



Michał Wycislik

MUSICA SARMATICA

SARMATIAN MUSIC

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MUSEUM OF THE EARLY POLISH CULTURE

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MUSEUM OF THE EARLY POLISH CULTURE

Design, graphics and art design
Michał Wycislik

On the cover:
"Lutenist, gambist and singer"
digi-art based on the Polish
XVIIth century engravings
Michał Wycislik

the back cover:
- "Musicians performing"
an engraving from the "Tabulatura, ..."
by Jan Aleksander Gorczyn (XVIIth century)
- "Polish manor house"
digi-art based on XIXth century
anonymous sketch
Michał Wycislik

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*M*usica Sarmatica is a term used, not too often, to describe surviving Polish musical monuments of the period of the so called Republic of Nobles (1588-1795).



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*S*According to ancient historians,

the Sarmatians were brave people who fearlessly fought with the Romans. Sarmatia meant the land to the north of the Black Sea, the Dunaj River and the Carpathians and east of the Vistula. When the Poles appeared on the scene of Europe history, they were classified by contemporary geographers as inhabitants of Sarmatia in the same way as the French were called Gauls, (present-day Hungary as the Huns, etc).

*S*armatia helped multicultural and ethnically varied Polish nobilities in The Republic of Poland to find a common denominator between them all. This coincided with the perception of The Republic of Poland by foreigners. According to its originality, they could see Polish cultural distinctiveness. This difference also related to music. Polish dances spread widely all over the XVth and XVIIth century Europe. We often find them looking at printed music collections as well as manuscripts from XVth and XVIIth century. Tracks based on the typical Polish rhythms (a mazurka), and sometimes only associated with the Polish melodies, are hidden under the titles: *corea Polonica*, *Polnisher dantz*, *balletto polaco*, *ballo*



polaco, *Chorea Polonica*, *Balet Polonois*, *taniec*, *Polonic*, etc.



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The most Polish of Polish dances is the *Polonez*. We find the earliest known piece in Dusiacki lute tablature (ca 1620). It is based on the Polish folk dance "Chodzony" which grew to be a court dance during the XVIIth century. *Polonez* penetrated Europe yet in the same century (Rene Milleran lute tablature ca 1690, includes Ballet Polonois by Antoine Gallot d'Angers for example). Fully formed, with

most famous composers from different European countries.

Music stands at the highest

level at the court of the kings of Sarmatian Republic of Poland. Royal Vasa's musicians and the ensemble were admired by foreigners arriving to Poland. There were such well known figures as Luca Marenzio,



the characteristic mazurka rhythms and so called Polish proportio, it was established in European music in the XVIIIth century. It can be found in the artistic works by



Tarquinio Merula, Marco Scacchi, Antoine Gallot d'Angers, Aldebrando Saubissati and many others foreign composers, singers and



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instrumentalists. This ensemble was also powered by the natives of Sarmatia. We can mention here well-known composers and instrumentalists: Marcin Mielczewski, Adam Jastrzebski, Bartłomiej Pękiel, Piotr Elert, Bartłomiej Wardyński, Jerzy Szymonowicz, and many others. Despite the difficult, frosty climate, The Republic of Poland was the place of residence of prominent foreign musicians. Bearing in mind lutenists only, let's mention a few: Michelangelo Galilei, Vincenzo Galilei (the brother and nephew of the famous

patron and teacher of lute playing in Sarmatia), Francesco Arigoni, Giovanni Batista Gisleni, as well as many others (such as a French master, Reusner's teacher). Silvius Leopold Weiss, the most prominent XVIIIth century lutenist, stayed in the service of Sobieski family for several years (prince Alexander and queen-widow Maria Kazimiera d'Arquien).

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On the other hand let us note the presence of Polish lutenists outside Sarmatia. Jakub Polak (Jacques le Polonais, Jakub Reys) was active mainly in France in the service of King Henry III, Wojciech Długoraj, Adam Rybicki (Rywitzki) in Germany, John Luke Pole in Rome. Compositions of Sarmatian lutenists are hosted in printed collections as well as in manuscripts dated on first half of the XVIIIth century, just across the Europe. They are next to the most famous pieces by lute celebrities of that period. Diomedes Sarmata (Diomedes Cato) was very known for his brilliant pieces. Those pieces are preserved in many collections all around the Europe. He wasn't a native Pole but an Italian runaway, however he did grow into the land of Sarmatia.



astronomer Galileo), Esaias Reusner (an outstanding Silesian lutenist which found a

Noble Sarmatians were lute



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admirers themselves as well. While traveling abroad, they didn't regret the expense or the time to learn lute-playing from the local masters (Stanislaw Kazimierz Dusiacki in Bologna from Donino Garsii, Tomasz Zamoyski and Jerzy Ossoliński in Paris, Wawrzyniec Wodzicki from Jacques Gallot de Paris, etc). It is possible that even the most prominent of the Sarmatians, King Jan III Sobieski was interested in lute. We know that in his father Jakub Sobieski's instruction, he warned the young John against wasting time on learning to play the instrument, he preferred his sons to learn knight's craft to prepare them for military service and to acquire the knowledge necessary to perform public functions and to manage their inherited wealth. The reasoning was that even the least wealthiest nobleman felt that he is responsible for the fate of the Republic of Poland. He was obliged to defend it's borders with his own shoulders. His voice determined parliamentary law and personally voted to choose a king.

Sarmatians stood out against the

background of Europe not only for fashion, but they felt totally free, independent and responsible for their country. Foreigners were consumed with jealousy seeing Polish noblemen had easy access to their king. The

Polish royal couple and the surrounding nobles show mutual respect to each other. That provoked widespread astonishment in the absolutist courts of Europe (eg, Albrecht Radziwill report about the stay of King Wladyslaw IV and Queen Cecilia Renata at the imperial court in Vienna in 1638).





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Discography recommended to 4. In the middle of the XVIIth century, in

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1. XVIth century, Jagiellon dynasty:

- "Muzyka na Wawelu", Ars Nova, 1995*
- "Muzyka w dawnej Polsce" Camerata Cracovia, 1996

- "Kaspar Forster jr - Mistrzowie i uczeń", Il tempo & goście, 2008

- "Aldebrando Subissati - Il primo libro delle sonate di violino", Ensemble Musica Pratica, 1997*

- Polish popular music of the XVIIth century, Greensleaves, 2009

2. XVIth XVIIth century, in the courts of the kings: Henryk Walezy, Stefan Batory, Zygmunt I Waza:

- "Rex", Trombastic 2005*
- "By lutnia mówić umiała", Marcin Zalewski, 2003
- "Michelagnolo Galilei", Paul Beier, 1990*

3. First half of the XVIIth century, in the court of the king Władysław IV Waza:

- "Adam Jarzębski - Canzoni e concerti", Lucy Van Dael & ensemble, 1996*
- "Muzyka Zamku Warszawskiego", Il tempo, 2004
- "Musica Sarmatica", Contra belluM, 2011
- "Vieux Gaultier", Hopkinson Smith, 1988





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5. Second half of the XVIIIth century, in the court of the king Michał Korybut Wiśniowiecki:

- "Musica Polonica", In Stil Moderno, 1997
- "**Niezbędnik Sarmaty**", Jacek Kowalski, 2007*

6. To the end of the XVIIIth century, in the court of the king Jan III Sobieski:

- "Esaias Reusner: Lautensuiten", Konrad Junghanel, 1992
- "Alessandro Scarlatti - **San Casimiro Re di Polonia**", Jerzy Żak & ensemble, 2000*

7. First half of the XVIIIth century, in the court of the king August II Wettin (August the Strong)

- "**Johann David Heinichen** - Dresden Concerti", Musica Antiqua Koln, 1993*
- „Grzegorz Gerwazy Gorczycki – Utwory wokлно-instrumentalne”, Musicae Antiquae Collegium Varsoviense, 2006





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8. around the middle of the XVIIIth century, in the court of the king August III Wettin

- „J. A. Hasse - Zenobia”, Musicae Antiquae Collegium Varsoviense, 1997
- "A. Vivaldi, **Concert for the prince of Poland**", Academy of Ancient Music, 1998*
- "XVIIIth century lute music", John Schneidermann, 1998 (1988)



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9. In the end of the XVIIIth century, in the court of the King Stanisław August Poniatowski

- „Feliks Janiewicz - violin concerts”, Musicae Antiquae Collegium Varsoviense, 2007
- "Johann David Holland - **Agatka**", Concerto Polacco, 2005*

10. In the theatre of the late XVIIIth century Poland

- „Jan Stefani – **Cud, czyli Krakowiacy i Górale**”, Musicae Antiquae Collegium Varsoviense, 2006*

11. Music in the pilgrimage sanctuary

- "**Stanisław Sylwester Szarzyński - Opera omnia**", Musicae Antiquae Collegium Varsoviense, 2006*
- "Musica Claromontana", MCCD 02 and others.



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12. Music in the parish church:

"Clavischordae Aetas Aurea in Polonia",
Maria Erdman, 2004

"Adam z Wągrowca, Piotr Żelechowski
Petrus de Drusina - Complete works",
Rostislaw Wygranienko, 2008



14. Music in the manor house

- "Musica Sarmatica",
Contra bellum, 2011*

- "Bohdanowicz, Elsner,
Ogiński - Harpsichord
works", Marek
Toporowski, 2002

- "Duo" Luca Pianca,
Vittorio Ghielmi, 2005

13. Music in the tavern and during the



noble's amusement

- "Oj chmielu", Zespół Polski, 1996*

- "Niezbędnik konfederata", Jacek Kowalski,
2008

* spośród podanych przykładów, wyróżnione płyty mogą stanowić niezbędne minimum dla poznania "muzyki sarmackiej".

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Edition I

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MUSEUM OF THE EARLY POLISH CULTURE



Michał Wycislik - lutenist, guitarist, composer, arranger, singer, cobzar, tireless researcher of early Polish culture pathfinder traces of the presence of lute in Poland, author and speaker lectures devoted to this instrument, popularizer of early Polish Sarmatian tradition, he studies the early Polish musical culture as well as its customs including the special feature which was Polish Manor House.

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