Muzyczne piękno barokowej Polski: The Musical Beauty of Baroque Poland

The 17th and 18th centuries were filled with dramatic political and artistic turmoil in Poland – the once stable Polish-Lithuanian Commonwealth was plagued by conflict from without and within. New Comma Baroque’s Phillip Serna and Emily Katayama will present a lecture recital tracing the Polish instrumental music through the 17th and 18th centuries, sampling 18th-century literature for viola da gamba and keyboard spanning the High Baroque to the Enlightenment and the earliest hints of Polish nationalism at the dawn of the 19th century.

Phillip W. Serna, bass viol
Emily J. Katayama, harpsichord

Praeludium in d-minor
Jan Podbielski
(fl.1650-ca.1730)

Sonata A-Major for viola da gamba and continuo
Andante
Christian Podbielski
(1683-1753)
Vivace
Largo
Tempo di Menuetto

Pożegnanie ojczyzny in a-minor for solo harpsichord
Polonaise ‘Farewell to the Homeland,’ published 1794
Michał Kleofas Ogiński
(1765–1833)

Suite in a-minor for viola da gamba and continuo, 1759
Adagio a la Francese
Johann Gottfried Mente
(1698-1760)
Scherzando
Menuet
Polonaise

Polonaise in C-Major for solo harpsichord
For the Patriotic Army of Poland, published M. Josephls, London, ca.1797
Tadeusz Kosciuszko
(1746-1817)

Andante z variacjami in G-Major for solo harpsichord
Published Elsnera i Kompanii, Warszawa, 1803
Tomasz Grem
(fl. late 1700s- early 1800s)

Sonata G-Major for viola da gamba and continuo
Largo
Christian Wilhelm Podbielski
(1741-1792)
Allegro non molto
Presto e Scherzando

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