



## **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**

Marcin Mielczewski  
(ca.1600-1651)

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

Johann Gottlieb Janitsch

Adagio  
Allegretto  
Allegro assai

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 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 Leks, 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** Adam Jarzębski  
**Concerto a3, 2 soprani e basso: Corona Aurea** (d.1649)

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.

**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*.

**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.

### 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 *Muzyka21* 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 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 17<sup>th</sup>-century. Polish culture thrived throughout the 18<sup>th</sup> 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

modern edition of the sonata is based off manuscripts belonging to cellist Franz Kirchberger and published by Edition Wallhall in 2005.

**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 18<sup>th</sup> 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.