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 artist 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
Phillip W. Serna, violas da gamba
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 Peplinska (c1620)
Andrzej Rohaczewski (fl.ca.1620)
Emily J. Katayama, harpsichord

Concerto a3, 1 soprano, viola bastarda e basso: Cantate Domino
Adam Jarzębski
Prima Pars
Secunda Pars
Peter Lekx, Baroque violin
Phillip W. Serna, viola da gamba
Emily J. Katayama, harpsichord

Fantasio del Sol Primo Tono from Biblioteka Jagiellońska, Ms.127/56
Piotr Żelechowski (ca.1640)
Emily J. Katayama, harpsichord
Canzona a2, 2 soprani e basso

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

Marcin Mielczewski
(ca.1600-1651)

INTERMISION

Canon & Fugue

Emily J. Katayama, harpsichord

Bartłomiej Pękiel
(fl.1633-d.ca.1670)

Sonata in D-Major for 2 violins and continuo

Adagio
Allegro
[Adagio]
Allegro
[Adagio]
Allegro
Adagio

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

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

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

Largo
Allegretto
Vivace

Johann Gottlieb Janitsch
(1708-1763)

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

Emily J. Katayama, harpsichord

Jan Podbielski
(fl.1650-ca.1730)

Sonata G-Major for viola da gamba and continuo

Largo
Allegro non molto
Presto e Scherzando

Christian Wilhelm Podbielski
(1741-1792)

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

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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 series of concerts as well as to the Lutheran School of Theology at Chicago for making this series of concerts possible. Niech Żyje Polska! Long Live Poland!

Total Playing Time
80 minutes
Niech Żyje Polska: Long Live Poland! Music of the Polish Baroque

Program Notes

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 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. 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, and Peter Lekx, in our celebration and exploration of Polish musical culture. Niech Żyje Polska! Long Live Poland!

Concerto a3, 1 soprano, viola bastarda e basso: Cantate Domino
Concerto a3, 2 sopranii e basso: Corona Aurea

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 Wroclaw 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 Exultemus), 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

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 worked as court organist for Prince Ladislaus Radziwill Albrecht, 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 canzona was possibly originally conceived for small ensemble as opposed to the keyboard.

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

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

Canzona a2, 2 sopranii e basso

Marcin Mielczewski

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 Plock 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 Pares, 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.

**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 Królewic (later Prussian Königsberg) is presented by Rostislaw Wygraniek in the Polish periodical Muzyka21 in 2008, possibly written by Jakob Podbielski (1650-1709), organist at the Altstädter Kirche in Królewic/ Königsberg, who was succeeded by Christian Podbielski (1683-1753) as organist in 1731.

**Sonata G-Major** for viola da gamba and continuo

Christian Wilhelm Podbielski (1741-1792)

With the increased political instability, as well as territorial changes, there are examples of centers of Polish culture outside the borders of modern Poland. The connection between Poland and Königsberg was significant throughout the 17th-century. Polish culture thrived throughout the 18th century even after Frederick I was crowned King of Prussia at Königsberg Castle in 1701. It would remain a provincial capital, later of East Prussia after the First Partition of Poland in 1772. Christian Podbielski’s successor Altstädter Kirche was organist Gottfried Podbielski (1689-1763) whose son Christian Wilhelm Podbielski (the youngest of 12) would become the most widely known as the teacher of E.T.A. Hoffman (1776-1822), who remembered him in his Die Serapionsbrüder ‘The Serapions Brethren’ (1819) and Lebensansichten des Katers Murr ‘The Life and Opinions of the Tomcat Murr’ (1820). Podbielski’s piano sonatas were published in 2 collections, in 1780 and 1783, exemplifying a style similar to C.P.E. Bach. Musicologist Dr. Fred Flassig suggests that the **Sonata in G-Major** comes from this period as it exhibits characteristics of the so-called Berlin sonata form. As with Christian Podbielski’s **Sonata in A-Major**, Dr. Fred Flassig’s...

**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 rule 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.