

The International Festival of Early Arts named after Izabela Branicka is a platform for the presentation of culture, art, and early music, connecting to the cultural grandeur of the Versailles of the North, as the unique Białystok residence of Grand Hetman Jan Klemens Branicki and his wife, Izabela Branicka of the Poniatowski family, sister of the last King of Poland, known as patrons of the arts. The original concept of the festival was to artistically reconstruct various elements of the grand celebrations of Izabela's Name Day (November 19th). Today, the Festival showcases the creativity of both the 18th century and earlier eras, reconstructing for contemporary audiences the culture, art, and early music, utilizing historical styles and performance techniques. The international nature of the event is linked to the foreign musicians in Branicki's chapel and the many invited artists from key music centers of 18th-century Europe.

Although Białystok, despite its growing number of cultural initiatives, did not have a significant high-ranking artistic event dedicated to commemorating Izabela (Elżbieta) Branicka née Poniatowska, an important patron of culture and benefactor in the city's history just over a decade ago, her patronage turned the capital of Podlasie into a significant musical and cultural center on a national scale. One of the main goals of the Festival is to popularize knowledge about this important fragment of the city's history, enriching the current perception of Białystok's history, presenting it as a center of important cultural achievements within the life of the Polish-Lithuanian Commonwealth. The Festival, by organizing most of its events in Branicki Palace, brings modern audiences closer to the culture and art from the time of the creation of the Polish Versailles – the most beautiful palace and garden complex in this part of Europe. The initiator and Director of the Festival is Mariusz Perkowski – President of the Pro Anima Foundation, while the Artistic Director of the Festival is Dr. Anna Moniuszko.

Since 2021, the International Festival of Early Arts named after Izabela Branicka has been operating in an expanded format, with a new approach to the presentation of broadly understood early music – from the Middle Ages to the 19th century. The expanded format of the Festival primarily encompasses a broader thematic scope and a richer repertoire, which not only includes grand court music but also delves into lesser-known yet equally fascinating areas, such as folk music and secular music from various periods.

Starting in 2023, each edition of the Festival will have its own guiding theme, which sets the artistic direction and helps to better understand the context of the presented works. In 2023, the Festival was held under the theme „Music from the Thatch and the Manor”, focusing on secular early music from all over Europe. The upcoming edition in 2024 will feature the theme „Music of the Soul.” This theme will allow us to delve into the spiritual dimension of music from past eras, referring both to religious traditions and deeply personal, contemplative experiences offered by music in ancient times.

The inauguration of the Festival will be a unique event – the reconstruction of the musical setting for the Holy Mass from the time of Mikołaj Zieleński, *Missa s. Adalberti*. This is a rare opportunity to experience the authentic sounds of Polish and European sacred music from the 17th century. Another concert will refer to the life and times of the Festival’s patron, Izabela Branicka, and will feature the distinguished Czech ensemble Collegium Marianum and baritone Tomáš Šelc, who will perform Czech Baroque compositions. During another concert, the group Jerycho will take us on a journey through the musical paths of Sarmatian spirituality, performing hymns and songs on Marian themes from the 17th century, showcasing the richness of Polish musical traditions.

The group Schola Cantorum Riga from Latvia, together with saxophonist Dāvis Jurka, will present a concert to close the Festival – *Music of the Soul – Georgian Chant and the Sounds of the Music of the World*. This event will combine the traditional sound of male voices with the sounds of contemporary instruments, creating a space where spirituality meets modernity. Thus, the final concert will be a kind of „musical prayer,” an ideal culmination of the edition dedicated to the „Music of the Soul.” We are convinced that this year’s edition of the International Festival of Early Arts named after Izabela Branicka will be a unique experience, allowing our audience not only to engage with early music but also to discover its profound spiritual dimensions.

SUNDAY

October 27, 2024 | 7:00 PM

MISSA S. ADALBERTI

Oratorio concert – reconstruction of the musical setting of the Holy Mass from the time of Mikołaj Zieleński

Schola Gregoriana Sancti Casimiri

Mariusz Perkowski – cantor

Diletto Early Music Ensemble

Anna Moniuszko – conductor

AULA MAGNA OF THE BRANICKI PALACE IN BIAŁYSTOK



SATURDAY

November 9, 2024 | 7:00 PM

MUSIC OF THE CZECH BAROQUE

Collegium Marianum Early Music Ensemble (Czech Republic)

Tomáš Šelc (Slovakia) – baritone

Jana Smerádová (Czech Republic) – artistic director

AULA MAGNA OF THE BRANICKI PALACE IN BIAŁYSTOK



SUNDAY

November 17, 2024 | 7:00 PM

MARYA REGINA POLONIAE

Sarmatian piety in songs and hymns from the 17th century

JERYCHO Ensemble

Bartosz Izbicki – artistic director

AULA MAGNA OF THE BRANICKI PALACE IN BIAŁYSTOK



SUNDAY

November 24, 2024 | 7:00 PM

FESTIVAL FINAL CONCERT

MUSIC OF THE SOUL

CHANT AND SOUNDS OF WORLD MUSIC

Schola Cantorum Riga (Latvia)

Dāvis Jurka (Latvia) – saksofon

Guntars Prānis (Latvia) – artistic director

AULA MAGNA OF THE BRANICKI PALACE IN BIAŁYSTOK

SUNDAY

October 27, 2024

7:00 PM

Oratorio Concert

MISSA S. ADALBERTI

**Reconstruction of the musical setting of the
Holy Mass from the time of Mikołaj Zieleński**

AULA MAGNA OF THE BRANICKI PALACE IN BIAŁYSTOK

DILETTO

Early Music Ensemble

SOPRANOS:

Marta Wróblewska*

Antonina Ruda

TENORS:

Piotr Szewczyk*

Szczepan Kosior

ALT:

Piotr Olech*

Jan Mędrala

BASS:

Piotr Zawistowski*

Maciej Falkiewicz

CLARINI:

Paweł Hulisz (I), Paweł Kowalkowski (II)

TROMBONES:

**Fryderyk Mizerski (alt), Paweł Wachowski (tenor)
Paulino Taica Frias (tenor), Clemens Erdmann (bas)**

DULCIAN:

Beniamin Lewi

VIOLIN:

Paweł Polak (I)

Anna Polak (II)

CELLO:

Katarzyna Martynkiewicz

DOUBLE BASS:

Rafał Makarski

VIOLA:

Radosaw Koper

POSITIVE:

Sylwester Trojanowski

Anna Moniuszko

CONDUCTOR

*the artist performs solo parts (choir concertans) in *Missa Concertata La Lombardesca* by B. Pękiel

Schola Gregoriana Sancti Casimiri

Mariusz Perkowski

kantor, bariton, music director

TENORS:

Krzysztof Frejtag
Maciej Dziemiańczuk

BARITONS:

Marcin Szaciłowski
Łukasz Olechno

BASS / DRUM:

Wojciech Bronakowski

ORGAN:

Karol Jurgielewicz



The concert will feature both instrumental and vocal-instrumental compositions from the Venetian school, whose formal principles, particularly the use of polychoral techniques, inspired composers across Europe and laid the foundation for the development of concertato music.

The remarkably captivating polychoral technique, based on the interplay between vocal, vocal-instrumental, and instrumental ensembles, emerged from the unique architecture of St. Mark's Basilica in Venice. The layout of the church, and its acoustics, allowed for the placement of ensembles in different parts of the building, while maintaining the necessary auditory connection for the cohesive performance of a given piece. The individual „choirs” would engage in a form of musical dialogue, competing and then uniting in shared song.

This innovative compositional approach spread throughout Europe, including Poland. One of the composers working in this style was Mikołaj Zieleński, whose works form the core of this concert PROGRAMME. His compositions gained renown both in Poland and abroad (his *Offertoria et communiones totius anni* was published in 1611 by the Venetian press of Jacopo Vincenti). Even today, his works are performed and recorded by leading early music ensembles worldwide, such as The Sixteen and Les Baroque Traversée.

PROGRAMME:

- **Claudio Monteverdi**
Toccata z „L'Orfeo”
- **Mikołaj Zieleński**
Per merita sancti Adalberti, motet ku czci św. Wojciecha Biskupa i Męczennika
- **Marcin Mielczewski**
Aria a 3
- *Introit: Protexisti me Deus – Georgian chant**
- **Marcin Mielczewski**
Kyrie – Missa Triumphalis
- **Marcin Mielczewski**
Gloria – Missa Triumphalis
- *Graduale: Alleluja, Surrexit Pastor – Georgian chant**
- *Alleluja, Posuisti Domine – Georgian chant**
- **Mikołaj Zieleński**
II Fantazja a 3
- **Bartłomiej Pękiel**
Credo: Missa Concertata La Lombardesca
- *Offertorium: Posuisti Domine – Georgian chant*
- **Mikołaj Zieleński**
Posuisti Domine
- **Mikołaj Zieleński**
III Fantazja a 3
- **Bartłomiej Pękiel**
Sanctus: Missa Concertata La Lombardesca
- **Giovanni Battista Grillo**
Sonata seconda à 7
- **Bartłomiej Pękiel**
Agnus Dei: Missa Concertata La Lombardesca
- *Communio: Ego sum pastor bonus – Georgian chant**
- **Mikołaj Zieleński**
Ego sum Pastor Bonus
- **Mikołaj Zieleński**
Laetabitur iustus
- *Ite missa est – Georgian chant**
- **Mikołaj Zieleński**
Ortus de Polonia, motet in honor of St. Stanislaus, Bishop and Martyr

*Chant fragments from *Piotrkowczyk's Choral Book*, 1614



DILETTO EARLY MUSIC ENSEMBLE

The ensemble was founded in 2005 to express interests and explorations in early music performance. Its members include both vocalists and instrumentalists. Artistic direction is provided by founder and conductor Anna Moniuszko. The ensemble's repertoire includes instrumental and vocal-instrumental pieces from the Baroque era, including great oratorios: *Messiah* and *Israel in Egypt* by G. F. Händel, *Oratorio on the Ascension: Lobet Gott in seinen Reichen* by J. S. Bach, as well as the passions: J. S. Bach – *Passion according to St. John* and *Brockes Passion* by G. F. Händel and odes: H. Purcell *Hail's Bright Cecilia!* and G. F. Handel's *Eternal Source of Light Divine*.

DILETTO's artistic achievements also include stage performances of H. Purcell's operas *Dido and Eneas* and *The Fairy Queen*, G.B. Pergolesi's *La Serva Padron*, J. Blow's *Venus and Adonis*, by N. Piccinni (Polish premiere of *La buona figliuola* and *Il Cavaliere per amore*) and A. Sacchini (Polish premiere of the opera *La Contadina in corte*). The idea that guides the artists in the group is to present early music in accordance with the requirements of historical performance style.

In its activities, DILETTO pays great attention to promoting the works of old Polish composers, including newly discovered ones, whose works are still unknown to the wider public. In this trend, the DILETTO ensemble recorded two albums titled: Andrzej Siewiński – opera omnia and Old Masters – newly discovered, which were published in a series by the "Polska Muzyka Dawna" (Polish Early Music) publishing house of the DUX record label. The group regularly participates in festivals, including: East of Culture – Another Dimension, Old Arts Festival – Izabela Branicka's Name Day, Salesian Summer in Przemyśl and Forum Musicum in Wrocław.



SCHOLA GREGORIANA SANCTI CASIMIRI

Schola Gregoriana Sancti Casimiri was founded in 2008. It is composed of singers passionate about performing traditional church music, particularly Gregorian chant. The artistic direction of the group is led by Mariusz Perkowski. The Schola made its debut at the Sacred Song Festival „Łapskie Te Deum” in 2008. Since then, it has participated in numerous concerts, aiming to musically reconstruct church services from the 17th and 18th centuries through monodic singing. It collaborates regularly with the Diletto Early Music Ensemble in these endeavors and has also worked with the Polish 18th Century Orchestra under the baton of Paul Esswood.

The Schola regularly participates in festivals, performing at events such as the Historical Reenactment Festival „Battle of Białystok,” the Festival of Ancient Arts – the Name Day of Izabela Branicka (annually), the 8th International Festival of Organ and Chamber Music in honor of Fr. Waław Rabczyński, and the 3rd edition of the Moniecki International Musical Evenings at St. Albert’s. In many instances, their concerts have inaugurated festivals, as was the case with the Mysterium Fidei Festival (2013), the 6th edition of the Organ and Chamber Music Concerts in Ełk, the „Fide et Amore” Religious Art Festival in Źory, and the Mikołaj z Koźła Festival in Kędzierzyn-Koźle in 2016 and 2021.

The ensemble has contributed to several phonographic recordings, including Opera Omnia by Andrzej Siewiński for the DUX label, accompanying the Diletto Early Music Ensemble. Additionally, they released Religious Hymns by Franciszek Karpiński and European Christmas Carols, featuring medieval works related to the Christmas season, through the „Pro Anima” Foundation. The Schola regularly sings during Masses celebrated in the extraordinary form of the Roman Rite, as part of the „Latin Tradition Ministry of the Archdiocese of Białystok,” established in 2013 by Archbishop Edward Ozorowski. During these Masses, the group performs both the Ordinary and Proper Gregorian chants for the weekly celebrations.



ANNA MONIUSZKO - CONDUCTOR

She graduated from the Fryderyk Chopin University of Music (specialising in conducting vocal and vocal-instrumental ensembles) and postgraduate choir master's studies at the Feliks Nowowiejski Academy of Music in Bydgoszcz (2004), receiving diplomas with distinction. In 2010, she obtained a doctoral degree, in 2014 – a habilitated doctor in the speciality of conducting, and, in 2023, the title of professor of art.

In 2003, she started her professional career at the Białystok Branch of AMFC (currently the Fryderyk Chopin University of Music). In the same year, she took up the position of Second Conductor, and from 2017, she became the Conductor of the Choir of the Medical University of Białystok, with which she won many awards at competitions in Poland and abroad and was honoured many times with special awards for the Best Conductor of the Competition.

In 2005, she founded the DILETTO Early Music Ensemble, specialising in performing Renaissance and Baroque pieces. The ensemble's repertoire includes instrumental and vocal-instrumental pieces from the Baroque era, including great oratorios: *Messiah* and *Israel in Egypt* by GF Händel, *Ascension Oratorio*, *Christmas Oratorio*, *Easter Oratorio* by J.S. Bach, *Christmas Oratorio* by H. Schütz as well as passions: *Passion according to St. John* by J.S. Bach and *Brockes Passion* by G. F. Händel and odes by H. Purcell – *Hail Bright Cecilia!* and G. F. Handel's *Eternal Source of Light Divine*. DILETTO's artistic achievements also include stage performances of opera works by H. Purcell (*Dido and Eneas* and *The Fairy Queen*), GB Pergolesi (*La Serva Padrona*), J. Blow (*Venus and Adonis*), N. Piccinni (Polish premiere of the operas *La buona figliuola* and *Il Cavaliere per amore*), as well as A. Sacchini (Polish premiere of the opera *La Contadina in corte*).

In her activities, Anna Moniuszko pays great attention to promoting the works of old Polish composers, including newly discovered ones, whose works are still unknown to the wider public. In this trend, together with the DILETTO ensemble, she has recorded two albums: *Andrzej Siewiński – opera omnia* and *Old Masters – newly discovered*, which were published in the publishing series “Polska Muzyka Dawna” (Polish Early Music) of the prestigious DUX record label.

Anna Moniuszko is the winner of the Scholarship for Young Creators (2009) and the Scholarship for Professional Creators (2010) funded by the Mayor of Białystok. She is the originator and coordinator of the Białystok series of Baroque Masters Music concerts, presenting the works of old composers in the historic interiors of Białystok. She is also the Artistic Director of the International Izabela Branicka Festival of Early Arts, the idea of which is to present to contemporary audiences the culture and art from the glory days of the Branicki court in Białystok. Since 2016, she has been the Director of the International Choral Competition “Cantu Gaudeamus” in Białystok.



MARIUSZ PERKOWSKI

A graduate in Music Education from the Fryderyk Chopin University of Music, Białystok branch, and the Postgraduate Choral Conducting Program in Bydgoszcz. He also completed theological studies at the Pontifical Faculty of Theology in Warsaw, as well as doctoral studies at the Institute of Musicology at the John Paul II Catholic University of Lublin, specializing in Liturgical Monody. He has taught voice emission at the Archdiocesan Major Seminary in Białystok and delivered lectures on Gregorian chant and liturgics as part of the Church Music specialization at the Chopin University of Music's Białystok branch.

As a vocalist, he has collaborated with numerous ensembles specializing in historically informed performances of early music, including the Sine Nomine chamber choir and the Concerto Polacco baroque orchestra under the direction of Marek Toporowski, the Subtilior Vocal Ensemble led by Piotr Zawistowski, the Ars Nova Early Instruments Ensemble directed by Jacek Urbaniak, and currently with the Diletto Early Music Ensemble under the direction of Anna Moniuszko. Since 2008, he has also led the Men's Vocal Ensemble Schola Gregoriana Sancti Casimiri. He is actively engaged in cultural promotion, organizing concerts and festivals in the historically informed performance (HIP) movement. In 2016, he was honored with a special distinction for his lifetime achievements with the „Kulturalne Gryfy” Award from the Białystok City Council in the category of Cultural Animator.

SOBOTA

November 9, 2024

7:00 PM

MUSIC OF THE CZECH BAROQUE

AULA MAGNA OF THE BRANICKI PALACE IN BIAŁYSTOK



Tomáš Šelc
bass baritone

COLLEGIUM MARIANUM
Early Music Ensemble

Jana Rudovská Semerádová
flauto traverso, artistic director

Lenka Torgersen
violin, concert master

Malgorzata Malke
violin

Andreas Torgersen
viola

Hana Fleková
violoncello

Jan Krejča
theorbo

Luděk Braný
double bass

Filip Hrubý
harpsichord / organ

PROGRAMME

- **Johann Joseph Fux (1660–1741)**

Ouverture IV. in g

Ouverture,

Rigaudon,

Trio Bourrée,

Da Capo Rigaudon,

Menuet, Passacaglia

from *Concentus musico-instrumentalis*, 1701

- **Johann Joseph Fux**

Aria per la Madonna Santissima

Quae est ista tam pulchra tam cara

- **František Ignác Antonín Tůma (1704–1774)**

Partita C dur

Vivace,

Largo un poco Andante,

Menuet I & II,

Burlesque

- **Jan Dismas Zelenka (1679–1745)**

Benedictus z *Missa Corporis Domini*

ZWV 3

- **Giuseppe Tartini (1692–1770)**

Concerto G major for flute, strings and continuo

Allegro,

Largo Andante,

Allegro

- **Jan Dismas Zelenka**

Salve regina

for bass, 2 violins and continuo

ZWV 139



COLLEGIUM MARIANUM

Since it was founded in 1997, the Prague ensemble Collegium Marianum has focused on presenting the music of the seventeenth and eighteenth centuries, especially by composers who were born or active in central Europe. One of the few professional ensembles specializing in this field in the Czech Republic, Collegium Marianum not only gives musical performances, but regularly also stages scenic projects. The ensemble works under the artistic leadership of the traverso player Jana Semerádová who also regularly appears as a soloist with some of the eminent European orchestras. Her active research together with her study of Baroque gesture, declamation, and dance, has enabled Semerádová to broaden the profile of the Collegium Marianum ensemble and present multi-genre projects featuring Baroque dance and theater. Her unique, thematic programming has resulted in a number of modern-day premieres of historical music presented each year. The ensemble has collaborated with renowned European conductors, soloists, directors, and choreographers such as Andrew Parrott, Hana Blažíková, Damien Guillon, Peter Kooij, Sergio Azzolini, François Fernandez, Simona Houda-Šaturová, Benjamin Lazar, Jean-Denis Monory, and Gudrun Skamletz. The ensemble has also maintained long-term collaboration with the Buchty a loutky theater company. The result of this collaboration have been some highly original projects, including the puppet opera Calisto and Handel's pastoral opera Acis and Galatea. In January 2010 Collegium Marianum was awarded with an honor for the credits of quality and for the general promotion of Czech music, presented by the International Music Council by UNESCO.





JANA SEMERÁDOVÁ

Flautist Jana Semerádová is a graduate of the Prague Conservatory, the Faculty of Philosophy, Charles University (Theory and Practice of Early Music), and the Royal Conservatory in the Hague, the Netherlands. She is also a laureate of the Magdeburg and Munich international competitions.

Jana Semerádová is the artistic director of Collegium Marianum and programming director of the concert cycle Baroque Soirées and the international music festival Summer Festivities of Early Music. She undertakes intensive archival research both at home and abroad and is engaged in ongoing study of Baroque gesture, declamation and dance. Many of her unique programmes are built around the interconnection of music and drama.

Under her direction, Collegium Marianum stages several modern premieres each year. Jana Semerádová has a number of CDs to her name; her recordings with Collegium Marianum are featured as part of the successful series “Music from Eighteenth-Century Prague” on the Supraphon label, for which she has also recorded her two signature CDs “Solo for the King” and “Chaconne for the Princess”.

Jana Semerádová has performed at leading European concert venues and festivals (such as Bachfest Leipzig, Festival Oude Muziek Utrecht, Musikfestspiele Potsdam Sanssouci, Innsbrucker Festwochen, Händel-Festspiele Halle, Centre de musique baroque de Versailles, Festival de Sablé, the Prague Spring festival, Tage Alter Musik Regensburg, the Konzerthaus in Vienna and Berlin, Vratislavia Cantans a Palau de la Música Catalana), collaborated as a soloist with artists including Magdalena Kožená, Sergio Azzolini, Alfredo Bernardini, and Enrico Onofri, and regularly performs with the Akademie für Alte Musik Berlin, Il suonar parlante, Wrocławska Orkiestra Barokowa, Orkiestra Historyczna and Ars Antiqua Austria.

In 2015 she received her habilitation degree as an associate professor of flute from the Faculty of Music and Dance at the Academy of Performing Arts in Prague. In 2019 she was awarded the prize of the Prague Group of the Society for Arts and Sciences. The Czech Music Academy Awards „Anděl“ in 2020 brought the nomination to Jana Semerádová and Erich Traxler (category Classics) for their CD Chaconne for the Princess.



TOMÁŠ ŠELC

A graduate of the University of Musical Arts in Bratislava (Peter Mikuláš's class) and the Bratislava Conservatory (vocal class of Alžbeta Micháľková and choral conducting class of Dušan Bill), he was awarded the Frico Kafenda Prize in 2020.

The artist specializes in concert repertoire. As a soloist, he has collaborated with prestigious ensembles such as the Kanazawa Symphony Orchestra, Johannesburg Symphony Orchestra, Südwestdeutsche Philharmonie, Bamberger Symphoniker, Clemencic Consort, Elbipolis, Hungary's Budafoki Dohnányi Orchestra, Orchestre National des Pays de la Loire, Ostrava Philharmonic Orchestra, Collegium 1704, Musica Florea, and the Slovak Bohdan Warchal Chamber Orchestra. He has performed at distinguished events including the International Mozart Festival in Johannesburg, the Santander Festival, the Prague Spring Festival, Wratislavia Cantans, the Ludwig van Beethoven Easter Festival in Warsaw, the Czech Easter Sacred Music Festival, the Bratislava Music Festival, the Bratislava Early Music Festival, Resonanzen in Austria, the Oude Muziek Festival in Utrecht, and at the Chapelle Royale in Versailles, near Paris.

As a choral singer, he has frequently participated in the Schleswig-Holstein Music Festival and has collaborated with renowned ensembles such as the Bamberger Symphoniker under the baton of Rolf Beck, Collegium Vocale Gent led by Philippe Herreweghe, Clemencic Consort under René Clemencic, Collegium 1704 under Václav Luks, and Capella Mariana directed by Vojtěch Semerád. The artist is the recipient of numerous music competition awards, including the International Imrich Godin Vocal Competition (First Prize and Prize for the Best Performance of a Baroque Piece, 2006), the Antonín Dvořák Competition in Karlovy Vary (Third Prize and several special awards, 2007), and the "Ad honorem Mozart" Competition in Prague (First Prize, 2012).

In 2013, he made his debut at the National Theatre in Brno as Masetto in Mozart's *Don Giovanni*. In the following years, he also performed at the National Theatre in Ostrava, playing Agamemnon in Gluck's *Iphigenia in Aulis*, as well as Spinelloccio and Amantio di Nicolao in Puccini's *Gianni Schicchi*.

His discography (Accent, Serafin, Hänssler Classic, tsARTmusic, among others) includes the songs of Alexander Albrecht, Biblical Songs by Antonín Dvořák and Marian Kittner, sacred music by Slovak composers, and oratorio works by Jan Dismas Zelenka, Antonín Reicha, and Gabriel Fauré.

SUNDAY

November 17, 2024
7:00 PM

MARYA REGINA POLONIAE
Sarmatian piety in songs and hymns
from the 17th century

AULA MAGNA OF THE BRANICKI PALACE IN BIAŁYSTOK



JERYCHO Ensemble

Bartosz Izbicki

positive, artistic director

Alicja Sulkowska

Małgorzata Izbicka

Paweł Szczyciński

Mateusz Grzyb

Wawrzyniec Dąbrowski

Łukasz Kalisz

Henryk Kasperczak

chitarrone

Justyna Reksć-Raubo

viola da gamba

PROGRAMME

- Traditional song, dev. B. Izbicki
Z pomocą Boga miłego
- G.G. Gorczycki (1665–1713)
Dignare me laudare te
- from Godzinki
Zawitaj Pani świata
- Anonymous (G.G. Gorczycki?)
Salve mundi Domina
- Zygmunt Lauxmin (1597–1617)
Królowa Polska od Boga obrana –
- Traditional song
Dnia każdego
- Anonymous (G.G. Gorczycki?)
Omni die dic Mariae
- G.G. Gorczycki
Tota pulchra es Maria
- Traditional song, dev. B. Izbicki
Pod Twoją obronę
- G.G. Gorczycki
Sub tuum praesidium
- Traditional song, dev. B. Izbicki
Ty, któraś pięknie
- Anonymous (G.G. Gorczycki?)
Insignis Mater
- Anonymous (G.G. Gorczycki?)
Salve Virgo puerpera
- G.G. Gorczycki, Traditional song, dev. B. Izbicki
Ave Maria Gwiazdo jasności
- Anonymous
Nitida stella
- Błażej Derey (1587–1666, ok. 1630)
Bogarodzica



The seventeenth-century Sarmatism was marked by a belief in God's special involvement in the fate of the Polish-Lithuanian Commonwealth, with devotion to Mary being the most distinctive aspect of Sarmatian piety. In the spring of 1656, during the Swedish Deluge, almost the entire Commonwealth was under enemy occupation. The king remained in the south of the country, while Jasna Góra continued its defense. On April 1st, in the Lviv Cathedral, King John II Casimir of the House of Vasa solemnly declared:

Great Mother of God Incarnate, O Most Pure Virgin! I, John Casimir, by the grace of Your Son, the King of Kings and my Lord, and by Your grace, as King, kneeling at Your most holy feet, do today choose You as the Patroness of my kingdom and its Queen...

Thus, Mary was proclaimed the Queen of Poland. This was not a new idea, as for centuries, the relationship with Mary had become a defining element of Polish piety, setting it apart with an exceptional quality not found in other nations. Mary was the closest saint to the Polish people. For the Sarmatian, the Mother of God was also his mother, relative, Lady, and, above all, Queen. The Commonwealth, under Mary's special protection, was seen as the bulwark of the Christian world, and Poles viewed themselves as a new chosen nation, faithfully serving their Queen. The Marian hymns of this time encapsulated all theological truths about Mary. Hymns such as Bogurodzica (Mother of God), Pod Twoją obronę (Under Your Protection), Gwiazdo jasności (Star of Brightness), and Omni die dic Mariae (Sing of Mary Every Day) shaped the hearts and minds of Poles. Polish and Lithuanian nobles would often read the Rosary, or the "Wreath in Honor of the Mother of God" (With the Help of the Beloved God), before bed, recite the Litany to the Virgin Mary, and sing Godzinki (Little Office of the Blessed Virgin Mary) or Bogurodzica before battles.

Our concert program is a musical illustration of this history. We will perform Marian hymns known from tradition as well as compositions from the period. These will include works by G.G. Gorczycki, characterized by their elegance, noble sweetness, and clear structure and harmony. They seem to musically embody the tender, noble feelings directed toward the Mother of God. Representing Vilnius is a piece with a notably rougher and somewhat "wild" character, passed down by Zygmunt Lauxmin. It conveys a sense of primal, filial zeal for Mary. You will also hear anonymous compositions, most of which are attributed to Gorczycki, as they are written in his hand in the Wawel partbooks. A distinctive feature of these pieces is that one of the voices quotes a traditional melody. Finally, the concert will conclude with Bogurodzica, arranged for four voices by the Dominican friar Błażej Derya. The singers will be accompanied by instruments typical of Sarmatian courtly music-making—lutes, viols da gamba, and the positive organ.



BARTOSZ IZBICKI

Born in 1975, graduated in 1999 with a degree in church musicology from the Academy of Catholic Theology in Warsaw (now Cardinal Stefan Wyszyński University). In 1996, he attended a Gregorian chant course led by M. Pérès at Royaumont. In 2006, he earned his PhD. From 2007 to 2020, he collaborated with the institute of Art of the Polish Academy of Sciences, where he initiated the “Cantus Planus in Polonia” portal. He has also authored several pioneering articles on the tradition of Gregorian chant in Poland during the 19th century. Since 2002, he has served as organist at the Basilica of St. John the Baptist in Brochów, the site of Frédéric Chopin’s baptism. In 2013, he founded the ensemble Jerycho, through which he brings to life his vision of early music-rooted in tradition while remaining engaging for contemporary audiences..



JERYCHO

A vocal ensemble that draws on the traditional idiom of sacred singing. The group performs historical Polish and Latin chants, incorporating improvised polyphony. By creating a new musical space around motets, tropes, and sequences, Jerycho brings to life a vibrant tradition of chant that was practiced until the 19th century.

SUNDAY

November 24, 2024

7:00 PM

FESTIVAL FINAL CONCERT

MUSIC OF THE SOUL

chant and sounds of world music

AULA MAGNA OF THE BRANICKI PALACE IN BIAŁYSTOK



Dāvis Jurka

saxophone

Schola Cantorum Riga (Latvia)

Guntars Prānis

artistic director

Ansis Klucis

Kaspars Milasevics

Janis Moors

Martins Moors

Janis Kursevs

Rudolfs Bertins

Egils Jakobsons

PROGRAMME

- In tympano et choro *processionale*
- Miserere mei Deus *psalmus 51*
- Kyrie eleison Cum *iubilo IX*
- Victimae paschali laudes & Kristus ir uzcēlies *sequentia*
- Veni Sancte Spiritus *sequentia*
- Corde natus ex parentis *hymnus*
- Angelus Domini *offertorium*
- *Interludio Brillante*
- Rosa rorans bonitatem *hymnus St. Birgittae*
- Fundata est *antiphona*
- Salve mater gracie *cantio (Codex Specialnik, XV.c.)*
- Ave gloriosa *sequentia*
- Fontes et omnia *Antiphona & Magnificat*
- Ubi caritas *cantus*
- Benedicamus Domino *cantio*



The concept of the program is based on a musical-visual performance, in which both Gregorian chant and early medieval polyphonic repertoire will be heard. All this sounded in monasteries and cathedrals in the Middle Ages. Medieval moods with improvisations will be joined by the saxophone, which will form a bridge to the present day with fresh, contemporary sounds. The entire program as a whole will form a unique conversation and musical synthesis of two eras.

The songs included in the concert highlight the ever-present theme - pilgrimage. The whole life of a person with its long, spiritual search is like a pilgrimage that takes place both in external searches and in the person himself. The concert program will allow you to experience something from this path, where everyone is invited to go...



SCHOLA CANTORUM RIGA

For already more than two decades, Schola Cantorum Riga has regularly performed Gregorian chant and other early music repertoires, basing its interpretation on studies of the oldest neume manuscripts. Over the years, it has developed into a group with a very broad and diverse repertoire.

Its main goal is to perform music at a high artistic and professional level, which is reflected in the group's many concerts in Latvia and abroad as well as its regular recording projects. Although Schola Cantorum Riga mainly performs Medieval music, it also occasionally performs compositions by contemporary composers (Rihards Dubra, Henning Sommerro, Nic Gotham, Renāte Stivriņa, etc.), which have often been created specially for the group.

One of Schola Cantorum Riga's most important venues is Riga Cathedral, where it has realised countless concert projects encompassing early music as well as premieres of compositions by contemporary composers.

The group regularly takes part in concerts and early music festivals in Latvia and abroad, where it has enjoyed the undivided attention of audiences in Italy, Switzerland, Germany, Austria, Belgium, France, Poland, Norway, Finland, Estonia, Lithuania and elsewhere.

In 2017 Schola Cantorum Riga was nominated for the Latvian Grand Music Award for outstanding performance.



DĀVIS JURKA

Dāvis is finishing up his master's at Jāzeps Vītols Latvian Academy of Music and the Estonian Academy of Music and Theatre and he also studied a year in Hamburg, Germany.

Has performed in various festivals, including „Elbjazz” in Germany, „Rīgas Ritmi” and „Saulkrasti Jazz” in Latvia, as well as has collaborated with Kenny Wheeler, John Taylor, Diana Torto („HfMT Big band”, Hamburg, Germany), Jojo Mayer, „New York Voices”, Kurt Elling, Roberta Gambarini. Since 2012, Davis plays alto saxophone in the Latvian Radio Big Band.

