 2023, <https://instytutpolski.pl/newyork/2023/03/15/julian-tuwim-the-master-of-the-polish-word/>.

Mieczysław Weinberg's and Julian Tuwim's lives parallel one another in remarkable ways. Both resided in interwar Warsaw, where their paths may have crossed (possibly at Café Adria, a renowned gathering place for the city's intellectual elite where Weinberg occasionally graced the audience with his piano playing). Both were compelled to flee and seek exile following the outbreak of World War II. Tragically, the Nazi regime inflicted the same heart-wrenching fate upon both – the loss of their families, who fell victim to the horrors of the Holocaust. Although Tuwim returned to Poland post-war while Weinberg settled in the Soviet Union, they both “adapted” to the communist regimes, recognizing that the system offered opportunities and support for their careers if they did. Like countless other artists living in the Eastern Bloc, they faced an impossible dilemma – remain silent and compromise their art for survival and state support, or speak out at great personal and professional peril. Their outward cooperation with Communist authorities came at an immense personal cost, producing in both of them continuing trauma and emotional struggle.

As Weinberg described:

Tuwim's poem is extremely close to me: I was born in Warsaw and lived there for 18 years. In the War my entire family was murdered by Hitler's executioners. For many years I wanted to write a work in which all those events would be reflected on which the poem was founded – the social contrasts in pre-war Poland, the horrors of war, and at the same time the deep faith of the poet in the victory of freedom, justice, and humanism.³⁷

Weinberg began working on Symphony No. 8 during his stay at Staraya Ruza, a summer house of the Soviet Composers' Union situated 60 miles east of Moscow. The dates on the manuscript show that the composition process spanned from July 3 to August 10, 1964. During a Composer's Union performance of Weinberg's Symphony No. 7 on September 18, 1964, Dmitri

³⁷ M. Vaynberg, “Tsveti Pol'shi [Flowers of Poland],” *Sovetskaya kultura* 31 (1965): 1.

Shostakovich mentioned that he hoped to hear Symphony No. 8 as well, but that it wasn't yet finished.³⁸ Additional notes in the manuscript (October 12-23, 1964), indicate that Weinberg continued revising the score in Moscow. Notably, the manuscript's title page is written entirely in Polish, departing from his usual practice of titling his works in Russian (see Fig. 2.1).³⁹

Symphony No. 8 was first presented to the Composers' Union the next year, on February 23, 1965, with Weinberg's foreword:

I composed the 8th Symphony after the poem 'The Flowers of Poland' by the Polish poet J. Tuwim. The poem was written in 1942. The following motifs appear in the poem: The social inequality in pre-war Poland, the burning hatred for fascism and for the horrors of war, and the poet's deep belief that after the war the socialist order will exist in Poland – as it does now. It is to these three basic motifs of the poem that I have directed my attention. The symphony was composed for tenor, choir, and symphony orchestra. It consists of 10 parts without a break. The text was translated by [Muza] K. Pavlova.⁴⁰

³⁸ Verena Mogl, *Juden, die ins Lied sich retten - der Komponist Mieczysław Weinberg (1919-1996) in der Sowjetunion [Jews Who Save Themselves in Song - The Composer Mieczysław Weinberg (1919-1996) in the Soviet Union]* (Germany: Waxmann Verlag GmbH, 2017), 233-4.

³⁹ Mogl, 234.

⁴⁰ *Ibid*, 234.

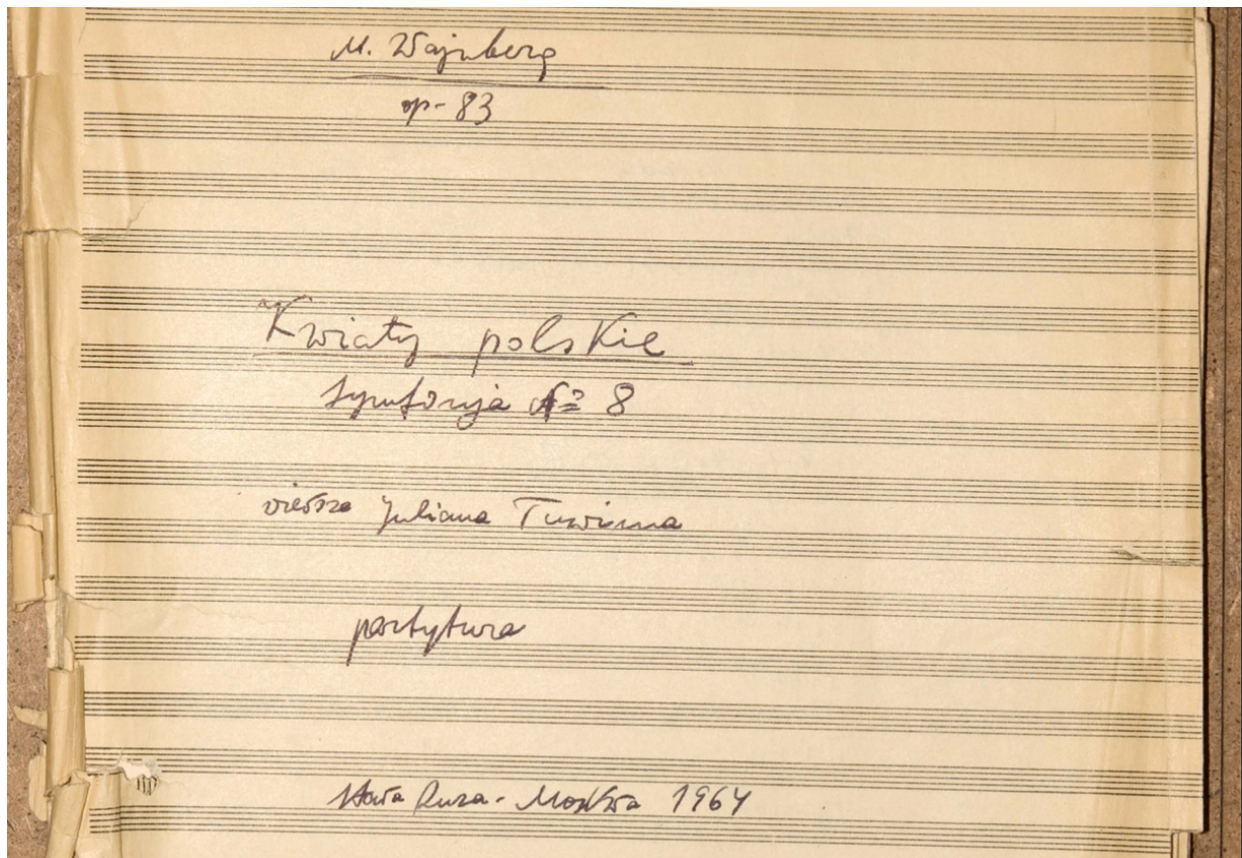


Fig. 2.1: Title page of the manuscript, written solely in Polish.⁴¹

The symphony's lyrics are notated in the manuscript in their original Polish, with a Russian translation by Muza K. Pavlova⁴² (1917-2006) written in underneath (see Fig. 2.2).

⁴¹ Manuscript scans © copyright by Olga Rakhalskaya.

⁴² Pavlova also translated other Weinberg's works, *Reminiscences*, Op. 62, to words by Tuwim; and *In the Armenian Mountains*, Op. 65, with text by Armenian poet Hovhannes Tumanyan (1869-1923), also dedicated to Pavlova.

(79)

Kwiaty polskie	M. Wagner	Ukieto Portuna
Symfonia F#8	M. Baumbach	Симфония № 8
op. 83		
wiersze Juliana Tuwima		слова Юлиана Тувима
rosyjski przekład Mury Rykowskiej	1.	перевод М. Рибковской
Podmuch wiosny.		Весенний ветер

adagio $\text{♩} = 40$

Timp. C ppp f pp

Tam-tam C ppp

Arpa C mp pp

Soprano

Coro C pp

au cord.

V.C. C pp au cord.

C.B. C pp

! = 1 (sempre)

Timp. f pp f pp f pp

Arpa f pp f pp

Coro I. C pp

V.C. C pp

C.B. C pp

- 1 -

Fig. 2.2: First page of the score showing Polish lyrics with Russian translation underneath.

Julian Tuwim's *Polish Flowers* is the poet's *magnum opus*, composed in exile and evoking a sense of strong longing for his homeland. Tuwim embarked on *Kwiaty polskie* during his exile, starting in Rio de Janeiro in November 1940 and continuing in New York from 1941 to July 1944. After his return to Warsaw in 1946, he continued working on the poem until his death in 1953. It remains unfinished. Fragments of *Kwiaty polskie* were first published in two London-based journals: *Wiadomości polskie, polityczne i literackie [Polish Political and Literary News]* on February 16, 1941, and *Nowa Polska [New Poland]* in March 1942. Volume I of the work remained censored in Poland until 1949. The volume was first published in the second half of January 1949 by the oldest Polish publisher "Czytelnik" ["Reader"], accompanied with illustrations by Olga Siemaszko (1911-2000).⁴³

Polish Flowers is a masterpiece of lyrical writing that serves as a summary of the Tuwim's entire body of work.⁴⁴ As the poet himself stated, it is both his "greatest and grandest work."⁴⁵ Fragments of the cycle circulated anonymously in the occupied country during the World War II. The poem is seen as a unique perspective on the homeland during forced emigration, with the author reflecting on himself as a wanderer and pilgrim.⁴⁶ Tuwim conveyed this sentiment in a letter to the Minister of Culture and Art, explaining his absence from the 1st Rally of the Polish Writers' Professional Union in Kraków in 1945:

⁴³ Lawrence L. Thomas, "The Effects of Communist Policy on the Text of Tuwim's Polish Flowers," *The Slavic and East European Journal* 2, No. 3 (Autumn 1958): 231–240.

⁴⁴ Anna Węgrzyniak, *Ja głosów świata imitator. Studia o poezji Juliana Tuwima [Imitator of the Voices of the World: Studies on the Poetry of Julian Tuwim]*; Katowice: Wydawnictwo Naukowe Śląsk, 2005], 13.

⁴⁵ Irena Tuwim, "From 'On the 74th Anniversary of Birth: Tuwim's Letters to His Sister'" [Z okazji 74. rocznicy urodzin: Listy Tuwima do siostry], *Polityka*, No. 37 (1968): 7.

⁴⁶ Wiesław Wróblewski, "Druga wojna światowa w literaturze i sztuce" [The Second World War in Literature and Art], in *Vir bonus dicendi peritus. Praca dedykowana Profesorowi Henrykowi Komarnickiemu*, ed. by Łukasz Tomczak (Szczecin: Wydawnictwo Naukowe Uniwersytetu Szczecińskiego, 2005), 436.

When building the future of the nation on the graves of millions of martyrs we must create a masterpiece which will survive as an eternal monument to all the fallen for Poland, a monument which for future generations will be a source of knowledge and inspiration.⁴⁷

In *Kwiaty polskie*, Tuwim expressed his Jewish identity in a mature way, intentionally departing from previous assimilationist efforts. This shift was marked by his traumatic experience of the Holocaust.⁴⁸ Although born into a Jewish family well-assimilated into Polish culture, Tuwim saw himself as a “Polonized Jew” or “Jew-Pole” according to Jewish scholar Avraham Milgram (b. 1951).⁴⁹

In a letter to fellow Polish poet Kazimierz Wierzyński (1894-1969), Tuwim described his stay in Rio de Janeiro while writing *Kwiaty polskie* as follows: “The beauty of this city is so staggering that the scale is almost so great as to be indescribable. Once here a couple of weeks, when you’ve seen enough to be satiated – you feel like vomiting.”⁵⁰ American historian, Marci Shore (b. 1972), describes Tuwim’s process when writing *Kwiaty polskie* as: “Tuwim locked himself in his room, coming out only after he had written a few hundred verses of *Kwiaty polskie* [...]. The epic poem told of the pain of exile, of longing for Poland [...].”⁵¹

⁴⁷ Krzysztof Woźniakowski, “Początki działalności Związku Zawodowego Literatów Polskich po wyzwoleniu (sierpień 1944 – wrzesień 1945)” [The Beginnings of the Activity of the Professional Union of Polish Writers after Liberation (August 1944 – September 1945)], in *Prace ofiarowane Henrykowi Markiewiczowi*, ed. by Tomasz Weiss (Kraków–Wrocław: Wydawnictwo Literackie, 1984), 370.

⁴⁸ Artur Sandauer, “O człowieku, który był diabłem (Rzecz o Julianie Tuwimie)” [About the Man Who Was a Devil (A Thing about Julian Tuwim)], in *Poeci...*, 79–86;

Cf. Krystyna Ratajska, “Czym są Kwiaty polskie Tuwima?” [What Are Tuwim’s Polish Flowers?], *Czytanie Literatury. Łódzkie Studia Literaturoznawcze*, no. 7 (2018): 364;

Małgorzata Szotek-Ostrowska, “Człowiek zaczarowany?” [The Enchanted Man], *Więź*, no. 12 (2005): 125–131.

⁴⁹ Avraham Milgram, “Julian Tuwim: Misfortunes of a Polish-Jewish Poet in Exile,” *The Polish Review* 63, no. 1 (2021): 63.

⁵⁰ Marci Shore, *Caviar and Ashes: A Warsaw Generation’s Life and Death in Marxism, 1918-1968* (New Haven: Yale University Press, 2006), 198.

⁵¹ Shore, 198.

In *Kwiaty polskie*, Tuwim expressed his profound connection to his homeland, clearly stated in the excerpt from the poem:⁵²

My country is my home. Ojczyzna [My country is my home. Homeland]
Jest moim domem. Mnie w udziale [Is my home. I have been given]
Dom polski przypadł. To - ojczyzna, [Polish home. This is - the homeland,]
A inne kraje są hotele. [And other countries are hotels.]

He explored the loss of homeland and the challenges of existence in exile, illustrating the condition of homesickness in which he found himself. Elvira Grözinger (b. 1947) describes *Kwiaty polskie* as:

...an authentic testimony of a displaced person in a foreign land, moved to tears by every memory, however small, of the homeland. ... Unlike some of Tuwim's earlier poems, this work is not entirely free of pathos but retains its genuine emotional impact.⁵³

Although the symphony is titled *Polish Flowers*, it includes three movements setting poems by Tuwim not from this collection. These include Movement I, *Podmuch wiosny* [*Gust of Spring*], taken from *Czychanie na Boga* [*Lurking for God*] (1918); Movement VI, *Lekcja* [*Lesson*], extracted from *Z wierszy ocalałych* [*From Surviving Poems*] (1939); and Movement VIII, *Matka* [*Mother*], which originally appeared in the first Polish postwar weekly-magazine "Odrodzenie" [*Rebirth*] (1949).

Several potential motivations can be considered. In the first movement, it is plausible that Weinberg perceived the poem *Gust of Spring* capturing a scene of nature at dusk as essential, conjuring a thematic or emotional atmosphere deemed fitting for the symphony's opening, thus establishing the symphony's tone. In the sixth movement, Weinberg might have chosen *Lesson*

⁵² Mogl, 236.

⁵³ Elvira Grözinger, "Polin – Du bist wie die Gesundheit..." [Polin – You are like health...], in Dorothee Gelhard, ed, *In und mit der Fremde: Über Identität und Diaspora im Ostjudentum*, [*In and with the Foreign: On Identity and Diaspora in Eastern Jewry*], Frankfurt am Main, 2005, 17.

to signify the beginning of the symphony's middle section – Part Two (see Chapter Four, p. 34). Its distinctive attribute – an impassioned plea to the children of Warsaw to study their native tongue – could have resonated with the thematic progression Weinberg envisioned for this segment, allowing him to set the desired tone or mood. In the eighth movement, *Mother*, Weinberg may have selected this specific text to commemorate his mother's life. (In fact, the selection of this text establishes a significant parallel between Weinberg's and Tuwim's experiences, who both suffered the loss of their mothers at the hands of the Nazis, thereby serving as a moment of personal reflection and shared experience between composer and poet.) Thus, Weinberg's decision to incorporate non-*Polish Flowers* texts into Symphony No. 8 may have been motivated by his desire to set specific tones, moods, or thematic elements at pivotal junctures that he could not find in the collection for which the work is named.

Weinberg's fascination with the poem began in 1955 when he was introduced to the original Polish version. Lyudmila Nikitina (b. 1927), a leading Russian scholar of Weinberg's music, notes that Tuwim's *Kwiaty polskie* became a veritable "bible" for Weinberg during this period. Symphony No. 8 is not Weinberg's first exploration of Tuwim's texts. His first work to feature Tuwim's poetry was the song cycle *Acacias*, Op. 4 (1940), composed in Minsk and comprising six songs for voice and piano, dedicated "to Her" Notably, the title song of the cycle – *Acacias*, celebrates the sensuousness of the flowers on a night of surpassing beauty. The song, describing the Acacia flowers, foreshadows later utilization of flower themes by Weinberg in Symphony No. 8. Weinberg also reused this song in his later works: Symphony No. 9 and Seven Romances.

Weinberg's affinity for Tuwim's poetry continued with another song cycles in the 1950s, such as *The Gypsy Bible: Seven Romances* for mezzo-soprano, Op. 57 (1956); *Reminiscences:*

Five Songs for mid-range voice, Op. 62 (1958); and the Seven Romances for soprano, Op. 71 (1940-72), setting texts by many authors including Tuwim. (Interestingly, the Tuwim setting – *Żydek [The Little Jew]* – is incomplete and crossed out in the manuscript.)

In the 1960s, Weinberg continued writing songs to Tuwim's verses with *Old Letters*, Op. 77, for soprano (1962) – Eight Romances dedicated to singer Galina Vishnevskaya (1926-2012), wife of Mstislav Rostropovich; *O, Grey Mist*, Op. 84, Romance for bass (1964); and *Word Written in Blood*, Op. 90: Six Songs for tenor. Weinberg also explored Tuwim's texts to other vocal-orchestral works after Op. 83: the cantata *Piotr Plaksin*, Op. 91 (1966) and Symphony No. 9, Op. 93 (1967).

The lasting and deep connection between Weinberg and Julian Tuwim's poetry is vividly expressed in Symphony No. 8, Op. 83, *Polish Flowers*. What drew Weinberg to Tuwim's writings was likely a blend of resonant themes, artful form, and a shared experience of dislocation. Both artists, as Polish Jews uprooted by the war, channeled nostalgia, grief, and hopes of renewal into their creative works. Tuwim's poetic tributes to Polish culture and landscape may have stirred particular empathy in Weinberg. Symphony No. 8 illustrates how both the composer and poet sought solace in the transformative power of art amid the challenges of World War II.

CHAPTER THREE:
SYMPHONY NO. 8: STRUCTURE AND THEMES

3.1 Overview of the Structure

Symphony No. 8 consists of ten movements, following each other *attacca* (without breaks). In contrast to Weinberg’s earlier choral symphony – Symphony No. 6, Op. 79 – the sung text is present in every movement. Each movement bears a title of a poem by Tuwim. As Nikitina describes:

...the participation of choir and soloist and the division of the cycle into ten movements did not turn it into a cantata, nor did it diminish the role of the purely symphonic element in it, which was first of all reflected in the logic of thematic development. In works with a large number of parts, it is important to “enlarge” the form, the connections between sections – that is, the means of creating a complete musical dramaturgy.⁵⁴

While each of the poems conveys different stories and images, Weinberg’s music connects them together through a use of recurring motifs, in a manner of *leitmotifs*, and a structural scaffolding.⁵⁵

Mvmt.	Title	Vocal forces	Tempo	Duration
I	<i>Podmuch wiosny [Gust of Spring]*</i>	S	Adagio ♩=40	≈4’00”
II	<i>Bałuckie dzieci [Children of Bałuty]</i>	Tenor solo, SA, B (last 3 mm only)	Allegro ♩=108	≈4’00”
III	<i>Przed starą chatą [In Front of the Old Hut]</i>	Tenor solo	Andantino ♩=132	≈4’00”

⁵⁴ Lyudmila Nikitina, *Simfonii M. Vaynberga [The Symphonies of Weinberg]* (Moscow: Muzika, 1972), 116.

⁵⁵ Mogl, 237.

IV	<i>Był sad [There was an Orchard]</i>	SA solos	Allegretto ♩=144	≈5'15"
V	<i>Bez [Elderberry]</i>	Tenor solo, SATB	de Lento [sic] ♩=40	≈3'20"
VI	<i>Lekcja [Lesson]*</i>	SATB	Allegro ♩=184	≈7'30"
VII	<i>Warszawskie psy [Warsaw Dogs]</i>	Tenor solo, SATB	Allegro molto ♩=116	≈5'45"
VIII	<i>Matka [Mother]*</i>	Tenor solo, TB	Adagio ♩=40	≈6'30"
IX	<i>Sprawiedliwość [Justice]</i>	SATB	Moderato ♩=92	≈6'15"
X	<i>Wisła płynie [The Vistula Flows]</i>	Tenor solo, SA	Adagio ♩=63	≈12'15"

(* denotes poems that are not part of *Polish Flowers*)

The poems take us on a journey from the hardships of pre-war Poland to the nightmarish experiences of Nazi occupation. The internal structure of the symphony is based on both similarities and contrasts between the movements, which – according to Nikitina – form three major sections⁵⁶:

Part One – “Exposition,” movements I to V;

Part Two – “Development,” movements VI to IX;

Part Three – “Reprise/Epilog,” movement X.

This division in three parts, while not explicitly indicated by Weinberg in the score, provides a logical framework for understanding the symphony’s narrative.

⁵⁶ Nikitina, 117.

While rooted in tonality, Symphony No. 8 exhibits a highly chromatic and modal language reminiscent of Shostakovich's choral symphonies. Unfolding over ten movements, the symphony's highly theatrical and almost operatic musical character serves to heighten the narrative arc of the texts being set. Stark dynamics, unexpected harmonies, and urgent, emphatic rhythms intensify the emotive weight of the poetry. Modal alterations from standard key centers to diatonic scales color the melodic lines. The choral writing harkens to the Russian choral tradition by incorporating elements such as melismatic and *a capella* passages. Like Shostakovich, Weinberg uses the broadest possible expressive palette in Symphony No. 8 – the lyrical passages grounded in bittersweet nostalgia, the declamatory sections conveying defiance. In these ways, the symphony bears all the hallmarks of Weinberg's mature style.

3.2 Movements I to V

The first section of the symphony comprises five movements, but may be divided into three sections: Movements I (*The Gust of Spring*) and V (*Elderberry*) constitute the first and third sections, respectively, and are closely related to each other in terms of thematic material and tempo. The second section comprises Movements II, III, and IV. The initial four movements are somewhat introductory and restrained. Both *The Gust of Spring* and *Elderberry* concern man and nature. While *Gust of Spring* conveys the tender poetic sadness of spring flowers, *Elderberry* expresses feelings of pain and sorrow. The text of this poem speaks of the bitter smell of elderberry born in captivity in the first spring of occupation. In an emotional outburst, the tenor solo demand for the fragrance to stop, given its now poignant associations:⁵⁷

(...)

Więc jak pachniałeś, bzie warszawski, [So how did you smell, Warsaw elderberry,]

⁵⁷ Nikitina, 118.

Kiedy, rażąca i nieznośna, [When, crass and unbearable,]
Przyszła, ruiny strojąc w blaski, [The first spring of the new captivity]
Nowej niewoli pierwsza wiosna? [Arrived, decorating the ruins in brilliance?]
 (...)

Jakżeś się wstydem nie zapłonął, [How could you not burn with shame,]
Kiściami pachnąc obfitymi? [As your voluptuous blossoms perfumed the air?]
Nic nie mów. Nie chcę znać tej woni. [Don't say anything. I do not want to know that scent.]⁵⁸

The first movement is built on two themes which are the main *leitmotifs* of the symphony. The first of them – at the beginning of Movement I – is a kind of lyrical recitative written in the Lydian mode (see Fig. 3.1). The rhythmically free, chant-like soprano line appears over the soft (*ppp*) G-natural pedal point in the cellos, basses, and harp, punctuated by separated entrances of timpani. The second motif – MM 23 to 31 – is a chorale for strings (see Fig. 3.6).

The opening soprano verses in the first movement showcase Weinberg's use of text painting, and set a scene of dusk with nature absorbing the sorrowful reflections. Each stanza of the text begins with a similar two-sixteenth-note pickup gesture, but as the stanzas unfold, there is a gradual melodic ascent towards a climax. The initial stanza reaches its peak with a D natural, followed by an ascent to E natural and then F# in the second. Ultimately this progression reaches its zenith in the third verse, emphasizing the climactic moment on G natural (see Fig. 3.2).

Stanza I	Stanza II	Stanza III
<u>Climax on D natural:</u>	<u>Climax on E natural and F#:</u>	<u>Climax on G natural (zenith):</u>
<i>Dzwoneczki konwalijne,</i> [The lily of the valley's little bells,] <i>Dziewczęce sny lilijne!</i>	<i>Jabłonek kwietne puchy,</i> [The apple tree's flowery blooms] <i>światliste, mgliste duchy!</i>	<i>Miłosne, słodkie słowa!</i> [Amorous, sweet words!] <i>O, woni fijołkowa!</i>

⁵⁸ Text of Movement II – *Elderberry*.

A subtle instance of text painting emerges in the final line of the second stanza on the words “Łzy rzewne! Piosnki śpiewne!” [“Mournful tears! Tuneful songs!”] (see Fig. 3.2, MM 10 to 11). Reflecting the contrast in the text – mournful tears juxtaposed with tuneful songs – Weinberg shifts the underlying harmony. Transitioning from an arpeggiated G minor chord in the second inversion on the words “mournful tears”, he transforms it into a G major chord on the words, “tuneful songs”. This alteration establishes a link between the textual narrative and melodic/harmonic elements, thereby reinforcing the significance of the text within his musical composition.

The image displays a musical score for the first seven measures of the piece "Gust of Spring". The score is arranged in a system with multiple staves. At the top, the percussion parts for Timpani and Tam-tam are shown, both marked *ppp*. Below them is the Arpa (harp) part, marked *mp*. The vocal parts are labeled "Coro" and "Soprani". The vocal line features a melody with triplets and is accompanied by lyrics in Polish. The instrumental parts include Violoncelli (Violoncellos) and Contrabassi (Contrabasses), both marked *ppp* and *con sord.* (con sordina). The score includes dynamic markings such as *ppp* and *mp*, and performance instructions like *con sord.* and *(sempre)*. The lyrics are written in Polish and are aligned with the vocal line.

Timpani *ppp*

Tam-tam *ppp*

Arpa *mp*

Coro Soprani *ppp*

Violoncelli *ppp con sord.*

Contrabassi *ppp con sord.*

Timpr. *(sempre)*

Arpa

S. *ppp*

V-c *ppp*

C-b *ppp*

О лав-дышей го-лов-ки, как сон де-ви-чий лег-кий! Стоя
Dzwo-nesz - ki kon - wa - lij - ne, dziec - skę - se snu li - lij - ne! Kęb -

ти-хий, ро-кот ми-лый го-луб-ки бе-ло-кры-лой! О аб-ло-ни, всепу-хе, ве-
.ła - ne, ho - їи - bio - ne, го - їаб - ki bia - їо - їо - ne! Јаб - їо - nekkciet - ne ри - чу, ѕиет.

Fig. 3.2: Movement – *Gust of Spring*, MM 1-7.

The texts used in the middle movements of the symphony's first section – *Children of Bałuty*, *In Front of the Old Hut*, and *There was an Orchard* – describe the contrasts of pre-war Poland. They depict images of sick children, beggars, destitute people. The second movement, referring to a suburb of Łódź – Bałuty – depicts starved orphans. The tenor solo lines express both compassion and bewilderment in the face of injustice. Dramaturgically, *Children of the Bałuty* is particularly significant. In its slow section – MM 37 to 49 – both themes from the first movement appear, as well as a new, third *leitmotif* of the symphony, described by Nikitina as the “motif of flowers”, introduced by the contra-alto flute (see Fig. 3.7). This figure consists of single tones, separated by the grace notes utilizing leaps of a major third and a perfect fourth.⁵⁹ In this section of the symphony, the idea of unity between nature and human is developed. As Nikitina describes: “nature becomes consonant with man and his destiny.” In the third movement *In Front of the Old Hut*, the tenor draws a comparison between the destitution of a peasant hut and the splendors of nature. These two movements are based on the same melodic, rhythmic, and harmonic elements that appeared in the first movement.

⁵⁹ Nikitina, 119.

The “motif of flowers” does not remain static and undergoes further transformations in the following movements. In the fourth movement – *There was an Orchard* – it is woven into the main, weeping theme, and in the fifth movement – *Elderberry* – the motif becomes fractured and reminiscent of a plea or complaint (see Fig. 3.8).⁶⁰ As hinted by both Fanning and Mogl, the melancholic eight-note fluctuations in the contra-alto flute and the solo second violin at the onset of the fourth movement (see. Fig. 3.3) recall the beginning of Weinberg’s *String Quartet No. 1, Op. 2* (1937), a work dedicated to his piano teacher in Warsaw, Turczyński, and his most important instrumental composition crafted prior to his departure from Poland. More notably, the fluctuations specifically allude to the third song in the song cycle *Reminiscences, Op. 62*, also to texts by Tuwim.

Fig. 3.3: Movement IV – *There was an Orchard*, MM 1-6.

Thanks to Arnt Nitschke at Peermusic and Olga Rakhalskaya, I was able to examine a copy of the composer’s *Symphony No. 8* manuscript. Upon close inspection, it is evident that the Russian translations of Tuwim’s texts by Pavlova were corrected at specific places in the fourth movement (*There was an Orchard*). It appears that the original translation was erased, and new

⁶⁰ Nikitina, 119-120.

revised text was written over the old one. The corrections to the Russian text occur specifically at places referring to the word “Jew” – “Żyd” in Polish (see Fig. 3.4). Notably, the word “Żyd” (or transliterated as “zhyd”) is considered pejorative in some Slavic languages, including Russian. In modern Russian, “жид” has been an antisemitic slur since the mid-19th century. However, in Polish, the word “Żyd” is neutral, and is used by Polish Jews to describe themselves.⁶¹

According to Mogl, even though the reference to word “Jew” was removed in the Russian translation, a distinct Jewish influence remains evident in the music. The solo violin part introduces multiple grace notes (see Fig. 3.5a) and accents (see Fig. 3.5b) at the beginning of the movement, reflecting characteristic elements of Jewish music. Additionally, the instrumentation of the movement, featuring solos for clarinet and bass clarinet, evokes the style of Klezmer music.⁶²



Fig. 3.4: Manuscript of Movement IV, showing corrections to the Russian translation.

Original Polish	Russian translation
(...) Z ubogim sadownikiem Żydem (...)	(...) С большим садовником <u>горбатым</u> (...)
[With a poor fruit-grower <u>Jew</u>]	[With a poor fruit-grower <u>hunchbacked</u>]

⁶¹ “O zhidae, evreyae i stydlivosti leksikologov,” Voplit, accessed December 14, 2023, <https://voplit.ru/article/o-zhidah-evreyah-i-stydlivosti-leksikologov/>.

⁶² Mogl, 240-241.



Fig. 3.5a: Movement IV – *There was an Orchard*, solo violin, MM 7-11.



Fig. 3.5b: Movement IV – *There was an Orchard*, solo violin, MM 17-21.

Weinberg notes at the conclusion of the third movement: “From here, if desired, one can proceed to No. 5,” implying that the fourth movement may be entirely omitted. He took some precautions with the note. As argued by Mogl, it is conceivable that Weinberg included this note as a preemptive solution in case any issues arose during the symphony’s presentation to the Composers’ Union.⁶³ Fanning notes that: “the cut, if made, eliminates an important semantic link to the next phase of the symphony, via the image of flowers.”⁶⁴

⁶³ Mogl, 241.

⁶⁴ David Fanning and Michelle Assay, *Mieczysław Weinberg: His Life and Music* (in preparation for publication by Toccata Press, upcoming).

Timp. 3
 Arpa
 S.
 - дуб - ки бе - ло - кры - лой стои ти - хий... ро - кот ми - лый... ро - кот ми - лый...
 - l'qb - ki bia - lo - lo - ne, kqb - l'a - ne... ho - lu - bio - ne... ho - lu - bio - ne...

Archi
 con sord.
 ppp
 con sord.
 ppp
 con sord.
 ppp
 sempre ppp
 sempre ppp

Archi
 cresc.
 mp
 dim.
 cresc.
 mp
 dim.
 cresc.
 mp
 dim.
 non cresc.
 non cresc.

Cl. (B) I
 pp

Archi
 ppp
 ppp
 ppp

Fig. 3.6: Movement I – *Gust of Spring*, MM 19-31.

9 Adagio $\text{♩} = 40$

Fl. ca. *pp* *tenuto* *cresc.*

Timp. *pp* *ppp*

T-t. *ppp*

Arpa

Ten. solo

На зем - ле, ког - да сто - ял я в по - ле, а сто - ял я дол - го, не дн - ни - мм я,
Na sie - mi, gdy tak w po - lu sto - jał (a daw - no sto - jał os - łupia - ły),

V. c. *arco* *ppp* *arco*

C. b. *ppp*

Fl. *p* *ten.* *cresc.*

Fl. ca. *p* *cresc.*

Timp. *p*

Arpa

Ten. solo

вет - ром ко - лось я ко - лн - ха - лись, а сн - ни - мысль мо - я про - ста - я, что лю - дам
kto - sy się wiat - rem rozch - wia - ły a s ni - mi - pros - te myś - li mo - je: że też tym

V. c.

C. b.

Fl. *mf* *cresc.*

Fl. ca. *mf* *cresc.*

Ten. solo

хле - ба не хва - та - ет, что на зем - ле так мно - го бо - лн, что
im - dziom brak nie chle - bał Ze też się im tak mę - czyć tra - bał Ze

Fig. 3.7: Movement II – Children of Balty, MM 37-43.

35

Fl.

Fl. c-a.

Cl.

Cl. b.

Fag.

C-fag.

Timp.

Agra

Ten. solo

Archi

4497

Как и в дла ты, сирень, в бу, ке, те, на к и в дла ты, сирень, в бу, ке, те!

A p o l s k i b e z j a k p a c h n i a ł w m a j u, a p o l s k i b e z j a k p a c h n i a ł w m a j u ?

35

Fig. 3.8: Movement V – *Elderberry*, MM 9-14.

3.3 Movements VI to IX

The second section of the symphony includes movements VI (*Lesson*), VII (*Warsaw Dogs*), VIII (*Mother*), and IX (*Justice*). This central segment, serving as a kind of development section, vividly depicts the most dramatic verses of the cycle, illustrating war atrocities, the brutal actions of the fascist regime, and the harsh realities of wartime Warsaw, including acts of

violence and cruelty. As described by Nikitina, Weinberg “brings the listener into the atmosphere of a tragedy that has already taken place.”⁶⁵

The pinnacle of intensity in this section and the entire symphony is found in the sixth movement, *Lesson*. This movement marks a pivotal dramatic transition, functioning as the tragic turning point of the narrative. Here, for the first time, images related to the war appear, infused by the fearsome rhythms of percussion instruments – snare drum and bass drum – and at the end of the movement, the tuba’s mournful monologue. The expression of rage in *Lesson*, with the force of the entire mixed chorus urging the youth of Warsaw to study and embrace their native Polish language, and to condemn those who have violated their city, marks a departure for Weinberg as he moves away from closely following Tuwim’s text.⁶⁶ Instead, he repeats lines in a chilling buildup reminiscent of a danse macabre. The sixth movement is based on two themes – the first of them features the short phrases (see Fig. 3.9a and 3.9b), while the second has a more fluid, waltz-like character (see Fig. 3.10). The second theme is strongly reminiscent of the waltz music used later by Weinberg for the Auschwitz scene of his opera *The Passenger* (1968). The *leitmotifs* from the first movement of the symphony, take on a foreboding quality here, losing their previous rhythmic fluidity and adapting instead to a ruptured and monotonous structure. The melodic phrases become brief, sharply abrupt, and frequently interrupted by percussion entrances (see Fig. 3.9b).

Weinberg’s writing in the sixth movement may well have been influenced by two significant Polish composers: Stanisław Moniuszko (1819-1872), often described as the father of Polish national opera, and Frédéric Chopin (1810-1849). The recollections of Eugeniusz

⁶⁵ Nikitina, 120.

⁶⁶ Fanning and Assay.

Mielcarek (b. 1941), a staff member of the Polish Embassy in Moscow who visited Weinberg in the final stages of the composer's life, give some hints. According to Mielcarek, Weinberg spent much of these days listening to Chopin and Moniuszko.⁶⁷ Notably, the woodwind and brass fanfare in the opening of the sixth movement (see Fig. 3.9a) bears a striking resemblance to Moniuszko's Mazurka in one of his well-known operas, *Halka* (1847) (see Fig. 3.11). Both exhibit the distinctive rhythm of this Polish folkloric dance, marked by frequent accents on the third beat. Weinberg's early composition from the Warsaw period, *Two Mazurkas*, Op. 10 (1933), also incorporated the dance.

⁶⁷ Laskowski.

Allegro $\text{♩} = 154$ 39

2 Piccoli
 2 Flauti
 3 Oboi
 Clarinetto piccolo(E♭)
 2 Clarinetti(B)
 Clarinetto basso(B)
 2 Fagotti
 Contrafagotto

4 Corni (F)
 3 Trombe(B)
 3 Tromboni
 o
 Tuba

Timpani
 Triangolo
 Tamburo
 Tamburino
 Piatti
 Cassa
 Tam - tam

Arpa

S.
 A.
 T.
 B.

Allegro $\text{♩} = 154$ 39

Archi

4497

Fig. 3.9a: Movement VI – Lesson, MM 1-7.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro C.

Arpa

S.

A.

T.

B.

Archi

4*

4497

речь род-ну - ю:
polskiej mo - wy:

вои гро-бѣм сто - ят
to przed domem to są gro - by,

Хол-мекмал, во - гост гро-мал-нмѣ,
ma - le gro - by, wiel - kicmentarz,

p *cresc.*

III

Fig. 3.9b: Movement VI – Lesson, first theme (cont.), MM 8-14.

Fig. 3.10: Movement VI – *Lesson*, second theme, chorus, MM 31-36.

Fig. 3.11: Stanisław Moniuszko – Mazurka from *Halka*, MM 1-12 (piano reduction).

Mogl highlights another Mazurka resemblance, this time in the opening choral part of the sixth movement (see Fig. 3.9b). Specifically, she notes its similarity to the Polish National Anthem, *Dąbrowski's Mazurka*, adopted as the official anthem of Poland in 1927 (see Fig. 3.12).

Fig. 3.12: National Anthem of the Republic of Poland.

Finally, the tuba solo concluding the movement (see Fig. 3.13), directly quotes MM 7 and 8 from the third movement – *Marche Funèbre* – of Chopin’s Piano Sonata No. 2, Op. 35 (1839) (see Fig. 3.14). The tuba solo is contrasted with the entrances of percussion (snare drum), evoking a military-like atmosphere.

The musical score for Movement VI – Lesson, closing tuba solo, is presented in two systems. The first system is marked 'Largo' with a tempo of 50. It features a tuba solo in the upper staff, with percussion (T-ro, C., T-t.) in the lower staves. The tuba part is marked 'pppp' and 'morendo'. The percussion parts are marked 'pppp' and 'ordinario'. The score ends with an 'attacca' marking.

Fig. 3.13: Movement VI – Lesson, closing tuba solo.

The musical score for Frédéric Chopin – Piano Sonata No. 2, Op. 35; *Marche funèbre*, MM 5-9, is presented in two systems. The score is in 4/4 time and marked 'Largo'. It features a piano part in the upper staff and a piano part in the lower staff. The piano part is marked 'pppp' and 'morendo'. The score ends with an 'attacca' marking.

Fig. 3.14: Frédéric Chopin – Piano Sonata No. 2, Op. 35; *Marche funèbre*, MM 5-9.

In the text of the seventh movement, *Warsaw Dogs*, the animals are urged to take brutal revenge on the occupiers. Weinberg intensifies the brutality of this text with tone clusters and rhythmic clamor repeatedly produced by two pianos, two xylophones, and percussion. (see. Fig. 3.15). The

coda of the movement concludes by bringing back the tuba melody derived from the Chopin Funeral March.



Fig. 3.15: Movement VII – *Warsaw Dogs*, MM 1-4.

In the eighth movement, Weinberg sets the poem *Matka*, which memorializes Tuwim’s mother, Adela Tuwim (1872-1942), and reflects on her tragic past. Prior to the outbreak of World War II, Adela was admitted to Zofiówka Sanatorium, a mental health facility in Otwock, Poland, situated 15 miles southwest of Warsaw. She remained a patient at the sanatorium during the war. In August 1942, under Nazi supervision, Trawnikiänner⁶⁸ assembled the patients and hospital staff and brutally executed approximately 100–140 of them on the spot, including Tuwim’s mother.

The following is a translation of the second part of the poem:

⁶⁸ Trawnikiänner – foreign collaborators, primarily from Eastern European countries, employed by the Nazis during World War II for various tasks, including guarding concentration camps and participating in atrocities.

Zastrzelił ją faszysta, [A fascist shot her to death,]
Kiedy myślała o mnie. [When she was thinking of me.]
Zastrzelił ją faszysta, [A fascist shot her to death,]
Kiedy tęskniła do mnie. [When she was yearning for me.]

Nabił - zabił tęsknotę, [Loaded - then killed that longing.]
Znowu zaczął nabijać, [He started loading again,]
Żeby potem... - lecz potem [So that eventually]
Nie było już co zabijać. [There was no one left to kill.]
 (...)

The movement begins with a 4-bar, quasi-passacaglia chorale, introduced quietly by tenors and basses, singing with covered mouths. The chord progression is F minor, C minor, G sus4, and Bb minor with added C natural remaining from the previous chord (see Fig. 3.16). Weinberg described the chorale this way:

I would say that God is present in everything. Ever since my First Symphony I have had a kind of chorale wandering around, which “sits” powerfully in the Eight Symphony... Then this same chorale can be found in my music for Korostilyov’s play *The Warsaw Alarm-Bell*, and in the [cantata] *Diary of Love* [Op. 88]. And the same chorale is a dominating theme in my 21st Symphony, dedicated to the Warsaw Ghetto uprising. This isn’t a church melody, but one of my own. Some quite elementary chords.⁶⁹

Fig. 3.16: Movement VIII – *Mother*, MM 1-4.

⁶⁹ Fanning, 111-112.

Fanning clarifies that Weinberg's recollections were not exact. Although the *Diary of Love* starts with the same chorale progression, Symphony No. 1 lacks any chorale presence. There are numerous chorale-like passages in Symphony No. 21, especially at the start and conclusion, but none of them share more than a general connection with the chorale found in Symphony No. 8. Neither do the preserved numbers from *The Warsaw Alarm-Bell* include the chorale.⁷⁰

The poem, in its original Polish version, is written in a strict seven-syllable alexandrine:

Jest(1) na(2) łódz(3)-kim(4) cmen(5)-ta(6)-rzu(7),
Na(1) cmen(2)-ta(3)-rzu(4) ży(5)-dows(6)-kim(7),
Grób(1) pols(2)-ki(3) mo(4)-jej(5) mat(6)-ki(7),
Mo(1)-jej(2) mat(3)-ki(4) ży(5)-dows(6)-kiej(7).
(...)

Weinberg demonstrates a systematic approach in his text setting. After the four-measure opening chord progression, the tenor soloist joins in, singing over the recurring chorale of organ and chorus throughout most of the movement. Fanning observes: “this is one of only two appearances of the organ in Weinberg's concert output, the other being in Symphony No. 18, Op.138, though Symphony No. 21, Op. 152, makes use of the harmonium – all three works are war memorials.”⁷¹

⁷⁰ Fanning and Assay.

⁷¹ Ibid.

Adagio ♩ = 40

Organo *ppp sempre legato*

Ten. solo *pp*
 Есть на клад. би. ще в Лод - ан, на за. рос. шем, ста. рин. ном,
Jest na łódz. kim cmen. ta. rzi, na cmen. ta. rzi ży. dows. kim,

Coro (С закр. ртом)

Org.
 Ten. solo
 воз. ле бе. рез пла. ку. чих не. боль. ша. я мо. ги. ла. Мо. я мать там по. чи. ла
grób pols. ki mo. jej mat. ki, mo. jej mat. ki ży. dows. kiej. Grób mo. jej Mat. ki Pol. ki,

Coro
 T.
 B.

Fig. 3.17: Movement VIII – *Mother*, MM 1-9.

Typically, each syllable aligns with a single note of the melody. Each stanza of the text corresponds to one iteration of the chorale, and each line of the text corresponds to a single chord in the chorale (see Fig. 3.17).

The orchestra departs from the chorale for the first time in the third stanza. Weinberg moves the first chord of the chorale chromatically to F# minor (see Fig. 3.18). The text now depicts the image of Tuwim’s Polish-Jewish mother’s grave, while a laurel tree sheds its leaves onto the stone:

Głaz mogiłę przywalił, [A boulder has fallen there]
A na głazie pobladłym [And on this faded boulder]
Trochę liści wawrzynu, [The little leaves of laurel,]
Które z brzozy opadły. [Fallen from the birch tree branch.]

135

Org.

Ten. solo *mp*

На мо-ги-ле той ка-мень, ста-рый ка-мень зам-ше-лый, а на нем листь-я лав-ра,
Głaz mo-gi-łę przy-wa-lił, a na gła-zie pob-lad-łym trochę liś-ci szaw-tyu-ni,

Coro

B.

Fig. 3.18: Movement VIII – *Mother*, MM 13-15.

Tr-ni *con sord.*

Tuba *ppp con sord.*

Timp.

Cel. *p*

Fig 3.19: Movement VIII – *Mother*, MM 61-64.

The movement closes with a despondent repetition of the chorale in the muted low brass, accompanied by a scattered melody in the celesta part (Fig. 3.19), reminiscent of the opening solo tenor's melody.

As in the fourth movement (*There was an Orchard*), the Russian translations were also retrospectively corrected in the eighth movement. Now, the corrections to the Russian text occur at places referring to the word “Jewess” – “Żydówka” in Polish (see Fig. 3.20).

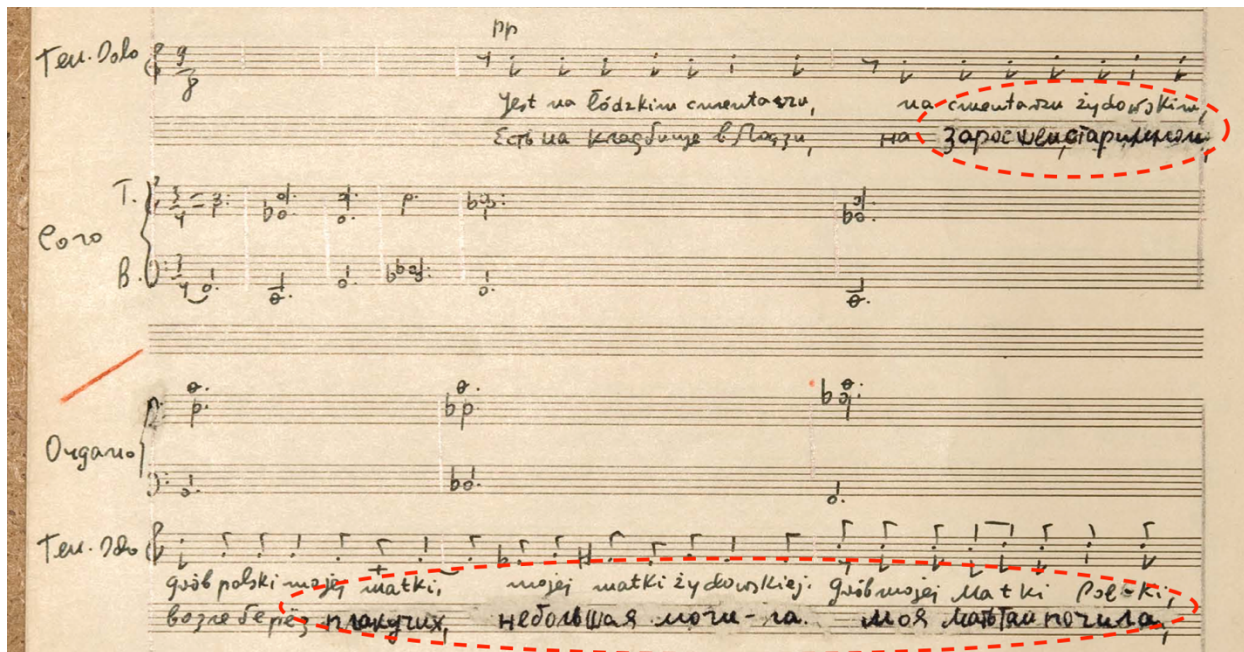


Fig. 3.20: Manuscript of Movement VIII, showing corrections to the Russian translation.

Original Polish	Russian translation
<i>Jest na łódzkim cmentarzu,</i> [In Łódź's cemetery,]	<i>Есть на кладбище в Лодзи,</i> [In Łódź's cemetery,]
<i>Na cmentarzu żydowskiм,</i> [In the Jewish cemetery,]	<i>На заросший, старый,</i> [In an overgrown, old,]
<i>Grób polski mojej matki,</i> [The Polish grave of my mother,]	<i>Возле берёз плачущих,</i> [Near the weeping birches,]
<i>Mojej matki żydowskiej.</i> [My Jewish mother,]	<i>Небольшая могила.</i> [Small grave,]

<i>Grób mojej Matki Polki,</i> ⁷² (...)	<i>Моя мать там могила,</i>
<u>[My Polish mother,]</u>	<u>[My mother's grave is there,]</u>

Although explicit reference to the word “Jewish” was omitted in the Russian translation, the eighth movement – as the fourth movement – is significantly shaped by Jewish musical traditions. The tenor solo melody in M8 (see Fig. 3.17 and 3.20) revolves around the augmented second interval – from Eb (scale degree flat sixth) through G natural to F# (scale degree sharp seventh) – a characteristic feature of Jewish music. Additionally, Mogl alludes to the resemblances of the tenor line – with its recitative, syllabic nature and frequent perfect fourth and fifth leaps – to the Jewish prayer *El Malei Rachamim* [God full of Mercy]. An iteration of this prayer for the soul of a person who has die, originally composed by the cantor Joshua Abrass (1894–1975), was recited by Solomon Razumni (1866–1904), following the Kishniev pogrom in 1903, during which a significant portion of Weinberg’s paternal family perished. Furthermore, the movement bears strong resemblance to a rendition of *El Malei Rachamim*⁷³ sung by cantor Shalom Katz (1919–1982), who was imprisoned at Auschwitz in 1941. Katz’s version of the prayer is dedicated to the victims of the Holocaust and was premiered in 1936 during the 2nd World Zionist Congress in Basel, Switzerland. As Mogl suggests, it is conceivable that Weinberg learned a rendition of the prayer in his early years in Warsaw through his father:

...A recording of *El Malei Rachamim* had been released by the [Warsaw’s] Syrena-Electro label in 1926. ...[At the time] Weinberg’s father had already worked for the record company as music director for the Yiddish Jewish repertoire.⁷⁴

⁷² A symbol of a patriotic woman who devoted her entire life to family and raising children as a mother. She fulfills the role of a social myth.

⁷³ Shalom Katz and Ladislav Vachulka, *El Mule Rachamim*, single, Supraphon 32800-V (1946), Shellac.

⁷⁴ Mogl, 243-245.

The middle section of the symphony (Part Two) culminates in movement IX, *Justice*. The verses by Tuwim employed in this movement (see Appendix A for complete translation), capture the essence of Polish spirit and resistance through the World War II. As described by Polish American author Adam Gillon (1921-2012):

This fragment [from Tuwim’s *Kwiaty polskie*] won acclaim as an independent poem. It was widely circulated in handwritten copies in occupied Poland during the last war, under the title *Prayer*, and it gave hope to many Polish readers.⁷⁵

Within this movement, Weinberg builds upon the thematic elements introduced in the eighth movement. The solo tenor’s recitative-like singing from the previous movement is now transformed to the chorus parts, singing *a capella* (unaccompanied). The chorus, supported by solitary organ chords only at cadential junctures (see Fig. 3.21), takes center stage during the entire movement’s introduction, creating a distinctly sacral atmosphere.

Moderato $\text{♩} = 92$

Organo

S.

A.

Соро

Т.

В.

Выр-ви о-гнь из туч над на-ми, пусть бьет сердца на-бат мо-гу-чий, Польшу от-крой нам,
 Слнн-гу над на-мі, гоя-райш їи-не, и-дегз нашш сер-ца зло-тум димолетт, от-вогз нам Pols.kę

Fig. 3.21: Movement IX – *Justice*, MM 1-5.

⁷⁵ Mogl, 251.

As the movement progresses, Weinberg integrates solo woodwind instruments, intertwining their melodies in counterpoint with the chorus. Notably, in the concluding section of the movement – a hymn to “Justice” – Weinberg employs an interesting compositional technique, repeating a single word – the movement’s title, *Sprawiedliwość* [*Justice*], again and again. Some voices within the chorus, now expanded into 8 parts, divide the syllables of the word “Spra-wie-dli-wość” across their parts and therefore elongate it over an extended span of measures, transcending the bar lines. Concurrently, other voices deliver the same word in a succinct, staccato manner, following a straightforward eighth-note rhythm (see Fig. 3.22).

It seems that by elongating and repeating the word, Weinberg is placing emphasis on the concept of “justice” for Poland and evoking a sense of yearning in relation to it. The interplay between the elongated syllables and the staccato delivery also suggests a complex, multidimensional perspective on what the justice could entail. Weinberg is aiming to imbue this closing section of the movement with a sense of profundity, weight and conviction around the theme of justice.

The musical score for Movement IX – Justice, MM 103-106, is presented for a chorus of 8 voices (Soprano I & II, Alto I & II, Tenor I & II, Bass I & II). The score includes dynamic markings such as *pp* and *ppz*. The lyrics are in Russian and Polish, showing the word 'справедливость' (sprawiedliwość) being elongated across measures in some parts and delivered staccato in others.

Fig. 3.22: Movement IX – *Justice*, MM 103-106.

At the end of the movement, its initial serenity is abruptly shattered by a fortissimo A-major chord in the chorus, echoed by the tutti entrance of the entire orchestra. The movement reaches a dramatic climax with four timpani strikes and double-bass pizzicato in the closing measures creating a powerful and arresting conclusion.

3.4 Movement X

The symphony's finale, titled *The Vistula Flows*, serves as the third large section of the symphony (Part Three), and an epilogue and reprise of the first movement, *Gust of Spring*. The 650-mile Vistula River, binding Warsaw, is Poland's longest and most culturally vital waterway.

Weinberg's return to poetic depictions of nature in this movement is accompanied by a melodic return to the symphony's origins – the fundamental “recitative” *leitmotif* sung by sopranos at the very beginning of the symphony, from which Weinberg crafted the entire piece. The opening melody derived from the first movement's theme, featuring its distinctive pickup gesture, is now assigned to the tenor solo, who sings above sustained harmonic intervals hummed by sopranos and altos, and later by violins playing *ppp* (see Fig. 3.23). The movement ends with three entrances of the chorus repeating the line “the Vistula Flow” (“Wisła płynie”). Interestingly, the very same line opens one of the most famous Polish patriotic songs, under the same title “The Vistula Flow”. Here is the opening verse of that song: “the Vistula flows and flows, Through the Polish countryside, And for as long as it flows, Poland will not perish.” This patriotic anthem, sung at the tempo of a Krakowiak folk dance, was written in the second half of the 19th century. These three choral statements mark a symbolic connection to Poland's cultural heritage. Followed by short solos from flute piccolo, horn and flute, recalling earlier *leitmotifs* from Part One, the symphony concludes with a tense, dissonant chord (G natural/B natural/C

sharp/E flat/A natural) scored for flutes and timpani clashing with string pizzicato, diminishing to silence (see Fig 3.24).

Tuwim's text in the opening lines of the movement could serve as an epigraph for the entire symphony:

*Wierszu mój, w klęsce, w bólu wszczęty, [My poem, born in disaster, in pain]
Wężysko zamorskiego chowu! [A serpent bred overseas!]
Z kwiatów-żeś powstał, pstry i kręty, [You arose out of flowers, flashy and twisting,]
I w kwiaty się obrócisz znowu. [And you will return to flowers again.]*

Weinberg develops the symphony across its ten movements by working with the initial *leitmotifs* from Part One, establishing narrative coherence through thematic transformation. This is different from some other composers who may introduce new themes and develop them independently. Weinberg creates a unified structure by continually varying his original melodic material. The symphony unfolds as a portrayal of both the Polish people and Weinberg himself, conveying profound reflections on Poland's history that resonate with a universal humanistic perspective addressing the atrocities of World War II. The work does not seek to provide simple answers, but rather captures the emotional essence and resilience of the Polish spirit through Weinberg's personal musical journey.

Adagio $\text{♩} = 63$

Ten. solo
 О мой стих, вырванный из поля,
 Wier.szm mój, w kłę.sce w bó.lu wsscae, - ty, wce - żyś - ho la_mors.kie.go

S.
 Coro
 A.

I
 V-ni
 II

(con sord.)
 PPF
 (con sord.)
 PPF

106

Ten. solo
 - жо - гол Ты из це - тов ро - дил - ся поль - ских, в це -
 cho - ши! Z kwią.tów ieś pows - fal, pstry i krc - ty, i

S.
 A.

I
 V-ni
 II

sempre PPF (non cresc.)
 sempre PPF (non cresc.)

Cor.
 Arpa

Ten. solo
 - ты же об - ра.тишь.ся сно.ва. Стих мой из слез, как стол из до.сок,
 w kwia.ty się ob - ró.ciła zno.wn. Wier.szm mój - z za - lu, jak stół z drze.wa,

I
 V-ni
 II

V-c.
 div. tutti pizz.

Fig. 3.23: Movement X – The Vistula Flows, MM 1-14.

The musical score is arranged in two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Flute in C (Fl. c.a.), and Timpani (Timp.). The second system includes the string section (Archi), consisting of Violins I, Violins II, Violas, Cellos, and Double Basses. The score features various performance markings such as *morendo*, *capriccio*, *pizz.*, and *ppp*. A first ending bracket labeled (1) is present in the Flute part. The page number 4497 is centered below the string staves.

Fig. 3.24: Movement X – ending.

CHAPTER FOUR:
SYMPHONY NO. 8: RECEPTION AND LEGACY

4.1 Composers' Union Hearing (1965)

On February 23, 1965, just three months after its completion, Symphony No. 8 was presented to the Composers' Union. The Union of Soviet Composers, established in 1932, was a state-controlled organization that aimed to regulate and oversee the activities of Soviet composers. The union had a profound impact on the careers and creative expressions of composers during the Soviet era, influencing the musical output produced within the ideological confines of the time. The organization brought together composers to present and discuss their works, serving as a platform for the critique of major compositions, including those by Weinberg.

During the presentation, overseen by Shostakovich and attended by Kondrashin, Weinberg provided a brief overview of the symphony, recited the texts, and played the symphony on the piano. It was customary for major works by Soviet composer, including Weinberg, to be presented and discussed at the Composers' Union meetings. The minutes of the meeting reveal many positive reactions, though one commenter noted the perceived lack of beauty and purity in Weinberg's singing voice. Some speakers at the Composers' Union meeting expressed their admiration for the Symphony.⁷⁶ Here are some samples:

⁷⁶ Fanning and Assay.

Sergey A. Balasarian (1902-1982), teacher of composition at the Moscow Conservatory:

This is the strongest thing Weinberg has ever written. It may be because the subject is close to him, he has suffered it himself. [...] No matter whether it is Polish sounds or Jewish sounds, from beginning to end one feels a single sound.⁷⁷

Vladimir A. Vlasov (1903-1986), Russian composer and ethnomusicologist:

The recent disturbing attitude towards events, especially war events, etc., is justifiably stirring up anger and hatred against what we have gone through, and we are beginning to forget because of our nature, The political significance of this symphony must therefore be judged to be enormous. It is good that it is written in two languages.

Vlasov also hinted that not everything had been translated faithfully, suggesting disparities between the translated text and the original:

It seems to me, but this is only a fleeting impression, that not everything has been translated equally and corresponds to the original of the book. There are some stanzas that fail soberly. Not always does the translation make it possible to give a complete impression of things.⁷⁸

Shostakovich sought the opinion of Weinberg on the translations. Weinberg responded:

As with any translation, one may not be able to sense the atmosphere throughout, but in any case, I am deeply grateful to Muza Pavlova, who has spent so many months translating this text for the love of art.⁷⁹

This short exchange between Vlasov and Weinberg confirms that the alterations to the Russian translation of the text in Movements IV and VIII had been made *before* the Composers' Union meeting. In his concluding remarks to the meeting members, Shostakovich shared highly positive sentiments about the symphony:

Allow me to add something to this. I have seen the score for the first time, and I am simply amazed by its extraordinary perfection. The music shocks me in its power and conciseness, its

⁷⁷ RGALI [Russian State Archive of Literature and Art], 2490/2/94.

⁷⁸ Ibid.

⁷⁹ Ibid.

depth, and even the verses of the great poet are a very interesting event. This is, in my opinion, a true symphony without any deductions. Even though there is an oratorio-like beginning in it, there is also a symphonic beginning inherent in the oratorio. (...) I am proud of us, of our time, proud of myself, that under my eyes such a great composer as M. S. Weinberg grew up, for whom each of his compositions represents an epoch of his artistic creation. Let's hope that this [upcoming premiere] will be a beautiful performance. The Leningrad Philharmonic Orchestra is also interested in performing it. That is very important. We have listened to this composition through Poland. Words give little of the sensation and feeling. I congratulate Moisej Samuliovic most sincerely. [Applause from the auditorium].⁸⁰

The extremely positive reaction from those prominent composers indicates that Weinberg's Symphony No. 8 made a strong impression within the Composers' Union and further elevated his reputation among his colleagues. However, it is worth noting that reactions from the Composers' Union members may have also been colored by interpersonal and/or political factors. Some level of praise was likely obligatory, even if sincere appreciation was offered. Vlasov's specific reference to the "enormous political significance" of the work's message against forgetting the events of war and tragedy suggests an awareness that the work's thematic content played a role in its perceived value. Additionally, while Shostakovich's praise for Weinberg was clearly very high, his expressions of admiration for Weinberg's works were not unusual. So, while the reactions offer evidence that Symphony No. 8 augmented Weinberg's standing as a composer from those within his Soviet circles, the context of the era complicates conclusively separating sincere artistic appreciation from politically motivated responses or standard conveyances of support.

⁸⁰ RGALI.

4.2 Premiere (1965)

The premiere of Symphony No. 8 took place on March 6, 1965, in the Great Hall of the Moscow Conservatoire. The performance – in Russian – featured tenor soloist Nikolay Gutorovich, the Russian State Academic Choir led by Aleksandr Yurlov (1927-1973) (whose name the choir adopted after his death), and the Moscow Philharmonic Orchestra directed by Kirill Kondrashin.

An enthusiastic article about the symphony appeared on July 3, 1965, in “Sovetskaya Kultura” – a newspaper of the Ministry of Culture of the USSR and the Central Committee of the Trade Union of Culture Workers:

In recent years in Soviet symphonism, there was a tendency to move away from pure instrumentalism, from the usual four-part cyclicity, towards the creation of synthetic vocal-instrumental forms, towards enriching the generalized musical foundation with specific images expressed in poetic text. Examples of this trend include the symphonic cycles and oratorios of G. Sviridov, as well as the final works of D. Shostakovich. M. Weinberg also contributes to this tradition with his Eighth Symphony. (...)

The drama and theatricality of Weinberg's Eighth Symphony, despite its unparalleled originality, are reminiscent of the dramaturgy of some of Shostakovich's symphonies with their sharp conflicts and an inclination towards tragic culmination. (...) The poetic texts of the choir resonate with Tuwim's verses. Thus, another composition has flowed into the powerful and broad stream of Soviet dramatic symphonism – the Eighth Symphony of Weinberg.⁸¹

Given that there were often hidden meanings and hints in articles written in the official Soviet press, some contextualization helps interpret this review. Terms like "unparalleled originality" and “powerful and broad stream of Soviet dramatic symphonism” contain propagandistic language, but may still hint that the work’s individualism and emotional weight left an impact. Omissions of the historical context related to Poland are conspicuous – perhaps the controversy

⁸¹ Viktor Bobrovskiy, “*Po poëme Yuliana Tuvima*” [To a poem by Julian Tuwim], *Sovetskaya kultura*, 1965/78 (3 July), 3.

around acknowledging this history necessitated using vague euphemisms like “dramatic conflicts.”

4.3 Trends in Weinberg’s Works After 1964

Following the completion of Symphony No. 8, Weinberg’s vocal-symphonic works began to center around themes related to the Holocaust and Polish-Jewish identity.⁸² Among these are *A Diary of Love*, Op. 87 (1965), a cantata conveying the grief experienced by a Holocaust survivor and dedicated to the children who died in Auschwitz; Symphony No. 9, *Lines that Have Escaped Destruction*, Op. 93 (1967), which explores the liberation of Warsaw; and Symphony No. 21, Op. 152, *Kaddish*, a tribute to those who died in the Warsaw Ghetto. Most strikingly, his 1968 opera *The Passenger*, tackles the issues of the Holocaust head-on, with a significant portion set in Auschwitz.

In addition, there are works dedicated to the composer’s family who perished in the Holocaust, forming a stand-alone category within Weinberg’s catalogue. Notably, Symphony No. 13, Op. 115 (1976), Symphony No. 16, Op. 131 (1981), and a song titled Memorial, Op. 132 (1981), were all composed in memory of the composer’s mother. Symphony No. 13 sets quotes about death from Marta’s aria from *The Passenger*.⁸³

Despite ever-present political pressures to avoid Jewish themes, Weinberg incorporated Jewish melodies and subjects into his works throughout his career. Many of these same works also include Polish texts, suggesting Weinberg’s ongoing struggles to reconcile and give voice to

⁸² Mogl 256-7.

⁸³ Daniel Elphick, *Commemorating the Past: Weinberg’s Experiences as a Jewish Migrant in the USSR*, presented at the conference "Continuities and Ruptures: Artistic Responses to Jewish Migration, Internment, and Exile in the Long Twentieth-Century," University of Leeds, 2014, 8-11.

his multiple identities from both his Polish and Jewish roots. In these works, Weinberg expresses emotion and vulnerability more openly than elsewhere in his output. The rawness of feeling shines through, often complemented by his signature use of weighty choral forces reminiscent of Shostakovich's late style. Compared to the more abstract instrumental works of Weinberg, these feel more starkly personal in their grief and directness. Through them, Weinberg gives individual voice to family tragedy, channeling solitary mourning into musical catharsis.

Weinberg's increased emphasis on themes related to the Holocaust and Polish-Jewish identity in his works after Symphony No. 8 is indeed significant and represents a notable shift in his creative output. While Symphony No. 8 itself may not have been a watershed moment, it seems to have marked a turning point where Weinberg began to delve more deeply into these themes, shaping the trajectory of his subsequent compositions. The post-1964 works demonstrate Weinberg's commitment to memorializing and addressing the historical and cultural traumas he and his community faced. The Holocaust, liberation of Warsaw, and the Warsaw Ghetto were powerful events that allowed Weinberg to engage more directly with the complexities of his dual Polish and Jewish identity, and to incorporate related musical elements into his compositions. More than just a natural artistic evolution, this shift reflects Weinberg responding to impactful biographical events – the traumatic loss of family coupled with suppressed national identity. His music became an outlet to memorialize suffering and reconnect with his roots through creative expression. The evolution shows Weinberg's determination to keep confronting immense personal and collective grief

In 1969, Weinberg published a highly emotional and revealing essay in the journal *Sovetskaya Muzyka*, titled “My Word to Polish Friends.” The essay serves as a window into the emotional landscape that shaped Weinberg’s artistic output.

(...) I was born in Warsaw. I graduated from the Warsaw Conservatoire; I was raised on national poetry (some of the greatest in the world) and in the musical environment in which the Chopin cult reigned. In the long-suffering Polish land, the ashes of my father, my mother, and my sister, who were killed by fascist executioners during the Second World War, are buried. This blood relationship with Poland, the fascination with its culture, to a large extent, naturally, projected onto my creative interests. A few of my works are dedicated to this country or written on the verses of [Polish] poems, romances – for the texts of Mickiewicz, Straf, Tuwim – the cantata *Pyotr Plaksin*, [song cycle] *Diary of Love*, symphonic suite *Polish Tunes*, symphonic dialogue (the Symphonies No. 8, *Flowers of Poland*, and No. 9, *Lines that Have Escaped Destruction*). In this dilogy, I aspired, as it were, to show the Poland of the 1930s and 1940s in its historical context (using the verses of Tuwim and Broniewski).

Many of my works are like a direct expression of gratitude to fate for being alive. And like all survivors, I consider it my duty not to forget the past. And I was looking for the right material to follow Éluard⁸⁴ to say: “If the echoes of your voices die, then we will perish.” ... And in further a creative search, many of my thoughts are directed to Poland.

...[Polish] people, after going through the impossible – grief, fire, death of loved ones – remain people. They do not cease to understand the language of worldly cares and relationships. ... Poland is one of those countries that paid a particularly tragic price for the past war. Warsaw Ghetto, Auschwitz – these words and symbols will forever remain the curse of the twentieth century.⁸⁵

These passages of Weinberg’s essay are key to understanding his deep emotional connection to Poland and the profound influence it had on his creative development. By noting his birth in

⁸⁴ Paul Éluard (1895-1952) was a prominent French poet associated with the Surrealist movement.

⁸⁵ Daniel Elphick, *Music behind the Iron Curtain: Weinberg and his Polish Contemporaries (Music in Context)* (Cambridge: Cambridge University Press, 2019), 271-3.

Warsaw, his education at the Warsaw Conservatoire, and his immersion in the cultural and musical atmosphere dominated by the Chopin legacy, Weinberg conveys a profound bond with the country. However, the true emotional weight of the essay lies in his reflections about his father, mother, and sister, victims of fascist executioners during World War II, resting in the “long-suffering Polish land.”

These blood relationships, combined with Weinberg’s cultural fascination, naturally found expression in his compositions, including Symphony No. 8, dedicated to commemorating Poland and those inspired by Polish poetry. The mention of Tuwim highlights the depth of Weinberg’s creative engagement with Tuwim’s poetry. Moreover, the essay reveals Weinberg’s perspective on his duty as a war survivor to not forget the past.

4.4 Visit to Warsaw (1966)

Weinberg returned to Poland – his homeland he had been forced to abandon in 1939 – in Fall 1966 as part of the “official” Russian delegation to the 10th Warsaw Autumn International Festival of Contemporary Music, held from September 17 to 25, 1966. (“Official” delegates were guests invited by the Composers’ Union, who accompanied the Soviet performers participating in the festival.) The members of the delegation included composers Tikhon Khrennikov (1913-2007), Boris Chaykovsky (1925-1996), Edison Denisov (1929-1996), as well as conductor Kiril Kondrashin (1914-1981) with his wife Nina, and celebrated cellist Mstislav Rostropovich (1927-2007).⁸⁶

In a June 1966 letter to Shostakovich, Weinberg writes about his upcoming visit to Warsaw:

⁸⁶ Elphick, 178-80.

It is possible that in September I will go to Poland. Kondrashin must perform my Eighth Symphony; I wish very much to be present for this. I do not know if I can overcome my fear of travelling. Already, I long to see the places of my birth and childhood.⁸⁷

During the 1966 Festival, Weinberg met the Polish composer and pianist Krzysztof Meyer (b. 1943), who later recollected:

Sadly, Weinberg did not feel comfortable in Warsaw. The Polish colleagues who were still fascinated by the 1950s avant-garde apparently had no desire to talk to him... I spoke with Weinberg a few times and also sat near him. He made a sympathetic, but distance impression; he was anxious and exceptionally modest.⁸⁸

In the end, there was no performance of Symphony No. 8 during the festival. It seems that the program was changed at the last minute, resulting in Weinberg's symphony being dropped from the program. On September 19, 1966, Kondrashin led the Moscow Philharmonic in a concert featuring Rostropovich as the soloist. The program included Georgy Sviridov's *Chants de Koursk*, Boris Chaykovsky's Cello Concerto (with Rostropovich), and Shostakovich's *The Execution of Stepan Rasin*. This must have been deeply disappointing to the composer, who had expressed such a strong desire to be present for the performance of this work in his homeland.

The absence of Weinberg's Symphony No. 8 from the program, despite his strong desire for its performance, raises questions about the dynamics and decisions within the Soviet delegation. Why was Weinberg's symphony excluded from the program? One possible explanation could be politics. The festival occurred in 1967 amidst the political and cultural turmoil of the Prague Spring reforms in Czechoslovakia, which sought to grant greater freedom of expression and democracy, heightening tensions over ideological influences within the Eastern Bloc. The Soviet Union exerted considerable pressure over programming of the festival

⁸⁷ Elphick, 178.

⁸⁸ Fanning, 105.

to assert dominance. For instance, in 1964, when Weinberg's Sinfonietta No. 2 was featured, the Soviet Culture Ministry advocated for the allocation of three full days of the festival exclusively to showcase Soviet performers and composers, emphasizing a particular spotlight on Shostakovich.⁸⁹ Amidst the 1967 controversies around liberalization, Weinberg's symphony may have been deemed too avant-garde or subversive, failing to align with sanctioned aesthetic agendas. The delegations likely privileged propagandistic works reaffirming Soviet authority rather than personal expressions evoking Polish themes.



Fig. 4.1: Left to right: Weinberg, Nina Kondrashina and Kirill Kondrashin; Warsaw, 1966.⁹⁰

⁸⁹ Elphick, 179.

⁹⁰ *Lines That Have Escaped Destruction*, accessed November 29, 2023, <http://linesthathaveescapeddestruction.blogspot.com/2013/10/1966-photo-kondrashin.html>.

4.5 Performance History and Posthumous Discovery

After its 1965 Moscow premiere, Symphony No. 8 faded into obscurity, with no documented performances until after 2000. A variety of factors may have contributed to this neglect.

The symphony seems to have been overshadowed by Weinberg's later choral symphonies, and subsequently forgotten over time. The narrative themes in the symphony may also have been a factor in Symphony No. 8's long obscurity. As argued by Manashir A. Yakubov (b.1938), director of the DSCH publishing house and president of Russia's Dmitri Shostakovich Society:

[In his music] Weinberg speaks of his personal sufferings and secrets in such an individual way that it seems that his works on themes that would usually be accepted and approved, fit poorly within the frame of official interpretations.⁹¹

Weinberg experienced a decline in his career during the final decade of his life. His position in the musical world had been overtaken by composers of the *avant-garde*. Soviet audiences shifted their attention towards younger composers, like Schnittke or Gubaidulina. Also, throughout his life, Weinberg was reluctant to travel or promote himself. Finally, with his Polish-Jewish background, Weinberg was neither a favorite of the political leaderships in Russia, nor a favorite export product abroad.⁹²

As Krzysztof Meyer adds:

I do not think that Weinberg was promoted by the composers' union. It is true that he was played quite a lot, but he received hardly any state prizes. I think he was not a trump card for the regime in this totalitarian system. A Jew, Mikhoel's son-in-law, one who did not write much political music and was not active in public life, of Polish descent, arrested in 1953, and extremely

⁹¹ Fanning, 166.

⁹² Ibid, 165-6.

modest: all these were real disadvantages in the eyes of the authorities. And in some strange way such “sins” still mattered in spite of de-Stalinization.⁹³

Weinberg’s music experienced a posthumous resurgence, beginning with a November 1999 weeklong festival of his chamber music works in Moscow in commemoration of his 80th birthday. The revival of Weinberg’s works was notably fueled by a series of productions of his opera, *The Passenger*. Written in 1968, the opera received its 2006 semi-staged premiere in Moscow, followed by its fully-staged debut at the Bregenz Festival in 2010. Subsequent productions occurred at the Polish National Opera (2010), English National Opera (2011). *The Passenger* reached American audiences in 2014, with its premiere at the Houston Grand Opera, and continued with international productions at the Lyric Opera of Chicago and the Oper Frankfurt in Germany in early 2015. In recent years, the opera was presented at the Israeli Opera (2019), Madrid’s Teatro Real (2020), with an anticipated production at the Bavarian State Opera (2024), attesting to the enduring appeal of this work on the international stage.

Recent scholarship has also played a crucial role in fostering a renewed global appreciation for Weinberg’s symphonic and instrumental compositions. In September 2006, the Eastman School of Music (Rochester, NY) hosted a conference titled “Shostakovich + Weinberg: An Artistic Dialog,” exploring the many connections between the two composers.⁹⁴ As noted in the introduction to this dissertation, scholarly works by David Fanning, Daniel Elphick, Danuta Gwizdalanka, Verena Mogl, and, most recently, Antonia Klokova, have further enriched the public’s understanding of Weinberg’s musical contributions.

⁹³ Fanning, 166.

⁹⁴ "Shostakovich Conference 2006." Eastman School of Music. Accessed November 29, 2023. <https://www.esm.rochester.edu/shostakovich/>.

Organizations dedicated to promoting Weinberg's music have also emerged. In 2007, the International Weinberg Society was founded by the German violinist and Weinberg advocate, Linus Roth (b. 1977). In 2020, the Mieczysław Weinberg Institute Foundation was established in Warsaw through the efforts of Aleksander Laskowski, a Polish music journalist. These societies have added significantly to the resurgence of interest in Weinberg's musical legacy, particularly in Poland.

Weinberg's symphonic music has also experienced a notable recording revival, marked by releases on prominent labels such as Naxos, Chandos-Olympia, and ECM. A significant highlight is the recording of Weinberg's Symphonies Nos. 2 and 21 by the Los Angeles Philharmonic under the baton of Mirga Gražinyte-Tyla, released by Deutsche Grammophon in 2019.

After 2000, Symphony No. 8, *Polish Flowers*, Op. 61, began to re-enter the repertoire. The Polish premiere of the work, and the very first performance of the symphony in its original Polish language, occurred on March 3, 2000, with tenor soloist Jerzy Knetig, and conductor Gabriel Chmura leading the Warsaw Philharmonic Orchestra and Chorus. The concert was broadcast by Polish Radio. Chmura returned to the work years later and performed it again at the Poznań Opera House on November 11, 2012 – Poland's National Independence Day. Subsequently, Antoni Wit recorded the symphony for Naxos with the Warsaw Philharmonic and Chorus, marking its inaugural commercial release in February 2013. The recording received widespread acclaim from critics, earning positive reviews for its exceptional interpretation and execution. For example, Lynn René Bayley of "Fanfare" magazine praised the performance in a July 2013 review, writing:

(...) Antoni Wit’s conducting is nothing short of miraculous. (...) under such inspired direction the Warsaw Philharmonic Orchestra and Choir play and sing with fervent commitment, and I’m thrilled to say that his vocal soloists are all first-rate, particularly tenor Bartmiński...He has a typically bright Polish tenor...and his powers of interpretation are simply marvelous. ...⁹⁵

Several years later, the Warsaw Philharmonic revisited the symphony at the first concert of its 2016-17 concert season on September 30, 2016, with Jacek Kaspszyk conducting.

The table below presents the complete performance history of the symphony as of December 2023.

Date	Place	Venue	Performers	Conductor
4/6/1965	Moscow	Great Hall of the Moscow Conservatoire	Moscow Philharmonic, Russian State Academic Choir	Kirill Kondrashin
4/3/2000 4/4/2000	Warsaw	Warsaw Philharmonic	Warsaw Philharmonic Orchestra and Choir	Gabriel Chmura
9/2/2012	Gdańsk	Baltic Philharmonic	Baltic Philharmonic Orchestra	Yuri Bashmet
11/11/2012	Poznań	Grand Theater	Poznań State Opera Orchestra and Choir	Gabriel Chmura
4/19/2013	Łódź	Łódź Philharmonic	Łódź Philharmonic Orchestra and Choir	Ernst van Tiel
4/14/2016	Yekaterinburg	State Academic Opera and Ballet Theater	Orchestra and Choir of State Academic Opera and Ballet Theater	Monika Wolińska
6/18/2016	Allgäu	Nicolaikirche	Isny Opernfestival	Hans-Christian Hauser

⁹⁵ “WEINBERG, M.: Symphony No. 8, Op. 83, ‘Tveti Pol’shi’, ‘Kwiaty polskie’ (Polish Flowers).” Naxos Records. Accessed November 29, 2023. <https://www.naxos.com/Review/Detail/?catalogueid=8.572873&languageid=EN>.

9/30/2016 10/1/2016	Warsaw	Warsaw Philharmonic	Warsaw Philharmonic Orchestra and Choir	Jacek Kaspszyk
4/19/2023	Warsaw	Polish National Opera	Polish Israeli Youth Orchestra and Choir	Anna Sułkowska- Migoń

Despite its growing recognition in Poland, Symphony No. 8 has yet to be performed outside of Poland, Russia, or Germany, in Polish or any other language. This lack of international exposure risks relegating this symphony and the Polish poetry by Tuwim that inspired it, to a footnote of music history. Due to its playful and sometimes “nonsense” nature, Tuwim’s poetry presents translation challenges, thereby making it harder for the symphony to “travel” well and impeding a broader understanding of the symphony internationally. Regrettably, no translations of the symphony’s texts are included in the 2013 Naxos CD liner notes, nor has anyone translated these texts in their entirety.

To address this issue, I have created English-language poetic translations of Tuwim’s texts for this symphony, which are included in Appendix A of this dissertation.

I translated the texts through a rigorous three-step process. First, I created a literal word-for-word translation from the original Polish to English to try to capture the precise meaning of each word and phrase. Second, I adapted these raw translations into more readable and natural-sounding English, being careful not to lose any of the original semantic content and poetry. Finally, I created the poetic English translations – summarizing and conveying the essence of Tuwim’s texts. For example, I translated the text for Movement VIII, *Mother*, with attention to Tuwim's seven-syllable alexandrine structure. My English translation for this movement reproduces the seven-syllable structure of verses while attempting to convey the core meaning

and emotional essence of the poem, taking creative liberty to paraphrase rather than directly translate Tuwim's exact words.

While I am certainly not an expert in poetic translation, I hope that my fluency in Polish and English, combined with the multistage approach described above, may open a window for English speakers into these evocative and nuanced texts.

I have also included IPA transcriptions of the original Polish texts in Appendix B, providing a valuable resource for choruses not fluent in Polish to interpret and perform the work successfully in the future.

Symphony No. 8 is one of Weinberg's most evocative and personal choral symphonies. I hope that this dissertation can help popularize the work internationally and catalyze new performances.

APPENDIX A:

POETIC ENGLISH TRANSLATION OF TEXTS FROM SYMPHONY NO. 8

English translation © 2022 by Jakub Rompczyk and Peter Kazaras.

* denotes poems that are not part of *Polish Flowers*

Movement I – *Gust of Spring**

(from *Lurking for God*)

The lily of the valley's little bells,

The lily-like dreams of the little girl!

Nurtured, cherished

White-breasted doves!

The apple tree's flowery blooms

Luminous, hazy phantoms!

Flimsy puffs of clouds!

Maudlin tears! Tuneful songs!

Amorous, sweet words!

Oh, the fragrance of violets!

My sorrowful sighs

Imploring, bidding farewell!

O, silence! O, gentleness!...

Blue dreamlike weather!

White-breasted doves,
Nurtured... cherished...

Movement II – Children of Bałuty

(from *Polish Flowers*, Part I, Chapter 1)

(...)

The lymphatic children of Bałuty
With sharp little faces
(As if you had cut out their features with scissors
From tissue paper black and blue),
Little ghosts from a stinking Łódź,
With sunken chests, an old man's eyesight,
Squatting over the gutter,
Sending off paper boats
Along the sewage, a rainbow greasy
With the dregs of bluing from the varnish –
And swimming in the wake of these poor man's yachts
Dreams, and behind them – rats.

(...)

But a cesspool barrel drove
Into the backyard with a suction pump;
They stand in a semicircle by the hole,
Gaping at the thick splattering liquid,

When suddenly, surrounded by the ragtag gang
Of neighborhood kids,
The long-awaited jumper appears,
That unmatched exemplar of an artist;
He takes off his winter coat and stands
Just in his leotard, dirty, because flesh-colored,
With gaudy scraps of happiness on it.
He spreads his flaxen rug,
Takes out three bottles from his bag
And – look! – he writes with them in the air
The eight sign of infinity
The children are in heaven. And on earth – –
On earth, when I stand like this in a field
(And have been standing like thus for a long, long time, transfixed),
The ears of grain shaken by the wind
And with them – my simple thoughts:
That these people are also short of bread!
That they must also suffer thus!
That also from these life-giving fields,
From these bountiful, fat, fertile fields
From these golden, silver, marvelously so,
And from the gleam of the blue, blue sky
Life begrudges these paupers

A beggar's piece of black bread,
The stifling air of Bałuty's filthy dwellings,
Lice, that wander over pale children,
Nothing but disgusting ugliness
With cesspit and angry rats!...
So, thinking to myself, I walk on
Over the inconceivable, beautiful earth,
Considering god's work
Miraculous, miserable, and ominous...
(...)

Movement III – In Front of the Old Hut

(from *Polish Flowers*, Part I, Chapter 1)

(...)
I stand, “a vagrant king of the road,”
Before the peasant hut. It's steep roof,
Pitched thatching, reach the ground
The dun-colored straw like a tousled beard.
The moss, ashen with gray lichen,
Stuffed into the crevices, sticks out
Like the gray hair on the chest of an old
Geezer, who on the doorstep of the vestibule

Sits in his underpants, puffing on his black *makhorka*⁹⁶...

Antediluvian heat in that vestibule,

A piglet swills slops from a pot,

In the room on the table is a single bowl

With scanty mush for six,

An old woman picks lice from her grandson's head,

Children and chickens on the floor,

Smoke, stuffy air, sourdough rye bread,

Clayey like the hovel ...

(...)

And the earth is fertile, fat, and bountiful,

And the sun overflows with pure gold!

(...)

Movement IV – There was an Orchard

(from *Polish Flowers*, Part I, Chapter 1)

(...)

There was an orchard. THERE WAS AN ORCHARD. (...)

Decrepit, sparse and blasted,

With a poor fruit-grower Jew,

Who although he barely scrapes by in poverty,

And also fixes the bedraggled footwear

⁹⁶ From the Russian *махорка* [*mahorka*] – a coarse tobacco, grown in Russia and Ukraine, used for making hand-rolled cigarettes.

Of summer vacationers. When the fruits didn't sell,
He balanced his budget by means of soles
And eked out a living during the summer
Patching his poverty with patches.
Hunched over, with bent head,
Beneath a pear tree whitewashed with lime,
On a low stool, in front of a small table,
In a dirty shirt, unshaven,
Ragged, he sits over a shoe
Held tight between his knees,
Nailing the sole with a hammer.
Holding the hobnails in his mouth.
Grimy, snotty,
In caps and dirty undershirts,
His sons wander
Picking from the trampled grass
Stone-hard, tart pears,
Just the thought of which makes me shudder;
His little girl, in turn, she's still an infant,
Crawling with effort on the ground,
Wants to grasp the cardboard from a box
Of cigarette tubes with her animated arms
— and cannot grab it, So she babbles and babbles...

She spread her misshapen legs
So you can see everything. And on the fence
Red pillows are airing out,
Fading slowly in the searing heat,
When the fruit-grower's wife, pregnant once again,
Sallow, angry, in colorful rags,
Peers into an iron pot, Steaming on the tripod,
Like Pythia and a Gypsy Girl together,
Stealing secrets from the gods.
(...)

Movement V – Elderberry

(from *Polish Flowers*, Part I, Chapter 1)

(...)
And how the Polish elderberry smelled in May
On the Avenue and in the Saxon Garden⁹⁷
In the buckets on the corner and in the tram,
When the folks of Warsaw returned from Bielany!⁹⁸
(...)
So how did you smell, Warsaw elderberry,

⁹⁷ From the Polish *Ogród Saski* – the oldest public park in Warsaw, located in the city center. The Avenue refers to one of the principal streets of Warsaw, *Aleje Jerozolimskie* (Jerusalem Avenue).

⁹⁸ Warsaw's district located in the north-western part of the city.

When, crass and unbearable,
The first spring of the new captivity
Arrived, decorating the ruins in brilliance?
(...)
How could you not burn with shame,
As your voluptuous blossoms perfumed the air?
Don't say anything. I do not want to know that scent.
(...)

Movement VI – Lesson*

Study, child, the Polish language:
Those things in front of the house— these are graves
Little graves, a massive cemetery...
Such is your primer.

Lined up all in a row
Black crosses in the dirty snow,
Over Warsaw the mist of mourning,
Study the beautiful Polish language.

The gale dances with a blizzard,
A vampire dances with a banshee,

And baby vampires squeal...

Will you remember? I will remember.

At night, while sleeping, you scream angrily,

You count frightening birds in the sky,

In the morning – you look for

A detached tiny fist in the ravaged ground.

Study the rubble, study the ruins,

Sit with vampires at the feast,

To the mighty world, to the filthy world

Howl the song of Warsaw's children!

Movement VII – Warsaw Dogs

(from Polish Flowers, Part I, Chapter 1)

(...)

And you, dogs of Warsaw, on the day of judgment

You will fulfill your canine duty,

You all will howl and flock together

To take frightful revenge for all your victims.

For the dogs torn to pieces by bombs,

For those that died beneath the flattened house,

For those that howled over their master,

Scratching at his motionless hands;
For those that with hopeless grace
Fawned over the deceased.
For the death of puppies that in a cellars
Were still playing in a basket;
For those that ran in desperation,
Abandoned in apartments,
Suffocating in smoke, half-alive,
Remembering their mistresses;
For those with raised hackles, for those who believe
That man will return - because the dog waits:

And so, posed in expectation,
Sat the faithful dog on that man's grave;
For their imploring glances, terrified
By tumult, loud noise, fires,
For dogs that themselves used their claws
To dig out shelters for themselves in gardens -
For all the torments and misery,
Your own and of those who loved you
Amidst shared walls and amidst the ruins,
Howl, all of you, brothers, at Hunsfeld!⁹⁹

⁹⁹ A punning reference to a legendary 1109 battle between the forces of King Henry V of Germany and those of Bolesław III of Poland.

Let rabid foams rise in you
And follow the trail together in a panting pack,
On the trail, when those who fleeing Poland
Will hold only their pluderhose in their fists!
Sharpen your fangs on the bricks of rubble
And on the whitened human skeleton bones,
And when you catch them – pounce, mastiffs,
At their Adam's apples, at their throats!
Sink your sharp fangs in and yank,
So that they, dog-catchers, are unable to cry out!
At their Adam's apples, she-wolves! And sink your claws
Into their eyeballs! So that they cannot even blink.
And let upon the fallen fall
Armies of smaller dog-avengers,
May they tear them to pieces,
So that even their mothers might not know,
Where to find the scattered bits! ...
Because ours, too - could not find
Their children's little heads and legs and little fists (...)

Movement VIII – *Mother**

1

In Łódź's cemetery,

The Jewish cemetery,
Polish grave of my mother
My mother who was Jewish.

Grave of my Polish mother,
My mother was a Jewess,
From Vistula I brought her
To Łódź Fabryczna¹⁰⁰ station.

A boulder has fallen there
And on this faded boulder
The little leaves of laurel,
Fallen from the birch tree branch.

And when the sunny breezes
Blow them all about in gold,
The leaves assume the shape of
Poland and Commander's Cross¹⁰¹.

2

A fascist shot her to death,

¹⁰⁰ Central railway station in Łódź.

¹⁰¹ From the Polish *Komandoria* – Order of the Rebirth of Poland, a prestigious state medal for outstanding achievements in various fields. Tuwim received the Commander's Cross medal in 1946.

When she was thinking of me.

A fascist shot her to death,

When she was yearning for me.

Loaded - then killed that longing.

He started loading again,

So that eventually

There was no one left to kill.

Shot through the maternal world:

Those two tender syllables,

Threw her corpse out the window

On Otwock's holy pavement.

Remember, little daughter!

Keep this in mind, Oh grandson!

The old poem came to life:

“Perfection hit the pavement.”¹⁰²

Moved from her field of glory,

She returned to Mother Earth...

But my name remains a corpse

¹⁰² Quote from C. K. Norwid's poem *Chopin's Grand Piano*.

Lies there still until today.

Movement IX – Justice

(from *Polish Flowers*, Part I, Chapter 2)

(...)

Light up the clouds over us in a glow,

Strike us in our hearts with a golden bell,

Open Poland for us, as with a thunderbolt

You open up the overcast sky.

Let us clean out our ancestral house

Both from the charred remains and holy ruins

And from our sins, our cursed guilt:

Let our house be poor, but pure

Raised from the cemetery.

O Earth, when you awake from death

And the dawn of freedom gilds it,

Give us the rule of wise, good people,

Powerful in wisdom and in goodness.

And when the people stand again on their two feet,

Let them lift their sinewy fist:

Give to the workers possession

Of the fruits of their labor in villages and towns,

Chase out the bankers - and make it, Lord, That money should not make money

Let humility arm the haughty,
Endow the humble with angry pride,
Teach us, that under Your sun
“There is neither Greek nor Jew.”¹⁰³

(...)

Bring us back bread from Polish fields,
Bring us back caskets from Polish pine,
But most importantly — to our words,
Cunningly transformed cheaters,
Bring back unity and authenticity:
Let law always mean law,
And justice - justice.

(...)

Movement X – The Vistula Flows

(from *Polish Flowers*, Epilogue)

(...)

My poem, born in disaster, in pain
A serpent bred overseas!
You arose out of flowers, flashy and twisting,
And you will return to flowers again.

(...)

¹⁰³ From *Epistle to the Galatians* 3:28.

Oh poem of mine – from sorrow, like a wooden table,
My poem out of longing, like a house made of bricks!

The Mermaid over the Vistula's banks¹⁰⁴

Sings quietly, in monotone

That the Vistula flows, the Vistula

flows¹⁰⁵

And what must survive — survives down
deep.

(...)

River, that faithfully reflected in your

Warsaw in the stars above

And every dawn, and every dusk,

As one repeats a beautiful poem

(...)

Oh, river, that knew from memory

The blue poems of the sky

And the stanzas of the little clouds by heart,

And the sagas of storms, and the Iliads of dawns

And the Holy Bible of our stars –

Until it occurred to you, gray songstress,

To ignite its capital with fire,

¹⁰⁴ Referring to the Mermaid of Warsaw – the city's symbol and a gunmetal statue near the Vistula River.

¹⁰⁵ Title of the Polish patriotic song, *Płynie Wisła, płynie*.

And to howl, when you heard the howling
Of Warsaw, the Job of Polish cities!
When above you the ceiling shattered,
You flowed in purple shimmers
The same impassive current,
Flowed proudly and free,
And the houses of the city, like torches,
But turned upside down, as if in mourning
Marched within you in a parade of red¹⁰⁶
We'll return, Oh Vistula, for that redness,
Hidden faithfully within your depths.
We'll return with a whirlwind armed with anger
And with new youth, with a new faith...
This whirlwind – will rouse our fists
And radiance, and screams, and poetry, and blood!

¹⁰⁶ Referring to the Communist movement.

APPENDIX B:

IPA TRANSCRIPTIONS OF POLISH TEXTS FROM SYMPHONY NO. 8

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* denotes poems that are not part of *Polish Flowers*

Movement I – Gust of Spring*

(from *Lurking for God*)

Dzwoneczki konwalijne,

[dʑvɔnɛʧkʲi kɔnvalʲijɲɛ,]

Dziewczęce sny lilijne!

[dʑɛfʲɕɛntʂɛ sni lilʲijɲɛ!]

Kęblane, hołubione

[kɛmbwanɛ, hɔwubʲɔɲɛ]

Gołąbki białołone!

[gɔwɔmpkʲi bʲawɔwɔɲɛ!]

Jabłonek kwietne puchy,

[jabwɔɲɛk kʲɛtɲɛ puxɨ,]

Świetliste, mgliste duchy!

[ɕɕɛtʲɨstɛ, mglʲɨstɛ duxɨ!]

Obłoków kłęby zwiewne!

Łzy rzewne! Piosnki śpiewne!

Miłosne, słodkie słowa!

[mʲiɔsɲɛ, slɔdkʲɛ swɔva!]

O, woni fijołkowa!

[o, vɔni fijołkɔva!]

Błagalne, pożegnalne

[bwagalne, pɔzɛgnalne]

Westchnienia moje żalne!

[vestxneɲa mɔje żalne!]

O, ciszo! O, łagodo!...

[o, tɛiʂo! o, waɔdo!...]

Błękitnych śnień pogodno!

[bwɛkitniɲ ɛɲɛɲ pɔɔdo!]

Gołębki białołone,

[ɔwɔmpki białɔwɔne,]

Kęblane... hołubione...

[kɛmbwane... hɔwubiɔne...]

Movement II – Children of Bałuty

(from *Polish Flowers*, Part I, Chapter 1)

(...)

Bałuckie limfatyczne dzieci

[bawuʦkʲɛ ʎimfatʲɕɲɛ dʒɛtʲɛi]

Z wyostrzonymi twarzyczkami

[z vʲɔstʂɔnimʲi tʃazʲɕkamʲi]

(Jakbyś z bibułki sinoszarej

[(j)akbie z b'ibuwki einɔsarɛj]

Wyciął ich rysy nożyczkami),

[v'iteɔw ix risi nożi[ʃkam'i],]

Upiorki znad cuchnącej Łódki,

[up'orki znat tsuxnɔntsej wutki,]

Z zapadłą piersią, starym wzrokiem,

[z zapadwɔw̃ p'ereɔw̃, starim wzrok'em,]

Siadając w kucki nad rynsztokiem,

[ɛadajɔnts f kutski nad rinštok'em,]

Puszczają papierowe łódki

[puʃ[ʃajɔw̃ pap'erove wutki]

Na ścieki, tęczujące tłusto

[na ɛteeki, te[ʃsujɔntse twustɔ]

Mętami farbek z apretury –

[mentami farbek z apreturi –]

I płyną w ślad nędzarskich jachtów

[i pwinɔw̃ f ɛlad nendzarskix jaxtuv]

Marzenia, a za nimi – szczury.

[mazenɔ, a za nimi – ʃ[ʃuri.]

(...)

Ale wjechała na podwórze

[ale vjexawa na podvuzɛ]

Kloaczna beczka z pompą ssącą;
[kloaʃna bεʃka s pɔmpɔw̃ ssɔntsɔw̃;]
 Półkolem stają więc przy dziurze,
[puwkɔlɛm stajɔw̃ vʲents pʃi dʒuzɛ.]
 Wpatrzeni w gęstą ciecz chlupiącą,
[ʃpat·ʃɛɲi v gɛw̃stɔw̃ tɛɛʃ xluɔntsɔw̃.]
 Gdy wtem, przez obszarpaną zgraję
[gdi ftɛm, pʃɛz ɔpʃarpanɔw̃ zgrajɛw̃]
 Dzieci z sąsiedztwa otoczoney,
[dʒɛtɛi s ɔw̃ɛɛʃtʃa ɔtɔʃɔni.]
 Zjawia się skoczek upragniony,
[zjavʲa ɛɛw̃ skɔʃɛk upragɲɔni.]
 Niedościgniony wzór artysty;
[nɛdɔɛtɛignɔni vzur artistʲi;]
 Zdejmuje palto i zostaje
[zɛjmujɛ paltɔ i zɔstajɛ]
 W trykocie, brudnym, bo cielistym,
[ʃ trikɔtɛɛ, brudnim, bɔ tɛɛʲistim.]
 Z pstrymi skrawkami szczęścia na nim.
[s pstrimʲi skrafkamʲi ʃʃɛw̃ɛtɛa na nim.]
 Rozkłada płowy swój dywanik,
[rɔskwada pɔwɔvi sfuj divanik,]
 Wyjmuje z worka trzy butelki

[vijmuje z vorka t·ŝi butelki]

I – patrz! – w powietrzu pisze niemi

[i – pat·ŝ! – f pɔv'et·ŝu p'iŝe nemi]

Nieustający bieg ósemki.

[neustajontsi b'eg usemki.]

Dzieci są w niebie. A na ziemi – –

[dżetci sɔw v nebi'e. a na zemi – –]

Na ziemi, gdy tak w polu stoję

[na zemi, gdi tak f polu stojẽw]

(A dawno stoję, osłupiały),

[(a dawnɔ stojẽw, ɔswup'awi),]

Kłosa się wiatrem rozechwiały,

[kwɔsi eẽw v'atrem rozex'fawi,]

A z nimi – proste myśli moje:

[a z nimi – proste miel'i moje:]

Że też tym ludziom braknie chleba!

[zɛ tɛsz tim ludzɔm brakne xleba!]

Że też się im tak męczyć trzeba!

[zɛ tɛsz eẽw im tak mɛn'ŝitɛ t·ŝeba!]

Że też z tych łanów życiodajnych,

[zɛ tɛsz s tix wanuv z'itɛɔdajnix,]

Ze szczodrych, tłustych, urodzajnych,

[zɛ ŝ'ɔdrix, twustix, urɔdzajnix,]

Ze złotych, srebrnych, takich cudnych,

[ze zwɔtix, srebrnix, takix tsudnix,]

I z blasku błękitnego nieba

[i z blasku bweŋkʲitnegɔ neba]

Życie odrzuca tym nędzaczom

[ʒitʲeɛ ɔd-zʲutsa tim nendʒaczɔm]

Żebraczy kęs czarnego chleba,

[ʒebraʲsʲi kɛŋs [ʃarnegɔ xleba,]

Zaduch bałuckich „stancji” brudnych,

[zaduy bawuʲtskʲix „stansʲji” brudnix,]

Wszy, co po bladych dzieciach łążą,

[fʃi, tɕɔ pɔ bladix dʒetʲeɛx wazʒɔŋ,]

Samą brzydotę i ohydę

[samɔŋ bʒɪdɔtʲɛŋ i ɔhidʲɛŋ]

Z kloaką i szczurami złemi!...

[s kloakɔŋ i ʃ[ʃurami zwemi!...]

Tak sobie myśląc, dalej idę

[tak sɔbʲe miɛlɔnts, dalej idɛŋ]

Po niepojętej, pięknej ziemi,

[pɔ nepɔjentej, piɛŋknej zemi,]

Rozważający boże dzieło

[rozvazajɔntsi bɔʒɛ dʒewɔ]

Cudowne, nędzne i złowieszcze...

[*tsudɔvne, nendzne i zwɔvʲesʲtʲse...*]

(...)

Movement III – In Front of the Old Hut

(from *Polish Flowers*, Part I, Chapter 1)

(...)

Staję, “gościńców król, włóczęga”,

[*stajẽw, “gɔɛtɛijnʲtsuf krul, vwuʲʃɛŋga”*,]

Przed chłopską chatą. Dach jej stromy,

[*pʃɛt xwɔpskɔw̃ xatɔw̃. dax jej strɔmi*,]

Spadzista strzecha ziemi sięga

[*spadzista stʃɛxa zɛmʲi ɛŋga*]

Zwichrzoną brodą burej słomy.

[*zʲvʲixɔnɔw̃ brɔdɔw̃ burej swɔmi*.]

Mech, szary liszaj spopielony,

[*mex, ʃari liʃaj spɔpʲelɔni*,]

W szczeliny powytykany, sterczy

[*fʃʲʃɛʲʲini pɔvʲitkani, stɛrʲʃi*]

Jak siwe kłaki starczej piersi

[*jak ɛivɛ kwaki starʲɛj pʲɛrɛi*]

Dziadygi, co na progu sieni

[*dʲzadigi, tɔ na prɔgu ɛɛni*]

Siadł w gaciach, ćmiąc machorkę czarną...

[eadw v gateax, tem'onts maxorkēw [sarnōw...]

Przedpotopowe w sieni żarno,

[psetpotopve f eeni żarno,]

Prosiak pomyje z garnka siorba,

[procak pomyje z garnka siorba,]

W izbie na stole jedna miska

[v izbie na stole jedna miska]

Z jałową paćką dla sześciorga,

[z jawōw pāckā dla sestetorga,]

Baba wnukowi w główce iska,

[baba vnukōvi v gwuftsē iska,]

Dzieci i kury na podłodze,

[dzetci i kuri na podwōdze,]

Dym, zaduch, kwaśny chleb razowy,

[dim, zadux, kfaeni xleb razōvi,]

Gliniasty jak podłoga w izbie...

[glinasti jak podwōga v izbie...]

(...)

A ziemia żyzna, szczodra, tłusta,

[a zem'ia żyzna, s[šōdra, twusta,]

A słońce czystym złotem chlusta!

[a swōntse [sistim zwōtem xlusta!]

(...)

Movement IV – There was an Orchard

(from *Polish Flowers*, Part I, Chapter 1)

(...)

Był sad. BYŁ SAD. (...)

[biw sat. biw sat. (...)]

Mizerny, rzadki i zwarzony,

[mizerni, zatki i zwarzoni,]

Z ubogim sadownikiem-Żydem,

[z ubogim sadownikiem-żidem,]

Co klepał w nim nie tylko bidę,

[tsɔ klepaw v nim ne tilko bidẽw,]

Lecz i obuwie rozłożone

[lɛʃ i obuvie rozwarzone]

Letników. Gdy owoce nie szły,

[letnikuf. gdi ɔwtse ne szli,]

Podciągał budżet przez podeszwy

[pɔttɛɔngaw budzet pʃes pɔdɛʃvi]

I jako tako w ciągu lata

[i jako tako fɛɔngu lata]

Łatami nędzę swoją łątał.

[watami nenżẽw sfɔjɔw wataw.]

Zgarbiony, z głowa pochyloną,
[zgarb'ion'i, z gwɔva pɔxilonɔw̃.]

Pod gruszą wapnem pobieloną,
[pɔd grusɔw̃ vɔpnem pɔb'ielonɔw̃.]

Na niskim stołku, przed stolikiem,
[na nisk'im stɔwku, pɕet stɔlik'em,]

W brudnej koszuli, zarośnięty,
[v brudnej kɔsul'i, zarɔɕn'enti,]

Obdarty, siedzi nad trzewikiem
[ɔbdarti, ɛɛd̃zi nat t-ɕɛv'ik'em]

Między kolana zaciśniętym,
[m'ɛnd̃zi kɔlana zatɛiɕn'entim]

Młotkiem zelówkę przybijając,
[mwɔtk'em zelufkɛw̃ pɕib'ijajɔnts,]

Drewienka szpilek w ustach mając.
[drev'ienka ɕp'ilek v ustax majɔnts.]

Umorusani, zasmarkani,
[umɔrusani, zasmarkani,]

W czapkach i brudnych taśnikach,
[f ɕɔpkax i brudnix tawɛɛikax,]

Łażą synkowie sadownika
[wazɔw̃ sinkɔv'e sadɔv'nika]

Zbierając z trawy udeptanej

[zb'ɛrajɔnts s travi udeptanej]

Twarde jak kamień, cierpkie gruszki,

[tfarde jak kam'ɛjn, tɛrpkɛ gruʂki,]

Że na myśl samą biorą dreszcze;

[zɛ na miɛl samɔw biorɔw dreszɕɛ;]

Dziewczynka zaś, niemowlę jeszcze,

[dʒɛfʃɪnka zaɛ, nɛmɔvlɛw jɛʂɕɛ,]

Z trudem czołgając się po ziemi,

[s trudem ʃɔwgajɔnts ɛɛw pɔ zɛmi,]

Chce rączynami ruchliwymi

[xtsɛ rɔŋʃɪnam'i ruxl'ivem'i]

Złapać tekturkę po pudełku

[zwapatɛ tɛkturkɛw pɔ pudɛwku]

Od gliz – i ująć jej nie może,

[ɔd gliz – i uɔjɛ jej nɛ mɔzɛ,]

Więc coś gaworzy i gaworzy...

[v'ɛnts tɔɔɛ gavɔzɪ i gavɔzɪ...]

Skrzywione rozkraczyła nóżki

[skɕɪv'ɔnɛ rɔskraʃɪwa nuszk'i]

I widać wszystko. A na płocie

[i v'ɪdatɛ ʃɕɪstkɔ. a na p'wɔtɛɛ]

Czerwone wietrzą się poduszki,

[tʃɛrvɔnɛ vʲɛt.ʂɔŋ ɛɛŋ pɔduʂki,]

Płowiejąc zwolna na spiekocie,

[pɫɔvʲɛjɔntʂ zɔlna na spʲɛkɔtɛ,]

Gdy sadownica, znów brzuchata,

[gɔdʲ sadɔvɲitsa, znɔv bʒuxata,]

Wyżółkła, gniewna, w barwnych szmatach,

[vʲiʒɔwkwa, gnɛvna, v barvɲix ʂmatax,]

Do żelaznego wgląda garnka,

[dɔ ʒɛlazɲɛgɔ vglɔnda garnka,]

Parującego na trójnogu,

[parujɔntʂɛgɔ na trɔjnɔgu,]

Jak razem Pitia i Cyganka,

[jak razɛm pʲitʲa i ʲtsiganka,]

Kradnąca tajemnice bogom.

[kradɲɔntsʲa tajɛmɲitsɛ bɔgɔm.]

(...)

Movement V – Elderberry

(from *Polish Flowers*, Part I, Chapter 1)

(...)

A polski bez jak pachniał w maju

[a pɔlski bez jak paxɲaw v maju]

W Alejach i w Ogrodzie Saskim,

[v alejax i v ogrɔdʒe saskim,]

W koszach na rogu i w tramwaju,

[f kɔʂax na rogu i f tramvaju,]

Gdy z Bielan wracał lud warszawski! (...)

[gdi z bielan vratsaw lud varʂafski! (...)]

...Więc jak pachniałeś, bzie warszawski,

[...vʲents jak paxɲawεε, bze varʂafski,]

Kiedy, rażąca i nieznośna,

[kedi, razɔntsa i nieznośna,]

Przyszła, ruiny strojąc w blaski,

[pʂiʂwa, rujini strojɔntʂ v blaski,]

Nowej niewoli pierwsza wiosna?

[nɔvej niewɔli pʲerʂsa vʲosna?]

(...)

Jakżeś się wstydem nie zapłonił,

[jakʂεε ε̄Ńw fstidem ne zapwɔɲiw,]

Kiściami pachnąc obfitymi?

[kiε̄tεami paxɔntʂ obfitimʲi?]

Nic nie mów. Nie chcę znać tej woni. (...)

[ɲits ne muv. ne xts̄Ńw znate tej voni.]

Movement VI – Lesson*

Ucz się, dziecko, polskiej mowy:

[uʃɛ ɛɛw̃, dʒɛʲtskɔ, pɔlskɛj mɔvi:]

To przed domem - to są groby,

[tɔ pʃɛd dɔmɛm - tɔ sɔw̃ grɔbi,]

Małe groby, wielki cmentarz...

[mawɛ grɔbi, vʲɛlki tʃmɛntaʃ...]

Taki jest twój elementarz.

[taki jɛst tʃuj ɛlɛmɛntaʃ.]

Ustawiły się w szeregu

[ustavʲiwi ɛɛw̃ fʃɛrɛgu]

Czarne krzyże w brudnym śniegu,

[tʃarnɛ kʃɪʒɛ v brudnim ɛnɛgu,]

Na Warszawie mrok żałoby,

[na varʃavʲɛ mrɔk ʒawɔbi,]

Ucz się pięknej polskiej mowy.

[uʃɛ ɛɛw̃ pʲɛŋknej pɔlskɛj mɔvi.]

Tańczy wicher ze śnieżycą,

[tanʲɕi vʲixɛr zɛ ɛnɛʒʲɪtsɔw̃,]

Tańczy upiór z upiorycą,

[tanʲɕi upʲur z upʲɔʒʲɪtsɔw̃,]

Piszczą małe upiorzeta...

[pʲiʂʲt͡ʂɔ̃w̃ mawɛ upʲɔzɛnta...]

Zapamiętasz? Zapamiętam.

[zapamʲɛntaʂ? zapamʲɛntam.]

W nocy przez sen gniewnie krzyczysz,

[v nɔtʲsʲi pʂɛs sɛn gnɛvɲɛ kʂiʲt͡ʂiʂ.]

Straszne ptaki w niebie liczysz,

[straʂɲɛ ptakʲi v nɛbʲɛ lʲiʂʲiʂ.]

Rano - w ziemi rozoranej

[ranɔ - v zɛmʲi rɔzɔranɛj]

Szukasz piąstki oderwanej.

[ʂukaʂ pʲɔw̃ʂtkʲi ɔdɛrvanɛj.]

Ucz się gruzów, ruin ucz się,

[uʲt͡ʂ ɛɛ̃w̃ gruzɔf, rujɪn uʲt͡ʂ ɛɛ̃w̃.]

Z upiorami siądź przy uczcie,

[z upʲɔramʲi ɛɔɲtɛ pʂi uʲt͡ʂtɛɛ.]

W świat potężny, w świat plugawy

[f ɛʃʲat pɔtɛ̃w̃zɲɪ, f ɛʃʲat plugavʲi]

Pieśń warszawskich dzieci zawyj!

[pʲɛɛɲ varʂafskʲix d͡zɛtɛi zavij!]

Movement VII – Warsaw Dogs

(from Polish Flowers, Part I, Chapter 1)

(...)

I wy, warszawskie psy, w dniu kary

[i vi, varʂafskʲe psi, v dnu kari]

Psi obowiązek swój spełnijcie,

[psi obɔvʲɔwʲzɛk sʲuj spɛwnijʲtɕɛ,]

Zwyjcie się wszystkie i zbiegnijcie

[zvʲijʲtɕɛ ɛɕʲwʲ fʲsʲistkʲe i zbiegnijʲtɕɛ]

Straszliwie pomścić swe ofiary.

[straʂlʲivʲe pɔmɕiʲciʲtɕɛ sʲɛ ɔʲari.]

Za psy bombami rozszarpane,

[za psi bɔmbami rozʂarpane,]

Za zmarłe pod strzaskanym domem,

[za zmarwɛ pɔt stʂaskanim dɔmem,]

Za te, co wyły nad swym panem,

[za tɛ, tɕɔ viwi nat sʲim panɛm,]

Drapiąc mu ręce nieruchome;

[drapʲɔnts mu rɛntɕɛ nɛruxɔmɛ;]

Za te, co z wdziękiem beznadziejnym

[za tɛ, tɕɔ z vdʒiɛŋkiɛm beznadʒejnim]

Łasiły się do nieboszczyków,

[waɕiwi ɛɕʲwʲ dɔ nɛbɔʂʲɕʲikuf,]

Za śmierć szczeniactwów, co w piwnicy

[za ɛmʲɛrtɛ ʂʂɛnʲatʂkuf, tɕɔ f pʲivnʲitsʲ]

Jeszcze bawiły się w koszyku;

[jɛʂʂɛ baviwi ɛɛw̃ f kɔʂiku;]

Za biegające rozpaczliwie,

[za bʲɛgajɔntɕɛ rɔspaʂlʲivʲɛ,]

Pozostawione po mieszkaniach,

[pɔzɔstavʲɔnɛ pɔ mʲɛʂkanax,]

W dymie duszące się, półżywe,

[v dʲimʲɛ duʂɔntɕɛ ɛɛw̃, puwʒʲivɛ,]

Pamiętające o swych paniach;

[pamʲɛntajɔntɕɛ ɔ sfʲix panax;]

Za nastroszone, za wierzące,

[za nastrosɕɔnɛ, za vʲɛʒɔntɕɛ,]

Że człowiek wróci – bo pies czeka:

[ʒɛ ʂʂwɔvʲɛk vrutɕi – bɔ pʲɛs ʂʂɛka:]

I tak, w pozycji czekającej,

[i tak, f pɔʒʲitsʲʲi ʂʂɛkajɔntɕɛj,]

Siadł ufny pies na grób człowieka;

[ɛadw ufni pʲɛs na grup ʂʂwɔvʲɛka;]

Za wzrok błagalny, przerażony

[za vzrɔk bwagalni, pʂɛrazɔni]

Tumultem, trzaskiem, pożarami,

[tumultem, t-ʂaskiem, pɔzarami,]

Za psy, co same pazurami

[za psi, tsɔ same pazurami]

W ogrodach ryły sobie schrony –

[v oɔrɔdax riwi sɔbʲe sɕrɔni –]

Za wszystkie męki i niedole,

[za ʃsistkie mɛŋki i nɛdɔlɛ,]

Własne i tych, co was kochali

[vwasne i tix, tsɔ vas kɔxali]

Śród wspólnych ścian i śród rozwalin,

[ɛrud ʃspulnix ɛtɛan i ɛrud rɔzvalin,]

Zwyjcie się, bracia, na Psie Pole!

[zvijtɛɛ ɛɛŋ, bratɛa, na pɛɛ pɔlɛ!]

Niechaj w was wściekle piany wzbiorą

[nɛxaj v vas ʃɛtɛɛkwɛ pʲani vzbʲɔrɔŋ]

I hurmem w trop zdyszana sforą,

[i hurmem f trɔp zdiɕanɔŋ ʃfɔrɔŋ,]

W trop, kiedy z Polski będą dymać

[f trɔp, kɛdi s pɔlski bɛndɔŋ dimatɛ]

I tylko pludry w garści trzymać!

[i tilkɔ pludri v garɛtɛi t-ɕimatɛ!]

O cegły gruzów kły wyostrzcie

[o tsegwi gruzuf kwi vicoštete]

I o zbielałe ludzkie koście,

[i o zbielawe lutskie koctete.]

A gdy ich dopadniecie – skoczcie

[a gdy ix dopadnetete – skoštete]

Do grdyk, brytany, do gardzieli!

[do grdik, britani, do gardzeli!]

Ostrymi kłami wgryźć się, szarpnąć,

[ostrimi kwami vgricete ešv, šarpnute.]

By nie zdążyli, hycle, charknąć!

[bi ne zdžyli, hycle, xarknute!]

Do grdyk, wilczyce! A pazury

[do grdik, vilštise! a pazuri]

W ślepią! by nawet nie mrugnęli.

[f elpia! bi navet ne mrugneli.]

A powalonych niech opadną

[a povalonix nex opadnšv]

Wojska pomniejszych psów-mścicieli,

[vojska pomnejšix psuv-mcticeeli.]

Niech ich poszarpią na kawały,

[nex ix pošarpšv na kavawi.]

Żeby i matki nie wiedziały,

[zɛbi i matki ne v'edzawi,]

Gdzie szukać rozwłoczonych cząstek!...

[gdzɛ sukacɛ rozvwoʦonix ʧɔwstɛk!...]

Bo nasze – też nie znajdowały

[bo naszɛ – tɛz ne znajdivawi]

Główek swych dzieci, nóżek, piąstek...

[gwuwɛk sfix dżɛci, nużɛk, piɔwstɛk...]

(...)

Movement VIII – Mother*

1

Jest na łódzkim cmentarzu,

[jest na wutskim tsmɛntazɔ,]

Na cmentarzu żydowskim,

[na tsmɛntazɔ żidɔfskim,]

Grób polski mojej matki,

[grɔp pɔlski mojej matki,]

Mojej matki żydowskiej.

[mojej matki żidɔfskiej.]

Grób mojej Matki Polki,

[grɔb mojej matki pɔlki,]

Mojej Matki Żydówki,

[mojej matki żydufki,]

Znad Wisły ją przywiozłem

[znad wiswi jōw̃ p̃siw̃ozwem]

Nad brzeg fabrycznej Łódki.

[nad bżeg fabri[śnej wutki.]

Głaz moglię przywalił,

[gwaz mogliw̃ẽ p̃siwal̃iw,]

A na głazie pobladłym

[a na gwazę pobladwim]

Trochę liści wawrzynu,

[trōx̃ẽw̃ liści vavżinu,]

Które z brzozy opadły.

[kturę z bżozi opadwi.]

A gdy wietrzyk słoneczny

[a gdi w̃iet-żik swōne[śni]

Igra z nimi złociście,

[igra z nimi zwōciście,]

W Polonię, w Komandorię

[f polñẽw̃, f komandoriẽw̃]

Układają się liście.

[ukwadajōw̃ ɛɛw̃ lʲiɛtɛɛ.]

2

Zastrzelił ją faszysta,

[zast·ʂɛlʲiw jōw̃ faʂista,]

Kiedy myślała o mnie.

[kʲɛdi miɛlawɑ ɔ mnɛ.]

Zastrzelił ją faszysta,

[zast·ʂɛlʲiw jōw̃ faʂista,]

Kiedy tęskniła do mnie.

[kʲɛdi tɛw̃skniwɑ dɔ mnɛ.]

Nabił - zabił tęsknotę,

[nabʲiw - zabʲiw tɛw̃sknotɛw̃,]

Znowu zaczął nabijać,

[znɔvu zɑtʂɔw nabʲijatɛ,]

Żeby potem... - lecz potem

[zɛbʲi pɔtɛm... - lɛtʂ pɔtɛm]

Nie było już co zabijać.

[nɛ bʲiwɔ juʂ tɔw̃ zabʲijatɛ.]

Przestrzelił świat matczyny:

[pʂɛst·ʂɛlʲiw ɛfʲat matʂʲini:]

Dwie pieśczośliwe zgłoski,

[dvie piestʃɔtlivɛ zgwɔski,]

Trupa z okna wyrzucił

[trupa z okna vizutɕiw]

Na święty bruk otwocki.

[na ɕfɛnti bruk ɔtfɔtski.]

Zapamiętaj, córeczko!

[zapamɛntaj, tsurɛtsko!]

Przypomnij, późny wnuku!

[pɕipɔmɲij, puzni vnuku!]

Wypełniło się słowo:

[vipɛwniwɔ ɕɛŃ swɔwɔ:]

“Ideal sięgnął bruku”.

[“idɛaw ɕɛŋgnɔw bruku”.]

Zabrałem ją z pola chwały,

[zabrawɛm jɔŃ s pola ɕfawi,]

Oddałem ziemi-macierzy...

[ɔddawɛm zɛmi-matɕɛzi...]

Lecz trup mojego imienia

[lɛts trup mojegɔ imiɛna]

Do dziś tam jeszcze leży.

[dɔ dʑie tam jɛʂtʂɛ lɛʒi.]

Movement IX – Justice

(from *Polish Flowers*, Part I, Chapter 2)

(...)

Chmury nad nami rozpal w łunę,

[xmuri nad nami rɔspal v wunɛw̃,]

Uderz nam w serca złotym dzwonem,

[udɛʒ nam f sɛrtʂa zwɔtɪm dʑvɔnɛm,]

Otwórz nam Polskę, jak piorunem

[ɔtfuz nam pɔlskɛw̃, jak piɔrunɛm]

Otwierasz niebo zachmurzone.

[ɔtʂɛraʂ nɛbɔ zaxmurɔnɛ.]

Daj nam uprzątnąć dom ojczysty

[daj nam upʂɔntnɔɲtɛ dɔm ɔjʂɪstɪ]

Tak z naszych zgliszcz i ruin świętych

[tak z naʂɪx zɡlɪʂtʂɪ i rujɪn ɛʂɛntɪx]

Jak z grzechów naszych, win przeklętych:

[jak z gʒɛxɔv naʂɪx, vɪn pʂɛklɛntɪx:]

Niech będzie biedny, ale czysty

[nɛy bɛɲdʑɛ biɛdni, alɛ ʂɪstɪ]

Nasz dom z cmentarza podźwignięty.

[naʂ dɔm s ʂmɛntarʑa pɔdʑvɪɲɲɛntɪ.]

Ziemi, gdy z martwych się obudzi

[zemi, gdi z martfīx eēw̃ obudzi]

I brzask wolności ją ozłoci,

[i bzask volnocei jōw̃ ozwotei.]

Daj rządy mądrych, dobrych ludzi,

[daj zōndi mōndrix, dōbrix ludzi,]

Mocnych w mądrości i dobroci.

[mōtsnix v mōndrōcei i dōbrōcei.]

A kiedy lud na nogi stanie,

[a kēdi lud na nogi staje,]

Niechaj podniesie pięść żylastą:

[nēxaj pōdjēēē p'ēw̃ēte zīlastōw̃:]

Daj pracującym we władanie

[daj prātsujōntsim ve vwadaņe]

Plon pracy ich we wsi i miastach,

[plōn prātsi ix ve fei i miastax,]

Bankierstwo rozpedź – i spraw, Panie,

[bankierstfō rōspeņdź – i spraf, paņe,]

By pieniądz w pieniądz nie porastał.

[bi p'ēņōndź f p'ēņōndź nē pōrastaw.]

Pysznych pokora niech uzbroi,

[pișnix pōkōra nēx uzbrōji,]

Pokornym gniewnej dumy przydaj,

[pɔkɔrniɪm ɡnɛvnej dumi pɣɪdaj,]

Poucz nas, że pod słońcem Twoim

[pɔuʧɪs nas, zɛ pɔt swɔɲtɕɛm tɕɔjim]

„Nie masz Greczyna ani Żyda”.

[„nɛ maɕ ɡrɛʧɪna ani zɪda”.]

(...)

Przywróć nam chleb z polskiego pola,

[pɣɪvrutɛ nam xleb s pɔlskiɛgɔ pɔla,]

Przywróć nam trumny z polskiej sosny.

[pɣɪvrutɛ nam trumni s pɔlskiej sɔsni.]

Lecz nade wszystko – słowom naszym,

[lɛʧɪ nade ɕɪstko – swɔvɔm naɕim,]

Zmienionym chytrze przez krętaczy,

[zmɛɲɔniɪm xit-ɕɛ pɕɛs krentaʧɪ,]

Jedyność przywróć i prawdziwość:

[jɛdɪnɔɕtɛ pɣɪvrutɛ i pravdʒivɔɕtɛ:]

Niech prawo zawsze prawo znaczy,

[nɛx pravɔ zafɕɛ pravɔ znaʧɪ,]

A sprawiedliwość – sprawiedliwość.

[a spraviɛdlivɔɕtɛ – spraviɛdlivɔɕtɛ.]

(...)

Movement X – The Vistula Flows

(from *Polish Flowers*, Epilogue)

(...)

Wierszu mój, w klęsce, w bólu wszczęty,

[v'ersu muj, f klɛ̃wstse, v bulu fʂtʂenti,]

Wężysko zamorskiego chowu!

[vɛ̃wżisko zamorskiɛɔ xovu!]

Z kwiatów-żeś powstał, pstry i kręty,

[s kf'atuv-żɛɛ pɔfstaw, pstri i krɛnti,]

I w kwiaty się obrócisz znowu.

[i f kf'ati ɛ̃w̃ obrũciʂ znɔvu.]

(...)

Wierszu mój – z żalu, jak stół z drzewa,

[v'ersu muj – z żalu, jak stuw z d·żɛva,]

Wierszu z tęsknoty, jak dom z cegieł!

[v'ersu s tɛ̃wsknoti, jak dɔm s tɛg'ɛw!]

Syrena nad wiślanym brzegiem

[sirena nad viɛlanim bżɛg'ɛm]

Cichutko, jednostajnie śpiewa,

[tɛixutkɔ, jednɔstajnje ɛp'ɛva,]

Że Wisła płynie, Wisła płynie

[żɛ viɛswa pwiɛne, viɛswa pwiɛne]

I co ma przetrwać – trwa w głębinie.

[i t̃sɔ ma p̃sɛtyf̃atɛ – tr̃fa v gwɛmbij̃nɛ.]

(...)

Rzeko, co wiernie w swojej fali

[zɛkɔ, t̃sɔ ṽiɛr̃nɛ f sfojɛj fal̃i]

Warszawskie powtarzałaś gwiazdy

[var̃s̃afsk̃iɛ pɔftazawaɛ gṽiazdi]

I każdy świt, i każdy zmierzch,

[i kazdi ɛfit, i kazdi zm̃iɛsx,]

Jak się powtarza piękny wiersz

[jak ɛɛ̃w̃ pɔftaza p̃iɛnkni ṽiɛr̃s]

(...)

O, rzeko, co na pamięć znałaś

[ɔ, zɛkɔ, t̃sɔ na pam̃iɛntɛ znawaɛ]

Niebieskie nieba poematy

[nɛb̃iɛsk̃iɛ nɛba pɔɛmati]

I strofy chmurek na wrywki,

[i strɔfi ɛmurek na ṽir̃ifki,]

I sagi burz, i zórz Iliady,

[i sagi buɕ, i zuz il̃adi,]

I Pismo święte naszych gwiazd –

[i p̃ismo ɛf̃ɛntɛ našix gṽiazd –]

Aż przyszło ci, pieśniarko szara,

[asz pʂiʂwɔ t̂ei, pʲeɛnarkɔ ʂara,]

Ogniem stolicy swej zapalać

[ɔgnem stɔlʲitsi sfej zapawat̂e]

I wycić, gdy wycie usłyszałaś

[i vit̂e, gdi vit̂eɛ uswiʂawae]

Warszawy, Hioba polskich miast!

[varʂavi, hʲɔba pɔlskʲix miast!]

Gdy się nad tobą strop roztrzaskał,

[gdi eẽw nat tɔbɔw̄ strɔp rɔst-ʂaskaw,]

Płynęłaś w purpurowych blaskach

[pwinewae f purpurɔviy blaskax]

Tym samym prądem niewzruszonym,

[tim samim prɔndem niewzruʂɔnim,]

Płynęłaś dumnie i swobodnie,

[pwinewae dumne i sfɔbɔdne,]

A domy miasta, jak pochodnie,

[a domi miasta, jak pɔxɔdne,]

Lecz odwrócone w dół żałobnie,

[l̂eʂ̂ ɔdvruʂɔne v duw ʂawɔbne,]

Pochodem w tobie szły czerwonym...

[pɔxɔdem f tɔbʲe ʂwi ʂɛrvɔnim...]

Wrócimy, Wisło, po tę czerwień,

[vrut̃imi, ṽiswɔ, pɔ t̃ẽw̃ t̃ser̃ṽeɲ,]

W głębinie twej chowaną wiernie,

[v gwemb̃ijne tfej xɔvañɔw̃ ṽer̃ne,]

Wrócimy z wichrem, zbrojnym w gniew

[vrut̃imi z ṽixrem, zbrojnim v gnev]

I w nową młodość, wiarę nową...

[i v noṽɔw̃ mwɔdɔst̃e, ṽar̃ẽw̃ noṽɔw̃...]

Ten wicher – naszą pięść poderwie

[ten ṽixer – naš̃ɔw̃ p̃ẽw̃st̃e pɔderṽe]

I blask, i krzyk, i wiersz, i krew!

[i blask, i k̃sik, i ṽer̃s, i kreɲ!]

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