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CLASSICS

ROXANNA PANUFNIK

LOVE SONGS & LULLABIES

LOVE SONGS AND LULLABIES

- | | | | | | |
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| 1 | ROCKABYE, MY SON
Trad. arr. Roxanna Panufnik
Matthew Barley <i>cello</i> , Zeynep Özsuca <i>piano</i> | [05.02] | 7 | WHEN I WAKE UP
Roxanna Panufnik
Merit Ariane Arabic <i>singer</i> , Jude Abueishch <i>singer</i> , Baha Yetkin <i>oud</i> ,
Zeynep Özsuca <i>piano</i> | [05.15] |
| 2 | LYRA'S LULLABY
Trad. arr. Roxanna Panufnik & Jem 'Stone' Panufnik
ft. Peter Moore <i>trombone</i> | [07.14] | 8 | WHEN YOU APPEAR
Roxanna Panufnik
Peter Moore <i>trombone</i> , Zeynep Özsuca <i>piano</i> | [08.24] |
| 3 | FLOWING RIVER PART II
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Aurora Percussion Duo, Julian Kiln,
Emily Coatsworth <i>humming</i> | [02.17] | 9 | JOSEPH CRADLES THE BABY
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| 4 | MY MAN
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Mary Bevan <i>soprano</i> , Brodsky Quartet, Zeynep Özsuca <i>piano</i> | [05.00] | 10 | FLOWING RIVER PART I
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Aurora Percussion Duo | [04.52] |
| 5 | WHEN IT'S OVER PART I
Roxanna Panufnik
Lucy Dixon <i>vocals</i> , Zoe Mitchell <i>sound healer</i> , David Gordon <i>piano</i> | [04.40] | 11 | SLEEP, JESUS, SLEEP
Trad. arr. Roxanna Panufnik
Inna Husieva <i>soprano</i> , Soul Sanctuary Gospel Choir,
Sulaiman Haqpana <i>Afghan tabla</i> | [03.38] |
| 6 | WHEN IT'S OVER PART II
Roxanna Panufnik
David Gordon <i>piano</i> , Ben and Max Ringham <i>sound design</i> | [04.32] | | Total timings | 56.05 |

Like many musicians, after the pandemic, a six-month hole suddenly appeared in my schedule. Melodramatically, I asked myself if I should go back to my teenage dreams of being an ambulance driver – would I ever compose again? Then, I remembered what I had always wanted to do but never had time for, collaborating with musicians from other genres. This, combined with lockdown dreams of travel, has taken me on a musical journey through Croatia, Poland, Ukraine, Syria, China, Chile and Portugal.

Several of the adventurous tracks have more conventional siblings, arrangements of traditional love songs and lullabies also appear in a more ‘classical’ idiom with middle sections becoming an original fantasy on its melody, by me.

Four years in the making, I am completely thrilled at the fantastic range of talent and sound-worlds we have managed to bring together for this album – I hope you will be too.

1. Rockabye, my Son (Matthew Barley ‘cello, Zeynep Özsuca piano) I fell in love with the gentle rocking 7/8 rhythm and Balkan modality of this beautiful traditional Croatian lullaby ‘*Luljaj mi, Sine*’, which I came across whilst searching for ideas for this album. It actually started its life as sketches for a collaboration with my



Rox and Jem Panufnik

dance music producer brother Jem ‘Stone’ Panufnik - the chillout track **2. Lyra’s Lullaby** (with trombonist Peter Moore). In the ‘cello and piano version, the traditional melody frames a central section where I develop the theme and exploit the full range of the ‘cello here and the trombone in its electronica sibling. In **2. Lyra’s lullaby**, Jem uses ticking clocks and winding a musical mobile up to set the scene with a variety of bells (hence ‘Lyra’). The bass line continues, complementing the soulful and smoky sound of Peter’s trombone, into a central section with dreamlike soundscapes.



Matthew Barley

I was very excited when the wonderful Aurora Percussion Duo agreed to be on this album. Le Yu, one half of the Duo, sent me this stunning Chinese love song ‘*Xǐdō hé táng shuī*’ from Yunnan Province, where a woman sings about her true love to the moon. You’ll also hear two versions of our next track, **3. Flowing River part II**. The first is shorter but with dreamy humming which is optional in the full version of the piece, track **10. Flowing River part I**. Look out for the stunning video by Mischa Ying.



Aurora Percussion Duo (Le Yu and Delia Stevens)



Zeynep Özsuca, Brodsky Quartet, Mary Bevan

4. My Man ‘*Mój mężczyzna*’ (Mary Bevan soprano, Brodsky Quartet, Zeynep Özsuca piano) by Polish poet Anna Świrszczyńska is a song from my Anglo-Polish oratorio *Faithful Journey: a mass for Poland*. The poet was a nurse in the 1944 Warsaw Uprising. This captures an almost unbearably moving sentiment - to be able to save her beloved soldier sweetheart by hiding him in her belly like an unborn child. I found a mournful traditional soldier’s love song “*Gdzie ty jedziesz, Jasiu?* / *Where are you going, Jasiu?*” and only later discovered the folk song’s words resonated with the poem’s, about a woman asking her soldier sweetheart to conceal her and take her with him, to war.

5. When it’s Over part I (Lucy Dixon vocals, Zoe Mitchell sound healer, David Gordon piano) My friend and neighbour, the wonderful Roger McGough, sent me this poem which he wrote during the pandemic. It immediately demanded to be set and its soothing gentleness made me think of a lullaby, sung by a dulcet jazz voice (although it can be sung by anyone!) with the added enhancement of a sound healer on crystal bowls and chimes. At the end



Zoe Mitchell, David Gordon, Lucy Dixon, Rowenna Pangnuk



of the session, David Gordon started playing the piano part on its own with some jazz embellishments and this inspired **6. When it's Over part II**: a stroll through a bucolic woodland soundscape, created in collaboration with sound designers Ben and Max Ringham.

7. When I wake up (Merit Ariane *Arabic singer*, Jude Abueisheh *singer*, Baha Yetkin *oud*, Zeynep Özsuca *piano*) must be the most emotional aria I've ever written - I wept as I wrote and it was the part of mine and librettist Jessica Duchén's 2022 Garsington opera *Dalia* that much of the audience cried in. A young Syrian refugee girl, DALIA, has been separated from her mother AISHA in a Calais refugee camp (having already lost her brother and father in a perilous sea crossing). This is the point where they are reunited, in a detention centre in Dover.

AISHA was sung by Merit Ariane, for whom I wrote this - her stunning Arabic ornamentation and improvisation (with oud player Baha Yetkin and pianist Zeynep Özsuca), at the start of the track, tugs heavily on the heartstrings.

We were also incredibly lucky to have two youth choirs from Syria (Al Farah) and Palestine (Amwaj) on stage with us, digitally, in the Garsington production of *Dalia* - Amwaj went on to commission a *Dalia Suite* which they have toured around France, Brussels, Italy, Palestine and Jordan. The role of DALIA was sung by the then-14 year old Jude Abueisheh and I am particularly thrilled and grateful that she agreed to reprise her role for this track. We sent her an edit with Merit, Baha and Zeynep and Jude recorded her part in Hebron.



Jude Abueisheh as Dalia, in *Dalia Suite* 25th February, 2024 Theatre La Bastille, Saint-Omer, France



originally commissioned for Peter Moore by the European Concert Halls Organization, I have used a slowed down Chilean dance rhythm, the 'Cueca', as there is some trepidation as to how this description will be received! He goes on to say that no one notices her crystal crown, red gold "non-existent" carpet as she walks down streets - the music here is quieter and more mysterious with falling Chilean guitar-like broken chords. This leads to an outright and outrageously romantic all-out declaration of love - of the passion he feels when his mistress appears. I then bring back the initial "Cueca" faster and more confident and even more joyous, infusing it with Chilean guitar rhythms. More passionate declarations ensue and the piece finishes quietly as he declares that only he and she are in on the secret of their love...

9. Joseph cradles the baby (Diogo Carlos *guitar*) This is my arrangement of the ancient stunning Portuguese lullaby '*José embala o Menino*' which is the theme of a much longer set of variations 'Sea Voyage', commissioned by the Julian Bream Trust for Portuguese guitarist Diogo Carlos. I first heard it on the late, great Montserrat Figueras's album *Ninna Nanna* and highly recommend you seek it out, as well as Diogo's wonderful recording on this album. I have given this gorgeous melody warm, oceanic rocking harmonies underneath and an original more wakeful central section.



Diogo Carlos working with Roxanna Panufnik

8. When you Appear (Peter Moore *Trombone* & Zeynep Özsuca *piano*) Some years ago at a cousin's wedding, Chilean poet Pablo Neruda's "La Reina" (The Queen) was read out by the groom to the bride - I was so moved by its raw emotion and its honesty. Written to Neruda's mistress (who later became his wife), he starts the poem by saying that there are taller, purer and lovelier than her but she is, nevertheless, his Queen. For this 'song without words', which was

Inna Husieva, members of Soul Sanctuary band



this single release, I made more conventional SATB and unison versions with which 51 live performances all over the UK and in Belfast and Philadelphia, USA, raised over £9,000 for The British Refugee Council.

I am hugely grateful to Steve Long and all at Signum Records for sticking with this four-year recording project; to The Julian Bream Trust who very kindly funded Diogo Carlos's travel to the UK for his recording session and to Tina Deinekhovska who helped me create a singable translation for our final track. And I'm particularly grateful to all our recording venues, including Latymer Upper School and the Royal Northern College of Music. And most of all, to my phenomenal artists who have patiently guided and inspired me.



Sulaiman Haqpana

The last track was my first cross-genre collaboration, for this album. **11. Sleep, Jesus, Sleep** is my arrangement of beautiful traditional Ukrainian lullaby-style carol *'Spy Isuse Spy'*, initially for an eclectic mix of musicians, specifically to record: Ukrainian soprano *Inna Husieva*, Afghan tabla player *Sulaiman Haqpana* (because as soon as the war in Ukraine commenced the plight of Afghans trying to escape a newly-returned brutal regime seemed to be all but forgotten) and *Soul Sanctuary Gospel Choir*. Along with

Roxanna Panufnik 13th March, 2026



Inna Husieva, Soul Sanctuary Gospel Choir

4. MY MAN

Żebym mogła go ukryć
we wnętrznościach
byłby bezpieczny jak dziecko
co się jeszcze nie urodziło.

Żebym mogła nosić go w sobie
jak matka dziecko
wiedziałabym w każdej sekundzie
że jeszcze go nie zabili.

To jest mój mężczyzna
moje dziecko.
Ja go ocalę.
Ja zamiast niego
pójdę na śmierć, on przeżyje.

If only I could hide him
in my belly
he would be safe as a child
not yet born.

If only I could carry him inside me
as a mother does a child
I would know every second
he has not yet been killed.

This is my man
my child,
I will save him.
Instead of him I
will go out to die, he will survive.

Anna Świrczyńska (1909 – 84),
trans. **Magnus J. Kryński & Robert A. Maguire**

Slaying grounded at the When it's Over sessions



5. WHEN IT'S OVER

What will we have learned from stillness and silence?
From sharing, not taking? Waiting not pushing?
Whispering not shouting? Dawdling not rushing?
When life is back to normal and the hugging is over
Will we look beyond ourselves and help the earth recover?

This morning, the only cloud
On the horizon is a cloud

Without fear of intrusion,
it drifts above, full of itself

The sky, has it had a facial?
Its skin positively glows.

Is it a bird? Is it a plane?
Superman? No, just a bird.

And on a branch, another is singing.
The purity of the note!
No need to clear its throat.
If trees could smile, this one surely would

Imprisoned for our sins
Is now the time to question why?

When it's over, what lessons?
Ask the tree, the bird and the sky.

Roger McGough

7. WHEN I WAKE UP

AISHA (struggling, emotional):
When I wake up, I think you're here,
But every day I'm all alone.
While people only see themselves,
I must go on as best I can.

AISHA, DALIA & MAYA:

I see you in my mind and in my dreams. I am always with you.

AISHA:

Dalia, Dalia...

DALIA:

Mama, Mama, Mama...

AISHA:

Oh Dalia, my only child,
You're all I have now in the world,
Your father and your brother are gone -
To lose you is too cruel a fate.

AISHA, DALIA & MAYA:

I see you in my mind and in my dreams. I am always with you.

AISHA:

Dalia, Dalia...

DALIA:

Mama, Mama, Mama...

AISHA:

My love, I crossed the sea for you,
So parched and thirsty and scared,
With every wave I thought we would drown,
My hope of you made me endure.

Jessica Duchon

11. SLEEP, JESUS, SLEEP

Spy, Isuse, spy
Spaton'ky khody
Ya tebe mu kolysaty
Pisen'kamy pryspyliaty
Lyuli, serden'ko, lyuli
Spy, Isuse, spy.

Spy, Leliiko, Spy
Holovku sklony.
Tu na ruchenky Marii,
Bach Vona Tebe leliie:
Liuli, serden'ko, liuli.
Spy, Isuse, spy.

Spy, Isuse, spy
A sertse tvory
Nay pry N'omu spochyvayu
Tut na zemli i tam v rayu
Spy Isuse, spy malen'ky
Spy, serden'ko, spy.

Spy, Isuse, spy
Ochka zazhmury.
Ne pytay shcho kolys' bude,
Shcho z hotovlyat' Ty khrest lyudy
Lyuli, serdenko, lyuli.
Spy, Isuse, spy

Sleep, Jesus, sleep
Go to sleep
I will rock You
Sing to You 'til You're sleeping
Hushaby, dearest, hushaby
Sleep, Jesus, sleep.

Sleep, my flower, sleep
Rest Your head, fall deep.
Mary's arms will hold You closely
Soothing You, she strokes You gently:
Hushaby, dearest, hushaby
Sleep, Jesus, sleep

Sleep, Jesus, sleep
Open up your heart
Let me rest my soul beside You
Here on earth and in Heaven
Sleep Jesus, sleep little one
Sleep, sweet-heart, sleep.

Sleep, Jesus, sleep
Close Your eyes
Do not ask what life will do
When a cross is made for You
Hushaby, dearest, hushaby
Sleep, Jesus, sleep.

Traditional,

translation adapted by **R Panufnik**

BIOGRAPHIES

Peter Moore (trombone).....petermooretrombone.com/
Soul Sanctuary (Gospel Choir) soulsanctuarygospel.com/
Jem Panufnik (electronica & dance music producer).....jempanufnik.com/music/
Zoe Mitchell (sound healer) [instagram.com/zoe_mitchell_healing/](https://www.instagram.com/zoe_mitchell_healing/)
Mary Bevan (soprano)..... intermusica.com/artist/Mary-Bevan
Merit Ariane (Arabic Singer) meritariane.com/home.shtml
Jude Abueisheh (Youth Choir soloist, Amwaj Choir Palestine)..... amwajchoir.org/
Brodsky Quartet..... brodskyquartet.co.uk/
Zeynep Özsuca (piano) zeynepozsuca.com/
Diogo Carlos (guitar)..... [instagram.com/diogocarlos99](https://www.instagram.com/diogocarlos99)
Sulaiman Haqpana (Afghan Tabla) [instagram.com/sulaiman.haqpana/](https://www.instagram.com/sulaiman.haqpana/)
Aurora Percussion Duo aurorapercussionduo.com/
Ben and Max Ringham (sound designers) benandmax.co.uk/
Matthew Barley matthewbarley.com/

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Spy, Isuse, Spy (Sleep, Jesus, Sleep)
Traditional Ukrainian words

English trans. adapted by Roxanna Panufnik

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‘My Man’ (from *Faithful Journey: a Mass for Poland*)

Music by Roxanna Panufnik

Words by Anna Świrszczyńska

English translation by Magnus J. Kryński & Robert A. Maguire

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[EP73248]

‘When I Wake Up’ (from *Dalia*)

Music by Roxanna Panufnik

Words by Jessica Duchén

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Assistant: Ben Macklow-Smith 18.01.25

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Assistant: Ben Sawlway Royal Northern College of Music 25.03.25

Tracks 5, 6: Producer & Recording Engineer: Raphael Mouterde.

Recital Hall, Latymer Upper School 26.05.24

Tracks 7, 9: Producer: Ian Watson, Recording Engineer: Tom Lewington.

St Paul’s Boys School 26.07.24

Track 11: Producer & Recording Engineer: Tim Oldham,

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SignumClassics,

Signum Records Ltd, Suite 14, 21 Wadsworth Road, Perivale, Middx UB6 7LQ, UK.

+44 (0) 20 8997 4000 E-mail: info@signumrecords.com

www.signumrecords.com