



Niech Żyje Polska: Long Live Poland! Music of the Polish Baroque

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. From the Italian and Dresden-influenced Chapel Royal in Warsaw to the rise of Poland’s own native masters, instrumental music began its ascension amidst a tapestry of war and economic decline. Examining this unique and relatively unknown repertoire, New Comma Baroque presents music by 17th-century pioneers Jarzębski, Mielczewski, Pękiel, Rohaczewski and Żelechowski as well as 18th-century masters Podbielski, Janitsch and Szarzyński. Join New Comma Baroque, with guest artists Jessica Powell Eig, Marilyn Fung & Peter Lekx, in our celebration and exploration of Polish culture. Niech Żyje Polska! Long Live Poland!

Leighann R. Daihl, traverso
Matthew C. Cataldi, Baroque violin
Peter Lekx, Baroque violin & viola
Jessica Powell Eig & Phillip W. Serna, violas da gamba
Marilyn Fung, violone
Emily J. Katayama, harpsichord

Concerto a3, 2 soprani e basso: Corona Aurea

Adam Jarzębski
(d.1649)

Matthew C. Cataldi & Peter Lekx, Baroque violins
Phillip W. Serna, viola da gamba
Emily J. Katayama, harpsichord

Polish Dances and Other Pieces from *Biblioteka Jagiellońska, Ms.127/56*

Anonymous
(ca.1633-1650)

Leighann R. Daihl, traverso
Emily J. Katayama, harpsichord

Canzon a4 from *Vol. VI of the Tabulatura Peplińska (c.1620)*

Andrzej Rohaczewski
(fl.ca.1620)

Emily J. Katayama, harpsichord

Canzona a2, 2 soprani e basso

Marcin Mielczewski
(ca.1600-1651)

Leighann R. Daihl, traverso
Peter Lekx, Baroque violin
Jessica Powell Eig, viola da gamba
Emily J. Katayama, harpsichord

Concerto a3, 1 soprano, viola bastarda e basso: Cantate Domino

Adam Jarzębski

Prima Pars
Secunda Pars

Peter Lekx, Baroque violin
Jessica Powell Eig, viola da gamba
Marilyn Fung, violone
Emily J. Katayama, harpsichord

Fantasio del Sol Primo Tono from *Biblioteka Jagiellońska, Ms.127/56*

Piotr Żelechowski
(ca.1640)

Emily J. Katayama, harpsichord

Concerto a3 bassi, 2 violas bastarda, violone e basso: Königsberga
Concerto a3, 2 soprani e basso: Spandesa
Concerto a4, 1 soprano, 2 violas bastarda e basso: Küstrinella

Adam Jarzębski

Matthew C. Cataldi & Peter Lekx, Baroque violins
Jessica Powell Eig & Phillip W. Serna, violas da gamba
Marilyn Fung, violone
Emily J. Katayama, harpsichord

INTERMISSION

Canon & Fugue

Bartłomiej Pękiel
(fl.1633-d.ca.1670)

Emily J. Katayama, harpsichord

Sonata in D-Major for 2 violins and continuo

Stanisław Sylwester Szarzyński
(ca.1650-ca.1720)

Adagio
Allegro
[Adagio]
Allegro
[Adagio]
Allegro
Adagio

Matthew C. Cataldi & Peter Lekx, Baroque violins
Marilyn Fung, violone
Emily J. Katayama, harpsichord

Sonata No.2 in G-Major, Op.1, No.2

Johann Gottlieb Janitsch
(1708-1763)

Largo
Allegretto
Vivace

Leighann R. Daihl, traverso
Matthew C. Cataldi, Baroque violin
Peter Lekx, Baroque viola
Phillip W. Serna, viola da gamba
Emily J. Katayama, harpsichord

Praeludium in d-minor

Jan Podbielski
(fl.1650-ca.1730)

Emily J. Katayama, harpsichord

Sonata G-Major for viola da gamba and continuo

Christian Wilhelm Podbielski
(1741-1792)

Largo
Allegro non molto
Presto e Scherzando

Phillip W. Serna, viola da gamba
Emily J. Katayama, harpsichord

Sonata No.1 in c-minor, Op.1, No.1

Adagio
Allegretto
Allegro assai

Johann Gottlieb Janitsch

Leighann R. Daihl, traverso
Matthew C. Cataldi, Baroque violin
Peter Lekx, Baroque viola
Phillip W. Serna, viola da gamba
Emily J. Katayama, harpsichord

Phillip Serna would like to thank Bogdan & Jadwiga Mikołajczyk and Natalia & Magdalena [Mikołajczyk] Serna for their inspiration and support for this program. New Comma Baroque would like to thank gambists Bettina Hoffman, James Lambert & Brent Wissick for their assistance in programming this concert. Niech Żyje Polska! Long Live Poland!

Program Notes

As the 17th century dawned, Poland was enjoying a musical Golden Age – the court of Sigismund III Vasa (r.1587-1632) employed over 100 Italian musicians, creating a strong influence on Polish art music. Kraków and the new royal court in Warsaw were centers significant to the musical development of Poland. Among Italian composers elevated to the rank of Kapellmeister were Asprilio Pacelli, Giovanni Francesco Anerio, and Marco Scacchi. This influenced others to hire Italian musicians, primarily singers, at newly founded and refounded chapels, including the Lubomirski, Radziwiłł, Wolski, and Zasławski noble families. Some Kraków churches, including those of Jesuits and Carmelites, also generated a great body of religious music. During the reigns of elected kings Jan II Kazimierz Waza (r.1648-1668), Michał Korybut Wiśniowiecki (r.1669-1673) and Jan III Sobieski (r.1674-1696), native-born Polish composers Bartłomiej Pękiel and Jacek Hyancithus Różycki served in the role of Kapellmeister. Różycki had the distinction of serving four Polish kings: Władysław IV Vasa (r.1632-1648), Michał Korybut Wiśniowiecki (r.1669-1673), Jan III Sobieski (r.1674-1696), and August II Mocny (r.1697-1733). After Saxon elector August II was elected by the nobility to the Polish throne, he reformed the Warsaw chapel connecting it to the Dresden Kapelle in 1697 with J.C. Schmidt and Różycki serving as dual Kapellmeisters.

Credited with introducing opera to Poland, Władysław IV built a theater in the royal palace where dozens of operas and ballets were performed. Francesca Caccini's *dramma per musica La liberazione di Ruggiero dall'isola d'Alcina*, performed in Warsaw in 1628, is regarded as the earliest opera performed outside of Italy. While instrumental music by late 16th century lutanists Wojciech Długoraj and Jakub Reys were still influential into the early 17th century, a great deal of keyboard music survives in organ tablatures by Andrzej Niżankowski, Bartłomiej Pękiel, Andrzej Rohaczewski, and Adam z Wągrowca, who is often credited for the first use of a third staff in organ music to notating what is to be performed on the organ pedalboard. Venetian-style fantasias and canzonas appear in chamber music for various instruments by Zieleński, Mielczewski, and Jarzębski – the latter including music for viola bastarda. A distinctly Polish musical character emerged, not only in the quotations of sacred and secular songs in vocal music, but in instrumental chamber music as well. Stylistic characteristics from Polish street-bands begin to be incorporated in art-music: drones, trumpet-like figurations, and open 5ths found in Polish street-bands alongside quotations of dances, such as the mazurka, oberek, and polonaise. Marcin Mielczewski canzonas incorporate elements of the mazurka, while other examples can be found in various compositions by Stanisław Sylwester Szarzyński and Józef Kobierkiewicz, and early symphonists like Jacek Szczurowski and Mateusz Zwierzchowski. The influence of traditional Polish culture was beginning to be felt, spanning the High-Baroque and the Classical, exhibited by many Polish composers whose music is only now coming to light: Policki, Paweł Sieprawski, Andrzej Wołoszko, Andrzej Siewiński, Marcin Józef Żebrowski, Jacek Szczurowski, Jakub Gołąbek, Antoni Milwid, Adalbert Dankowski, and Jan Wański.

While the rule of Władysław IV had been significant to the flourishing of secular music, his successors were embroiled in conflict with both internal and external powers in disarray – having an adverse effect on art music. Poland spent 150 years in conflict, beginning with the Khmelnytsky Cossack Uprising (1648)

and continuing with the Russo-Polish War (1654-1667), the Second Northern War with Sweden – ‘The Deluge’ (1655-1660), the Polish–Ottoman War (1672-1676), the Great Northern War (1700-1721), and the War of the Polish Succession (1733-1738), and ending with the Partitions of Poland (1772, 1793, and 1795). After the 1750s, musical life grew around the courts, private homes, and churches with the sporadic growth of public concerts in towns with growing influence by composers of the Mannheim and Viennese schools with municipal theaters opening in Lwów (1780), Kraków (1781), Lublin (1782), Poznań (1783), and Wilno (1785). King Stanisław II August Poniatowski (r.1764-1795), a controversial reformer, would ultimately witness the final destruction of the Polish-Lithuanian Commonwealth. Between 1772 and 1795, even as Poland was partitioned among Austria, Prussia, and Russia, Stanisław II remained a significant figure of the Polish Enlightenment, overseeing a period of great scientific, artistic, and musical creativity. Jan Stefani worked as Kapellmeister as he and many of his contemporaries incorporated traditional Polish dances, especially the polonaise, krakowiak, mazurka, and polka. Even though Poland opened its first public opera house in 1724, it was not until Maciej Kamieński’s *Nędza uszczęśliwiona* ‘Poverty made Happy’ (1778) that the first Polish-language opera was performed in public. This was also true in instrumental music as keyboard works by Michał Kleofas Ogiński and Józef Ksawery Elsner were influential in the nationalistic movement in the 19th-century: Elsner being the teacher of Frédéric Chopin, the most significant of Polish Romantic musical figures.

Many factors, both relating to the domestic and foreign conflicts of the 17th and 18th centuries, as well as from the 20th-century Nazi and Soviet eras, have contributed to a situation where much of Polish Early Music has not survived: warfare, economic and political instability, population displacement, and even willful destruction. As Poland and many former Commonwealth territories prosper in the 21st century, more Polish Early Music is discovered inside and outside Poland where it is being preserved, studied, published, and celebrated – illuminating our understanding of the historical and musical contributions by many previously unknown composers and musicians.

- Dr. Phillip W. Serna, Valparaiso University
Valparaiso, IN, September 2013

Composers Contributing to Polish Art Music in the 17th & 18th Centuries

† Asprilio Pacelli (ca.1603-1623)	Paweł Sieprawski (18 th Century)
† Giovanni Francesco Anerio (1624-1628)	Andrzej Wołoszko (18 th Century)
† Marco Scacchi (1628-1649)	Benedict Cichoszewski (?-1738)
Mikołaj Zieleński (fl.1611)	Józef Kobierkiewicz (fl. ca.1730-51)
Adam Jarzębski (d.1649)	Jacek Szczurowski (1718-after 1773)
Andrzej Niżankowski (ca.1591-1655)	Jan Piotr Habermann (ca.1720-1770)
Marcin Mielczewski (ca.1600-1651)	Mateusz Zwierzchowski (ca.1713-1768)
† Franciszek Lilius (ca.1600-1657)	Andrzej Siewiński (fl.1725)
Bartłomiej Pękiel (fl.1633-d.ca.1670)	Marcin Józef Żebrowski (1702-1770)
Andrzej Rohaczewski (fl.ca.1620)	Jacek Szczurowski (1716-1773)
Adam z Wągrowca (d.1629)	Maciej Kamieński (1734-1821)
* Jan Podbielski (fl.1650-ca.1730)	Jakub Gołębek (ca.1739-1789)
Jacek Hyancithus Różycki (ca.1635-ca.1703/4)	‡ Jan Stefani (1746-1829)
Maciej Wronowicz (1645-ca.1700)	Maciej Radziwiłł (1749-1821)
Stanisław Sylwester Szarzyński (ca.1650-ca.1720)	Antoni Milwid (1755-1837)
Father Damian Stachowicz (1658-1699)	Tadeusz Kosciuszko (1746-1817)
Grzegorz Gerwazy Gorczycki (1665/67-1734)	Adalbert Dankowski (ca.1760-1810)
K. Charśnicki (1686-?)	Jan Wański (ca.1760-1830)
Policki (18 th Century)	Michał Kleofas Ogiński (1765-1833)
	Józef Ksawery Elsner (1769-1854)

† Italian composers employed at various courts in Poland

‡ Polonized composers who worked in Poland

* See the performance notes on Jan Podbielski

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Program Notes

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Concerto a3, 1 soprano, viola bastarda e basso: Cantate Domino Adam Jarzębski
Concerto a3, 2 soprani e basso: Corona Aurea (d.1649)
Concerto a3, 2 soprani e basso: Spandesa
Concerto a3 bassi, 2 violas bastarda, violone e basso: Königsberga
Concerto a4, 1 soprano, 2 violas bastarda e basso: Küstrinella

Adam Jarzębski was a violinist, composer, poet, and writer who worked in the chapel of Johann Siegmund Hohenzollern, Elector of Brandenburg, in Berlin before joining the Royal Chapel in Warsaw (ca.1617). The primary manuscript of Jarzębski's instrumental pieces entitled *Conzoni e concerti* (1627) survived in Wrocław until the Second World War when it was lost in that conflict. It consisted of 4 partbooks organized into 4 main divisions: 4 pieces entitled *Concerto* for 2 instruments and continuo, 8 pieces with Latin titles taken from incipits of texts (i.e., *Cantate Domino*, *Venite Exsultemus*), 10 works with programmatic titles either describing cities or musical affect for 3 instruments and continuo (i.e., *Königsberga*, *Berlinesa*, *Chromatica*, *Taburetta*), 5 works entitled *Canzona* for 4 instruments and basso continuo. Known for clever use of chromaticism and Italianate trio-sonata textures, many of Jarzębski's works resemble *ricercari*, *fantasie*, and *canzone*. Other works by Jarzębski survive in *Tabulatura Peplińska* (c.1620).

Polish Dances and Other Pieces from *Biblioteka Jagiellońska, Ms.127/56* Anonymous
(ca.1633-1650)

Jerzy Golos uncovered the musical manuscript *Biblioteka Jagiellońska, Ms.127/56* in 1962 in the binding of a Uniate missal (Greek-Catholic) purchased by the Jagiellonian Library in 1956. The manuscript is 64 pages dated between 1633-1650 containing dances, music for instrumental ensembles, keyboard music, and figured bass parts with and without texts.

Canzon a4 from *Vol. VI of the Tabulatura Peplińska (c.1620)* Andrzej Rohaczewski
(fl.ca.1620)

Andrzej Rohaczewski worked as court organist for Prince Ladislaus Radziwiłł Albrycht, lord of Olyka and Nieśwież. In addition to a motet 'Crucifixus surrexit,' his only other surviving instrumental work is an Italian-style *Canzon a4* from the sixth volume of the *Tabulatura Peplińska* (c1620), the earliest example of a *canzona* in Poland. Musicologist Mirosław Perz postulates that the *canzon* was possibly originally conceived for small ensemble as opposed to the keyboard.

Canzona a2, 2 soprani e basso Marcin Mielczewski
(ca.1600-1651)

Marcin Mielczewski was a student Franciszek Lilius (ca.1600-1657) who worked as a musician at Łowicz and later in the Royal Chapel in Warsaw from 1632. Mielczewski directed music for Polish King Jan II Kazimierz's brother Karol Ferdynand Waza, Bishop of Płock from 1645 until his death. Among Mielczewski's most celebrated works are the concerti *Deus in Nomine Tuo*, *Triumphalis Dies*, *Vespere dominicales*, the *Missa Salve Sancta Parens*, *Missa Cibavit Eos* and the motet *Gaude Dei Genitrix*. Two of Mielczewski's works were printed in the 17th century: a double canon, published in *Cribrum*

musicum by Marco Scacchi (1628-1649) in Venice in 1643 as well as the concerto *Deus in nomine Tuo*, published alongside works by Claudio Monteverdi (1567-1643) and Alessandro Grandi (1586-1630) in Berlin in 1659 by J. Havermann. Some of Mielczewski's manuscripts survive in archives in Germany and the Czech Republic. Exceptional in art music, Mielczewski's variation canzonas are among the earliest surviving works to incorporate the mazurka.

Fantasio del Sol Primo Tono from *Biblioteka Jagiellońska, Ms.127/56*

Piotr Żelechowski
(ca.1640)

Little is known about composer Piotr Żelechowski whose *Fantasio del Sol Primo Tono* survives alongside other keyboard works, dances in the *Tabulatura z Ostromezczewa* (Belarus, ca.1633-1650), *Biblioteka Jagiellońska, Ms.127/56*.

Canon and Fugue

Bartłomiej Pękiel
(fl.1633-d.ca.1670)

Shortly after the death of King Władysław IV in 1648, Italian composer Marco Scacchi (1628-1649) departed the role of Kapellmeister and Bartłomiej Pękiel filled that role until it was dissolved by King Jan II Kazimierz because of the Swedish invasion commonly known as 'The Deluge.' Pękiel was reassigned to the Queen's court in exile, preventing him from participating in war expeditions against the Cossacks and Tartars. He later served at the cathedral at Wawel in Kraków succeeding Franciszek Lilius. Most of Pękiel's compositions survive in manuscript form with the exception of his canons which were published in *Xenia Apollinea* (Venice, 1643) by Marco Scacchi. Exceptional among his surviving works is his *Audite Mortales Dialogo* for voices, 3 violas da gamba, and continuo.

Sonata in D-Major for 2 violins and continuo

Stanisław Sylwester Szarzyński
(ca.1650-ca.1720)

Stanisław Sylwester Szarzyński was a Polish Cistercian monk and composer possibly connected to the cappella of the Collegiate Church at Łowicz. Much of his music dates from between 1692 and 1713. Szarzyński's vocal music is sacred, sometimes using melodies from popular religious songs while his surviving motets are all in the Italian concertato style accompanied by violins and continuo. His only surviving instrumental work is the *Sonata in D-Major*, a sonata da chiesa exhibiting features of the earlier canzona.

Praeludium in d-minor

Jan Podbielski
(fl.1650-ca.1730)

Jan Podbielski, and the historical authenticity of the Praeludium in d-minor, has come into question by Polish scholars in recent years, although it continues to be performed by musicians inside and outside of Poland. The possibility that he is connected to the Podbielski family of Królewiec (later Prussian Königsberg) is presented by Rostislaw Wygranienko in the Polish periodical *Muzyka* 21 in 2008, possibly written by Jakob Podbielski (1650-1709), organist at the Altstädter Kirche in Królewiec/ Königsberg, who was succeeded by Christian Podbielski (1683-1753) as organist in 1731.

Sonata No.1 in c-minor, Op.1, No.1
Sonata No.2 in G-Major, Op.1, No.2

Johann Gottlieb Janitsch
(1708-1763)

Johann Gottlieb Janitsch was born in Silesian Schweidnitz (modern Polish Swidnica), an area that was at times part of the Polish-Lithuanian Commonwealth but was often fought over by the Austrian Hapsburg Empire and the Kingdom of Prussia in the 18th century. Janitsch became a personal violinist to Prussian ruler Frederick the Great (r.1740-1786) and played a significant role in the musical activities of the Berlin school. Janitsch was commissioned to compose music for a number of important courtly occasions, which helped him refine his use of the Galant style. Among known works by Janitsch are 6 cantatas/ funeral pieces, a Te Deum, 3 serenatas, 8 symphonies, 4 concertos, 16 quartets, 7 trio sonatas, 4 keyboard sonatas, and 25 church and chamber sonatas. Upon his death, Janitsch willed his manuscripts to the Berlin Singakademie, plundered during the Second World War. Only 28 of Janitsch's quartet sonatas have

survived, but manuscripts from the Singakademie have been rumored as being recovered in the Ukraine in recent years.

- Dr. Phillip W. Serna, Valparaiso University
Valparaiso, IN, September 2013